

ReView



UNIVERSITY OF
ARKANSAS

Fay Jones School
of Architecture + Design

Winter 2019/2020

DEAN'S VIEW

Greetings to all of you, wherever you may be, as our alumni and friends community is located near and far, achieving significant impact in Arkansas, across the United States and, in fact, across the globe.

As I write, the spring 2020 semester is well underway, and we are not only filled with the excitement and enthusiasm of this new semester, beginning a new decade, but also with the recent news announced by the American Institute of Architects of professor Marlon Blackwell's recognition as the 2020 AIA Gold Medalist. As most of you will surely know, Marlon joins our namesake, Fay Jones, as the second school faculty member to be so recognized. And while it is a signal accomplishment for Marlon, and his practice and his teaching, the recognition brings to us a measure of reflected spotlight and a further indication of the quality of architecture and design education that the school provides.

Beyond the immediate moment, the school continues to grow and prosper – both quantitatively and qualitatively. We have experienced an approximately 25 percent growth in school enrollment over the last five years, and we anticipate continued steady enrollment for the next five years. In particular, while the Department of Architecture certainly maintains its historically strong numbers, a significant growth has occurred in the Department of Interior Design (33 percent alone in the last two years) and in the Department of Landscape Architecture (13 percent in the last two years).

These strong enrollment numbers are matched by equally strong career placement numbers, as our students have graduated at or near 100 percent placement into professional offices, internships and graduate programs. Not only are our students benefitting from a healthy economy, but they are clearly benefitting from a superb education, a strong reputation and a supportive community of alumni and friends nationwide.

Now in my sixth year as dean, I am proud to assert not only this record of success with enrollment and career placement, but as importantly, to assert the school's growing impact upon the quality of life and the quality of the constructed environment for the good of the state, the region and the nation.

As Chancellor Joseph Steinmetz often emphasizes to the University of Arkansas community, the mission of this land-grant institution is fundamentally to serve the citizens of the state and, thereby, the larger interests of the nation.



Russell Cothren

While we continue to emphasize and develop standards of excellence in our central undergraduate professional degree programs of architecture, interior design and landscape architecture, we are now working with equal intensity on a range of “super-design” initiatives, engaging all disciplines to larger agendas and purposes – in particular, in timber and wood design, in resiliency design, in community design, in preservation design, in housing design, and in wellness design.

These initiatives have been built upon the strengths of the school, the strengths of our alumni, as well as on our capacity for outreach across the state and on new partnerships and new resources enabling the expansion of our teaching, research and service.

The contents of this issue of ReView demonstrate these multiple qualities and the multiple initiatives, and summarize the many accomplishments of our students, faculty and alumni. We look forward in this semester to the initial phases of the design and construction of a new facility for the school, the Anthony Timberlands Center for Design and Materials Innovation, as well as a rich program of public lectures, exhibitions and conferences. And I invite you all to attend and participate in the ways you can, in person or online.

You have my continued thanks for your support and my best wishes for this new year.

Peter MacKeith, dean and professor
Fay Jones School of Architecture and Design

A final postscript: As this issue of Review went to press, news arrived of the passing of Ernie Jacks (B.Arch. '50), beloved alumnus, faculty member and associate dean of the school. Our condolences to the Jacks family and many friends. The next issue of Review will include a more complete remembrance of Ernie.

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Editor's note: This issue of ReView introduces a new design that gives more attention to creative work in the school while reinforcing the priorities of the University of Arkansas. We hope you enjoy it!

On the cover, a detail of a pavilion designed and built in the spring 2019 Mass Appeal studio (see pages 38-39). Image courtesy of Emily Baker.

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Somewhere Studio

SALVAGE SWINGS

Jessica Colangelo and Charles Sharpless won the 2019 City of Dreams Pavilion competition with their design for a pavilion of swing structures made from discarded cross-laminated timber panels. They developed the design for the project working through their professional firm, Somewhere Studio. Colangelo, assistant professor of architecture, and Sharpless, lecturer, joined the Fay Jones School faculty in fall 2018.

Their design, Salvage Swings, is made up of 12 identical swing structures put together to form a pavilion. Each piece was built from salvaged cross-laminated timber (CLT) panels left over from constructing the new campus residence hall, Adohi Hall (see page 10).

Every swing structure has a circle cut out of the side for a window, and that circle is used as the seat of the swing. Their pavilion design was built and displayed in summer 2019 on Roosevelt Island in New York City. It then spent several months during the fall 2019 semester on the lawn of Vol Walker Hall. In March 2020, the Salvage Swings pavilion was relocated to the Scott Family Amazeum in Bentonville.

The City of Dreams Pavilion competition was hosted by the non-profit FIGMENT, the Emerging New York Architects

Committee of the American Institute of Architects New York Chapter, and the Structural Engineers Association of New York. The international competition was open to anyone – not just architects or designers – and entrants were asked to build a pavilion that showcases sustainable building practices.

As part of the sustainability consideration, Colangelo said the Salvage Swings segments were designed so they can be taken apart and reassembled elsewhere – whether that means all together as the 12-structure pavilion or individually.

The reusability of the designers' proposal stood out to the City of Dreams competition's four-person jury, whose members said they appreciated "the pavilion's clear afterlife as disassembled, reusable modules, and enjoy the details of the cut-out swing set."

The pair hired two students as research assistants – Shiloh Bemis, then a second year architecture student, and Bryan Murren, then a fourth year architecture student – who helped mill the panels, along with members of the Fay Jones School's fabrication lab.

ARENDRT WINS DONGHIA

For the fourth time in five years, an interior design student in the Fay Jones School has been recognized with a \$30,000 Senior Student Scholarship Award from the Angelo Donghia Foundation, a non-profit organization that promotes design education. This scholarship is the largest, most prestigious award within interior design education.

Anna Arendt, from Bryant, Arkansas, was selected for the scholarship based on the design project she submitted to the foundation – a ski resort in Stowe, Vermont. She was among 15 students selected from a pool of 69 student projects from accredited universities in this year's competition.

Previous Fay Jones School recipients were Kelly Walsh in 2015 and Jessica Baker and Christine Wass in 2016.



INTERACTING WITH FAY JONES' WORK

Professors Greg Herman and David Fredrick lead an interdisciplinary project, "A House of the Ozarks," which intends to bring the work of Fay Jones to a wide public audience. As part of the project, an interactive kiosk that explores Jones' residential design work was publicly launched in April 2019 on the Fayetteville square. It then moved to Vol Walker Hall and then was relocated to the Fayetteville Public Library lobby for several months in the summer and fall.

The kiosk experience offers a virtual interaction with the Fay and Gus Jones House in Fayetteville, designed by Jones for his family and built in 1956, as well as a speculative house designed for the property next door. By engaging with the kiosk software, people can visit a historic home not generally open to the public, as well as a home that was never built.

The interdisciplinary team behind the project are U of A faculty, staff and students from the Fay Jones School and the Tesseract Center for Immersive Environments and Game Design, which is part of the J. William Fulbright College of Arts and Sciences. Herman is an associate professor in the Department of Architecture, and Fredrick is an associate professor in the Department of World Languages, Literature and Culture and director of the Tesseract Center.



This project is supported by an \$86,000 award from the Chancellor's Innovation and Collaboration Fund for 2017-2018, with additional support provided by the Fay Jones School.

Herman and Fredrick spoke about Jones' work and their collaborative project at a November presentation at the library. Eventually, they plan for the kiosk to travel to high-traffic locations around Northwest Arkansas.

ASLA Award Winners

Design work created by Erin Cox, Jacob Costello and Peter Stanley, landscape architecture students in the Fay Jones School, was recognized in April 2019 by the Central States Region of the American Society of Landscape Architects. Additionally, projects by a Fay Jones School professor, alumnus and the University of Arkansas Community Design Center also were recognized.

Fay Jones School students won four of the 15 awards granted in the student categories. Cox won an Honor Award for her design "Reimagining Tri Cycle Farms" and a Merit Award for her design "A Biodiversity Toolbox for Los Angeles," both in the Student: Design (Unbuilt) category. Costello won an Honor Award for his design "Frogtown: Place-Based Economic Corridor in Los Angeles" in the Student: Planning and Analysis category. Stanley won a Merit Award for his design "Union Park" in the Student: Design (Unbuilt) category. Cox and Costello have both since graduated.

Ken McCown, professor and head of the Department of Landscape Architecture, won a Merit Award for the "Las Vegas Resilience Atlas"

design, and Scott Emmelkamp (B.Arch. '87) won an Honor Award for the project "Vision 2030 - Reinvestment in St. Louis County Parks," both in the Professional: Planning and Analysis category. The Community Design Center, in collaboration with Marlon Blackwell Architects and Ecological Design Group, won an Honor Award for the "Greers Ferry Water Garden" in the Professional: Design (Unbuilt) category.



Preservation Awards



The Department of Landscape Architecture in the Fay Jones School won a 2018 Arkansas Preservation Award for its work documenting the experience of Japanese-Americans in the Rohwer Relocation Center during World War II. The digital project and website, "Rising Above - Rohwer Reconstructed: Interpreting Place through Experience," received the 2018 Outstanding Achievement in Preservation Education award from Preserve Arkansas, a nonprofit advocate for historic preservation in the state.

The "Rising Above" website brings together archival materials, timelines, interactive maps and a three-

dimensional visual reconstruction to tell the story of the Rohwer Relocation Center in southeastern Arkansas. Some 8,500 Japanese-Americans lived in the center from 1942 to 1945.

Kimball Erdman, associate professor of landscape architecture, and his students worked with the Center for Advanced Spatial Technologies at the university to create the website. The project team joined with institutions throughout the state to expand existing online archives and gather them in one place. Collaborators include Arkansas State Archives, Arkansas State University, the Butler Center for Arkansas Studies, University of Arkansas at Little Rock's Center for Arkansas History and Culture and Special Collections at the University of Arkansas Libraries.

In addition, Preserve Arkansas honored two Fay Jones School alumni with the 2018 Parker Westbrook Award for Lifetime Achievement, the organization's only award for achievement in preservation over a period of years. Since founding Taylor/Kempkes Architects in Hot Springs in 1986, Bob Kempkes and Anthony Taylor (both B.Arch. '79) have worked to preserve the state's built environment and revitalize downtown Hot Springs.



Max Frank

Garden Festival Design

A team of Fay Jones School faculty, staff and students designed a garden that was selected for the 2019 International Garden Festival at Chaumont-sur-Loire, a historic castle in France's Loire River Valley.

Windy Gay, formerly an instructor in interior design at the Fay Jones School, led the design team, which also included Justin Tucker, fabrication specialist in the school; Beau Burris, an honors landscape architecture student; and Dallas Myers, then a fifth year landscape architecture student. In addition to being selected for the festival, the design team also won the Prize for Design: Innovation. Tucker and Myers are both university alumni, receiving a Bachelor of Architecture in 2016 and a Bachelor of Landscape Architecture in 2019, respectively.

The team's design, called "Inhabiting the Wall," was selected from hundreds of design proposals for the International Garden Festival. Their garden was displayed at the six-month festival along with more than 25 other works from the Netherlands, United States, South Korea, Vietnam, Singapore, Italy, England, Belgium, Japan, South Korea and France, all centered on the theme "Gardens of Paradise."

Scott Biehle, teaching assistant professor in landscape architecture, and Max Frank, an honors landscape architecture student, helped install the roughly 2,000-square-foot garden at the site.

Their garden explores paradise as a place of awareness, integration and learning that exists inside everyone, as opposed to a separated space of comfort. It occupies the wall between the known and the unknown.

The garden includes a yellow brick path that cuts a jagged schism through the middle of the garden, which is divided into further sections that contrast the known with the unknown. On one side of the path, there is the Garden of the Optimist, with a reflecting pool, and the Garden of Reveries, with undulating meadow mounds. On the other side, the Garden of the Anxious Unknown has dark gray slate and extruded strips of planting beds, and the Garden of the Curious Mind includes a birch forest arising from a dark forest floor.



Furniture Studio Work Exhibited in New York City

An exhibition of furniture created by students in a fall 2018 studio was included in the International Contemporary Furniture Fair, held May 19-22, 2019, at the Javits Center in New York City. The fair is the anchor event for NYCxDesign, New York City's official citywide celebration of design.

The school's booth at the fair showcased work designed and constructed solely by students in the school's three disciplines - architecture, interior design and landscape architecture. They joined 900 exhibitors from around the world showcasing the newest items in luxury interior

design to more than 38,000 attendees from the design industry and the public.

Cory Olsen, a visiting professor of interior design, led the studio, which focused on user experience and craft in making. Students did a series of anthropometric and ergonomics studies that resulted in each student generating a very focused geometry for their final project. The semester culminated in each student designing and crafting their own reading chair, built specifically for their body and their comfort.



The studio was designed around three primary goals: gaining a depth of material knowledge, approaching ethics in craft and making, and designing for the human body. Through readings, precedent studies and built exercises, students challenged their understanding of ergonomics and comfort. They fabricated their own adjustable chair fitting jigs to do full scale testing of different geometries across a range of user percentiles.

There was an additional focus on an ethic of making in wood and better understanding the material. Each student milled rough lumber from a variety of hardwood

and softwood species and used those surfaced materials in smaller scale exercises. They sharpened their own hand tools and worked with chisels, spokeshaves and planes.

The exhibit showed some computer numeric control (CNC) work and steel fabrication - which was also done by the students. But the primary focus was working with wood and realizing the work at a high level of craft.

Faculty Q&A: John Folan

John Folan joined the Fay Jones School in July 2019 as professor and head of the Department of Architecture. He was previously the T. David Fitz-Gibbon Chair in Architecture and founder and director of the Urban Design Build Studio at Carnegie Mellon University in Pittsburgh, Pennsylvania. A registered architect and a LEED Accredited Professional, he has done extensive work in design-build, housing design and community engagement. He is the recipient of the 2019-2020 AIAS Educator Honor Award.

What made the U of A a compelling choice for you?

There's a long list of reasons for me. At the top of it is the department's legacy of relevance to the profession, and sustained cultivation of extraordinary practitioners. I feel these attributes are an extension of a distinctive place and the context of a land grant university. Being affiliated with a land grant university again was of great interest in this transition. The mission of a land grant institution in serving the public and having public purpose aligns well with a lot of the things I've been doing both professionally and through nonprofit work over the past 20 years. Another reason is the university's location, in a metropolitan region that's growing, with a state that has potential to benefit from the resources that a research university can bring to bear. It is easy to see strong synergies, between school initiatives, industry and the public. The strategic alignment of initiatives that the dean's office has been promoting the past five years position the school and department to take on a leadership role in the region, state and nation. The namesake of the school, Fay Jones, had an enormous impact on my thinking as a student that has sustained throughout my career, and it is in large part because of demonstrated influence that has resonated globally. There is a commitment to shaping the future here, and it is informed by sensibilities that have existed throughout the lifespan of the department and school.

What's your immediate focus?

Elevate the visibility of what's going on here and continue building on strengths. There's a very strong core faculty here that honor the legacy of the department. There is always room for growth. In particular, great opportunity exists for us to have an



expanded role in helping the public – all Arkansans. That can be done through material research, through construction, through outreach – there is no limit to dimensions where we might help. Other areas where there is great potential are exploration of adaptive reuse, building performance simulation and reality computing. Design-build is of great personal interest as it provides an opportunity for each and every student to learn by doing while being exposed to all facets of building delivery and creative process.

When and how did design become important to you?

I don't remember a time when I didn't want to be an architect or involved with design. I've always been fascinated by it. Growing up in Chicago, when the Sears and John Hancock towers were going up, exposure to the construction sites ignited an interest and inspired me. Chicago has a great legacy in architecture and design, one that is unique and unparalleled with regard to innovation. I was surrounded by it as a kid, and my parents provided every opportunity to nurture my interest in it.

What is a highlight of your teaching career?

I have been incredibly lucky throughout my career. I've worked with great people, and I've worked on great projects. But the highlight of my teaching career is just seeing other people succeed. That is our purpose as educators. Personally, I get the most satisfaction when I see people emerge and define success on their own terms. When former students stay in touch and you see them take on leadership roles in practices, enjoying the freedoms of greater success, it is rewarding when they take the time to come back and tell you that you had a hand in their success.

What about your work in the public interest area?

I've always had an interest in that. When I made a career decision to move into teaching and work in the nonprofit sector, I was really clear what I wanted to focus on – public interest – and that is addressing issues of need that are identified by the public. It's an important distinction. A lot of times public interest design is utilized as a disguised way to willfully impose what a designer wants to provide for someone rather than do something that is truly in response to what the client or user group that you're working with needs. The best projects that I've been part of are ones where the community have put their foot down and said, 'No we really don't need this, or we don't want that. This is what we need.' When that happens, the community is more invested in the work, the community assumes ownership, and it makes challenging work a lot easier – and it matters a lot more.

Talk about PROJECT RE_, which grew out of the Urban Design Build Studio.

