

ReView



UNIVERSITY OF
ARKANSAS

Fay Jones School
of Architecture + Design

Spring/Summer 2022

DEAN'S VIEW

Greetings again from Vol Walker Hall and the Steven L. Anderson Design Center! This edition of *ReView* reflects the enthusiastic and productive return to campus by our students, faculty and staff during the 2021-22 academic year, the first full year back in person following the easing of the COVID-19 pandemic conditions. As you'll see, our return to studios and seminars has been in good spirits and with good work, yet we remain mindful of the losses many in our community have suffered and the challenges that we have faced and must be prepared to face going forward. Architecture and design must be ever hopeful, but equally ever resilient.

The past year marked the school's 75th year and the university's 150th year, and while both celebratory occasions were necessarily more restrained than we desired, a series of activities and events honored these milestones: see our reports on the "dynamic diamond" Assembline construction, our ongoing Fay and Gus Jones House project, and, importantly, the dedication of the Wallace Reed Caradine Memorial Entry this past spring. These and other events offered us an opportunity to consider the school's past and legacy, but also to propose new futures aimed at the next 75 years in architecture and design education.

The academic year also held significant events and activities for our departments and programs. The Department of Landscape Architecture underwent a required six-year reaccreditation visit, resulting in an invigorating display of student and faculty work. The final report and decision will arrive later this summer, but all indications given to us were of a positive and complimentary assessment. At the same time, the Department of Interior Design has been approved for a name change, to the more expansive and accurate Department of Interior Architecture and Design. This reflects department growth, in depth of faculty and number of students, but also the authentic character of the discipline and profession.

As well, the school's graduate programs, under the guidance of Assistant Dean Jennifer Webb, continue to grow, with 13 Master of Design Studies students now enrolled in three concentrations: Resiliency, Retail and Hospitality, and Integrated Wood. A fourth concentration, in Health and Wellness Design, has just been approved to offer, and two others, in Preservation Design and Housing Design, are on the near horizon.

The Department of Architecture also has much to celebrate, with faculty being recognized for achievements in both creative practice and research and scholarship. At long last, Marlon Blackwell, E. Fay Jones Chair in Architecture, received the 2020 AIA Gold Medal at the AIA Convention in Chicago in June. At that same convention, the U of A Community Design Center was recognized



Anthony Timberlands Center for Design and Materials Innovation

Rendering by Grafton Architects

with the AIA Collaborative Achievement Award, the highest honor that can be conferred upon such practices and enterprises. Steve Luoni, Steven L. Anderson Chair in Architecture and Urban Studies, has guided the center to this accomplishment over a 19-year tenure.

Lastly, our initiatives in Arkansas' forestry, timber and wood products industries continue to grow robustly. Professor John Folan, head of the Department of Architecture, has led multiple interdisciplinary studios toward the design and construction of the Whipple Family Forest Education Center at Garvan Woodland Gardens, a student-centered project that will break ground this year. Our school had the exceptional privilege of collaborating with renowned tree farmer Chuck Leavell, who plays keyboards for The Rolling Stones in his spare time, on two episodes of the PBS series, *America's Forests*, focused on Arkansas forests. What a thrill to premiere these episodes in April at the school with Chuck and his production team!

Amidst this activity, growth and productivity, the Anthony Timberlands Center for Design and Materials Innovation project continues to progress. The resolved design — under the direction of Pritzker Prize-winning Grafton Architects, working with Modus Studio — is shown in the accompanying perspective. Construction documents are nearly complete, budgets and funding are clear and known, and a construction fence of the site is imminent! Hope and resilience have seen us to this point of progress as well.

Thank you, all of you, for your continued, sustaining support for our students, our faculty and staff, our school.

Sincerely,

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

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On the cover, the Assembline design build project was installed on the lawn of Vol Walker Hall in fall 2021. Photo by Michelle Parks.

Designing With Virtual Reality

The Angelo Donghia Foundation has awarded the Department of Interior Design in the Fay Jones School a \$49,000 grant to explore the potential benefits of using virtual reality technology in design education.

The grant funding will allow the principal investigators, Jisun Lee and Marjan Miri, to implement virtual reality, or VR, in the design curriculum for the second, third and fourth year interior design studios.

While VR is an emerging tool in the design fields, it is relatively new in design education — making this an exciting opportunity for Lee, an assistant professor of interior design, and Miri, a visiting assistant professor of interior design.

The interior design department is using the grant to purchase dozens of VR headsets, which means that VR can be an integral part of the curriculum and learning experience.

“The interior design program has a very high placement rate for students entering the profession,” said Carl Matthews, professor and department head. “Adding competence in virtual reality is one more tool in the student’s belt to help place and keep them in top design firms.”

Lee said that, although other schools have also been doing design research with VR technology, they’ll be one of the first departments to introduce the technology into the curriculum on this scale. While Lee and Miri are the principal investigators for the grant, implementing VR will be a department-wide effort.

With their research, the professors will lead semester projects that incorporate VR in the design process at different studio levels. They will investigate VR’s impact on the learning experience of students in diverse interior design studio settings. They will empirically examine the effect of VR on students’ improved understanding of objects and spaces, while also exploring how VR influences students’ creativity.

“We want to find out how easy it is to use in the design studio settings and the empirical benefits that our students get,” Lee said.

Currently, Lee and Miri have found little research



A demonstration showing how interior design faculty will use virtual reality to teach Americans with Disabilities Act standards to design students.

focused on VR technology in architectural and design education compared to other areas such as gaming or the medical field, where it has been a tool for training.

Lee is hopeful that experiencing things in VR will help students when making decisions in the design process, because they can immediately see if something doesn’t work or if another thing works better. They also want students to be creative in applying the tool to solve design problems.

“We always say that our designers’ role is solving the problem in a creative way, exploring multiple iterations to find the best solutions and achieve the project goals,” Lee said.

Virtual reality completely immerses users in a synthetic environment. They put on the headsets, calibrate them, and then navigate with handheld controllers and their own movements.

Lee said that being able to design the space and then experience the space at a real scale will help students understand design ideas — such as the relationship between space and human behavior, materials, color and light — on a new level. It will help them to better grasp how individuals move in spaces, such as the experience of someone navigating a space in a wheelchair.

Miri said one big benefit of embracing VR is the opportunity for peer learning, since students will be able to experience and critique spaces designed by their classmates as well as their own designs. They can say, “This space is working great, or this space is not working.”

ACSA Architectural Education Awards

Several Fay Jones School garnered a significant proportion of national awards handed out this year by the Association of Collegiate Schools of Architecture (ACSA). The winners of the ACSA’s 2022 Architectural Education Awards were recognized at a small in-person event in March in Los Angeles, and they were announced in May at the virtual ACSA 110th Annual Meeting.

“The national recognition of Department of Architecture faculty across multiple areas of focus evidences the strength and relevance of education informed by research at the Fay Jones School,” said John Folan, head of the Department of Architecture. “This is a remarkable demonstration of excellence. It is unique for a department of architecture to have its faculty receive six awards. It is even more so when considering the diversity of focus areas. These achievements are assigned to individual faculty for their excellence in teaching, but they reflect strength of work produced by our students, and a culture of innovation that is created by the entire faculty that is so robustly supported by Fay Jones School leadership. It is an honor to work with the faculty explicitly recognized — and the students, faculty and leaders implicitly represented.”

Ethel Goodstein-Murphree, associate dean and professor of architecture in the Fay Jones School, received a 2022 Distinguished Professor Award. This honor recognizes individuals who have had a positive, stimulating and nurturing influence upon students, and have produced a body of work that advances understanding of architecture or architectural education (see p. 5).

John Folan, also a professor of architecture in the Fay Jones School, was recognized with two awards in this year’s program — a 2022 Collaborative Practice Award for “Constructing Inclusivity” and a 2022 AIA/ACSA Practice + Leadership Award for “Empowered Voices: Practice Chronicles.” Folan also directs the Urban Design Build Studio (UDBS). The “Constructing Inclusivity” project focused on food access and economic opportunities through the development of



“UDBS Carb Complex 05” was selected for honorable mention for the 2022 Timber Education Prize.

a mobile café system. “Empowered Voices: Practice Chronicles” provided students with opportunities to reflect on their values and interests by exploring how convictions are demonstrated in action.

Stephen Luoni and Claude Terral received a 2022 AIA/ACSA Housing Design Education Award for the “Housing at Markham Square” design studio. Luoni is director of the U of A Community Design Center, and Terral (B.Arch. ’07) is a project architect for the center. In this project, which developed a housing masterplan to transform a metal scrapyard into a residential square two blocks from Conway’s main street, students explored two interconnected architectural issues in constructing living transects that connect public space and housing.

Brian Holland also received a 2022 AIA/ACSA Housing Design Education Award for the “Remixing Mar Vista” design studio. Holland is an assistant professor of architecture in the Fay Jones School and coordinates the school’s lecture series. In this project, Gregory Ain and Garrett Eckbo’s Mar Vista Housing of 1948 served as both project site and design precedent for the exploration of housing policy and design.

And “UDBS Carb Complex 05,” a studio led by professors Folan, David Kennedy and Kimberley Furlong, was selected for honorable mention for the 2022 Timber Education Prize. This was awarded by the ACSA and the Softwood Lumber Board. Kennedy is an assistant professor of architecture, and Furlong is an associate professor of interior design. “UDBS Carb Complex 05” is the fifth in a sequence of studios focused on the student-led design and construction of a 5,000-square-foot Ross and Mary Whipple Family Forest Education Center at Garvan Woodland Gardens, an outreach center and learning laboratory of the U of A.

AIA Arkansas Award of Merit

Peter MacKeith, dean and professor of architecture in the Fay Jones School, was honored by AIA Arkansas with its 2021 Award of Merit, which recognizes an individual, public official, member of any allied profession, public agency or company that through interest, activity and concern with the profession of architecture, has advanced the cause of good planning and design and/or contributed to the dignity and value of the architectural profession.

Under MacKeith's leadership since 2014, the school has grown in student enrollment, retention and graduation outcomes, faculty appointments and accomplishments, curricular programs, diversity initiatives, community engagements and outreach centers, external funded research, new facilities and financial resources.

In their nomination letter, Chris Baribeau, Josh Siebert and Jason Wright, principal architects at Modus Studio of Fayetteville, described how MacKeith quickly began assessing the potentials of the school and the state. In particular, he brought knowledge of how the use of mass timber technology could impact the design and construction industry and improve economic development in the state — while supporting the U of A's land-grant mission.

"He clearly saw a vision for our native forests, as a prime resource for the very structures we build to increase capacity for sustainable and resilient endeavors," they stated.

MacKeith has integrated mass timber in the school's design studio curriculum and advocated for its use in university projects, including the Library Storage Facility, the Adohi Hall student residential facility and another project in the design phase — the Anthony Timberlands Center for Design and Materials Innovation. This center will house advanced fabrication equipment, design studios and classrooms, and will be built almost entirely of Arkansas-sourced timber and wood.

In his letter of support, professor and architect Marlon Blackwell noted MacKeith's impact on the educational culture of the school and the community at large, and his influence on elevating the school's national and international reputation. MacKeith's advocacy of the school among the timber industry,



for instance, has led to nearly \$1 million in research grants from the U.S. Forest Service and other entities.

Under MacKeith's leadership, the total student enrollment in the school's architecture, landscape architecture and interior design programs has increased by nearly 80 percent. One driver is the expansion of the summer Design Camp to locations across the state, which in turn has recruited many young students into the design school.

"The breadth of his impact on architecture in the state of Arkansas is difficult to capture but will be felt well beyond his tenure," Blackwell said.

In her letter of support, Ethel Goodstein-Murphree, associate dean and professor of architecture, pointed to MacKeith's ability to increase research funding for the school and its faculty members — "thus supporting the school's growing reputation for leadership in creative practice and scholarship." She also lauded MacKeith's focus on achieving the school's goals in diversity, equity and inclusion, "with special attention to the design disciplines' obligations to inculcate social justice and equity into all of their endeavors."

In creating the Master of Design Studies post-professional degree, Goodstein-Murphree said, MacKeith also focused the curriculum to address pressing issues, with the current concentrations of study in resiliency design and integrated wood design, and the development of future concentrations in the areas of preservation design, housing design, and health and wellness design.

ACSA DISTINGUISHED Professor

Ethel Goodstein-Murphree, an architectural historian and professor of architecture and associate dean in the Fay Jones School, was recognized with a top honor by the Association of Collegiate Schools of Architecture in its 2022 Architectural Education Awards program.

Goodstein-Murphree, Ph.D., was one of five educators selected to receive the 2022 ACSA Distinguished Professor Award. This honor is intended to recognize individuals who have had a positive, stimulating, and nurturing influence upon students and have produced a body of work that advances understanding of architecture and/or architectural education.

Since the ACSA Distinguished Professor Award was established in 1984, more than 160 professors have been recognized. Past U of A faculty members to receive this award were Fay Jones in 1984-1985, John G. Williams in 1987-1988 and Stephen Luoni in 2019-2020.

"On behalf of the school to which Ethel Goodstein-Murphree has devoted her academic career, I am so pleased for this recognition of her extraordinary contributions to the discipline, to the betterment of her colleagues, and to the improvement of the lives of a generation of Arkansas students," said Dean Peter MacKeith. "The school is privileged and distinguished by her presence, energies and voice each and every day. Ethel's lifework is situated in this school and this university, but her contributions transcend this good place, having transformed the landscape of American architectural education."

Goodstein-Murphree, who has taught in the Fay Jones School since 1992, is a specialist in American architectural and cultural history. Her research focuses on mid-century modernism, the controversies surrounding its preservation and the importance of placing women in its narrative. Her scholarship has told Arkansas' architectural story to a national audience, but her deepest impact has been made through service on historic district commissions in Arkansas and Louisiana, and on the Board of Directors of Preserve Arkansas.

William Joseph Carpenter, FAIA, Ph.D., a professor at Kennesaw State University College of Architecture and Construction Management, nominated Goodstein-Murphree for this ACSA recognition. Carpenter said that through Goodstein-Murphree's leadership roles



Shawnya Meyers

— as associate dean since 2009, and also serving as interim dean and interim head of the Department of Landscape Architecture during leadership transitions — she helped to cultivate relationships with the campus community and within the Fay Jones School.

Even though, he noted, it's as a teacher that she shines. "Educating students about architectural heritage and building a preservation ethic into the training of all architects have long been touchstones for her teaching," Carpenter wrote in his nomination letter. "She infuses her teaching with lessons learned in the field and the archives alike, seamlessly integrating the practice of her discipline and the communication of its ideas to her students. Her courses make architectural history accessible, enriching, and intellectually empowering both to students who aspire to design practice, and to a wider community of university students whose interest in the made environment both deepens their exposure to the humanities and offers a corridor to civic engagement."

