Re:View, Winter-Spring 2018-2019

University of Arkansas, Fayetteville. School of Architecture

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The “By the People: Designing a Better America” exhibition was displayed during the fall 2017 semester in the Fred and Mary Smith Exhibition Gallery and other locations within Vol Walker Hall. It was organized by Cynthia E. Smith, the curator of socially responsible design for Cooper Hewitt, Smithsonian Design Museum in New York. This touring exhibition featured about 40 design projects from every region across the United States. This exhibition of “By the People” presented on campus by the Fay Jones School of Architecture and Design was the first to take place nationally outside Cooper Hewitt. (Photo by Russell Cottham)
CONTENTS

04 Letter from the Dean
Peter MacKeith

06 Multiple Approaches to Improved Housing Options
Housing Northwest Arkansas was a three-tiered initiative led by the Fay Jones School and funded through a grant from the Walton Family Foundation.

08 School Nets National AIA Honor Awards
The Vol Walker Hall renovation and new addition earned a 2018 AIA Honor Award for Architecture.

09 Installation Chosen for Statewide Competition
The landscape design by faculty was part of the yearlong Art in its Natural State exhibit.

10 10th Annual HBG Design Student Competition
One architecture student won the full $5,000 prize in fall 2017.

11 Preservation Work Honored
Preserve Arkansas recognized faculty and alumni for promoting historic preservation around the state.

13 Alumni, Design Supporters Honored
Awards for Distinction and Golden Graduates were recognized.

14 Students’ Designs Target Recycling
Interdisciplinary teams propose improvements for Vol Walker Hall.

15 Master of Design Studies Launched
School creates its first graduate design program and establishes the U of A Resiliency Center.

16 Two Plans Tackle Neighborhood Development
Projects in two Arkansas cities aim to redevelop neglected parts of town with a focus on remaking neighborhoods, not just housing.

17 Exploring an Urban Room with Character
Students were challenged to examine their choices as carefully as they crafted their designs.

18 UACDC

20 Tree House Offers Learning and Adventure
The recently completed tree house offers young visitors an interactive way to learn about the role of trees in the state’s ecology and have fun doing so.

21 Developing Adaptive Systems
Designing for urban landscapes requires more than envisioning a static end.

22 On the Cover

24 Tree House Offers Learning and Adventure

26 Mass Timber Student Housing
The studio asked students to think beyond design to the question of supply chain

28 Shaping Spaces and Communities Through Design
Fay Jones School alumni discuss their careers in interior design and landscape architecture.

29 Example Story

30 Innovation, Industry Future Take Shape With Anthony Timberlands Center
A 2018 gift to the Fay Jones School for the Anthony Timberlands Center is a tribute to the timberland and people of south Arkansas who nurture and protect those forests.

31 Faculty News

32 Guest Lectures

33 Pin Up

34 Media

35 Innovation, Industry Future Take Shape With Anthony Timberlands Center

36 Feature Story

FEATURE STORY

28 Housing for the ‘Missing Middle’
The city of Bentonville faces a problem: Housing does not reflect the current workforce.

30 Exploring an Urban Room with Character

32 Developing Adaptive Systems

34 Mass Timber Student Housing

36 Shaping Spaces and Communities Through Design

DEVELOPMENT NEWS

44 FACULTY NEWS

46 ALUMNI NEWS

68 LECTURE NOTES

74 ON THE COVER

20 Tree House Offers Learning and Adventure

28 Shaping Spaces and Communities Through Design

The Bob and Sunny Evans Tree House opened in June 2018 at Garvan Woodland Gardens. (Photo by Sherre Freeman)
Dear Fay Jones School alumni and friends,

Spring greetings from Vol Walker Hall and the Steven L. Anderson Design Center! It is a season of growth for the school. In the last year, the school's overall enrollment grew by 13 percent. And, importantly, we've been able to place 100 percent of our students across all disciplines in professional employment or graduate education. We've just recognized 87 students with more than $164,000 in scholarships – our largest amount to date and an increase of 15 percent from last year.

Join me in applauding the outstanding work of our students, faculty and alumni featured in this issue of ReView, including the project featured on the cover. The Bob and Sunny Evans Tree House at Garvan Woodland Gardens was a collaboration that included the design firm Modus Studio, Tres Fromme of Tres Fromme de Tres fromme de de Architect and Tres Fromme de de Architect, our John G. Williams Distinguished Visiting Professor, from Aalto University, architecture at the School of Architecture at the University of Mexico, and was mostly recently assistant professor of landscape Architects in New York City; and Gabriel Diaz Montemayor, our in Architecture, who is principal and cofounder of MOS Sample, our John G. Williams Distinguished Visiting Professor.

This edition of ReView is again rich with examples of work of superb character and value – from the award-winning design work of the faculty and alumni. I'd also ask you close reading of the articles describing the studio work undertaken in our advanced options studios, all of which are emphasizing collaborative, interdisciplinary projects covering across our three departments, and across a variety of scales and types of design projects.

In recent years, the school has developed a discernable emphasis on housing design, in part due to the strong growth of the population in the region and in part due to critical circumstances occurring across the state and the nation. During the last academic year, in 2017-18, we embarked on Housing Northwest Arkansas, a three-tiered initiative led by the school and funded through a grant from the Walton Family Foundation. This included a professional design competition and a regional symposium, which featured The Honorable Shaun Donovan, former U.S. Secretary of Housing and Urban Development. A housing design studio was led by Anne Fourgeron, principal of Fougeron Architecture in San Francisco and Kent Macdonald of California Polytechnic State University in San Luis Obispo, both serving as the Housing Northwest Arkansas Visiting Professors and co-teaching with Carl Matthews, head of the Department of Interior Design, and Alison Turner, clinical assistant professor in Architecture (see p. 2).

In addition, the Community Design Center focused its efforts on affordable housing for the Willow Heights public housing complex and strategic planning for the redevelopment of the city of Pope Bluff (see p. 16). Another project designed by the center, which will provide transitional housing for the homeless, recently broke ground in Fayetteville.

We also continue to applaud the outstanding work of our students, the visual and performing arts and others – a truly creative community.

Also on the horizon for the school is the design and construction of the university's new Stadium Drive Residence Halls on campus – in collaboration with Leers Weinzapfel Associates in Boston, Mackey Mitchell Architects in St. Louis and OLN in Philadelphia. These residence halls are in fact the largest mass timber construction project in the United States at the moment and the first mass timber residential facility on a college campus – and are therefore innovative in their design conception and execution. Yet they are moreover innovative in their very inhabitation, as they will be the home for a cross-campus Learning Community comprised of first- and second-year students in architecture and design, the visual and performing arts and others – a true creative community.

The past year we’ve again benefited from significant visitors of national and international achievement, including Hilary Sample, our John G. Williams Distinguished Visiting Professor in Architecture, who is principal and cofounder of MOS Architects in New York City; and Gabriel Diaz Montemayor, our Verna C. Garvan Distinguished Visiting Professor in Landscape Architecture, who co-founded LABOR Studio in Chihuahua, Mexico, and was mostly recently assistant professor of landscape architecture at the University of Texas at Austin. He will join the Fay Jones School faculty this fall. Also in our studios are Philip Tidwell, our USDA Forest Service Wood Innovation Grant Visiting Professor, from Aalto University, and Virginia San Fratello, our Fay Jones School Visiting Professor in Interior Design, from Rael San Fratello and San Jose State University. We welcomed Pritikin Prize-winner Thom Mayne, FAIA, who is strongly principal of Morphosis, with offices in Los Angeles, New York and Shanghai, and welcomed back Peter Rich, Honorary FAIA, Int. FRIBA, who is founder of Peter Rich Architects in Johannesburg, South Africa. We also welcomed Elizabeth Whittaker, AIA, who is the founder and principal of Merge Architects in Boston; Victoria Herrmann, who is the president and managing director of The Arctic Institute; and Sylvia Lavín, who is a professor of architecture in the School of Architecture at Princeton University in Princeton, New Jersey. For this upcoming summer, our annual Design Camp expanded to seven camps in six cities across Arkansas, with a second session added to the Fayetteville camp was expanded into two sessions, and camps were added in Bentonville and El Dorado, through partnerships with the Scott Family Amazeum and the South Arkansas Arts Center. Spots in the Bentonville camp and both Fayetteville camps filled up weeks before registration was set to end.

Lastly, I'm very pleased to announce the establishment of two new scholarships aimed at assisting freshmen students entering the school. The H.P. Engineering Freshman Recruiting Scholarship gives a preference to Native American students. The Bob J. and Virginia Beavers Advance Arkansas Endowed Scholarship was created by their daughter, Beth Beavers Prescott, and her husband, Hal, to honoring her father's career in architecture, his impact on Eastern Arkansas and his love for the University of Arkansas. As you can tell, the 2017-18 year overflowed with events, activities, achievements and initiatives to the point where a single issue of ReView isn't enough to hold them all. As a result, we are sharing this special issue, with the new FAY View newsletter we are sending via email. FAY View will contain current news, events and activities related to the school. To ensure we have your current email address, please send a note to Michelle Parks, director of communications, at mparks17@uark.edu.

I appreciate your consideration of this issue of ReView magazine and look forward to providing you with more updates on the 2018-19 year. It too promises to be equally eventful and equally productive, and those qualities are in no small part due to your support as alumni and friends.

With thanks and best wishes,

Peter Mackenth, dean
Fay Jones School of Architecture and Design
Multiple Approaches to Improved Housing Options

Text Michelle Parks
Photography Shawnya Meyers

Housing Northwest Arkansas, held during the spring 2018 semester, was a three-tiered initiative led by the Fay Jones School and funded through a grant from the Walton Family Foundation.

Twenty-five architecture and design firms proposed design solutions for affordable housing in Northwest Arkansas as part of the Housing Northwest Arkansas Professional Design Competition, the final component of the semester-long initiative. The competition spoke to the affordable housing crisis that also reaches across the country.

These designs from 20 U.S. firms and five international firms focused on attainable, mixed-income and mixed-use housing that embraces regional challenges, culture, values and vision. The competition aimed to heighten expectations of both homebuilders and homebuyers regarding the quality of design that can be achieved for such housing in the region.

The Northwest Arkansas region, and Bentonville in particular, faces the conflicting forces of rapid growth and the desire to maintain the small-town character of its communities. A 2017 study on the vitality of the five largest downtowns in the region found that residential per-square-foot sales prices have increased by more than 200 percent in Bentonville since 2012, and commercial per-square-foot sales prices have increased by more than 30 percent in downtown Bentonville. This study was conducted by the Center for Business and Economic Research in the Sam M. Walton College of Business.

“Northwest Arkansas downtowns are known for their dynamic energy, and that vibrancy is driven by the diversity of the people who are part of these neighborhoods,” said Alice Walton, Walton Family Foundation board member. “These innovative designs will open downtown living and its amenities to a wider group of residents by increasing access to attainable housing options.”

The design competition winners were Digsau of Philadelphia, Pennsylvania; Kevin Daly Architects of Los Angeles, California; 5468796 Architecture of Winnipeg, Canada; and Merge Architects Inc. of Boston, Massachusetts.

The design competition winners were Digsau of Portland, Oregon, received an overall commendation from the jury. PAU Studio of New York City received a jury commendation for their urban design approach to their particular site, while Bucholz McEvoy Architects of Dublin, Ireland, received a jury commendation for architecture and originality, in particular for their unit planning. The 25 projects submitted for the competition were displayed at Record in downtown Bentonville in May 2018 and in Vol Walker Hall in August 2018.

Housing in Northwest Arkansas, as in much of the United States, has diverged into two housing types: single-family homes and apartments. Single-family homes in the nation now have a median size of 2,453 square feet and are often isolated from transportation options, making them unlivable for many families. The average size of apartments in the nation is less than 900 square feet, making them unlivable for many families.

The U.S. Department of Housing and Urban Development defines affordable housing as housing that costs occupants no more than 30 percent of their income for gross housing costs, including utilities. Attainable housing addresses the needs of households making between 60 and 120 percent of the median income. This demographic typically doesn’t qualify for government subsidized housing, yet many still struggle to find affordable, available housing options in Northwest Arkansas.

The 25 firms selected for the competition were among more than 100 nationally and internationally acclaimed design professionals invited to submit qualifications. Competitors had seven weeks to design an innovative, inspirational and fully practical proposal for building attainable housing on one of five sites in and around downtown Bentonville.

In addition, a two-day symposium held in early February in Bentonville and Fayetteville addressed issues of attainable housing at the regional level through an exploration of national housing issues and solutions. Shaun Donovan, former U.S. Secretary of Housing and Urban Development, presented the keynote lecture.

The symposium featured presentations and moderated discussions by national, regional and local experts on housing policy, finances, design, development and construction. It offered a wide overview of issues, challenges and design exemplars in attainable, affordable and mixed-use housing.

Case study presentations were made by R. John Anderson, with Anderson|Kim Architecture and Design and the Incremental Development Alliance; Kurt Creager, with Urbanist Solutions; Ali Solis, with Make Room; Lisa Sturtevant, with Lisa Sturtevant Associates and The Land Urban Institute; Esther Yang, with the Detroit Planning and Development Department; and Garner Stoll, development services director for the city of Fayetteville.

Stephen Luoni, director of the University of Arkansas Community Design Center, and Matthew Petty, a Fayetteville alderman who leads workshops for the Incremental Development Alliance, provided an overview of regional conditions. An advanced design studio for architecture and interior design students focused on housing design research and design prototypes for this region. Visiting practitioners Anne Fougere of Fougere Architecture in San Francisco, California, and Kent Macdonald of California Polytechnic State University in San Luis Obispo, co-taught this studio with Carl Matthews, head of the Department of Interior Design, and Alison Turner, clinical assistant professor in architecture (see p.28).

Stephanie Foster, an alumna of the school’s architecture program, served as grant coordinator for the project. More information on the Housing Northwest Arkansas initiative can be found at: housingnwa.org.
The Vol Walker Hall renovation and new addition earned a 2018 AIA Honor Award for Architecture.

The American Institute of Architects recognized two University of Arkansas projects with 2018 Institute Honor Awards, the highest American awards in architecture and design. The Vol Walker Hall Steven L. Anderson Design Center project, home to the Fay Jones School, received an Honor Award for Architecture, while the University of Arkansas Conway Urban Watershed Framework Plan: A Reconciliation Landscape received an Honorable Mention for Regional and Urban Design.

These honors were featured in the June 2018 issue of Architect Magazine. The nominations of these projects were among 17 selected for 2018 AIA Honor Awards in the categories of architecture, interior architecture, and regional and urban design.

The Fay Jones School joins a select group of architecture and design schools whose buildings have earned this top honor, including those at Yale University, Harvard University, Cornell University, Clemson University and Ohio State University. This is the first AIA Honor Award for the University of Arkansas campus.

"Located in the heart of the Conway campus, the Fay Jones School is part of what makes the university special," said Chancellor Joseph Steinmetz. "This distinction for the building's design is much deserved. Along with the collaborative, innovative education that the school provides, leading to success in the professions, this remarkable facility is a clear asset for our campus, the state and region. This recognition raises the school's profile of the university and brings renewed attention to the excellent design education it offers."

Dedicated in September 2013, the Vol Walker Hall Steven L. Anderson Design Center is a contemporary 37,000-square-foot addition to the renovated historic Vol Walker Hall. Marlon Blackwell Architects was lead architect for the project, with Polk Stanley Wilcox Architects as associate architect. Baldwin and Shell was the contractor. This was Marlon Blackwell Architects' third AIA Honor Award for architecture, in addition to one for interior architecture and one for regional and urban design.

The expanded Fay Jones School facility unified all three departments - architecture, landscape architecture and interior design - under one roof for the first time, reinforcing the school's identity and creating a cross-disciplinary, collaborative learning environment. The integration of old and new revitalized the educational environment of Vol Walker Hall, the campus' original library and home to the Fay Jones School since 1968. The facility achieved LEED Gold in recognition of the design's use of sustainable and urban strategies.

"Consistent orchestration of natural light and a sparse but powerful use of red to make landmark moments in the building is invigorating," the AIA jury members said.

The Conway Urban Watershed Framework Plan: A Reconciliation Landscape was a collaborative resiliency design project done with the city of Conway. This was the center's 14th AIA Honor Award for Regional and Urban Design.

The interdisciplinary collaboration between architects, planners, engineers, ecologists and designers addressed the impact of urbanization on the 42-square-mile urban sub-watershed that incorporates much of Conway. Problems include increased flooding, water quality contamination and property damage.