PROJECT RE_ is a separate nonprofit, which I founded in 2012 and continue to serve as executive director. The facility is located in one of most challenged neighborhoods in Pittsburgh. I established RE_ to expand the capacity of the Urban Design Build Studio through a series of strategic partnerships. Most public interest projects don't map onto an academic calendar. Partnerships become essential in those scenarios if there is a commitment to honoring promises made to communities. PROJECT RE_ exists as a transactional entity and as a physical space. It's a 17,000-square-foot space that was created as part of an adaptive reuse project. As a community center, the public is able to come in there and feel comfortable. They're not coming onto a campus where they might feel they're not welcome. The emphasis with RE_, the mission, is to restore community, reuse material and rebuild lives. The rebuilding lives component is predicated on job skills training for people emerging from incarceration. That work is done in collaboration with a group of non-

profit entities. University students work side by side with people who have been subject to very different circumstances in life. It has a way of humbling students, and elevating the optimism of those who have not benefitted from opportunity in life. The creation of PROJECT RE_, in terms of my work in public interest, has been the most significant professional accomplishment to date because it's not just a building; it's an infrastructural mechanism that sustains more work to benefit future generations of community residents. And I see the potential for doing work like that here.

What role can design-build play in design education?

I believe it's the best form of education for a design student. With design-build – because it's tangible, because it's physical, because there are time limits, because it's experience-based – it enhances the level of understanding and makes students better informed about how to take risks and when to take risks in their work. That is critical to successful innovation and impact. Students must be encouraged to take risks – you want them to be risk takers – but you want them to be intelligent risk takers. I think design-build really does help hone that sensibility and that intellect more than any other form of design education.

In what ways can faculty members shape how the larger community and public understand architecture and design?

First and foremost, by their role as faculty, they're essentially cultivating all the future generations of people who are going to deliver the message. Our charge has to be equipping students with the tools to communicate effectively. We need to find ways to make design much more accessible to the general public. That's infinitely easier now than it was in the past. And while there's a greater awareness of design now, the architectural piece is not. We need to start advocating for why architectural design matters, but we need to be speaking in language and ways that are relevant to the broader public.

How can design impact equality, diversity and other social and cultural areas?

It's understanding the network of entities and individuals that have to be involved in the decision-making process and that influence it. Particularly when you're younger, there can be a misconception that you can design something and it will solve problems. The thing itself usually rarely solves the problems. It's how the thing is used, who uses it and when they use it. Do they care for it? It's designing the process and understanding the networks as much as it is the actual physical components. It's rarely about the thing itself. It's about who's there helping to make decisions.



CLT Panels Studied in New Hall

Michelle Parks



Adohi Hall, shown during construction in June 2019, on the University of Arkansas campus. (Photo by Whit Pruitt)

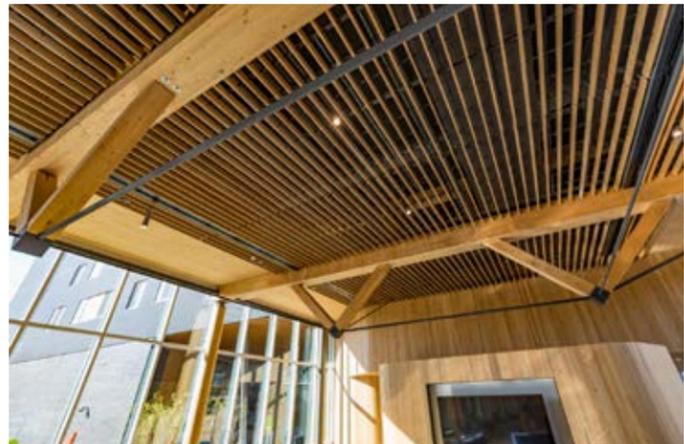
Adohi Hall, a new residence hall on the University of Arkansas campus, will provide more than just a vibrant living experience for students. The buildings themselves will serve as a testbed for campus researchers to study a unique building material. The researchers hope their investigation into the innovative use of cross-laminated timber panels in this project can influence future use of the materials by the design and construction industries.

With a \$100,000 grant from the U.S. Endowment for Forestry and Communities, professors in the Fay Jones School and the College of Engineering are collaborating to measure and analyze the moisture content of these panels over the next few years.

Tahar Messadi, an associate professor of architecture and the 21st Century Chair in Sustainability in the Fay Jones School, is the principal investigator of the grant. His co-investigator is Cameron Murray, an assistant professor of civil engineering.

Adohi Hall is the nation's first large-scale mass timber residence hall project. Adohi – a Cherokee word for “woods” – was selected as the name of the new hall due to the use of timber in the design and to honor and remember the native people who passed near the area during the Trail of Tears period.

Construction on the residential areas of Adohi Hall wrapped up last summer, and students moved into the facility in August 2019. Two five-story mostly residential buildings are connected by a third building



Details of the ceiling in “the cabin,” which connects the two residential spaces of Adohi Hall. (Photo by Russell Cothren)

that provides a common area. The approximately 202,000-square-foot, \$79 million project with 708 beds is a design collaboration by Leers Weinzapfel Associates of Boston, Modus Studio of Fayetteville, Mackey Mitchell Architects of St. Louis and OLIN of Philadelphia.

The new residence hall also accommodates Living Learning Communities – programs that promote academic and personal success – for students interested in academic areas such as the arts, architecture and design, and entrepreneurship and innovation.

Cross-laminated timber (CLT) panels are among the materials used to construct this new residence hall, located on 4 acres at the south end of campus between Pomfret Hall and Bud Walton Arena. A CLT



The seating area in a performance space of Adohi Hall. (Photo by Russell Cothren)

panel consists of several layers of kiln-dried lumber boards stacked, with the wood grain running in alternating directions, then bonded with structural adhesives and pressed to form a solid, straight, rectangular panel. An odd number of layers form a panel – typically from three to seven layers. The residence hall is built with five-layer panels.

Finished CLT panels are lightweight yet strong, and they offer superior acoustic, fire, seismic and thermal performance, Messadi said. These prefabricated wood panels also are fast and easy to install and generate almost no waste on the construction site. This sustainable, cost-effective alternative to other structural materials also offers a significantly lower carbon footprint.

In this new residence hall, CLT panels are only used in floors and ceilings. The columns and beams are made from glue-laminated pieces, which are bonded together with the wood grain of each layer running parallel rather than perpendicular, as CLT panels do.

Why Moisture Matters

Researchers are focused on studying the moisture in CLT panels because – just as the branches of rain-soaked trees become limp and sag – wood with too much moisture loses its stiffness and becomes weak, Messadi said. Wood is also susceptible to mold and fungus, and its wetness could cause steel connections to rust.

The moisture content of a CLT panel is generally held at around 12 percent – plus or minus 3 percent. “But anything higher than 20 percent would be susceptible to surface fungal attacks, and higher than 25 percent would compromise the structural integrity



A cluster of three sensors installed in Adohi Hall to measure moisture levels. (Photo courtesy of Tahar Messadi)

of the timber through decay and rotting,” Messadi said. Also, if the layers within a panel start to become wet and dry, they could disrupt the “dimensional stability,” causing them to warp and buckle.

To monitor the effects of rain and humidity in Adohi Hall, sensors have been placed in CLT panels in moisture-prone areas – bathrooms, kitchen and laundry areas, and near the exterior of the buildings. The sensors themselves were placed in the outer and middle layers of the five-layer CLT panels, with a cluster of three sensors in each location. A total of 135 sensors were installed in clusters of three to measure moisture levels; four gateway data transmitters also were installed.

“Moisture could be very low at one location, but it could be high at another,” Messadi said. “You want to track that in order to reach comprehension about the amount of moisture in the CLT and the range of moisture fluctuations (wetting and drying).”

The moisture levels will be read every 30 minutes, and that information is sent to a server that is managed by Omnisense. The collected data will be processed at the end of the first year, and researchers will continue to collect and analyze data annually for another two years.

“Our aim is to find out whether a stable reading is maintained throughout the two years or not,” Messadi said. “Once we look at that data, we will then understand the sort of remedies we will be able to bring forward to make sure that the CLT behaves in the right way and in the right setting, according to newly developed standards.”

CLT and the Timber Industry

Messadi said the research has major implications for the design and construction industries, as well as



Students in the workshop area of Adohi Hall. (Photo by Russell Cothren)

potential economic development within the state.

“CLT is a novel material, and it has great potential of becoming predominant in the construction industry. It’s just that we need to know every aspect of it, and most importantly, the moisture behavior,” Messadi said.

Arkansas is the nation’s third-largest timber producer, is centrally located within the United States and has a legacy of renowned timber architecture. Such innovative mass timber technologies can boost the state’s timber and wood products economy.

“Mass timber is interesting because, not just in Arkansas, sustainability is a growing issue in the construction industry,” Murray said. “Concrete and Portland cement are hard on the environment. They can release a lot of carbon dioxide, whereas wood is a renewable resource.”

“In Arkansas, we have an underutilized timber industry, so it’s a potential opportunity in the state to make panels here, or sell our lumber to places that make panels,” Murray said.

Through this grant, the U of A research team will add to existing data that reveals the behavior of CLT in various regions around the country. A CLT structure performs differently in the varying climates and conditions of Michigan, Arizona, Arkansas and Florida, for instance.

“They want to understand, so, if they promote CLT, they are able to be informative about how to handle this material in a given climatic region,” Messadi said.

These results can help inform protocols and procedures regarding manufacturing of the panels – as well as transportation, construction and installation – that may demand a tailored response for different regions, he said.

The U of A researchers join others already evaluating CLT performance. The Design Building at

the University of Massachusetts Amherst was the first CLT academic building in the country and the largest installation of wood concrete composites in North America. It also was designed by Leers Weinzapfel Associates. Similar moisture monitoring protocols are deployed in this building, as well as Carbon12, an eight-story, mixed-use building in Portland, Oregon, designed by Path Architecture.

Interdisciplinary Implications

With a 2018 Chancellor’s Innovation and Collaboration Fund grant, Messadi, along with several others, pilot tested a cluster of interdisciplinary courses dedicated to new timber and wood technologies, such as cross-laminated timber panels. Fellow collaborators were Michelle Bernhardt-Barry, associate professor of civil engineering; John Pijanowski, professor of curriculum and instruction; Kimberley Furlong, associate professor of interior design; Frank Jacobus, associate professor of architecture; Richard Welcher, instructor in civil engineering; and Marty Matlock, professor of ecological engineering.

That university-funded grant planted the seed for more research, and it allowed Messadi and Murray to engage in other funding sources such as this federal funding for monitoring moisture, Messadi said. Both researchers also received encouragement and support for this project from Peter MacKeith, dean of the Fay Jones School, and Micah Hale, chairperson for the Department of Civil Engineering.

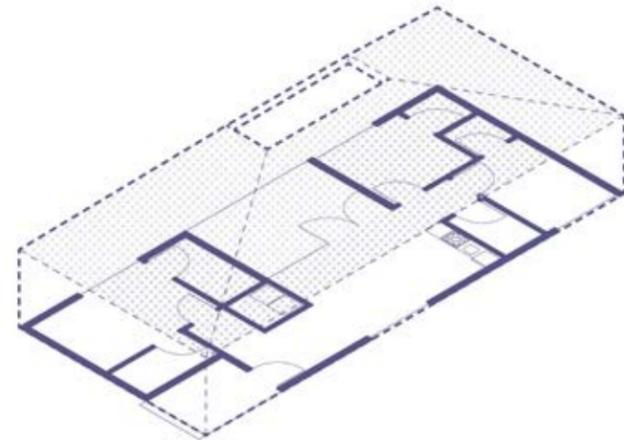
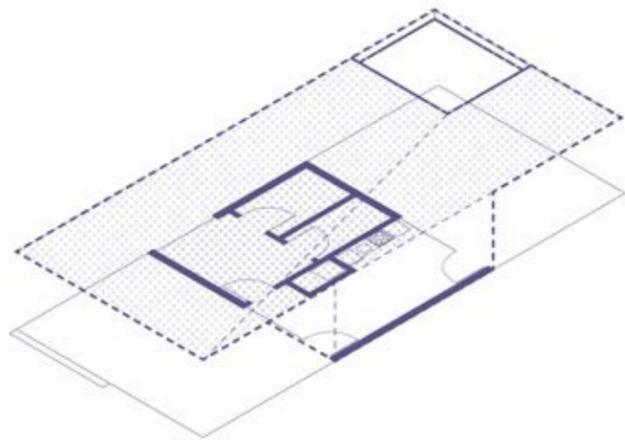
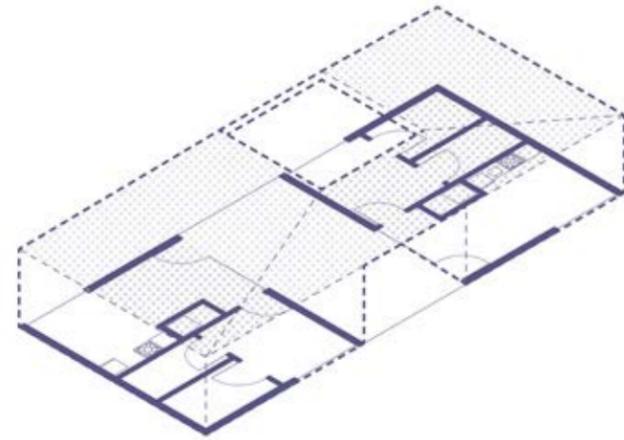
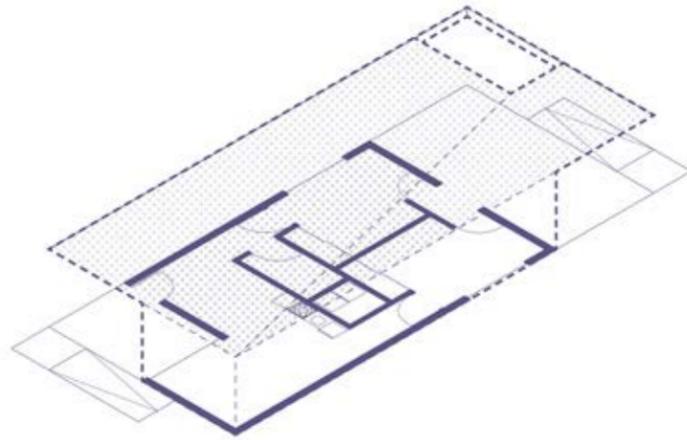
This CLT research at Adohi Hall is the first time Messadi and Murray have collaborated. Messadi has worked with these humidity sensors before – in controlled experiments on reinforced concrete, as well as monitoring humidity in interior environments. Murray has conducted extensive experimental work on concrete. The grant also provides funding for a graduate student in civil engineering and an undergraduate architecture student to assist in the research.

In construction, architects and engineers work together to realize a completed project. Murray said this research collaboration makes sense, and it will provide real information about the behavior of this building material.

“Engineers want to know that things are going to behave the way they assume they will – the only way to find out is to try it out,” he said. “The research that we do in labs is more limited. This is a real structure. That’s really valuable to engineers.”



Students and staff in the Fay Jones School used discarded CLT panels from the construction of Adohi Hall to design and build tables for “the cabin” community space (top right and middle right) and for the workshop area (bottom right) of the residence hall. (Photos by Russell Cothren) Students Leopoldo Zepeda (top left) and Corey Booth (middle left) work on the tables during summer 2019. (Photos by Shawnya Meyers)



Housing Redefined

Bettina Lehovec

“The best scenario for designing is to be an expert in how things work but also in the aesthetics that give a project its final appearance.”

— Hilary Sample

Opposite page, unit axon plans for row housing. Drawn by Selwyn Bachus II, Anna Morris and David Sweere.



Students Riley Vetsch (at left) and Emily Baker (at right) present the Arkansas housing research to the final review jury. (Photo by Charles Sharpless)

Housing design varies according to region and evolves across time, developing new forms as society changes. So, what's needed in Arkansas today? Several architecture students considered that question recently as they explored the range of housing types across the state, speculating on new paradigms for living and working.

Students researched housing in each of the 75 counties, documenting their findings in the form of an atlas. They then turned their attention to Pine Bluff, designing prototypes for worker housing in the shrinking downtown area.

Hilary Sample, co-founder and principal of MOS Architects, led the spring 2019 design studio. Sample was the 2019 John G. Williams Visiting Professor in Architecture in the Fay Jones School.

Sample directs the architecture studios and leads a housing core studio at the Columbia University Graduate School of Architecture, Planning and

Preservation in New York City. Her firm was a finalist for the Housing Northwest Arkansas design competition hosted by the Fay Jones School in 2018.

Charles Sharpless, co-founder of Somewhere Studio and a visiting assistant professor in the Fay Jones School, co-led the design studio. Sixteen fourth and fifth year architecture students took part.

The semester began with an overview of housing across the state. Students worked in groups to research six regions: the Ozarks, the Arkansas River Valley, the Ouachitas, the Timberlands, the Delta and Central Arkansas.

"Arkansas is a rich and diverse place economically, socially, culturally and architecturally, with examples of housing from around the country but adapted to local conditions," Sample said.

Structures in the Ozark region use stone native to the area, for example, while houses in the Delta and Timberlands are most often clad with wood siding.

Students used the interactive panorama

technology of Google Street View to study housing types in each region. The single-family house was clearly the norm, but students found multiple variations. Houses split into two or more living areas, garages converted to living spaces and homes used for work are examples of the adaptations students uncovered in their research.

