

ReView



UNIVERSITY OF
ARKANSAS

Fay Jones School
of Architecture + Design

Spring 2021

DEAN'S VIEW

Greetings from Vol Walker Hall ... I happily correspond from the school's interior, after the last 16 months of remote, hybrid and online teaching and learning. We are planning for our return to campus this summer and preparing for in-person, on-campus education this coming academic year.

This issue of *ReView* reflects the past year, and any view in that direction is conditioned literally and figuratively by the face shield shown on the cover, and the implicit presence of face masks, social distancing measures, and more recently, by the university's ordered and comprehensive approach to health care and vaccinations. As a school, we responded to the pandemic with care for our students, faculty, staff and alumni, and with tangible community outreach. Our fabrication workshops staff produced hundreds of face shields and collaborated with others on campus to produce ventilator boxes. While we reorganized studios and classrooms for socially distanced teaching and learning, our faculty and staff also pivoted swiftly to remote work modes, retooled their digital delivery skills, and worked tirelessly to support our students, attempting to transcend the limitations of Zoom and Teams meetings. We also reconceived our entire approach to Design Camp, converting the in-person experience to 25 YouTube episodes.

Even while in remote or hybrid modes, the school continued its growth and demonstrations of quality in education. We began fall 2020 with an all-time enrollment high of 740 students, with all three departments experiencing record growth. Our Master of Design Studies graduate program has 15 students enrolled for fall. We celebrated what would have been Fay Jones' 100th birthday in January, with a virtual event of real poignancy, and held a John Williams Fellowship "toast" online to celebrate the school's founding leader. As well, our faculty and students continued to excel in their work and be recognized for their accomplishments, service and advocacy. This issue of *ReView* provides insight into these aspects of the school's life.

As we navigated the public health crisis in this last year, we also worked to address both the immediate and long-term issues of social and racial justice so tragically demonstrated by events across the country. A dedicated working group of faculty and staff quickly formed last summer and brought forward an all-school "design for diversity and equity plan," intensifying efforts in our recruitment of students and faculty of color, in acknowledging Indigenous peoples and racial justice issues in our culture and outlook, and in the school's long-term commitment to building more diverse, equitable and inclusive architecture and design practices. Emerging from the confluence of both focus



areas, our lecture series shifted to virtual delivery with a declared emphasis on presenting speakers giving voice to questions of diversity and equity in practice and in education. We know that there is much more work to be done in these regards, and that it will never be sufficient, but we have made a strong beginning and continue with commitment.

These emphases in the school's culture derive from the ethos that architecture and design, in their highest conception, are concerned not only with ideals of beauty, but ideals of the greater good for society. Increasingly, our students request from their education a deeper, more meaningful presentation and understanding of their potentials in architecture and design, in a world of multiple, complex challenges. In this, the ideal of "design excellence" must be a laminate of aesthetics and ethics, of advocacy and service, of citizenship and professionalism.

We look ahead to the coming year, with this compass for guidance. The upcoming 75th celebratory year of architecture and design programs at the university will provide us many opportunities for reflections back and outlooks forward. We anticipate breaking ground in January 2022 on the Anthony Timberlands Center for Design and Materials Innovation, now finishing schematic design by the Grafton Architects/Modus Studio design team. We will be announcing both virtual and in-person celebratory events, and will hope to greet all of you in the spirit of a glad return and an optimistic forecast.

Thank you all for your continuing commitment to the school and to our mission.

Sincerely,

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

CONTENTS



18

Remembering Ernie Jacks

Alumni pay tribute to Jacks, a beloved professor and associate dean who passed away in February 2020.



30

Futures of Wood

Studio explores ideas and possibilities for future processes in cutting-edge timber and wood technologies.

ReView Editorial Staff

Editor

Michelle Parks
Director of Communications

Designer

Cassidy Flanagan

Writer & Researcher

Shawnya Meyers

Writers

Brock DeMark
Jennifer Holland
Bettina Lehovc

School News

2

Garden Installation

8

3D Printed Face Shields

10

Recording A Vanished Landscape

14

Remembering Ernie Jacks

18

Design Toward Justice

26

Futures of Wood

30

Storytelling in Architecture

36

Alumni Design Awards

42

Alumni Features

54

Faculty News

62

Development News

64

On the cover, a 3D printed face shield produced by the Fay Jones School. Photo by Michelle Parks.

Virtual Summer Design Camp

When the pandemic started in spring 2020, plans for that summer's Fay Jones School Design Camp had to change because the typical in-person camps couldn't happen. So Alison Turner, the school's director of community education, secured a grant from the Alice L. Walton Foundation. The grant provided the means to create and produce 25 design education videos that virtually deliver the projects, discussions and tours that students would have experienced at an in-person camp. Additional support for the videos came from the U of A Student Success Center and the Dean's Office of the Fay Jones School. The videos were released in summer 2020 on the school's YouTube channel.

In these FAY Design Virtual Education videos, design workshop segments are supplemented with informational content and virtual tours. Viewers can learn about the school, meet some of the design students and get their perspective on being a design student, and also tour the U of A campus from the perspective of a design student. They can also virtually visit design firms and design professionals in Arkansas, learn about the life and work of architects Fay Jones, Edward Durell Stone and Marlon Blackwell, and visit several Arkansas cities to learn about the architecture and design in those places.

"We see that we now have the ability to bring design education to all students in Arkansas and beyond who may or may not have had the opportunity to attend one of our in-person Design Camps," Turner said. "We also see this as a resource for K-12 teachers to bring design education into their classrooms."

For summer 2021, the school will offer several Design Camp options — from all-virtual formats to one in-person session. In collaboration with PBS Learn, the online educational platform for Arkansas PBS, the school has developed six days of design camp education courses that students can pursue at their own pace and on their own schedule. These courses are recommended for students going into seventh through 12th grades.

Two weeklong, school-guided virtual camps will be held June 14-18 and June 21-25, also for students going into seventh through 12th grades. Students will use the PBS Learn courses and also meet daily



Luke Braswell (at right) films Beau Burris, then a fifth year Honors landscape architecture student, as he sketches on campus during the production of the design education videos in summer 2020.

via Zoom sessions with school design faculty and students for discussions, feedback and guidance. A two-week advanced virtual design camp will be held June 14-25, for students going into 11th and 12th grades. These students will also use a mix of the PBS Learn courses and daily Zoom sessions with school design faculty and students.

In addition, an in-person camp will be held June 14-18 at Vol Walker Hall on the University of Arkansas campus, for students going into ninth through 12th grades. This camp will operate under COVID-19 directives of the Arkansas Department of Health, the state of Arkansas and the University of Arkansas. Masks will be required.

The virtual Design Camp sessions are free and open to all students. The in-person Design Camp in Fayetteville costs \$375, and need-based full and partial scholarships are available. Materials kits are available for virtual camps; materials kits will be provided to students in the in-person camp.

Registration for the school-guided virtual and in-person camps has closed. The deadline to register for the self-guided virtual camp courses is Aug. 1. More information can be found on the school's website at: <https://fayjones.uark.edu/news-and-events/design-camp.php/>.

Honors for Professor Marlon Blackwell

Marlon Blackwell has had a couple of big years. In 2020, he was awarded the Gold Medal by the American Institute of Architects and also was named the Southeastern Conference Professor of the Year. And this winter, he was elected to the membership of the American Academy of Arts and Letters — the highest form of recognition of artistic merit in the United States.

Joining the ranks of noted architects from around the world, Blackwell is the second architect practicing and teaching in Arkansas to be awarded the AIA Gold Medal since the program began in 1907.

Fay Jones, FAIA, was accorded the same honor in 1990. Jones, an Arkansas native, was a longtime professor and founding dean of the Fay Jones School as well as a member of the first class of architecture students. Blackwell, FAIA, is a Distinguished Professor and holds the E. Fay Jones Chair in Architecture in the Fay Jones School, where he has taught since 1992. He is founder and co-principal at Marlon Blackwell Architects, an architecture and design firm based in Fayetteville.

"Throughout his career, Marlon Blackwell has created inspiring architecture, transforming often limited resources into designs that celebrate each place and heighten all of our horizons," said Robert Ivy, executive vice president and chief executive officer of the AIA, and the author of the AIA monograph *Fay Jones*. "Like former AIA Gold Medalist Fay Jones, Marlon Blackwell reminds us that powerful architecture can take place outside the traditional centers of media and fashion."

Blackwell was the first University of Arkansas faculty member to receive the SEC Professor of the Year, the SEC's highest honor for faculty, which annually recognizes a record of teaching and research and places the recipient among the elite in higher education. Winners are selected by the SEC Provosts from among the 14 SEC Faculty Achievement Award recipients. The SEC also provided Blackwell with a \$20,000 honorarium.

"Across every area in which a faculty member can contribute to our mission — teaching, research, service — Marlon sets the standard and exceeds expectations," said Chancellor Joe Steinmetz. "His contributions to the field of architecture, dedication to students and service to the campus and community are truly extraordinary. He has received



Mark Jackson/CHROMA

the highest honor in his field as a professional architect while providing life-changing opportunities for students through architectural education."

The American Academy of Arts and Letters was founded in 1898 as an honor society of the nation's leading architects, artists, composers and writers. Membership is limited to 300 individuals who are elected for life and pay no dues. Including the newly elected members, Blackwell is one of only 21 architects and landscape architects in the Academy. He is the only member architect with a practice outside of the East and West Coasts; most are based in New York.

"You are welcomed into a fellowship of esteemed American artists who are making a real impact, and your work is acknowledged by these folks who are operating at the highest level of excellence in the discipline," Blackwell said. "It's amazing, and it's amazing to be part of this accomplished group — I'm very humbled."

Blackwell is also the only current living Arkansan to be elected to Academy membership. The architect and U of A alumnus Edward Durell Stone, who was born in Fayetteville and received multiple AIA design awards, was elected to the Academy in 1958. John Gould Fletcher, the poet and essayist, who was born in Little Rock and won the Pulitzer Prize for Poetry in 1939, was elected to the Academy in 1949, the same year he was a visiting professor at the U of A.

MacKeith

Senior Fellow



The Design Futures Council (DFC), a built environment industry leadership consortium, named Dean Peter MacKeith as a 2020 Senior Fellow. The Senior Fellows program, which now includes some 200 distinguished leaders, honors its members' significant contributions to the built environment industry disciplines, in architecture, landscape architecture, interior design, engineering and construction.

The council's Senior Fellowship includes noted architects, designers and educators, as well as thought leaders from other disciplines and practices, among them architects David Adjaye, Neri Oxman, Steven Holl, Frank Gehry and Glenn Murcutt, designers Maya Lin, Bruce Mau, John Maeda, and Milton Glaser, urban designer Jan Gehl, and environmentalist and public servant Al Gore.

Senior Fellows of the DFC are recognized for significant contributions toward the understanding of changing trends, new research, or applied knowledge leading to innovative design models that improve the built environment and the human condition.

Dean MacKeith was joined in the 2020 cohort of inductees by, among others, Jim Anderson, principal and chair, Dialog Design; Fiske Crowell, principal architect, Sasaki; Don Davies, president, Magnusson Klemencic Associates; Peter Devereaux, chief executive officer, HED (Harley Ellis Devereaux); Ted Hyman, managing partner, ZGF Architects; Rob Miller, director, School of Architecture, University of Arizona; Adrian Parr, dean, College of Architecture, Planning, and Public Affairs, University of Texas, Arlington; Bradford Perkins, chief executive officer, Perkins Eastman; Scott Poole, dean, College of Architecture + Design, University of Tennessee, Knoxville; Ignacio Reyes, vice president and chief development officer, Leo A Daly; and Angela Watkins, principal, Shepley Bulfinch.

"I am so happy to see that Peter is being recognized for being one of the leading minds in his field by the Design Futures Council," said Charles Robinson, provost and executive vice chancellor for academic and student affairs. "The University

of Arkansas is truly fortunate to have him working daily as a scholar, teacher and administrator on our campus."

MacKeith, a nationally recognized design educator and administrator, was appointed as the fifth dean of the Fay Jones School in 2014 and was reappointed in 2019. He has been recognized twice by *Design Intelligence* as a "design educator of the year" (in 2017 and 2019) and twice by the Association of Collegiate Schools of Architecture with national awards for "creative achievement in design education," for his design studio teaching and curatorial work.

MacKeith serves as chair of the advisory committee for the Northwest Arkansas Design Excellence Program, a regional initiative of the Walton Family Foundation, and is a member of the editorial board of *Places Journal* for architecture, landscape architecture and urbanism. He also serves as Special Advisor to the Chancellor for Campus Architecture and Design at the U of A. He is currently overseeing the design and construction of the Anthony Timberlands Center for Design and Materials Innovation at the university, a regional center for research and development of new wood products and new approaches in sustainable construction materials.

The Design Futures Council — an independent and interdisciplinary network of design, product, construction and real estate leaders — was co-founded in 1994 by Dr. Jonas Salk and James P. Cramer.



A virtual panel discussion in November 2020 explored issues and experiences in the architecture and design professions related to diversity, equity and inclusion. The Fay Jones School presented "Designing While Black: A Conversation on Diversity, Equity, and Inclusion in the Design Professions," which included Black alumni and faculty of the school — all practitioners and researchers — who shared their views and perspectives on DEI.

"The Fay Jones School community is committed to building a better world," said Dean Peter MacKeith. "This commitment recognizes the essential, imperative work that needs to be done in design education and in the design professions to achieve full diversity, equity and inclusion. We need to change our culture: this transformation relies on changing the narratives of our design culture, on speaking out, listening attentively and engaging with each other in ways we have not done before."

In this conversation, four panelists discussed the issues and opportunities with regard to diversity, equity and inclusion — as well as the lack of these — in the design professions.

"The year 2020, with the killings of George Floyd, Breonna Taylor and others, the massive protests happening during the summer, and the

vulnerabilities of Blacks and other minority groups exposed by the COVID-19 pandemic, once again brought to the foreground the long-standing systemic racism and inequalities lingering in American society," said Gabriel Díaz Montemayor, ASLA, an associate professor of landscape architecture and the school's Diversity, Equity, and Inclusion (DEI) Coordinator. "Year 2020 is meant to be a transformative year, so we finally get serious and work towards erasing social, economic, and environmental injustices in the United States."

The panelists were Ngozi Brown, AIA, ASID, NCARB, NCIDQ, M.Ed., LEED AP, EDAC, GPCP, principal of NOB A+D in Little Rock; Aeisha Smith, LEED AP; Reggie Wright, of RB Group Inc. and NOB A+D in Bentonville; and C.L. Bohannon, Ph.D., ASLA, associate professor of landscape architecture and director of the Community Engagement Lab at Virginia Tech.

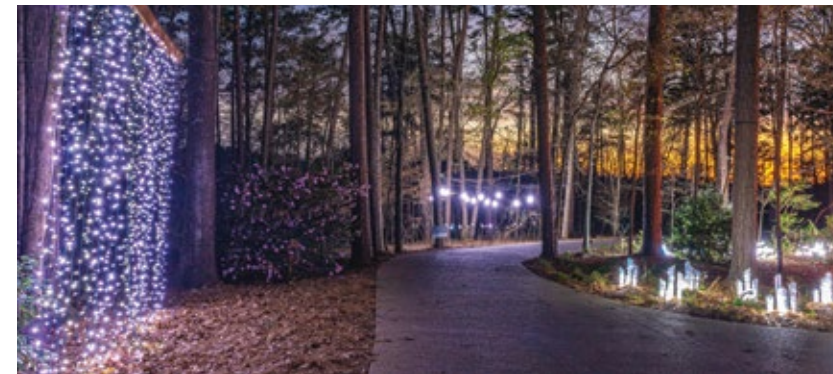
Brown is currently a faculty member at the Fay Jones School and is a licensed architect and certified interior designer. She was the second African American woman to be licensed as an architect in the state of Arkansas. She shared her experience and perspective on the professional fields of architecture and interior design, as well as her teaching experiences.

Smith is an interior design alumna of the Fay Jones School and also holds a Master of Architecture from the Illinois Institute of Technology. She has professional experience working as an interior and architectural designer for large, award-winning firms in Chicago, including Epstein and HDR.

Wright is a practitioner of architecture and construction with more than 20 years of experience. He is also an architecture alumnus of the Fay Jones School. Wright has vast professional experience, with a particular focus on construction management in the state.

Bohannon is a landscape architecture alumnus of the Fay Jones School and an associate professor of landscape architecture at Virginia Tech, where he also directs the Community Engagement Lab. He shared his social and environmental justice perspective and experience.

Díaz Montemayor and Michelle Pribbernow, the school's career specialist, served as event moderators, along with Jensen Johnson, an architecture alumna of the Fay Jones School and past president of the school's National Organization of Minority Architecture Students chapter.



Photos by Julia Mann

'Winter in the Garden' Installation

As part of Winter Fest at Garvan Woodland Gardens in late 2020, 43 third-year interior design students designed and built several "Winter in the Garden" site-specific installations in the garden's Camellia Way area. The camellia blooms inspired the overall color scheme. In the fairly open areas, large trees spaced widely apart were used to support suspended installations. Smaller areas in the under-canopy of the camellia trees called for more intimate, scaled experiences.

Students used a wide range of commonly found and recycled materials to create their installations, such as colored rope, rope lights, hundreds of strands of LED lights and LED spotlights from the garden's inventory. They also used 2-by-2-inch wood framing, quarter-inch steel rods, various sizes of steel tubing, galvanized

metal, plumbing pipe, acrylic sheets, PVC tubing, metal goat fencing panels, ripstop nylon and plastic drinking cups. Galvanized wire and horse fence tensioners were used for suspended items, with the trees on site providing all the structural elements.

This project was part of the students' Professional Practice for Interior Design course, led by Carl Matthews, professor and head of the Department of Interior Design, in fall 2020. It required students to develop a broad range of skills and knowledge gained in the course — such as project management, schedule production and management, budgeting, client communications, personnel management, service to the public, schematic design, design development, design implementation, design presentation, design

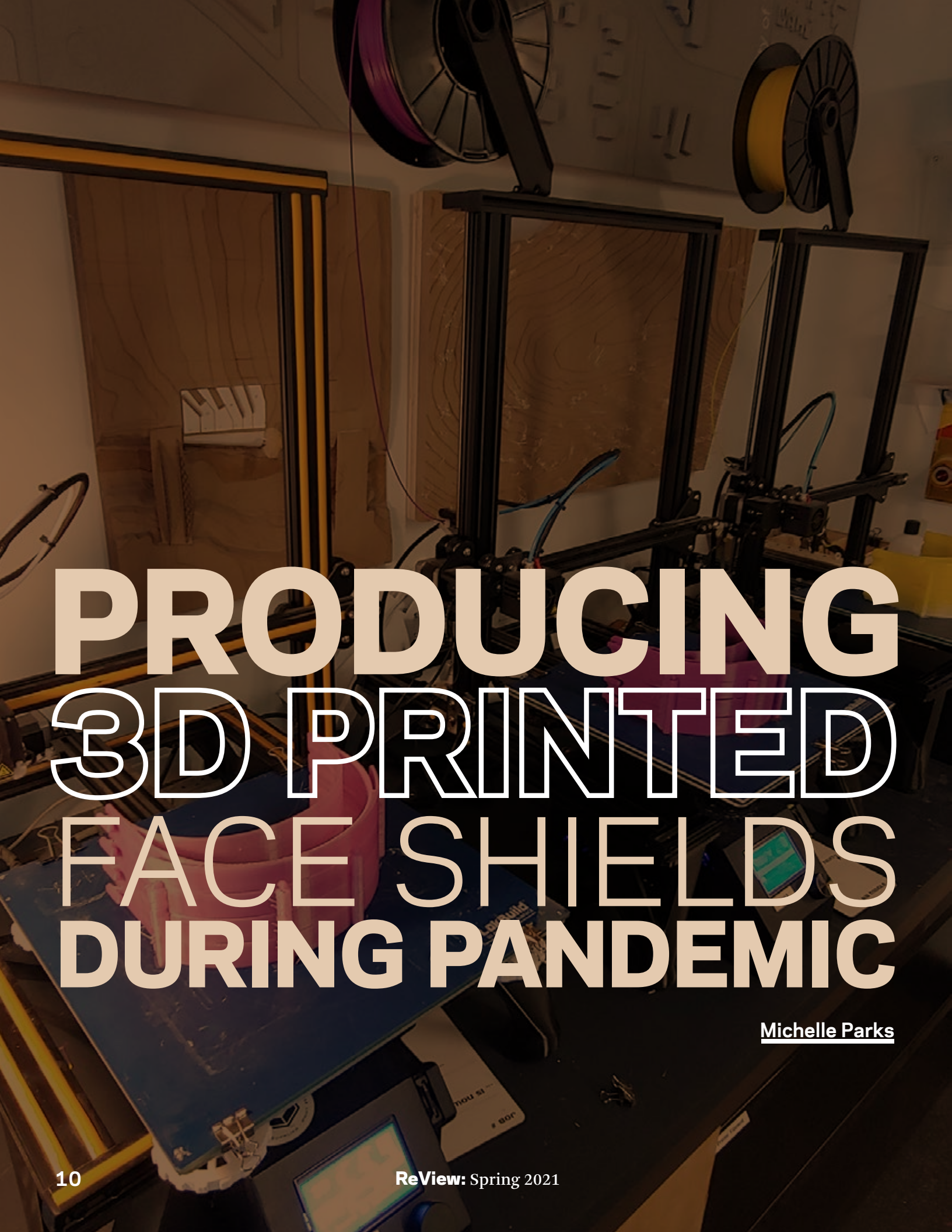
photography, team building and conflict resolution.