The AIA jury called the project "head to tail very rewarding. A thoughtful, sophisticated and holistic response to a recurring problem across the country."

The Conway framework plan imagines a cityscape that cultivates a highly livable green urban environment that solves some of the challenges cities face from climate change. These improvements can be made through low-tech/high-concept enhancements to provide infrastructure investments already scheduled to serve the city's growth.

The three-year project was funded by a $498,000 grant from the U.S. Environmental Protection Agency, administered by the Arkansas Natural Resources Commission, with matching funds from the city of Conway, Faulkner County, the University of Central Arkansas and the Little Rock ivezy Owners Association.

The Conway framework plan was released as a book by ORO Editions (San Francisco) in October 2017. The book features transferable technology other communities can apply as a design guide for how to build a green city.

The Vol Walker Hall project was among nine temporary, outdoor artworks selected for this regional competition and new addition earned a 2018 AIA Honor Award for Architecture.
For “reciprocITY,” Norcross decided to connect the site to five buildings in the surrounding neighborhood through a subway station that houses a commercial hub and an event space, and also relocates an existing outdoor market. This connecting piece sets up different experiences for entering the site and focuses on welcoming local pedestrians. She said each move had to have a reciprocal reaction, so when she excavated into the ground to connect to the subway, she built onto the site as well.

Jury members said Norcross took “an almost surgical approach to the resolution,” using graphs and written information to support her overall idea: using space to connect people to urban spaces. She displayed “a clearly articulated position regarding space and its experiential qualities.” The jury said Norcross used outstanding graphics that revealed a command of the design process, using a variety of drawing types, including diagrams, transects and perspective vignettes.

“The program in Rome gave us a chance to work independently without too much professor input,” Norcross said. “I got really excited about figuring out my own personal way of expressing what I want to do with architecture.”

Terry said Norcross’ project was “very joyful, communicating her passion about both the process and the project. Norcross used color – primarily shades of blue – to help express her design plans. I feel like a lot of architecture is grayscale, and I wanted to bring some life to that,” Norcross said. “I’m really interested in color and learning how to use it better.”

HBG Design established the international design competition for architecture students at the Fay Jones School in 2007. Moving forward, the firm will expand this annual competition to also include interior design student projects done in study abroad programs. Those will take place at the U of A Rome Center in Italy since 1989. The school also has conducted the Latin American Urban Studio, a summer studio in Mexico City.

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Phoebe Norcross is from Memphis, Tennessee. She received a $5,000 prize for her project, “reciprocITY.”

In fall 2016. She received a $5,000 prize for her project, “reciprocITY.” Phoebe Norcross created the winning design in the 10th annual HBG Design International Design Competition in the fall 2017 semester. The competition recognizes work students complete at international locales within the Fay Jones School’s required study abroad programs.

Norcross, then a fifth-year architecture student, won an Award of Excellence for the design she created during her study abroad semester at the University of Arkansas Rome Center in fall 2016. She received a $5,000 prize for her project, “reciprocITY.”

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A Rush Historic District story mapping project and a Mayflower planning project won 2017 Arkansas ASLA Honor Awards.

Text: Bettina Lehevec

A project by faculty, staff and students of the Fay Jones School and the Center for Advanced Spatial Technologies at the University of Arkansas received a 2017 ASLA Honor Award for Communications from the Arkansas Chapter of the American Society of Landscape Architects.

"If Walls Could Talk: The Story of the Hicks Property, at Rush Historic District on the Buffalo National River, Arkansas" uses Esri story mapping and a Historic American Landscapes Survey to tell the story of an abandoned Ozarks mining town and a prominent family who lived there in the early 1900s.

The award was presented at the 2017 Arkansas ASLA awards luncheon, held in October 2017 at Garvan Woodland Gardens in Hot Springs.

Kimball Erdman, associate professor of landscape architecture, led students in creating the multimedia resources, which are digitally housed at the U of A Center for Advanced Spatial Technologies. The team was assisted by CAST staff members Angie Payne, JD mapping and visualization specialist, and Brian Culpepper, GIS research associate.

Students were members of Erdman’s spring 2016 Historic Landscape Preservation course and a subsequent summer research team with undergraduate student research assistants Addison Warren and Jordan Pitts.

“This project combined education, service and advocacy with undergraduate student research, education and technology—an ideal teaching situation that combined the best of all worlds,” Erdman said.

Students completed a Historic American Landscapes Survey to lay the groundwork for the project. They documented the existing site with photographs, measured drawings and a detailed report, all of which will be available to the public at the Library of Congress.

They then created a virtual tour to lead residents through the growth, boom years and subsequent decline of the Buffalo River mining town. The story map features historic and contemporary photographs, newspaper clippings, maps, oral histories and historic records to illustrate the detailed narrative. The highlight is a digital reconstruction that affords visitors a glimpse of what the Hicks property might have looked like in its heyday.

Funded through a grant from the National Park Service, the goal was to provide public education about a landscape frequently visited but not well understood, Erdman said. The Rush Historic District is on a popular access road for Buffalo National River floaters in north central Arkansas. People sometimes stop to prowl through the stone ruins—a retaining wall, garden features and portions of the Hicks general store—without understanding the rich history of the site.

Rush was a boomtown built to support the mining of zinc. The Hicks family arrived in 1903, building a hotel, starting a livery and opening a general store to meet the needs of miners and their families. The town reached its heyday with a population of 3,000 during World War I, when demand for U.S. zinc was at its height. The population decreased in subsequent years. The last Hicks family members moved away in the 1950s.

Other goals of the project were to encourage site preservation through documentation and heightened awareness and to educate students engaged in the project in ongoing preservation efforts.

In addition, a design project by the University of Arkansas Community Design Center received an Honor Award for Analysis and Planning at the Arkansas ASLA luncheon. "Slow Street: A New Town Center for Mayflower, Arkansas" envisions a walkable mixed-use neighborhood center for the central Arkansas town of Mayflower, which was struck by an EF4 tornado in April 2014.

The U of A Community Design Center is an outreach program of the Fay Jones School of Architecture, led students in creating the multimedia resources, and as design professionals from the faculty at Kansas State University.

For the third year, the Fay Jones School honored several individuals who have made contributions to the school, university and culture of design with Awards for Distinction. These awards were presented during the school’s Alumni Dinner and Recognition Ceremony, held in October 2018 at the Janelle Y. Hembree Alumni House on the university campus.

Eight school alumni were also recognized as Golden Graduates, having graduated from the university at least 50 years ago.

Distinguished Service Awards were given to Christine Hilker, Mark Weaver (B.Arch. ’82), Coy Talley (B.A.L.A. ’94) and Lanny McIntosh (B.Arch. ’79). This distinction is awarded annually in recognition of a recipient’s significant contributions to the school and resources of the Fay Jones School, the university and the community.

Hilker, longtime director of the Smart Media Center at the Fay Jones School, retired in December 2018 after nearly 30 years of service. Weaver is principal and lead designer for HBGI Design, the firm based in Memphis, Tennessee, and San Diego. Talley was a founding principal of Talley Associates in Dallas, Texas. McIntosh founded the McIntosh Group, based in Tulsa, Oklahoma. Weaver, Talley and McIntosh serve as co-chairs of the school’s Campaign Arkansas Steering Committee, and on its Dean’s Circle.

Distinguished Alumni Awards went to Mininalini Rajagopalan (B.Arch. ’96), Victor Miroshnichuk (B.Arch. ’74), Tommy Jameson (B.Arch. ’74) and Charles McKinney (B.Arch. ’81). This recognizes an alumna or alumnus for significant contributions to the architecture and design culture locally, regionally, nationally and internationally.

Rajagopalan is an associate professor in the History of Art and Architecture department and director of graduate studies at the University of Pittsburgh. Miroshnichuk founded EDD International, which has offices in New York, Texas and California. He serves as its president, CEO and chairman of the board. Jameson is president and principal architect of Jameson Architects P.A. in Little Rock. He was awarded the 2017 Parker Westbrook Award for Lifetime Achievement by Preservation Arkansas. McKinney spent 34 years as principal urban designer for New York City Parks and Recreation and now serves as a senior consultant to Biederan Redevelopment Ventures in New York and started the firm Practical Visionary. McKinney serves on the school’s Campaign Arkansas Steering Committee.

Distinguished Young Alumni Awards were given to Tatu Gatere (B.Arch. ’10), Billy Fleming (B.A.L.A. ’11) and Modus Studio. This honors an alumnus or alumna who has graduated in the last 15 years for significant contributions to the architecture and design culture locally, regionally and internationally.

Gatere works as the Builder Operations Director for Orkstudino in Nairobi, Kenya. Fleming serves as the Wilks Family Director for the Ian L. McFar Center at the University of Pennsylvania School of Design in Philadelphia. He serves on the school’s Campaign Arkansas Steering Committee. The Fayetteville-based Modus Studio was founded in 2008 and is led by partners Chris Barbee (B.Arch. ’93), Josh Sieh (B.Arch. ’92) and Jason Wright (B.Arch. ’04). Barbee serves on the school’s Campaign Arkansas Steering Committee, and Siebert serves on the school’s Professional Advisory Board. Barbee, Siebert and Wright were named 2018 Emerging Voices by the Architectural League of New York.

Dean’s Medals were given to John Ed and Isaiah Anthony, Steve Lait, Lisa Lutz, Carolyn Allen, Kevin Wilcox and the Walton Family Foundation. This recognizes significant contributions to the architecture and design culture of the state of Arkansas, and to students and their education at the Fay Jones School.

John Ed Anthony formed Anthony Timberrlands, Inc. in 1971 in Bearden, and he now serves as the chairman of the board for AEI; the Anthony’s serve as members of the Towers of Old Main and the Chancellor’s Society at the University of Arkansas. Lait, president of Petromark, Inc. in Harrison, has been a great supporter and benefactor of student scholarships in the school. Lisa Lutz and her late husband, Tom, have been great friends and benefactors of the school, and Lisa continues to support the school and its mission. Kevin Wilcox serves as managing director for the University of Arkansas services firm Stephens Inc. He is the son of Nancy and the late Jerry Wilcox, an architect and 1962 graduate of the school, and for whom the Jerry and JC. Wilcox Endowed Scholarship is named. The Walton Family Foundation was founded by Sam and Helen Walton and is now led by their children and grandchildren. The foundation has initiated numerous projects held the Design Excellence Program and partnered with the Fay Jones School in design initiatives, and most recently, the Housing Northwest Arkansas initiative (see p. 6).
NEWS—

Interdisciplinary student teams proposed improvements for Vol Walker Hall.

Text Shawnya Meyers

A student design competition in the spring 2018 semester aimed to generate ideas for recycling within the Fay Jones School. “RE: Fay” allowed students to explore visions for recycling in Vol Walker Hall by incorporating recycling through design. The University of Arkansas student organizations of the American Institute of Architects, American Society of Interior Designers and American Society of Landscape Architects approached the school’s administration about the need for a better recycling system in Vol Walker Hall, said Ken McCown, head of the Department of Landscape Architecture and competition organizer. McCown and school administrators decided the competition was an opportunity to approach recycling in the process of developing an effective recycling system. “The recycling system in the building is not effective for us right now, because it is a fickle problem — thus, that makes it good to explore.”

The competition, held over a weekend in January 2018, challenged participants to collaboratively analyze information and respond with effective design concepts that made use of spaces in Vol Walker Hall — all within a tight timeframe. McCown said the students worked hard, identifying design ideas and finding ways to implement recycling throughout the building.

The teams had building plans and recycling system files, and were tasked with determining a recycling site and analyzing recycling and sustainability representatives. Students had 30 minutes to choose a name and pull together their teams. Before the competition started, Eric Boles, director of the U of A Office for Sustainability, talked to students about recycling on campus and in Vol Walker Hall. During the competition, students had the chance to discuss questions with campus recycling and sustainability representatives.

The teams had building plans and recycling system files, and they were tasked with determining a recycling site and analyzing the current state of recycling. McCown said that Boles and Michela Cupello, a campus planner, hoped to implement a new recycling system in Vol Walker Hall by incorporating recycling through design. The Paris Rizzardi, an interior design student, said design competitions like this one are important because they involve students who use the building in decision-making. She said the competition helped her become more passionate about recycling, even across campus.

The first-place award went to The Disposables, with team members Burns, Kyle Beard (architecture), Conner Payne (architecture) and Abigail Redmon (interior design). Their project — “Reduce, Reuse, Recycle, Refund” — was awarded a $750 prize. Their idea simplifies recycling by placing the mobile, convertible recycling hubs around the building, as well as relocating the recycling center — now tucked on the bottom floor — to a more convenient location.

The second-place team, The Trash Talkers, consisted of Bertels and Jacob Costello (landscape architecture). Their project, SETH (Sustainable Effort Task Hubs), was awarded a $500 prize. Their idea is to place the mobile recycling hubs in different parts of the building, providing a more convenient location.

The third-place team, The Graduates, consisted of students Maranda Gorga (architecture), Megan Leeth (architecture) and Heidi Matthews (interior design). Their project, which proposes renovating the current recycling center to improve access and effectiveness, wins third place.

The reviewers who determined the winning projects were Boles, Jennifer Weig, associate professor of interior design; Marty Matlock, executive director of the U of A Office for Sustainability; Torrey Tracy, visiting assistant professor of interior design; and Cupello.

Caleb Bertels, an architecture student, said he was surprised to see how inefficient the building’s recycling program was. He said the school should be at the forefront of sustainability and environmental awareness.

Conrinne Burns, an interior design student, said design competitions like this one are important because they involve students who use the building in decision-making. She said the competition helped her become more passionate about recycling, even across campus.

The Disposable project set up a recycling hub that is functional, accessible and user-friendly for both students and custodial staff.

The University of Arkansas and the Fay Jones School will offer a new Master of Design Studies degree program beginning in fall 2019. This is the first graduate-level program offered by the school in its 70-plus-year history.

The graduate program, which was approved in April 2018 by the Arkansas Department of Higher Education’s Coordinating Board, features initial areas of concentration in Resiliency Design and Retail and Hospitality Design.

“These programs, developed over the last three years with input from multiple stakeholders, are the first steps in advanced architecture education,” McCown said. “Together, they will emphasize the strengths of the school, the university, the Northwest Arkansas region and, indeed, the state,” Dean Peter MacKeith said at the time. “Equally, graduate-level education in these specialized areas prepares students to address opportunities and challenges nationwide and throughout the world.” The concentrations have been developed with global leaders in the respective fields and are unique in their focus, expertise and resources.

Resiliency Design will engage students at the scale of the community and the region, investigating contemporary issues such as water, mobility, food, housing, aging and public health, while preparing communities for the challenges of the future.

The Community Design Center, newly formed in the Fay Jones School, and the U of A Community Design Center directly support this area of study. The Resiliency Center, whose creation was also approved last spring by the state Department of Higher Education, provides leadership in sustainable standards and cross-disciplinary knowledge necessary for complex problem solving. The Resiliency Center’s director, Marty Matlock, is also the Steven L. Anderson Chair in Architecture and designated by the AIA Foundation. The center’s director, Steve Luoni, is also the Steven L. Anderson Chair in Architecture and Urban Studies in the Fay Jones School.

“Resiliency is driven by the public sector’s ever greater need to withstand disruptive events, entailing the reimagining of governance and management,” Luoni said. “To achieve this, leading cities and regions are becoming significant consumers of design thinking since this is the level where many of the social, economic and environmental challenges are addressed.” The Resiliency Design concentration triangulates design thinking with policy and placemaking to solve for challenges across multiple sectors in the built environment.

Retail and Hospitality Design engages experts in the Fay Jones School with campus collaborators within the Sam M. Walton College of Business and the Dale Bumpers College of Agricultural, Food and Life Sciences. Carl Matthews, professor and department head of interior design, noted that there is no other graduate design program in the United States with specializations in these market sectors. With online shopping challenging the value of bricks-and-mortar environments, retailers are investing in innovative environments that transform customer experience and engage the senses. Similarly, hotels must respond to guests seeking high-tech amenities and local, authentic experiences in personalized settings. With design fees in the retail and hospitality sectors exceeding $895 million in 2017, professional opportunities in these areas of specialization are robust.

Carl A. Kormelid (B.Arch. ’91), vice president of planning and design worldwide for Hyatt Hotels Corporation, noted that, like so many architecture practice sectors, there exists the need to know specifics about that market. Traditionally, it takes years of experience to gain this exposure and proficiency. “This is an uncommon opportunity,” Kormelid said. “Graduate students exposed to the specific industry vocabulary, organizational operations, planning nuances, customer drivers will be the most desired professionals in these design firms. The hospitality industry will gain from the injection of these graduates into the workplace with a unique familiarity that will allow them to immediately share their beneficial skills, creativity and energy.”