"With this discovery, an individual building does not fall into the familiar narrative about the individual American house on a singular plot of land, but begins to be something else," Sample said. "We see more people living on a plot of land, different relationships between neighbors, sharing of a space and lot. It changes how we think about development and living."

Students sketched the housing types they found, working in full color and incorporating details as small as flowers in flowerpots and sheets on the bed. MOS Architects employs this style of detailed representation, refining and reviewing design work with real people in mind.

"The goal was to draw all these houses as architects would, but paying careful attention to all the particulars that aren't often drawn by architects," Sharpless said. "All of the little details that give character to something – the furniture in the house, the vehicles in the driveway, the rocks bordering the yard.

"By drawing someone's yard – and not just thinking of it as a flat swathe of green, but paying attention to the way people demarcate their surroundings – you get a sense of what sort of life people live," he said. "The knowledge carries through, and you approach the design problem differently."

Students designed an atlas-style book to showcase their research. Several atlases of Arkansas building styles exist, but none focus on group or worker housing.

By documenting the housing styles found across the state, students were able to make connections and discern common themes and criteria for design, Sample said.

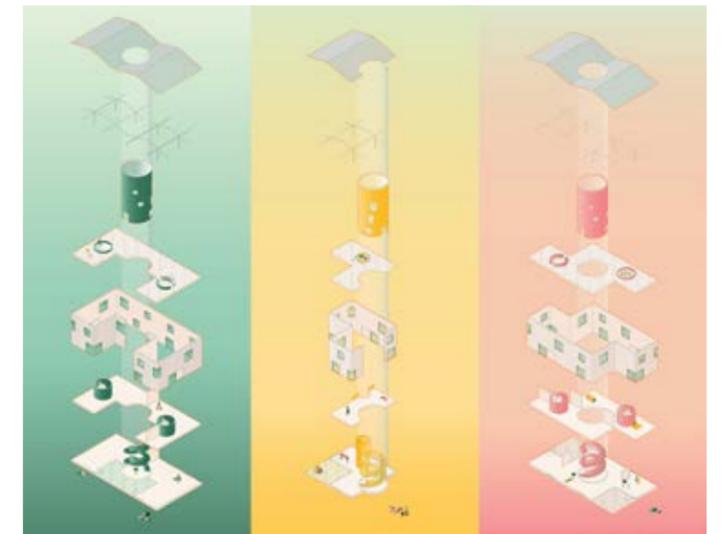
"If we look very closely at how people are living and what they actually need and use, we're better prepared to design a house or housing that works," Sample said. "Here, for me, is where design begins."

Focus on Pine Bluff

To prepare for their final project, students learned about housing in the historically African-American neighborhoods of Harlem in New York City and



Site plan for row housing with community super porch. Drawn by Selwyn Bachus II, Anna Morris and David Sweere.



Axonometric drawings of live-work artist lofts. Drawn by Hunter Crager, Lauren Davis and Cassidy Hooper.

Anacostia in Washington, D.C. Sample, whose office is in Harlem, has done work in each of these areas.

MOS Architects has a longtime interest in housing design. The firm designed the Apan Housing Laboratory in Hidalgo, Mexico, a master plan and education center that features 32 demonstration houses by international and mostly Mexican architecture offices.

Other precedents studied include works by Lina Bo Bardi, Tatiana Bilbao, Frida Escobedo, Marlon Blackwell and Fay Jones, representing a mix of

contemporary and classic modernist housing around the world.

Students traveled to New York City to visit Sample's office and study the density of housing types in Manhattan. They walked through many diverse neighborhoods, and also toured the Columbia GSAPP campus, the Museum of the City of New York and the Guggenheim.

Back in Arkansas, students turned their attention to Pine Bluff. The once-thriving city has seen a dramatic drop in population, leaving the downtown with large patches of vacant buildings and lots.

"Pine Bluff has a very different problem from Northwest Arkansas, which is growing, possibly too fast," Sharpless said. "Pine Bluff is a shrinking city with a housing stock which really needs to be updated and looked at.

"Focusing on Pine Bluff gave students another perspective," he said. "It helped round out the picture of housing issues in the nation."

Professors asked students to consider housing for workers – affordable, quality housing in reasonable proximity to work. As the type of work people do evolves, such as more people working from home, housing needs will change, Sample said.

She asked students to consider what kind of housing is necessary today and what elements of housing might support the building of community.

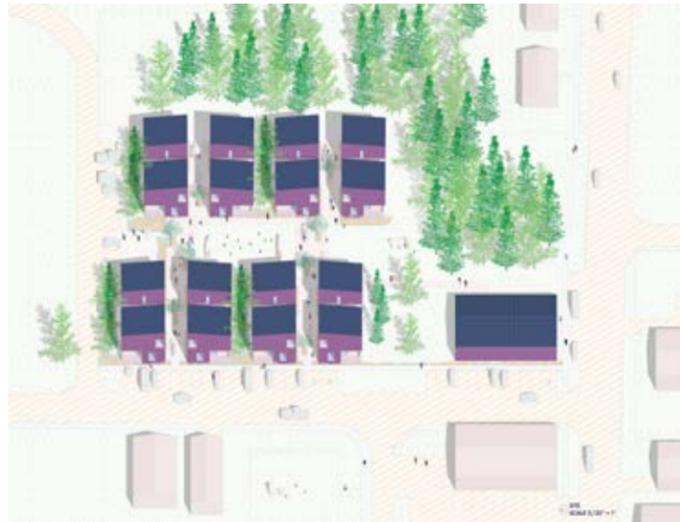
"How has Pine Bluff evolved, and how has its decline affected those living there?" Sample said. Women now head nearly 90 percent of Pine Bluff households, and 51 percent of the city's residents are children.

The class took a one-day road trip to Pine Bluff, where they visited several significant sites and walked the downtown, speaking with city leaders and residents.

Still working in six groups, students developed design proposals for worker housing in or near the downtown area. Each group chose its own site and program, resulting in six very different prototypes.

The projects ranged from multi-unit housing to single-family houses grouped together to create community. One group added a cooking school to its downtown location, while another focused on live/work spaces for young professionals.

A third group created a kit of parts – or a set of prefabricated design elements that can be used to



In this site plan for housing for single mothers, three unit apartment buildings are elevated above the flood-prone ground and connected with a boardwalk and communal play spaces. Drawn by Tamsan Mora and Ashley Navarrete.

add on to existing homes and that can help jumpstart community for single-family homeowners. A fourth group chose a parcel of land near the railroad tracks, using architecture to minimize noise pollution and create the bonus space of an internal courtyard.

Two groups focused on the needs of children and youth. One group designed a development near the high school, while another created a community for single mothers near the University of Arkansas at Pine Bluff.

Each team built a dollhouse-sized model at a scale of a half-inch representing 1 foot, with printed textures glued to foam core, and furniture and flower gardens modeled in paper. The detailed models are another key aspect of Sample's work. Models created by MOS Architects are held in the collections of The Museum of Modern Art in New York City and the Chicago Art Institute.

A member of Sample's team showed students how to photograph their models, offering yet another view of the design.

"By moving the camera around, you start to notice connections – how spaces work in ways you didn't anticipate, nuances of light, how the space performs by day and by night," Sharpless said.

The process helps designers figure out if their concepts will work and provides a client-friendly tool for conversation.

"Design is difficult if we rely on arguments of function alone," Sample said. "The best scenario



Model of infill urban housing on top of a culinary school. Designed by Caleb Bertels, Rylie Davis and Peter Slowik.

for designing is to be an expert in how things work but also in the aesthetics that give a project its final appearance.

"It isn't possible to predict how a building will be used, but we can show ideas for it," she said. "We spend a lot of time thinking about the life of and around the building, and this includes people, too."

The various forms of representation explored in the studio – the large-scale models, the detailed drawings, the atlas – hinge on an expanded understanding of context, Sharpless said.

"The question of representation asks students to think very critically about how architects draw, what they draw, and what they've drawn in the past," he said. "Our drawings have power, political agency in where lines go, even what drawings look like."

"This idea of full-color representation and large-scale models is a move toward inclusion in the discipline, inclusion of commonplace things in the world that architects can sometimes forget."



Elevation oblique drawing of urban housing on top of a culinary school. Drawn by Caleb Bertels, Rylie Davis and Peter Slowik.



A New Way of MANUFACTURING

Bettina Lehovec



A recent studio brought 3D printers into the studio space, giving students immediate access and hands-on experience with this evolving technology. With a focus on experimentation through making, the spring 2019 studio joined three fifth year and two fourth year architecture students with three fourth year interior design students. They developed and printed digital models, becoming familiar with the growing applications of this technology in the design field.

“3D printing is a new way of manufacturing for the future,” said Virginia San Fratello, partner in the award-winning design studio Rael San Fratello in Oakland, California, and co-founder of Emerging Objects, a startup company that specializes in 3D printing for architecture and design.

San Fratello, Distinguished Visiting Professor for spring 2019, co-led the studio with Angela Carpenter, Fabrication Labs manager and instructor in the Fay Jones School.

“Students now are right at the forefront of this nascent technology,” San Fratello said. “They will be the leaders in this field.”

3D printing, also known as additive manufacturing, uses digital files to create three-dimensional objects from a variety of materials. Issues of scale have kept most projects small, although pavilions and small houses have been built. Designers currently incorporate 3D printed objects for passive heating or cooling and to express visual or aesthetic ideas.

“One of the beautiful things about 3D printing is that you can customize anything,” San Fratello said. “You can make the modules the same or different – the printer doesn’t care.”

Students experimented with two materials – bioplastic and clay – discovering the parameters and

design constraints of each. Having the actual printers in the studio, where students had 24-hour access, allowed for a deeper level of learning. They made dozens of prototypes, Carpenter said.

“It was a playful studio, even though it was serious,” she said. “We allowed the students to investigate, to be playful with design, to experiment as much as possible.”

San Fratello and Carpenter led students through a three-fold process. First, students designed single modules about the size of a handheld brick and experimented with a variety of post-fabrication finishing techniques.

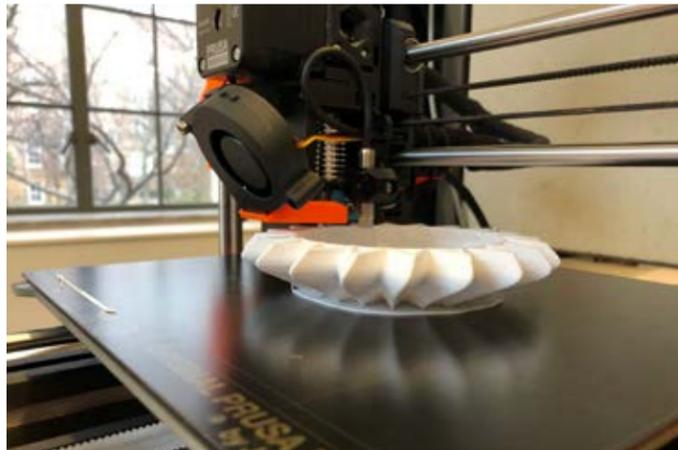
Students dipped their modules into fingernail polish and paint, coated them with fibrous materials, casted them in resin, wax or rockite and filled them with colored water and seeds, for example.

Next, they connected those modules to create small freestanding pieces for interior or exterior display. One student combined a series of translucent hexagonal tiles, hollowed and filled with scented wax in vivid colors, to create a sensory delight for sight and smell, San Fratello said.

Finally, students took what they’d learned to design a wall or ceiling treatment for one of two possible West Coast spaces – the lobby space of Salesforce Tower, a project by Pelli Clarke Pelli Architects, or the new home for the Berkeley Art Museum and the Pacific Film Archive, a Diller Scofidio + Renfro project.

“This is where it all came together, where students used what they had created in interiors,” San Fratello said.

A highlight of the studio was a field trip to the San Francisco Bay Area, where students visited fabrication facilities Kreysler & Associates, the Autodesk Gallery, the Tesla Factory and the PrintFARM (Print Facility for Architecture, Research



and Materials) at the University of California, Berkeley's College of Environmental Design.

San Fratello does much of her own research at the PrintFARM, experimenting with a range of materials. Her company uses recycled rubber tires and salt from the San Francisco Bay, for example, as well as other recycled materials such as sawdust, chardonnay grape skins and agricultural waste.

"The environmental component of 3D printing is so important," San Fratello said. "The construction industry is a huge consumer of materials and also creates a tremendous amount of waste."

Students also visited noteworthy architectural sites such as the de Young Museum, the California Academy of Sciences and the San Francisco Museum of Modern Art.



Virginia San Fratello, Distinguished Visiting Professor for spring 2019, works with students in the school's Build Lab.

Students' final review projects incorporated built objects, models, drawings and a short animation of some aspect of the process.

One student designed a ceiling installation that incorporated lighting, with some of the modules dropping to the floor to use as furniture components.

Another project featured a 3D printed curtain for a glass interior. The individual modules could be opened and closed depending on solar orientation, taking advantage of light in one part of the curtain and blocking heat in another. In the student's rendering, a robot installed the 3D printed parts, highlighting the mechanized benefits of the technology.

The studio was a good experience for students, even as they struggled to learn the new technology, Carpenter said.

"It was a huge learning curve, but they tackled it. They were experimental, they were willing to try new software. And they learned something about failure, too."

Designs didn't always work out as planned, Carpenter explained. One student struggled to realize her vision because the printer kept stopping at a certain point in the process. She eventually decided



to use the glitch as part of her design.

"That's a life lesson for a designer: Something's going to fail. Learn from it and adapt your design."



Bolivia

Designing for Common Ground

Bettina Lehovc

Master plan for Santa Cruz de la Sierra by Beau Burris.



Master plans for Santa Cruz de la Sierra by Jerry Ferreira (above), Mark Eddebuttel (opposite page, left) and Joey Barr (opposite page, right).

The Bolivian city of Santa Cruz de la Sierra is growing fast – often at the expense of sustainable planning and design. Landscape architecture students explored potential interventions, hoping to bridge conflicting municipal, cultural and geographic goals.

“There are some significant challenges regarding how successful development is framed in Santa Cruz,” said Carl Smith, associate professor of landscape architecture and co-leader of the spring 2019 design studio.

The Bolivian metropolis is characterized by a mayoral system of governance, with municipal leaders favoring short-term rewards for their cities over sustainable growth for the region.

“A lot of the things that we hold dear in the U.S. and in Europe – landscape, quality, urbanism, sense of place, public investment – don’t have the political weight,” Smith said. “Those things are not easily deliverable, nor do many of them manifest tangibly for a long time.”

Smith led the design studio with Noah Billig, assistant professor of landscape architecture, and Gabriel Diaz Montemayor, co-founder of LABOR Studio in Chihuahua, Mexico, and the Verna C. Garvan Distinguished Visiting Professor in Landscape Architecture for spring 2019. Montemayor joined the Fay Jones School faculty in July 2019.

Smith and Montemayor spent two weeks in Santa Cruz in the fall of 2018, in a visit arranged by the

Arkansas/Eastern Bolivia Chapter of Partners of the Americas and the Universidad Autónoma Gabriel René Moreno in Santa Cruz, where Smith served as Visiting Professor of Urbanism.

Partners of the Americas is a skills and knowledge exchange between chapters in the United States and chapters in regions or states in Latin America and the Caribbean. The Arkansas chapter was concerned about the headlong growth in Santa Cruz and approached Smith for ideas about sustainable development.

Smith and Montemayor met with officials, mayors, activists, academics, architects and city planners in the various metropolitan cities of Santa Cruz, studying the social, economic and ecological impact of the recent growth and gaining an understanding of future development pressures. They determined that the single most important thing they could do was to promote collaboration among the various players, encouraging municipalities to work toward common goals.

“To do that, we tried to foreground the role of the natural environment,” Montemayor said. “We reminded all of these cities that they share the same critical environment, and what impacts one will impact the other ones. If they want to have a water supply, or a healthy environment, they will have to tackle this fragmentation, instead of every city pulling in its own direction.”

Another major challenge for Santa Cruz is its geographic location at the nexus of two distinct



regions in Bolivia. The Andean region has ethnic, cultural and political ties to Peru and Chile, while the flatlands of the Amazon basin are more closely connected to Argentina, Uruguay and Brazil.

The competing histories of these two regions complicate efforts toward sustainable development. The central government of Bolivia is aligned with the Andean region and its capital city of La Paz. Yet Santa Cruz, on the flatlands just east of the Andes, is the wealthiest area in Bolivia. It is also a critical infrastructure hub, connecting not only the two parts of Bolivia but all of the South American continent.

“The most significant challenge for students in this studio was understanding the fact that everything related to ecological planning is a political act,” Montemayor said. “As a landscape architect, you have to attend the multiplicity of factors, understanding the impact and also the opportunity to make things happen.”

Nine third and fourth year landscape architecture students tackled the complex issues through this studio, meeting with critical stakeholders via videoconference. The 16 consultants represented most of the several municipalities that comprise the metropolis, giving the Bolivians an additional chance to work together.

The work of one of those stakeholders, Ana Gutiérrez of Nómada Urbana Santa Cruz, became especially important to students as the studio progressed. Gutiérrez is an architect and urbanist who is working to reimagine underinvested areas of downtown Santa Cruz through participatory processes such as tactical urbanism and public art.