ASSISTANT DEANS APPOINTED

Two Fay Jones School faculty members were appointed to newly created assistant dean positions in 2021. Peter MacKeith, dean, and Ethel Goodstein-Murphree, associate dean, made this move to give additional focus and resources to two areas critical to the school's growth and future development: graduate programs and diversity, equity and inclusion.

Gabriel Díaz Montemayor is the assistant dean for Diversity, Equity and Inclusion and an associate professor of landscape architecture. Jennifer Webb is the assistant dean of graduate programs and an associate professor of interior design.

“Corresponding to our growth in student enrollment and faculty ranks, and our growth in academic programs and community engagement, the Fay Jones School expands its academic leadership team with these significant appointments of professors Webb and Díaz Montemayor as assistant deans,” said Dean Peter MacKeith. “Professor Webb has led our graduate programs initiative almost from the first day, to their current productive momentum, demonstrating admirable administrative qualities of insight, vision and diplomacy. Professor Díaz Montemayor arrived to our faculty as a national leader in diversity and inclusion initiatives in the design disciplines, and the school is the beneficiary of his fierce commitment and deft collaborative skills in this important work.”

Díaz Montemayor, ASLA, joined the faculty in fall 2019. Previously, he was a faculty member at The University of Texas at Austin, Arizona State University in Tempe, and the Superior Institute for Architecture and Design of Chihuahua (ISAD). He is a founding partner of LABOR (Landscape, Architecture, Border) Studio based in Chihuahua City, México.

His research focuses on the advancement of landscape architecture with a socio-environmental foundation in Latin America and in the border region between the United States and Mexico. As part of this, he has researched and written on urban ecotones as a model for resilient communities and hybrid urban-natural structures.

As assistant dean for DEI, Díaz Montemayor contributes to the transformation of the school's culture into one where all — faculty, staff, students — belong. This includes supporting the recruitment



Gabriel Díaz Montemayor, left, and Jennifer Webb

and retention of diverse students, faculty, and staff; supporting student, staff, and faculty initiatives on DEI; organizing training on DEI matters; organizing lectures, panels, workshops, and publications with a DEI focus; contributing to the transformation of curricular content to a diverse and inclusive model; and the planning and design of the school's DEI objectives, strategies, and methods.

Webb, FIDEC, NICDQ, LEED AP, joined the interior design faculty at the U of A in 1999 and is also a registered interior designer. She has taught a wide variety of courses in interior design that include commercial, healthcare, and hospitality design studios as well as courses that explore the behaviors and inclusion of diverse people in the built world.

Working with colleagues in two institutions, she has investigated the role of privacy in living environments for older adults and subsequent adjustment in assisted living environments. She has also investigated proxemics patterns for older adults in both independent and assisted living environments. Webb has served as a board member for the Journal of Interior Design and the Interior Design Educators Council (IDEC).

As assistant dean of graduate programs, Webb works to develop effective recruiting practices. She advises all graduate students and works to identify culminating residency experiences to support each student's unique career goals. She also oversees the curriculum development within each concentration, working with school leadership and stakeholders.

The school's Master of Design Studies offers concentrations in resiliency design, integrated wood design, and retail and hospitality design. Additional concentrations of study are being developed in the areas of preservation design, housing design, and health and wellness design.

INTERNATIONAL COMPETITION HONORS

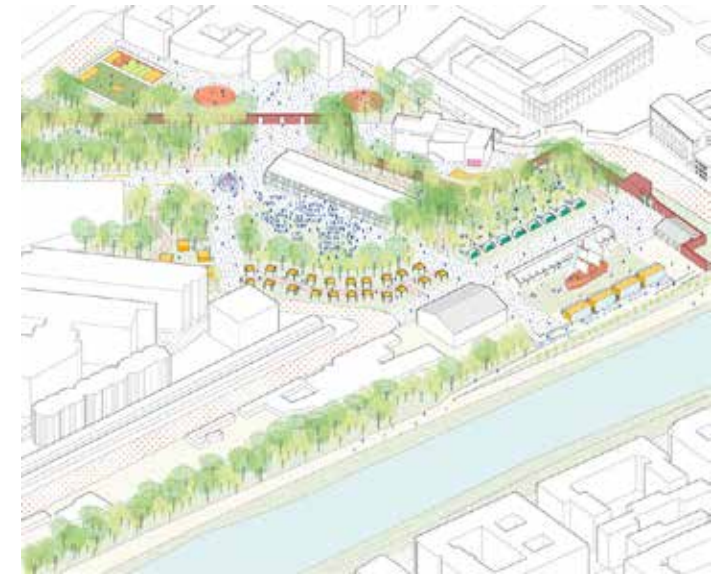
Two student teams in the Fay Jones School took the top two prizes in the 2021-2022 International Competition presented by L'Art Urbain dans les Territoires.

One finalist team, with Cody Denton, Sarah Wood and Sabrina Rodriguez, won the overall Prix International for their design, “Social Parkway: activer la vie sociale riveraine par les liens avec la nature.” The other finalist team, with Beth Penrice, Lauren Miller and Taylor Deason, received the Mention Qualité Architecturale for their design, “River Retail & Recreation.” All honorees were celebrated at a May awards ceremony in Paris, and each team received cash awards of 1,500 euros and 500 euros, respectively.

These fifth year architecture students created the design work while studying abroad at the University of Arkansas Rome Center in fall 2021.

“The success of our students in an international competition of this caliber further underscores the Rome Center's value to the Fay Jones School of Architecture and Design,” said John Folan, professor and head of the Department of Architecture. “We are the only department of architecture in the United States to require study abroad. An invested commitment to that experience for all students is made easy due to the strength of faculty in Rome. There is collective gratitude to Francesco Bedeschi, Andrew Kranis and all architecture faculty at the Rome Center who provide an extraordinary educational experience for our students. The students and faculty have sustained success in this competition for several years. Heartfelt congratulations to these students for their success this year, and to the Rome Center faculty for continued excellence in mentoring them to create work warranting meritorious recognition.”

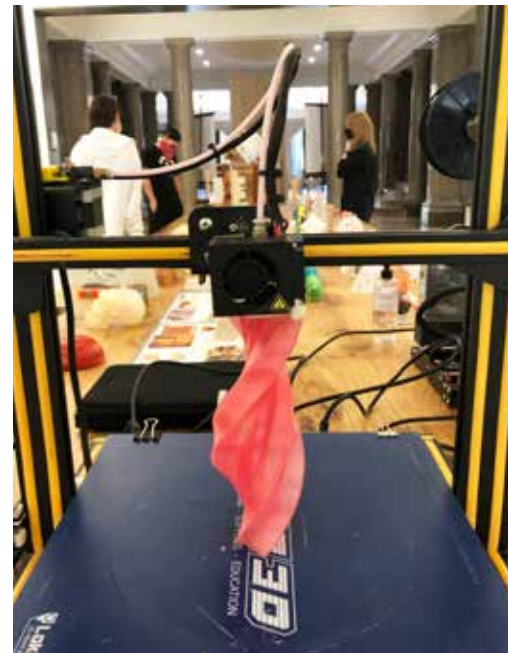
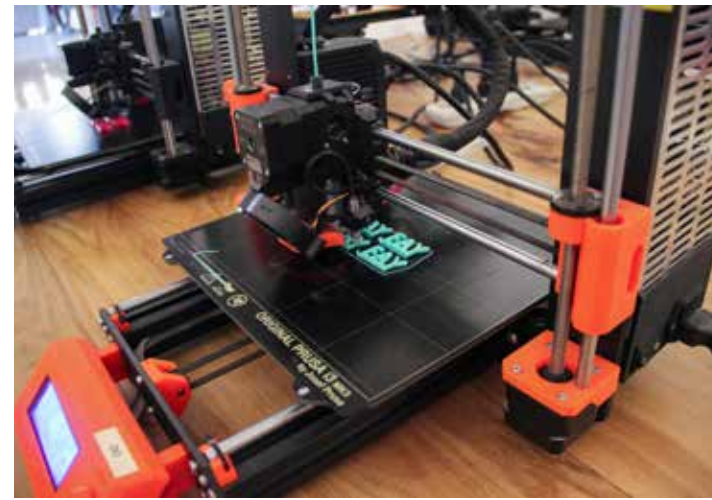
This international competition is open to multidisciplinary teams of students and teachers. This year's theme was “Urban regeneration of the fringes of cities, towns and villages.” Through their designs, each team is charged with comparing the existing state and the projected state. Through a graphic layout, they illustrate a program intended to improve the environment and the living conditions of the inhabitants.



The designs “Social Parkway,” at top, and “River Retail & Recreation,” at bottom, took the top two prizes in the 2021-2022 International Competition presented by L'Art Urbain dans les Territoires.

Andrew J. Kranis, LEED AP, FAAR, is Faculty of Architecture at the U of A Rome Center. He mentored these students in the fall 2021 semester, and he introduced this competition to U of A architecture students back in 2012. The Rome Center has never failed to reach at least finalist standing in all the years its students have taken part in the competition, Kranis said. This year is the first time the students have been cash award winners, plus they took the two top prizes.

“This competition is a great way to begin the semester's studio work with a broad analytical exercise that allows students to engage with historic urban development, preservation, mobility and accessibility,” Kranis said. “The prescriptive annual theme gives us important global issues to consider and a highly curated graphic format, allowing our work to be judged against entries from as many as 140 other participating countries.”



Photos by Shawnya Meyers

Come As You Arkansas

In honor of the University of Arkansas' 150th anniversary, the Fay Jones School of Architecture and Design took part in the campus-wide, full-day Come As You Arkansas celebration on Sept. 10, 2021.

The events at the Fay Jones School started with a presentation honoring Fay Jones, the 1990 AIA Gold Medal recipient and the namesake of the school. Marlon Blackwell, the 2020 AIA Gold Medal recipient, gave a recorded address celebrating Jones' accomplishments and mentorship. During the presentation, Dean Peter MacKeith and Associate Dean Ethel Goodstein-Murphree

announced that Fay Jones' AIA Gold Medal would be donated to the school by his daughters, Cami Jones and Janice Jones.

Throughout the day, members of the Fay Jones School's fabrication laboratories team illustrated the versatility and importance of 3-D printers in design education with a display of 3-D printed objects, student projects and materials spread across the tableau on the first floor of Vol Walker Hall. The fab lab team also hosted 3-D printing demonstrations, and they created custom FAY keychains to share with visitors and guests.

Outside, on Vol Walker Hall's north lawn, the Urban Design Build Studio worked on an afternoon lumber demonstration, Assembline. Twenty-two students converted 300 boards of 8-foot-long, two-by-four lumber into an installation of aligned quadrilateral frames that represented both the University of Arkansas and the Fay Jones School. Undergraduate students from the architecture and interior design disciplines and the

integrated wood design graduate students in the Master of Design Studies program participated in the design-build project. They split into groups to sort wood, drill holes, insert dowels, assemble the frames and then finally install the frames, forming a makeshift assembly line for installation.

— Shawnya Meyers



Assembline Design Build

The Assembline installation, created in conjunction with the University of Arkansas' Come As You Arkansas celebration, represents the 150 years since the U of A was founded in 1871 and the first 75 years of the Fay Jones School's history. The 300 boards used in the project were paired together, with the top surface's 150 boards resting on as many support members, marking the university's sesquicentennial as a foundation for the next 150 years. Together these pairs formed 75 total frames, which represented the interdependent, interdisciplinary relationships central to the culture of the Fay Jones School over its 75-year span of existence.

The project drew inspiration from Fay Jones' Thorncrowne Chapel with its two-by-four-formed, kite-like trusses. Assembline reimagines the truss as both pliable and occupiable, with the kite shape anchored to the ground while the joints are free to pivot.

The project, along with the process of building it, is representative of the Fay Jones School's progressive approach to wood design in teaching and research.

The process, conceived of as an "assembly line," was a performance that was as much a part of the installation as the finished project itself. That process demonstrated the Urban Design Build Studio's collaborative approach to wood design and construction. It also demonstrated the commitment by UDDBS to design for deconstruction, as Assembline can be disassembled and reassembled in a new form. The individual two-by-fours also retained their full structural capacity, meaning they can be re-used in entirely new projects.

The fall 2021 UDDBS focused on design development for the planned Ross and Mary Whipple Family Forest Education Center at Garvan Woodland Gardens. Where previous UDDBS studios developed the overall scheme and geometry for this project, this cohort focused on structure, enclosure and detail. The materials and concepts used in Assembline were done at full scale, allowing students to gain familiarity with their inherent limitations and opportunities as they advance the Whipple Center design.