The concentrations within the Master of Design Studies will feature residencies in professional practices, business settings, municipalities and not-for-profit organizations. In addition to the two initial concentrations, a concentration in Integrated Wood Design has been approved. The school is also exploring the viability of programs in housing design, preservation design and wellness design. The Master of Design Studies will feature residencies in professional practices, business settings, municipalities and not-for-profit organizations. In addition to the two initial concentrations, a concentration in Integrated Wood Design has been approved. The school is also exploring the viability of programs in housing design, preservation design and wellness design. The University of Arkansas and the Fay Jones School will offer a new Master of Design Studies degree program beginning in fall 2019. This is the first graduate-level program offered by the school in its 70-plus-year history.

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Two Plans Tackle Neighborhood Development

One proposed project for the Pine Bluff studio features a wharf with a Ferris wheel at Saracen Landing on the north end of downtown.

Text: Bettina Lehovec
Renderings: U of A Community Design Center
The University of Arkansas Community Design Center, an outreach center of the Fay Jones School, addressed the issue of livability within a Fayetteville housing development and in downtown Pine Bluff.

The Re-live Downtown Pine Bluff project proposes redeveloping select neighborhoods with multi-family units to promote attainable workforce housing and catalyze investment throughout the entire downtown area.

The Livability Improvement Plan for Willow Heights Housing in Fayetteville aims to keep low-income residents within walking distance of downtown, where they can access needed services without using a car, while adding market-rate housing to attract new residents.

Both projects intend to reinvigorate overlooked parts of town by designing vibrant neighborhoods in which people will want to live.

Re-live Downtown Pine Bluff

Pine Bluff was once a place of cultural and economic prosperity, boasting the fourth-highest concentration of black wealth in the nation and a lively musical role on the Chitlin' Circuit of blues and jazz.

But the city today is one of the poorest metro areas in the United States, with a high rate of crime and a rapidly shrinking population. The downtown is almost deserted, with two-thirds of its former housing stock gone.

The design center plan suggests strategies to reverse that trend, bringing people back into downtown by building multi-family housing to promote long-term redevelopment goals.

“If you really want to bring back downtown, you have to get people to live there,” said Steve Luoni, the center director and Steven L. Anderson Chair in Architecture and Urban Studies.

The Community Design Center developed the plan for the Simmons Foundation as part of an ongoing effort to revitalize downtown Pine Bluff.

The design center plan addresses streets and public spaces along with housing development. Bike lanes, sidewalk improvements, new parking configurations, streetscapes and public art contribute to a vital downtown area in which people will want to live.

One proposed project is a wharf with a Ferris wheel at Saracen Landing on the end of downtown—a kind of “hipster slum” that incorporates the informality of tactical urbanism with shipping containers, found objects and open-air gardens, Luoni said.

Another project is an art park to celebrate musicians from the Chitlin’ Circuit era—the first outdoor museum to memorialize that musical legacy. A new park, with its long actual wall, serves a double purpose by deflecting the sound of the trains that run through the downtown area. A forested hill with tower residential lofts, now familiar to the center’s staff designed the renovations. Students met accordingly.

“Again, there’s much more pushback on design proposals than in a typical studio,” Luoni said. “It’s not just about economics but the fire chief, federal housing rules about what you can do, in addition to the resilient guidelines and other governing bodies. Students have to align their design ambitions with stakeholders interests and regulations.”

As in the Pine Bluff project, students were asked to go beyond housing units to consider the neighborhood as a whole.

“With hands on the studio is that we’re still solving for pattern, while solving for unit designs that will have to reproduce themselves,” Luoni said. “We’re solving for the whole spectrum—from a room to a building to a collection of buildings to a neighborhood to a district.”

The Willow Heights Housing Plan aimed to tackle stormwater management for the hillside complex.

“The downhill flow of water, which currently creates erosion and flooding in some units, is absorbed, slowed and spread through a combination of plantings, basins and bioswales and an underground pipe. Pockets landscapes create diversity and contribute to a sense of place. The site is restored and updated with a covered entry, a new playground and a screened-in porch. A lifted roof and natural skylights allow more daylight into the center.

Students in a spring 2018 studio taught by Luoni and Hammon worked in three teams to develop the new housing, while the center’s staff designed the renovations. Students met with Willow Heights residents, Fayetteville Housing Authority staff, the city fire marshal and other consultants, adapting plans accordingly.

Weekend in a Pine Bluff project involved reusing the downtown housing parcels by making design proposals for site development.

“Projects in two Arkansas cities aim to redevelop neglected parts of town with a focus on remaking neighborhoods, not just housing.
The Bob and Sunny Evans Tree House was a collaboration that included the design firm Modus Studio, Tres Fromme of 3.fromme design and Tanner Weeks with Ecological Design Group.

Tree House Invites Learning and Adventure

Text Bettina Lehovec
Photography Sherre Freeman
The Bob and Sunny Evans Tree House opened within the Evans Children’s Adventure Garden on June 30, 2018, with a grand opening celebration held on Oct. 30. The garden is an outreach center of the Fay Jones School. Designed by Modus Studio in Fayetteville, the tree house seems to float in a small group of white oak and pine, its five levels depicting the strata of tree life. Each level is devoted to a distinct aspect of tree growth – from roots to trunk and branches to foliage and flowers to fruit.

The team decided against traditional signage in favor of interactive learning elements children could explore for themselves, Fromme said.

“Education has always been part of our mission, but will become an even greater emphasis in the years to come,” he said. “We're teaching children bird's-eye views of the forest.

The team decided to focus on several iconic elements of the Ouachita Mountains woodland rather than the forest as a whole. They chose three canopy trees – white pine, hickory and white oak – and two understory trees – redbud and flowering dogwood - to tell the story of the lifecycle of trees.

That story unfolds as children climb up in the tree house, exploring concepts such as root structure, leaf types, seed dispersal and animal life.

"It was easy to use the logical spatial architecture of the tree house, because Modus had done such a wonderful job abstracting and responding to the forest with their architecture," Fromme said. “We wanted to really emphasize that, and emphasize the journey up through the canopy, with these interpretive themes.

The focus on interactive learning is part of a growing trend toward education in sightseeing, Bledsoe said.

“Education has always been part of our mission, but will become an even greater emphasis in the years to come,” he said. “We're teaching people about wood and the role of trees - the role of the forest – in the ecology and economy of Arkansas.

“We slip the educational component in while kids are having fun – wading in the pond, climbing through the tree house, exploring the interactive exhibits,” Bledsoe said. “We're teaching them about the out-of-doors and the role of nature in their lives.”

Engaging Children in Learning

Tres Fromme led the design team in developing a narrative strategy to guide visitor experience and in planning the sculptures and landscape elements to support that story, he said. Fromme specializes in master planning, garden design, children’s and family gardens, and seasonal displays.

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Pin Up provides the breadth of the latest work being produced at the Fay Jones School of Architecture and Design, spanning architecture, landscape architecture and interior design.
The city of Bentonville faces a problem: Housing does not reflect the current workforce. The same amenities that have made the city a popular work and cultural destination have raised property values to the point where a single-family home is unattainable for most people.

There is a shortage of market-rate housing for young professionals and other mid-income workers—the very people the city needs to staff its growing corporate and arts scene needs.

A spring 2018 studio tackled this problem, designing mid-income, multi-family housing on one of four possible sites in Bentonville. Students worked to maximize density and keep housing affordable while integrating their developments with the surrounding neighborhoods.

“A good housing project is one that reaches out to the community and understands the place in which it’s being built,” said Anne Fougeron, principal of Fougeron Architecture in San Francisco. “So that it’s not just an island unto itself, but thinks about the influence it could have and how it could integrate itself into the existing fabric.”

Fougeron and Kent Macdonald, of California Polytechnic State University in San Luis Obispo, both served as the Housing Northwest Arkansas Visiting Professors. They co-taught the studio with Carl Matthews, head of the Department of Interior Design, and Alison Turner, clinical assistant professor in architecture.

The Remaking Housing, Remaking the City studio was a key part of Housing Northwest Arkansas, a program launched by the Fay Jones School in December 2017. The initiative included the advanced spring studio, a regional symposium on housing and an invited professional design competition, all held in spring 2018 (see p. 6). Housing Northwest Arkansas was supported by a $250,000 grant from the Walton Family Foundation.

The studio also served as a pilot for the Fay Jones School Service Learning Initiative, part of a campuswide effort to enhance academics with civic engagement and community service. Although many studios feature such experiential, hands-on education, this was the first course designated as such.

Students worked in interdisciplinary teams, with fourth- and fifth-year architecture students teamed with fourth-year interior design students. This paralleled the team approach found in the workplace, Matthews said.

The entire studio foregrounded a practical approach to housing design, rather than the speculative approach found in many Fay Jones School studios.

“The students were very cognizant of making something that could actually be built,” Turner said. “They focused on livable versus pie in the sky ideas.”

Student teams began their work by researching the history and culture of the city, with special attention paid to the changing demographics, Matthews said.

“They had to set up a visual comparison between what Bentonville is now and what it may become in the future, and try to find this mid-ground of what their building would contribute to this density.”

Fougeron asked students to begin their design with a variety of individual units and then aggregate those units on 2- to 3-acre sites. The sequencing gave interior design students plenty of opportunity to be involved from the start, Matthews said.

“I was happy that they took market-rate housing and tried to find moments where they could make design moves to elevate the normative,” he said. “The internal stair, the kitchen, the bathroom or how to deal with storage and circulation. Those are the things that as an interior designer you have some control over.”

Students presented their preliminary designs during a field trip to San Francisco five weeks into the semester. A number of influential architects attended the review, giving their feedback on how to improve the projects.

Students also visited some of San Francisco’s architectural highlights, with a focus on new housing developments and neighborhood revitalization.

“We have some of the same issues at a different scale,” Fougeron said. “How do we keep things affordable for people, and how do we create better, more affordable housing for everyone? It was interesting for students to see those problems in other places than their own, and how they’re being addressed.”

The final design projects reflected the complexity of the factors at play, as well as the variety of the target market, Matthews said.

“One successful project hit all three of the markets: an urban edge with apartments above retail or commercial spaces, another edge facing the Thaden School with townhouses and live-work units, and a third edge with duplexes and family-style housing facing the existing family neighborhood,” he said.

Another project, located near Crystal Bridges Museum of American Art, targeted the young, creative market through innovative landscape design. Inspired by the Brazilian landscape architect Roberto Burle Marx, the design featured bright colors, geometric patterns and a sense of playfulness.

The Razorback Regional Greenway, which connects 36 miles of Northwest Arkansas with shared-use trails, was a key component for several other designs. One project featured a bicycle shop on the trail, and another a coffee shop at the top of a sloping green space, inviting the public into the common domain.

“They made a public space in the center of the project—a slice through the site, a public way that has landscaped steps and landscaping and places that people could sit and enjoy the space, looking down at the greenway and people watching,” Turner said. “That was one of the more successful moments.”
“Why do you like that?” architect John Ronan asked a student about the wall she’d designed, using both rough and smooth-faced stone.

“What can you learn from that that will inform your work going forward? Find out what you like and why you like it – so that everything is as thoughtful as that wall.”

Ronan, the 2018 John G. Williams Distinguished Visiting Professor in Architecture, teamed with Frank Jacobus, associate professor of architecture in the Fay Jones School, to lead the studio. Their goal was to explore the interrelationship between a building and the city surrounding it and the transitional spaces between interior and exterior realms.

“The studio was set up to foreground the issue of the urban public realm and how that might be extended from the street into a building,” Ronan said. “The vehicle we used to explore that was a writers museum in Chicago.”

The project was loosely based on the American Writers Museum, which opened in the Printers Row neighborhood of Chicago in May 2017. The museum features interactive exhibits and programming to celebrate the work of American authors from Louisa May Alcott to John Greenleaf Whittier. It was inspired by the Dublin Writers Museum in Ireland.

Students were charged with designing their own writers museum in Chicago, with program elements that included exhibition space, gallery, library, performance or event space, café, education space, and office and support spaces.

Eleven architecture and four interior design students took part in the spring 2018 studio. The semester began with an exploration of atmosphere in literature and design. Students were asked to choose a text that described a space and create a drawing and a model that conveyed the emotional or atmospheric qualities evoked.

“The purpose of the exercise was to understand how people describe spaces in writing and to imagine how we might represent a space, and its atmosphere, in ways that are beyond the dry descriptions often used by architects,” Ronan said. “Design is not just about the size and the function of the space, but the character of it. How does it feel when you walk in?”

Students visited the American Writers Museum during a field trip to Chicago, drawing inspiration for their own designs. They also toured the Poetry Foundation headquarters, a project of John Ronan Architects and the recipient of the 2012 AIA Honor Award for Architecture, along with other architecture and design sites.

For their own projects, students worked with one of two sites chosen near the existing museum – a site that would prompt a more horizontal approach and another that would prompt a vertical one.

“Special attention was given to the layers or gradations of public-private, inside-outside use and space,” Jacobus said. “We worked with the students to think about spaces that are not overtly exterior or overtly interior.”

Students began their projects with a conceptual overview and then zoomed in to explore one or two spaces within the building in detail. They then zoomed out back, incorporating their newfound understanding in the project as a whole.

“This approach helped students understand the connections between materials and the larger project,” Jacobus said. “They’ve thought through the details. They understand why they’ve approached the design in this way. And now, as they zoom out, they can take that confidence into the larger project.”

The final projects reflected the alignment between architectural vision and execution that the professors hoped to see.

One student created an interior environment that felt like a microcosm of the urban realm, Jacobus said. An interior court allowed open views through multiple levels and spaces, revealing the pulsating action of inhabitants.

Another project invited visitors to penetrate the seemingly solid walls through fissures, entering spaces that were simultaneously inside and outside the building. Those fissures acted as way finders, moving people up and through the building - something like a modern cave.

“We wanted students to find a comprehensive vision, a single idea that drives all the design decisions that have to be made throughout a project,” Jacobus said.

“As a designer, you’re always having to confront the ‘next thing’ coming up: How do I resolve the window or how do I resolve this next thing?” he said. “If you don’t have an overarching idea, then every time you confront a new situation you’re basically starting from scratch.”
Public lands in particular are subject to unanticipated changes in management, environmental conditions and community engagement. Landscape architects must design for varied levels of maintenance across time to ensure systems that will adapt and continue to thrive.

“Nine third- and fourth-year students in a spring 2018 landscape architecture studio tackled the complexities of urban design along the historic Los Angeles River, a public space in the midst of massive revitalization projects.”

Students explored issues of advocacy, community engagement and adaptive design under the direction of Tori Kjer, the Garvan Visiting Professor in Landscape Architecture and also program director for the Trust for Public Land in Los Angeles, and Noah Billig, assistant professor of landscape architecture in the Fay Jones School.

“The Trust for Public Lands is a national nonprofit working to ensure that urban Americans have access to open space through designing and building parks, protecting land, helping develop funding streams and engaging in policy work and advocacy.”

The Los Angeles River was once the lifeblood of the city, aiding settlement, transportation and industry. Channelized and encased in concrete in the early 1900s, the river has been neglected over time. A number of stakeholders are coming together to revitalize the river corridor, working toward environmental restoration, recreational use and economic development for the surrounding neighborhoods.

Students were charged with creating a master plan for some portion of the river that considered three scenarios – no maintenance, grass-roots/community maintenance and full management and maintenance. Students also were asked to consider the impact of these variables across time – predicting probable outcomes for the three scenarios in five, 15 and 30 years.

“We wanted to get away from one-space design and think about the bigger systems – the community, the natural systems and the impact of public use,” Kjer said. “In really dense environments like Los Angeles, there are a lot of forces at play that will influence how your design looks over time.”

The studio built on Joan Hirschman Woodward’s seminal work in designing adaptive ecological systems, Billig said. Woodward, who was Kjer’s professor at California State Polytechnic University in Pomona, attended the final presentations as a reviewer.

“Joan was talking about resiliency before resiliency became a common term in design and planning circles,” Billig said. “How do you adapt to change over time?” Students used some of Woodward’s strategies for restoration ecology in their own designs, such as “stitching” the landscape with seeds to ensure ongoing plant propagation.

“In restoration work, we assume that there will be maintenance, or that the system won’t need maintenance,” Billig said. “Too often, neither of those is true, and the result after 10 or 20 or 30 or 40 years is these hybrid landscapes that have adapted, and might have a lot of resiliency, but are not the pure restorations people have envisioned.”