The grassroots nature of her interventions seemed a quicker way of effecting change than the top-down approach of the bureaucratic entities, the professors said. Students worked with Gutiérrez to design tactical urbanism interventions for four sites in Santa Cruz – one on the outskirts of the metropolis, two in the suburbs and one in the center.

These included a pop-up market at the edge of the city; public art interventions within stormwater drainage corridors; and safe pedestrian crossings to reconnect dislocated neighborhoods.

To test the efficacy of tactical, low-cost interventions, students worked with local community groups in Fayetteville to implement a tactical urbanism intervention designed by Smith. The team painted the “Arkansas Crossroads” quilt pattern onto two south Fayetteville intersections to encourage drivers to slow down and pay attention to their surroundings. After this work, the students were invited to display their tactical interventions for Santa Cruz at the Open Streets event in Fayetteville in March.

“The tactical urbanism was a testing ground, to figure out how physical change through urban design could leverage the assets and overcome the challenges of those specific locations,” Smith said. “What’s important for each of these locations, given the various social, physical and environmental contexts?”

Focusing again on Santa Cruz, the students broadened their scope to address large-scale issues of urban planning and design for their final projects. Their challenge was to design infrastructure to connect two municipalities across the River Pirai – the historic city of Santa Cruz and the wealthy suburban enclave of Porongo.

The two municipalities illustrate some of the tensions at play in the area. The Porongo residents commute to Santa Cruz to work, and use public services such as the hospital, but don’t pay taxes in

the city. Yet Porongo has future value to Santa Cruz, with access to a new transcontinental highway that will bring continued economic growth to the entire continent.

Only one bridge connects the two cities. The site chosen for the final project is the logical choice for a second bridge – a necessary but contested priority, Montemayor said. The area also serves as an ecological corridor, with a large levee protecting the city of Santa Cruz from floodwaters.

Students attempted to reconcile the natural, social and urban systems of the site in several ways. Some students focused on the bridge as a physical icon connecting the two communities. Others emphasized a series of lighter touch interventions, such as trails and greenways. A third set of students addressed the future of urban densification on both sides of the river, with proposals for new civic buildings and residential spaces.

“Fundamentally, what all the projects tried to do was think about connection – not just physical connection but perceptual connection,” Smith said.

“So that the whole area works together as a continual city, rather than two cities joined by a bridge.”

Smith recently presented the work at a seminar at the Lancaster Environment Centre at Lancaster University in the United Kingdom, where he was an invited presenter in their seminar series. Smith and

Montemayor plan to engage with a range of research and design partners from different environmental and social sciences institutions in order to move their Santa Cruz project forward.

Additional plans include further presentations and partnerships, as Smith took up visiting roles with the Czech University of Life Sciences in Prague in December 2019; a book on sustainable urbanism for Santa Cruz by Smith and Montemayor for the Routledge Built Environment City Studies series; and a further, second Santa Cruz studio in the spring of 2020.

In addition to the social issues studied and the technical skills learned, the studio aimed to develop in students a sense of advocacy for the greater good.

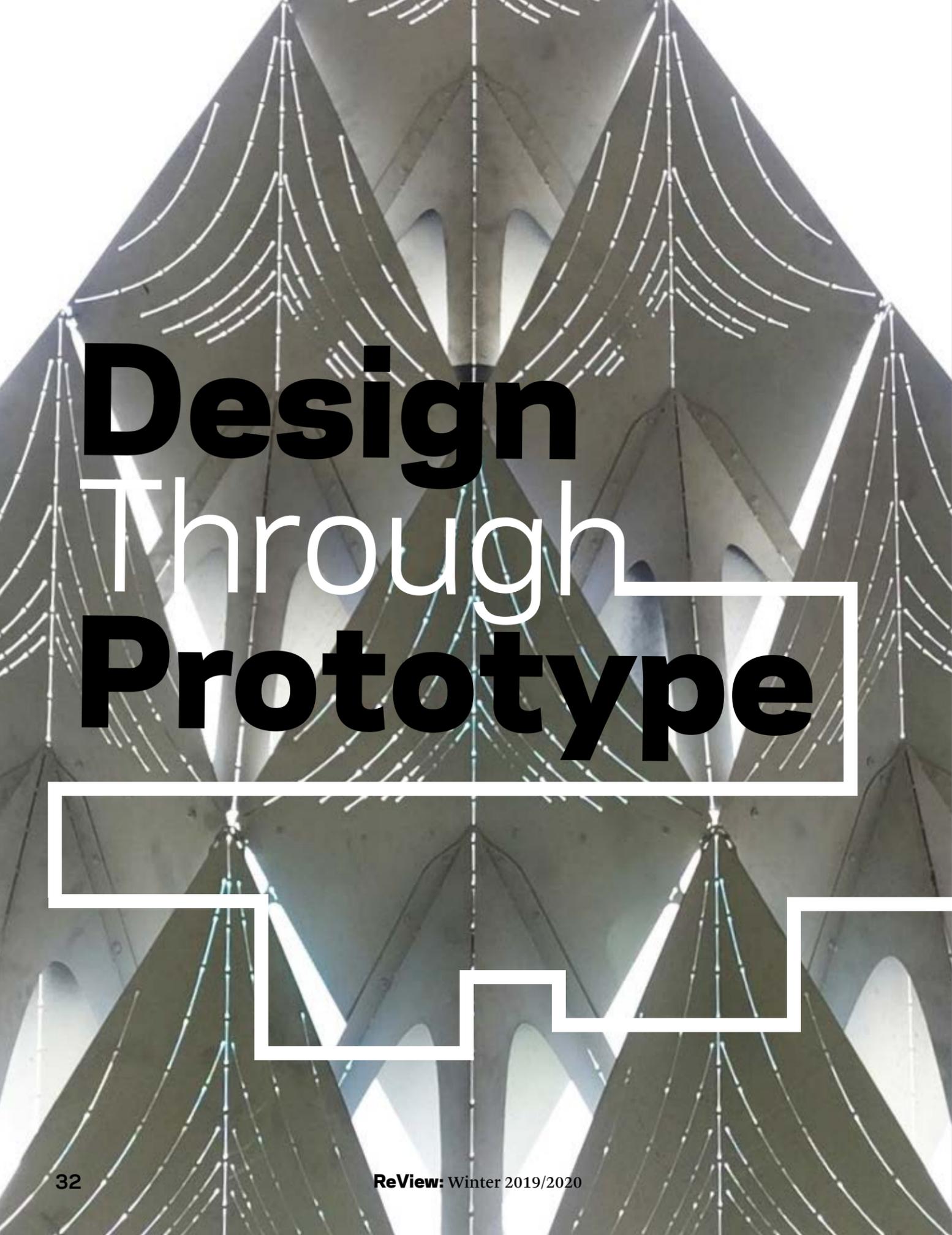
“Being an advocate for responsibility, for aesthetics, for beauty – for producing work that is cognizant of the needs of the general public – those are just as important skills in our students as technical ability,” Smith said. “Advocacy is an essential goal of what we do.”

On the opposite page: At top, these first impression sketches are by, clockwise from top left, Beau Burris, Peter Stanley, Brianna Perkins, Joey Barr, Mark Eddebuttel, Kaleb Reid, Trevor Brown and Bennett McBride. Middle, this community node by Peter Stanley features benches made from pallets and gabion (wire mesh box) construction, as well as planters and shading. Bottom left, this tactical urbanism intervention by Joey Barr improves pedestrian safety by using a crosswalk to join two neighborhoods and encourage drivers to slow down. Bottom right, this paved plaza by Beau Burris features potted plants and vendors, bringing commerce to the location.



This tactical urbanism installation by Jerry Ferreira joins two separate areas by creating a shaded walkway using inexpensive and repurposed materials.





Design Through Prototype

PLAYING FOR THE SAKE OF EXPLORATION & UNDERSTANDING

Michelle Parks

A studio about designing outdoor play spaces also became an opportunity for Fay Jones School students to experiment and explore both materials and methods for designing and building their creations – without worrying about failure.

Emily Baker coordinated a partnership with the Scott Family Amazeum in Bentonville to create prototypes for imaginative outdoor play, shade and seating structures that integrate into the facility's outdoor space. A couple of the projects that resulted were chosen to spend some time on site being tested by the children and families who visit the museum.

In developing the advanced studio for spring 2019, Baker wanted students to start from broad ideas, then consider what material systems and

strategies might be used to realize them. Students developed their designs through iterative prototyping – making more and more refined mockups as the semester progressed. They were asked to engage with both digital and analog forms of fabrication.

That's where Baker's expertise lies. She's been doing fabrication for years – starting with welding classes at Batesville High School, and later running her own design-oriented fabrication shop. Baker, an assistant professor of architecture, is an Arkansas native who graduated from the Fay Jones School in 2005 with a Bachelor of Architecture and went on to get her Master of Architecture from Cranbrook Academy of Art. She's always had a bent toward the physicality of design, and she was drawn back to the Fay Jones



Students work in the school's Build Lab, located off campus in the university's new Windgate Art and Design District.

School as a faculty member because of its investment in facilities for fabrication and assembly of large-scale projects.

The Amazeum, which opened in summer 2015 next to Crystal Bridges Museum of American Art, offers a hands-on experience for children and families, intended to engage the imagination through exploration, problem solving and collaboration.

A professional design team is working on ideas and plans to further develop the Amazeum's outdoor space. Students in Baker's studio created prototypes for pieces that would potentially work well within that space as objects for children's play and shaded seating for their parents and families. The Amazeum provided \$4,500 for materials for the studio's work, and its staff also served on informal and formal reviews of the studio work.

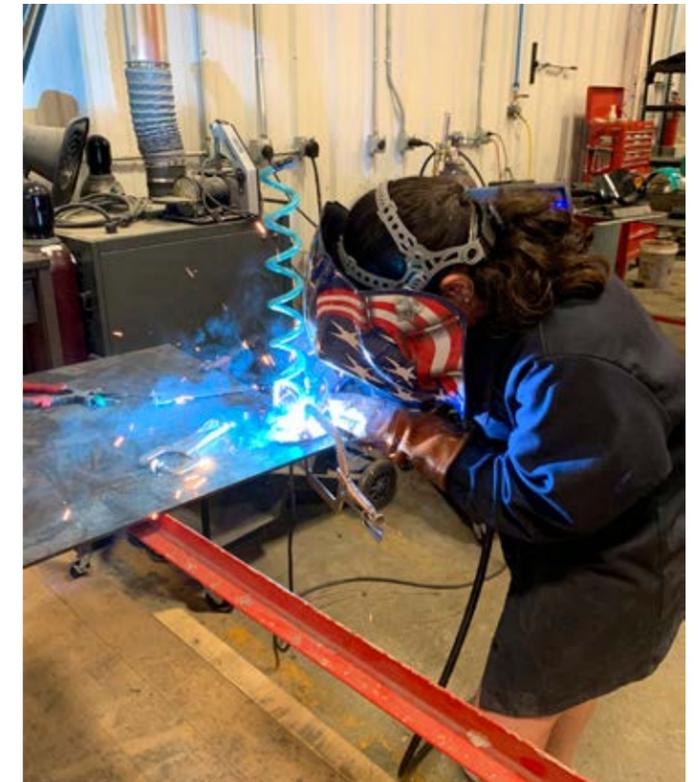
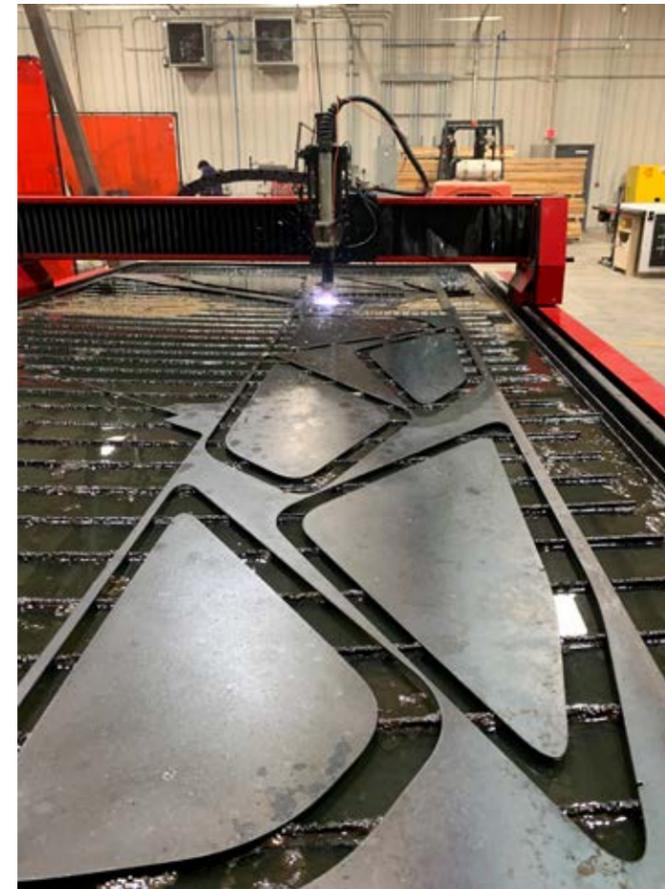
Months before the studio started, Baker joined Amazeum and Crystal Bridges staff, plus teachers and others from Northwest Arkansas, on a research trip to San Francisco. They had a grant to study and look at various maker spaces there and how they interface with those communities, in order to foster a more cohesive maker movement here.

Sixteen students – three interior design and 13 architecture – started the semester by producing copious drawings and small models to express their ideas quickly. As they saw resonance between their ideas, they soon formed six teams to focus on six specific projects. Students then spent the semester making large or full-scale physical prototypes, examining a representative portion of the full design concept.



Hole Lotta Color, a prototype composed of boxes made from perforated metal and colored acrylic.

Within this studio, Baker tried to create a space in which students felt free to try things and become comfortable with failure. "You want to fail in some ways, early and often, so that you can learn from the things that didn't work out," she said. "You're going to get more information out of a useful failure than



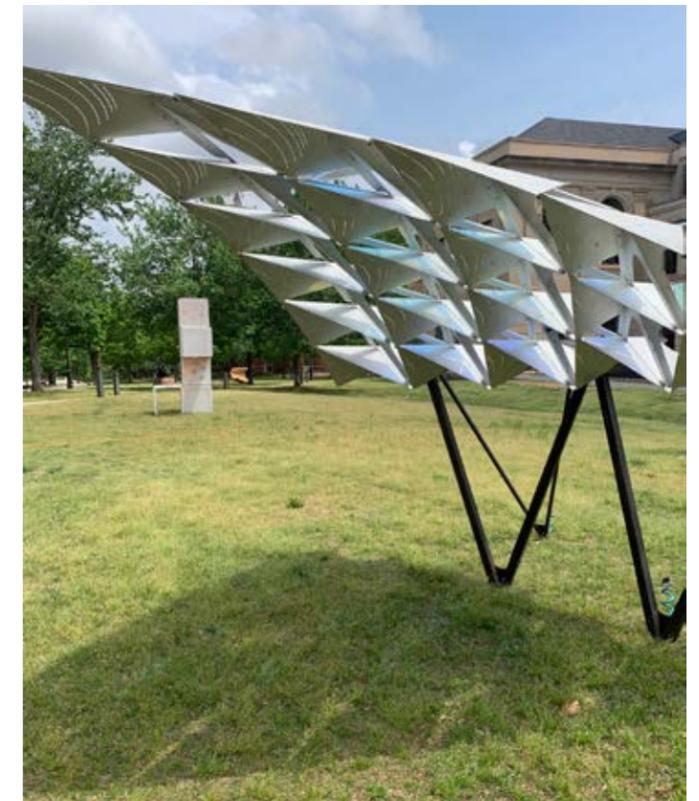
you will out of something that potentially works the first time around."

She asked the teams to determine what they could make first that began to use the real materials they were suggesting for each project. They learned about materials, technology and equipment within the school – and how those can all work together to develop a design.

Students worked in the school's Build Lab, which is located off campus in the university's new Windgate Art and Design District. The students were already familiar with 3D modeling, however, using 3D modeling as a path toward fabrication was a new skill for them. Few of them had worked with metal before.

Baker's work and research involve digitally cut steel, and students used Baker's lab, the Digital Steel Lab, including a CNC plasma cutter, quite heavily. They also did welding, casting, woodworking and painting, and they engaged with local fabrication experts along the way.

One of the students had previously taken a furniture studio, and she brought an understanding of the human body and structural dimensions that



Top left and right, students used the school's CNC plasma cutter and welding equipment to create their prototypes. Above, prototypes from Baker's studio were displayed on the lawn of Vol Walker Hall in spring 2019.



School faculty and local design professionals examine work from the studio displayed on the Vol Walker Hall lawn in spring 2019.

work well for people into the group's design for a sculptural serpentine seating element. The design, called Twister, uses a digitally crafted structural steel frame clad with wood strips to create shaded seating that twists 180 degrees in the air, forming an archway and providing an edge to a larger gathering space.

The Twister prototype is one of the projects that Amazeum officials selected for their grounds, along with Hole Lotta Color, a play structure formed from a grid of boxes made of perforated metal and colored acrylic that manipulates light and shadow. Both designs work equally well as children's play structures and shaded seating for parents.