The first installation that visitors encountered was an 8-by-24-foot canopy suspended about 14 feet off the ground over the sidewalk intersection. Students wove colored rope and colored LED rope lights to create a plaid pattern inspired by holiday clothing and décor. They chose to use specific colors — red, pink, orange and white — based upon the blooms of the camellia flowers that visitors would experience along Camellia Way.

Other installations used primarily white lights and were inspired by various frozen water crystals — such as snowballs, snowflakes, icicles, ice curtains and sleet. One installation was positioned far from the main

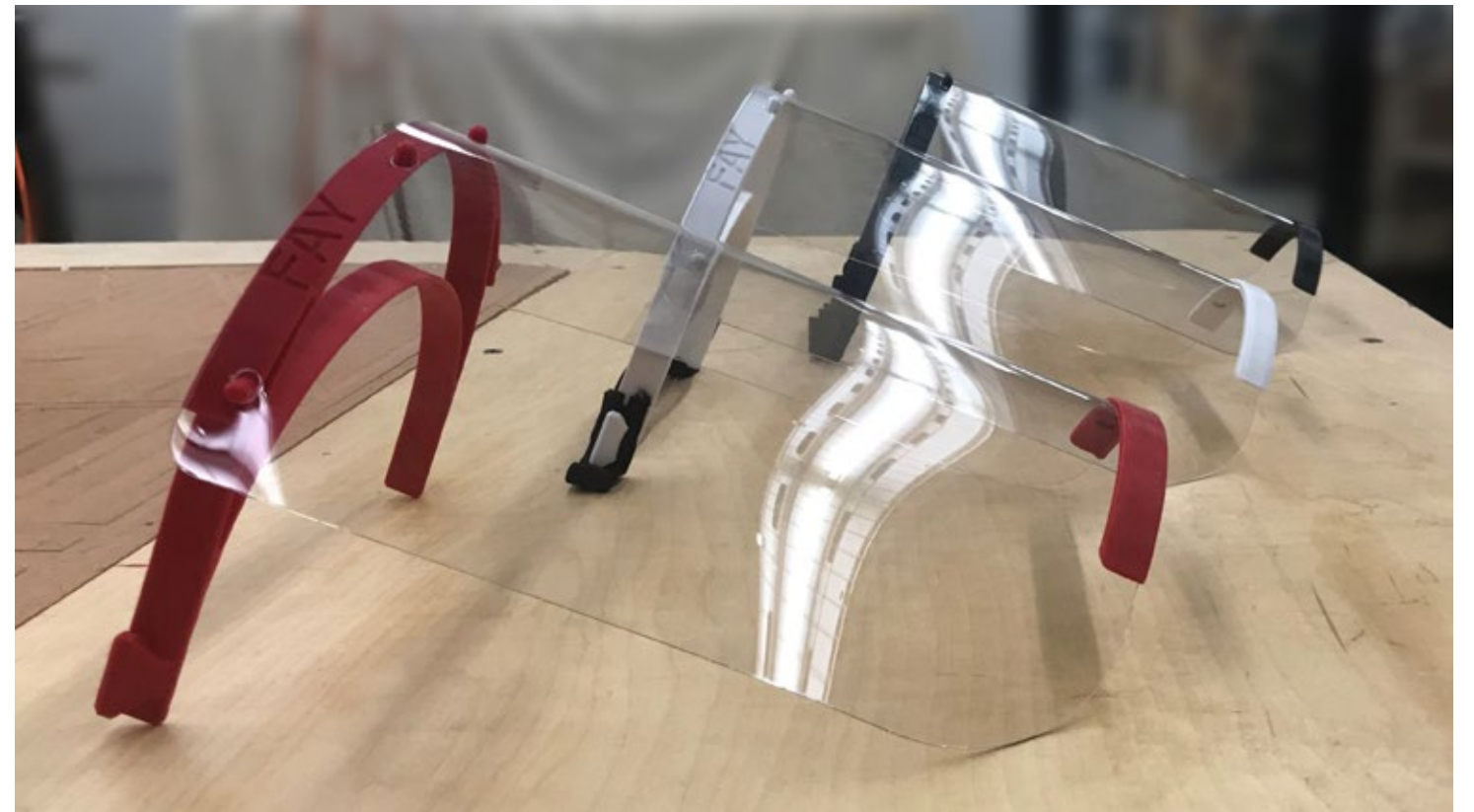
circulation path and was an abstract representation of snow-covered Ozark mountains.

About midway down Camellia Way, students created an installation of multi-colored fabric rectangular pylons (from 2 feet to 8 feet in height). They covered these pylons in various colors of ripstop nylon, but the colors shifted through internally lit LED spotlights cycling through the full color spectrum. This installation created a contrast to the otherwise organic nature of the site. The installation in the final zone, titled "Dinner for Wood Nymphs," centered around a large ombré chandelier (in red, pink and white) surrounded by internally lit, over-scaled dining chairs.



PRODUCING 3D PRINTED FACE SHIELDS DURING PANDEMIC

Michelle Parks



The Fay Jones School staff 3D printed face shield frames for the school community in red, white and black. Some assembled face shields are shown above, and the 3D printed frames are shown in the bottom right photo. Photos courtesy of Randal Dickinson.

In the spring 2020 semester, at the onset of the COVID-19 pandemic, Fay Jones School staff began producing 3D printed face shields as personal protective equipment (PPE) for medical and emergency personnel in Northwest Arkansas. They also collaborated with local design firms and alumni on this urgent public health initiative.

Typically at that time in a spring semester, the 3D printers in the school's Fabrication Labs would be whirring with activity, printing work created by design students as they prepared their studio project models for end-of-semester reviews.

But in the wake of the COVID-19 pandemic last spring — with all in-person classes moved online and a mostly empty campus — those design students weren't using the equipment. And with those printers temporarily idle, the Fay Jones School staff saw an opportunity to contribute to local efforts.

Angela Carpenter, Fabrication Labs manager, received an email from Prusa, a major manufacturer of 3D printers, with the company's open source design for 3D printed face shields. Rather than attempting to design a concept, Carpenter and Randal Dickinson, digital fabrication specialist, used this design that Prusa had already developed through several iterations.

The face shield consists of a frame made from 3D



printed plastic that supports a clear protective film — all held in place on the head by an elastic band. One layer of the plastic frame fits against the head, while another layer is set away from the head and holds the clear film with protruding tabs. The space between the layers allows room for someone to also wear eyeglasses and a surgical mask or N95 particulate respirator mask.

The shields help to minimize the spread of infection from one person to another by creating a barrier between infectious materials such as viral contaminants and a person's skin, mouth, nose and eyes.

Printing each frame took about four hours, and, early on, Dickinson was operating one 3D printer at his remote work spot at home, as well as six printers located in the Fabrication Labs in Vol Walker Hall. The school has four Prusa and three Creality 10 printers.

Each morning, he would go to Vol Walker Hall to set up the printers to print one set of frames. Then, he'd return again that same day to set the machines to print for the next several hours and overnight. He printed those in stacks of four, with perforations separating the units, and monitored the progress via a web camera.

To 3D print the frames, they used PLA (polylactic acid), a plant-based polymer filament, made by Push Plastic in Springdale and purchased at a steep discount. To prepare the clear shield piece, they used the school's laser cutter to cut the hole patterns in PETG film so that it attached to the frame. Dare Devil Display Works in Rogers donated the clear film needed to make more than 800 shields. After exhausting the material donated by Dare Devil Display Works, that company connected the school with Cope Plastics Inc. in Maumelle, which also donated PETG material to this effort.

For their work, Carpenter said they were in conversation with sculpture faculty in the School of Art and with College of Engineering faculty, along with outside industries and design firms.

"I feel like this has allowed for some things to happen that we've wanted to happen, in terms of communicating and understanding who has what tools, and what their capabilities are," said Carpenter, who's also an architecture alumna of the Fay Jones School.

Dickinson said this project made him feel like they could tangibly contribute something during this



A detailed view of an assembled face shield.

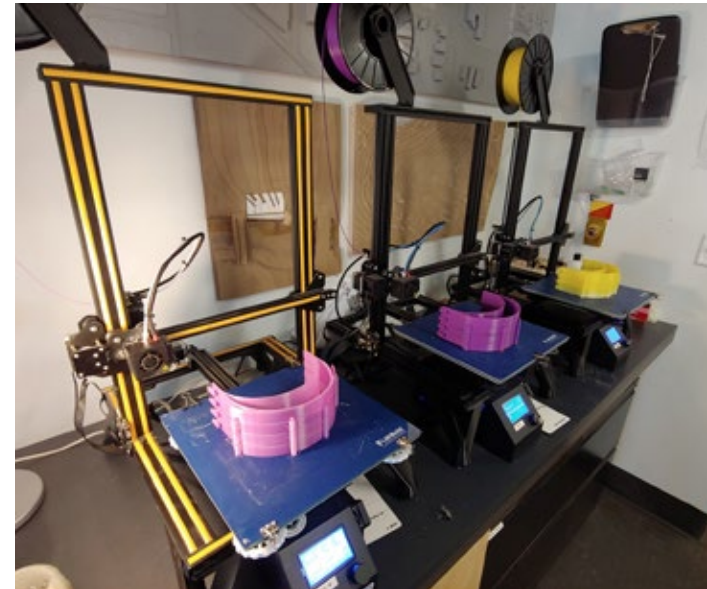
unusual time. And it's been good to collaborate with others on campus and outside the school to help the community.

"I think people's willingness to help is amazing. And whenever there's a roadblock presented in front of us, everyone is using all of their contacts and resources to find ways around it. That's been a pretty cool part of it," he said.

In all, the Fay Jones School staff produced 1,300 face shields for the Fay Jones School and for the community, working with collaborators and partners. Half of those face shields were distributed to the community. The other half were provided to the Fay Jones School's faculty, staff and students at the start of the fall 2020 semester, tucked into a personal protection kit supplied by U of A officials.

Collaborating for Community

Carpenter and Dickinson began working with Marlon Blackwell Architects fairly quickly in their process. The Fayetteville firm is led by Marlon Blackwell, FAIA, Distinguished Professor and longtime architecture professor in the Fay Jones School. Will Burks, a senior associate at the firm and a Fay Jones School alumnus, said they had also printed the Prusa design on the firm's new 3D printer to help with the local need last spring. When they ran low on the filament, they called the school to try to source more. That's when they discovered they were



Stacks of face shield frames printed by the school's Creality 3D printers.

both printing the same design.

That connection inspired more coordination. Employees at the Blackwell firm assembled the face shields, and then sanitized and packaged them according to the client's particular needs. In addition, Burks said, centralizing the supply chain by producing the same design made it easier to replace any damaged or broken clear film pieces.

Through this collaboration, they delivered face shields to Welcome Health and to Central EMS in Fayetteville. They also provided face shields to the Fayetteville Fire Department to distribute to city personnel who needed them, as well as to the staff at Washington Regional Medical Center.

Creating the face shields was a production challenge, rather than a design challenge, Burks said. With their architecture training, though, they were able to use their sensibilities about materials and locate resources through unconventional sources.

"As architects, we very often have to think on our feet, and think and react very quickly to interesting and new problems as they pop up. So, it seems only natural," Burks said.

Another local design firm, Modus Studio, also joined the collaboration. Early on, they started printing a different design that they adjusted based on feedback from local medical professionals. They later shifted to printing the Prusa design to help supply local medical personnel.

Matt Poe is an associate architect and among several Fay Jones School alumni at the firm. He said that, though this was a different project than they are



Prusa 3D printers making the pieces for face shield frames.

used to, they approached it with the same purpose of providing for the health, safety and welfare of their community — just as they do when designing buildings where people work, live and play.

The Fay Jones School also worked with Morten Jensen, associate professor of biomedical engineering in the College of Engineering, to produce several aerosol boxes to Washington Regional Medical Center as a way to protect clinicians from exposure during the critical procedure of intubating patients with COVID-19. Jensen had partnered with Dr. Drew Rodgers, cardiothoracic anesthesiologist at Washington Regional Medical Center, to produce transparent acrylic boxes that clinicians can place over a patient's head and neck while intubating. Intubation — the process of inserting a tube through a patient's mouth and into the airway leading to the lungs — is done so a patient can be placed on a ventilator to assist with breathing. Dean Peter MacKeith provided access to machinery and materials that could significantly increase production.

Carpenter said she's been interested to see the national and global community become more open and connected during this pandemic.

"We can log on to a Facebook page and have a conversation instantly with someone around the world about what they're doing. It definitely has been a new experience, and I think one that will stick," she said. "Maybe even help us know how to do things quicker in the future. Don't just sit around and wait, but start asking — just start talking to people."



RECORDING A VANISHED LANDSCAPE

Shawnya Meyers

A report focused on the history and significance of the landscape housing the former Japanese American internment camp in Jerome, Arkansas, was recently recognized in an annual Historic American Landscapes Survey competition.

Kimball Erdman, associate professor of landscape architecture, led the project team at the University of Arkansas, which included Angie Payne, a senior research assistant at the Center for Advanced Spatial Technologies (CAST), and a group of Fay Jones School of Architecture and Design students. Greg Herman, associate professor of architecture, also contributed research for the report. Their “Jerome Relocation Center” report tied for second place in the 2020 HALS Challenge, whose theme this year was “Vanishing or Lost Landscapes.”

The HALS Challenge is a national, professional-level competition calling for short format historical written reports that increase awareness of particular cultural landscapes, and then those reports are submitted for inclusion in the Library of Congress.

“It’s simply documenting what was there and what’s there now,” Erdman said. “But it could raise interest in the site, and it could raise interest in the current landscape and its ability to tell the story.”

This is the fourth time that Erdman and a team of students have submitted a report in the HALS Challenge, which started in 2010 and is co-sponsored by the National Parks Service and the American Society of Landscape Architects. Twice before, their reports have placed third.

Erdman said they tied for second this time amid one of the strongest competition pools to date, which is especially notable since the U of A team was the only one of the winning teams with student members.

The landscape at the center of the report has substantial historical significance for the state and the nation, Erdman said. Jerome started as a logging community in the Mississippi River Delta in southeast Arkansas in the early 20th century. After the logging industry shut down in the 1930s, the United States Government purchased about 13,000 acres of nearby undeveloped land and selected it to be one of several sites in Arkansas where the Farm Security Administration would establish an experimental farming community. This particular community was named Chicot Farms. Erdman said poor farmers were given a plot of forested land to



View of the boiler-room smokestack at the hospital complex, Jerome Relocation Center. Hikaru Iwasaki, June 22, 1944 (Online Archive of California).



Some of the few remaining incarcerated returnees return to their barracks after the departure of one of the last trains during the closing of the Jerome Relocation Center. Hikaru Iwasaki, June 23, 1944 (Online Archive of California).

clear and drain, and they were supposed to establish a farm, but Chicot Farms struggled to fulfill its vision.

In 1942, the U.S. Government halted the Chicot Farms project and selected the site to become one of 10 Japanese American internment camps across the country. Between 1942 and 1945, some 120,000 Japanese Americans were held at the 10 camps in



Drone-captured photograph taken in March 2020 from the center of the former incarceration camp looking south toward the former hospital's smokestack. Photo by Trevor Brown.

California, Arizona, Wyoming, Colorado, Utah, Idaho and Arkansas. About 8,000 Japanese Americans, primarily from the West Coast, were forcibly relocated to and incarcerated in Jerome.

The last of the internment camps to open, Jerome was also the first to close; it was shut down in 1944, and the remaining incarcerated Japanese Americans were sent to other internment camps, including Rohwer, the other internment camp in Arkansas.

In late 1944, the land became the site of Camp Dermott, a prisoner-of-war camp that held German soldiers in World War II. The site held POWs until it closed in 1946.

Today, the land is a privately owned farm. Erdman said that very little physically remains on the site from these historic periods, just a few roads, concrete remnants, a railroad, a bridge and a smokestack from a hospital boiler. A granite monument was added in the 1980s to commemorate the Japanese Americans.

Erdman said this report is valuable because it helps to tell the stories of the struggling Arkansas farm families, incarcerated Japanese Americans, and the prisoners of war.

“These are very important stories,” he said. “The problem is that they are forgotten because nothing remains, and so the only way for this story to be told is through other means. People can’t go and visit the site and understand what happened, so our report becomes one of those means by which people can remember these stories.”

In 2019, the University of Arkansas received a nearly \$270,000 grant from the Japanese American Confinement Sites Grant Program for work documenting the Jerome Relocation Center.

Payne, in her role as a CAST researcher, is the principal investigator for the grant, and Erdman serves as co-principal investigator. Erdman said this is the third grant that CAST and its collaborators have received for work on the Arkansas internment camps. As part of a previous grant, they created a website, “Rohwer Reconstructed” (found at <http://risingabove.cast.uark.edu/>), that focuses on the Rohwer Relocation Center and has digital archives, maps, a timeline of events, an interactive reconstruction and a visualization that shows how artifacts in the collection are connected. For the



During a March 2020 site visit, students in the Historic Landscape Preservation class view a granite monument placed at the entrance to the former Jerome Relocation Center in 1992. Photo by Kimball Erdman.

latest grant, the CAST team will expand the website to include similar archives and tools for Jerome, minus the digital reconstruction component.

The HALS report for the Jerome site is an early step in completing this work. However, Erdman will have to do additional research at the National Archives and Records Administration in Washington, D.C., because so many of the records and documents from these periods have yet to be digitized.

Erdman started working on the report in the spring 2020 semester with his historic landscape preservation class. His class researched the site and was even able to go on a site visit in early March, right before the university switched to virtual education due to the COVID-19 pandemic. Professor Herman had previously studied the Chicot Farm period, and he visited the class to discuss his research on the site.

Erdman said he asked his class if any of them were interested in continuing the research into the summer, and about half of his students took him up on it. Amanda Davidson (B.L.A. '21), then Student ASLA and fourth year landscape architecture student; Trevor Brown, Student ASLA (B.L.A. '20); Nate Cole, third year honors architecture student; Justice Barnes, fourth year architecture student; and Alec Fischer (ARSTBS '20) helped Erdman first research the site using available digitized archives and special collections and then compile the report for the HALS competition.

Erdman said it was just fortunate timing that this report on Jerome fit perfectly with the 2020 HALS challenge theme, because the “Vanishing or Lost Landscapes” theme was announced after his class was already planned.

“What I told the students is, ‘This is extremely important work. You’re providing a terribly valuable



Residents steer a mud sled through the newly formed Farm Security Administration community Chicot Farms, prior to its closure and conversion to a Japanese American incarceration camp in 1942. Russell Lee, January 1939 (Library of Congress).

opportunity of saying that you contributed to a report that is submitted to the National Parks Service and entered into the Library of Congress.”

However, he said the most important part is what you don’t see — “the benefit that we’re providing to the families of the internees and other people who were affected by this site directly or indirectly.”

“People can’t go and visit the site and understand what happened, so our report becomes one of those means by which people can remember these stories.”

— Kimball Erdman

The research was especially poignant as the team was working on the project amid a summer of racial reckoning.

“It was very much on people’s minds, I think, just how devastating racial discrimination can be to a population,” Erdman said. “So many of the messages that are told by this site, unfortunately, have been or can be repeated if we’re not careful. The singling out of populations and blaming them for certain things, and discriminating against them — we just seem as a country even today to be all too ready to revert to that.”

A LASTING LEGACY / REMEMBERING ERNIE JACKS

Bettina Lehovec

Fay Jones School Alumni Pay Tribute to Beloved Professor and Associate Dean

Ernest “Ernie” Jacks Jr., professor emeritus and one-time associate dean of the Fay Jones School, instructed his family not to plan a memorial service after his death.

“Let the students do it,” Jacks said.

That final wish reflected the camaraderie he felt with his former students, many of whom remained lifelong friends and colleagues.

“The education was continuous,” said Bill Asti (B.Arch. ’78), who remained close to Jacks for the rest of his life. “He was, in the real sense of the word, a mentor. He listened, he advised. My classroom lasted nearly 40 years — unheard of today.”

Jacks died Feb. 14, 2020, at the age of 94. The memorial event was organized by his former students and held March 1, 2020, in Vol Walker Hall, home to the Fay Jones School on the University of Arkansas campus. Dozens of people from all over the country gathered to share stories and pay their respects.

“It hurts that he’s gone,” said Leslie Belden (B.Arch. ’79). “When you’re in the School of Architecture, you spend so much time around the same people, with many late nights. It’s such a time of change for young adults. The people who are part of that stay important to you.”