Students worked in groups of three to develop frameworks or toolkits to consider the impact of various strategies on the multiple scenarios. One group focused on slowing the flow of water through the river channel in a specific neighborhood, while also weasing in aspects of place making and access.

Another group used the logic of nodes and access points – drawn from a metaphor for Latino urbanism – to promote community engagement, and designed a series of installations or interventions for urban greening.

A third group focused on economic development and housing, striving to combat gentrification in one neighborhood along the river corridor.

“The project was a planning exercise as much as design,” Billig said. “Regardless of what system or systems students chose to prioritize, they needed to think about scenario planning and adaptation over time.”

The studio’s emphasis on advocacy in design amplified a focus for the school’s landscape architecture department. On their visit to Los Angeles, students met with a variety of people working in the intersection of public space and advocacy – artists, community organizers and leaders in the nonprofit sector, such as Kjer.

“We opened up the studio so that these other systems – the community, the ecology of the LA River – also fit into the project,” Kjer said. “From an advocacy perspective, it’s really important that students are thinking about what community engagement looks like and how that is critical for designing public places and spaces. Every group included some element of the people piece, which sometimes can be left out.”

Students also learned how to design for a non-local project, a reality they will face in their working lives, Billig said. “How do you design for communities and neighborhoods when you don’t live there? How do you do that in an authentic way?”

Clockwise from top: Design strategies for a resilient, place-based economy along the Los Angeles River. Rendering by Jacob Costello. Payton Cook proposed incremental and adaptive interventions in the Los Angeles River to increase habitat and water quality while taking advantage of sedimentation processes over time. Ben Magee shows phased strategies for the context-sensitive infill housing in the Frogtown neighborhood.
The studio asked students to think beyond design to the question of supply chain.

Students in a spring 2018 studio explored the innovative use of regional materials and new timber technologies for the design of campus student housing.

“We looked at engineered wood, and we looked specifically at southern yellow pine, because that is the wood that is really prevalent in Arkansas,” said Thomas Robinson, the USDA Forest Service Wood Innovation Grant Visiting Professor.

The pine forests of south Arkansas produce mainly dimension lumber used in light-frame construction, he said. If some of that wood were used to produce mass timber material such as cross-laminated timber (or CLT), it would impact the economy of the state in positive ways.

CLT and other mass timber technologies allow designers to capitalize on wood’s innate structural advantages, reinforcing its strength and improving its economy through engineering. Mass timber functions as the primary load-bearing material in a building, replacing or augmenting steel or concrete.

“You have all this potential, if you can actually harness it,” said Robinson, who is principal at Lever Architecture in Portland, Oregon. The firm is pioneering the use of CLT in the United States, with innovative buildings along the West Coast.

Robinson co-taught the studio with Jonathan Boelkins, clinical assistant professor in the Fay Jones School.

The University of Arkansas is a leader in the emerging field of mass timber design and construction, with one project completed on campus in 2018 and another under construction. The off-campus, High Density Annex for University Libraries was the first building constructed with CLT in Arkansas. The Stadium Drive Residence Halls will be the first university student housing facility in the nation built using CLT.

Yet the material must be imported from other parts of the world, as there is no production facility for CLT in the state. Arkansas does have a glue-laminated timber (or glulam) production plant, which manufactures an engineered wood material similar to CLT but smaller in scale.

The studio challenged students to use glulam in more visible ways, as well as explore new possibilities for CLT and other mass timber technologies. The long-term goal is to encourage the growth of the mass timber industry in the wood-rich state.

“If you show people what’s possible, that usually leads to more investment in the supply chain,” Robinson said.

Robinson and Boelkins asked students to start the semester with a personal study. They were to pick a space important to them in terms of inspiration for architecture and design, and re-create the feel in a sketch and simple model built from reconstituted pine two-bys.

Whether they chose an image of white sands or a thatched roof in Mexico, the challenge for students became how to translate the aesthetic experience into their final designs for the student-housing complex.

“We wanted to connect students to their own motivations relative to being in architecture and design,” Robinson said. “You can use that motivation as a lever to create buildings that have meaning to you personally, and that you might be able to communicate to others.”

Sixteen fourth- and fifth-year architecture students took part in the studio, which included field trips to the Arkansas forest and to Portland.

A background analysis of the forest economy in Arkansas led to a day trip to the Ozark National Forest near Fort Smith. Students visited the West Fraser processing plant in Mansfield, following the transformation of raw wood into finished lumber. They also studied transportation, logistics and sustainability, with an eye toward the potential for new products.

The students also traveled to Oregon for five days, where they visited Robinson’s Portland office and took a road trip to sites further afield. A highlight was the Mount Angel Abbey Library in Saint Benedict, designed in the 1960s by the Finnish architect Alvar Aalto.

For the final project, students worked individually to design a student-housing complex on a small wedge of land at the corner of Lafayette and Gregg streets in Fayetteville. Project requirements stipulated six units, each consisting of a three-story 12-plex organized around a single staircase. The units were aggregated separately or divided by firewalls, and a community space served the whole.

Professors purposely kept the parameters simple. “We wanted to illustrate what can be made right now with engineered timber products in Arkansas, with a focus on materials and the existing supply chain,” Boelkins said.

Students’ projects reflected the aesthetic work they’d engaged in at the start of the semester. One student captured the feel of a Japanese temple garden with the sculptural quality of the buildings and their overall composition on the site.

Another student, inspired by the dappled light coming through a grove of trees, stacked mass timber bars at various angles, creating intensely varied outdoor spaces with constantly changing light conditions. A third student brought the natural part of the site to the street edge, softening the design and complementing the beauty of the buildings themselves.

“We asked students to distill it down: What’s important about housing? How can their designs maintain a level of interest and inspiration within these prosaic parameters?” Robinson said.

Whether they chose an image of white sands or a thatched roof in Mexico, the challenge for students became how to translate the aesthetic experience into their final designs for the student-housing complex.

“We wanted to connect students to their own motivations relative to being in architecture and design,” Robinson said. “You can use that motivation as a lever to create buildings that have meaning to you personally, and that you might be able to communicate to others.”

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FEATURE STORY—

Shaping Spaces and Communities Through Design

Fay Jones School alumnæ discuss their careers in interior design and landscape architecture

Text Michelle Parks
Photo Courtesy of River+Lime

A condo in the PlumpJack Squaw Valley Inn, in Lake Tahoe.
Margaret Selzer remembers looking through the house plans in magazines her dad kept around their house in Cortez, a small town in southwest Colorado. He was just a dreamer, but seeing those home designs sparked her interest in the industry and the profession. Combined with her passion for art, “I felt like interior design was a great blend of two interests that I had from a young age.”

She also recalls career day in fourth grade, when she picked two speakers to listen to—an architect and a professional clown. “I remain grateful that she chose the design route.”

Her dad was transferred to Arkansas for work when she was in high school, and she looked at the University of Arkansas while visiting him. The Ozarks weren’t quite the Rocky Mountains, but she loved the area’s beauty and enrolled in the university’s interior design program.

The summer of her junior year, she studied abroad with “Semester at Sea” and traveled to Greece, Spain, Ireland, Norway, Russia, Poland, Belgium and Croatia. “‘Semester at Sea’ was just a dreamer, but seeing those home designs and my eyes opened to what else is out there,” she said. “I love to travel, and I love how travel influences and inspires us in design.”

During college, she did an internship at a small interior design firm in Boston, Massachusetts. So, when she graduated in 2004, she aimed to work for a larger multidisciplinary firm, and she found that with OZ Architecture. The Colorado-based firm worked with a wide variety of project types and had a strong focus on residential.

Selzer stayed there for eight years—fortunately, even surviving some layoffs during the economic downturn of the late 2000s. Once the economy started to recover, she considered her future options. And she took the bold step to go out on her own. “We were so excited with how that turned out because it was a little bit different than how we would typically approach most projects,” she said. The project was recently published in Mountain Living magazine.

While most of their resort projects are in the mountains of the west, she’d like to venture into additional resort markets as well across the country and internationally. As her firm moves forward and grows, she still plans to keep her team fairly small.

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Many people are surprised to learn that interior designers are involved with projects from the beginning, working with architects on space planning and coordinating with other project consultants, such as structural engineers. They don’t just swoop in at the end to handle details like paint colors, furniture and other interior elements. They are on the project team for the entire design process.

“Interior designers work with all disciplines - and it’s important to, because we see things differently,” she said. “So, I think when we’re working with the architects and with the engineers upfront, it’s just such a better, more cohesive project in the end.”

Lighting is an important aspect of interior design. They are on the project team for the entire design process.

“Lighting is one of the most critical things that we can do,” she said. “It’s always fun working through the process that vision up front. It’s always fun working through the process with each client.”

When Hales graduated from the U of A in 1994, she wanted to work in the private sector for a firm that focused on landscape architecture as its priority. Memphis would have been the closest city for that, but she and her husband, Chris, chose to move to Dallas. He was a Walmart assistant store manager then, and that was a good place professionally for them both to relocate.

Hales started at Talley Associates, an award-winning firm owned by alumnus Coy Talley. She was there for more than two years before joining SWA Group, an international firm headquartered in Sausalito, California, with more offices in California, as well as Texas, New York and Shanghai.

Now in the Dallas office for 20 years, Hales works alongside Chuck McDaniel, who founded the Dallas studio 35 years ago. A partner in the firm, Hales manages a team of about 14 designers. Mentoring young designers is one of the most rewarding parts of her work. She hopes to see their office continue to grow and have an even bigger outreach.

Even 25 years into her career, Hales is still surprised by the vastness of the profession. Landscape architects do everything from environmental design and rehabilitation to large-scale master planning to detailed site design - which is her focus. She considers her ability to see details from concept through implementation as one of her gifts - a gift that isn’t possible without a fundamental understanding of constructability.

Many people don’t understand that landscape architects design everything outside the building. Designers help determine where the buildings sit on the site and how they are oriented to take advantage of sunlight, views, wind protection and other elements. They also determine how people move through the space and experience the site. “Landscape architects act as the ‘ambassador for the site,’” Hales said.

For Hales, she begins a project by first developing an understanding of the site - analyzing the existing topography, understanding the grading and watersheds, and assessing the existing habitats on the site. Once that’s complete, then the planning starts for the buildings, parking and trails – “but you’re basing it all on the site itself.”

“So, you’re really taking the context of the site and being sensitive to it, and then trying to get all the programmatic elements that are required by the client,” she said. “We spend a lot of time just placing the buildings, moving and rotating them to make sure they are working with the site and not destroying it, but also capturing the best views, and making sure rainwater is able to move around the buildings without making major impacts on the natural environment.”

Hales enjoys the design process, and creating great spaces for people is the driving factor.

“I love problem solving, and I love to challenge myself to make the most out of my client’s space and budget,” she said.

The majority of her work at SWA is hospitality design, which often means large-scale resort projects. Because of this, she’s been able to travel around the world. Her first trip out of the country was to Cabo San Lucas, Mexico, for a project. Her projects since have taken her all over the globe, and she even spent a year working at the SWA studio in Shanghai.

One of Hales’ most renowned projects is the Tucker’s Point Club in Bermuda. The resort reused the existing shell of a 1920s hotel. Hales worked with the site to situate new buildings on the steep terrain. Her scope included the design for two resort pools and decks, the spa gardens, multiple lawns, and the overall landscape and hardscape design for the entire property. Careful attention was paid to grading because of the karst formations on the property.

On most projects, landscape architects would specify plants from a variety of sources. However, plants can’t be imported to Bermuda, so the designers went to people’s yards and offered to buy their best trees. They even started an on-site nursery for all the shrubs and groundcover. Because there’s no fresh water on site, rainwater from rooftops is captured in cisterns for drinking water and other uses.

“Everything you used, you either had to grow it or find it on the island,” she said. “You’re working with a lot of environmental factors that you don’t necessarily work with on a daily basis. Working in those kinds of constraints was challenging yet fulfilling, because it turned out to be a really beautiful project.”

Another favorite project was the Mukul resort in the rain forests of Nicaragua. Hales’ work often provides a chance to collaborate with other world-class designers. The Mukul resort was done in collaboration with the Dallas-based architecture firms HKS and FAB Studios and the Dallas-based interior design practice Paul Duesing Partners. The 17-room resort opened in 2013 and is spread across 1,670 acres of white sand and coastal forests.

To design this project, Hales traveled there and determined where the buildings should go to provide nice views of the ocean while being sensitive to the site. In this sensitive ecosystem, plants were grown on-site nurseries and rainwater was collected.

Sometimes, the travel yields insight that goes beyond design needs. “I think with traveling, you really get a sense of other cultures and an honest look at poverty,” she said. “It’s such a wonderful learning opportunity. It really opens your eyes up to the world around you.”

Luxury resorts often have a unique relationship with the environment.
surrounding community, she said, and it can be challenging to find the right balance. Hales seeks projects that also have an explicit public benefit.

“You’re getting to do bigger and better public work for everyone, and it’s at a higher level of design than you might have gotten if it had just been funded by the city,” Hales said of the advantages of public-private partnerships.

The Katy Trail is a Rails-to-Trails Conservancy project, which converts former railroad tracks into multi-use paths. The trail is located on the route once taken by the Union Pacific Railroad’s Missouri-Kansas-Texas Railroad — a route commonly called the K-T, or Katy. The Katy Trail now connects 125 acres of urban parkland in Dallas.

The trail improvements have spurred more than $1 billion of development along the trail. “So you’ve taken something that was derelict, and you’ve created this new linear park with all of these connections into neighborhoods,” Hales said. “All of a sudden, everybody wants to be there.”

ReView: Winter 2018/Spring 2019

Pyramid Place in Little Rock. Photo by Barbara Yates

ReView: Winter 2018/Spring 2019

Above, the Mukul resort in Nicaragua (photo by David Lloyd). Below, the Katy Trail in Dallas (photo by Tom Fox).

In the mid-1970s, Barbara Yates (B.S.B.A. ’70) worked as a young professional in the former First Pyramid Building in downtown Little Rock. Its character and history fascinated her.

Built in 1907 for the Southern Trust Company, it’s the oldest high-rise building and was the first steel beam construction in the state. Its architect, George R. Mann, also designed the Arkansas State Capitol building and many government buildings, hotels and commercial buildings in the state in the early 1900s.

Back then, Yates was an accountant with E.L. Gaunt & Co. on the ninth floor of the 11-story building, located at 221 W. Second St. It was a premier office space that, over the years, has housed many law firms and accounting firms.

Several years ago, she and her husband and business partner, James Freeman, were looking for a downtown property to own — one that would have condominiums. They purchased the building in 2005, by then called Pyramid Place. It has been continually operational since it opened.

They removed the asbestos and then slowly remodeled it over the next few years. As downtown developed, they chose to do a mixed-use development, with residential, retail and office spaces. They also made it a historic preservation project and did a “green” restoration that complied with LEED standards, though it’s not certified.

The building already qualified for the National Register of Historic Places, so they went through that official process in 2013. In a previous ownership, a historic preservation easement was granted on two facades of the building, meaning those couldn’t be altered without permission. Yates applied for a federal tax credit through the National Park Service (NPS) and complied with their standards.

“Properly restoring a building such as that costs a great deal more than it would to build the building from the ground up,” she said.

The paperwork for the tax credit is complex, and Yates is proud that their final report was approved the first time. She credits her background in forensic accounting work and documentation.

In Mann’s writings, Yates learned that the architect designed the building to be fireproof, a principle that predates the fireproof invention.

The building has 543 still operable windows, though the original wooden frames were replaced years ago with aluminum ones. In this latest renovation, they used the most energy efficient glass that the NPS allows in a historic building and modernized the elevator mechanical systems.

They updated the antiquated heat and air system, which ran on water, with a modern variable refrigerant flow (VRF) system. The computer-operated system allows each individual office space to have independent climate control. The heat cast off from cooling one person’s space is used to heat another person’s space.

“We have incredible energy efficiency as a result of that. That’s one of the things I’m most proud of,” Yates said. They preserved the well-worn slate stairs and the terrazzo floors, which retain “all those footprints of time,” she said. They also uncovered original mosaic tile floors in upper levels that had housed executive offices, scraping away layers of carpet and tile.

For this historic preservation project, Yates worked with Scott Pruitt (B.Arch. ’95), when his architecture firm office was in the building. He did some of the smaller projects early on, and they again turned to him for the major renovation and remodel.

The biggest, most dramatic change was the residential portion — turning the top four floors into 21 residential units branded as Residences 221.