— Shawnya Meyers

Assembline was executed by the UDDBS RECONCILING OUTside withIN Studio

Project team:

UDDBS faculty
John Folan, director, UDDBS; David Kennedy, Assembline project lead; Kimberley Furlong

Fab Lab staff
Angie Carpenter, Justin Tucker, Corey Booth, Randal Dickinson, Austin Phillips

Architecture students
Justice Barnes, Macy Callahan, Hope Convors, Carlos De La Torre, Jala Jones, Peter Williams, Leo Zepeda

Interior design students

Holley Boren, Michaela Brooks, Olivia Jones, Madeline Maguire, Anna McMoran, Ari Salgado, Brooke Warden, Mackenzie Waters, Houston Whillock, Luke Young, Jamie Zakovec

Master of Design Studies students

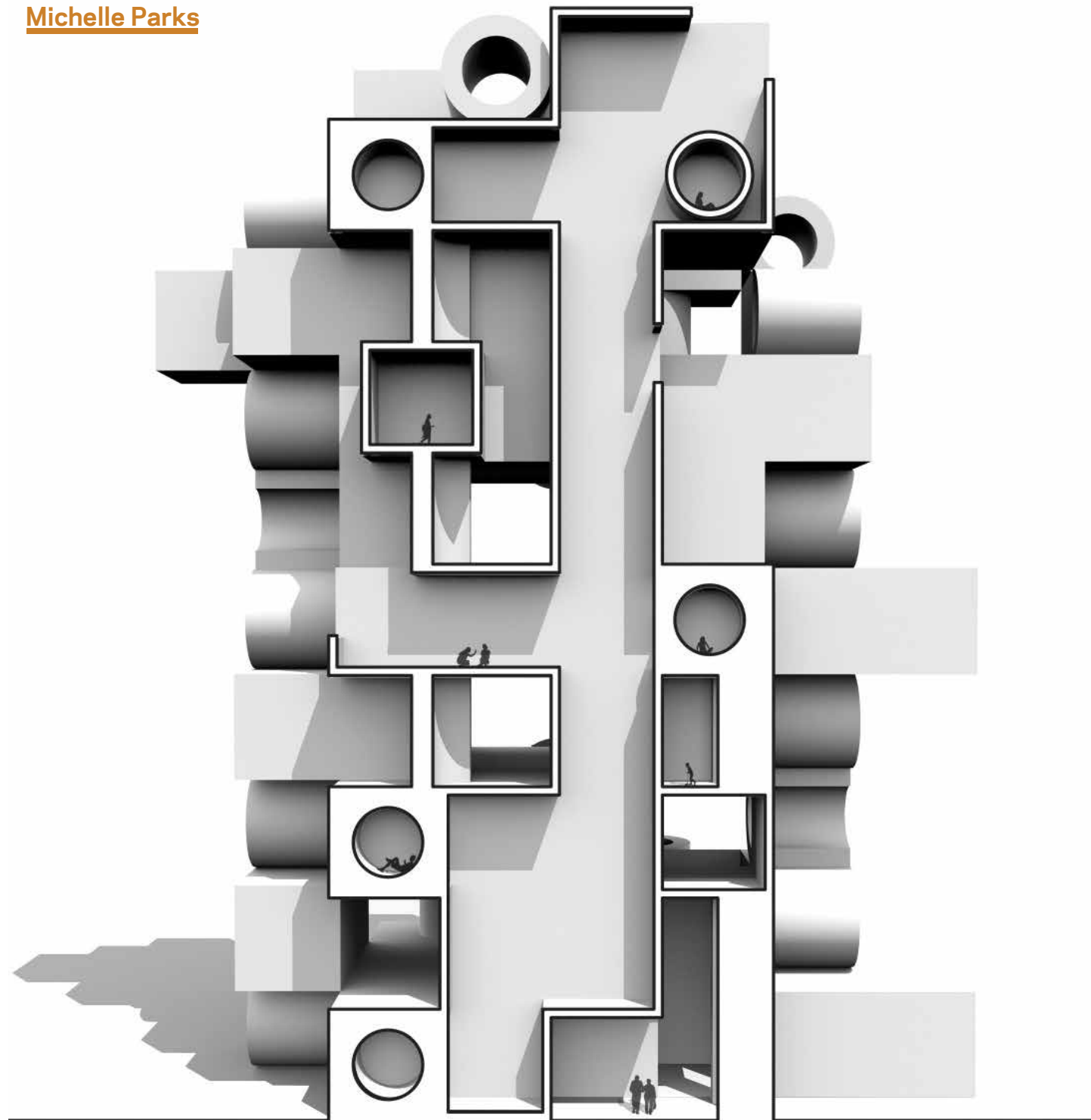
Phillip Kling, Trinity Quillin, Sydney Kutey

Project funding and inception, Fay Jones School Dean's Office:
Peter MacKeith, dean; Ethel Goodstein-Murphree, associate dean

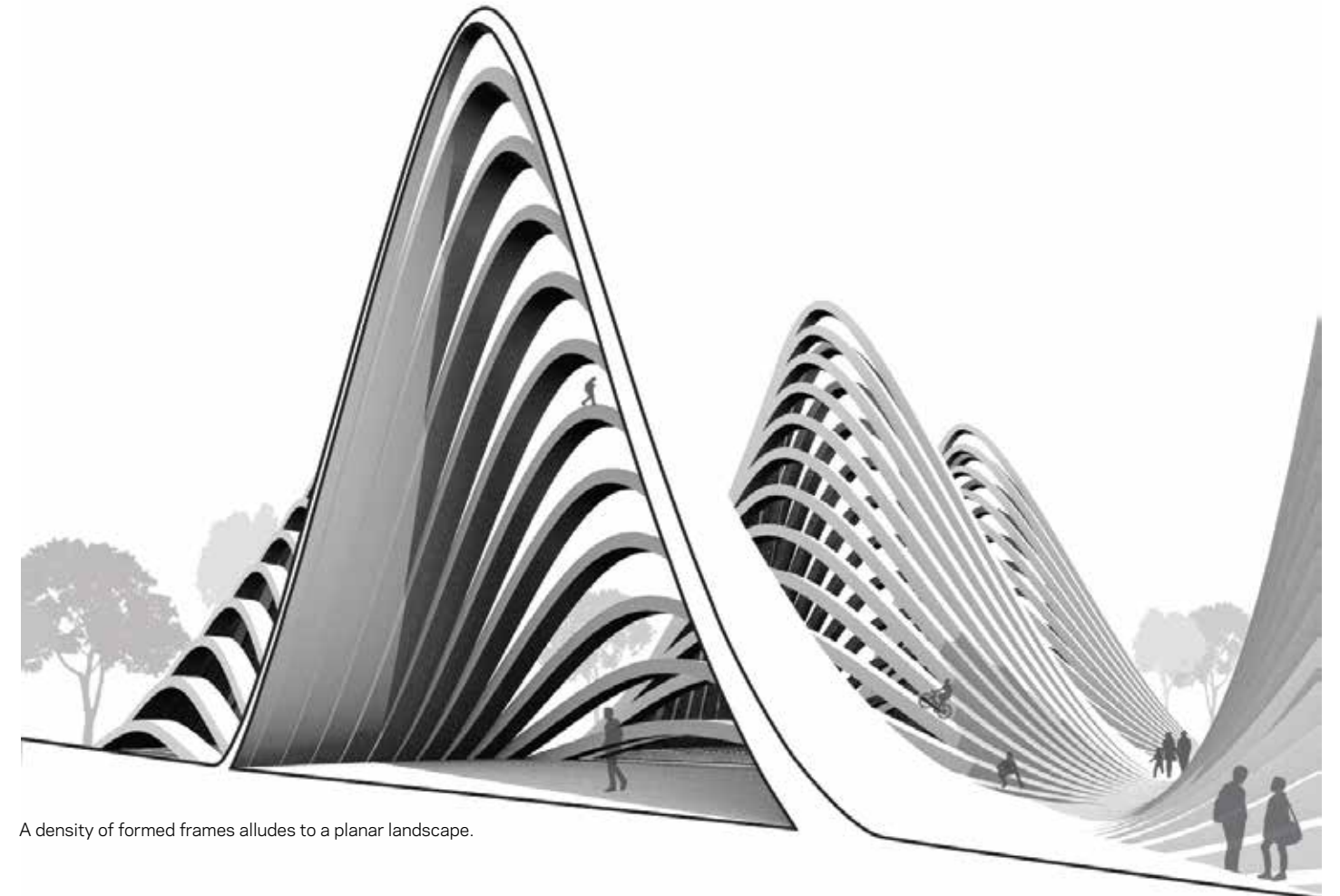
Photos by Shawnya Meyers

THE HOW & WHY OF MAKING

Michelle Parks



The spatial potential of perceived solids.



A density of formed frames alludes to a planar landscape.

As part of their design studios, Fay Jones School students regularly craft their ideas into three-dimensional models to represent their design concepts and see how those might take shape. But these objects don't just exist; they should have intention and purpose.

A group of Fay Jones School faculty and staff wanted to help students become better designers and better design thinkers by providing a compendium of language and tools. So they wrote the book *The Making of Things: Modeling Processes & Effects in Architecture*.

They realized they could create something that was a combination of showing how to physically make things and understanding why someone might make something a certain way.

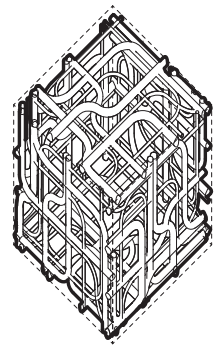
"As an educator, I think that's part of where our students really need to grow is in intentionality and figuring out why they want to do something and how to get the effects that they're trying to get," said Frank Jacobus.

Jacobus, an associate professor of architecture, collaborated on this book with Angela Carpenter, fabrication labs manager and a school alumna; Rachel Smith Loerts, visiting instructor in architecture and a school alumna; Justin Tucker, wood fabrication specialist and a school alumnus; and Randal Dickinson, digital fabrication specialist. They started working on the book in 2018 and published their 298-page volume in fall 2021 through Routledge.

The ideas were rooted in work Carpenter and Smith Loerts had been doing in the school's fabrication labs to get students familiar with common making processes and also help them know the potentials of using the CNC router, 3D printers, laser cutters and other making equipment.

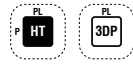
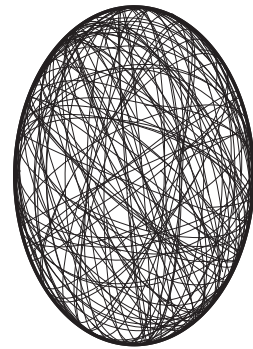
"We were trying to give a resource that they could look at, and better understand the processes and the effects," Smith Loerts said.

Jacobus said this work is an unusual hybrid of theory and process — since most works focus on



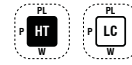
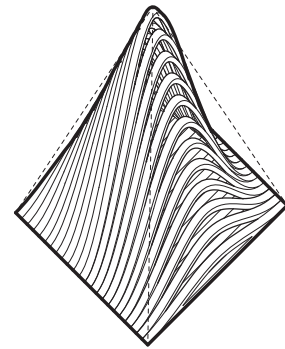
Paths, Linearity, Fluidity, Nest, Density, Soft / Hard, Surround, Confusion

Centre Pompidou, Piano & Rogers



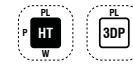
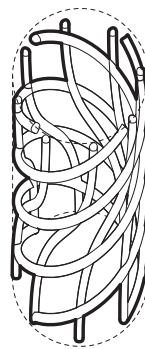
Entanglement, Chaos, Disorder, Overlap, Rotation, Confusion, Weave, Imbalance

ICD/ITKE Research Pavilion, University of Stuttgart
The Exchange, Kengo Kuma & Associates
Mar Adentro, Miguel Angel Aragonés



Serial Progression, Serial Fluidity, Ascension, Procession, Crescendo, Plasticity, Sequence

Flexible Landscape, GOA Architects



Ascension, Twist, Loop, Wrap, Loose, Weave, Soft

Hannam-Dong HANDS Corporation Headquarters, THE_SYSTEM LAB

one or the other distinctly, yet don't join them. "But it's a necessary hybrid. If they really invest in both, I think it'll make a young person stronger in terms of their design sensibilities. So I hope that's what happens."

The Book's Theoretical Basis

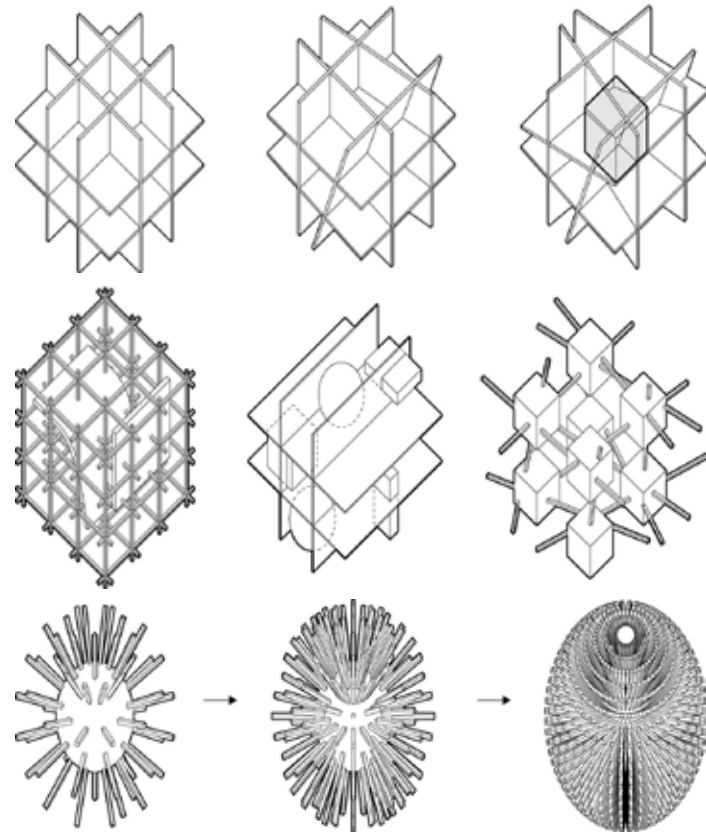
The authors leveraged existing research in embodied cognition and visual dynamism, pairing it with their collective knowledge in fabrication methods and design fundamentals to craft a comprehensive theory based on what they wanted students to learn. They created a taxonomy — grounded in architectonic theory, form language, and building — that illustrates relationships and connections between architectonic elements. In addition, they introduced a comprehensive array of tools used in model making.

The book explores architectonics — the way parts and pieces go together specific to architecture — and provides copious visual examples and illustrations.

While it could be read cover to cover, this is essentially a resource book that teaches about various tools, the appropriate use of tools, about processes, and about how the decisions designers might make could impact a project.

"We're theorizing that architecture is composed primarily, if not entirely, of frames, planes or solids, which each include an inherent language of form and construction possibilities. The book plays those possible variants out visually," Jacobus said.