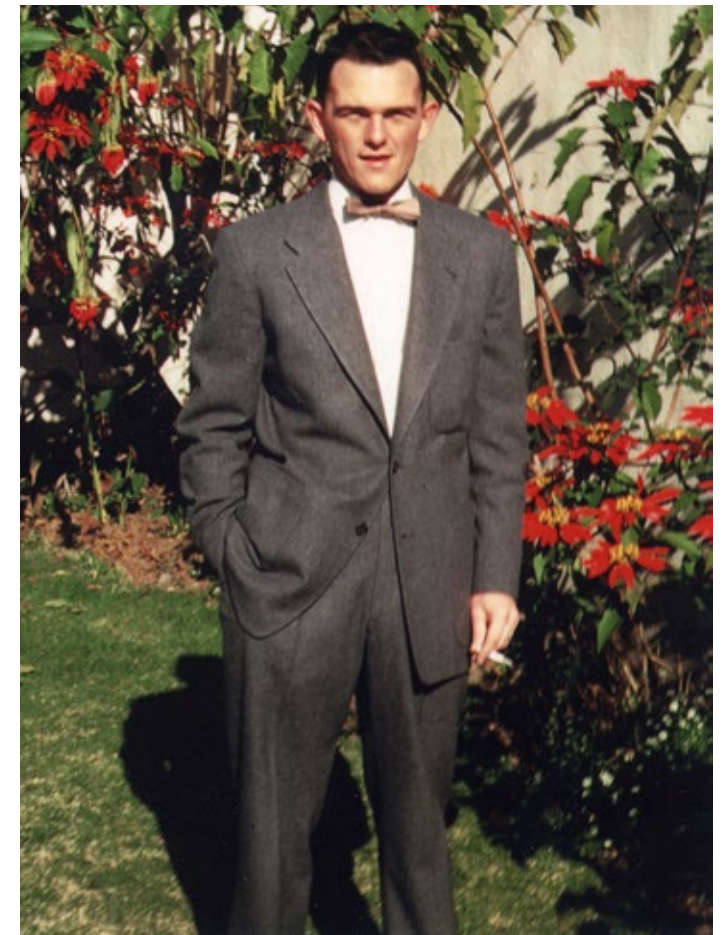
Jacks was an alumnus of the University of Arkansas architecture program — one of five students in the first graduating class in 1950. He went on to have an impressive career, working with the mid-century modern greats Edward Durrell Stone and Craig Ellwood.

Jacks returned to the university in 1962, joining John G. Williams, Fay Jones, Herb Fowler, Cyrus Sutherland, Frank Pillert, Keith McPheeters and others in growing the department into a nationally acclaimed program.

He served as associate dean of the School of Architecture from 1975 to 1988. The Ernie Jacks Distinguished Lecture, sponsored by Marlon Blackwell Architects in 2013, continues to honor his legacy within the Fay Jones School’s annual lecture series.

Early Years

Jacks was born Dec. 14, 1925. He grew up in West Memphis, Arkansas, weathering the Great Depression



On New Year’s Day 1953, Ernie Jacks stands in the backyard of Case Study House #16 (also known as “Case Study House for 1953”), on Bel Air Road in Los Angeles, California. Ernie and Nita Jacks lived in the house while he was working for the architect Craig Ellwood. (All photos are courtesy of the Ernie Jacks family)

and discovering the love of aviation that would last lifelong. He entered the Navy in 1944, serving as a naval aviation radar technician.

Jacks entered the U of A architecture program in 1947, after completing one year at Arkansas State University in Jonesboro. He and his wife, Nita, quickly became part of the tight-knit group, thriving under the mentorship of John G. Williams and his wife, Faye.

Money was tight, but the Jacks considered themselves fortunate, Nita said. They found ways around their difficulties — such as toasting their bread over the gas heater using Ernie’s fencing foils.

“We always thought we were lucky,” Nita said. “We didn’t have anything, but we thought we had it all.”

Jacks met Stone when the world-renowned



In the early 1930s, a young Ernie stands outside the Jacks family home on Cooper Street in West Memphis, Arkansas.

architect, a Fayetteville native, came to campus to design the Fine Arts Center, which opened in 1951, where the architecture department was housed until the late 1960s.

Stone would come into the studio and stand by Jacks' desk, admiring the precision and fine craftsmanship of his drawing, recalled the late Bob Laser (B.Arch. '50), a classmate from that time, during an interview in 2020. Laser passed away Dec. 3, 2020, in Fort Smith, at age 94.

"Ernie was a super neat drawer and a natural intellect," Laser said. "He was the smartest one in the class."

Jacks graduated cum laude with a Bachelor of Architecture in 1950, along with Laser, Jones and two other classmates. He went to work in Stone's Little Rock office, helping draft the design for the University of Arkansas for Medical Sciences Center.

In 1951, Jacks was called back into the U.S. Navy as a structural draftsman. He served a memorable stint in Kodiak Island, Alaska, where he acquired a seal in a late night of drinking. He kept the seal in the shower stall of an unused hangar and fed it fish



Ernie Jacks does a "final check" before a skydiving trip at the airport in Orange, Massachusetts, in 1960.



Ernie is shown in December 1951 at Chiniak Bay on Kodiak Island, Alaska, where he was stationed at the Naval Air Base during the Korean War.

from a chest freezer.

Jacks' soft heart for animals continued to the end of his life. He took delight in feeding possums, deer and birds from the back porch of his condo in Fayetteville.

After the Korean War ended, Ernie entered the Los Angeles practice of the influential modernist Craig Ellwood. They worked together on the historic Case Study Houses sponsored by *Arts & Architecture* magazine. He and Nita lived in one of the houses for a while.

Jacks returned to the South for graduate studies in design with Bruce Goff at the University of Oklahoma. In 1954, he and Nita moved to Little Rock, where Ernie returned to work in the Erhart, Eichenbaum and Rauch office as a draftsman and designer. Projects included the Little Rock Air Force Base and a North Little Rock housing project.

Over the next several years, Stone sent Jacks to open offices in Fayetteville and Palo Alto, California, where he worked on the Stanford Medical Center design.

In 1959, the Jacks family moved to Manhattan in

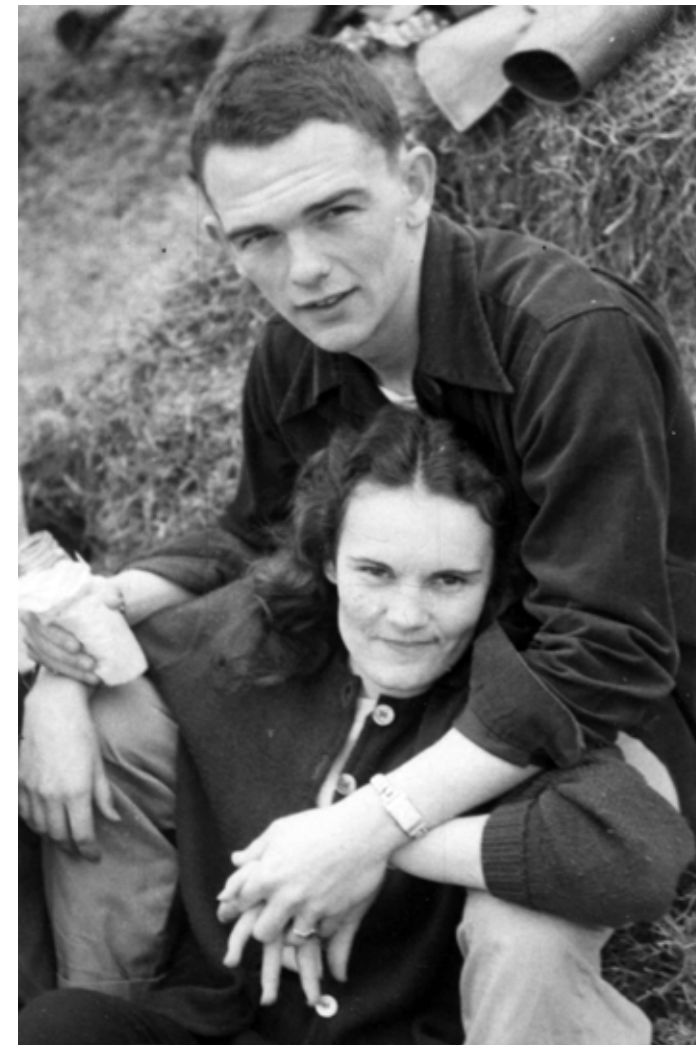
New York City, the site of Stone's primary office. They brought their infant daughter, Jennifer, born in 1958. Jacks worked as Stone's right-hand man, traveling with him to manage projects in London, Scotland, Beirut, Paris, Rome, Madrid, Toledo and Lisbon, as well as in the United States.

Their high-profile projects included the Kennedy Center for the Performing Arts in Washington, D.C., the U.S. Embassy in New Delhi and the U.S. Pavilion at the Brussels World Fair.

"Dad was a big personality with big ideas," said Hicks Stone, Edward Durell Stone's son and also an architect. "He needed someone who was detail oriented, an excellent manager, precise in draftsmanship and communication.

"Ernie was the shining light. He was remarkably skilled — very precise, extremely good with process and procedure."

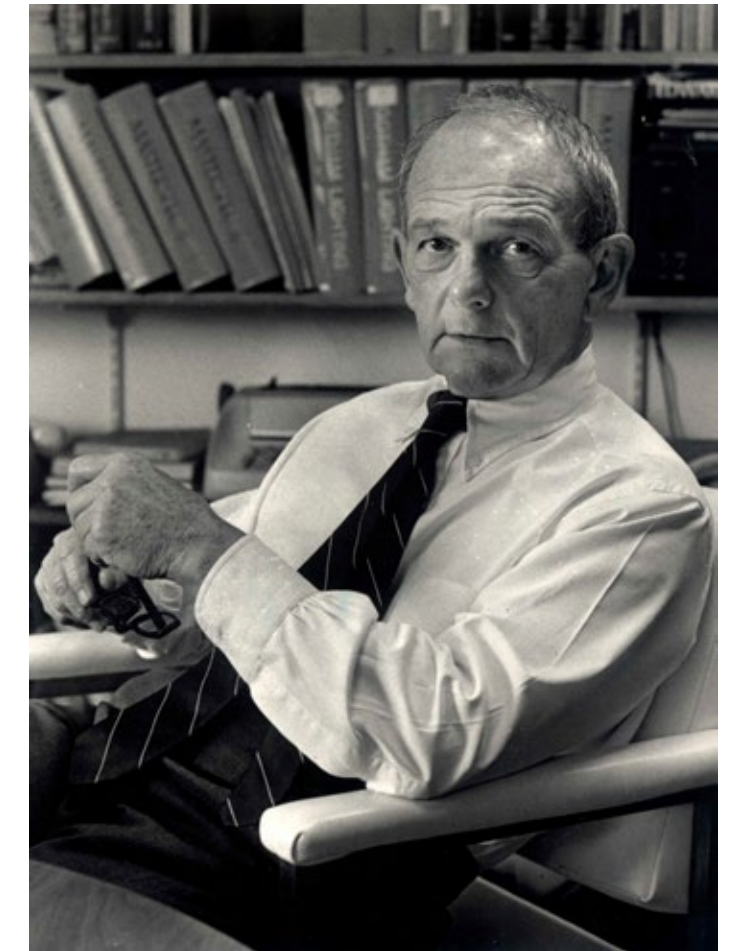
Asti shared a legendary story that circulated about



Ernie and Nita Jacks as newlyweds in the late 1940s. They married on Aug. 26, 1947, just before Ernie entered the newly-formed architecture program at the U of A.

Jacks: Stone came into the New York office on a Friday afternoon, sketched his vision for the New Delhi embassy on a small piece of paper, and handed it to Jacks. By Monday morning, the plans were on Stone's desk, completely done.

That design, like many others, was hailed for its use of filigree and light — a reframing of the minimalist tenets of Le Corbusier and other early modernists, Asti said.



Ernie Jacks is shown in Vol Walker Hall in March 1987, when he was associate dean of the then-School of Architecture at the University of Arkansas.

"Mr. Stone and Ernie added richness to the austerity of modern architecture. They used forms in a different way and gave us a vocabulary that had not been used before," Asti said.

Back to Fayetteville

Jacks left New York in 1961, bowing to his wife's desire to raise their daughter closer to home. After a brief stint in North Carolina, he joined the U of A architecture department in January 1962.

He also opened a private practice in Fayetteville.



Professor Ernie Jacks gives a classroom lecture in Vol Walker Hall in the 1970s.

Projects included the Ozark Folk Center in Mountain View, along with the Hillcrest Towers public housing project and St. Joseph Catholic Church in Fayetteville. Hillcrest Towers and the church were designed in collaboration with Warren Segraves.

Jacks also worked on the Northwest Arkansas Architects' Council, leading development of a viable plan for the downtown Fayetteville Square. And he served on the Fayetteville Planning Commission from 1964 to 1990. Key initiatives there included the development of the 1970 and 1990 growth plans for the city, as well as the Fayetteville sign ordinance, greenspace/parks ordinance, screening and landscaping ordinances and the bypass ordinance.

But always, Jacks' chief responsibility was to his teaching. He understood the rigors of the professional world and strove to prepare students for that reality.

"Ernie was the primary advocate for a practical approach to teaching, versus the theoretical approach of some professors," said Jeff Shannon (B.Arch. '70), who studied under Jacks in the late

1960s and returned to the U of A as a professor in 1979. Shannon also served as dean of the Fay Jones School from 2000 to 2013.

Jacks stressed how to operate as a professional in his studio courses, Shannon said. "That means obligation to the firm you represent, and more importantly, obligation to the public, in terms of safety and the appropriateness of the design."

Nelson Scott Smith (B.Arch. '66) recalled Jacks assigning students a mock licensing exam, giving them eight hours to complete a design project. He graded them on a pass or fail basis, as would happen in real life.

The rigorous training, along with Jacks' attention to detail, prepared him well for the career to come, Smith said. But most importantly, Jacks inspired Smith to leave the South for professional practice in Boston, Massachusetts, and San Francisco, California.

"He launched me into thinking about a career in architecture well beyond the bounds of what I had grown up accustomed to," Smith said. "Ernie is the



Professor Ernie Jacks teaches his fifth-year design studio in 1967 in the Fine Arts Center, which was designed by Edward Durrell Stone. The architecture department relocated to Vol Walker Hall in 1968.

one who said: 'The world is bigger than Arkansas and Oklahoma.' He's the one who encouraged me to go beyond."

The department became the School of Architecture in 1974, with the addition of a landscape architecture program. Jacks became associate dean in 1975, serving under then Dean Murray Smart and influencing another cohort of students.

His high standards were legendary, as was the meticulous care he took with his dress. Jacks always wore a sports jacket and tie, taking time to roll up his right sleeve and tuck the tie between two shirt buttons before going to the chalk board or drafting table.

"Ernie was really strong on the concept of doing it right and being disciplined," said Lanny McIntosh (B.Arch. '79). "He was just impeccable, not only in his life and career, but the way he did everything.

"We used to sort of laugh at him, the way he dressed," McIntosh said. "But the first thing a lot of us did, when we came out of school, was to buy some penny loafers, some gray slacks, a navy blue sport coat and some white shirts."

Jacks spent long hours in the studio with his students, following the example of his mentor, John G. Williams.

"If the students need to be there, so do I," he told his wife and daughter when they complained about his long hours away from home, said Jenny Shreve, Jacks' daughter.

Jacks also spent time with students off campus, sharing his passions for tennis, boating, aviation and good conversation. Students were a fixture in the Jacks' home, dropping by for dinner and going on boating trips to Beaver Lake. At one point, Jacks organized a skydiving club for design students.

"Age didn't really matter with Ernie. He viewed all of us as contemporaries," said Victor Mirontschuk (B.Arch. '74), who bonded with Jacks through a shared love of tennis, travel, electronics and Navy experience.

The off-campus friendship didn't affect the student-teacher relationship, Mirontschuk said. "You either performed or you didn't perform. You still had to do the work."

Shreve recalled growing up amid the students who



Maurice Jennings and Ernie Jacks in April 1998.

frequented the Jacks' home and boat. "Being an only child, I felt like I had the siblings I always longed for," she said.

Bill Asti got to know Jacks over weekly tennis outings at the Elks Club. Sometimes they didn't even make it onto the court, but, rather, would sit and drink, talking architecture and planning, he said.

"That was the best education a kid could get: that one-on-one with a professor who took interest in a student's life. Ernie knew how to bring out the best in the people around him. He was brilliant at that," Asti said.

Asti considers himself fortunate for the breadth of education he received in the Fay Jones School. "I was part of a theoretical lineage," he said. "Between Fay [Jones] and Ernie, I was steeped in the two dominant architectural philosophies of the day."

An Enduring Legacy

Jacks retired from the university in 1992, although he continued to teach as an emeritus professor until 1995. He maintained the discipline



Ernie stands by the street sign for Ernie Jacks Boulevard in 1990, following his retirement from 26 years of service on the Fayetteville Planning Commission.

that had characterized his life, donning coat and tie and driving his Porsche to his downtown office daily.

Marlon Blackwell, who joined the faculty in 1992, said he often ran into Jacks at a neighborhood convenience store, where Blackwell stopped for a breakfast snack and Jacks for a super-sized iced tea.

The two men became friends in those early morning moments, exchanging passionate conversation about the legacy of modernism in contemporary architecture.

"Ernie was a true believer," Blackwell said. "He had deep convictions about modern architecture and its ability to have a definitive impact on the built environment and on society. He believed it had the power, if not to be transformative, to be an agent of strengthening institutions and leading social change."

Jacks was incredibly humble, Blackwell said, always viewing his contributions in the context of the bigger picture. "Ernie saw himself as next to greatness, the good soldier who helps make things happen," Blackwell said. "He's who you want as your right-hand person. You want him on your team."



Ernie and his daughter, Jennifer, on their family boat, Dionysus III, near Rocky Branch Marina on Beaver Lake in 1997.

When Blackwell's firm decided to sponsor a lecture in the Fay Jones School series, Jacks seemed the logical choice for the lecture's namesake.

"His career is emblematic of what the lecture series is about: practice and practicing, and also building in the spirit of our own times," Blackwell said. "Ernie is a great example of a life dedicated to the passion and pursuit of architecture at the highest level."

"Ernie was the architect's architect," Laser agreed. "Not only was he smart and an educator, but he was a great architect and a great designer. He was personable, always pretty much upbeat. He was not a publicity seeker. Very laid back and subtle."

Mirontschuk recalled his last visit with Jacks, about a year before Jacks died. Jacks had grown frail, trading his signature sports jacket and tie for a set of sweatpants, and rising with difficulty from his chair.

But his mind was as sharp as ever, Mirontschuk said, able to recall names and dates with the same precision he had once ordered drawing instruments on his desk. Jacks was working out the details of how to dispose of his large library and his Porsche, trying to spare his daughter the inevitable stress that would



Ernie and Nita Jacks are shown in their family home on Mount Sequoyah in Fayetteville in the 1970s.

come with his death.

"I got the sense he was tying up the loose ends of his life," Mirontschuk said.

Jacks' many students would understand. It's inconceivable that the professor they knew would leave his life any other way than organized and complete.

DESIGN TOWARD



UNIVERSITY OF ARKANSAS FREEDOM BY DESIGN

STUDENTS CREATE SOCIAL JUSTICE ACTIVITY BOOK

Michelle Parks

John Folan has an intense passion for and vast experience in public interest design. This type of design is typically done in the interest of those who can benefit from design services, but who traditionally don't have access to those services.

Now, Folan is sharing that same passion and vision with design students in the Fay Jones School.

Before coming to the University of Arkansas in 2019 to step into his current role as head of the Department of Architecture, Folan had founded a Freedom by Design chapter with students at Carnegie Mellon University in Pittsburgh, Pennsylvania.

The chapter at Carnegie Mellon created a Weatherization Kit that helps reduce energy costs for homes in disinvested communities of Pittsburgh, where more than 60 percent of families must decide between paying their rent or utilities in the winter months. That project won the inaugural 2020 SEED Award for Justice, Equity, Diversity and Inclusion in design, architecture and land development, presented by the National Organization of Minority Architects (NOMA), the National Association for the Advancement of Colored People (NAACP) and the Social Economic Environmental Design (SEED) Network.

Folan says that recognition of this project is more meaningful to him than any other he's been a part of because it demonstrates the enormous impact design can have in addressing challenges of consequence that are often considered insurmountable or too modest for attention. And he wants to continue meaningful work with the Freedom by Design student chapter recently formed in the Fay Jones School.

Freedom by Design was a grassroots effort started at the national level in the 1970s by the American Institute of Architecture Students (AIAS). Since then,

an increasing number of AIAS chapters across the country have added a Freedom by Design component to their work.

In the early days, chapters focused on providing accessibility features for people in their homes — such as building and installing a ramp for those with disabilities, Folan said.

“That is a manageable scale of project for students and faculty mentors to work on as an extracurricular pursuit. But there are countless challenges that the public faces, where design can provide solutions. They are similarly manageable, and can address challenges where need may not be met otherwise,” he said.