“Scott was very creative in his ability to lay out the residential spaces in such a way that maximized the footprint,” she said. Much of that was factoring in the existing architectural features and structural elements — “and working around those to make everything flow.”

Every residential unit has a unique design and layout. Due to a concern for fireproofing the original skyscraper, about a foot of steel and concrete was placed between each floor, which now provides a good sound barrier. All of those new residential units were refitted with appropriate plumbing and electricity systems.

“We effectively built 21 houses inside an existing structure. And it takes a lot of talent to design on the fly when they run into something they didn’t know was going to be there. Scott was a good problem solver,” she said.

Creighton Ralls, who received his Executive M.B.A. from the U of A in 2009, served as project manager during the renovation.

In addition to the residential units on the eighth through 11th floors, the first floor now features an office supply store and 2Ten20, a coffee, wine and beer bar. The second floor houses art galleries and working artists’ studios. Half of the third floor also has artist studios, with the rest of the floors through the seventh providing office space to mostly small tenants — law firms, tech companies and others.

Building residents have access to a rooftop deck, with a hot tub, outdoor kitchen, grill and southern and eastern views. Recovered space in the basement made room for tenant storage, a gym, a wine cellar and a bicycle storage room.

This building was important to Yates, so she made sure it survived. She hopes this encourages others to take similar actions when they can.

“It mattered to me as something that I could do and leave as my stamp on something for posterity,” she said. “I think that history needs to be preserved, but I don’t think that all old buildings need to be preserved. Not every building can be or should be saved. But I think anything like that, is the oldest something in Arkansas, should be preserved.”

And, a building like this isn’t suited for everyone. “You either want to be in a historic building — with its warts and wrinkles and all the aging things that it has — or you don’t,” she said.
Anthony Timberlands has a rich tradition and heritage, with south Arkansas roots that reach back 112 years in lumber manufacturing. A recent gift to the Fay Jones School of Architecture and Design is an investment in innovation within the timber industry in Arkansas and the region, and aims to ensure its future success.

The original Anthony Mills were primitive mobile entities located near pockets of easily accessible timber. When the nearby timber was depleted, the mill moved. The first mill was operated by Garland Anthony in 1907 located on a railroad near Bearden, Arkansas. This mill moved to several locations over the next 10 to 12 years.

The four Anthony brothers soon formed Anthony Brothers Lumber Company in the 1920s in the family’s home community of Hopeville, in Calhoun County, Arkansas. Brothers Will, Oliver, Garland and Frank all had ownership before Frank and Will branched out to other locations with mills of their own. Will went to the Murfreesboro area, Frank went to Union County, and Garland spent a lifetime establishing partnerships in many mills located in the Arkansas-Louisiana-Texas region, with Bearden as their base.

During the decades that followed, Garland and Oliver were succeeded by Garland’s son, Ted, who passed away unexpectedly in 1961, and subsequently by Ted’s son, John Ed, and John Ed’s son, Steven.

In 1974, Anthony Timberlands was formed by John Ed as a management company for all the mills from the central Bearden headquarters. It is a privately held, family company spanning seven generations that now operates two pine sawmills, three hardwood sawmills, a hardwood flooring plant, a wood-treating facility and an engineered, laminated and treated hardwood mat facility and supporting satellites – all in various locations in southern Arkansas. The company prides itself on challenging each generation to leave a better home community of Hopeville, in Calhoun County, Arkansas, where the timber industry thrives, and other concepts, years of construction can be reduced to mere months.”

Anthony said, “It’s a given that this will be a successful endeavor because of the merit of these renewable and environmentally friendly components,” Anthony said. “We would like our university to be at the forefront of this move. Breaking into a major market is a big task, but with CLT and other concepts, years of construction can be reduced to mere months.”

The work done through the Anthony Timberlands Center will also benefit employment and investments in southern Arkansas, where the timber industry thrives, and bring new attention to an area that has suffered economic decline over the years.

Nearly 19 million of the 34 million acres that make up Arkansas are classified as forestland. More than 43,000 Arkansans work in the forest industry, and Anthony Timberlands has more than 1,000 employees in its mills, with logging contractors, trucking, security and manufacturing jobs, Anthony said.

A 2018 gift to the Fay Jones School for the Anthony Timberlands Center is a tribute to the timberland and people of south Arkansas who nurture and protect those forests.

Thanks to a $7.5 million Campaign Arkansas gift in 2018 from Anthony Timberlands, the Anthony Timberlands Center for Design and Materials Innovation will take shape in the coming years. It will serve as the home to the Fay Jones School’s graduate program in timber and wood and as the epicenter for the school’s multiple timber and wood initiatives. It will also house the existing design-build program and digital fabrication laboratory, as well as a new applied research center with a focus in wood design and innovation. Long-term plans call for an Arkansas Chair in Timber and Wood Innovation and Design to also be housed in the facility.

“Coming to know the entire Anthony family – has been a transformative experience for me,” said Peter MacKeith, dean of the school. “Their deep knowledge of the Arkansas forests is rooted in the lives of their forebears and in the communities of south Arkansas. They can speak to the virtues of the native loblolly and shortleaf pine species, as well as the hardwoods that thrive in the lowlands, but have a perspective that is environmental, economic and social.

“The planned Anthony Timberlands Center is currently in pre-programming stages, with identification of architecture, engineering and construction services envisioned for the coming summer,” MacKeith added.

Innovations, industry future take shape with Anthony Timberlands Center

Text Jennifer Holland
Photo Mary Purvis

Dean Peter MacKeith (at left) joins Isabel and John Ed Anthony in Little Rock in November 2018 just after presenting them with their Dean’s Medals. The distinction is awarded annually in recognition of a recipient’s significant contributions to the architecture and design culture of the state of Arkansas, and to students and their education at the Fay Jones School.

ReView: Winter 2018/Spring 2019
Tony Patterson (B.Arch. ’00) received both an Honor Award for Architecture and an Honor Award for Interior Design for the renovation of Ellis Hall on the Missouri State University campus in Springfield, Missouri. Patterson is with Patterson Ives, LLC in St. Louis, Missouri. The awards jury included Roy Decker, principal and co-founder of Duvall Decker Architects in Jackson, Mississippi, who served as external jury member; Fay Jones School faculty members Kimberley Furlong, jury chair and assistant professor in interior design, Jessica Colangelo, assistant professor in architecture, and Windy Gay, instructor in interior design; and school alumni Victor Mirontschuk, president and founder of EDI, and Patty Opitz, senior associate at Polk Stanley Wilcox Architects.
ReView: Winter 2018/Spring 2019

Designs for interior, outdoor, residential, educational, office, commercial, medical, historic, religious, recreational, culinary and public urban spaces were among 52 projects vying for recognition in the 2018 Fay Jones Alumni Design Awards competition – which saw the most entries to date.

Tony Patterson (B.Arch. ’00)
Project Title: Ellis Hall Renovation
Honor Award for Architecture and Honor Award for Interior Design

Untouched for 50 years, the renovation of Missouri State University’s School of Music facility includes a pedagogically tuned environment with two signature recital halls, acoustic upgrades, a performance courtyard that mends outreach to the greater university campus, and thoughtful features that resonate with its modern framework and historic context.

“This project is a fine example of a sensitive and rigorous renovation,” the jury said. “It breathes new life into an existing building, proving that, if thoughtfully done, interior and exterior renovations can give new and valuable life to often unappreciated mid-century modern structures.”

Patterson is with Patterhn Ives, LLC in St. Louis.

Jason Radcliff (B.L.A. ’98)
Project Title: Fareground
Honor Award for Landscape Architecture

Fareground is the reimaging of a dormant Austin, Texas, office plaza into a modern, inviting and active downtown hub for professionals, residents and visitors.

The plaza utilizes a dramatic botanical plant palette of native and adapted species to create a verdant and comfortable setting in the midst of the built environment. Cloudscape, Fareground’s iconic water feature, literally creates clouds from water collected from the building’s air conditioning condensation and creates a powerful visual beacon.

“Fareground is a sensitive yet playful use of topography, textures and layered space to create an active urban landscape that bridges the plaza and the city,” the jury said.

Radcliff is with dwg. in Austin.

Jason Jackson (B.Arch. ’06)
Project Title: Center of Healthcare Improvement and Patient Simulation
Merit Award for Architecture

This three-story design ties together the existing structures into a cohesive campus at the University of Tennessee Health Science Center in Memphis, Tennessee, providing traditional spaces as well as simulated healthcare environments for training. It responds to and complements neighboring buildings through the interplay of exterior materials and the planes in which the materials are utilized.

“The center responds elegantly to a challenging program with a strong urban gesture that allows for extension of the urban fabric into the ground level of the building,” the jury said. “Despite the solidity necessitated by the program, the building greets the street and park with lightness and transparency.”

Jackson is with brg3s architects in Memphis.

Tim Maddox (B.Arch. ’02), Seth Spradlin (B.Arch. ’15), Julie Chambers (B.Arch. ’39), Josh Darshir (B.Arch. ’02) and Ben Cruce (B.Arch. ’11)
Project Title: Paschal Heat, Air and Geothermal
Merit Award for Landscape Architecture

Designed to accommodate the company’s unprecedented growth, this project in Tontitown integrates a seamless workflow and an innovative business method into a transparent and collaborative design. Exteriors reinforce the company’s industrial character while the planes in which the materials are utilized.

“The jury called the project “a fun approach to your classic warehouse design… The playful bold geometry, strategic placement of glass and detailing combine to create an interesting architectural solution. The use of industrial materials and detailing on the exterior and interiors reinforces the company’s industrial character.”

The design team is with DEMX Architecture in Fayetteville.

Coy Talley (B.L.A ’84)
Project Title: Preston Hollow Residence
Merit Award for Landscape Architecture

This residence in Dallas, Texas, is quietly nestled within a landscape of native grasses and a grove of existing trees, which allows for a slow unfolding of space upon entering the site. Where expansive areas of transparency face the public side of the property, the team took advantage of sloping grades to elevate the house from roadways below – giving ample privacy from a sight line perspective. The site incorporates a delicate balance of ordered versus organic expression.

“The sitting and landscape buffer give the home privacy from the outside world,” the jury said. “The drive along the long, naturally landscaped entry motor court creates a sense of anticipation.”

Talley is with Talley Associates in Dallas.
**Sutcliffe House Honorable Mention for Architecture**

The project was designed for a local landscape photographer and inspired by the economy of regional vernacular forms. The secluded Ozark mountain residence in Eureka Springs captures and emphasizes views of the surrounding landscape. The covered balcony acts as a transition, diminishing the barrier between exterior and interior.

“The Sutcliffe House takes advantage of a spectacular site, and utilizes a limited formal vocabulary to bring the outdoors in,” the jury said. “The use of three materials – concrete, wood and metal – reinforces the horizontal geometric form of the home. The organization of the plan is simple yet functional, practical and economical.”

The design team is with DEIM Architecture in Fayetteville.

**Rayonier Corporate Headquarters Honorable Mention for Architecture**

This project in Wildlight, Florida, distills Rayonier’s story into a physical, site-sensitive narrative reflecting the area’s watershed, drawing primarily on early utilitarian Rayonier timber sawmills and regional agricultural buildings that express the virtues of simplicity. The architecture enhances the company’s philosophy of building relationships that foster innovation through collaboration.

“The use of strong geometric forms, along with the strategic use of steel, glass and wood, combine to create a strong piece of architecture,” the jury said. “The detailing is masterful.”

The design team is with Polk Stanley Wilcox Architects in Little Rock.

**Windgate Art and Design Building Honorable Mention for Architecture**

The project on the U of A – Fort Smith campus was designed to be an outreach to the community, placing focus on the craft of art inside and out. It encourages the community, visitors and passersby to embrace an opportunity to introduce more art into their lives. Transparency was used throughout the new building to celebrate the process of creating art as being non-linear and sometimes chaotic.

“Inviting, welcoming, community interaction, art awareness and art appreciation were challenges in the design of this building,” the jury said. “The architecture accomplished all of these through a strong building façade, playful entry landscape, transparent interiors and careful organization of the plan and functionality.”

Bock is with WER Architects/Planners in Little Rock.

**Little Rock Technology Park Honorable Mention for Interior Design**

The Little Rock Technology Park is a tech-based business incubator for entrepreneurs and researchers, derived from two 1920s buildings renovated into one 42,000-square-foot office complex along Main Street. The building features open co-working space for use on collaborative enterprises or short-term individual projects.

“The building features open co-working space, common lobby/events and communal spaces help encourage collaboration with young budding entrepreneurs.”

The design team is with Wittenberg, Delony & Davidson, Inc. Architects in Little Rock.

**Farmers Exchange Renovation Honorable Mention for Interior Design**

This project in downtown Bentonville breathed new life into a 1920s feed store, providing a future as a creative tech hub while recalling its past. This juxtaposition is made more evident by the use of an old feed mixer and other leftover artifacts used in and around the building as art.

“What a wonderful reuse of an already amazing space. Fantastic blend of existing materials, and new textiles and colors,” the jury said. “This is a great example of keeping the old and recycling an existing structure to create a creative and inviting work environment.”

The design team is with Harrison French & Associates in Bentonville.

**Mark Rukamathu (B.Arch. ’03) Project Title: Suahil Kapoor Honorable Mention for Interior Design**

This project in Boston, Massachusetts, establishes a connection between two distinct environments – the “clinical clean” sushi lab, where food is prepared, and the “beachy” atmosphere of the dining area – through the use of wood, stone, ceramic tile and metal. The diagonal counter is formally linked to the exterior seating, creating a sense of connection between interior and exterior spaces. Inspired by the pattern in sushi mats, the wood screen is modulated in short segments that wrap the dining area.

“Love the use of materials and subtle installation methods to convey waves and Japanese traditions,” the jury said. “Minimalism, clean lines and designed down to the smallest detail describe this interiors project.”

Rukamathu is with rukamathu.smith LLC in Somerville, Massachusetts.
Opitz, now senior associate architect at Polk Stanley Wilcox Architects in Little Rock, is among 122 architects from across the country to be recognized in the 2019 AIA Young Architects Award program.

The program, which started in 1993, recognizes emerging talent among professional architects. Specifically, it “honors individuals who have demonstrated exceptional leadership and made significant contributions to the architecture profession early in their careers.”

Opitz is the first female architect in the state to receive this award. Three other Arkansas architects have won it, and all are Fay Jones School alumni: Tim Maddox (2014) of Fayetteville and James Meyer (2015) and Jonathan Opitz (2017), both of Little Rock. In addition, other alumni honored include Jim Henry (2015) of Houston, Texas, and Jason Jackson of Memphis, Tennessee (see p. 54).

Originally from Texas, Patty (Watts) Opitz moved to Little Rock in fourth grade. At the time, her best friend’s dad was an architect, and the family often had construction projects going at their house. Opitz recalls being interested in the designs on his house. She started working on new designs for the home, Chateau St. Cloud, which was inspired by several historical French homes and intended to feature a more personal connection that’s really hard to come by when you’re working on a commercial project.”

An early project for Opitz was working on a bank CEO’s personal home, Chateau St. Cloud, which was inspired by several historical French homes and intended to feature a more personal connection that’s really hard to come by when you’re working on a commercial project.”

Early on, she worked on residential projects with Rodney Parham, their residential architect who draws everything by hand. Residential projects are special to her because of their personal nature.

“The client is so much more emotionally involved,” she said. “And I love that aspect of it because it allows for a more personal connection that’s really hard to come by when you’re working on a commercial project.”

Over time, she realized that she wanted to be an architect. Patty Opitz spent her youth more interested in design and making things than in what the rest of her friends were doing. Over time, she realized that she wanted to be an architect.

The Arkansas chapter of the American Institute of Architects presented its Architect of the Year Award to Opitz. The state’s AIA chapter formed a diversity committee and a Women in Architecture group to help bring awareness of the gender gap to the profession. Though she’s always been a bit shy, volunteering with the Junior League of Little Rock helped push Opitz out of her shell and allowed her to get to know the community better. While still timid at times, she has stepped up to serve within professional organizations in leadership positions, including the AIA Arkansas board, the Architecture and Design Network and with StudioMain. Being part of that diverse Junior League membership also helped her learn to deal with various personalities, which serves her well when working with clients and others in her day job.

She and her husband, Jonathan, have a 5-year-old daughter, and he works as a principal at AMR Architects in Little Rock. He received a 2017 AIA Young Architects Award (among 14 nationally).

The couple works diligently to coordinate schedules and support each other in their careers and at home. Every Sunday, they sit down with a calendar and figure out their week, and they split household duties.