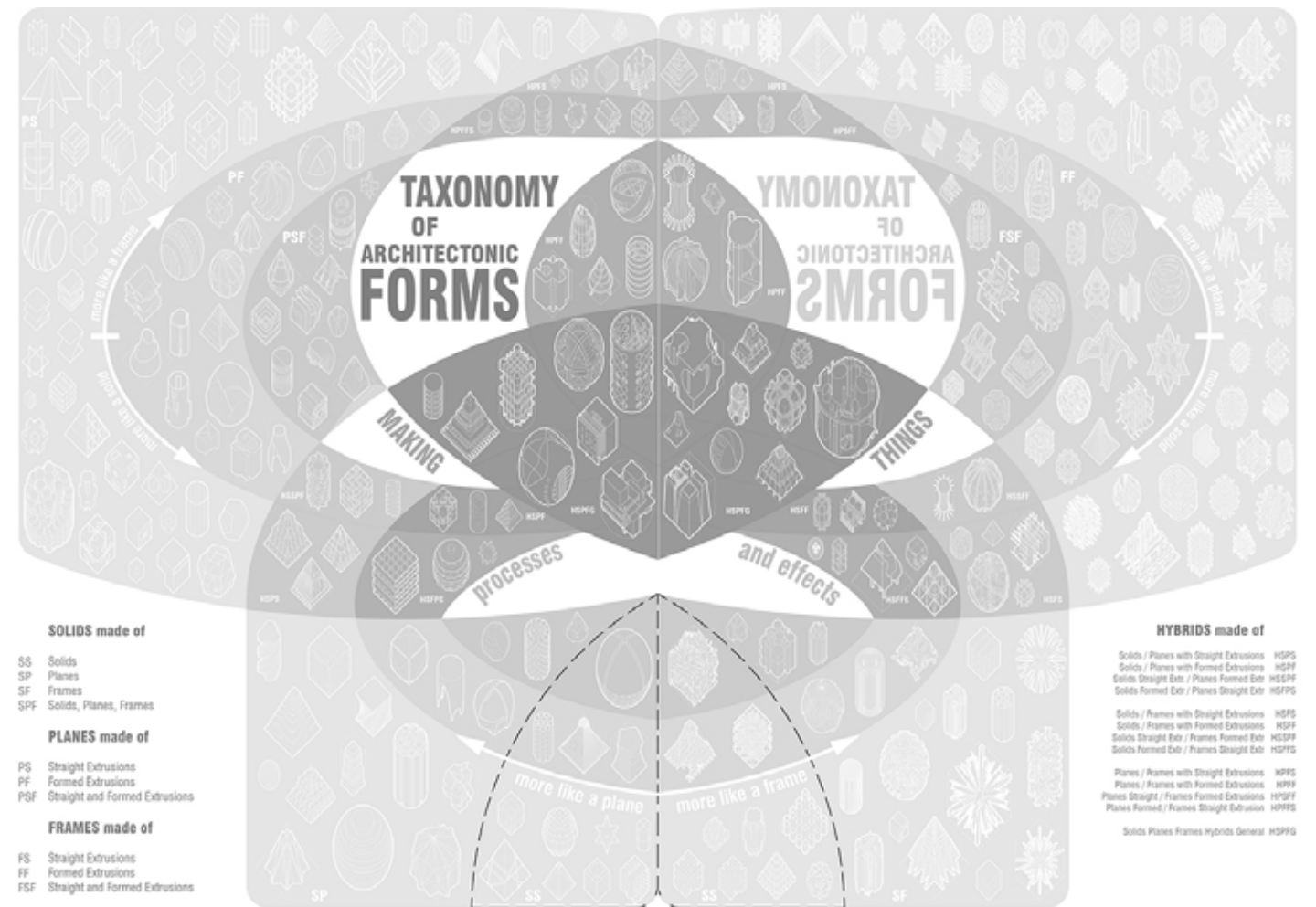
All of the architectonic elements that the book identifies share similar characteristics that allow them to be categorized taxonomically. For instance, they can be ordered regularly or irregularly. They



Top row, a section of formed frame typologies. Above, the effects of hybrid regularity and irregularity.

can be aggregated in such a way as to be clearly bounded, or more loosely aggregated such that their inherent geometric constitution is unbounded. They can have a rounded quality, which the authors define as "formed," or they can have an orthogonal quality, which the authors define as "straight." The book breaks this language down and maps it taxonomically.

In exploring these ideas, they realized they needed to create their own original content and



A taxonomic map of architectonic forms.

objects for the book, and then reference existing examples. In the end, they created 650 or more objects for the book — with another 100 or so that didn't make it in. They hand sketched most of their ideas, and then several dedicated design students translated all of those into a digital format.

They wanted to show students what these objects could look like as a built work — that not only could these be ideas for making models, but they also are concepts that architects are designing and building. So they spent many hours online searching for existing examples of these objects. Under each object, in italics, they noted the name of an example work and its designer.

For each of the objects, they've described them through a list of several characteristics or effects. Under each object, they've also noted the equipment and materials used to construct it.

A frame object shaped like a pyramid, for instance, is described with these effects: strength, regularity, stasis, structure, self-same, boundary, crescendo, orderliness and rational. The example of

built work is the Louvre Pyramid, by I.M. Pei. The primary construction method is using wood working tools and wood or plastic; the secondary method is using a laser cutter with wood or plastic.

Smith Loerts said that she has already used this book in her fall 2021 studio. As the second year students studied frames, she sent them to the book to look up examples.

"It's been a really helpful educational tool for me, to have gone through, looked through all these projects, and mined the projects for the content we were trying to re-present," she said.

Carpenter said that the book covers all the tools that are available in the Fay Jones School labs and helps students understand what tools they could use and why. Instead of always defaulting to the laser cutter, for example, it explains other options along with the effects or results each can give. It helps students align their actions with their goals.

"Because a laser cutter is going to give you a different effect on the edges than if you were to CNC route that same piece," she said.

	SOLID-PLANE		SOLID-FRAME		FRAME-PLANE		SOLID-FRAME-PLANE	
	Regular	Irregular	Regular	Irregular	Regular	Irregular	Regular	Irregular
BOUNDED	 Formed	 Formed	 Straight	 Straight-Formed	 Straight-Formed	 Straight-Formed	 Straight-Formed	 Formed
UNBOUNDED	 Formed	 Formed	 Formed	 Straight	 Straight	 Formed	 Straight	 Straight
BOUND-UNBOUND	 Straight	 Straight-Formed	 Straight-Formed	 Straight-Formed	 Straight	 Formed	 Formed	 Formed

A classification of hybrid typologies.

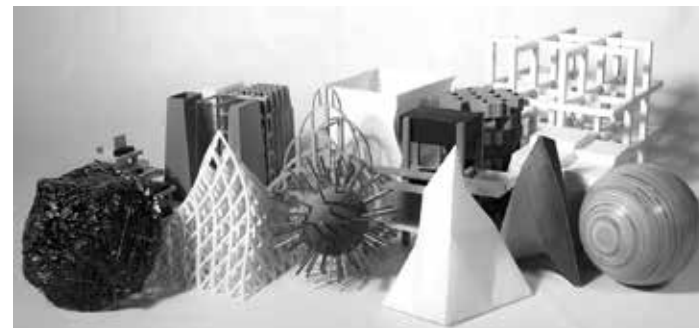
Exploring the Meaning of Made Object

Making models is a tool students use to better understand form, space and gravity. Students start making them in their first year of design studio, to practice putting together the pieces of a building.

Before she started teaching in the school, Smith Loerts worked in the fabrication labs and helped students make models for projects on which she wasn't instructing them. She knew that the materials and tools used could have a big impact on the resulting model, and she tried to help them make effective choices. Cardboard and bass wood, for instance, can be interpreted in different ways in a model.

"I think it's part of a good design school's process for students to go from 2D thinking to 3D thinking — and back and forth. Each time a model is made, a certain amount of resolution starts to happen," she said.

When students make models, they input information, but the model should also help them



A gathering of made things.

output information, Smith Loerts said. "Because if they don't get anything out of the model, then the model's just sort of wasteful."

Jacobus said that each model — by its materials and process of being made — already suggests ideas and intentions, though students might not realize that. They may be very simply trying to physically express a concept.

"Experienced architects become good at reading intentions into an object and know that it matters which tools you're making it with, what lines it has in it, what material it's made of, what shape it is, etc. All that matters," Jacobus said. "So that's primarily what the book's about: How do you make those decisions



Formed planar skin.

intentionally; how do you know what the thing you just made means, what its effects are, what kinds of experiences might it contribute to, etc.?"

Carpenter said that students' models equate to full-scale construction. They are scaled representations of the real.

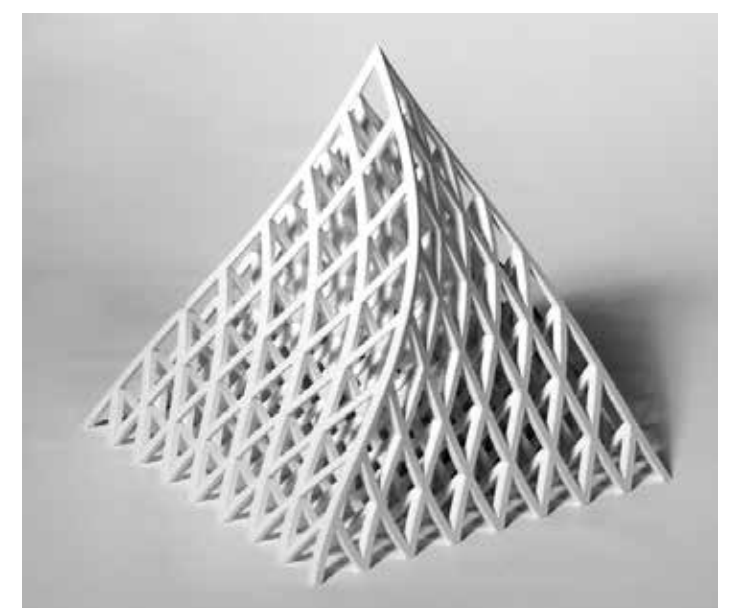
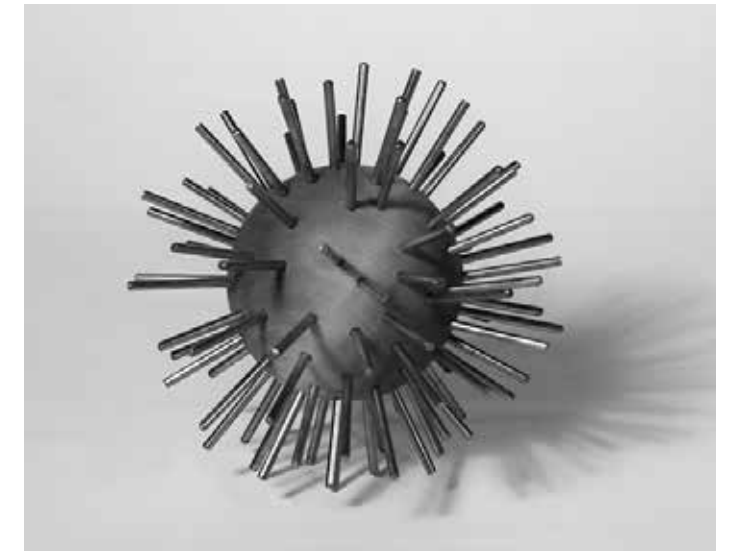
"They're starting to learn about things so that, when they get out into the professional world, they have the experience of putting materials together and understanding that craft matters. The way you put things together matters. Sanding that last little leg of the model to make it look that much better matters," she said.

Ultimately, the authors hope that this book provides a common vocabulary for professors and students.

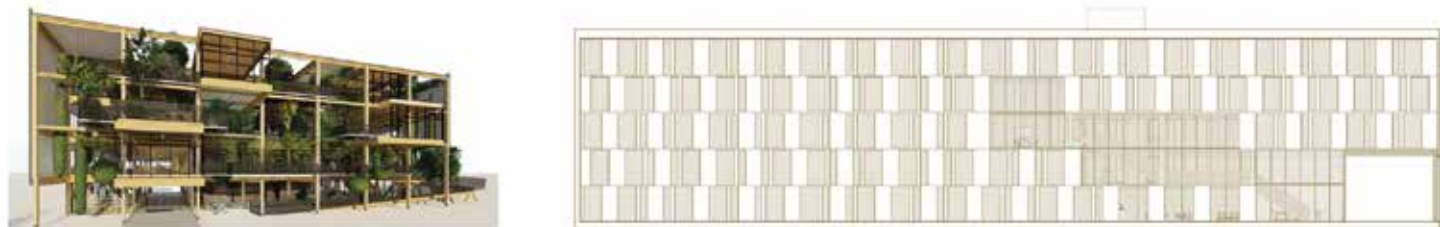
"I wasn't trying to answer anything here. It's just about raising more questions and getting students to know how to ask questions," Smith Loerts said.

Jacobus sees it as a valuable conversation piece that students and their teachers can use to discuss a model or a project.

"It really prompts the conversation about effects," Jacobus said. "Like, what is this thing doing? Not just how it's occupied, but what is it visually doing; why does it make us feel the way it does?"



The unique identity of made objects.



THE CASE FOR



MASS TIMBER

Michelle Parks



Stacked glulam trusses — made from rectangular rather than triangular frames — extend the living space of these garden apartment units through patios, screened porches or rooftop decks.

The built environment can dramatically impact people's lives for better or worse, and it also contributes to the health of the planet. With this in mind, a studio led by the faculty and staff at the University of Arkansas Community Design Center took on revolutionizing the carbon footprint of construction in the United States by transforming the way low-rise buildings are produced. They focused on using mass timber as the primary building material.

One straightforward and compelling benefit of employing mass timber as a building material is simply its natural beauty. But its longevity also makes it a more sustainable material than many others, Stephen Luoni said. Luoni is director of the Community Design Center, an outreach and research center of the Fay Jones School, and he is also a Distinguished Professor and the Steven L. Anderson Chair in Architecture and Urban Studies.

These low-rise structures are the buildings

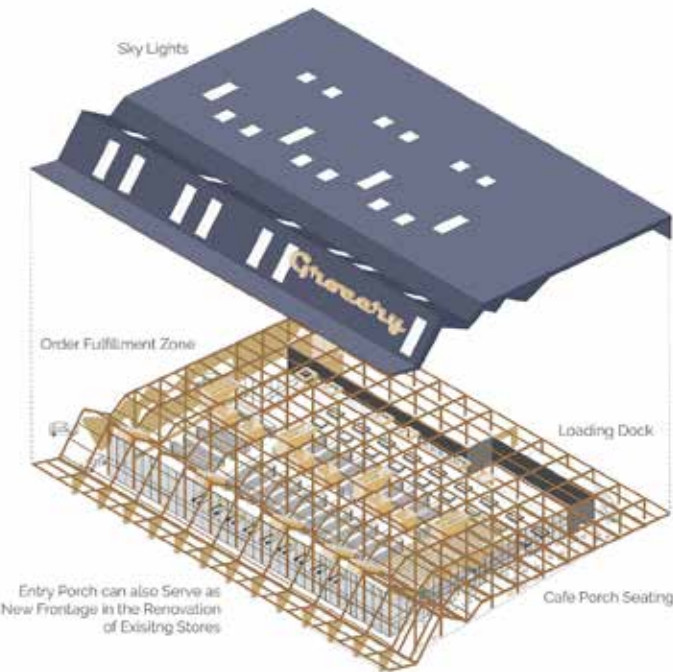


Trusses made from glulam help to create a great room at an ordinary gas station canopy.

that people encounter in their daily lives, such as suburban offices, gas stations, fast food restaurants, big-box grocery stores, garden apartments, and subdivision houses. This one shift to using mass timber as a material can transform the fabric of the built environment and provide a significant impact on society and the environment overall.