Many students dove into computational design and explored their ideas through software and algorithmic computing. They learned how to think through the kit of parts and logic of assembly needed to make their designs real. They also learned about tolerances – or the allowed dimensional variations that aid in buildability and how to factor them into a design.

"All of them confronted ideas of tolerance and how parts fit together – not in an ideal computer world, but in an actual, real-world scenario," Baker said.

Baker also connected students with several collaborators for their work. A group who used concrete casting visited the College of Engineering's concrete testing facility for tips and some materials. Brandon Gore, a Eureka Springs furniture maker who does high-end concrete casting, helped those students with their molds. Paul Seibenthal, a fabricator from Modus Studio in Fayetteville, did a metalworking skills workshop with the studio. Students also got feedback from staff with the School of Art's sculpture studio, located just down the street from the Build Lab.

The group traveled to Kansas City and visited Zahner Metals, an engineering and fabrication company that specializes in using metal in art and architecture. Bill Zahner toured the students through the facilities, and students got feedback on their design ideas from Zahner's experts.

Students also spent time at City Museum in St. Louis, a highly unique indoor/outdoor play-oriented experience, to get them in the mindset of play and approaches to materials, dimensions and organizations for children and families. They visited the Amazeum to better understand its mission and outlook on discovery and creativity, as well as how the outdoor space might be used and developed.

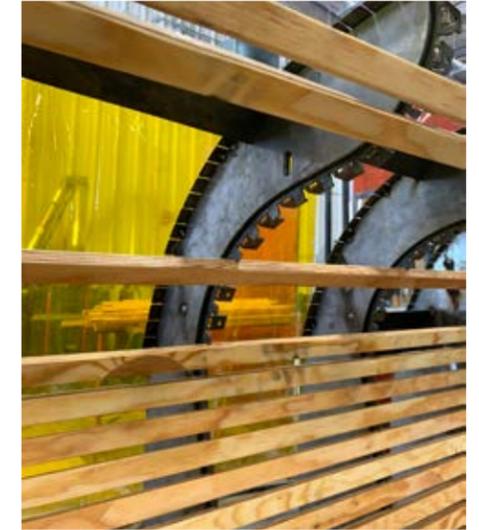
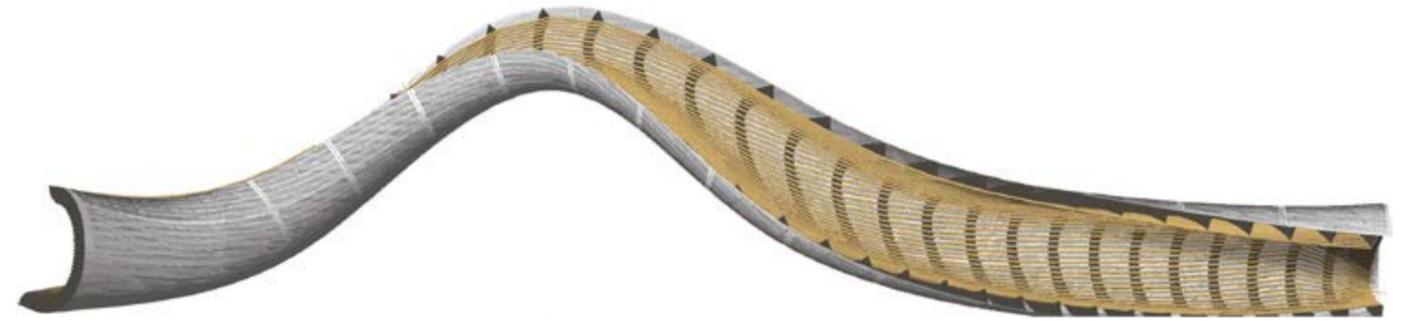
Design students are used to – and quite comfortable with – working toward a known project goal and set of deliverables for their studios, Baker said. With this studio, they were encouraged to experiment, push boundaries and embrace "failure" as a learning experience. A large part of the learning in prototyping comes from examining the ways in which the prototype works and doesn't work – and then refining the design based on a more visceral understanding of the fabrication process.

"You don't have to be able to imagine it yet, you just have to be able to commit to the unknown and go forward," she said. "These are the moments where something can come out that is unexpected."

Students also don't typically see their studio designs built. By building them, they can grasp how scale factors into the design, how implementing designs isn't always a smooth and direct process, and how many decisions and details go into building even a simple concept.

"I don't think they always understand, until they do it, how complicated it is, what they're asking someone else to build," Baker said. "And certainly, the time that it takes to make things."

Many students might not choose to go into fabrication or never build anything again, she said, but the fabrication experience will give them greater power as a designer. It becomes "part of their intuition about how parts come together and how to exploit a fabrication process. That's a big part of why we want to do this. We're trying to help students understand that at a finer grain, so they see the design opportunities embedded in the details of how a piece is put together and learn to embrace and employ the emerging technologies that are reshaping the built environment."



Top, an elevation of Twister, a sculptural serpentine design with shaded seating. Middle row, stages in the process of crafting the prototype for Twister, which was made using a digitally formed structural steel frame clad with wood strips. Bottom, school faculty, local design professionals and students explore the Twister prototype.

Mass Appeal

Jonathan Boelkins

The Mass Appeal studio in spring 2019 challenged architecture students to engage a material that is both old and new. Cross-laminated timber (CLT) is considered mass timber, as it is much larger than traditional dimension lumber used in light wooden framing, common to most houses. Mass timber was a common method of construction in the past, but it fell out of favor as large trees became scarce and more efficient means of construction emerged. The ability to make large pieces of timber through engineering has revived this method of construction and has allowed for speculation about entirely new methods.

Specifically, CLT is a kind of “super plywood” made by layering dimension lumber in different directions, and then gluing and pressing the pieces together. The result is very large wood panels – in this case, 7 ½ feet by 35 feet and 2 ½ inches thick. Those dimensions alone make CLT panels challenging to handle, but their weight is also formidable, with one panel weighing approximately 1,500 pounds.

While it is relatively straightforward to build boxes from CLT, the students were challenged to invent systems that resulted in a wide variety of formal outcomes – more than just boxes. Initially, their challenge was to create a system based on a single shape that could be joined to copies of itself in a variety of ways. This process was expanded to allow for a second panel shape to generate even more variety.

While work began individually, the students gradually shifted into working in small groups, and eventually as one team to realize the winning design.

The design that was ultimately built – fabricated originally in the school’s off-campus Build Lab and erected on the south lawn of Vol Walker Hall – featured a four-sided panel that was based on investigations of origami. This system yielded an intensely varied set of

possibilities, some of which were operable and highly complex. Ultimately, students were challenged to explore a simple solution, one which served as a point of departure.

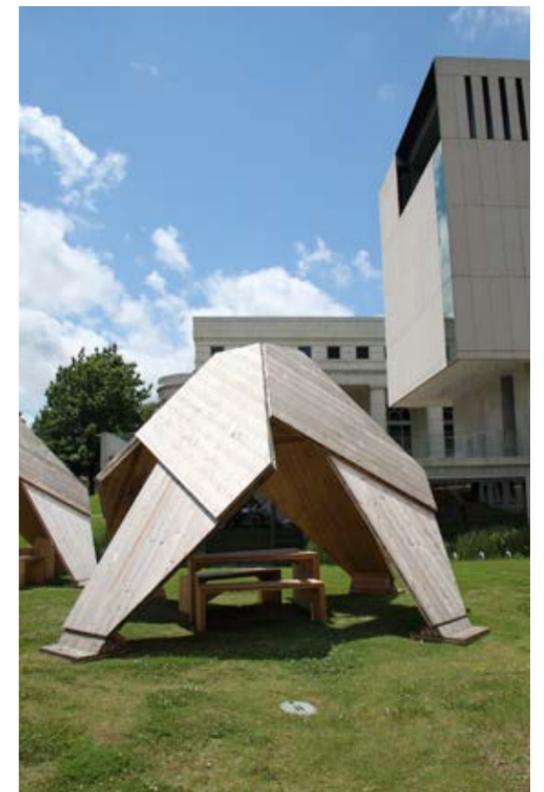
Working without large-scale milling and handling tools, the construction process itself had to be carefully designed and practiced. A complex, removable scaffolding system allowed for manual assembly of each side of the pavilion, each of which weighed about 750 pounds. Once in place, the four sides were anchored to one another and to their footings, and the scaffolding was carefully removed and set up for the next pavilion in the series.

The resulting composition of five pavilions is intended to educate and inspire design students about the possibilities of cross-laminated timber, and to make a truly enjoyable space for everyone passing by the Fay Jones School.

This studio was taught by Jonathan Boelkins, instructor in the Fay Jones School and B.Arch. '04, and Philip Tidwell, an assistant visiting professor at Aalto University's Wood Program in Helsinki, where he directs design studios and seminars focused on wood architecture and building technologies.



Photo courtesy of Emily Baker

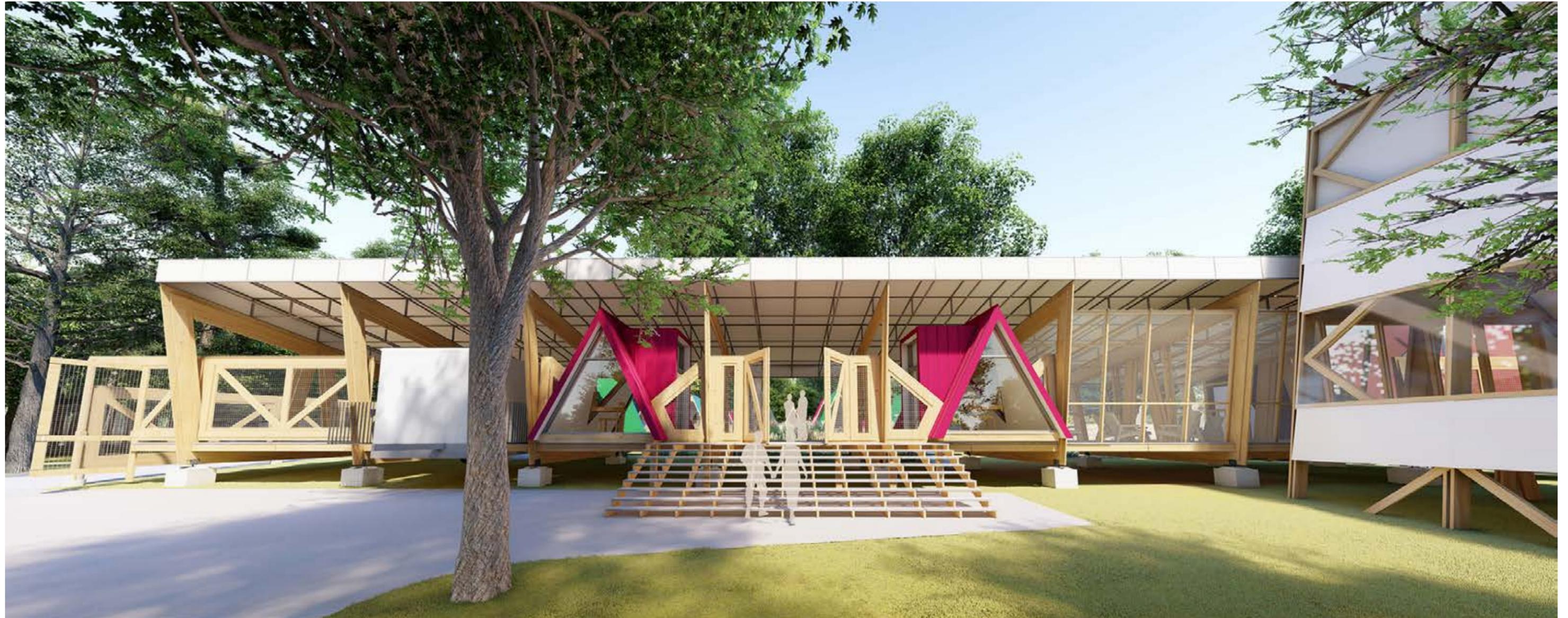


Photos by Shawnya Meyers (top and above)

INNOVATIVE MICRO SHELTER OFFERS **'NEW BEGINNINGS'** FOR HOMELESS RESIDENTS

Bettina Lehovec





The entrance to New Beginnings features the community porch, social services offices and a community hall. (All images courtesy of the U of A Community Design Center)

The design challenge: Create a transitional housing community for chronically homeless people who have been living in makeshift shelters in the woods. The University of Arkansas Community Design Center teamed with Kevin Fitzpatrick, a U of A sociology professor, as well as the nonprofit Serve Northwest Arkansas and the city of Fayetteville, to forge a solution.

The micro shelter project aims to help clients transition from chronic homelessness to sheltered living in apartments and houses. Construction of the New Beginnings homeless transition village began in the fall, with a goal of opening in spring 2020.

The village is located on the site of a former tent city in Fayetteville. The design provides individual sleeping units for 20 residents, while a community building provides shared facilities for bathing, cooking, recreational use and social services.

The “shelter first” approach aims to help chronically homeless individuals put roofs over their heads and then works with them to develop skills and resources to transition into permanent housing, said Stephen Luoni, director of the U of A Community Design Center, which is an outreach program of the Fay Jones School of Architecture and Design. He is also a Distinguished Professor and the Steven L. Anderson Chair in Architecture and Urban

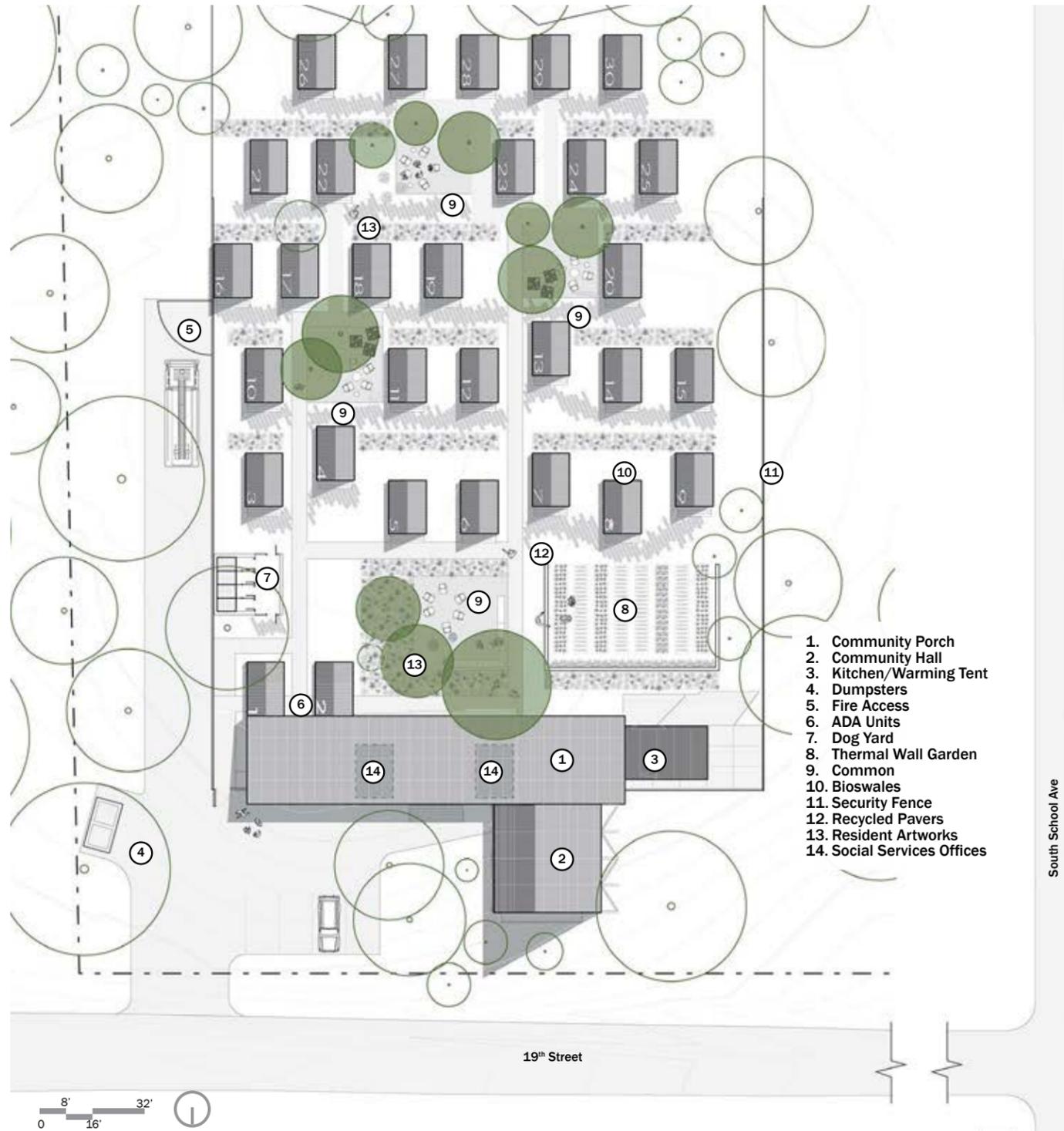
Studies at the university.