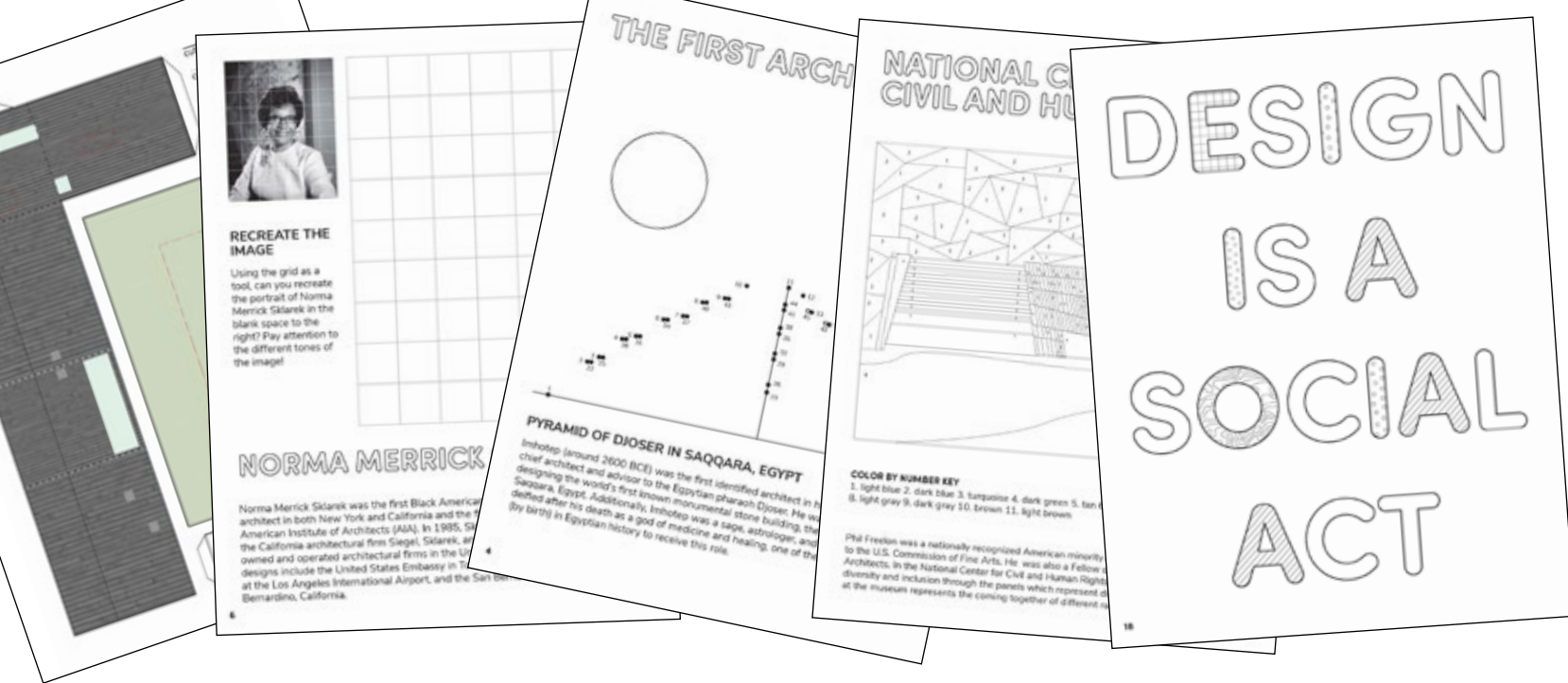
Members of the Fay Jones School's AIAS chapter approached Folan in fall 2019 about starting a Freedom by Design chapter. In the group's early phase, Folan encouraged the students to spend some time getting established — developing a mission statement with a formally articulated set of core values specific to Arkansas. With that infrastructure in place, the architecture students were ready to begin working on their first project in summer 2020.

“After investigating a number of project types and areas of focus, there was an intense desire to take on a project that addressed racial justice, diversity, equity and inclusion. Specifically, there was a desire to create something that might help raise awareness about opportunities design presents for children in underrepresented communities,” he said.

Engaging with Diversity

The Fay Jones School students have created an activity book for youth that explores design education and diversity in fun and engaging ways. Targeted at

The “Design Toward Justice” activity book explores design education and diversity in fun and engaging ways.



middle school students ages 11 to 14, this primer on design explains how and why designers are important, celebrates underrepresented designers of significance through history, and covers the role of social justice in design.

The 68-page “Design Toward Justice” workbook features coloring activities, puzzles, games, cutouts and comic strips as mechanisms for making the content accessible to middle schoolers. Beyond exposing the students to design and designers, activities also focus on skill development in drawing and making. For example, the workbook teaches how to draw accurately by reproducing a photographic image of a person or a building by breaking it down into gridded components and representing each segment at a time — an exercise that first-year architecture and design students learn in the Fay Jones School. There are also buildable cutouts, where students use the pieces to make 3D models. There are connect-the-dots drawings of advocacy tools, such as a ballot box, megaphone, books and protest signs.

The book highlights diversity in creative professions — with people students may or may not have heard of. These include Zaha Hadid, an Iraqi woman who was the first woman to receive both the Pritzker Architecture Prize, the most prestigious award in architecture, and the Royal Gold Medal from the Royal Institute of British Architects. She designed the Heydar Aliyev Center in Baku, Azerbaijan, and the Guangzhou Opera House in Guangzhou, China.

Another featured architect is Julian Abele, a Black architect who helped design more than 400 buildings, including the Philadelphia Museum of Art, and was head designer of Duke University’s west campus.

Another is Norma Merrick Sklarek, the first Black American woman to be a registered architect in both New York and California and the first Black female Fellow of the American Institute of Architects. She designed the U.S. Embassy in Tokyo and the San Bernadino (California) City Hall.

“This workbook is intended to expose youth to fundamental aspects of design and then also introduce them to a diverse array of practitioners — different types of designers, architects, artists — representing all cultures and not the paradigm that I know I was raised with and others were raised with,” Folan said.

Folan said that the students have not only focused on race and gender in the book, but also cover disabilities in various forms.

“In my mind what our group has done so well is they have embraced the totality of diversity, and done it in a way that is accessible to younger students,” Folan said. “Their work doesn’t pontificate; it doesn’t proselytize. It just presents things with the dignity deserved, and in a way that you understand and accept, and that demonstrates what should become the norm.”

This design education workbook has similar objectives as the school’s summer design camp, Folan said, and many of the students involved in creating the workbook have served as teaching assistants during the camp.

The student workbook also has companion curriculum for teachers. The design students are working with the Thaden School in Bentonville, and a focus group there has been testing the workbook in their classrooms in recent months. After that testing with the target audience, the design students will

assess the feedback, continue to refine the piece, and reengage with additional networks to promote broader use.

“I’m thoroughly impressed with what the students produced and am very, very proud of them. What they’ve done represents maturity beyond their years and has been received well by a public audience. That, to me, points to their success.”

Designing for Impact

The projects that the school’s Freedom by Design chapter takes on will evolve over time, as new groups of students come aboard, Folan said, but they will share a common thread going forward. Their work is not about building design. It’s about building the design and diversity vocabulary and understanding for all ages — about community outreach and education and impact.

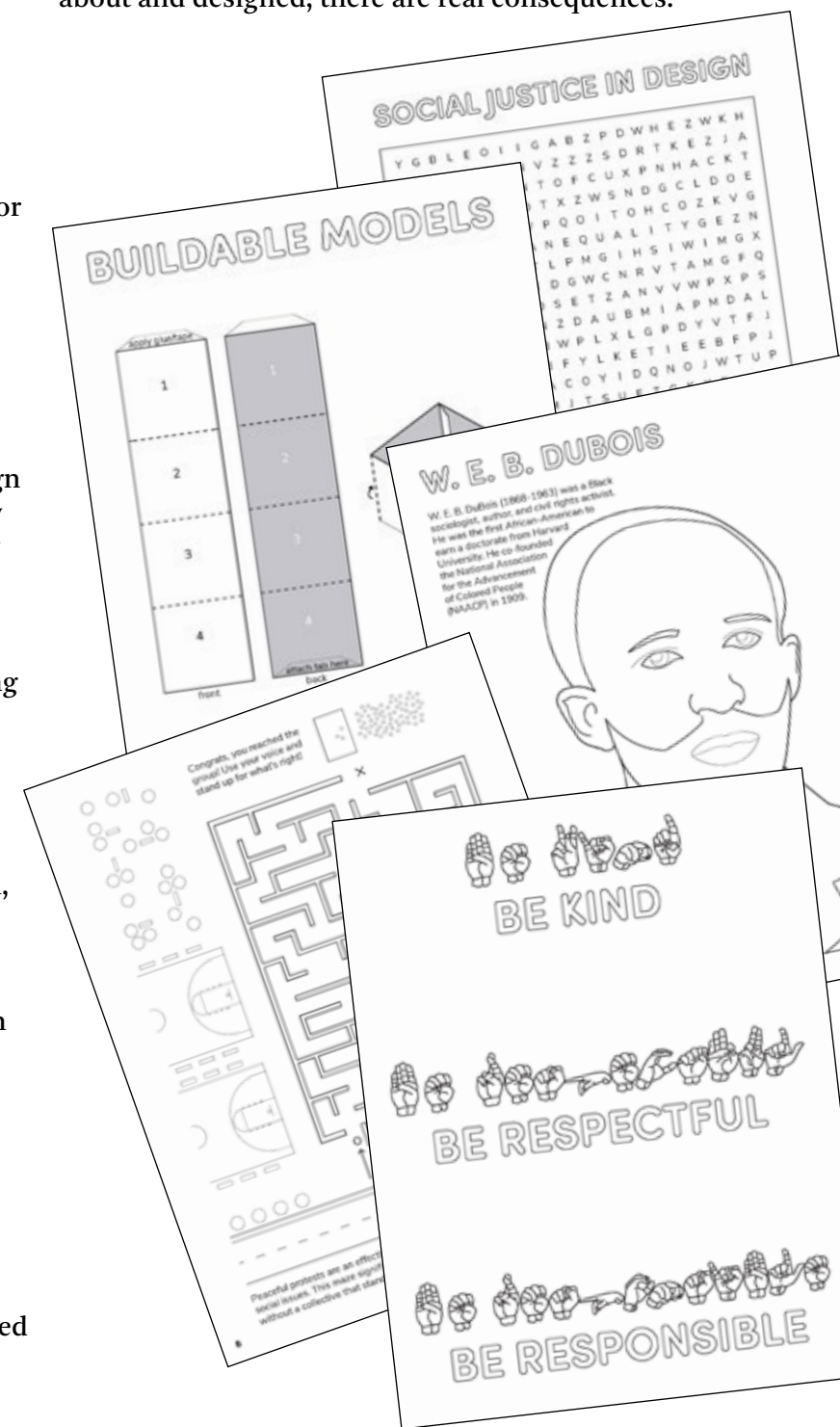
That’s just like the project that continues on in Pittsburgh after Folan’s departure. He spent six years developing that award-winning project, which is modest yet significant in its positive impact in the community. He started the project as the founding faculty director and mentor for the Freedom by Design Chapter at Carnegie Mellon, and he continues to stay involved with it through his role as executive director of PROJECT RE_.

The Weatherization Kit is a box that contains window plastic, weather stripping, door sweeps and other items that help reduce heat loss in homes, along with tools for installation. An illustrated instruction booklet created by the students provides directions for installation, explains expected energy savings, and outlines suggestions for other inexpensive home insulation measures. The student chapter in Pittsburgh takes care of distributing the kits each fall, provides training events at PROJECT RE_, and helps with installation for disabled and elderly residents.

When installed properly, the kits have been life-changing for many residents, Folan said, by saving on heating costs and empowering residents with tools and knowledge to tangibly improve their daily lives. The packaging of the kit is designed to present these tools in a way that reinforces human dignity. Rather than jamming a bunch of materials into a plastic bag without instructions, the materials are presented thoughtfully in an elegant box that becomes an integral part of the weatherization process once the contents are utilized. The SEED Awards jury recognized both the project’s empowerment of residents to take the betterment of their homes into their own hands

and the holistic consideration of the residents through representation, training and follow-up.

“The students who worked on that project really had to approach it with humility,” Folan said. “It is a modest project. Weatherization is not seductive by nature — designers don’t get excited about weatherization. But it is necessary in challenged communities where people make decisions about whether or not to heat their homes. This project makes a real difference, and, like anything, if it isn’t thought about and designed, there are real consequences.”



FUTURES OF WOOD

Michelle Parks

It was a semester of exploration and speculation, of uncertainty about how things might turn out. It was a time before the world faced a global pandemic and so many things that were anticipated or expected were suddenly up in the air.

In fall 2019, professor Frank Jacobus led a studio called The Future of Wood. The course was part of work being done by a larger team of University of Arkansas faculty researchers looking at innovative teaching practices that further the possibilities of cutting-edge timber and wood technologies.

The research team for the Chancellor's Discovery, Creativity, Innovation and Collaboration Fund grant includes Jacobus, associate professor of architecture; Tahar Messadi, associate professor of architecture and the 21st Century Chair of Sustainability; Michelle Barry, assistant professor of civil engineering; John Pijanowski, professor of curriculum and instruction; Kimberley Furlong, associate professor of interior design; Richard Welcher, instructor in civil engineering; and Marty Matlock, professor of ecological engineering.

One aspect of the work involves developing ideas toward the Fay Jones School's graduate program in wood design and innovation. With that Chancellor's Fund support, Fay Jones School professors Messadi and Furlong had focused on mass timber and cross-laminated timber in an earlier semester studio.

So, for this fall 2019 semester, Jacobus partnered with Barry in civil engineering to develop an interdisciplinary course that continued to explore ideas and possibilities for future processes for wood and timber. There was a six-credit-hour studio for design students and a three-credit-hour lab for engineering students.

"We decided to do this because there's a lot of byproduct that comes out of the wood production process, particularly sawdust," Jacobus said. "In any mass timber — and especially CLT — construction, you lose about 15 percent of the material to waste."

Their overarching question became: What could



The 3D printed wood pavilion is shown in the foreground, with the cast wood pavilion in the background.



This set of images shows the process of wood printing. Students would print the material flat and then allow it to dry on a form. Once dry, it became rigid and took the shape of the form.

they do with this byproduct, this waste?

The Future of Wood studio examined various methods of using wood byproducts as a material — such as 3D printing of wood and even the casting of wood. “So, treating wood almost like it’s a concrete or some other material that can be cast,” Jacobus said.

When considering the sawdust, they knew that wood flour existed, which is “basically sawdust that’s been ground and processed down into a fine flour that very much feels like cooking flour,” Jacobus said. “It became a big question of, if there’s such a thing as powder-based printing, and now we have this wood powder or wood flour, could we print with wood? And some of this was total guessing and speculation.”

But architecture requires larger-scale pieces than a typical 3D printer can handle. So they wondered about using a robotic arm to 3D print the wood paste. And, Jacobus thought surely some professional designers were already doing this, but he couldn’t find any. So, the students started experimenting with printing and casting with wood materials, with the mindset of, “What would happen if...?”

“It was kind of uncharted territory for us, and I told the students this all along, that we’re getting into something that’s new, it’s different, and it’s probably going to be frustrating,” he said. “And I kind of knew going into it that it could be an utter failure. Because you don’t know what’s going to happen.”

For many studios, the path is better worn and the end result or product more known. A big part of this studio was embracing the messiness and uncertainty of this discovery process.

“So we had to kind of talk to each other as a group about how early and new processes are often messy processes,” Jacobus said. “That was a great lesson for the students; that was a great lesson for me.”

Early in that fall 2019 semester, the studio took a trip to Portland, Oregon, to study mass timber design happening in the Pacific Northwest. Back on campus, they only spent a bit of time with the 5-axis printing and then moved on and dug much deeper into casting and 3D printing. That’s when they became cooks in their kitchen, figuring out how to use their wood flour.

“Because we were doing this for the first time, and there wasn’t any kind of recipe out there for it, we had to actually invent our own recipes,” Jacobus said.

During the summer of 2019, Jacobus had a student research assistant, Matthew Scott, who had experimented with various recipes and ratios



The cast wood pavilion.



Wood paste material post printing, drying on the form.

of ingredients, finally landing on a combination that was one-third each of wood, cooking flour, and regular Elmer’s glue.

Students in the fall 2019 Futures of Wood studio took that recipe and continued to develop it. They needed a recipe that would bind together but also one that would successfully print out of the school’s 3D PotterBot Scara printer.



Students conducted numerous printing and casting experiments to find the correct recipe.

“It wasn’t just getting a paste; it was getting a paste that had the exact consistency that allowed it to print out of the PotterBot printer that we have,” he said. “And there were rats eating our experiment because it’s 33 percent cooking flour in there.”

One question for the future is: How do they find adhesives that are more sustainable? The adhesives they used were formaldehyde based and are not sustainable.

Experiments in Casting and 3D Printing

The studio had 11 architecture students and five interior design students. The students were divided into two teams — Team C for casting and Team 3 for 3D printing. Eventually, the goal became to achieve 80 percent wood in the mixture for the 3D printing and the casting process.

“That was a total guess on my part. I had no reason to say that number, but I knew there had to be enough adhesive in there to stick things together. And I just said 80 percent,” Jacobus said. “We didn’t get there, but we ended up getting, for the printed product, to 65 percent, which is pretty good. For the cast team product, we got to 80 percent.”

As they tested various recipes, they used ice cube trays and made their own forms. For the casting, they mixed different adhesives with the wood flour.

The result was various shapes with varying amounts of wood and resin or glues. For adhesives, they tested powder-based resins, animal hide glue,



Students present their work to the final review jury at the end of the fall 2019 semester in the Government Avenue Build Lab.

Elmer’s glue, and rice glue. As they tested, they observed that some were too flaky and broke apart easily.

With a civil engineer on the team, they also did break tests along the way to assess the properties as they experimented. And they carefully recorded the ingredients with each recipe and the properties of the resulting product.

“Each time you made the recipe, even if you changed a slight thing about the recipe, it would sometimes have a fairly radical effect on the outcome,” Jacobus said.

They developed forms for casting various shapes that used vinyl tape to allow the finished forms to



John Folan, Department of Architecture head; Jason Wright, principal, Modus Studio; Per Olaf Fjeld, professor, The Oslo School of Architecture and Design; Blaine Brownell, assistant professor, University of Minnesota School of Architecture; and Lynn Fitzpatrick, teaching assistant professor, critique the students' work in the Government Avenue Build Lab during the final review in fall 2019.

release from the molds. At one point, they made a brick and realized they could make building blocks similar to a concrete masonry unit that measured about 4 by 8 inches each.

"That's where the students and I started to gain some faith in the process, just through seeing that," Jacobus said. "We had these pieces that are like concrete, but they're made out of wood, so they're much more sustainable than concrete."

The 3D printing team also designed a pavilion, which first meant printing a small model of their design. Then they fractured the whole design into smaller components and printed those individual pieces. They printed the pieces flat, then took the still-wet pieces and laid them over a curved form on wax paper to dry and harden. The pieces shrunk to some extent during the drying. In the end, they used a hide glue and sawdust mixture to hold the pieces together — resorting to zip ties in areas that became less stable.

The most important thing to come out of the studio wasn't the resulting work, much of which was displayed on the tableau of Vol Walker Hall. The objects weren't finished and refined like students and



The final cast wood pavilion is shown here with the vinyl taped forms into which the wood mixture was cast.

faculty are used to seeing at the end of a studio.

"It's not the product that came out of it necessarily," Jacobus said. "It's that learning how



Emily Baker, assistant professor; Vincent Edwards, instructor, University of Arkansas School of Art; Per Olaf Fjeld, professor, The Oslo School of Architecture and Design; Jason Wright, principal, Modus Studio; and John Folan, Department of Architecture head, interact with students at the final review in the Government Avenue Build Lab in fall 2019.

to overcome challenging prompts and challenging situations. That's really what I was most proud of."

Students all learned new technologies that they hadn't used before. And Jacobus was pleased to see in all of the students "just an ability to keep pushing forward and keep pursuing in a positive way. It was a good culture in the studio that way."

The studio's work was also featured in January 2020 by *Architect* magazine.

After that course, Jacobus has continued to work with Angie Carpenter, Fabrication Labs Manager, to further develop this research. One focus is simulating a robotic arm using an electric caulk gun to create forms.

The questioning remains the main focus of the research, to consider materials that are currently discarded during timber production as potential resources for new product and new material.

"What's so exciting about this to me is that there's still thousands of questions to ask, and many, many things to try to figure out to make a form that can be constructed," Jacobus said.



Numerous printing experiments were done to refine the wood paste mixture and printing process.

STORYTELLING IN ARCHITECTURE

Michelle Parks

What are the stories that architecture can tell, and how could those stories be told? Jessica Colangelo wanted to look into those questions and offer a course in which students could think critically and creatively about architecture, while exploring various ways of representing their design ideas.

She'd noticed that practicing architects were communicating their work through a range of formats, such as models, videos, exhibitions, social media, and even virtual reality software. Some firms use these varied methods as part of the design process.

There are many ways for designers to tell their stories.

"I'm interested in all these different kinds of expanding media, and I wanted to expose the students to it more and to get them to think about how they could communicate their work to different audiences," she said.

So Colangelo, assistant professor of architecture, created Storytelling in Architecture, an upper-level elective course that she taught in the Fay Jones School in fall 2019 and fall 2020. Rachel Smith-Loerts, visiting instructor in architecture and a school alumna, co-taught with her in fall 2020.

Often, in the school's undergraduate studios, professors give students very formatted parameters and prescribed methods for showing their work — such as a specific set of drawings, shown at a particular scale, with a set goal in mind. The Storytelling course foregrounded freedom and creativity as students explored design concepts.

In the class, students spend the first half of the semester completing weekly readings around architecture theory and some art theory, and then doing a weekly exercise that highlights different types of representation (animation, comic, text, diagram, etc.). For one of those, students are asked to draw a comic book of a story — fiction or nonfiction — about a city they have visited as a design student.

In the second half of the class, students work on their own or in pairs to create an independent project. Around midterm, they submit 500-word abstracts of their proposals — stating their topic and



Archi-Tropes, by Josh Aranibar, fall 2020. Archi-Tropes is a satirical commentary of commonly used design elements found in contemporary sprawling urban and sub-urban environments. The commentary unfolds the critique as advertisements for the tropes, depicted in the style of a mid-century newspaper.

describing what format they want to use to explore it.