Above, a folding CLT ceiling at this big box grocery shapes space and integrates cooling and heating systems, lighting, plumbing, electrical systems, and skylights. Below, the folding roof cantilevers to create urban wood rooms: an entry porch, a dining porch, and a fulfillment zone on the other side.



2020 studio led by Luoni, with five Fay Jones School students: Jacob Caylon Alford, Keturah Bethel, Mary Grace Corrao, Matthew A. Scott and Wenjie Zhu. Their resulting collaborative work is “Wood City: Timberizing the Standard Real Estate Product Types.”

There are 19 real estate types that constitute 75 percent of the built environment in the United States, the building blocks of the country’s landscapes, Luoni said. Their designs are standardized, making them perfectly suited to prefabrication using mass timber.

“Wood City’s first step is showing the viability of mass timber in the business models of development-driven industries — fast food, fuel stations, housing and hospitality, strip shopping centers — that use buildings as capital assets and are operating at enormous scales,” he said. “Dollar General, Walgreens and McDonald’s want to be within 15 minutes of everybody, everywhere. We can completely change the quality of metropolitan landscapes and their carbon footprints through these building sectors.”

Mass Timber As a Natural Choice

The U.S. building sector is responsible for 40 percent of the nation’s carbon emissions contributing to climate change, Luoni said. Wood is the only building construction system naturally engineered to sequester significant amounts of carbon. Trees need water, sunlight, minerals and carbon dioxide to grow, and a mature live tree can absorb more than 48 pounds of carbon dioxide in one year, according to the U.S. Forest Service. That carbon dioxide is stored in the fibers of a tree or wood until an event such as fire or decomposition releases it back into the atmosphere.

Mass timber is a form of laminated wood that creates products such as glulam and cross-laminated timber (CLT), which then are made into wall and roof panels, structural beams and columns, or whole building units. Mass timber is an alternative

“Mass timber is one way to get the construction industry to look at life cycle thinking through life cycle assessments that account for energy consumed in the sourcing and disposing of materials,” Luoni said. “Experts in mass timber are imploring us to think about building design in the wood supply chain from forest to frame. From the scale of the territory to the molecular, we’re looking at all aspects of our design and its ecological footprint.”

The Community Design Center staff took on this research, working in collaboration with the U of A Resiliency Center, with support from a competitive award sponsored by the Weyerhaeuser Giving Fund. Some of the work was done during a fall



Above and below, timber integrates health, programming, natural light and gardens to create tranquility in the medical office experience.

to concrete, steel and wood-framed construction materials.

“With mass timber, we can reduce our dependency on gypsum board, dimensional lumber, concrete, and other industries that rely upon intense fossil fuel investment,” Luoni said.

Glulam has been around more than 100 years as a construction material, he said, while CLT was developed in Europe about 30 years ago.

One appealing trait of mass timber is its low level of embodied energy, which is the sum of energy consumed in the production of materials from mining to processing to transportation. Mass timber possesses up to 60 percent less embodied energy than concrete, steel and other materials.

Mass timber also uses renewable materials, making it a product that reverses ecosystem and natural resource depletion. Healthy forest management is key to scaling the supply of mass timber and regionalizing wood supply chains, Luoni said, especially in a state like Arkansas, which is nearly 57 percent forested and desperately needs tree



thinning programs.

“So, delivering the 17 ecosystem services found in healthy ecosystems is all part of architectural thinking now,” he said.

Mass timber offers a combination of beauty, sustainability and construction efficiencies.

“What’s nice about mass timber is that you can use low-grade wood and, like plywood, elevate its value through a lamination fabrication process, to build a high-quality engineered product from low-end material,” Luoni said. “As with any system of prefabrication, mass timber should compel the construction industry to be more thoughtful and long-term in its decision making. I think we will see more care in how buildings are designed, engineered and constructed.”

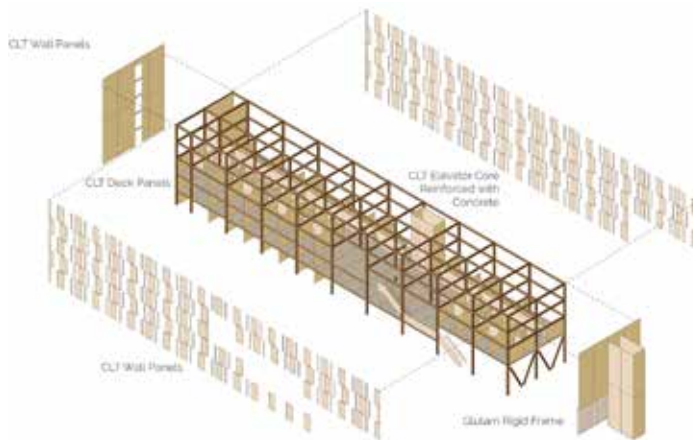
Additionally, mass timber as a material expands



Above, a grand staircase in a four-story public concourse of this hotel connects the covered entrance and lobby to the restaurant, gym and conference hall. Below, the repetitive anatomy of the hotel makes it ideal for prefabricated timber construction.

the possibilities for how designers imagine and create built spaces.

“Beyond the environmental upsides, the centrality of the flat, laminated mass timber panel that is both structure and finished surface gives architects and designers new conceptual strategies,” Luoni said. “Constructing buildings from lightweight panels up to 10 feet by 60 feet, which behave like masonry in many respects, offers an entirely new design methodology for shaping buildings and spaces.”



location where a product or service is delivered or sold.

For the Wood City project, the design center staff and design students took on some particular types within those total 19 and re-envisioned what could be possible by using mass timber. They focused

A Novel Look at Real Estate Types

The 19 standard real estate product types are grouped into these categories: office, industrial, retail, hotel, apartment, housing and miscellaneous. Luoni said they are called real estate products because Wall Street has financialized them as premium-grade investment products for pension funds and other long-term institutional investors. The industries that they’re in view them as part of a logistics system. They’re the end of the line in a network and supply chain, serving as the physical



Above, timber arcade systems can be used for new strip shopping centers or to retrofit existing centers. They facilitate shopping and create new community anchors that function at a neighborhood scale. Below, a timber food hall brings food service and dining venues — including food trucks — all under one roof to create a neighborhood anchor.

on 15 building types: tenant office and medical office; metal warehouse; strip shopping center, fast food restaurant and big-box grocery; hotel; garden apartment; single-family residence, accessory dwelling unit, live/work and assisted senior living; and self-storage, mobile home and gas station.

As they researched these building types to create prototypes based in mass timber tectonics (not to be confused with light-weight dimensional lumber — the throwaway 2-by-4), they also reconsidered the program of each type — how the various spaces are arranged and organized. They focused on understanding how prototype spaces needed to function logistically and socially while honoring the financial bottom lines that drive their respective industries.

“In this notion of economy of means, students had to understand where one can invent and what must be left alone. They really had to strategically think about where play in the system will be rewarded while maintaining viability,” Luoni said.

Hotels originally were community hubs, and they’re becoming those again as people use them for work, business and socializing, he said. A typical franchise hotel is driven by cellular guest rooms,



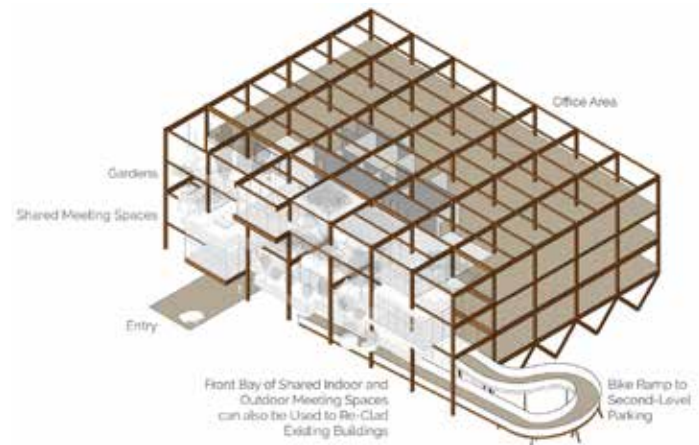
so in their design, the guest rooms surround an embedded core of stacked public spaces. A grand staircase in a four-story public concourse connects the lobby to the restaurant, gym and conference hall.

“This is not just research into the materiality, it’s also research into the social possibilities in building programs. How do we make these better places beyond the generic? Especially as they reproduce themselves,” he said.

The medical office, a high-growth industry for instance, has basic program elements: reception area, exam rooms, consultation rooms, lab area, staff area. For their design, they focused on improving the patient experience, coupling exam rooms with



Above, access to outdoor terraces at this tenant office improves working conditions and indoor air quality. Below, a thickened façade hosts vegetated terraces, meeting rooms, a bike ramp and the front entrance.



an exterior landscape courtyard, offering views to the outside greenery and natural light using large windows.

“The biophilic qualities of wood are amplified by landscaped courtyards as if the patient was sitting in a Japanese garden,” he said.

Over the last 30 years, storage facilities have become one of the fastest growing building sectors, Luoni said. Many of these are located on the outskirts of cities and aren’t bound to strict building codes and aesthetic standards. As they move closer in to more densely populated areas, they are beginning to expand to mixed-use spaces. One facility recently permitted in Fayetteville has mixed-use with storage and office space. The use of CLT as a building material can help them meet the more

stringent building codes in cities.

The function of the big-box grocery store is also shifting. On the north end of Fayetteville, Whole Foods sells groceries and also offers a gathering space with access to a salad bar and pizza by the slice along with coffee drinks and beer on tap. In the central part of Fayetteville, the new Ozark Natural Foods location is a retrofit of a former grocery store, designed by Modus Studio. It also has a garden center, food and beverage bars with an indoor seating area, plus a large covered porch facing College Avenue.

“In all of these prototypes, we’re building third places — places that aren’t work or home but rather social spaces for gathering and conversation that make cities so livable,” Luoni said. These multiple functions and services make places “stickier,” encouraging shoppers to stay longer and engage more with them.

As the popularity of the shopping mall fades, many retailers have returned to strip shopping centers, which cost less to operate. Now with a second life, these centers are housing a wider range of business types beyond the convenience economy and focused more on the experience economy brought by third place-oriented businesses, Luoni said. Their locations within neighborhoods position them to be natural community hubs and “third places.” Wood City outlines a strategy to retrofit strip shopping centers based on new building arcades, shopfronts and other community gathering amenities that combine urban design and architecture.

In this studio, students spent at least the first third of the semester sketching, before they moved to creating digitally using software. Because it took place during the pandemic, they also did the entire studio remotely, using Conceptboard to share and discuss their creative work. The center framed the



Above and bottom, barrel vaulted metal arches sit atop glulam frames for the visitor pavilion and production shed of a metal warehouse that houses a roastery.

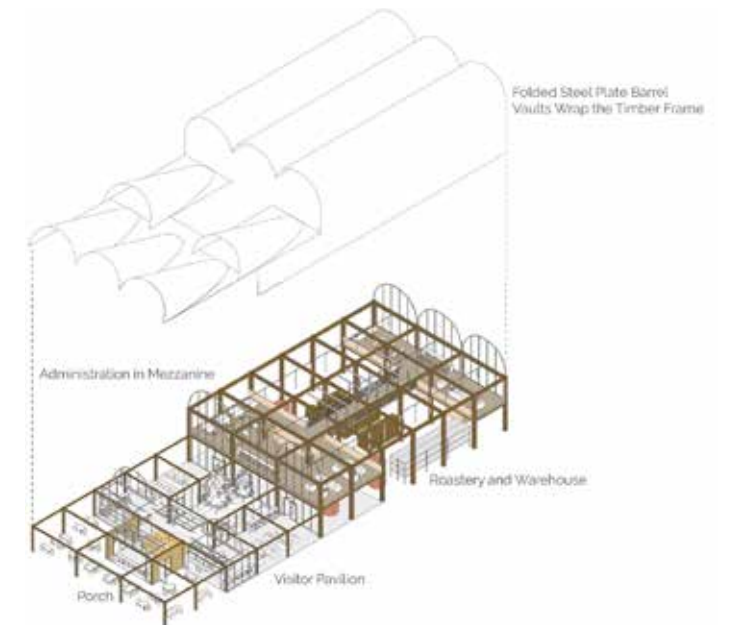
scenario and created the taxonomy of wood types, and then each student chose one or two types to develop through the semester.

Working with mass timber inspired different design thinking. Wenjie Zhu, for instance, stacked the landscape on the frontage of an office building wrapped with meeting rooms and outdoor terraces rather than placing it on the ground in typical fashion. With this more efficient use of space, everyone in the building gets a great view of the landscape, as well as improved working conditions and indoor air quality. This building also has a bicycle ramp from the ground level to a second-floor parking area. These enhancements could be added on to an existing office building.

Mary Grace Corrao took on the ubiquitous metal warehouse for a roastery, using the warehouse as the shed and adding a pavilion with a restaurant and porch to the front. The structure is made from CLT and other mass timber materials, while the exterior is clad in metal. Barrel vaulted metal arches at various elevations on the roof provide visual movement and design interest. Because CLT must be protected from moisture and weather, mass timber buildings are typically hybrid systems combing CLT structure and interiors with a non-wood exterior cladding and glulam, which can be used outdoors.

“We can set a metal building within the most precious urban landscape, and it’ll hold its own with the right frontage,” Luoni said. “What I love is, she took these raw systems and found a design moment in elevating a rightfully villainized building type to something special.”