“It’s hard work. It’s freaking hard work,” she said. “Working in a male-dominated profession is an ongoing challenge for women. It’s rare to see a woman become partner in a firm, for instance. But the state’s AIA chapter formed a diversity committee and a Women in Architecture group to help bring more equity to the profession. “I think the more we keep talking about it, the better it will be,” she said.

As part of her timidity, Opitz used to think she had to wait and be recognized for her efforts. But she has learned to speak up and have more of a voice, and she reminds herself that she has the same education as the men in the room.

“I’m still learning to do that. It’s hard for me, but I have to push myself to do it,” she said. “It’s a constant reminder every day just to focus on what my work is and not focus on my gender, and hopefully everyone else at that meeting that I’m sitting at will do the same thing.”

From top, Chateau St. Cloud residence (photo by Jason Kindig); Bank OZK Headquarters (rendering); Bank OZK Headquarters construction (Polk Stanley Wilcox Architects); Mosaic Church (rendering).
Jackson moved around a lot in his youth, spending many years in southern California, living in low-income neighborhoods. His parents were sick and on disability, and his family made homes out of abandoned churches and trailers—"wherever we could live is where we lived."

He’s been more willing to share his early experiences in recent years, partly because he understands that those helped shape him as a person and informed his work as an architect. Jackson, now lead design architect and partner at bgs/architects in Memphis, is among 22 architects from across the country to be recognized in the 2019 AIA Young Architects Award program. The award recognizes emerging talent among professional architects. Specifically, it "honors individuals who have demonstrated exceptional leadership and made significant contributions to the architecture profession early in their careers."

Things started to settle down for Jackson when he, his two sisters and his parents moved in with his grandmother in Mountain Home. Until then, his education had been nontraditional and sporadic, with some church schools and homeschooling. In seventh grade, he started his formal education in Arkansas.

"Not having the formal education in my younger years made me really appreciate school as I got older," he said.

After graduation in 2006, he went to work at Askew Nixon Ferguson Architects (now ANF Architects) in Memphis. It was one of several Memphis and Nashville firms he’d connected with through the school’s career fair. He chose to stay closer to his grandmother, who was still in Arkansas, so he could look after her.

He spent about three years at the firm, which he considered an internship. There, he also met his wife, Ciara Neill. They started their family then, and now have two sons, Ben, 9, and Oliver, 2.

Next, Jackson applied at TRO Jung|Brannen. The Boston-based firm was looking for a lead designer in the Memphis office, but he wasn’t yet licensed and had just three years of experience. During the interview process, he entered a competition to design a mixed-use development reusing shipping containers – to have more work to show them. He got the job in 2009 and remained amid many layoffs in the recession, as the firm went from about 50 to about 20.

"Often, we talk about talent and people’s design abilities, but in college, it was always just hard work," he said.

Around 2011, the six senior partners came together and purchased the local branch of the firm, transforming it into bgs/architects – formed from the initials of their last names. Though TRO Jung|Brannen specialized in health care, the Memphis office also worked on community-oriented projects and with nonprofits. With bgs/architects, they diversified project types, took on smaller projects, and focused on community impact.

One project, Hotel Indigo, was a dilapidated downtown building – a seven-story parking garage with a three-story Holiday Inn plopped on top in 1963. The boutique hotel’s parent company, Atlanta-based InterContinental Hotels Group, wants each property to be unique to the history and character of its location, providing an authentic experience.

"They seek out designers and concepts that tell the story of that area," he said. "We had to go through a pretty elaborate process of how that neighborhood story then comes out in the architecture. That included a detailed mapping of culturally significant places and the history in a one-mile radius."

They get the building on the National Register of Historic Places and received a tax credit. Its historical significance was the use of the pre-stressed concrete structural T-beam, developed by the Chinese-born engineer Tung-Ven Lin. This beam, called a "Lin Tee," spanned a longer distance and supported more weight than previously possible.

"We look for projects that are unique and challenging and different, so this was right up our alley," Jackson said. "This was an opportunity to help revitalize an important part of downtown."

Designers couldn’t alter the hotel layout much as they created a contemporary design. They cleaned up systems, organizing sprinklers and pipes to maximize ceiling heights, and used light, color and proportions to make spaces feel larger. The original check-in area was separate from the elevator lobby, which were located outside. The renovation created a new grand, enclosed lobby that contains those elevators and keeps historic aspects of the space.

With another project, the Shelby County Health Department, the director had specific ideas for creating a space that promoted a healthy lifestyle for its staff and its clients. A grand staircase welcomes visitors and offers a place to congregate, while open offices wrap around the building and provide abundant natural light.

In his career, he’s come to understand how design can bring people together and strengthen communities – and how it can be used as a divisive tool to perpetuate isolationism, racism and segregation. "When you’re in school, I think you think about architecture as this kind of pure artistic form and expression, but it absolutely can be a political tool."

In some of his work in Memphis, he’s seen communities bind together to improve. Take the Memphis Slim Collaboratory, which is Jackson’s favorite project to date. Located in Soulsville across from the Stax Museum, this small project was driven by the community and helped fuel revitalization.

It was the childhood home of the musician Memphis Slim. It was too dilapidated to be renovated, so they took it apart and saved all the framing and brick that they could reuse. They rebuilt the house to its original form, on a better foundation, using the reclaimed materials and new materials such as cedar fencing and corrugated metal. They extended the original porch to create a small stage for neighbors to play music. Now, anyone in the area can come in and record their own music or stories.

"It’s about that community impact, that lasting impact – the power of architecture to change people and places for the better," Jackson said.

The community trust built through this project has led to other low-cost solutions to connect the neighborhood – including activating empty lots with benches and planters, and turning the empty lot next to the house into an outdoor music venue with reclaimed church pews.

After he did a TEDxMemphis talk, Jackson was invited to be part of Memphis 3.0, a comprehensive city master plan that utilizes local firms to design, implement and maintain the long-term plan.

For Jackson, design allows him to be part of something bigger than himself, and to work with others to achieve that. "I can’t imagine that I would enjoy architecture as much if it wasn’t something I got to share with everyone else."

This national AIA recognition has encouraged and inspired him.

"It reaffirms my commitment to set the best example I can for future architects in Memphis and embrace change and pursue architecture with conviction and rigor," he said. "It validates that I’m on the right path, but there’s still a lot more to do."
ReView: Winter 2018/Spring 2019

ALUMNI NEWS—

*’50s*

Bob Laser (B.Arch. ’50), Joseph Wilkinson (B.Arch. ’56), Vernon Reed (B.Arch. ’58) and Jack See (B.Arch. ’58) were recognized as Golden Graduates in fall 2018 by the Arkansas Alumni Association (see p. 13). These are graduates from 50 or more years ago, who are automatically members of the association’s Golden Tower Alumni Society.

*’60s*

John Mott (B.Arch. ’60) is director of preservation for John Millner Associates Preservation, a division of MTFA Architecture in Arlington, Virginia. He is director of the Historic Preservation Studio and its staff of preservation architects, materials conservators and architectural historians. He also serves as project manager of selected projects. A recent project was the Warne Ballroom Restoration for the Cosmos Club in Washington, D.C. The historic ballroom in the former residence of Richard Townsend was designed by Carrere & Hastings and constructed in 1901, with interior decorating by the firm Allard & Sons. It was featured in the April 1901 issue of Architectural Record. The Cosmos Club, a prominent Washington private club, acquired the house in 1950. The effects of age had deteriorated the finishes in the ballroom, with its profusion of gilt and painted ornamental plaster and woodwork, overdoor paintings, an elaborate coffered ceiling with a central tondo, walls divided into arched bays for windows, doorways and mirrored panels and oak parquet floor. Restoration efforts aimed to conserve as much historic fabric as possible while preserving the historic character of the room as it was from 1901-1915. The type and condition of the original finishes were determined through paint analysis, historical research and physical investigation. Work done over a yearlong process included ornamental plaster repair, painting, gilding, restoration, floor refinishing, restoration of oil paintings and murals, restoration of historic light fixtures and mechanical systems upgrades. The project has won several awards, including the AIA Virginia Historic Preservation Merit Award, the AIA DC chapter Merit Award for Historic Preservation and the District of Columbia Preservation League Award for Excellence in Historic Preservation.

Ken Shireman (B.Arch. ’63), Paul Jones (B.Arch. ’66), Allen Mullins (B.Arch. ’66) and Brooks Jackson (B.Arch. ’68) were recognized as Golden Graduates in fall 2018 by the Arkansas Alumni Association (see p. 13). These are graduates from 50 or more years ago, who are automatically members of the association’s Golden Tower Alumni Society.

Joe Stanley (B.Arch. ’69) is architect emeritus and founding principal of Polk Stanley Wilcox Architects, a firm with offices in both Fayetteville and Little Rock. Stanley has managed the design and construction administration of more than 600 commissions in his 46-year career, with a wide range of projects in Arkansas, Tennessee and Oklahoma. Under his leadership, the firm has been widely recognized for design excellence, garnering more than 100 local, state, regional and national awards. In 2018, the AIA Arkansas Chapter awarded Stanley the E. Fay Jones Gold Medal Award, the highest award the chapter bestows, for superior leadership and service to the state and the chapter. He has also been inducted into the Arkansas Construction Hall of Fame and presented with a Career Distinguished Service Award by the Fay Jones School. In 2012, Stanley helped found studioMAIN, an all-volunteer organization of design professionals working to create a higher-quality built environment in Central Arkansas. He remains actively involved in its mission.

*’70s*

John William Allegretti (B.Arch. ’71), FAIA, is owner and architect with Allegretti Architects in St. Joseph, Michigan, where he works with all phases of the business but primarily design. His design work has garnered more than 60 AIA and other local, state, regional and national design awards, including a 2012 “Special Tribute” by the Michigan 96th Legislature. He received a LEED Platinum Home designation from the U.S. Green Building Council in 2010. A recent project was a main level and upper-level home under construction in Saint Joseph. Due to the shape of the narrow lot and unprecedented beach erosion, the home was lowered 3 feet below grade and a beach access area was created to act as a surge plinth for the main and upper levels of the home. Because neighboring homes crowd the property lines, an internal progression of decks, covered terraces and a main level focus on the street and lakeside views.

The interiors are primarily white, as is the “floating stair” from the beach area to the main level and the upper-level bedrooms. Wide flange steel shear walls frames were used at the ends to support the 20-foot-high by 22-foot-wide structure with multiple cantilevering decks. The project received a 2017 AIA Southwest Michigan Chapter Merit Award. Another recent project was a 6,300-square-foot private residence in the configuration of the home’s lakeside shape, while creating an efficient tower home plan. Placing 25 percent of the house below grade improved heat loss and gain. Passive south and southeast facing windows collect winter BTUs, while uphill deciduous vegetation provides solar shading. Other features include an originally designed geothermal system, LED lighting, sustainably harvested building materials, naturally irrigated landscaping and locally sourced materials. The project received a 2016 Southwest Michigan AIA Merit Award and a 2016 Detroit Home Design Award. A third project was a three-story home on an 890-square-foot footprint in Lake Township, Michigan. The Swiss Family Robinson-style retreat is connected by a curving stair on the lake-facing side and a two-level screened-in porch on concrete piers further ascending the dune. Natural lake breezes under the forest canopy, along with a closed-loop geothermal heating system, improve comfort in the home. Low-maintenance cement board and sustainable timber surround a concrete and steel interior. Forest Stewardship Council certified wood, area-formaldehyde free medium density fiberboard, cantilevered stairs made from recycled 1850 blacksmith shop timber and other LEED for Homes-driven elements make this a seminal LEED Platinum home. The project received a Merit Award in the 2012 Fay Jones Alumni Design Awards competition held by the Fay Jones School, along with a 2012 AIA Michigan Honor Award and a Detroit Home Design Award.

Jeffrey A. Scherer (B.Arch. ’71) is founding emeritus principal with Meyer, Scherer & Rockcastle, Ltd., Architects (now MSR Design) in Minneapolis, Minnesota. He co-founded the firm in 1981 and retired in 2016. For more than 40 years, his architectural interest and personal passion was the public library and its role in education. He still consults with MSR Design on business matters and projects that he began.

Lake township residence. Photo by Jim Yochum

New Buffalo residence. Photo by John Allegretti

*Wisdom of Elder Woman: #1*
before his retirement, such as the expansion of the Fayetteville Public Library or the Arkansas Science and Technology Park. His work also included writing for the *Journal* of the American Institute of Architects and *Architectural Record*, and he was a frequent speaker at conferences and workshops on design and technology. He was also an active member of the American Society of Landscape Architects and served as the editor of the *Journal* of the Society.

In 1996, he launched his own firm, Jackson Galloway Architects, which he grew to include offices in Little Rock, Dallas, and Austin. His projects included the redesign of historic buildings and the creation of new spaces to meet the changing needs of communities. His work was recognized with numerous awards, including the 2017 Parker Westbrook Award for Lifetime Achievement from the Fay Jones School of Architecture and Design.

In 2018, he was awarded the 2018 Distinguished Alumni Award from the Fay Jones School, in recognition of his contributions to the architecture and design community locally, regionally, nationally, and internationally. His work continues to influence the field, and he remains an active figure in the profession.
Distinguished Service Award from the Fay Jones School (see p. 13). This distinction is awarded annually in recognition of a recipient’s significant contributions to the students and resources of the Fay Jones School, the university and the community. Talley became a founding principal of Talley Associates in Dallas, Texas, in 1991. Talley serves as co-chair of the school’s Campaign Arkansas Steering Committee as well as on its Dean’s Circle.

Jay Brizolara (B.Arch. ’85) is a principal with WER Architects in the Little Rock office. A recent project was the renovation of the Heas Academic elementary and high school campuses, which included security upgrades for each campus, as well as a gym renovation and other miscellaneous improvements. Other current projects are the Active Learning Classroom on the first floor of the Ottenheimer Library on the University of Arkansas at Little Rock campus and a new pool and pool house project for Wildwood Place Park in Little Rock.

‘90s

Robert Linn (B.Arch. ’91) is a founding partner and principal with Moskov Linn Architects in Boston, Massachusetts. The firm was featured in a 2018 issue of Fayetteville Business magazine (Volume 4).

Mark Schnett (B.Arch. ’93) is a senior project manager with ANF Architects in Memphis, Tennessee, where he oversees projects for corporate clients.

The firm’s culture and brand development as well as the firm’s commitment to design excellence has won awards from national and international organizations. Rajagopalan also holds a Master of Architecture and a doctorate, both from the University of Pittsburgh. She received a 2018 Alice Davis Hitchcock Award from the Institute of Classical Architecture & Art and is the first female and first interior designer in the state.
Interiors Studio across the 10 U.S. offices, working closely with clients big and small, and, most recently, expanding the practice into the Atlanta and Los Angeles markets. Providing the design leadership and vision for the studio, she partners with clients such as Fossil, Toyota, Neiman Marcus, Southwest Airlines and State Farm to understand how their workplace can best reflect their culture, challenge conventional thinking and transform their business. She was a 2018 International Interior Design Association Leadership Award of Excellence Honoree, and she received a 2013 Women in Business award from the Dallas Business Journal. A recent project was the Toyota North America Headquarters in Plano, Texas. She served as the interiors principal in charge for this 2.1 million-square-foot project that connected more than 4,000 associates in a campus comprised of 15 buildings – including office, fitness, healthcare and dining amenities – and facilities for training, community events and research and development. The LEED Platinum design amplifies the “One Toyota” vision encouraging discovery and collaboration, while establishing a sustainable, unified identity for its occupants at this new north Texas location. Prioritizing connectedness and movement, the campus situates 90 percent of the office space in direct daylight with outdoor views, balances a 50/50 ratio of shared and owned work areas, and carves approachable spaces into the expansive campus. This project won a 2018 CoreNet Black & White Blue Award for Workplace Strategy – New Construction and a 2018 project won a 2018 CoreNet Black White & Blue Award for Workplace Strategy – New Construction and a 2018 project.

**00s**

Matt Mihalevich (B.Arch. ‘01), a professional landscape architect, has worked as Fayetteville Trails Coordinator for the past 13 years. He is responsible for all aspects of the development of the trail system, including planning, funding, design, property acquisition, construction management, maintenance and public outreach. Mihalevich also serves as chairman of the Northwest Arkansas Active Transportation Committee and assists with the ongoing development of trails and bikeways throughout the region. He was involved in the development of the 37-mile-long Razorback Regional Greenway, the backbone trail connecting Northwest Arkansas from south Fayetteville to Bella Vista. Most recently, he has overseen the completion of the three-mile-long Cato Springs Trail extending the Razorback Regional Greenway southward to connect to Kessler Mountain Regional Park. It runs from the Town Branch Trail starting at Greathouse Park and continues southwest along the Cato Springs Branch to the regional park. The trail is a 12-foot-wide concrete, shared-use path. It features the first trail bridge over a divided highway in Fayetteville, crossing over the Fullbright Expressway as well as two streams. A precast concrete tunnel, 12 feet wide and 16 feet high, was installed under Razorback Road, allowing trail users to safely and comfortably pass under the busy road. The trail was designed by the Fayetteville office of Garver, LLC and made possible through support from the Walton Family Foundation.