“We designed the village as a transitional intervention – giving people shelter first and then addressing the underlying issues that remain barriers to their consistent and stable housing,” Luoni said.

Those issues range from needing a street address to be able to apply for jobs to mental health intervention. Many chronically homeless people struggle with mental health issues, addiction and other medical problems, said Fitzpatrick, University Professor and Jones Chair in Community in the Department of Sociology and Criminology, in the J. William Fulbright College of Arts and Sciences. He is also director of the Community and Family Institute in

“We’re using design to help people recover a more stable livelihood, both in terms of achieving more stable shelter and thriving through social networks and support.”

— Stephen Luoni



the department.

“The pathway into more permanent housing is a complicated one,” Fitzpatrick said. “People living in a tent don’t necessarily make a good candidate for living in an apartment. It takes a good bit of

preparation and re-learning for many of them.”

The village will address psychosocial as well as physical needs, providing wrap-around social services to address the various challenges chronically homeless persons face. On-site social workers will

provide individual and group support.

Residents of the village will be required to participate in ongoing programs, such as financial management, job skills training and mental health counseling. Those who are able will work day jobs. All residents will receive training in life skills, including nutrition, cooking and basic self-care.

This residential village initiative was spearheaded by Serve Northwest Arkansas, a nonprofit organization dedicated to helping the Northwest Arkansas community through tangible acts of service. The group has raised about \$650,000 in private funds to help purchase the property, construct the village and begin operations. Additional funding is needed to support the construction and operation of the community.

Fitzpatrick has been researching homelessness in Northwest Arkansas since 2005. In 2007, he initiated the area Point-In-Time Count, a biannual census of the homeless population required for federal funding for homeless prevention and intervention programs. He led two other major surveys in 2007 and 2015.

“The Point-In-Time coupled with the other surveys made it abundantly clear that there were some big gaps in the way we were serving this population,” said Fitzpatrick, who is also vice-president of Serve Northwest Arkansas. The homeless population of Washington and Benton counties grew by 145 percent in the past 10 years, while the overall population grew by 10 to 20 percent, he said.

“By 2017, there were close to 100 unsheltered persons living in cars, woods and abandoned buildings,” Fitzpatrick said. “It was clear we needed to develop bridge housing to accommodate chronic, unsheltered homeless persons looking for a pathway into more permanent housing.”

A Sustainable Design

New Beginnings joins a handful of similar initiatives in states such as Oregon, Washington, Texas and Wisconsin. The ultimate goal is to enable legislation that would allow cities and non-governmental organizations (NGOs) to enact these “tiny home communities” without a lengthy permitting process, Luoni said.

“The project reconciles gaps between informal building practices and formal regulations, making interim solutions ecologically sustainable and able to be permitted under city codes,” he said.

Weatherized sleeping units are spread across the



wooded site. The 11-by-16-foot A-frames are made of insulated wood and clad with standing seam metal roofs. Each has electric heat and lights, and residents share a communal building for shower, toilet and kitchen needs. The 150-foot-long “community porch” also holds a community room, caseworker and program director offices, and a meeting space.

“By aggregating shared services under one roof, we were able to negotiate an alternative to normative zoning and building code requirements,” Luoni said. The city granted the project a five-year conditional use permit, typically used for such venues as campgrounds and RV parks.

The biggest sticking point came in finding a creative solution to the requirement for sprinkler systems in each unit, Luoni said. The systems, along with a weatherized water supply, would have been cost-prohibitive. Instead, project leaders suggested a unique alternative – a 24-hour fire watch crewed by residents, along with smoke and carbon dioxide alarms and fire extinguishers. Smoking, cooking and extension cords are prohibited in sleeping units.

New Beginnings illustrates best design practices for sustainability, serving as a prototype for application in other communities. The modular system was designed for disassembly and reuse, avoiding the discard of material in a landfill.

“We’re solving for two important sustainable criteria,” Luoni said. “The material one of disassembly – all of this has the potential to be repurposed – and the social one of elevating social capital and creating adaptive solutions.

“We’re using design to help people recover a more stable livelihood, both in terms of achieving more stable shelter and thriving through social networks and support,” he said.

The initiative has received wide-ranging community support, with hands-on contributions from schoolchildren, university students and professionals.

Much of the early work was done pro bono, with structural, mechanical, geotechnical, electrical, plumbing and landscape engineers donating their time. A U of A material engineering class under the direction of AJ Malshe created a materials report as their class project. Students in Kathy Hall’s industrial arts class at Central Junior High School in Springdale constructed the A-frame prototype.

Support from the city of Fayetteville was essential for the initiative’s success, Luoni said. That support reflects the community’s care for the homeless situation in Northwest Arkansas, Fayetteville Mayor Lionel Jordan said.

“Together, we have a goal of reaching what is called ‘functional zero,’ which is to have in place a system for services, support, emergency housing and transitional housing leading to permanent housing,”

New Beginnings project recognition

- 2019 Honorable Mention – Fast Company Innovation by Design Awards
- 2019 Great Places Award for Planning – Environmental Design Research Association (EDRA)
- 2019 Urban Planning Finalist – The PLAN Award competition (The PLAN magazine)
- 2019 Green GOOD DESIGN Award – European Centre for Architecture Art Design and Urban Studies and The Chicago Athenaeum: Museum of Architecture and Design
- Exhibited at venues in Chicago and Athens, Greece
- Exhibited at EDRA Conference, EDRA 50, in Brooklyn, New York

Jordan said. “The New Beginnings homeless community is really the beginning of a process, not the end.”

The university also supported the initiative in myriad ways, including selling the 4.7-acre property at below-market price, Fitzpatrick said.

The collaboration between the university, the city and civic groups exemplifies the outreach at the heart of the university’s land-grant mission, the sociology professor said.

“This is an important part of doing the business of higher education in a community,” Fitzpatrick said. “We’re being good stewards of the knowledge we have, using our expertise to do good, quality outreach and work in our communities.”

Opposite page, clockwise from top left, a common area near the community porch; the interior of the community porch; a section of one of the A frame sleeping units; a sleeping unit is assembled and then transported to the site on a truck.



More Honors for U of A Community Design Center Projects

Center for Farm and Food System Entrepreneurship
2019 American Architecture Award, Architecture/Educational category – The Chicago Athenaeum: Museum of Architecture and Design

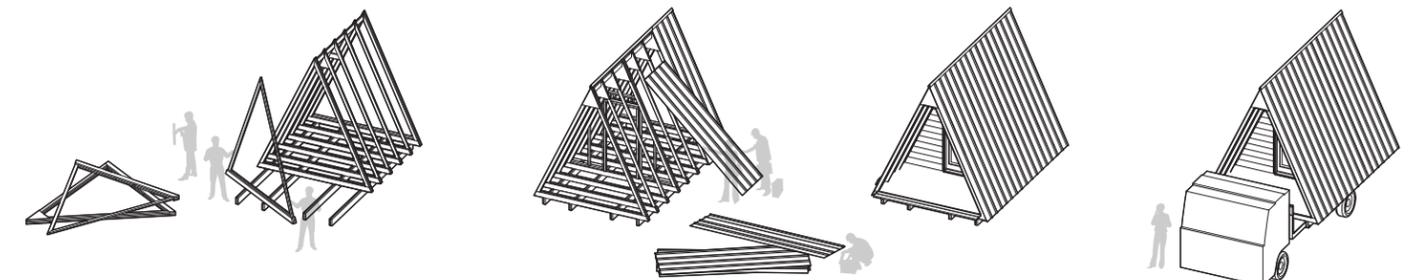
Greers Ferry Water Garden Master Plan
(with Marlon Blackwell Architects and Ecological Design Group)
• 2019 American Architecture Award in the Urban Planning/Landscape category – The Chicago Athenaeum: Museum of Architecture and Design
• 2019 Landscape Winner – The PLAN Award competition (The PLAN magazine)
• 2018 AN Best of Design Award for Unbuilt Architecture – The Architect’s Newspaper
• 2019 Honor Award in Unbuilt Design – American Society of Landscape Architects Central States

Livability Improvement Plan for Willow Heights Housing
• 2019 ACSA/AIA Housing Design Education Award
• Exhibited at 107th Association of Collegiate Schools of Architecture Annual Meeting in Pittsburgh

Wahiawa Value-Added Product Development Center
(with U of A Office for Sustainability and U of A Resiliency Center)
2018 Shortlist for Education-Future Project – World Architecture Festival

Wharf at Pine Bluff
2019 Urban Planning Finalist – The PLAN Award competition (The PLAN magazine)

Whitmore Community Food Hub Complex: Building Community around Food
(with U of A Office for Sustainability and U of A Resiliency Center)
• 2018 AN Best of Design Award for Unbuilt Urban from The Architect’s Newspaper
• 2019 Urban Planning Finalist – The PLAN Award competition (The PLAN magazine)
• Exhibited in New American Architecture at the Istanbul Design Biennale





Alumni Spotlight: Calli Verkamp

Focused on Adaptive Reuse Project in Home State

Michelle Parks

Calli Verkamp has spent much of the last several years focused on realizing a design in her home state, as project architect for the Momentary in Bentonville. The former Kraft production facility has been transformed into a contemporary art space, a satellite to Crystal Bridges Museum of American Art. The 63,000-square-foot space opened February 22, 2020.

Verkamp – a native of Charleston, Arkansas, and a Fay Jones School alumna – has worked at Wheeler Kearns Architects in Chicago for six years. The firm was awarded the Momentary project after submitting proposals alongside other invited firms. Verkamp has helped lead the design team, drawing from her experience and deep care for the region and state. A core team of four work on the project, with support from the entire firm through office pinups and in-house critiques.

The building originally opened in 1947 as a 20,000-square-foot Kraft cheese processing facility, in an area that historically was the industrial or production hub for the city. It was added onto about four times through the years before it ceased operations in 2013. Before the building was there, the land was Osage hunting grounds and was the site of apple orchards, with a railway spur passing through the north part of the property.

The Momentary is located at the intersection of Southeast E and Southeast Fifth streets, about a mile and a half south of Crystal Bridges and adjacent to the new 8th Street Market, which includes Brightwater

culinary school. A recently added spur connects it to the nearby Razorback Greenway trail. Rainfall at the site is first filtered by a bioswale system before it goes into Town Branch Creek, where it then flows down and under Crystal Bridges.

Imagining the Momentary

The Momentary focuses on the role contemporary art plays in everyday life. Programmatically, this venue will be a multidisciplinary arts space presenting visual, performing and culinary arts.

“It’s not just about those specific modes of art, but how they overlap and interact with each other,” Verkamp said.

The design team has created adaptable spaces for artists, which include galleries, indoor and outdoor performance spaces, culinary spaces that include a Tower Bar overlooking Bentonville, dedicated studios for artists-in-residence, and other indoor and outdoor gathering spaces.

To imagine the potential for the space, the design team and the client looked at what could be possible within the existing structure. They all were committed to this as an adaptive reuse project and to the process that entails. They considered the best use of the space as it stood and some unique features of the space that could be best suited for the specific new programs – sometimes with just a few modifications. Part of Wheeler Kearns’ process is to explore multiple design schemes to discover opportunities and to gather

Opposite page, Calli Verkamp with the Momentary project site in the background, in October 2019. (Photo by Michelle Parks)



Above left, Black Box. Above right, RØDE House view. (Image courtesy of the Momentary, Bentonville, Arkansas.)

feedback from all stakeholders.

“With adaptive reuse projects, you go into the process being open minded about how the existing building will adapt to support the new program,” Verkamp said. “When you do that, you come up with something that’s more interesting than you might if you were just starting from scratch.”

Additions to the building only occur where it is necessary to support the new programming. “We really tried to champion the existing spaces first,” she said.

The oldest part of the original structure has become primarily gallery space. One space in the existing structure was added in the early 2000s as a fermentation area. It was acoustically isolated, with a high ceiling and large volume, and it had a lot of structural capacity in the roof and walls. They agreed it would be the best space for a performance space and required few structural modifications.

Another early addition to the Kraft facility offered spaces that were more cellular, providing privacy that will work well as artist studios.

Many of the additions needed for the Momentary were for programming and for circulation. Designers took an existing 70-foot-tall tower with multiple mezzanine levels and added an elevator and stairs to make it fully accessible. Another addition was a basic one, but much needed for the re-envisioned use of the structure: a main entry.

“That’s a small addition, but it’s really the central circulation hub of the space,” Verkamp said. “By opening that part of the building up, we were able to connect a lot of different outdoor spaces to each other and a lot of different indoor spaces to each other.

So, it makes the entry process a lot clearer and more welcoming.”

For the landscape design, the Tulsa firm Howell Vancuren used a similar methodology – adapting the existing hardscape and softscape to fit the new surfaces. For instance, the Momentary Green, the Momentary’s outdoor greenspace connecting the building to 8th Street Market, takes advantage of the natural topography of the site.

“When you’re adding on or working with an existing building, you have to determine what the visual relationship is going to be between the old parts of the building and the contemporary additions,” she said. “And we think the juxtaposition of the old and new results for something that’s a richer experience for the users than you would have without it. We see it as an opportunity and not a liability.”

Another Fay Jones School alumnus in her office also worked on this project. Thomas Boyster (B.Arch. ’15) helped coordinate the lighting design and also coordinated with Addie Roanhorse, an Osage American artist, who designed artwork that’s printed on several new glass elements of the building. Fay Jones School alumni with Howell Vancuren who worked on the project are Arlin Vancuren (B.L.A. ’83) and Stephen Gaulin (B.L.A. ’12).

The Case for Adaptive Reuse

Every architecture project is a unique experience, with its specific challenges and opportunities – an aspect Verkamp enjoys about the profession. Her firm has completed several adaptive reuse projects

for a variety of clients, many of which make use of a former municipal, commercial or industrial structure. With the Momentary project came the chance to do an adaptive reuse of a 70-year-old structure that saw many additions made as the facility evolved its processes.

“They all have such a unique set of existing conditions, and there are always surprises, and it’s part of the process,” she said. “There’s not a cookie-cutter solution for the design. It must be a unique or innovative design solution that incorporates that existing structure. That’s one of the reasons I love working on adaptive reuse projects in general.”

Her most relevant and recent adaptive reuse project was The Station, for the Chicago Children’s Theatre. It took a former police station, also constructed in the 1940s, and transformed it into the theater’s first permanent home, with performance space, green room, classrooms – all while preserving the existing structure and materials as much as possible. It has an open laboratory feel, and a 149-seat studio theater sits in the footprint of the former jail cell.

With the former Kraft plant, each previous addition was done using the construction methods and materials that were available and economical at the time – making it a very vernacular structure. The original portion is brick masonry, and additions include steel and precast concrete. Studying the structure’s evolution helped to determine the current strategy.

“The project team decided to treat the additions much in the same way as they did in the past – adding only what is needed to support the new program of the Momentary, and doing so using contemporary construction materials that clearly show these pieces



Above, exterior south courtyard (daytime) and exterior south courtyard night with a movie. (Images courtesy of the Momentary, Bentonville, Arkansas.)

are being added on in 2019 and 2020,” Verkamp said. “This is the next phase of the evolution of the building, which will no doubt continue to evolve over time.”

Adaptive reuse is a sustainable design approach when an existing building can be used, she said. Though it might not be as energy efficient, the approach saves on the costs to demolish and rebuild, while reducing waste. It also ensures the maximum use and longevity of the original construction materials. And there’s a social and community aspect to sustainability.



Above left, interior rooftop bar from entry. Above right, interior entry looking north (Images courtesy of the Momentary, Bentonville, Arkansas.)



Exterior entry through south courtyard. (Image courtesy of the Momentary, Bentonville, Arkansas.)

“Old buildings have cultural relevance or historical relevance,” she said. “This plant building, for example, has been part of the neighborhood of southeast Bentonville for over 70 years. It’s familiar and approachable, and many people in Bentonville either worked there, know someone who worked there, or have lived nearby for years. So, the Momentary project is not only preserving a physical structure, but a connection to the past and the community that it served for decades.”

A Longtime Interest in Design

Architecture has long intrigued Verkamp for the creative aspect combined with a technical side – how to make it work. She was familiar early on with construction, with her dad building houses, including the home she grew up in Charleston.

When she graduated with her Bachelor of Architecture in 2013, she hoped to land at a small or mid-sized firm where she could learn all sides of the profession. Specifically, she wanted to move to Chicago and work for Wheeler Kearns Architects, which she did.

Though Verkamp knows that women are underrepresented in the architecture and construction fields, she has been lucky enough at her firm to have women in leadership positions and a

“THE MOMENTARY PROJECT IS NOT ONLY PRESERVING A PHYSICAL STRUCTURE, BUT A CONNECTION TO THE PAST AND THE COMMUNITY THAT IT SERVED FOR DECADES.”

good overall balance of genders.

“I approached my career with a lot of ambition, and I never really considered being female as being something that might hold me back,” she said.

Verkamp feels that her education at the University of Arkansas prepared her well for her professional career. She’s applied design thinking to her work and other life situations. She also learned how to transform criticism into fuel for improving her work.

“The design critiques are difficult when you’re in school, but they really prepared me for the profession and taught me how to communicate design ideas with clarity and confidence, and how to both give and receive constructive feedback,” she said.