For one of the early exercises, students write down a memory connected to architecture. They try to describe the memory's sound, color and smell. Then, they shuffle and trade memories, and they

Synergy City, by Kennedy Van Trump and Ryan Jamieson, fall 2020. Synergy City is an urban planning manifesto that utilizes specific urban planning strategies in a design of an ideal city. The details of the city are designed with attentiveness to human scale and human interaction, promoting positive interactions with the structured environment.



The Shape of Stories, Ella Miller and Stone Taylor, fall 2019. *The Shape of Stories* explores digital material's narrative power when put under the parameters of geometries, lighting and color. Generative forms are set alongside popular memes and social media figures to discover new contexts and relationships for the artifacts.

each make a video of someone else's memory. The results are provocative and sometimes uncover their own biases.

"They are asked to reflect on their own thoughts on architecture and the built environment that sometimes they don't take the time to think about," Colangelo said.

In the fall 2019 class, two students, Gabriel de Souza Silva and Matthew Wilson, studied how housing types in Los Angeles had changed over the last 100 years, and considered how housing might continue to evolve. They created a 15-foot-long speculative drawing looking at the past and current states of housing in the city, showing older

bungalows as well as more contemporary styles, including co-housing structures. It covered a swath of the city and used some fictional liberties, as it made critiques on housing that's cheaply built, generic in style and not located close to transit stations. In their drawing, students also showed a vision for environmentally friendly housing located near light rail, and imagined the freeway being converted to a park.

Another pair of students, Daniel Barker and Briant Gonzalez, created comic-style drawings criticizing modern architecture — pointing out things that people are aware of but don't talk about. Such as how the Farnsworth House is prone to flooding and how the glare of sunlight reflecting off Frank Gehry's buildings blinds passersby.

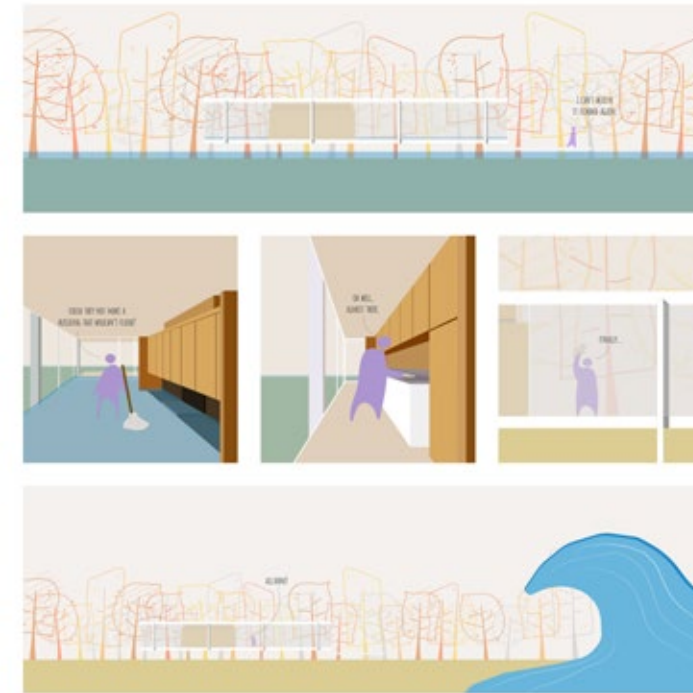
Jacob Alford, who is from a small Missouri town, wanted to consider how architecture and design could impact his community of fewer than 2,000 people. He interviewed his father, who's spent his life in the town, as he talked about its once thriving economy based on the railroad that came through and agricultural production. The town has since declined, with no new development and most people working at jobs in other towns. The student got permission from local police to capture views of the landscape through drone video footage and also drove around documenting the abandoned building stock. He blended the interview and the video footage, showing what the town looks like today while his father talks about its past and future.

"Our undergraduate students are thinking very critically about really big architectural problems, and trying to find solutions," Smith-Loerts said. "We have very thoughtful students."

Smith-Loerts finds herself often using the word "storytelling" when teaching first- and second-year students, as she and other faculty try to get students to understand they are communicating a message with the foundational techniques they're learning. After they've learned about line weights and types of drawings, this elective course allows them to hone their techniques and focus intensely on a topic.

Smith-Loerts said that one of the tools Colangelo set up for students has them view the building as the character, rather than viewing the user or client as the character. "As soon as you make a building a character, then it has a voice and it has something to say. And so then, how do you tell that, how do you share that story?"

Josh Aranibar created *Archi-Tropes*, which plays off of an artistic interpretation of architectural terms



Terminally Modern: Farnsworth House, by Daniel Barker and Briant Gonzalez, fall 2019. *Terminally Modern* is a collection of short comics that review some precedents with a focus on what went wrong. It investigates projects from a point of view that sees a building at its worst to identify these faults so that architects may be more conscious moving forward.

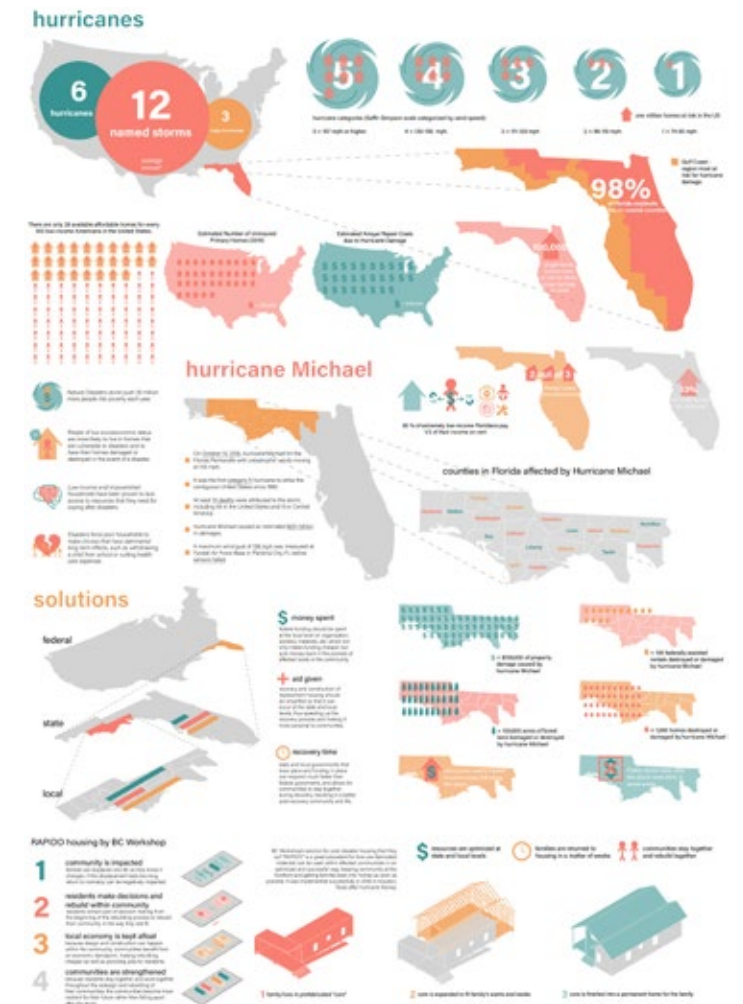
and tropes, and presented it in the form of a vintage comic styled as a newspaper advertisement. With a critical view of examples he found in his hometown of Bentonville, the commentary highlights issues such as suburban privacy fences, faux dormers, strip mall facades and cookie-cutter housing styles.

Another team, Kyra Vreeland and Noah Berg, created *Form Follows Font*, in which each word is built as a building by using a uniquely constructed font with some images. The word "transit," for instance, incorporates an elevated highway, light rail, escalators and an air traffic control tower, with tiny human figures moving between the letters.

"They selected fonts and then paired the character of each font with an architectural character, creating an architectural expression of each word," Smith-Loerts said.

These varied activities encourage students to think about architecture in more complex and contextual ways — how it is an evolution of a place, in addition to the design of a distinct object. Colangelo said these methods offer students an outlet for a different kind of creative freedom and opportunity to explore their own interests than they might find in many undergraduate studios.

Emily Compton was interested in researching how Latinx families are being pushed out of Los Angeles neighborhoods due to gentrification. And



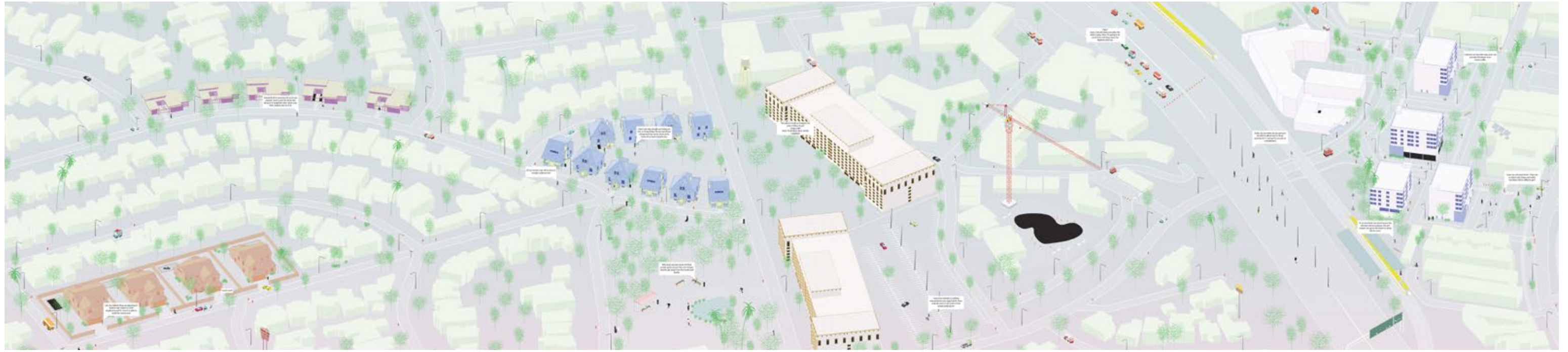
Mind the Gap, by Mary Beth Barr, fall 2020. *Mind the Gap* describes the inequalities in post-hurricane disaster relief and response, specifically through the impact that Hurricane Michael had on the Florida panhandle in 2018. Using sets of data depicted in an infographic, the impact of hurricanes on housing and solutions for the inequities in the response are shown.

Mary Beth Barr made a detailed infographic and a video about post-disaster relief housing in response to Hurricane Michael, which struck her home state of Florida.

"I encourage them to follow their interests — even though the topics are way too big for them to resolve in an elective course," Colangelo said. She told them, "It's very valuable to frame the questions; you don't have to have the answers."

When the students created manifestos on their hometowns, their initial response was to present it through a tourism angle, featuring things to see and do. But Colangelo and Smith-Loerts directed them to think critically about some aspect of their hometown that in some way involved architecture or design. Students had to frame their position and think critically about what their position was.

"I think this course is set up for them to be able to do that in a really specific way that they don't



Upzoning LA, by Gabriel de Souza Silva and Matthew Wilson, fall 2019. *Upzoning LA* studies housing practices in Los Angeles by looking at various policies the city is using to combat the housing shortage through lot upzoning, transit-oriented development incentives and ultimately the adverse effects of gentrification. The research was documented in a large-format 3-by-15-foot isometric drawing.

always get the opportunity to do in studio because they're trying to complete a predetermined set of drawings," Smith-Loerts said. "But here, they get to ask themselves how best to represent the work."

Students used a variety of software to create their work — building on knowledge they already had. They looked at advanced graphic techniques in an Illustrator workshop, and learned video editing in an After Effects tutorial.

Another pair of students, Ella Miller and Stone Taylor, created a representational study, by using rendering software in a more focused way. They wrote computer scripts that generated complex forms and then rendered them with studio lighting, resulting in some interesting shapes and bold colors. Their forms were paired with social media profiles and their own narrative written in the casual language of a social media post.

Colangelo noticed that some students in the 2019 class took techniques they learned — such as narrative — and implemented those in the representation of their later studio projects. She said this is also an opportunity for undergraduate students to speculate about their future careers and to consider the expansiveness of their field.

"Many of the students use the course as an opportunity to explore their personal interests, that can then be a jumping off point for an honors project or something they could consider advancing in a graduate program," Colangelo said. Maybe their



Form Follows Font, by Noah Berg and Kyra Vreeland, fall 2020. *Form Follows Font* is a series of drawings that transforms four fonts into an imaginary architecture. The development of the program type and structural characteristics are derived from the perceived character of the font.

idea also makes them think in different ways about which firms they want to work for — and consider different types of practices in the United States and internationally.

At the end of the fall 2019 semester, students

presented an exhibition of their work in the vitrines and on the tableau on the first floor of Vol Walker Hall. They hosted an opening event, and brought architecture-styled food — like Rice Krispies Treats shaped like the China Central Television (CCTV) headquarters tower by OMA and stacked donuts that formed skyscrapers.

For the fall 2020 class, Smith-Loerts organized an online exhibition on Squarespace, which is another level of representation and curation of the students' work. They held a gallery opening via Zoom, and the online format allowed students to easily share their work with friends and family.

With the online exhibition, every student or team got a block with a title on the home page grid. Each block then led to their own gallery page showcasing their project, which the students were responsible for building.

For both semesters, the teachers said that it was very clear to them and other faculty who took part in their presentations that the students enjoyed working on the projects.

"They were very positive about their experience and wanted to talk about what they did," Colangelo said. "To me, that was one of the most important things, that they liked doing it."

They said the students' projects show that they are concerned about the world around them and they look for ways to improve it through their design work — readily tackling issues such as climate,



Small Town America, by Jacob Alford, fall 2019. *Small Town America* is a video that looks to open a dialogue about the future development of small towns, using the student's hometown of Thayer, Missouri as a case study. The video overlays new footage of the town with a personal interview of a 57-year resident of Thayer.

gentrification, homelessness and housing.

"The students genuinely care about social and environmental issues, and that shows through their work," Colangelo said.

ALUMNI *Design* AWARDS

Designs for community, educational, medical, historic, cultural, tourism, artistic, residential, religious, hospitality, industrial, corporate and governmental spaces, as well as urban planning, landscape design and design policy projects, were among 37 projects vying for recognition in the 2020 Fay Jones Alumni Design Awards competition.

Honor Award – Architecture

Honorable Mention – Regional/Urban Design



Chuck Choi

Blackstone Visitors Center

Worcester, Massachusetts

designLAB Architects
S. Austin Ward (B.Arch. '13)

The conception, design and funding for the Blackstone Visitors Center were driven by a common objective: the revitalization of Quinsigamond Village and reconnecting it to the city of Worcester. Visitors find themselves surrounded by features that speak to the site's industrial heyday, including wire and masonry. The center provides space for interpretive educational exhibitions, events and teaching, and outdoor programs that can accommodate concerts, festivals, food trucks, educational programming and connections to the regional bike network.

"This project is an outstanding example of the contribution of design to community and economic development," the jury said.

Honor Award – Architecture

Merit Award – Landscape Architecture



Timothy Hursley

University of Arkansas Adohi Hall

Fayetteville, Arkansas

Modus Studio
Chris Baribeau (B.Arch. '03)
Jason Wright (B.Arch. '04)
Leanne Baribeau (B.Arch. '04)
Jody Verser (B.Arch. '10)
Graham Patterson (B.Arch. '11)
Matt Poe (B.Arch. '12)

Adohi Hall is a sustainable residence hall and living-learning community at the University of Arkansas, as well as the nation's first large-scale mass timber project of its kind. An emphasis on nature resonates throughout the project, with exposed structural wood ceilings and wood columns present throughout the building. A serpentine band of student rooms defines three distinctive courtyard spaces that create a dynamic environment for interactive learning in architecture, design and the arts. Integrated into the topography of its site, Adohi Hall features a cascading series of outdoor spaces with sinuous pathways intricately woven through existing stands of mature oak trees.

"One of the nation's first large-scale mass timber projects emphasizes connection to nature and successfully reflects the geological and ecological vernacular of the Ozarks with warmth and contemporary design language," the jury said.

Honor Award – Architecture



Timothy Hursley

The Momentary Bentonville, Arkansas

Wheeler Kearns Architects
Calli Verkamp (B.Arch. '13)
Thomas Boyster (B.Arch. '15)

Creatively repurposed from a 70-year-old decommissioned cheese plant in Bentonville, the Momentary is a flexible hub for contemporary art that can host art installations and performances at a different scale than the nearby Crystal Bridges Museum of American Art. The space is warm and cheerful, preserving the building's relics to tap community memory and inspire curiosity about the past. Glass-and-steel interventions — with superimposed Osage-inspired graphic art — invite visitors inside, while paying homage to the history of the land.

The jury said the project “demonstrates the use of design to make place in adaptive reuse projects. The integration of history and art blends into the fabric of the building through the skill of the design team.”

Honor Award – Interior Design



Chad Mellon

eSTEM East Village Little Rock, Arkansas

WER Architects/Planners
Brandon Bibby (B.Arch. '14)
James Swann (B.Arch. '11)

The East Village school transformed a 3.5-acre lot and abandoned 1940s warehouse into a thriving K-8 educational complex in East Little Rock. Embracing the building's character, the design team highlighted the scale using oversized color-blocking and pattern to inspire a sense of wonder and interaction between the facilities and the students. Vertical slots were cut into the panels to create daylight in the classroom and introduce a playful rhythm to the street facade.

“This project demonstrates how to deliver great design on a modest budget,” the jury said. “The confluence of materials, colors and the disposition of the spaces make a great environment for learning.”

Honor Award – Unbuilt



Brianna Perkins

Olivewood Gardens, Greenbuild Legacy Project

National City, California

Bennett McBride (B.L.A. '19)
Brianna Perkins (B.L.A. '19)

Olivewood Gardens and Learning Center's historic property serves as an interactive, indoor-outdoor classroom for children and adults from around San Diego County, primarily those from low-income and racially diverse communities. The Legacy Project responds to the need for healthy food education and access for local communities, and provides an outdoor garden master plan that includes a community mural, outdoor spaces for lounging and learning, a food forest and blueberry patch, a rainwater catchment system and raised garden beds.

"This project has a clear purpose with a focus on diversity, equity and inclusion," the jury said. "It is a great example of a bold neighborhood vision that incites action to make positive change."

Merit Award – Architecture



Tom Rossiter

Ravine House

Highland Park, Illinois

Wheeler Kearns Architects
Thomas Boyster (B.Arch. '15)

This single-story, glass and metal house embraces its surrounding forest landscape with an American black locust rain screen, American walnut interior features and white oak floors. The house and garage are intentionally pulled apart to infuse a bit of the wild into daily routines.

"The intertwined presentation of the natural surroundings, residents' lifestyle and art in a single, dark, rectangular volume captures eyes and represents a nurturing habitat," the jury said.

Merit Award – Interior Design



Nick McGinn

Youth Villages Bower Activity Center

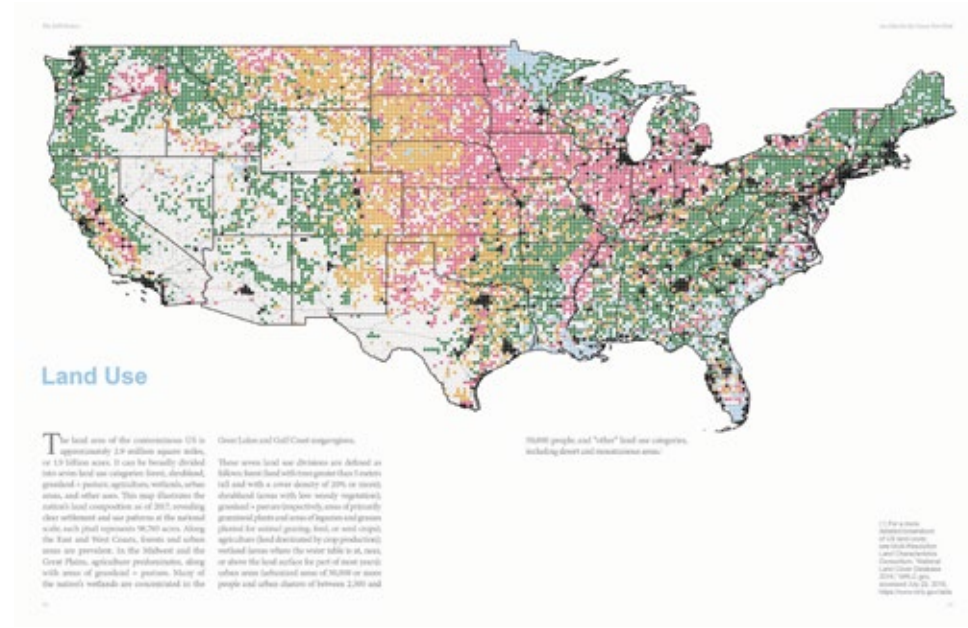
Bartlett, Tennessee

brg3s architects
Derek Hukill (B.Arch. '17)
Jason Jackson (B.Arch. '06)

This multidisciplinary facility introduces a light-filled hub of indoor and outdoor activity spaces and care programs to enrich the lives of children and teens. Exposed glulam beams, plywood wall panels and an expansive central skylight bring a sense of warmth and tactility to the space.

"Daylight and naturally occurring materials promote a sense of health and well-being of the youth, and the full-width openings with views to the outside effectively bring nature to the inside," the jury said.

Merit Award – Unbuilt



The McHarg Center

The 2100 Project: An Atlas for the New Green Deal United States

The McHarg Center

Billy Fleming (B.L.A. '11)
Nicholas Jabs (B.Arch. '14)

This study provides a foundation for discussing design policy and the complicated climate and demographic forces that will reshape the United States. It was conceived in relation to three intersecting issues: excess carbon in the atmosphere, rising sea levels and population growth.