Katie (Finnegan) Mihalevich (B.Arch. ‘02) earned her architecture license in 2009. She is a licensed real estate agent with Coldwell Banker Harris McHaney & Faucette in Northwest Arkansas, where she uses her architectural background to help buyers and sellers meet their real estate goals. She also collaborates with her husband, Matt Mihalevich (B.A. ‘01), on small design/build projects. She owns a Certified Luxury Home Marketing Specialist designation and completed 13 educational hours to become a licensed real estate broker in the state. She won the Rookie of the Year award from Coldwell Banker Harris McHaney & Faucette in 2016. She received the AmeriGard Award from the Northwest Arkansas Board of Realtors for closing more than $1.8 million in sales in 2017, and she consistently receives five-star reviews from the clients she serves.

**Chris Baribeau** (B.Arch. ’03), Josh Siebert (B.Arch. ’02) and Jason Wright (B.Arch. ’04), partners at Modus Studio, received a 2018 Distinguished Young Alumni Award from the Fay Jones School (see p. 13). This is an annual distinction for an alumnus or alumna who has graduated in the last 10 years for significant contributions to the architecture and design culture locally, regionally, nationally and internationally. The Modus Studio-based firm was founded in 2008. Baribeau serves on the school’s Campaign Arkansas Steering Committee, and Siebert serves on the school’s Professional Advisory Board. Baribeau, Siebert and Wright were named 2018 Emerging Voices by the Architects’ Journal of New York.

Maury Mitchell (B.Arch. ’03) is a senior architect with Janet Rosenberg & Studio in Toronto, Ontario, where he specializes in landscape architecture and urban design. He received a Master of Urban Design from the University of Toronto in 2010. A current project is IQ Park, a 2-acre Toronto city park with a water feature, splash pad, playground, amphitheater, shade structure, boardwalk and open lawn. A recent project is the University of Manitoba Campus Master Plan in Winnipeg, Manitoba. The project frames the new 30-plus years of growth for the university, with elements that include a concept plan, planning framework, open space framework, transportation and circulation framework, and sustainability management plan for the 690-acre campus. Another recent project is the Connected West Urban Design Framework + Streetscape Plan for the city of Vaughan, Ontario. The master plan encompasses 420 acres and establishes the vision and design concepts for the development of a high-quality, sustainable and cohesive urban environment along two major corridors within the city.

Mark Khaman (B.Arch. ’08, cum laude) is director of special projects and on the faculty at Boston Architectural College in Boston, Massachusetts, where he provides administrative management direction, program management and curriculum development specific to the School of Architecture’s professional practice sequence. He also manages the school’s Integrated Path to Architectural Licensure (IPAL) program and serves as architect licensing advisor. Bakumath, who teaches courses in fabrication, developed an online digital fabrication course being offered in spring 2019 in which students explore making through online communication and transfer of digital files, and outsourcing fabrication. He received a Master of Architecture from Harvard University’s Graduate School of Design, with distinction, in 2013. A recent project was Sushi Kappo in Newton, Massachusetts, a family-owned restaurant located near Fenway Park in Boston. The client’s goal for this 700-square-foot space was to engage the customer in every step of the process, from ordering to waiting to eating. The design concept revolved around establishing a connection between two distinct environments, the “Sushi Lab” where food is prepared and the “Beach” where customers eat. It received an Honorable Mention for Interior Design in the 2018 Fay Jones Alumni Design Awards competition held by the Fay Jones School (see p. 46) and a Boston Society of Landscape Architects Honor Award. Baribeau, Siebert and Wright were named 2018 Emerging Voices by the Architects’ Journal of New York.

**00s**

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**Chris Baribeau** (B.Arch. ’03), Josh Siebert (B.Arch. ’02) and Jason Wright (B.Arch. ’04), partners at Modus Studio, received a 2018 Distinguished Young Alumni Award from the Fay Jones School (see p. 13). This is an annual distinction for an alumnus or alumna who has graduated in the last 10 years for significant contributions to the architecture and design culture locally, regionally, nationally and internationally. The Modus Studio-based firm was founded in 2008. Baribeau serves on the school’s Campaign Arkansas Steering Committee, and Siebert serves on the school’s Professional Advisory Board. Baribeau, Siebert and Wright were named 2018 Emerging Voices by the Architects’ Journal of New York.

Maury Mitchell (B.Arch. ’03) is a senior architect with Janet Rosenberg & Studio in Toronto, Ontario, where he specializes in landscape architecture and urban design. He received a Master of Urban Design from the University of Toronto in 2010. A current project is IQ Park, a 2-acre Toronto city park with a water feature, splash pad, playground, amphitheater, shade structure, boardwalk and open lawn. A recent project is the University of Manitoba Campus Master Plan in Winnipeg, Manitoba. The project frames the new 30-plus years of growth for the university, with elements that include a concept plan, planning framework, open space framework, transportation and circulation framework, and sustainability management plan for the 690-acre campus. Another recent project is the Connected West Urban Design Framework + Streetscape Plan for the city of Vaughan, Ontario. The master plan encompasses 420 acres and establishes the vision and design concepts for the development of a high-quality, sustainable and cohesive urban environment along two major corridors within the city.

Mark Khaman (B.Arch. ’08, cum laude) is director of special projects and on the faculty at Boston Architectural College in Boston, Massachusetts, where he provides administrative management direction, program management and curriculum development specific to the School of Architecture’s professional practice sequence. He also manages the school’s Integrated Path to Architectural Licensure (IPAL) program and serves as architect licensing advisor. Bakumath, who teaches courses in fabrication, developed an online digital fabrication course being offered in spring 2019 in which students explore making through online communication and transfer of digital files, and outsourcing fabrication. He received a Master of Architecture from Harvard University’s Graduate School of Design, with distinction, in 2013. A recent project was Sushi Kappo in Newton, Massachusetts, a family-owned restaurant located near Fenway Park in Boston. The client’s goal for this 700-square-foot space was to engage the customer in every step of the process, from ordering to waiting to eating. The design concept revolved around establishing a connection between two distinct environments, the “Sushi Lab” where food is prepared and the “Beach” where customers eat. It received an Honorable Mention for Interior Design in the 2018 Fay Jones Alumni Design Awards competition held by the Fay Jones School (see p. 46) and a Boston Society of Landscape Architects Honor Award.
of Architecture (BSA) Interior Architecture and Design award. The project was done in collaboration between his practice, rukamathu.smith in Somerville, Massachusetts, and BOS|UA in Boston, Massachusetts. A design architect and partner at big 3 architects in Memphis, Tennessee, has been selected by the American Institute of Architects as a 2019 Young Architects Award recipient. This award is given by the AIA to individuals who have shown exceptional leadership and made significant contributions to the profession in an early stage of their architectural career (see p. 52).

Trinity Simons (B.Arch. ’04) is the executive director for the Mayors’ Institute on City Design in Washington, D.C., a leadership initiative of the National Endowment for the Arts in partnership with the United States Conference of Mayors. The institute helps transform communities through design by preparing mayors to be the chief urban designers of their cities. Simons and her team provide technical assistance workshops in which mayors learn from varied experts — such as architects, urban planners, policymakers, artists, real estate developers, landscape architects, transportation engineers and housing specialists — how to tackle some of the most difficult design challenges facing their cities. She and her team were named a finalist for a 2018 Route 50 Navigator Award in the Allies category for “An Urban Design Boot Camp for City Leaders.” The annual awards honor initiatives and organizations that are helping local and state governments function more effectively throughout the United States.

Jason Jackson (B.Arch. ’06) is an architect and project manager with WER Architects in Little Rock, focusing on historic preservation. A recent project was the Center for Healthcare Improvement and Patient Simulation on the campus of the University of Tennessee Health Science Center in Memphis. This project received a Merit Award for Architecture in the 2018 Fay Jones Alumni Design Awards competition held by the Fay Jones School (see p. 46) and a 2018 Honor Award of Excellence from AIA Memphis. Another recent project was the Memphis-Slim Collaboratory in and around the legendary Slim’s, which received an Honor Award for Preservation in the 2015 Fay Jones Alumni Design Awards, a 2018 Building Memphis Award from the Memphis Business Journal, a 2014 Honor Award of Excellence from AIA Gulf States, a 2014 Merit Award from AIA Tennessee, a 2014 Honor Award of Excellence from AIA Memphis and a 2014 Builder’s Choice Award from Builder magazine. Jackson also presented “Neighborhood Revitalization Through Culture Community and Creativity” as a featured speaker at the 2016 TEDxMemphis. He is an active member of AIA Memphis and has served on its board and presented multiple local ‘Hot Project’ topics and tours to the Memphis architectural community. He has been active in regional AIA programming as a host designer, leading, organizing Tours for AIA Mississippi and AIA Tennessee and serving on the design award juries for several local AIA chapters. In partnership with the University of Memphis School of Architecture, he regularly attends design workshops, serves on final review juries and offers a professional voice on critiques and project development for students in all years of architecture education. He volunteers annually for Architecture Summer Camp, a joint initiative of the University of Memphis and AIA Memphis. He volunteers regularly throughout the Memphis community as a vocal advocate for the value of architecture. Following his community-driven design advocacy work with the Soulsville revisioning plan, he was invited to join the Memphis in May Project, a three-year project to create a 20-year master plan for the city. He is involved in a number of community organizations that promote architecture and the profession and serve as advocates for the built environment, such as the Memphis Heritage, the U.S. Green Building Council, the Memphis College of Arts and the Urban Land Institute. John Starnes (B.Arch. ’06) is owner and operator of Starnes Architects, a firm specializing in high-end custom home design and commercial work. He is a LEED-accredited professional. A recent project was a modern wedding chapel and event hall for Osage House in Cape Springs. The 9,000-square-foot project, designed to have timeless appeal, holds nearly 1,000 visitors in the main space and 297 in the chapel.

‘10s

Tatu Gatere (B.Arch. ’10) received a 2018 Distinguished Young Alumni Award from the Fay Jones School (see p. 13). This is an annual distinction for an alumnus or alumna who has graduated in the last 10 years for significant contributions to the architecture and design culture locally, regionally, nationally and internationally. Gatere is the Builder Operations Director for Orkidstudio in Nairobi, Kenya. Billy Fleming (B.A.L.A. ’11) received a 2018 Distinguished Young Alumni Award from the Fay Jones School (see p. 13). This is an annual distinction for an alumna or alumnus who has graduated in the last 15 years for significant contributions to the architecture and design culture locally, regionally, nationally and internationally. Fleming received a Master of Science in Community and Regional Planning from the University of Texas and a doctorate from the University of Pennsylvania. He serves as the Wilks Family Director for the Ian L. McHarg Center at the University of Pennsylvania School of Design in Philadelphia. He also serves on the school's Campaign Steering Committee. Caitlin McCullough Duerr (A.R.S.T.B.S. ’12) is a construction administrator with GROTH Design Group in Cedarburg, Wisconsin, where she is involved in bidding, construction progress meetings, shop drawing reviews, requests for information and project closeout. She also serves as specifications writer and coordinates work with the design teams to ensure the appropriate project materials are called for in drawings and specifications.

Matthew D. Poe (B.Arch. ’12) is a designer and project manager with the United States Conference of Mayors. The 44,000-square-foot project features two large classroom spaces “Neighborhood Revitalization Through Culture Community and Creativity” as a featured speaker at the 2016 TEDxMemphis. He is an active member of AIA Memphis and has served on its board and presented multiple local ‘Hot Project’ topics and tours to the Memphis architectural community. He has been active in regional AIA programming as a host designer, leading, organizing Tours for AIA Mississippi and AIA Tennessee and serving on the design award juries for several local AIA chapters. In partnership with the University of Memphis School of Architecture, he regularly attends design workshops, serves on final review juries and offers a professional voice on critiques and project development for students in all years of architecture education. He volunteers annually for Architecture Summer Camp, a joint initiative of the University of Memphis and AIA Memphis. He volunteers regularly throughout the Memphis community as a vocal advocate for the value of architecture. Following his community-driven design advocacy work with the Soulsville revisioning plan, he was invited to join the Memphis in May Project, a three-year project to create a 20-year master plan for the city. He is involved in a number of community organizations that promote architecture and the profession and serve as advocates for the built environment, such as the Memphis Heritage, the U.S. Green Building Council, the Memphis College of Arts and the Urban Land Institute. John Starnes (B.Arch. ’06) is owner and operator of Starnes Architects, a firm specializing in high-end custom home design and commercial work. He is a LEED-accredited professional. A recent project was a modern wedding chapel and event hall for Osage House in Cape Springs. The 9,000-square-foot project, designed to have timeless appeal, holds nearly 1,000 visitors in the main space and 297 in the chapel.

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architect with Modus Studio in Fayetteville, where he has completed several K-12 public schools as well as a four-story downtown office building in Bentonville. He has served on the board of the U.S. Green Building Council since 2014, and he is assistant associate director of the AIA Arkansas board. Poe became a licensed architect in 2017. He has a LEED Green Associate accreditation, and he received a President’s Volunteer Service Award in 2015, issued by President Barack Obama. A recent project is the MAIN x MDRN building for the Adair Creative Group in downtown Bentonville. The 16,000-square-foot building combines a specific workspace for the digital design practice it houses with speculative office options, setting a standard for urban development. The bold masonry forms set a precedent for the design practice it houses with speculative office options. The MAIN x MDRN building for the Adair Creative Group in downtown Bentonville. Photos by Timothy Hursley

The bold masonry forms set a precedent for the MAIN x MDRN building for the Adair Creative Group in downtown Bentonville. Photos by Timothy Hursley

Avison Young office. Photo by Creative Studios

Avison Young office. Photo by Creative Studios

Woodgate Art & Design building. Photo by HBG Design

Woodgate Art & Design building. Photo by HBG Design

ReView: Winter 2018/Spring 2019

Katie Lynn (B.Arch. ’16) is a junior architectural professional with HBG Design in Memphis, Tennessee, where she collaborates across disciplines to design, document, and manage entertainment and hospitality projects of varying scales. She obtained her architecture license in Arkansas in April 2018 and received a National Council of Architectural Registration Boards certificate in May 2018. She serves on the council’s Re-Think Tank committee for recently licensed architects in 2019. A recent project was the Graceland Chapel in the Woods in Memphis, Tennessee, a new addition to the Elvis Presley entertainment complex at Graceland. The 2,593-square-foot wedding chapel sits on a lightly wooded site, connected to the Graceland Guesthouse by a walking path. The design inspiration came from Elvis’ childhood shotgun home. The design has a rustic feel and frames views out to the woods, with siding that wraps into the interior walls and connects the exterior and interior design elements. Large trusses in the main chapel space bring a touch of complexity, while simple details provide reveals and relief on the walls, ceiling and floor. Bride and groom rooms and a catering kitchen are located off the main area. Both projects were designed in collaboration with Mark Weaver (B.Arch. ’82). Another recent project was the 4,427-square-foot Avison Young office, a project that required alterations to and renovation of a single tenant space in an east Memphis office building. The bright, modern office features both open collaboration spaces and enclosed offices. All offices and meeting rooms have varying amounts of visibility into and through the space. At the client’s request, designers used a green turf product on the long path in front of the individual offices to provide a space for putting golf balls.
Emily Baker presented a Digital Steel workshop and lectures at South Dakota State University in fall 2017. She received $50,000 to begin research at the University of Arkansas and assist the school’s Build Lab to set up the Digital Steel Lab, which includes a CNC plasma table and other tools for manipulating steel. Her abstract “Spin-Valence: Serious Play to Space Frame” was accepted into the International Association for Shell and Spatial Structures symposium, held in 2018 at the Massachusetts Institute of Technology in Boston. She is an architect and educator whose full-scale constructed experimentation informs her creative work and teaching. Baker (B.Arch. ’04) joined the Fay Jones School as an assistant professor of architecture in fall 2017. She previously taught at Tulane University. She received a Master of Architecture from Cranbrook Academy of Art.