In her career, Verkamp has found that coming up with design ideas is the easy part. More challenging – and critical – is finding ways to effectively



Exterior loading dock addition from sidewalk. (Image courtesy of the Momentary, Bentonville, Arkansas.)

communicate those ideas to groups of people with varying levels of design experience and gaining consensus on the ideas.

“If you can’t illustrate your idea or communicate it properly, it’s not going to gain traction or get built,” she said. “Once you do gain consensus, it’s about technically achieving it while balancing budget and schedule, making sure you’re holding true to the design idea that everyone bought in to while balancing all those other things.”

As an architect, every project is a new experience, with much to learn from all parties involved. That large team is all working toward the same goal – including other architects in the firm, the clients, the community, city officials, engineers and craftspeople. It brings a feeling of accomplishment for everyone when the project is complete.

“It’s hard not to enjoy that collaborative part of the process. I think that’s probably why most architects do what they do,” she said.

Verkamp has a passion for community-focused projects that use design to benefit the particular community. She was inspired by the way Crystal Bridges has made world-class art accessible to the entire region, and the Momentary is an extension of that.

“It’s an honor to be able to work on something that’s going to have a positive impact on my home



Exterior view from 8th Street Market. (Image courtesy of the Momentary, Bentonville, Arkansas.)

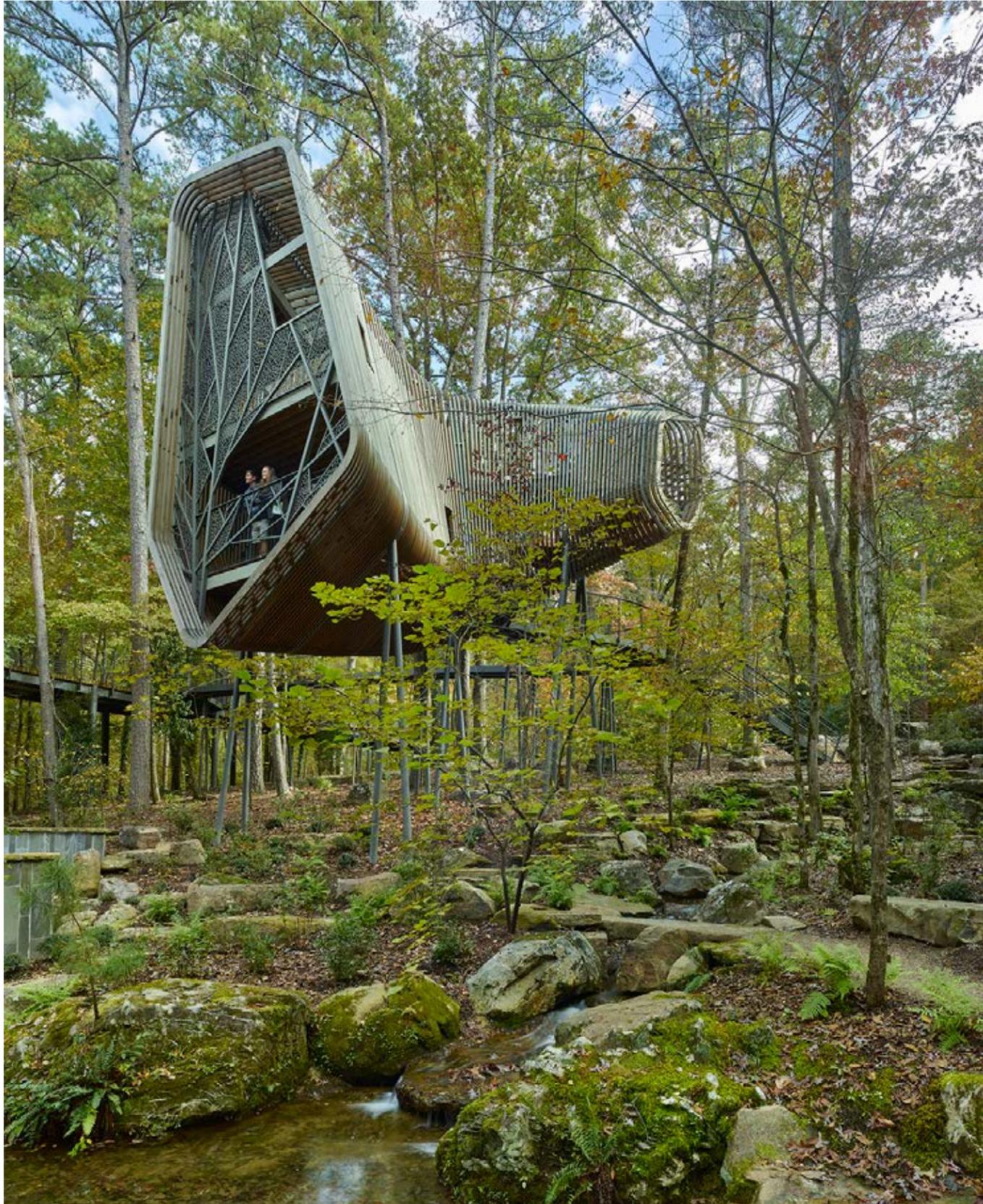
state and my home region,” she said. “And it’s a project that my family is going to be able to visit and specifically benefit from. So, it’s something that I didn’t expect to happen, but I’m very grateful that it did.”

Verkamp received a 2019 Early Career Alumni Award from the Fay Jones School of Architecture and Design for her “significant contributions to the architecture and design culture locally, regionally, nationally and internationally.”

ALUMNI *Design* AWARDS

Designs for residential, hospitality, retail, office, commercial, governmental, industrial, educational, religious, medical, historic, cultural, tourism and mixed-use spaces, as well as furniture and urban planning, were among 37 projects vying for recognition in the 2019 Fay Jones Alumni Design Awards competition.

Honor Award



Timothy Hursley



Timothy Hursley

The Evans Tree House at Garvan Woodland Gardens Hot Springs, Arkansas

Modus Studio

Chris Baribeau (B.Arch. '03)
Josh Siebert (B.Arch. '02)
Suzana Annable (B.Arch. '12)
Philip Rusk (B.Arch. '03)
Jody Verser (B.Arch. '10)
Ken Hiley (B.Arch. '14)

The design offers an interactive educational experience for children that is part of an ambitious plan to bring children back into the woods. The underlying theme of dendrology – the study of trees and wooded plants – drives both the form and program of the structure. The 113 ribs of thermalized, Arkansas-sourced southern yellow pine create an evocative, semi-transparent form that focuses attention on the natural wonders of the forest canopy.

“Extraordinary at every level; evocative, engaging and technically experimental,” the jury said. “The project delicately balances the relationship of interior and exterior realms through the creation of a diaphanous boundary that can be perceived as the skeleton of an organism, an extension of the woodlands, or something entirely left to the imagination of a child. Very much wedded to its site and establishes a new understanding of place.”

Merit Awards



Uptown Apartments + Shops
Fayetteville, Arkansas

Timothy Hursley

Modus Studio

Chris Baribeau (B.Arch. '03)
Cory Amos (B.Arch. '09)
Michael Pope (B.Arch. '10)
Philip Rusk (B.Arch. '03)
Graham Patterson (B.Arch. '11)
Jody Verser (B.Arch. '10)
Matt Poe (B.Arch. '12)
Hannah Breshears (B.Arch. '13)

This mixed-use project creates a decisively new living model by utilizing the most basic and abundant suburban multifamily building block - the garden style walk-up apartment - to craft a series of neighborhood-scaled spaces within the 15-acre site.

"A highly innovative and intelligent urban design strategy that demonstrates the use of familiar housing models in a new form to create a compelling community," the jury said.



TFR Residence
Springdale, Arkansas

Nathan Friend

Bradley Edwards Architect

Bradley Edwards (B.Arch. '93)
Laurence McMahon (B.Arch. '13)

This modern single-family house is located on the site of an abandoned trout farm on 5 acres. The design features a clear formal language, elemental material palette and large spatial and formal moves dictated by relative proportion.

The jury "valued the formal and material simplicity of this residence, while still articulating a compelling spatial armature and contemporary design. The employment of the house as a grade change device and the overall result is harmonious."



Jacksonport State Park Visitor Center
Jacksonport, Arkansas

Timothy Hursley

Polk Stanley Wilcox Architects

Reese Rowland (B.Arch. '90)
Amanda Sturgell (B.Arch. '09)
Morgan Holmes (B.I.D. '10)
David Rogers (B.Arch. '91)

This modern visitor center celebrates a historically significant port town, while lifting visitors above a levee to reunite river and town, past and present. Conceived as a modern dogtrot, the design juxtaposes two glass cubes imbedded in the earth and connected by a bridge.

The jury "found the basic design strategy of reconnecting with the river both conceptually clear and well executed. Of special note is how the project designers were able to synthesize a participatory process and shift the conversation from 'being seen to seeing history.'"



MAIN X MDRN
Bentonville, Arkansas

Timothy Hursley

Modus Studio

Chris Baribeau (B.Arch. '03)
Josh Siebert (B.Arch. '02)
Matt Poe (B.Arch. '12)
David McElyea (B.Arch. '06)

The project is a rejuvenated model of city building, setting a standard for urban development that encompasses specific work space with speculative office options, all crafted in a timeless palette and with classic form-making.

"This project commands a confident urban presence beyond its time, aspiring to a day when it is surrounded by peers engaging a vibrant public street life. Deeply incised 'apertures' provide framed views of the developing city center from the inside, while revealing light and inhabitation within the building," the jury said.

Merit Awards



Vault
Fayetteville, Arkansas

Timothy Hursley

Modus Studio

Chris Baribeau (B.Arch. '03)
Chris Lankford (B.Arch. '03)
Kiara Luers (B.Arch. '16)
Jason Wright (B.Arch. '04)

This straightforward bar concept draws inspiration from the idea of distillation and is crafted in a raw yet warm palette of concrete, wood, steel and leather. This former bank vault is at once modern and minimal, unpretentious and animated.

"A hard to use found space beautifully developed and crafted. Raw, authentic and articulate use of materials; refined detailing. Clear and distinct design intent that establishes an attractive, strong sense of place where place is ambiguous," the jury said.



Onyx Coffee Lab
Bentonville, Arkansas

Aaron Kimberlin

Bradley Edwards Architect

Bradley Edwards (B.Arch. '93)
Laurence McMahon (B.Arch. '13)

The design for this local coffee roaster uses two contrasting spatial elements - a filigree wood chandelier and a 360-degree edgeless tiled bar - to organize the program, circulation and building systems of the 2,300-square-foot downtown space.

"A welcome addition to the town's local square and reminiscent of an old-school drugstore soda fountain, it trades chrome and marble for wood and mosaic tile to create an engaging center for coffee performance theater," the jury said.

Honorable Mentions



David Lloyd

The Dallas Arboretum: A Tasteful Place
Dallas, Texas

SWA Group

Leah Hales (B.L.A. '94)



Chad Mellon

Hotel Napoleon
Memphis, Tennessee

UrbanARCH Associates

Nick Kozlowski (B.Arch. '01)



Dero Sanford

Don Tyson Center for Agricultural Sciences
University of Arkansas, Fayetteville

WER Architects/Planners

Russell Fason (B.Arch. '00)
David Sargent (B.Arch. '84)
Jim Henry (B.Arch. '00)



Architectural Imageworks, LLC

Kimpel Hall Renovations and Additions
University of Arkansas, Fayetteville

MAHG Architecture

**Dake Wells Architecture
Howell & Vancuren**
Travis Bartlett (B.Arch. '95)
Galen Hunter (B.Arch. '83)
Michael Lejong (B.Arch. '96)
Joey Hamm (B.Arch. '14)
Arin Vancuren (B.L.A. '83)

DESIGN CAMP GROWS ACROSS STATE

Shawnya Meyers

In summer 2019, the Fay Jones School expanded its weeklong Design Camps to more cities across the state to engage youth in design education. Two new camp locations in El Dorado and Bentonville added to camps already being held in Fayetteville, Little Rock, Hot Springs and Wilson. This allowed for 214 students to attend one of seven camps – compared to the 145 who attended four camps in summer 2018.

The Fayetteville camp on the University of Arkansas campus also grew to two sessions – in June and July – with 129 total students compared to about 100 students in 2018. About two-thirds of the Fayetteville campers stayed overnight in campus residence halls.

Faculty members from all three departments collaborated with Alison Turner, teaching assistant professor of architecture and Design Camp director, to develop the curriculum and student projects that often incorporated the specific surroundings. They led camp sessions with the help of current design students serving as teaching assistants.

Students in the Hot Springs camp got a more comprehensive grasp of landscape architecture concepts in the camp set in Garvan Woodland Gardens, the botanical garden of the U of A, which is also part of the Fay Jones School. The Little Rock camp provided an opportunity to contemplate urban design and issues specific to cities, with students working from a downtown space in the Arkansas Studies Institute.

The South Arkansas Arts Center hosted the El Dorado camp, allowing students to experience several buildings undergoing restoration work as part of the Murphy Arts District initiative. The Bentonville camp, held at the Scott Family Amazeum, targeted younger students than the other camps.

Camps held in various regions of the state allow those students to better understand how design is changing their community. For instance, there are many current design initiatives in El Dorado between the arts district development and the timber industry.

“Design is something that is sometimes overlooked, particularly when someone is not familiar with how designers can have an impact in their community,” Turner said. “Educating students about the power of design to shape lives for the better is an important message for Design Camp to get out.”

Design Camp is a major part of the school’s community outreach programs, which aim to provide general design education to young students and other community members in diverse areas across Arkansas. Turner also serves as the school’s director of community education.

For some students, Design Camp helps them decide on a career path. Turner said there are dozens of current Fay Jones School students who have attended Design Camp, including more than 10 first year design students who started school last fall.

The 2019 Design Camp was supported by a grant from the U of A Women’s Giving Circle.



These moments from summer 2019 Design Camp sessions were captured in, clockwise from top left, Hot Springs, Wilson, Fayetteville, Bentonville, El Dorado and Fayetteville. (Fayetteville and Bentonville photos by Shawnya Meyers)

FACULTY NEWS

Emily Baker, assistant professor of architecture, traveled to the International Association of Shell and Spatial Structures conference in Barcelona, Spain, in fall 2019 to present two papers with collaborators from the Massachusetts Institute of Technology and Arup Engineers on the structural capacity of Spin-Valence as evidenced by physical testing and computational methods. She worked with the Honors College, mathematician Edmund Harriss and landscape architect Carl Smith on developing a sculptural piece for potential placement on campus. She is leading prototyping efforts using advanced fabrication methods in steel, as well as testing ideas about using mixed reality (augmented reality) technology in fabrication. She installed a sculpture called Filter Form in the newly opened Wilson Springs Preserve in Fayetteville, sponsored by the Northwest Arkansas Land Trust.

Noah Billig was promoted to associate professor of landscape architecture. His book *Istanbul: Informal Settlements and Generative Urbanism* was published by Routledge in early 2019. The book analyzes two informal housing settlements in Istanbul, Turkey. It provides examples of communities making livable, dynamic and user-adapted neighborhoods and establishes them as a modern settlement typology in generative urban design theory. He serves as director of the school's Honors Program and as chairperson of the Planning Minor.

Marlon Blackwell, Distinguished Professor, was the 2019 William A. Bernoudy Architect in Residence at the American Academy in Rome, an honor extended to internationally standing distinguished architects who previously have included Jeanne Gang, Annabelle Selldorf and Peter Zumthor. He and his Fayetteville-

based firm, Marlon Blackwell Architects, also received a 2019 Institute Honor Award for Regional and Urban Design for his work with James Corner Field Operations on the 4,500-acre Shelby Farms Park in Memphis, Tennessee, which has revitalized a former state prison work farm into a thriving community hub and revenue source for the city. In late 2018, Blackwell was selected for the National Academicians class of 2018 with the National Academy of Design. He was selected by current honored academicians to submit work to the academy's 8,000-piece permanent collection and to join the 200-year-old tradition of educating the next generation in architecture and arts.

Jonathan Boelkins, teaching assistant professor, was one of 12 educators selected nationally for the NCARB Scholars in Professional Practice program, held in August 2019 at the University of Hartford in West Hartford, Connecticut. This program was a structured, multi-day professional development opportunity for professional practice educators, focusing on current, foreseen and imagined trends in academia and practice.

Jessica Colangelo, assistant professor of architecture, won the 2019 City of Dreams Pavilion international design competition, as principal of her professional practice Somewhere Studio (see page 2). The Salvage Swings project has been published in *The New York Times* and *Interior Design* magazine, and online on *ArchDaily*, *Architect*, *Architectural Record* and *Azure* magazine, among others. With her practice, she was selected from a national public art call to design and fabricate two public transit shelters for the Athens Cultural Affairs Commission in Athens, Georgia. The shelters, titled Shelter Shift, use a lenticular screen to create a shifting colorful appearance celebrating the mobility that public transit provides. They were installed in September 2019. She also authored the paper "Pipes, Levers, Walls, Rocks and Water: The Architecture of Niagara Falls" for the 2019 ACSA Annual Conference, and the paper "Analysis and Appropriation: Establishing Disciplinary Context in Foundation Design Studio" for the 2019 National Conference on the Beginning Design Student. With **Charles Sharpless**, she co-authored the paper "The Aesthetics of Infrastructure: Reflections on the Scale Models of the TVA" for the 2019 ARCC International Conference.