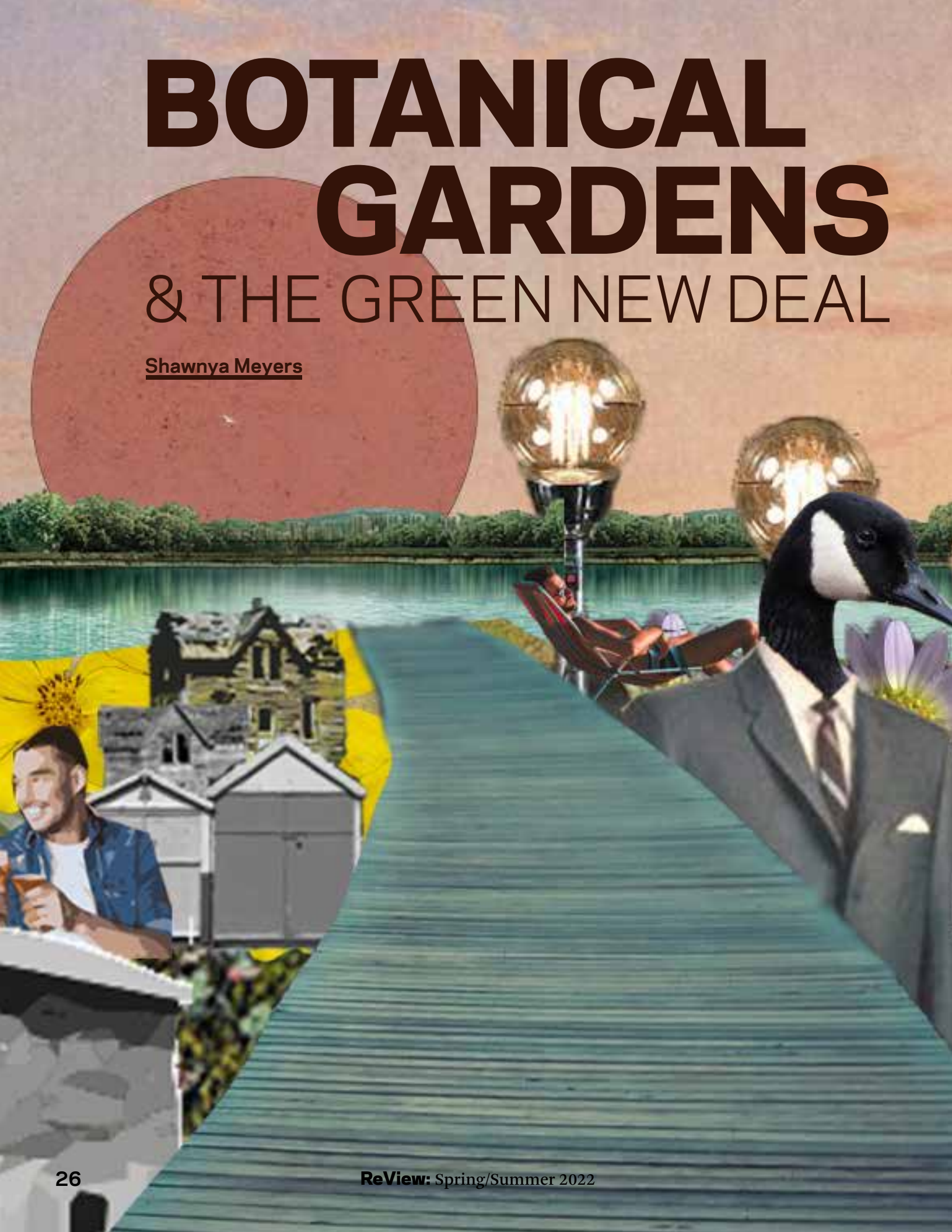
The class learned to find the possibility of the extraordinary in the ordinary.



The Wood City project has received multiple honors, including an Honorable Mention in the Cities category in *Fast Company's* 2021 Innovation by Design Awards. It also won the Special Projects Future category in The Plan Award 2021, an international design awards program in architecture and urbanism sponsored by *The Plan* magazine, and a 2021 Green Good Design Award for Green Research/Technology by the European Centre for Architecture Art Design and Urban Studies and the Chicago Athenaeum: Museum for Architecture and Design. Stephen Luoni also published the article “Wood City: Timberizing the City’s Building Blocks” in *The Plan Journal*, 6, No. 2, 2021 (pages 337-360).

BOTANICAL GARDENS & THE GREEN NEW DEAL

Shawnya Meyers



Hagen Rushing reconfigured a stream section to encourage a microhabitat.

In early 2021, second year landscape architecture students in the Fay Jones School joined in a national conversation exploring decarbonization, jobs and justice from a designer's perspective by participating in the Green New Deal Superstudio.

Carl Smith, professor of landscape architecture, led the spring 2021 studio in which students focused on applying the ideals of the Green New Deal while planning for the further development of the Botanical Garden of the Ozarks in Fayetteville.

Working with the Botanical Garden of the Ozarks, the students identified several key design objectives to address, including the restoration of Hilton Creek, re-establishing the native ecology, developing land art as renewable energy and adding an environmental education center.

Representatives from the garden had previously reached out to the Department of Landscape Architecture to explore ways the property could be developed and had expressed interest in re-emphasizing native plants and ecology as a guiding priority. Shifting from a horticultural approach to an ecological approach of maintaining and developing the garden grounds would mean a reduction in the resource requirements of the landscape.

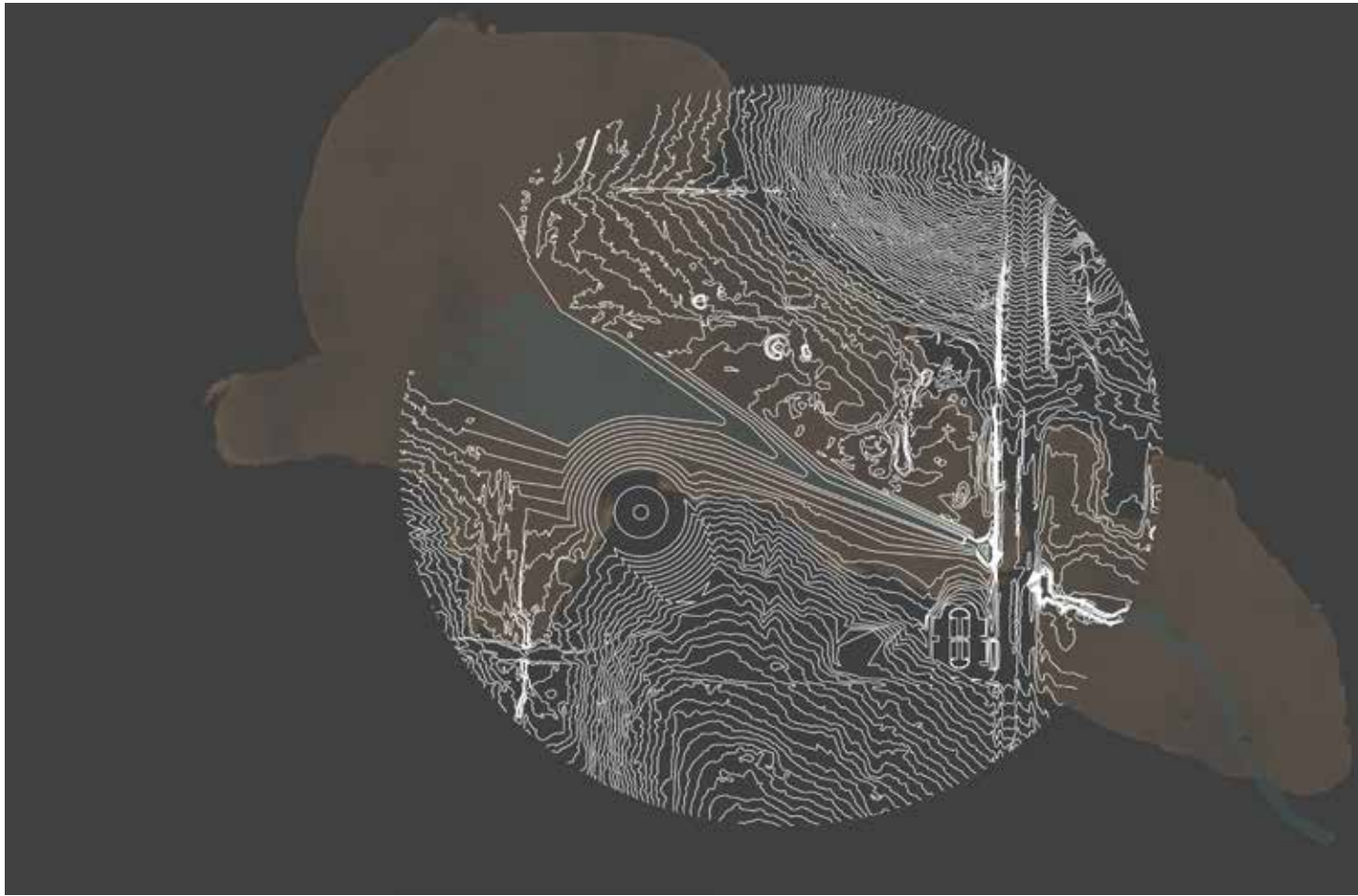
When Smith heard about the Green New Deal Superstudio — in part thanks to Fay Jones School alumnus Billy Fleming (B.L.A. '11), who was a key



Hagen Rushing worked to understand the historic landscape characteristics through desk studies and mapping.

organizer of the superstudio — he realized the work from the botanical garden would fit with those goals and could be a beneficial addition to that ongoing conversation.

The Green New Deal Superstudio encourages landscape architecture students and collaborating practitioners in the United States and overseas to speculate on the realization of the Green New Deal



Hagen Rushing's proposal for the reconfiguring of Hilton Creek's morphology, to reconnect the stream with a two-stage flood plain.

and its formulation of an economic stimulus and mobilization framework for decarbonization and social equity.

The superstudio is a joint initiative of the Landscape Architecture Foundation (LAF) in association with the American Society of Landscape Architects (ASLA), the Council of Educators in Landscape Architecture (CELA), the Center for Resilient Cities and Landscapes (at Columbia University) and the McHarg Center for Urbanism and Ecology (at the University of Pennsylvania).

More than 3,000 students from more than 90 universities participated in the Green New Deal Superstudio, which took place from Aug. 1, 2020, to June 30, 2021. All of the projects from the Green New Deal Superstudio are available to view online for free through JSTOR (at <https://www.jstor.org/site/upenn/superstudio/>).

One of the common themes developed through the Green New Deal Superstudio was designing and planning, not for 2021, but for the future — and thinking about how the landscape will change over time.

“That change, of course, relates fundamentally to climate change and the impact that it’s going to have on everything from ecological processes to population movement and where people can safely be,” Smith said.

Several other superstudio projects, for instance, looked at coastal communities that will have to contend with rising sea levels. However, since landscape systems are intertwined, what happens on the coasts and in other vulnerable communities affects other non-coastal areas, including Arkansas. Likewise, mitigation and adaptation strategies can also have far-reaching consequences.

“For example, in Arkansas, while we’re about as far away from the coast as possible, we also can play an important role in reducing fossil fuel dependence,” Smith said.

That’s precisely what students in Smith’s studio did. They explored ways to encourage Americans to embrace non-fossil fuel energy resources as being an acceptable everyday part of their lives. Working with the Land Art Generator Initiative out of Seattle, Washington, they looked into the aesthetics of



Rylee Lorts designed a pavilion, inspired by the form of the Eastern Cottontail rabbit, clad in solar mono-crystalline silicon fabric.

renewable energy infrastructure, investigating ways of making decarbonization more attractive, a celebration of energy and the elements.

“Our site is more of a demonstration,” Smith said. “Renewable energy can be beautiful — it can be an opportunity to add value to the public realm rather than an imposition.”

Smith said he particularly emphasized getting the technical aspect of the site design correct, making sure the students’ design plans were grounded and rational. To do this, the students worked with civil engineers, ecologists and architects to better understand the challenges of the design objectives.

“I think that the key to the success of this project was integrating so many different perspectives,” Smith said. “The students’ decisions are not predicated on subjective self-indulgence, but actually founded in reality.”

With the limited time and difficulties of arranging site visits due to the ongoing COVID-19 pandemic, Smith said they were unable to spend as much time at the botanical garden as he would have liked. The students familiarized themselves with the site first through topographical drawings and data. When they finally arrived on site, parts of the landscape were slightly different in experience than they had envisioned through the maps.

“When you read things in plan and simply



Rylee Lorts and Charles Goodgame present their work to the Fayetteville public at a farmer’s market event on the downtown Fayetteville square in October 2021. Photo by Shawnya Meyers.

through a data lens, it can sometimes give you a false sense of what that landscape actually is,” Smith said. “You could argue the bigger learning moment there for the students was to make sure they know the site as a human being first rather than as a technician.”

One of the issues that students had to address was the restoration of the incised Hilton Creek, which runs along the southern edge of the already developed portion of the property. When Lake Fayetteville was created in the mid-20th century, it interrupted the natural hydrology of the surrounding area. Hilton Creek was straightened, and the channel



Cada Fischer's restored prairie landscape, punctuated by arching solar-panel clad bridges that allow prospect, even during a flood.

became disconnected from its surroundings, leaving the surrounding flood plain undernourished.

The students worked with an engineer to understand the area's hydrology and where the creek's water levels should be during different flooding stages, and how to address that.

"This was not conceptualizing a creek as a wiggly blue line," Smith said. "This was conceptualizing the creek as a changing system with an actual morphology to it, and an actual systematic aspect."

Another focus area for the project was restoring the original ecology of the site, which would have been a mixture of tallgrass prairie and post oak savannah. The ecology of the site was transformed first by European settlers who began moving to the area in the 19th century, and again when trees were planted around Lake Fayetteville after it was designated as a recreation area. The site is currently a woodland, so restoring the native ecology would allow the prairie flora and fauna to return.

Botanical garden representatives also wanted an environmental education center to help the public learn about the site and the area's cultural history. Students worked with British architect Howard Evans, of CE+CA Architects, who has experience in the development of sustainable buildings, to create a concept that would accommodate those goals. Then they were able to discuss how to actually integrate the building with the landscape.



Jessica Shearman and Landyn Green stand beside their work on public display, ready to explain the reconciliation of art and ecology in their work. Photo by Shawnya Meyers.

"The landscape narrative concept dictates where the building goes, where it makes the most sense to be," Smith explained.

Smith's class started their projects in January 2021. Some of the other projects from the superstudio came from sites where there had been long-term engagement or study by studio faculty, so they had more research data available starting off, while Smith's class had no prior study or experience on their site.

Students in Smith's studio needed to accumulate a lot of that background information quickly so they could understand the site, which was necessary to



This digital collage created by Jessica Shearman explains a developing sense of place and possibility for the Botanical Garden of the Ozarks.

move forward with the design process. This made it essential to collaborate with the botanical garden employees and other consultants.

Smith said working with people outside the landscape architecture discipline sets students up for realistic professional experience and helps them develop design advocacy skills — one of the Fay Jones School's design priorities.

"If you are able to expose the students to a number of different disciplines, then that helps cement what landscape architecture is capable of in their minds as well," Smith said. "It also strengthens the students' position. They can say, 'Well our work has been corroborated by a civil engineer, or it's been formed by conversations with an ecologist and an architect.'"

For designers, it's also incredibly important to get public feedback to ensure their design meets the community's needs. For projects like this one for the Botanical Garden of the Ozarks, people need to be able to visit and enjoy the spaces in order for it to be successful.

"If we're not creating places where people will be, then fundamentally we've failed," Smith said.