Noah Billig contributed “Start by Listening,” an essay on engaged listening, to the book Design as Democracy: Techniques for Collective Creativity, published by Island Press in 2017. The book features practical ideas and inspiration from nearly 50 contributors from around the world. He also organized a book launch event and lecture for Design as Democracy in December 2017, along with David de la Pena, Randy Hester and Marcia McNally, three of the book’s six editors. A paper co-authored with Kimball Erdman, “Shaking hands with the landscape: integrating perceptual theory into a landscape architecture studio curriculum,” was published in Landscape Research Record No. 6 in 2017. Billig participated in the U of A’s annual Life Cycle of a Building—a conversation and community engagement event created by the Arkansas chapter of ASLA in July 2017. Billig received a 2017 Honor Award in the Communications category from the Arkansas chapter of ASLA for “If Walls Could Talk: The Story of the Hicks Diggs,” an important historic building that was restored and housing for community leaders and the NPS staff. He continues to serve as principal investigator for the project with the Center for Advanced Spatial Technologies (CAST) at the U of A. This project also earned him and the team an honorable mention for Outstanding Achievement in Preservation Education in the 2017 Arkansas Preservation Awards, hosted by Preserve Arkansas (see p. 11). Erdman is among U of A researchers working to create a highly accurate, three-dimensional, digital map of public trails inside Carlshbad Cavern, the namesake cave of Carlshbad Caverns National Park, New Mexico. He is collaborating with Malcom Williamson and the team at CAST, which is performing the mapping project using a light-detection and ranging tool, or LiDAR. Erdman is leading the team researching and writing the report on Carlshbad Cavern’s modern history, from the first staircase installed to make the cave accessible to tourists in 1925, to the cafeteria 75 feet below the surface, to naming natural features. They’ll create a Cultural Landscape Inventory, a document the National Park Service keeps for many of its properties. This research is supported by two National Park Service grants: $96,400 for the digital mapping and $85,900 for the Cultural Landscape Inventory. Erdman presented his paper “Explorations in Digital Communications at the University of Arkansas and Speculative Applications at the University of Arkansas” at the Arkansas ASLA conference in Hot Springs in October 2017, along with co-authors WIndy Gay, Addison Warren, Jordan Pitts, Dallas Myers and Austin Kurr. Erdman participated in the National Park Service Visual Resources Inventory Workshop at Pea Ridge National Military Park in August 2017. He brought his students to participate, train and serve in the three-day workshop along with local community leaders and the NPS staff. He continues to serve as our Washington, D.C. Photo by Aaron Kimberlin

Welcome Health: Northwest Arkansas Free Health Center. Photo by Timothy Hussey

Nathan Blackwell received the 2017 J. Fay Jones Gold Medal Award from AIA Arkansas, the highest award AIA Arkansas bestows. The award recognizes an architect who has demonstrated excellence through artistic vision and design, leadership and service to the state and chapter, and who is held in high regard by the profession and community at large. His Fayetteville-based firm, Marlon Blackwell Architects, received a 2018 National AIA Honor Award for Architecture for Vol Walker Hall and the Steven L. Anderson Design Center (see p. 8). This marked the first AIA Honor Award given to a U of A campus facility. His firm was ranked No. 2 among the Top 50 Firms in Design in 2017 by Architect Magazine. The 2017 renovation of a former exercise center for Welcome Health: Northwest Arkansas’ Free Health Center was featured in Design for Good: A New Era of Architecture for Everyone, published in 2017 by Island Press and written by John Cary with an introduction by Melinda Gates. The 280-page volume demonstrates the power of good design to enhance dignity and quality of life for people on the low end of the socio-economic spectrum. Construction was completed in 2017 on the Flyrite Chicken Prototype Restaurant in Austin, Texas, as well as the Lamplighter School in Dallas, Texas, which included an innovation lab, a lab students building, the reconstruction of a barn, and campus improvements. His firm’s projects won two awards in the 2017 AIA Arkansas Design awards program. The Graphic House in Fayetteville received an Honor Award, and the Harvey Pediatric Clinic in Rogers received a Merit Award. The project team included alumni Spencer Curtis (B.Arch. ’14) and Stephen Ryenga (B.Arch. ’13). Blackwell presented projects in Berlin, Germany; Miami, Florida; and Memphis, Tennessee, in 2017. He coauthored “Heart of the Park Architecture” with Jonathan Boelkins, a chapter published in Shelby Farms Park: Evolving a City (Susan-Schadt Press, 2017). With Tanzil Shafique he coauthored “Contexts,” a chapter for New Essentialism: Material Architecture (ORO Editions, 2017). His work was featured in the “Figures and Types” exhibition at Middlebury College in Vermont and in the “An Anatomy of Abstraction in a Landscape of Unholy Unions” exhibition in the Amarlo Art Museum in Texas. Blackwell was an invited lecturer at Middlebury College, in Middlebury Vermont; Texas Tech University, in Lubbock, Texas; Auburn University Rural Studio, in Newbern, Alabama; Florida International University, in Miami; University of North Carolina at Charlotte and American University in Sharjah, United Arab Emirates. He also presented lectures for AIA Cleveland (Ohio); Archimason in Miami, Florida; Brickworks International Speaker Series in Sydney, Brisbane, Hobart, Melbourne, Adelaide and Perth. Australia; AIA National Convention Break in Orlando, Florida; CSI Memphis BUILD/IT Conference, in Memphis, Tennessee; Dallas Architecture Forum, in Dallas, Texas; and Adjourn: Masters of a Generation, in San Diego, California. He served on the design awards jury for AIA Cleveland (as chair) and AIA Santa Barbara, and he was a visiting critic for final design reviews at the Massachusetts Institute of Technology in fall 2017.


David Bierge’s paper “[untitled]” — on Vitruvius and David Buege’s “Meditations on the Carlo Scarpa of the 21st Century” — was accepted into the Association of Collegiate Schools of Architecture conference, Crossings Between the Proximate and the Remote, held in Marfa, Texas, in October 2017. He was an invited reviewer for five-year studio projects at Mississippi State University in December 2017. Jessica Colangelo joined the Fay Jones School as an assistant professor of architecture in fall 2018. She is a designer and co-founder of the architecture and research practice Somewhere Studio. Her current work explores the intersection of architecture and culture through questioning current modes of architectural representation, urbanism and sustainability. She previously taught as an assistant professor at Texas Tech University and practiced architecture at Faulkner Architects in Baton Rouge, Louisiana, in 2016-2017. Colangelo was awarded the Arkansas Emerging Leaders and the AIA Emerging Professionals Program’s “Summary of Activities” award in 2016. Colangelo presented “70 Years of UNHCL Design Education” at the 2018 AIA New England Design Conference at New Hampshire College in Bedford, New Hampshire. She was a visiting critic at the Massachusetts Institute of Technology in fall 2017. She was named a 2018 Design Fellow by the Cooper Hewitt, Smithsonian Design Museum. Colangelo was awarded the AIA Architecture Firm Award in November 2018. She was appointed Associate Dean in 2018. Colangelo received a 2017 Merit Award in the Communications category from the Arkansas chapter of ASLA for “Between the Proximate and the Remote, held in Marfa, Texas.” Colangelo was awarded the Arkansas Emerging Leaders and the AIA Emerging Professionals Program’s “Summary of Activities” award in 2016. Colangelo presented “70 Years of UNHCL Design Education” at the 2018 AIA New England Design Conference at New Hampshire College in Bedford, New Hampshire. She was a visiting critic at the Massachusetts Institute of Technology in fall 2017. She was named a 2018 Design Fellow by the Cooper Hewitt, Smithsonian Design Museum. Colangelo was awarded the AIA Architecture Firm Award in November 2018. She was appointed Associate Dean in 2018. Colangelo received a 2017 Merit Award in the Communications category from the Arkansas chapter of ASLA for “Between the Proximate and the Remote, held in Marfa, Texas.” Colangelo was awarded the Arkansas Emerging Leaders and the AIA Emerging Professionals Program’s “Summary of Activities” award in 2016. Colangelo presented “70 Years of UNHCL Design Education” at the 2018 AIA New England Design Conference at New Hampshire College in Bedford, New Hampshire. She was a visiting critic at the Massachusetts Institute of Technology in fall 2017. She was named a 2018 Design Fellow by the Cooper Hewitt, Smithsonian Design Museum.
ReView: Winter 2018/Spring 2019

Janet Foxman joined the Fay Jones School as special publications editor in fall 2017. She is a poet and editor. Most recently, she worked as a senior production editor for Oxford University Press while earning a Bachelor of Arts in English and art history from Wellesley College and a Master of Arts in creative writing from Boston University. Her first collection of poems is “Disposable Camera,” published by University of Arizona Press. Kim Furlong and Tahar Messadi received a $5,000 grant from the U of A Teaching and Faculty Support Center for their proposal, “A Cluster Model of Education for Interdisciplinary Complexity in Kansas.” Along with Messadi, she presented “Collaborative Studio Re-Imagining Wood Design and Construction” at the Association for Educators in Landscape Architecture in San Antonio, Texas. She received the Librarium Thesis Prize. He previously worked for Foster + Partners; Forge Landscape Architecture LLC, of Educators in Landscape Architecture in 2017. With Manack, he co-authored “Big Data and Small Architecture: How Data Can Inform Design,” for The Analytics Frontiers Conference, held in Charlotte, North Carolina. With his professional practice, SILO AR+D, he designed Heads House in Goshen, Connecticut, in 2017, and completed the second and third phases of the MatLab Exhibit System in fall 2017 and spring 2018. He served as the liaison between the Fay Jones School and the American Society of Interior Design South Central Chapter for the annual design summit held on the U of A campus in spring 2018.


Ansgar Häusel, a researcher at the University of Manchester, has been awarded the 2018-2019 Built Environment and Sustainable Development Award from the University of Manchester. The award recognizes exceptional research contributions in the field of sustainable development. Häusel’s research focuses on the integration of environmental and economic aspects in urban planning and design. His work has been published in several leading journals and books, and he has presented his research at numerous conferences around the world. Häusel has been a member of the steering committee of the International Conference on Sustainable Urban Development (ICOSUD) since 2017. His research interests include urban planning, sustainable development, and environmental design. Häusel has worked as a researcher and consultant on several urban planning projects in Europe and Asia, and he has been involved in the development of sustainable urban planning policies and strategies. He is a member of the International Society of Urban Designers (ISUD) and the International Association for Sociological Research (IASR), and he has served as a reviewer for several academic journals in the field of urban planning and sustainable development. Häusel’s research has contributed to the development of new methods and tools for urban planning and design, and he has been recognized for his contributions to the field.
ReView: Winter 2018/Spring 2019

Charles Sharpless joined the Fay Jones School in fall 2017 as a lecturer of architecture and a licensed architect and project designer at the U of A Community Design Center. Sharpless has worked as an architect in private practice Somewhere Studio. He previously practiced at Michael Maltzan Architecture, Lorcan O’Herlihy Architects and Machado Silvetti. He received a Bachelor of Architecture from Rutgers University in 2009 and a Master of Architecture from the University of Texas at Austin in 2018.

Phoebe Lickwar joined the Fay Jones School in fall 2018 as a senior lecturer and the newly appointed director of the architecture and design archives and collections. She is the executive editor and producer of the architectural and art journal, the A Sand County Almanac. Before moving to Fayetteville, Lickwar served as the assistant director for the Community Design Center at the University of Texas at Austin. She received her Bachelor of Architecture from the University of Texas at Austin in 2017, her Master of Architecture from the University of Texas at Austin in 2019, and a Ph.D. in Public Policy from the University of Southern California in 2019. Lickwar was a Senior Fellow at the Rockefeller Institute of Government from 2019 to 2020 and an Assistant Professor of Architecture at the University of Texas at Austin in 2020. She is currently the director of the architecture and design archives at the Fay Jones School of Architecture and Design.

ReView: Winter 2018/Spring 2019

Phoebe Lickwar presented “Wearing Cameras as Teaching Tools” and “Pop-Up Retailing: Defined and Projected”, which they use to teach students in kindergarten through 12th grades at design outreach events. The pieces are made from thin sheets of birch plywood that are modular and interlock through strategically placed slots, with some of the pieces solid or perforated – plus a few made from acrylic.


A collaborative art installation by Laura Terry and Charles Sharpless, called “Visible Invisible,” was accepted to the “Drawings and Prints” exhibition at the Winthrop Rockefeller Institute (see p. 9). Terry attended the “New Approaches for Monoprinting” workshop at the Anderson Ranch Arts Center in August 2017. She served as the chair of the St. Louis AIA Annual Architecture Drawing Awards. An exhibition of her work, “Drawings and Prints,” was displayed in Vol Walker Hall in spring 2018.

Alison Turner, who continues to serve as the school’s director of community education, organizes and leads Design Camp sessions each summer. In fall 2017, she received a $10,500 University of Arkansas Women’s Giving Circle grant to support student scholarships at the 2018 Design Camp. She also worked with student groups who visited the school from the Thaden School in Bentonville and from Riverton High School in Kansas. She visited schools in several counties and Lake Village, spending several days with eighth-grade students and leading them through three projects to teach them about architecture and design. Her professional design firm, Sitio Architecture + Design, completed two projects at Beaver Lake, Blue Water Ridge Residence and Eagle Point Residence, in spring 2018. She and Rachel Smith Long have created a modular teaching tool called PLACERS, which they use to teach students in kindergarten through 12th grades at design outreach events. The pieces are made from thin sheets of birch plywood that are modular and interlock through strategically placed slots, with some of the pieces solid or perforated – plus a few made from acrylic.


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Andrew Saunders, associate professor of architecture at the University of Pennsylvania School of Design, noticed that his students were struggling to grasp Baroque architecture, and he needed a teaching tool to help them learn.

As he considered possible solutions, he developed an idea and a grant proposal. Saunders wanted to use laser-scanning technology to scan Italian Baroque churches. Buying a laser scanner would have used his entire budget, so Saunders reached out to FARO, a company that makes the LiDAR scanners. They offered to train him to use the scanners and let him borrow one for a month in Italy. After receiving the grant in 2015, Saunders, a 1998 graduate of the Fay Jones School, immediately reached out to Daddo Vitali, professor and director of the U of A Rome Center, with a list of about 30 churches he'd like to scan in Turin and Rome.

“One of the layers you don’t usually see is the connections that have to be made in order to get permission to go into these,” Saunders said. “It’s not something you just accomplish with Italians via email.”

However, Saunders had a solid network of individuals he’d met and worked with on previous trips to Rome. Those contacts came through, and he was able to scan about 20 canonical Baroque spaces, which were all included in the “Baroque Topologies” exhibition that was displayed in Vol Walker Hall.

After scanning the churches, he faced another challenge in processing the data. Each scan produced millions and millions of points – the very things that differentiate Baroque architects. Saunders said his experiences as an architect helped him to where he is today – a tenured associate professor in the midst of this massive digital project.

One of the biggest influences came when he took a course co-taught by Mark Blackwell and Peter Eisenman. He later worked as a teaching assistant for Eisenman and was offered a position at his firm, Eisenman Architects. There, he did a lot of early pioneering digital work, which gave him a different skillset that afforded him agility within the field.

After scanning the churches, he faced another challenge in processing the data. Each scan produced millions and millions of points of data, called point clouds. Saunders and his research assistants, Ariel Cooke-Zamora and Kurt Nelson, worked with AutoDesk to process the data and compile it into meshes, which they turned into digital models. Each computation took three or four days to process.

“They’re about 50 gigs each, so they’re like digital artworks,” Saunders said.

One of the governing principles of “Baroque Topologies” is to show the churches in new ways. The pieces in the exhibition allow people to see the interior of the churches from an exterior point of view.

“We want to deamiliarize these and show them in ways they’ve never been seen before, not try to recreate the experience of going to them,” Saunders said. Historically, when people have analyzed Baroque architecture, they’ve focused on geometry and abstracted the designs down to lines or compositions. However, that method leaves out figuration, layers and light – the very things that differentiate Baroque architects. Saunders said this method is a better way to see and represent spaces because it puts the architects on a more equal plane.

Although the project focuses on Baroque architecture, Saunders said it’s also about representation and how to use the technology. “How do we work with it as designers, as architects?” Saunders said. “Not just using the survey as a verification or measurement tool, but how do we really understand it representationally?”

He said the exhibition format is one of the best ways to see the work, because it allows people to connect with and inhabit the drawings.

The project, which had dozens of collaborators over the course of several years, came about in part through Saunders’ time at the U of A Rome Center and the connections he made there. Saunders said his experiences as an architecture student helped propel him to where he is today – a tenured associate professor in the midst of this massive digital project.

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