“The Atlas is an inquiry asking how the nation might assess its current practices relative to climate change and anticipate future trajectories for resilience in its regions,” the jury said. “This is a bold and ambitious work with substance.”

Merit Award – Landscape Architecture



PORT Urbanism

8th Street Gateway Park Master Plan
Bentonville, Arkansas

PORT Urbanism

Nicholas Jabs (B.Arch. '14)

Ecological Design Group

Tanner Weeks (B.L.A. '98)
Reva Meeks (B.Arch. '08)
Shannon Norman (B.L.A. '09)

The 8th Street Gateway Park is a new center for community recreation and urban nature in Bentonville. Discrete “Park Landings,” each with a distinct scale, orientation and character, provide structured venues for arrival, amenity, recreation and events.

“Quite a large undertaking: 115 acres,” the jury said. “Quite a noble focus: play, connectivity, ecology and community. Quite a thoughtful, elegant and successful execution.”

Merit Award – Preservation Design/Adaptive Reuse



Seth Spradlin

Atlas Restaurant
Fayetteville, Arkansas

DEMx architecture

Tim Maddox (B.Arch. '02)
Morganne Weaver (B.I.D. '17)
Corinne Burns (B.I.D. '18)
Julie Chambers (B.Arch. '99)
Ben Cruce (B.Arch. '11)

This restoration project recaptures the character of the historic Ellis Building and returns the building to the area with its former novelty and an engaging function. The interior makes use of the open plan and substantial glazing to establish a progressive dining experience.

“Such a successful project. There is a warmth, a Southern hospitality and a lively sense of place that is woven throughout the design — both via the architecture and via the interior design,” the jury said. “This building has a soul — and its soul has been revived. Adaptive reuse at its finest.”

Merit Award – Public Good/DEI



Garrett Rowland

True Worth Place
Fort Worth, Texas

SWA Group

Leah Hales (B.L.A. '94)
Joseph Kensel (B.L.A. '13)

True Worth Place creates a sense of place, community and belonging in a dignified environment for the Fort Worth homeless population. The design employs a combination of sustainability and social resiliency concepts, using native planting and conservation efforts.

“A lovely project with efficient and dynamic siting, an attractive edit of cladding materials, and tasteful landscape architecture,” the jury said. “No doubt an invaluable asset to the Fort Worth community.”

Merit Award – Public Good/DEI



Tobin Davies

Greater Mt. Zion Church

Austin, Texas

Jackson Galloway FGM Architects
Robert B. Galloway Jr. (B.Arch. '78)

This 52,000-square-foot design capitalized on the economies of a large-span pre-engineered metal structure to house the sanctuary, while a two-story steel frame construction supports the remainder of the program, which includes classrooms, offices, a kitchen and support spaces.

“Refreshingly, the design team was able to respond to the program without thoughtlessly relying on the archetypal megachurch architectural language so prevalent today,” the jury said. “The vibrancy and celebration of texture in the interior design is supportive of the architecture and expressive of the culture of the user group. Bravo!”

Editor’s note:

As both the University of Arkansas and the Fay Jones School continue to make increased diversity, equity and inclusion a focus and priority, the school also wants to reflect that resolve in the annual Alumni Design Awards program. In 2020, we introduced a new design category: **Public Good in the Cause of Diversity, Equity and Inclusion**. This award aims to celebrate and encourage projects that engage with minoritized and/or low-income communities through the design and building of architecture, interiors and/or landscapes that mitigate deficits and inequalities in housing, education, culture, health, other public services, public and/or community spaces, landscapes and/or infrastructure. These projects may be private, public, NGO or community driven projects. These projects also should have had a community-engaged, participatory design/planning component in addition to measurable indicators of their impact. Also included in this category are pro-bono projects with a social impact. (And, projects entered in this category may be entered in other categories in the awards program.)

Honorable Mention – Architecture



Hufft

The Meteor

Bentonville, Arkansas

Hufft
Erica Blansit (B.Arch. '12)

Honorable Mention – Landscape Architecture



Timothy Hursley

Miller Creative Quad

Conway, Arkansas

Polk Stanley Wilcox Architects
Wesley R. Walls (B.Arch. '92)
David Rogers (B.Arch. '91)
Jessica Wood (B.Arch. '17)

Ecological Design Group
Tanner Weeks (B.L.A. '98)
Shannon Norman (B.L.A. '09)

Honorable Mention – Landscape Architecture



Timothy Hursley

Brick Avenue Lofts

Bentonville, Arkansas

Modus Studio
Chris Baribeau (B.Arch. '03)
Cory Amos (B.Arch. '09)
David McElyea (B.Arch. '06)
Graham Patterson (B.Arch. '11)

Honorable Mention – Interior Design



Timothy Hursley

King Dermatology

Mountain Home, Arkansas

DEMx architecture
Tim Maddox (B.Arch. '02)
Seth Spradlin (B.Arch. '15)
Corinne Burns (B.I.D. '18)
Julie Chambers (B.Arch. '99)
Ben Cruce (B.Arch. '11)

EXPLORING & EXAMINING ARCHITECTURE THROUGH THE SENSES

Shawnya Meyers

In summer 2019, just before his final year in the architecture program, David Sweere spent 100 days traveling abroad and researching the spiritual and emotional responses that architecture can evoke in people.

He had won the 2019 Aydelott Travel Award, a \$20,000 award for travel-based research, which enabled him to conduct an in-depth analysis of four buildings in Europe and Asia that summer. Following his research, he was selected as the recipient of the 2019 Aydelott Prize, the top honor in a four-university travel research program.

Sweere, also an Honors College student, graduated in spring 2020 with a Bachelor of Architecture.

For his research, “An Emotional Reconstructive Architecture,” Sweere focused on the interior sensory experiences of architecture that is derived from place, and how these spaces have the power to move people on emotional and spiritual levels.

Sweere chose four buildings for in-depth analysis: Therme Vals in Vals, Switzerland, designed by Peter Zumthor; Steilneset Minnsted in Vardø, Norway, designed by Peter Zumthor and Louise Bourgeois; Can Lis in Mallorca, Spain, designed by Jørn Utzon; and Bait Ur Rouf Mosque in Dhaka, Bangladesh, designed by Marina Tabassum.

Selecting which four buildings he wanted to analyze came naturally through the course of Sweere’s research. He started with Zumthor’s “Atmospheres” lecture, and from there decided to look at the two Zumthor projects, the Therme Vals thermal bath complex and the Steilneset Minnsted memorial. He chose the Can Lis house after noticing its window detailing and reading about Utzon’s work in Kenneth Frampton’s essay “Towards a Critical Regionalism.”



David Sweere

He’d decided on the Bait Ur Rouf Mosque after remembering Marina Tabassum discussing the project while giving a lecture in Shollmier Hall as part of the Fay Jones School’s fall 2017 lecture series.

“I’ve never felt Shollmier just drop, like its gut just drop to the floor because of how moving a space



Clockwise from top left: sketch of Therme Vals in Vals, Switzerland; sketch of the Steilneset Minnsted memorial in Vardø, Norway; photo of the Steilneset Minnsted memorial; and photo of Therme Vals. All by David Sweere.

it really is,” he said. “It lived up to every bit of that hype that I had built up in my head.”

Sweere used Zumthor’s term “emotional reconstruction,” which refers to the sensory and place-based qualities of architecture and its attachment to the collective memories of the landscape. As such, he relies heavily on his own experiences, conveyed through photographs, sketches and writing, while interacting with these four buildings.

Through his research, Sweere argues that, through their relation to the history and memory of place, these four buildings force people to experience architecture with all of their senses.

“There’s also this sensory, almost spiritual

attachment to place when a building is genuinely derived from the particulars of a site, its culture, its history.”

Sweere said he didn’t want his research on emotional reconstructive architecture to be focused on one particular style of building, which is part of the reason why he chose to include the Steilneset Minnsted memorial in Vardø. While the other three structures are made of local stone or masonry, the memorial uses a stretched canvas on a timber frame. Although the timber is not local to Vardø, it is reminiscent of the site’s history as a fishing hub.

The Aydelott Travel Award and the Aydelott Prize were established by the late Alfred Lewis and Hope



Clockwise from top left: sketch of the Can Lis house in Mallorca, Spain; sketch of Bait Ur Rouf Mosque in Dhaka, Bangladesh; photo of Bait Ur Rouf Mosque; and photo of the Can Lis house. All by David Sweere.

Galloway Aydelott to help architecture students develop effective analytical skills. Each year, an architecture student enrolled in the four professional architecture degree programs at the University of Arkansas, Auburn University, Mississippi State University and the University of Tennessee each is awarded the Aydelott Travel Award to analyze four buildings of their choosing.

Following their travels, each award recipient is required to submit an essay about their research. One student from those four projects is selected to receive the Aydelott Prize. Both awards are supported by the Alfred Lewis Aydelott, FAIA, and Hope Galloway Aydelott Award Support Fund.

“The Aydelott Prize and Travel Awards program is a superb means of recognizing the excellence of architecture education and architecture students away from the presumed centers of architecture culture,” said Dean Peter MacKeith. “Here in the heartland, in these four great schools, there is both a legacy and a contemporary vitality of design talent: hard-working, thoughtful, authentic and sophisticated at the same time. David Sweere is the epitome of such a student, and the award of the Aydelott Prize to him after his summer of travel, sketching, writing and reflecting on the nature of architecture is definitive confirmation of his abilities and his promise in architecture. His

proposal augured well for such an accomplishment, and the overall documents and material resulting from his creative and intellectual journeys are superb. The entire faculty and staff of the school join me in congratulations to this leading student.”

Sweere said he was “thrilled” to learn he’d won the overall Aydelott Prize.

“I knew that I worked really hard on it and put everything that I had into it,” he said. “But the competition was stiff.

Sweere structured his 103-page essay of narrative, photographs and sketches into four reports that covered each building. He learned how to set up such a project through professor Noah Billig, his Honors Capstone project chair. In particular, Sweere learned to sketch and write descriptively about architecture and design. Sweere said that it was during his semester studying abroad in Rome in spring 2018 that he developed the skill of drawing emotively and with feeling under the mentorship of Winifred Elysse Newman, former architecture department head.

“There’s a subtlety in every mark that goes into the feeling and your interpretation of the place,” he said. “So you can relay it better I think through drawings than photographs, but you also experience it more fully yourself through forcing yourself to draw it, and draw it again and again and again.”

Sweere said that his solo travels to more than a dozen countries during his research in the summer of 2019 brought the greatest personal growth he’s experienced. As a designer, he came to know these designed spaces in a special way.

“It was already the architecture that I was most interested in because of these place-based qualities, because of the light quality that these buildings have,” Sweere said. “But getting to go and experience them, it gives you another level of attachment to the buildings so you really get to know what they are all about. And you can start to flesh out where the ideas came from that the architect was working with.”

Several people helped Sweere throughout the course of his application and travels. Professors Laura Terry and Greg Herman helped him prepare his application, while Marlon Blackwell served as his faculty advisor. Professor Jeff Shannon helped establish the grant program at the U of A, and Dean Peter MacKeith helped connect Sweere to several scholars who were invaluable in his research. During his travels, he met with architects Robert McCarter, Kenneth Frampton, Hilary Sample, Juhani Pallasmaa, Marina Tabassum and Kazi Ashraf to discuss

“You can relay it better I think through drawings than photographs, but you also experience it more fully yourself through forcing yourself to draw it, and draw it again and again and again.”

— David Sweere

architectural ideas related to the four buildings.

Blackwell, professor and the E. Fay Jones Chair in Architecture, said that Sweere possessed a “certain fearlessness” when combining the real-life experience of his journey with the documentation of that journey through his narrative and drawings.

“In many ways, he was trying to find a connection between ideas and emotions in the experience of profound architectural works,” Blackwell said. “I really admire that. It’s a tall order, especially for a relatively young designer and student.”

As part of his research, Sweere said he tried to spend at least two weeks in each country where the four structures were located. He spent roughly one week traveling around the country to understand the broader context of the area, and then one week with the project itself or within the local area.

Part of the reason he needed to spend so much time with each building was so that he could experience it more fully, taking photographs and sketching from different angles and under different lighting. Sketching especially conveyed subtleties about what it felt like to be there.

“Different times of day, different vantage points, shade versus sun — all of that was important to relaying that experience part of it,” he said.

Sweere said he’s interested in revisiting his research on emotionally reconstructive architecture in the future, possibly as a dissertation topic or a book. He said that, along with these four projects, he’d like to also analyze Thorncrown Chapel in Eureka Springs, which was designed by Fay Jones.

“I think that five is a good number to sum it up,” he said. “There could even be a second edition potentially, but I think that the initial edition really wants to be five.”

Exploring National Identity Through Design

Brock DeMark



Anna Ibru at the Basilica of Saint-Denis, Paris, in 2018. Photo by Russell Cothren.

Anna Ibru, a recent Honors architecture graduate (B.Arch. '20), grew up in Lagos, Nigeria, in a neighborhood graced by many colonial-era bungalows on expansive lots. “My whole life revolved around buildings like this,” Ibru said. “They just signaled home to me.” Today, Lagosian bungalows are disappearing as developers race to replace them with high-rise apartments. “There’s only one or two bungalows that are still standing on my street,” Ibru said. “It’s very shocking to me.”

Study abroad in Italy, France, Spain and Japan sparked Ibru’s interest in the connection between architecture and national identity. To investigate this connection, she delved into the work of both historians and political theorists, including Benedict Anderson. In his book, *Imagined Communities*, Anderson extolls national identity, which he terms “nationness,” as “the most universally legitimate value in the political life of our time.” Still, Ibru contends, symbols of national identity in architecture, such as the signature red brick arches of ancient Rome, predate the modern era. “Architecture has long been associated with power and identity. ... It’s easy to notice a sense of pride when looking to the architecture of [a] place, be it country or region,” Ibru said.

For her honors thesis, Ibru analyzed two distinct types of architecture that played a role in national identity formation at the turn of the 20th century: Frank Lloyd Wright’s Prairie style, and the British colonial bungalow. Ibru learned about the Prairie style, which is generally characterized by horizontal

lines, low roofs and organic designs, through her mentor, professor Jeff Shannon, and a study tour of Chicago with her colleagues in the Fay Jones School. Although she was familiar with the colonial bungalow from her childhood, Ibru had to do a lot more digging before she could compare the two styles.

While architectural historians regularly discuss and publish articles on Frank Lloyd Wright’s Prairie style, little information is available on the British colonial bungalow. To find out more, Ibru sought the advice of professionals from across the country. She spoke with urban and architectural historian Itohan Osayimwese, a specialist on colonial-era architecture, at Brown University. She later tracked down professors at the University of California, Santa Barbara and the University of Pittsburgh.

Ibru found that the colonial bungalow incorporated elements of both British nostalgia and local ingenuity. “Having to transition British ideas for building to warm, humid colonies was not something that was feasible,” Ibru said. “The climate meant that the architecture had to change.” Thus, the colonizers adopted elements of the Bangla, Southeast Asian “wayfarer house” style — including thatched roofs, tall, pitched ceilings, large windows, and wide verandas — to create a hybridized homestead that was both functional in a warm climate and reproducible in other British colonies.

Frank Lloyd Wright’s Prairie style was also a hybrid form in that it sought to compartmentalize public and private aspects of American identity.



Copyright © 2021 Frank Lloyd Wright Foundation, Scottsdale, AZ. All rights reserved. The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York)



Clockwise from top: Frank Lloyd Wright’s Winslow house presents a formal facade to the street (shown in the rendering at top), while the back embraces the homeowner’s private life (shown in the photo at bottom right). Photo at bottom right courtesy Jim Tschetter/IC360 Images. The bungalow at bottom left was photographed in Lagos, Nigeria, by H.S. Freeman, 1900-1920. Image courtesy The National Archives, UK, ref CO1069/71(93). High ceilings, large windows and wide verandas helped British colonizers adapt to humid conditions.



To explore national identity in Wright’s work, Ibru analyzed Winslow House, a home that Wright built in 1893-94 in the suburbs of Chicago.

The front of Winslow House — the side that faces the street — is flat and two-dimensional, while the back of the house consists of rooms and arches that protrude into the yard. According to Ibru, the front of the home coincided with “how people are expected to act in society; there’s a sense of principle [and] there’s order,” while the back of the home was geared toward the individual’s private life. With the Prairie style, “what you can do in public versus in private is translated into how a building is designed,” Ibru said.

Many of Frank Lloyd Wright’s contributions to American national identity remain intact, with Winslow House and other residences still in use as private homes and a number of buildings enshrined as public spaces. Residents of Northwest Arkansas need travel no further than Bentonville to experience

Wright’s architecture, where his Bachman-Wilson House has been reassembled on the grounds of Crystal Bridges Museum of American Art.

The British bungalows in Lagos, on the other hand, are being destroyed to make way for modern skyscrapers. “Since (Nigeria) is still regarded as a developing country, there’s still the quest to build it to look like first-world countries,” Ibru said. “People start to forget that as you’re trying to change things to become more developed, you have to keep some of the old. Bungalows are important to us as a people. If you destroy all of this, we lose our roots.”

Ibru is currently pursuing a master’s degree in public policy with a focus on climate change and sustainability at Northeastern University in Boston. She plans to return to Lagos in the future to help her home city preserve colonial-era architecture like the bungalows around where she grew up.

Alumni Find New Opportunities, Post-Graduation Success

Shawnya Meyers

Recent architecture, interior design and landscape architecture graduates — among the youngest Fay Jones School alumni — have received recognition and been accepted into post-graduate academic programs. While the COVID-19 pandemic has created unusual circumstances in the industry over the last year, these young and ambitious alumni continue to achieve professionally following their graduation from the University of Arkansas.

“As a professional school of architecture and design, our success is measured by the achievements of our students, both inside the school and beyond,” said Dean Peter MacKeith. “The accomplishments and recognition of these students, from across our central design disciplines, is testimony to their commitment, hard work and talent, and also emblematic of the quality of our students overall. I know as well that these students have benefitted from extraordinary faculty guidance and mentoring. As a school, we are extremely happy and proud.”

Alumni, Student Design Team Wins Student ASLA Award

One of those achievements came in fall 2020, when design work by Ben Magee, Jacob Costello and Max Frank was recognized by the American Society of Landscape Architects (ASLA), the national professional association for landscape architects in the United States.

Magee (B.L.A. '18) and Costello (B.L.A. '18), both recent graduates, and Frank, a fourth year Honors landscape architecture student, won an Honor Award in the General Design category for their project, “The Foodway.”

Their project was one of 35 Student Award winners chosen from a pool of 560 submissions from around the world. The 2020 Professional and Student ASLA Awards were announced in September 2020.

Transforming and revitalizing an abandoned brownfield site, The Foodway imagines a model system of food production where ecological health, community vitality and social equity all manifest



The Foodway project received an Honor Award in the General Design category from the American Society of Landscape Architects in 2020. It also was recognized with a Design Award of Merit from the New York Council of the Society of American Registered Architects in 2020.

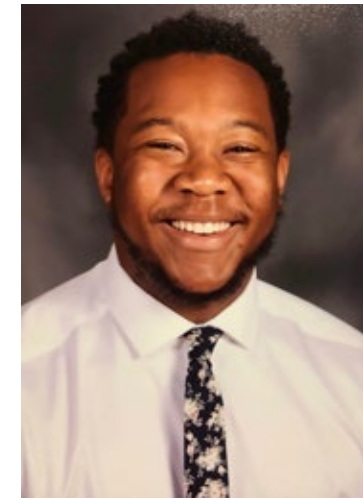
in an accessible, urban farm. As a new campus for Tri Cycle Farms, a Northwest Arkansas non-profit community garden with dedicated food waste reduction impacts, The Foodway becomes a vessel for the organization’s three pillars: awareness, education and empowerment.

The size of the new site allows Tri Cycle Farms to include space for housing its frequent AmeriCorps VISTA volunteers, and to add a multi-use parking/event space and a farm-to-table restaurant that broadens the organization’s reach to a wider range of people and creates a new revenue stream. Additionally, all aspects of the site and buildings were designed to meet the Living Building Challenge guidelines.

Ken McCown, head of the Department of Landscape Architecture, served as faculty advisor on the project. Scott Biehle, a teaching assistant professor of landscape architecture, was a faculty instructor, and Beau Burris, a recent Honors landscape architecture graduate (B.L.A. '20), helped with graphics and post-production.

Interior Design Alumna Accepted Into YACademy

A recent interior design graduate, Sloan Aulgur (B.I.D. '20), was one of 25 international students selected for the YACademy Architecture for Exhibition program, a 10-week course focused on



Interior design alumna Sloan Aulgur (left) and architecture alumnus Selwyn Bachus II. (Images courtesy of Sloan Aulgur and Selwyn Bachus II)

exhibition design. The course included workshops and lectures given by design professionals from different international colleges and firms, including Zaha Hadid Architects, David Chipperfield Architects, Polytechnic University of Milan, Bjarke Ingels Group (BIG) and Snøhetta.

“Exhibition design is a field that has fueled a lot of my interests as a designer, and many of the teachers in this course inspired me throughout my education at Fay Jones,” Aulgur said.

The course, which started in September 2020, was based in Bologna, Italy. However, due to the pandemic, Aulgur opted to take the course online. She said about half of the 25 students chose the virtual option.