In the fall of 2021, six of the landscape architecture students shared their work in a public exhibition, "A Hortus Botanicus for Green Recovery," on the Town Center Plaza on the downtown Fayetteville square. Cada Fischer, Hagen Rushing and Jessica Shearman completed their work in time for inclusion in the Green New Deal Superstudio submission at the end of June. Landyn Green, Charles Goodgame and Rylee Lorts completed their work later and joined in the public exhibition.

Smith also gave a public lecture of the same name at the David and Barbara Pryor Center for Arkansas Oral and Visual History, located on the downtown square.

Smith said there was genuine interest in the projects, and now the Botanical Garden of the Ozarks has some conceptual ideas to move forward with and refine. He said it's a natural adaptation of botanical gardens to try to balance cultivated beauty with authentic ecology.

"With a small property like the Botanical Garden of the Ozarks, you have this really cool possibility of combining the two."

An Interpretive Center for the DeepLocal

Michelle Parks



Opposite page and above, renderings by Jacob Alford and Cole Williams.

As the Fay Jones School celebrated and honored what would have been Fay Jones' 100th birthday, a design studio looked to interpret and speculate about the site next to his family home in Fayetteville. Jones had also designed a home for that next-door lot, but only some stonework was completed.

The DeepLocal Project studio, led by Greg Herman, an associate professor of architecture, was held in the spring 2021 semester. At that same time, the University of Arkansas was planning to mark its 150th year, while the Fay Jones School prepared to honor its 75th year.

Amid all these milestones and celebrations, Herman wanted this advanced studio to develop ways for the public to discover and understand the design work of Fay Jones, an important mid-century modern architect whose practice and design ethos had a regional focus.

Herman also is the director of the Fay and Gus Jones House Stewardship, which includes preserving the 1956 home that Jones designed and built for his family and finding ways to use it as a teaching laboratory. In 2015, Cami Jones and Janis Jones, the daughters of Fay and Gus Jones, donated both their childhood home and the adjacent lot to the Fay Jones School and the university.



Sketch by Ramsey Yarbrough.

For the DeepLocal studio, Herman asked the then fourth and fifth year architecture students to focus on the lot to the north of the home as the site of a future interpretive center. He wanted this proposed structure to be designed in a way that connected it to the Jones house but that didn't imitate it stylistically. "There's this very strong model there, and it would have been relatively easy for them to replicate



Rendering by Nate Streeter.

it without understanding the principles that created it," he said.

They studied precedents of modern historic houses that have foundations or organizations attached to them, such as the MAK Center for Art and Architecture at the Schindler House and the Neutra/VDL Foundation (both in Los Angeles), as well as the Darwin Martin House Visitor Center, in Buffalo, New York, looking especially at the facility there designed by Toshiko Mori in 2009.

Herman said that Mori incorporated Wright's conceptual ideas, such as strong horizontal lines and an overhanging roof. But the modern center uses a lot of glass and is markedly distinct from the historic house.

"There's no confusion as to what's Wright's and what is hers. The design language is completely different," Herman said. With the DeepLocal Project, he said the students handled that aspect very well. "They weren't imitative (of Jones) at all."

He and the students also discussed Jones' work and considered aspects of his designs that could be transformed or restated using a specific design language they created for the center.

Early in the semester, students also visited the site and spent time sketching the house, plants and natural features to better understand the place. As they analyzed the site and lighting conditions, they focused quite a bit on the topography. There's about a 10-foot elevation difference between the two lots, and the empty lot is heavily covered in oak, maple and redbud trees, plus copious amounts of bamboo.

Because it took place during the pandemic, the studio was mostly conducted virtually, with students sharing their work online using Conceptboard software. This allowed them to make notes about each other's work and, in one place, view their design evolutions over time. Typically, they would have been working together in a physical studio setting, and



Rendering by Shavanna Dean.

they would have taken field trips to see some of the precedents they studied.

"Considering how hamstrung we were, I think that they produced really good work," Herman said.

In planning the center's program, students knew that it would host events such as lectures, exhibitions and other types of gatherings. It would need a reception area, a small catering kitchen, office space, restrooms and a couple of parking spots. Visitors to the center would easily be able to gain access to the Jones house, however the center couldn't physically touch the historic home or extend past the lot line.

Their designs were rooted in the hypothetical because they weren't sure what the zoning might be for the site. But they did follow the Americans with Disabilities Act guidelines for the sloped terrain.

Once students had their initial project ideas in mind, Scott Biehle and Gabriel Díaz Montemayor, both landscape architecture professors in the school, provided critiques on the landscape architecture concepts.

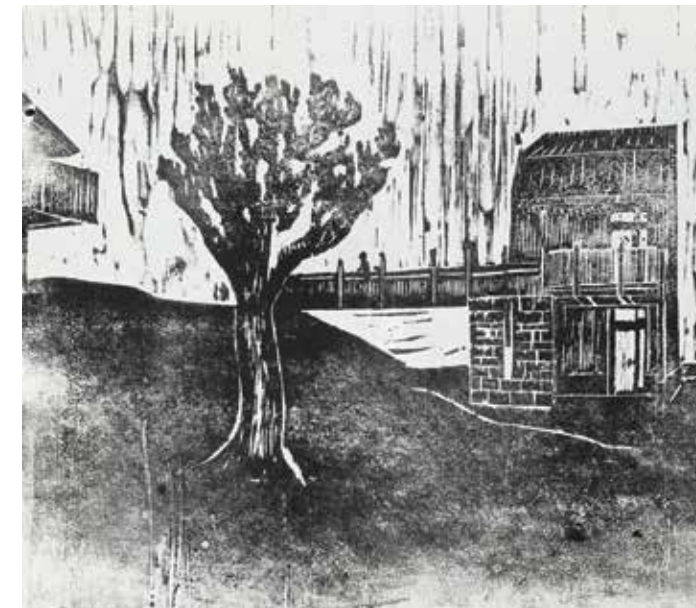
"One of the aspects of Jones' designs is blurring the distinction between natural and built, inside and outside, those sorts of dualities," Herman said.

Their project site still contains stone ruins from the uncompleted residential project. There are seven stone piers, some standing and some tumbled over, along with a stone hearth. Some students chose to incorporate the stone elements; others opted to remove them completely. One student knocked the piers on their sides to function as benches. Several students made the hearth an exterior feature.

One student, Emily Wilcox, picked up on how, in the Jones house, one enters on the ground level and then ascends around a stone hearth to reach the main living area on the second floor. Replicating that concept, she used the existing stone hearth on the lot and, again, had visitors move up and around the hearth to reach the center's second floor, which is the



An elevation view by Ben Ebbesmeyer and Ryan Harris.



A linoleum block print conceptual view of the design by Ben Ebbesmeyer and Ryan Harris.

level that connects to the Jones house.

It was important that the center complement the Jones house but not compete with it. In some early design concepts, the center was larger than the Jones home, which is just at 2,000 square feet. Students could determine the square footage for their own projects. Some of them went taller with the structure's profile but made the massing more compact. A couple of projects buried at least one story underground, so what showed above ground



Rendering by Ben Ebbesmeyer and Ryan Harris.

didn't visually threaten the Jones house.

"It did interest me how varied they were," Herman said of the students' concepts. "None of them looked alike."

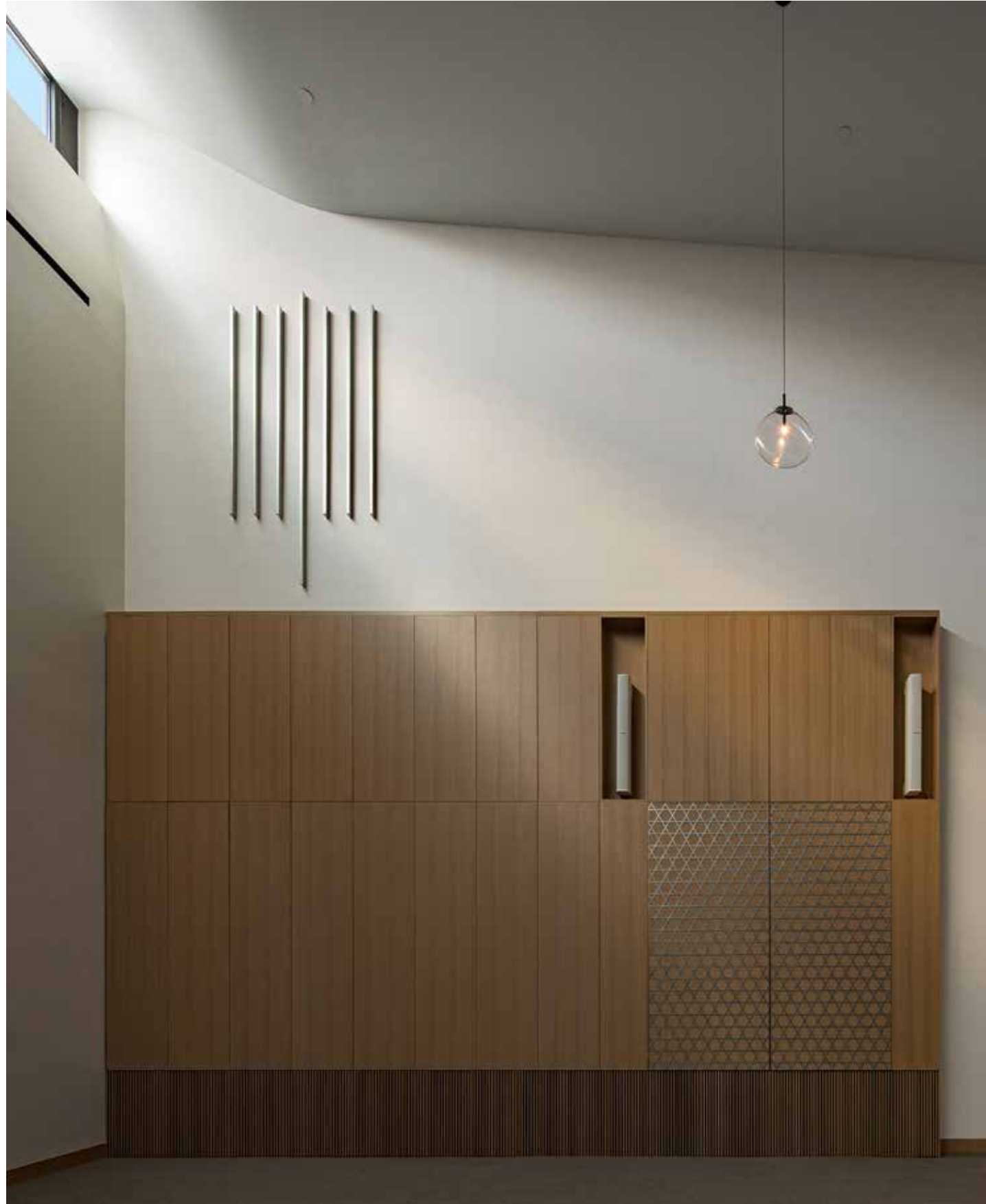
Some students designed their own projects, while a few students paired up to design team projects. One project, by students Jacob Alford and Cole Williams, stated the topography in the project, echoing the boulder that was incorporated in a first floor room of the Jones house. This design team used plywood to make a bluff image in their center's lower gallery space, taking overall inspiration from the Ozarks landscape.

"This has been an extremely successful studio, with a very strong group of students," Herman said.

ALUMNI Design AWARDS

Designs for educational, medical, historic, community, cultural, residential, religious, athletic, recreational, hospitality, industrial, corporate and municipal spaces, as well as urban planning, parks and landscape design, were among 55 projects vying for recognition in the 2021 Fay Jones School Alumni Design Awards competition.

Honor Award



Sam Fentress



Sam Fentress

Kol Rinah Synagogue

St. Louis, Missouri

Patterhn Ives, LLC

Tony A. Patterson (B.Arch. '00)
Jason M. Ward (B.Arch. '97)

The design of the Kol Rinah Synagogue respects and honors the rich history of a recently unified Jewish faith congregation, while looking toward the future with optimism and hope. A new limestone addition containing a sanctuary and entry was carefully linked to a fully renovated 1950s era church and school building. Acoustics, material and light are carefully composed to create a warm, tranquil space inspiring contemplation and spirituality. The architecture and landscape strive to create a dynamic environment for a diverse and inclusive community, serving three primary functions: gathering, learning and prayer.

"Its form and materials are very lovely," the jury said. The jury also noted "a strong yet simple use of material and light" in this project, and emphasized the "additional virtue in its diversity, equity and inclusion focus."

Merit Award & Public Good/DEI



Documodern

HBCU Outreach Center
Sikeston, Missouri

Patterhn Ives, LLC

Tony A. Patterson (B.Arch. '00)

The HBCU Outreach Center serves as a catalyst for neighborhood revitalization, providing access to education, social programs, community gardening and an outdoor classroom, while strengthening community connectivity through strategic links to a growing network of trails.

"This building employs a subtle use of form and material to create great spaces for the community," the jury said. "This is a great project that has significant and diverse programming, both indoor and outdoor, addressed in a very concise manner."

Merit Award



Rett Peek

Cane Hill Presbyterian Church
Cane Hill, Arkansas

WER Architects

Mason Ellis (B.Arch. '06)

Built in 1891, Cane Hill Presbyterian Church underwent a full historic preservation and restoration. The bell tower and stone foundations were repaired, a wood shingle roof was installed, and the original Gothic arch transom was discovered and restored. The interior was fully restored to its original appearance, including salvaged wood flooring.

The jury found this project to be "an excellent example of Historic Preservation."

Merit Award



Timothy Hursley

Osage Park
Bentonville, Arkansas

Ecological Design Group

Reva Meeks (B.Arch. '08)
Tanner Weeks (B.L.A. '98)
Jon Raney (B.L.A. '04)
Alison Jumper (B.L.A. '98)
James Birke (B.L.A. '12)
Jenny Burbidge (B.L.A. '10)
Shannon Norman (B.L.A. '09)

Osage Park is an urban park in Bentonville with a trail and boardwalk system that weaves throughout diverse landscapes, immersing visitors within their natural environment. Its preserved and enhanced wetland system acts as a "soft infrastructure" that soaks up and filters stormwater — slowly releasing it, decreasing flooding downstream, and improving water quality.

"A beautifully executed project with an ecological foundation and regenerative performance providing a high-quality public space," the jury said. "This project does its best to enhance what is already there and shows reverence to nature and its functions."