Steve Luoni, Distinguished Professor, and the team at the U of A Community Design Center received numerous awards for their work (see list on page 46). Luoni and the center's staff did research and design work as a sub-consultant to the U of A Center of Agriculture and Rural Sustainability for the "Training Center for Sustainable Food and Farming Systems" project. They were commissioned by the Walton Family

Foundation to prepare "Bentonville 2035 Scenario Planning Maps," and by the Hawaii Department of Agriculture's Agribusiness Development Corporation, in collaboration with the U of A Office for Sustainability and the U of A Resiliency Center, to design plans for "Education Support for Farm-Scale Baseyard Elements." They also designed the "7Hills Homeless Day Center." Luoni was a panelist and speaker for "Mind the Gap: Future of Urban Design Education + Practice" symposium at the American Institute of Architects at its headquarters in Washington, D.C. He presented "New Prospects in Public-Interest Design: Work of the UA Community Design Center" at the 2018 AIA Tennessee Annual Conference and "Food City" at the 2018 Association for the Advancement of Sustainability in Higher Education Conference and Expo.

Kim Sexton, associate professor of architecture, organized a themed session at the 2019 Society of Architectural Historians Annual International Conference. The session, "Architecture and Medieval Cultures of Containment," featured five papers that addressed the ways in which medieval cities and landscapes in the Middle East and Europe became consumed with narratives of containment. In the May 2019 intersession, Sexton and **Kimball Erdman** organized the school's first study abroad program in East Asia, called "Japan: Traditional Buildings and Gardens." In addition to students from the architecture and landscape architecture departments, this attracted students from the College of Engineering and J. William Fulbright College of Arts and Sciences. The professors lectured at Shinto shrines, medieval castles and Buddhist gardens in cities ranging from Kyoto to Nikko. The students presented their research on-location at key historical sites including Buddhist temples, tea gardens and vernacular minka settlements.

Jeff Shannon, professor of architecture, returned to full-time teaching after serving for two years as interim head of the Department of Architecture. He wrote a paper on Machado Silvetti's campus plan for the Rhode Island School of Design that was accepted by the Southeast Chapter of the Society of Architectural Historians for its fall 2019 conference. He has returned to his previous research and discoveries about Bernini's conceptual methods in the design of the Colonnades of St. Peter's in Rome.

Carl Smith, associate professor of landscape architecture, was elected to Fellow of the Royal Society of Arts, London, in 2019 for his positive contribution to advancing society. Founded in 1754, the society is committed to 21st century enlightenment, enriching society through ideas and actions. Smith also was awarded a research scholarship in Garden and

Landscape Studies at Dumbarton Oaks, a Harvard University research institute, library, museum and garden. During summer 2019, he researched in the Contemporary Landscape Design Collection, which focuses on illuminating the design process for a select group of contemporary landscape designers, such as Richard Haag and Michael Van Valkenburgh.

Laura Terry, associate professor of architecture, had two pieces of artwork included in exhibitions in 2019. The "Winter" panel from the four-panel "Plow the Good Earth" was selected for "The Painted Delta: Artistic Expressions of the Alluvial Plain, at the Delta Cultural Center in Helena, Arkansas. "A Book of Maps" was part of "Ink & Clay 44," a national juried show at the W. Keith & Janet Kellogg University Art Gallery at California State Polytechnic University, Pomona.

Alison Turner, teaching assistant professor of architecture, directed the school's 2019 summer Design Camp program, which grew from 150 students in four locations in 2018 to 230 students and six locations in 2019 (see page 62). She received a \$10,600 grant from the U of A Women's Giving Circle to support Design Camp 2019. As the school's director of community education, she also visited students in Tillar, Arkansas, in fall 2018 and participated in Tinkerfest events at the Scott Family Amazeum in Bentonville and the Arkansas Regional Innovation Hub in Little Rock. As coordinator for the new Architecture and Design Living Learning Community for Fay Jones School students living in Adohi Hall, she organizes regular architecture and design themed events.

Davide Vitali retired as director of the U of A Rome Center and as professor of architecture in the Fay Jones School in September 2019. He is assisting in a transition at the Rome Center and will begin work on a monograph on architecture in Rome. Under his leadership, the school initiated a summer study program in Italy in 1986, and then in 1989 began offering students the chance to live and study in Rome for a semester. That initiative became the year-round Rome Program and, ultimately, the Rome Center. In 2016, Vitali facilitated the management shift of the Rome Center from the Fay Jones School to the Graduate School and International Education at the university.

Jennifer Webb, associate professor of interior design, was inducted into the Council of Fellows by the Interior Design Educators Council. This is among the highest honors the organization bestows. Webb has been a member of the Interior Design Educators Council for the last two decades and has held more than 12 leadership positions in the organization.



This model of the Keenan TowerHouse (2000), designed by Marlon Blackwell Architects, is being donated to the National Academy of Design's permanent collection. Hannah Both, a Fay Jones School architecture student, built the model.

2018 / 2019 Fay Jones School Events

John G. Williams Dinner /
Career Fair / Honors Recognition
Reception and Ceremony /
HBG Design International
Design Competition / Winter
Fest Celebration



Photos by Karen E. Segrave

John G. Williams Dinner

The John G. Williams Fellowship Celebration Dinner was held Feb. 15, 2019, at the David and Barbara Pryor Center for Arkansas Oral and Visual History. The evening included the induction of Class of 2019 Fellows, shown in the top right photo, front row from left, Janet Haltom-Smith, Beth Beavers Prescott, Faye Williams Weeks, Carolyn Jones and Patrick E. Hoy, and, back row from left, George David Dombek, Harold A. Prescott, Kelly Shannon Kirk, Paul L. Jones, Michael Lewis Lejong. Not pictured is Robert B. Norcross. At top left, Diana Sue Hein, John Williams' daughter, gives a Fellow medal to George Dombek. Bottom left, students attending the event included Terri Bullard, Beau Burris and Hannah Gray. Bottom right, Victor Mirontschuk (B.Arch. '74) shares his recollections of John Williams. The John G. Williams Visiting Professor Endowment was established by a generous gift to the school and the university in 1989 and has continued to grow through further gifts over the years, bringing a succession of nationally and internationally recognized architects and landscape architects to the school.



Photos by Shawnya Meyers

Career Fair

The school's annual Career Fair was held Feb. 26, 2019, in Vol Walker Hall, hosted in partnership with the U of A Career Development Center. More than 60 firms and organizations from around the state and across the country talked with our students in architecture, landscape architecture and interior design about internship possibilities and job opportunities after graduation. Students prepared for the event through resume and portfolio workshops.



Photos by Beth Hall Photography

Honors Ceremony

The Fay Jones School honored 87 students at the 2019 Honors Recognition Reception and Ceremony, held April 12, 2019, in Vol Walker Hall on the University of Arkansas campus. More than \$164,000 was handed out through scholarships that recognized various aspects of achievement among architecture, landscape architecture and interior design students. Many honors were awarded under each of the three departments, while some honors were available to any student within the school. Some students received multiple honors. In addition, Frank Jacobus, associate professor of architecture and the 21st Century Chair of Construction and Technology, received the Tau Sigma Delta Silver Medal. Erin Cox, a landscape architecture student and a member of the Honors College, received the Tau Sigma Delta Bronze Medal.



Photos by Shawnya Meyers

HBG Design Competition

Several Fay Jones School students were honored in the 2018 and 2019 HBG Design International Design Competition, which recognizes work students complete at international locales within the school's required study abroad programs. In 2018, Award of Excellence winners were Brenden Wohltjen and Jaxson Powell, then fifth year architecture students, and Claudia Contreras and Chase Wyatt, then fifth year architecture students. Each team also received a \$2,000 prize. Honorable Mention honors went to Sloan Augur, then a third year interior design student, and Bryan Murren, then a fourth year architecture student, as well as David Sweere and Rachel Filgas, then fifth year architecture students. Each team earned a \$500 prize. In 2019, Urbano Soto, a fifth year architecture student, won an Award of Excellence and a \$3,000 prize. Bryan Murren, a fifth year architecture student, and James Hull, a fifth year architecture student, each won an Award of Merit and earned a \$1,000 prize. Juries from HBG Design and the Fay Jones School evaluated the projects and determined the winning work in these 11th and 12th annual competitions. Shown clockwise from top left: Wohltjen, Powell and Contreras with Mark Weaver (B.Arch. '82), Kelly Grecco and Landon Shockey (B.I.D. '07), all of HBG Design; Murren, Augur, Sweere and Filgas, with Weaver, Grecco and Shockey; Soto; Hull; Murren; and Weaver, Frank Jacobus and Hull.



Photos by Chieko Hara



Winter Fest Celebration

The Fay Jones School honored individuals who have made contributions to the school, university and culture of design with Awards for Distinction at the Winter Fest celebration Dec. 12, 2019, at the Janelle Y. Hembree Alumni House. The school also presented alumni design awards (see page 54) and recognized Golden Graduates, who graduated from the university 50 years ago. Distinguished Service Awards went to DeDe Long, Florence Johnson, Scott Emmelkamp (B.L.A. '87) and Judy Stone. Early Career Alumni Awards went to Margaret Selzer (B.I.D. '04), Tanner Weeks (B.L.A. '98), Mark Rukamathu (B.Arch. '03) and Calli Verkamp (B.Arch. '13). Distinguished Alumni Awards went to Michelle Behr (B.I.D. '00), C.L. Bohannon (B.L.A. '02) and Kevin McClurkan (B.Arch. '84). Dean's Medals went to Sunny Evans, Gay Anthony, The-atreSquared and the U.S. Forest Service. Pictured clockwise from top left, Judy Stone with Dean Peter MacKeith; Bob Laser (B.Arch. '50) and Galen Hunter (B.Arch. '83); Ron Weeks and Diana Weeks (father and daughter of Tanner Weeks); Steve Marquess (B.Arch. '69), honored as a Golden Graduate, with Dean MacKeith; and Steve Marshall of the U.S. Forest Service and Kevin McClurkan.

Building Upon State's Timber Legacy and Forests

Jennifer Holland

Three recent gifts to the Fay Jones School build upon one of Arkansas' greatest natural resources – its forests.

A \$2 million gift from University of Arkansas alumni Ross and Mary Whipple and their family will be used to construct the proposed Ross and Mary Whipple Family Forest Education Center at Garvan Woodland Gardens in Hot Springs, while an additional \$250,000 gift from U of A alumna Peggy Clark and her family will support the Clark Family Exhibition in Timber and Wood and the Clark Family Endowed Scholarships in Arkansas Timber and Wood Design. A third gift of \$750,000 from The Ross Foundation will support programming for a forest and sustainability institute.

“The timber industry is an important part of our state's history, as well as its future, and these gifts will allow Arkansans and visitors alike to engage with and learn more about our forests and how important they are to the state in so many ways,” Chancellor Joe Steinmetz said.

The gifts were announced at an event at Garvan Woodland Gardens on Nov. 7.

Collectively, these gifts continue to enhance and help grow the school's focus on innovations in design through the use of wood and timber, particularly that sourced in Arkansas, which is 57 percent forested. The school has established a graduate degree program, the Master of Design Studies, which includes a concentration in Integrated Wood Design.

The Ross and Mary Whipple Family Forest Education Center will house a center for educational excellence that will serve as an environmental education facility and an economic development tool, impacting both South Arkansas and the entire state. The proposed 5,000-square-foot facility will be constructed predominantly of Arkansas-sourced wood and timber, and it will house a permanent Arkansas forest exhibition. The center will serve as the location for the Fay Jones School's summer weeklong Design Camp and as the year-round home for an envisioned

signature public program aimed at building lifelong appreciation of Arkansas forests and timber industries.

Students and faculty in the Fay Jones School will have the opportunity to participate firsthand in the design and construction of the facility, as a researched, designed and programmed design-build project that will demonstrate the vitality of Arkansas' forests and wood products.

The Ross Foundation's \$750,000 gift will support programming for a forest and sustainability institute. The organization, located in Arkadelphia, was founded in 1966 by Jane and Esther Ross, and its board of trustees manages timberlands held for conservation and charitable purposes.

The Clark Family Exhibition in Arkansas Timber and Wood will be established with a \$100,000 contribution from Peggy Clark of Hot Springs. The gift will fund the research, design, installation and maintenance of a permanent exhibition demonstrating the character and attributes of the Arkansas forests. The exhibit will focus on their importance to the historical, societal, environmental and economic development of the state, with recognition given to the role of forest communities and the importance of stewardship and sustainable management.

The exhibition will be permanently located in the proposed Ross and Mary Whipple Family Forest Education Center, with a portion of the gift being used to underwrite the research, conception and design through a Fay Jones School faculty-led advanced student seminar.

The Clark Family Endowed Scholarships in Arkansas Timber and Wood Design will be created with a \$150,000 contribution from the Clark family. The scholarship endowment will provide financial assistance to students enrolled in the Master of Design Studies degree program, specifically those pursuing the Integrated Wood Design concentration.



The Whipple and Clark families gather with Dean Peter MacKeith, U.S. Rep. Bruce Westerman, Becca Ohman of Garvan Gardens and Bob Bledsoe of Garvan Gardens, following the Nov. 7 gift announcement. (Photo by Michelle Parks)

Gifts Honoring Alumnus Jim Etter Parker Among New Scholarships

Michelle Parks

Sharon Parker has committed \$196,000 to create three scholarships in the Fay Jones School, named in memory of her late husband, Jim Etter Parker. The scholarships will support students with financial need who are pursuing a degree from the school.

Jim Parker, who graduated with a Bachelor of Architecture from the Fay Jones School in 1981, passed away in 2018. Originally from Missouri, he designed multi-family units and commercial structures through his company, Parker Associates, which he founded in 1984. Parker Associates was based in Tulsa and was responsible for hundreds of projects across the country, including The Orion in St. Louis; West Side Heights in Atlanta; The Claremont in Kansas City, Kansas; West Chase in Houston; and Rocky Point in Tampa.

Parker, a member of the American Institute of Architects, had many fond memories of the U of A and enjoyed the projects and outreach associated with it. Throughout his career he kept in close contact with professors at the Fay Jones School and was a member of the school's Dean's Circle, the Chancellor's Society and the Arkansas Alumni Association. Jim and Sharon Parker previously established the Martha Dellinger Memorial Endowed Lecture in the Fay Jones School.

In making the contribution in her late husband's honor, Sharon Parker chose to establish scholarships to support students' earnest academic endeavors and pay tribute to his Missouri roots and his fondness for Arkansas.

The Jim Etter Parker Endowed Freshman Recruiting and Retention Scholarship in Architecture will be funded with a \$96,000 testamentary gift and will be awarded to full-time freshmen in the Fay Jones School who demonstrate financial need. A \$50,000 gift will establish the Jim Etter Parker Endowed Scholarship in Architecture and will specifically support students entering their third, fourth or fifth years of the architecture program. Both scholarships will give preference to students who are graduates of a high school in Missouri or Arkansas. This endowment will generate about \$2,000 in scholarship money each year.



Jim Etter Parker

The Jim Etter Parker Advance Arkansas Scholarship was created with a \$50,000 endowment to support students from Arkansas who exhibit financial need, records of academic success and a strong desire to complete their degree at the university. Preference will be given to students enrolled in the Fay Jones School. This endowed scholarship will generate about \$2,000 each year, which will be matched by money from the university's Advance Arkansas fund, for a total student scholarship award of \$4,000.

Two of the Parker scholarships also are among five new or enhanced scholarships aimed at helping freshmen in the Fay Jones School. Collectively, these scholarships will strengthen the school's ability to recruit and retain students who might need financial assistance with their education, by providing several thousand dollars to students each year.

The H.P. Engineering Freshmen Recruiting Scholarship in Design provides financial assistance to freshmen students entering the Fay Jones School, with a preference to Native American students. This is a \$1,000 scholarship that will be awarded each year for the next five years.

Another new scholarship, the Bob J. and Virginia Beavers Advance Arkansas Endowed Scholarship, supports new students from Arkansas who exhibit financial need, records of academic success and a strong desire to complete their degree at the university. The endowment will generate about \$2,000 in scholarship money each year, which will be matched by the U of A, for a total scholarship award of \$4,000. Preference will be given to students who are high school graduates from St. Francis County and the Arkansas Delta.

This gift, given by Beth and Hal Prescott, is named for her parents and honors her father's career in architecture, his impact on Eastern Arkansas and his love for the U of A. Bob Beavers, who completed his Bachelor of Architecture in 1957, went on to enjoy a successful career in architecture and settled in Forrest City, where his children grew up.

In addition, Victor Mirontschuk recently added funds to his existing EDI International Freshman Scholarship, making it an endowed fund. Mirontschuk founded EDI International in 1976, and he serves as its president as well as chairman and chief operating officer. He oversees the operation of the firm's offices in New York, Texas and California. Mirontschuk, a Fellow of the American Institute of Architects, graduated in 1974 with a Bachelor of Architecture from the Fay Jones School.



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