Aulgur said that the course covered all aspects of exhibition design, including curation, contemporary art, museum case studies and lighting. Individuals from each of the partnership firms gave a lecture, and then the students were guaranteed an internship with one of those firms following the course.

“It’s great that each of the participating firms presents a lecture though, as it gives a better idea to what their workplace and design motives are like,” Aulgur said. “It would be an honor to work for any of them.”

The course also included a design element similar to Aulgur’s design studio experience at the U of A, Aulgur said. The YACademy partnered with the Lamborghini Museum in Bologna, and the students presented new exhibition design alternatives to the museum’s creative team at the end of the program.

Aulgur said she was excited to be learning from and working with individuals from groundbreaking firms in the exhibition design field. The program also provided new opportunities during the pandemic.

“Graduating in the midst of COVID stunted

many of my post-graduation plans and employment opportunities,” Aulgur said. “But this course is keeping me creative and ready to jump into the workplace when the time is right.”

Aulgur plans to pursue a Master of Architecture at the Massachusetts Institute of Technology.

Architecture Alumnus Begins Harvard M.Arch. Program

A recent architecture graduate, Selwyn Bachus II (B.Arch. '19), started the Master of Architecture II program at Harvard University Graduate School of Design in fall 2020.

“I decided to continue my education, because a long-term goal of mine is to return to the classroom as an educator,” Bachus said. “We have a lack of minority representation in architecture, and even more so in architectural education. If I can help to be a small part of changing that, I feel obligated to do so.”

Bachus said he chose Harvard because it seemed like an architecturally critical program with a social atmosphere that encourages individual expression, similar to what he found at the Fay Jones School. He’s also interested in learning more about Black identity in architecture, which he was already exploring in his first semester.

“Luckily, in my first semester, I am in a studio offered by Toshiko Mori titled ‘House of Our Time,’ where we are examining the possibilities and opportunities related to deconstructing the colonial aspects of housing,” Bachus said.

After graduating from the Fay Jones School, Bachus spent a year volunteering at his high school alma mater, Creighton Prep, in Omaha, Nebraska, to gain some teaching experience. Upon finishing his program at Harvard, Bachus said he’s interested in community-focused design.

“I would love to move to New York and focus on community-oriented design-build projects that empower architecturally underserved communities,” he said.

John Folan, professor and head of the Department of Architecture, applauded the work Bachus has continued after graduation.

“Selwyn’s aspirations represent, by action, what it is to be a citizen architect,” Folan said. “His desire to simultaneously impact the broader public and profession is entirely representative of the positive spirit and transformative sensibilities he demonstrated in the Department of Architecture while at the Fay Jones School.”

FACULTY NEWS

Emily Baker, assistant professor of architecture, received the Early Career Faculty Award from the American Institute of Steel Construction, which recognizes faculty who demonstrate promise in the areas of structural steel research, teaching and other contributions to the structural steel industry. She was the first architecture professor to be recognized with this award.

Marlon Blackwell, Distinguished Professor, was awarded the 2020 Gold Medal from the American Institute of Architects (AIA); was named the 2020 Southeastern Conference Professor of the Year; and was elected to the membership of the American Academy of Arts and Letters in early 2021 (see p. 3). Blackwell and his Fayetteville-based firm, Marlon Blackwell Architects, also received a 2020 AIA Arkansas Honor Award for the Lamplighter School Barn in Dallas and the Thaden School Reels Building in Bentonville. The Lamplighter School Innovation Lab was recognized with an Education Facility Design Award from the AIA's Committee on Architecture for Education, and it won in the Education category for completed projects in the 2020 PLAN Awards. The firm's Thaden School Bike Barn won in the Institutional K-12 category of the 2020 AN Best of Design Awards.

Ngozi Brown, who joined the school as a lecturer in the Department of Architecture in fall 2020, served as a panelist in the school's "Designing While Black: A Conversation on Diversity, Equity, and Inclusion in the Design Professions" virtual panel discussion (see p. 7).

Jessica Colangelo, assistant professor of architecture, and **Charles Sharpless**, assistant professor of interior design, were selected for a joint summer 2020 fellowship at the MacDowell Colony in Peterborough, New Hampshire, which was postponed until summer 2021. *Salvage Swings*, a project through their professional practice Somewhere Studio, received one of seven 2020 AIA Small Project Awards as well as an Honorable Mention in the Temporary Installation category in the 2019 AN Best of Design Awards. Colangelo and Sharpless also were selected for an Honorable Mention in the 2020 ACSA Faculty Design Award category for their *Salvage Swings* project.

Kimball Erdman, associate professor of landscape architecture, gave the lecture "Using Digital Technologies to Document and Interpret Japanese American Internment in Arkansas" at the University of Arkansas at Monticello as part of the Arkansas Stories of Place and Belonging series in fall 2019. He also led a team whose "Jerome Relocation Center" report tied for second place in the 2020 Historic American Landscapes

Survey (HALS) Challenge (see p. 14).

John Folan, head of the Department of Architecture, led two projects, as director of the Urban Design Build Studio, that earned design awards from both the Pennsylvania and Pittsburgh AIA chapters. The project "Millvale Moose" won an Honor Award in the Impact Design category at the 2019 AIA Pennsylvania Architectural Excellence Awards and a Certificate of Merit in the Small Projects category at Design Pittsburgh 2019. The project "Home Incubator" won a Bronze Award in the Impact Design category at the 2019 AIA Pennsylvania Architectural Excellence Awards and a Certificate of Merit in the Small Projects category at Design Pittsburgh 2019. A Weatherization Kit, created by the Freedom by Design chapter Folan previously led at Carnegie Mellon University, won the inaugural 2020 SEED Award for Justice, Equity, Diversity and Inclusion in design, architecture and land development, presented by the National Organization of Minority Architects (NOMA), the National Association for the Advancement of Colored People (NAACP) and the Social Economic Environmental Design (SEED) Network (see p. 26).

Greg Herman, associate professor of architecture, is co-principal investigator on *Housing the Human and the Sacred*, a project that will introduce the renowned architecture of Fay Jones to a broader audience through interactive gaming technology. The National Endowment for the Humanities awarded Herman and David Fredrick a \$250,000 grant to expand their project to five additional Fay Jones-designed structures following the prototype *A House of the Ozarks*, which included an interactive virtual tour of the Jones Family Home. In 2019, Herman gave a presentation on the project, "Fay Jones's Home: A House of the Ozarks," at the Fayetteville Public Library.

Brian Holland, assistant professor of architecture, took over as coordinator of the school's lecture series in 2020 and organized the virtual event "Piggybacking Practices: A Symposium on Architecture and Inequality" in March 2021.

Jisun Lee joined the school in fall 2020 as an assistant professor of interior design. Her design research examines the relationships between the built environment and human behavior, integrating advanced research methods with emerging technologies.

Steve Luoni, Distinguished Professor, was one of five educators selected to receive the 2020 Distinguished Professor Award from the Association of Collegiate Schools of Architecture. Luoni and the team at the U of A Community Design Center won a 2020 PLAN Award for the Center for Farm and Food System Entrepreneurship in the Education Category for future projects. The center's Wahiawa Value-Added Agricultural Product Development Center project received an

Editor's Pick in the Unbuilt-Education category in the 2020 AN Best of Design Awards, and a 2020 Green Good Design Award for Green Architecture by the European Centre for Architecture Art Design and Urban Studies and the Chicago Athenaeum: Museum for Architecture and Design. Two projects by the center won 2020 American Architecture Awards in the Multi-Family Housing category, New Beginnings Homeless Transition Village Prototype and 7Hills Day Center.

Marty Matlock, executive director of the U of A Resiliency Center, was appointed to chair the National Council for Science and the Environment's Racial Justice Committee as well as the organization's Leaders' Alliance in 2020. In fall 2019, Matlock gave keynote presentations at the International Egg Commission in Denmark and at the Global Agricultural Forum in Mexico.

Marjan Miri joined the school in fall 2020 as a visiting assistant professor of interior design. Her design interests focus on hospitality and retail. Recently, her work has focused on human experience and human behavior.

Gabriel Díaz Montemayor, assistant professor of landscape architecture, serves as the school's Diversity, Equity, and Inclusion (DEI) Coordinator. He hosted the "Designing While Black: A Conversation on Diversity, Equity, and Inclusion in the Design Professions" virtual panel discussion in fall 2020 (see p. 7). He also served as a panelist for an AIA Arkansas Voices of Practice panel discussion on Diversity, Equity and Inclusion. He curated the "Awards from the Second and Third Latin American Landscape Architecture Biennials (2016 and 2018)" exhibition, displayed in Vol Walker Hall in fall 2019, which highlighted the role of landscape architecture in the construction of the human habitat in Latin America.

Ziba Rajabi joined the school in fall 2020 as a lecturer in interior design. She is the recipient of the student artist grant for the Artist 360 Grant, a program sponsored by Mid-America Arts Alliance.

Kim Sexton, associate professor of architecture, and Honors College Dean Lynda Coon delivered a lecture, "Gothic," at the University of Arkansas in fall 2019 that considered the hold that Gothic art and architecture still have on the 21st-century imagination. Sexton and Coon led a spring 2020 Honors College Signature Seminar that traced the history of the Gothic architectural style and explored its influences.

Charles Sharpless became an assistant professor of interior design in fall 2020 in the school, where he was previously a visiting assistant professor of architecture.

Carl Smith, who was promoted to professor of landscape architecture, was honored with the 2020 Award of Merit by AIA Arkansas. He was awarded the 2020 Green Medal Sustainability Award by Garden

Communicators International, which recognizes the accomplishments of individuals or allied organizations working to address wise and respectful use of the land. Smith was the recipient of the 2020 Excellence in Design Studio Teaching Award, Senior Level from the Council of Educators in Landscape Architecture. He was appointed as a visiting professor at the University of Sheffield School of Architecture in Sheffield, England; his four-year visiting professor appointment began in fall 2020.



"A Book of Maps" (collage of monoprints, graphite drawings and hand-stitching, 2017)

Laura Terry, associate professor of architecture, had three pieces of artwork included in exhibitions in 2020. Her works "A Book of Maps" and "Bark and Grain" were selected for the 64 Arts National Juried Exhibition at the Buchanan Center for the Arts in Monmouth, Illinois. "Where the Mountains meet the Sky" was accepted in the members exhibit of the Mid-America Print Council.

Alison Turner, teaching assistant professor of architecture, directed the FAY Design Virtual Education program in summer 2020. The series of 25 videos was a virtual version of the discussions, field trips and projects that students typically experience during the school's regular weeklong, in-person Design Camp sessions. The series, which was largely funded by a grant from the Alice L. Walton Foundation, is housed on the school's YouTube channel (see p. 2).

Jennifer Webb, associate professor of interior design, received the Tau Sigma Delta Silver Medal in spring 2020, which recognizes a professor with records of distinction in design and/or education in the field of architecture, landscape architecture or the allied arts. Webb also serves as the graduate coordinator for the Master of Design Studies program, which had its first graduate in 2020. She organized the FAY TALK Facebook Live mini-lecture series featuring graduate program faculty in fall 2020 (see p. 4).

Campaign Arkansas Brings Impactful Program Funding

Jennifer Holland

The University of Arkansas wrapped up its multi-year fundraising initiative Campaign Arkansas at the end of fiscal year 2020. In all, the university's capital campaign raised nearly \$1.45 billion to advance academic opportunity. As part of those efforts, starting in 2013 and concluding in 2020, the Fay Jones School's own campaign raised nearly \$70 million in gifts of all amounts and from a range of donors — with priority placed on student scholarships and support, faculty support and advancement, and program support and capital projects. Notable among these achievements were 51 new scholarships and five endowed faculty positions.

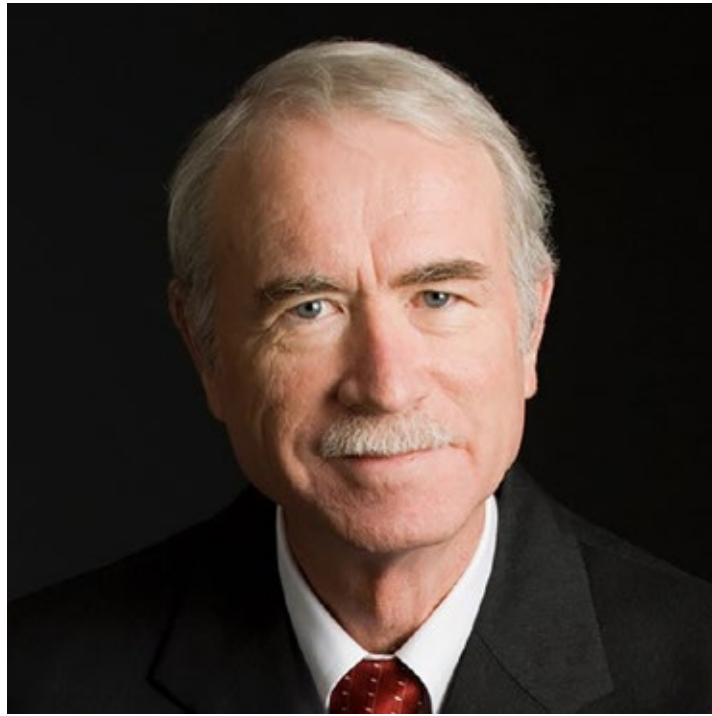


One of those donors, alumnus **Greg Roberts** has had a successful career in healthcare design and wants to support curriculum development for his field in the Fay Jones School. His \$1 million planned gift will establish an endowed chair that will direct the school's proposed Master of Design Studies concentration in healthcare and wellness.

Originally from Fort Smith, Roberts says he was inspired and guided toward the field of architecture in high school, thanks to one of his teachers. He came to the U of A with an interest in structure and design and earned a Bachelor of Architecture in 1971.

"It was a wonderful experience and a challenging time, but it was one of the happiest and most memorable times of my life," Roberts said of his time at the U of A.

Roberts moved to Houston after graduation, where his career in healthcare design began. In the late 1990s, an interest in sustainability led him to apply new concepts to his architectural projects and eventually resulted in the development of the "Green Guide for Health Care," the first health-based sustainable-building best-practice tool in use



Greg Roberts

worldwide by design and healthcare professionals.

Roberts was one of only three American Institute of Architects member healthcare architects on the "Green Guide for Health Care" Steering Committee, and the document became the foundation for the LEED for Healthcare rating system.

Roberts' expertise in the field inspired him to approach the Fay Jones School about developing course curriculum in healthcare design, similar to programs at other schools, such as Texas A&M and Clemson. He says he believes education is the key to long-term change, and he leverages every opportunity to raise awareness and teach others.

"Healthcare design is becoming increasingly important, and it's been an interest of mine to get the U of A moving in that direction," Roberts said. "I figured, what better place to leave my estate than the Fay Jones School, especially if it can promote this focus."

The endowed chair that will be created with his gift will direct the Fay Jones School's proposed Master of Design Studies concentration in healthcare and wellness and signify his lifelong commitment to healthcare design. The endowment will be used to attract and retain highly qualified individuals to the position, supplement university support for outstanding faculty, and provide the holder with the resources to continue and further the educator's contributions to teaching, research and public service.

"A lot of wonderful things have happened at the Fay Jones School," Roberts said. "Dean MacKeith has brought about new initiatives, and it has been a wonderful transition for the school."

Roberts, a Fellow of the American Institute of Architects, is a retired principal with WHR Architects and spent more than three decades in healthcare design. At the U of A, he is a member of the Arkansas Alumni Association and the Fay Jones School's Dean's Circle.



U of A alumni **Lanny and Becki McIntosh** have made a \$150,000 planned gift to support future diversity, equity and inclusion initiatives in the Fay Jones School. The couple's gift will be used to create the Ellis and Rebecca McIntosh Endowment for Faculty Excellence in Architecture, which will not only provide faculty enhancement in the Department of Architecture but also funding for outreach and recruitment of diverse students. The fund will be used to attract, recruit and retain diverse faculty while also providing funding for long-term student outreach and recruitment in Arkansas to create a pipeline for diverse students to enter into architecture education and into the profession.

"Becki and I believe in giving back — to our school, to our professions, to our community and to causes we believe in," Lanny McIntosh said. "I — and many of my classmates — greatly value our education, experience and relationships with our dean and faculty, so giving back in some meaningful way is a natural thing."

The McIntoshes, who live in Tulsa, are both Arkansas natives. Lanny McIntosh earned a B.Arch. from the Fay Jones School in 1979, and Becki McIntosh earned a B.S.B.A. from the Sam M. Walton College of Business in 1977. In 1998, Lanny McIntosh started his own architecture firm, The McIntosh Group LLC, which focuses on retail, restaurant, hospitality, banking and medical clients on a national level, providing architecture and accessibility services. Becki McIntosh worked for AT&T/Southwestern Bell in sales and marketing for 34 years and retired in 2011.

Lanny McIntosh is a member of the Fay Jones School's Dean's Circle and served as a co-chair of the Campaign Arkansas committee for the school. He has been involved with the school's professional advisory board and previous capital campaign committees.

In 2003, the McIntoshes created the McIntosh Faculty Award in the Fay Jones School, which



Becki and Lanny McIntosh

provides an annual faculty award in recognition of outstanding research or teaching.

"I've been fortunate to have gotten to know every dean in the history of the Fay Jones School, including John Williams, Fay (Jones), Murray (Smart), Dan Bennett, Jeff Shannon and now Peter," Lanny McIntosh said. "It's been a real privilege."



Tom and Jill King believe in helping students who are bright and willing to work hard, so they can have a full university experience. Therefore, the Fayetteville couple has chosen to support the Fay Jones School and the Fulbright College of Arts and Sciences with two gifts totaling \$1.95 million, resulting in three new endowments that will fund public programs and student experiences at the U of A.

The JATK Endowment for Public Programs in Architecture and Design, created with \$1.5 million of the gift, will provide funding for the Fay Jones School's internal and external public programs and special events, the advancement of the school's teaching and learning mission, and for its public outreach.

The couple has also committed another \$450,000 to establish the JATK Endowment for the Enhancement of Student Experience in the Fay Jones School of Architecture and Design and the JATK Endowment for the Enhancement of Student Experience in the Fulbright College of Arts and



Jill and Tom King

Sciences. Both of the latter endowments will further enhance, enrich and positively impact the overall student educational experience.

The Kings moved to Fayetteville in 2008 and became acquainted with the Fay Jones School after seeking out information about their new home, the Joe and Maxine Clark House, which was designed by renowned architect and namesake of the school, Fay Jones.

“After we moved, we often went to the university special collections archives, where the curator, Ellen Compton, was both helpful and friendly,” Tom King said. “She helped us find design documents we needed for our records. We began to attend programs and exhibitions at the Fay Jones School and have come to appreciate its high aspirations and achievements. We think that under Dean MacKeith’s leadership, the school will be among the very best in the U.S. and will make an important contribution to Arkansas.”

In both the Fay Jones School and Fulbright College, the goal of the JATK Endowment for the Enhancement of Student Experience is to enrich and contribute to the overall student performance by making available opportunities and experiences that help further develop tangible skills and critical thinking that prepares them for post-school life. The endowments may also be used to provide incoming

first-year students with financial assistance in support of the university’s efforts toward recruiting first-generation students and fostering diversity, equity and inclusion.

For both endowments, preference will be given to students who are graduates of a high school located in any county in the Arkansas Delta and who have been in the foster care system. Recipients must be enrolled full time and entering their freshman year.

“Jill and I were particularly moved by some stories we have read of the plight of foster children in Arkansas who ‘age out.’ We have asked that in allocating funds from our gift, special consideration be given to children like this. We’d like to help disadvantaged children who are bright and willing to work, so they can have a full university experience,” King said. “We also want to support the effort to provide something extra to promising students via the Honors College. We would like to do what we can to ensure that any really good student, willing to work hard, can attend the U of A and get an excellent education.”

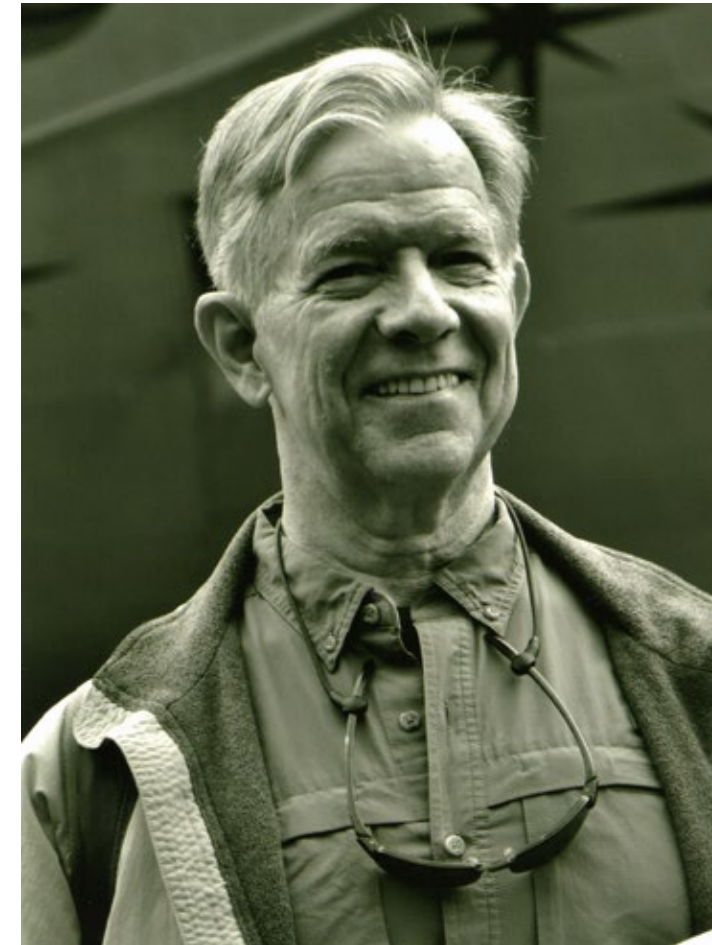
Earlier in 2020, the Kings created the Ellen Compton Memorial Fund, in recognition of the special collections archive curator who helped them research their Fayetteville home. Their previous giving also includes support of the John G. William Fellows Endowment and the Fay and Gus Jones House Stewardship Endowment.

Tom King holds an A.B. degree from Stanford University and a Ph.D. from Yale University. Jill King earned a B.A. from Queen’s University in Kingston, Ontario, and also holds an M.Phil. from Yale.



Alumnus **David Fitts**, originally from Fort Smith and now living in Houston, never dreamed his degree in architecture would lead to a career at NASA. However, that experience, as well as his appreciation for design thinking, has inspired him to make a planned gift to the Fay Jones School.

Fitts’ gift will establish an endowment in support of curricular initiatives across the school intended to inspire, engage and educate students interested in growing, stretching and expanding their individual design skills and experiences into new creative territories and toward new “design futures.” This approach to design will be collaborative and interdisciplinary, with a human-centered emphasis on improving and enhancing quality of life, while also incorporating multiple initiatives that include social justice and racial equality. The new program will provide funding for an annual visiting



David Fitts

professorship, student scholarships, seminars, studios and lectures.

Fitts wasn’t sure what he wanted to pursue after high school, so he gave engineering a try. However, a lifelong interest in architecture and a 1973 one-on-one meeting with Fay Jones inspired a new direction for him, and he earned a Bachelor of Arts in Architecture from the Fulbright College of Arts and Sciences in 1976. He then completed the full five-year Bachelor of Architecture degree in 1980. During his time at the school, Fitts witnessed the transition of the architecture curriculum from the Fulbright College to its own School of Architecture, later to be named the Fay Jones School of Architecture and Design.

In the early 1980s, Fitts began to study computers and programming and enrolled in graduate level courses in electrical engineering. In 1985, his brother, Richard — already a civil servant employee of NASA and graduate of the U of A — approached him about the possibility of working for the space agency. David was accepted to first work as a contractor at the Johnson Space Center, but after two years was invited to become a full civil service NASA employee, a move that ultimately resulted in a 27-year career with the

organization.

At NASA, Fitts quickly saw how skills he learned in the School of Architecture were applicable to many design-build, program management and problem-solving scenarios.

In his role at NASA, Fitts was chief of the Johnson Space Center’s Habitability and Human Factors Branch and also served as associate chief for Human Systems Integration. Both areas used design thinking to make spaceships more habitable for long-duration human experience. Fitts eventually helped rewrite core agency documents such as the NASA Systems Engineering Handbook to help future generations of engineers and managers design hardware and software solutions that optimize human capabilities and compensate for human limitations.

To this day, Fitts feels that architecture and design education provides training applicable to a wide variety of career opportunities in design, management, engineering and the arts.

“That’s why I’m interested in making this gift,” Fitts said. “I want to help students think outside the box. One can do amazing things with an architecture degree. The training and perspective it gives you is unique — it combines technical skills, artistry and history.”

Fitts believes the most important skill learned as an architecture and design student is the ability to solve problems from a perspective that treats hardware, software and humans as co-investors and to approach the design process systematically.

“I think design thinking partnered with human-centered fields is applicable to many, many real-world problems,” Fitts said. “And it’s important to help students realize this opportunity.”

“My relationship with the U of A goes back a long way,” Fitts added. “I came away with great relationships and memories.”



Distinguished Professor **Marlon Blackwell** and his wife, Ati, both co-principals of Marlon Blackwell Architects, have pledged \$120,000 to create an Advance Arkansas scholarship benefiting Fay Jones School students from the Arkansas Delta, with the hope of increasing the diversity of the architecture and design professions. The couple’s commitment also includes an annual gift, so scholarship awards can be made available starting with the 2021-22 academic year.

“I haven’t traditionally seen many students from the Delta studying architecture, so Ati and I asked ourselves how we could be more proactive



Ati and Marlon Blackwell

in developing opportunities for diverse students to come to the U of A,” Marlon Blackwell said. “This scholarship is about providing opportunity and possibility. Education helps break the cycle of economic inequities and expands economic opportunity, and we’re hopeful that this scholarship provides an incentive for more students from the Delta to study the disciplines of architecture.”

The Blackwells noted that social justice issues in the United States helped fuel their determination to give back and make a difference. “I realized I can listen, but I can also act,” Blackwell said.

Ati Blackwell added, “We felt like we needed to help students from the Delta, and we felt an urgency to do something sooner rather than later.”

The Blackwells attribute their passion for education to their upbringings and family influences. Marlon Blackwell said his grandmother, a noted educator from Alabama, Dr. Maree Blackwell, gave him his first taste of the importance of education, and Ati Blackwell said her parents, who were both teachers in Malaysia, also felt strongly about education. Both came from modest backgrounds and believe education helped them achieve the success they have found in their careers.

“From the beginning, Marlon’s dad told him he would go to college,” Ati Blackwell said. “Education changed my life also and was always emphasized by my parents. Marlon and I are where we are today because of our education, and we want to make sure others have that opportunity as well.”

The Marlon and Ati Blackwell Advance Arkansas Endowed Scholarship will support new, returning and transfer students from Arkansas who exhibit financial need, records of academic success and a

strong desire to complete their degree at the U of A in the Fay Jones School. Preference will be given to students who are graduates of a high school located in the Arkansas Delta.

In addition to his designation as Distinguished Professor, Marlon Blackwell is also the holder of the E. Fay Jones Chair in Architecture. He has taught in the Fay Jones School since 1992 and was named the 2020 Southeastern Conference Professor of the Year and received the 2020 SEC Faculty Achievement Award for the U of A.

A Fellow of the American Institute of Architects, Blackwell also received the 2020 AIA Gold Medal — the institute’s highest honor — recognizing architects with enduring impacts on theory and practice. He was named a 2014 United States Artists Ford Fellow and selected for the 2012 Architecture Prize from the American Academy of Arts and Letters.

He is founder and co-principal at Marlon Blackwell Architects, an architecture and design firm based in Fayetteville, and he earned a Bachelor of Architecture from Auburn University and a Master of Architecture II from Syracuse University in Florence, Italy. The firm received the 2016 Cooper Hewitt National Design Award in Architecture.

Ati Blackwell holds a Bachelor of Architecture and Planning degree from the University of Miami in Florida and is both a Registered Architect and a Registered Interior Designer. A co-principal at Marlon Blackwell Architects, she also serves as the firm’s director of interiors and sustainability. She is a LEED Accredited Professional and serves as the firm’s LEED project team administrator.

The Blackwells sponsor the annual Ernie Jacks Distinguished Lecture in the Fay Jones School and also supported the renovation and expansion of Vol Walker Hall, home to the Fay Jones School.



U of A alumnus John Mott has made a \$500,000 planned gift to enrich students’ international experiences in the Fay Jones School of Architecture and Design. The John K. and Carol Baer Mott Endowment for the Enrichment of the Student International Experience will help students extend their international travel experiences and provide them with the opportunity and financial resources to make the most out of their time abroad.

“I think international experiences are broadening and valuable — not just for architecture students but for any student,” Mott said. “It’s an opportunity to see other places, most of which are older than the U.S., to

see how other people live and to gain experience that one will remember for the rest of his or her life.”

John Mott grew up in Fort Smith, and since his father was an architect, Mott began working at his office at an early age. This introduction inspired him to study architecture at the U of A, where he graduated with a Bachelor of Architecture in 1960 and was a member of Sigma Alpha Epsilon fraternity.

“Because of the Fay Jones School and because of the fraternity I joined, I have had a network of friends across the state that could never be replaced,” Mott said.

After graduation, Mott joined his father’s firm as the clerk of the works on the construction of Humphreys Hall, a residence hall on the U of A campus.

In 1962, he joined the U.S. Navy and attended Naval Officers Candidate School in Newport, Rhode Island. In 1968, after serving overseas on Guam and Okinawa and working as the assistant public works officer at Treasure Island Naval Station in San Francisco Bay, Mott rejoined his father’s firm. For the next 25 years, he worked on many projects involving the U of A, including the Health, Physical Education and Recreation Building, Bud Walton Arena, the restoration of Old Main and the renovation of Barnhill Arena.

During those 25 years, Mott became increasingly interested in historic preservation, which led to a position with one of the country’s leading preservation firms in Washington, D.C. Since then, Mott has had the opportunity to work all over the country on some of the nation’s landmark buildings with John Milner Associates Inc.

With the firm, Mott has done preservation work on three occasions for Vol Walker Hall, home to the Fay Jones School. This included exterior stone restoration in the early 2000s, followed shortly by interior renovations, addition of fire stairs and additions to the third floor. Most recently, he served as preservation consultant to Marlon Blackwell Architects during the renovation and addition to the building in 2010-2012.

Mott’s journeys with the Navy and his profession amplified his childhood love for travel and inspired him to create the John K. and Carol Baer Mott Endowment for the Enrichment of the Student International Experience.

“I believe it’s important to have experiences beyond just the Arkansas region,” Mott said, noting that he has been to almost 20 different countries in his life.

The endowment will provide financial assistance to students enrolled in the Fay Jones School with the goal of extending their international travel experience beyond the school-required study abroad semester. It will also enrich and contribute to the overall student



Carol and John Mott

performance by making available opportunities and experiences that further develop tangible skills and critical thinking that prepares them for life and careers after graduation.

Eligible students must be enrolled full-time in a professional program in architecture, landscape architecture or interior design; demonstrate financial need; and be entering their fourth or fifth year of the program. Students enrolled in one of the school’s general programs in the U of A Rome Center or whose extended experience includes Rome as a destination will receive first consideration.

“I believe the cost of a semester abroad is a challenge to many families and that the individual student might have a difficult time affording some of the opportunities that would make the trip a real experience,” Mott said. “To me, it’s beyond just being able to afford to go to a place like Rome to study architecture. Once in Europe, I’m hoping this endowment will be able to provide students with some additional time to see the continent when their semester ends. In my opinion, the experience I’ve gained just by traveling through other countries is something I can never replace. What I hope is that this will allow some students to gain these experiences earlier in life rather than having to wait as long as I have.”

John Mott, a Fellow of the American Institute of Architects, is a member of the Fay Jones School’s Dean’s Circle. He and his wife, Carol, are members of the Arkansas Alumni Association.

John Williams' Daughter Donates Family Home

Jennifer Holland

University of Arkansas alumna Diana “Sue” Hein has an appreciation for beautiful symmetry and the feeling of life coming full circle. It makes sense, really, given that she is the daughter of the late John G. Williams, founder of the university’s architecture program.

In recognition of her father’s legacy at the U of A and her own personal history with her alma mater, Hein is donating her family home to the Fay Jones School — a testamentary contribution valued at \$750,000.

Williams is credited with founding the school in 1946, which began as a degree program in architectural engineering. He was the sole teacher for architecture courses from 1946 to 1950 and helped the program grow to become its own department. It later became the School of Architecture in the 1970s, when a landscape architecture program was added. In 1984, the U of A Press published *The Curious and the Beautiful: A Memoir History of the Architecture Program at the University of Arkansas* by Williams that chronicled the development of the school.

Williams was recognized as a Fellow of the American Institute of Architects in 1985 for his role as an educator in architecture, received the Distinguished Professor Award from the Association of Collegiate Schools of Architecture in 1987-1988 and was awarded the Pioneer Award from the American Society of Landscape Architects in 2002.

He also designed and completed 15 houses in his Ozark Modernism style, primarily in Northwest Arkansas, all while continuing to teach until he retired in 1985. The house Hein is donating is one of the 15 and is one of three in Fayetteville that are listed on the National Register of Historic Places, the other two being the Durst House and the Clack House.

Like many children of university professors, Hein remembers growing up on the U of A campus and says one of her strongest memories was going to elementary school nearby. She also enrolled in music and dance lessons at a young age and had orchestral



Sue Hein, with her parents, Faye and John Williams

practice and music and dance performances in the Fine Arts Center, where the architecture department and her father’s office were then located. Designed by Edward Durell Stone, a friend and mentor of her father, the building was completed in 1950 — the same year the first students, including Fay Jones, graduated from the department of architecture. It also happened to be the year that Hein was born.

“Growing up, my experience had so much to do with that building,” she said. “It was such an exciting feeling to be surrounded by the beauty of my father’s office and in the presence of the architecture faculty at the time. My ties to the university inspired my gift, because of how important and meaningful it was to me at a young age.”

Her time in the Fine Arts Center was so special to her, and her love of music and the performing arts so strong, that she enrolled in the U of A as a music major. She earned a Bachelor of Arts in 1972, a Bachelor of Music in 1973 and a Master of Music in 1975 — all from the U of A. She then moved to New York City to pursue the dream of living in the city she considered to be the “center of the universe.”

The U of A and Hein’s hometown of Fayetteville always remained close to her heart. When she considered what she wanted her father’s legacy to be, she thought back to her family home. “I want my father’s legacy to be recognized in this house that he designed, built and lived in,” she said. “It signifies a full circle — the way he built the architecture program at the University of Arkansas and this house and how this physical gift of a built house is being given to the school. It’s beautiful symmetry. ‘Poetic’ is the best word to describe this donation, and it represents my recognition of my father’s legacy and my history with the university.”

Surge of Support Builds Upon Anthony Timberlands Center

Jennifer Holland

The Fay Jones School saw a surge of support in the final months of Campaign Arkansas for its timber initiatives, including the construction of the new Anthony Timberlands Center for Design and Materials Innovation. The planned center will serve as the epicenter for the school’s multiple timber and wood design initiatives, house the school’s existing and expanding design-build program and fabrication technologies laboratories, and serve as the new home to the school’s emerging graduate program in timber and wood design. It is currently under design by Grafton Architects of Dublin, Ireland, the 2020 Pritzker Architecture Prize recipients.

Alumnus **Ken Shollmier** and his wife, **Linda Sue**, of Little Rock, have pledged \$1 million to the facility and believe the center will be a wonderful thing for the state of Arkansas. “It’s a great thing — it’s fantastic,” Ken Shollmier said. “What architects have gone to a school that offered something like this? Arkansas will become well known for the Anthony Timberlands Center, because no one has anything like it.” Shollmier was involved in the conceptualization of the center from the beginning.

A \$1 million gift from **Ray and Deborah Dillon** of Little Rock will be split between the Anthony Timberlands Center and a new endowed chair for the school. Their gift will name the Ray C. and Deborah C. Dillon Entrance Hall in the center and create the Ray C. Dillon Chair in Timber and Wood Design and Innovation. The latter will be housed in the center and also direct the school’s Master of Design Studies degree concentration in integrated wood design. Together, the chair and new regional research center will serve to stimulate the material, creative and economic development of the state and nation’s timber industries, as well as lead the exploration of the use of Arkansas timber and wood in design and construction. Dillon is the retired president and chief executive officer of Deltic Timber Corporation.

Alumnus **Tom Rowland** is naming the exhibition gallery of the Anthony Timberlands Center with a \$317,000 real estate gift. The Thomas Rowland



Rendering of the Anthony Timberlands Center for Design and Materials Innovation, courtesy of Grafton Architects

Exhibition Gallery will provide faculty and students opportunities to display the innovative work undertaken in the teaching and research activities of the center. Rowland, who resides in North Carolina, is the retired president of First Brands Corporation. He said, “This project to support the timber industry is important — not only to the state, which is 57 percent forest land, but also to the environment.”

Modus Studio of Fayetteville is contributing \$250,000 to the center, and the seminar and conference room will be named the Modus Studio Seminar and Conference Room in their honor. Modus is also one of the architects for the Anthony Timberlands Center, along with Grafton. Chris Baribeau, an alumnus of the school and principal and co-founder of the company, said, “This new facility will expand the real potential of timber and other building materials in a focused way. As architects, we know the actual value of this exploration, innovation and playfulness in the built environment.” Modus was founded in 2008 and includes fellow principals and Fay Jones School alumni Jason Wright and Josh Siebert.

The Nabholz Charitable Foundation pledged \$100,000 to support the center, and a specific naming opportunity in recognition of their generosity will be determined at a later date. Nabholz Construction Corporation is also the chosen contractor for the new facility. Charles Nabholz, chairman emeritus, said, “With Nabholz having delivered one of the university’s first mass timber project, Adohi Hall, just a year ago, we know personally how bright the future is for timber and wood design initiatives. The industry continues to recognize timber as a more sustainable, clean alternative to traditional construction materials. This trend could translate to significant economic gains for Arkansas, where timber is a large industry.”



UNIVERSITY OF
ARKANSAS

Fay Jones School
of Architecture + Design

120 Vol Walker Hall
1 University of Arkansas
Fayetteville AR, 72701
fayjones.uark.edu

NON-PROFIT
ORGANIZATION
U.S. POSTAGE PAID
FAYETTEVILLE, AR 72701
PERMIT NO. 278



@FayJonesSchool

Get our **FAYView** email newsletter.
Send your current email to Michelle
Parks: mparks17@uark.edu

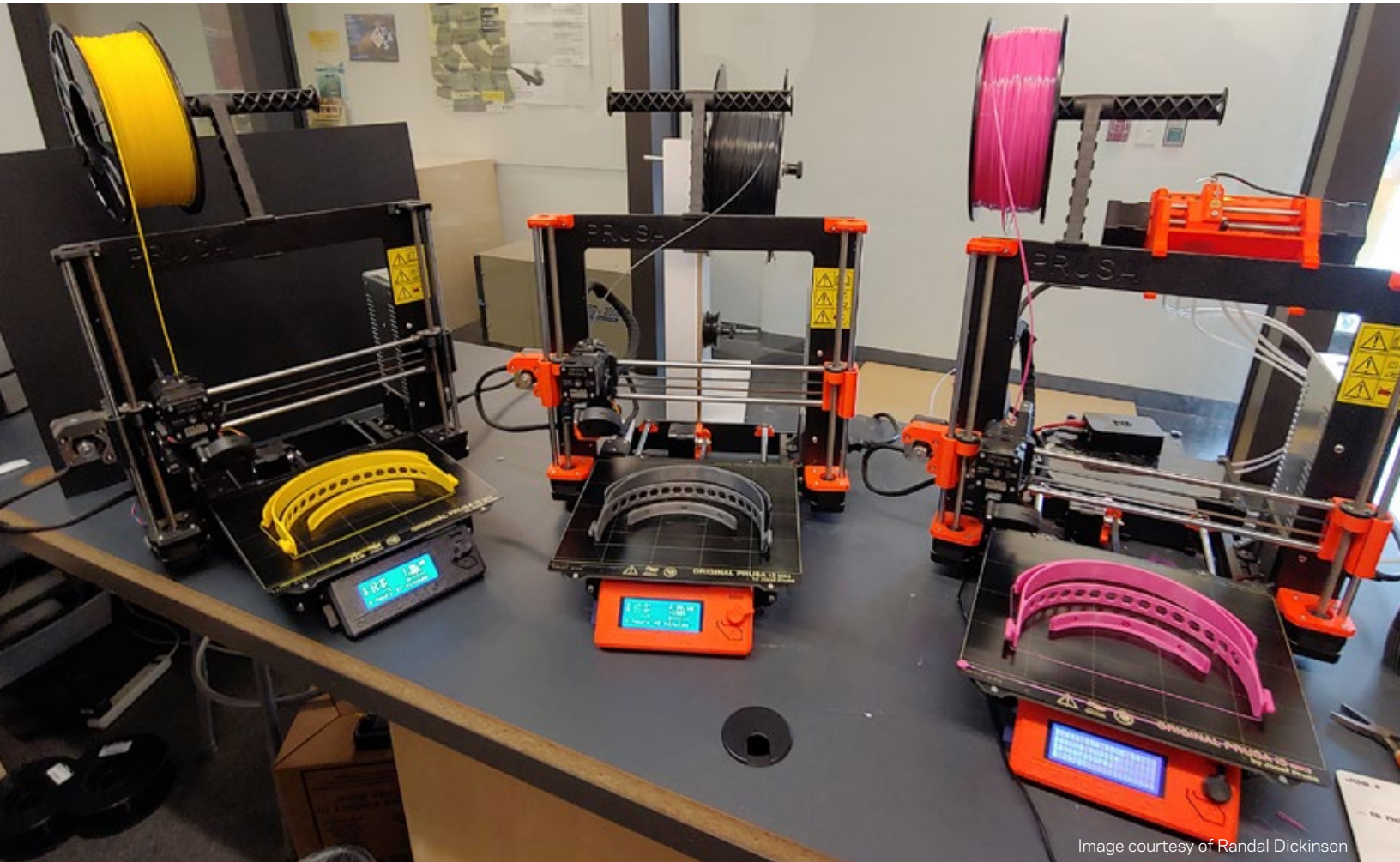


Image courtesy of Randal Dickinson



ReView is printed on Rolland Enviro Satin, 80 pound, Text.
This paper contains 100 percent post-consumer fiber, is
manufactured using renewable energy (Biogas) and processed
chlorine free. It is FSC® and Ancient Forest Friendly™ certified.