Merit Award



Timothy Hursley

Osage Park Pavilion
Bentonville, Arkansas

Modus Studio

Chris Baribeau (B.Arch. '03)
Michael Pope (B.Arch. '10)
Jody Verser (B.Arch. '10)

The Osage Park Pavilion is the centerpiece of a 55-acre prairie wetland preserve on the northern end of an airport. It derives its form and structural expression from aircraft wing design, lifting seamlessly out of the ground and evolving into a light, airy structure that celebrates natural light.

"The pavilion beautifully integrates with the landscape, also part of the larger project, and its physical and cultural setting," the jury said. "The play of light from both inside and out is very appealing."

Honorable Mention



Timothy Hursley

ASC ARTS x3

Pine Bluff, Arkansas

AMR Architects, Inc.

James Sullivan (B.Arch. '07)
Jonathan Opitz (B.Arch. '03)
Kyle Heflin (B.Arch. '15)
David Cowan (B.Arch. '73)

Honorable Mention



Dero Sanford/ThinkDero

Astral Spa at Oaklawn Resort

Hot Springs, Arkansas

HBG Design

Landon Shockey (B.I.D. '01)
Mark Weaver (B.Arch. '82)

Honorable Mention



Timothy Hursley

Ozark Natural Foods Co-Op

Fayetteville, Arkansas

Modus Studio

Chris Baribeau (B.Arch. '03)
Leanne Baribeau (B.Arch. '04)
Elisha Cantrell (B.I.D. '06)
Kiara Luers (B.Arch. '16)
Suzana Annable (B.Arch. '12)

Honorable Mention



Matt Kelley/One Lucky Guitar

Riverfront Fort Wayne - Promenade Park

Fort Wayne, Indiana

Lamar Johnson Collaborative

Matt Maranzana (B.L.A. '97)

Honorable Mention



Timothy Hursley

Coler Mountain Bike Preserve

Bentonville, Arkansas

Modus Studio

Chris Baribeau (B.Arch. '03)
Michael Pope (B.Arch. '10)
Jason Wright (B.Arch. '04)

Honorable Mention



Timothy Hursley

Little Rock Southwest High School

Little Rock, Arkansas

Polk Stanley Wilcox Architects

Sarah Bennings (B.Arch. '04)
David Porter (B.Arch. '82)
Wesley Walls (B.Arch. '92)
Mandy Breckenridge (B.Arch. '04)
Cindy Pruitt (B.Arch. '95)
Mollie Alvarez (B.I.D. '17)
David Rogers (B.Arch. '91)

Honorable Mention



Timothy Hursley

Willis Residence

Fayetteville, Arkansas

DEM Architecture

Tim Maddox (B.Arch. '02)
Seth Spradlin (B.Arch. '15)

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.)

BRINGING AWARENESS TO DISABILITIES & DESIGN

Michelle Parks

After graduating with her Bachelor of Interior Design in 2018, Amanda Collen went to work as a designer at DLR Group in Dallas. She has contributed to several designs for cultural and performing arts projects, K-12 education projects, and workplace projects. Many of those were done through the firm's Northeast region.

Last year, Collen also created a public interactive exhibit to bring awareness to people who live with disabilities — and the ways the built environment often limits their abilities. The “Accessible Design Awareness” exhibit was installed in June 2021 inside the Architecture and Design Exchange building, also known as AD EX, in Dallas. The building is home to AIA Dallas, a chapter of the American Institute of Architects.

Though she'd grown up in the Dallas area, Collen had been missing the outdoors she'd experienced while in college in Arkansas. She thought about transferring to the DLR Group's Denver office and finally made the move in August 2021. She recently completed her NCIDQ exams and is now a registered interior designer.

As part of her more recent work, she has also been involved with some K-12 educational projects in New York City. Among those are some 3-K centers, for youths 3 years old through kindergarten age, which are part of the School Construction Authority (SCA) public school system. Almost all of these are adaptive reuse projects, converting former structures, such as an old parking garage in the Bronx, into educational facilities.

At the start of the pandemic, when Collen was still in Dallas, her workload eased a bit. She spent some of her free time painting, and then she decided to try for an opportunity that DLR Group offers its 1,200 employees each year. They can apply for a Personal Development Grant (PDG) to pursue a passion project that doesn't necessarily have to be related to their job or daily work.

The grant translates to \$5,000 and 80 hours



Amanda Collen, an interior design alumna of the Fay Jones School, with her aunt Kim, who is quadriplegic. Kim traveled from Austin, Texas, to visit the exhibit in Dallas, Texas, and was able to provide insight and answer questions for exhibit visitors. All photos by Averi Collen.

of company-paid time to work on the project. The proposals require a passion statement, list of peer benefits, deliverables summary, approximate schedule and estimated budget. Some grant recipients have used it to research development software technology or write a children's book about architecture and design.

Collen submitted her application in November 2020 and was one of four employees to receive a grant from among a few dozen proposals.

Collen's Accessible Design Awareness PDG project is aimed at helping the general public understand the experiences of people who live with disabilities. The built environment is mostly designed for the average, able-bodied person, but

often doesn't take into consideration the needs of those whose abilities are in the margins.

And those margins aren't so narrow, Collen said. About 26 percent of people in the United States live with some type of disability. Of those people, 13 percent have mobility-related issues. Not to mention that, as everyone ages, they typically experience diminished abilities — whether with vision, hearing, mobility or a host of other things.

For years, Collen had witnessed her aunt Kim, the wife of her mom's brother, struggle with mobility and interacting in the built environment. Her aunt was in a car accident at 16, which left her a quadriplegic. She has needed to use a motorized wheelchair ever since.

“I want to give a voice to those people who are disabled somehow and bring more awareness to what's going on,” Collen said. “Because a lot of us can overlook people who have either a disability or a limitation that the built environment doesn't accommodate because we accommodate the average; we accommodate what fits most people.”

From her design school years, Collen recalls a class with a former interior design professor, Nann Miller, who prioritized accessibility in design. For research for a studio project, Collen navigated her daily life for 72 hours using a wheelchair. Collen also worked on a design-build project for a bus stop with architecture professor Frank Jacobus in 2017. Then she went to Maine in the summer of 2018 as part of a design-build project, the Island Design Assembly, for which students selected from around the country designed and built a bathhouse for an island community.

So for her grant project, Collen combined these passions and experiences, and she proposed a design-build project that focuses on increasing awareness about people with disabilities and their experiences navigating the built environment.



The entry to the “Accessible Design Awareness” exhibit created by Collen. It was installed in June 2021 inside the AD EX building in Dallas, Texas.



Collen helps a visitor navigate the ramp station. The short red ramp illustrates a ramp that is much too steep and is not to ADA code..

For professional designers, she said, it's important that the accessibility aspects are factored in at the beginning of a design — so the final result is more fluid and streamlined — rather than tacking them on at the end as a requirement.

“You can tell when something is an afterthought,” she said. “But with good design, it won't be an afterthought.”

A basic building entryway can pose many potential complications for someone with limited abilities — such as the weight of the door, the type of door handle, the height of a doorway threshold, the width of the doorway itself, and the access leading up to it, such as steps versus a slope or ramp.

To develop her project, Collen wanted to do more than research through documents and statistics. She wanted to hear people's stories firsthand and discover the complexity of experiences from the people who have lived them. So she contacted and interviewed 12 people who live with some type of disability, including her aunt.

“After speaking to so many people who live with limitations or a condition, they are capable of doing



Collen helps a visitor understand the reach range and clearances for millwork.

many things that able-bodied people can do. But they just have to find a different way or a modified way of doing it,” she said. “And a lot of them would say that they’re not disabled; the built environment is what makes them disabled.”

Collen shared their stories through her exhibit, writing up short bios and including their thoughts. To provide those she interviewed anonymity, she only uses their first names, and each person is identified with a simple silhouette portrait. She names the cause of their disability and uses icons to denote the types of assistive devices they use — wheelchair, walker, cane, etc.



Collen's aunt Kim and her uncle Phil test out the table that is comfortable for someone to sit in a wheelchair.

The events that impaired their mobility are varied — including falls, automobile accidents, and stroke. One man was serving in the military in Afghanistan in his early 20s when he fell from a helicopter just a few feet off the ground, but with heavy ammo strapped to his back. He broke both hips and has had reconstructive surgery, and he spent a lot of time on crutches and using a wheelchair. Collen also talked to an architect in Seattle who has a bone disorder, which causes weakness in her bones and makes her dependent on a wheelchair.

Collen created a YouTube channel (search for Amanda Collen) to document the project and chronicle her progress. This platform will also allow her to share her project more broadly for greater impact. One video features her interview with her aunt Kim.

For the exhibit, Collen created five stations that show various design elements and help demonstrate the ways they can impact people with limited mobility. The stations relate to doors, ramps, surface textures, as well as tabletop clearances, workstation shelving, and space needed to navigate in a wheelchair. Visitors could sit in a wheelchair and navigate through the space to experience what that’s like.



Collen's preliminary design sketches of the exhibit stations.



An exhibit visitor experiences the 5-foot turning radius for herself. For many, it was much more difficult than they expected.

Alex Nichols, a former schoolmate with his own woodworking company, Black Dog Rustic Customs, built the stations in his Arkansas shop from Collen’s construction drawings and then drove them to Dallas. They both assembled and installed the pieces on-site and did the finishing touches, such as painting and hanging signage. Collen marked the aspects of each station that meet the requirements of the Americans with Disabilities Act in blue; those aspects not to ADA code are marked in red.

Based on surveys Collen conducted, a mix of designers and non-designers took in the exhibit. Of the 170 people who attended, 46 percent completed the survey afterward. About half of those who responded worked in the design industry.

She asked them which ADA code they considered not good enough, and the top response was the door width and clearance for wheelchairs. “So many people had difficulties trying to get through the door with the wheelchair,” Collen said. Shutting the door after they’d passed through was also a big challenge.



An exhibit visitor passes through the ADA accessible door, but does find it challenging to close the door behind himself.

Most people who participated in the exhibit were otherwise able-bodied when trying out the wheelchair. But imagine having limited strength or mobility while trying to use a wheelchair, she said.

Even though designers are designing to code, “we actually need to think about the wide variety of disabilities, or the wide variety of people, and design for that — rather than just what the average is or however they base the code. Because it’s not good enough for everyone,” she said. “So it’s really a conversation of turning this into universal design, and really understanding what that is and why we need to do that.”

After the interactive exhibit in Dallas, the exhibit’s components stayed in storage at the DLR Group offices for several months. In spring 2022, the exhibit was used by the theater department at Texas Tech University. It also was re-created in Baltimore, Maryland, for the Association for Performing Arts & Entertainment Professionals conference hosted by the United States Institute for Theatre Technology in March 2022.

REFLECTIONS ON A CAREER & NEW PHOTO BOOK

Michelle Parks

Victor Mirontschuk, a University of Arkansas architecture alumnus, recently published a book of photographs with two photographer friends and their photo editor. In *2020 Unmasked*, they documented the year that saw so many historic and turbulent moments — including the start of the coronavirus pandemic, protests for racial justice, and an intense political season.

These collaborators — Susan Baggett, Robin Fader and Ari Espay — joined Mirontschuk in November for a virtual lecture about the book and their work for the Fay Jones School community.

Mirontschuk received his Bachelor of Science in Architectural Studies with a focus in urban planning in 1972 and his Bachelor of Architecture in 1974; two years later, he founded the firm EDI International in Houston. During his career, he's photographed countless architectural projects.

He now lives and works in New York City, and he took a *National Geographic* workshop in 2013 that changed the way he approaches photography. He regularly carries a small digital camera in his pocket — these days, a Sony Rx 100. And he snaps views of what he sees on the city's streets, along with various special events. He also travels to locales around the world specifically to photograph the people and cultures of those places.

In March 2020, Mirontschuk had returned from a photography trip to Vietnam and Singapore, just as coronavirus cases were starting to spread, and he had to quarantine for two weeks. Then, New York City went into lockdown. After his quarantine ended, he continued going to his office at EDI International every day, even though most employees were working remotely.

"The streets were totally empty, devoid of people, cars, everything," he said.

He's lived in New York for 20 years. Though he'd taken some photographs of 9/11, he felt he'd

missed the chance to more fully capture that historic moment. He was determined not to miss another chance with the pandemic.

On March 25, 2020, he posted an image on his Instagram account (@edivictor) showing the Flatiron Building and a completely empty street, with the caption: "Coronavirus New York." A simple agreement was made in the post comments. Fader wrote, "You do NYC, I'll do DC." Then Baggett, "And I'll do Boston."

The three photographers started documenting their respective cities, with the goal of having an exhibition. Mirontschuk captured New York City, Baggett photographed Boston, and Fader photographed Washington, D.C. They met weekly online for a year and a half to review what they'd captured and to curate the top choices from the work. And they worked with Ari Espay, the photographer and photo editor who'd led the 2013 *National Geographic* workshop Mirontschuk attended.

Moments in Time

When taking architectural photographs for his work over the years, Mirontschuk was accustomed to waiting for people to be clear of his shot. Early in the pandemic, that wasn't a problem.

"I realized I could only do empty spaces for so long. So, I started then focusing on people in this situation," he said. He challenged himself to get creative with how he took the photos and their composition.

Mirontschuk captured a lone jogger on the Brooklyn Bridge, framed in the circle of his bicycle mirror. One image shows a masked man sorting packages on Bleecker Street, while another shows a lone woman in prayer on a church pew in Brooklyn. In others, jazz musicians play on a street corner to



Tremont Street in Boston. Photo by Susan Baggett.



Washington Street in Boston. Photo by Susan Baggett.

masked passersby, and a masked and gloved waiter serves outdoor diners.

"It was almost apocalyptic in the city, to see nothing and then just a few people walking around occasionally," he said.

He found the emptiness of the streets startling. In a city typically filled with ceaseless sounds, he only heard ambulance sirens. He also happened upon a deceased person covered in a white sheet on a SoHo neighborhood sidewalk.

Mirontschuk and his fellow photographers planned to continue taking pictures through July 2020. Then, George Floyd was killed on May 25 in Minneapolis. And protests erupted in cities across the country.

Mirontschuk, Fader and Baggett attended dozens of peaceful protests, populated by people of all races and ethnicities. "Humanity was outraged," he said.

Then, political unrest grew leading up to the November 2020 presidential election. "It's just amazing how the country's divided," he said.

The photographers ended up taking pictures during the whole year. In *2020 Unmasked*, they chose to present these 350-plus images mostly in black and white.

"Because we were trying to document history,



Rockefeller Center in New York. Photo by Victor Mirontschuk.

sometimes color distracts from what you're trying to show. And so, we started doing black and white," he said.

A few color photos are in the book — to add some pizzazz to the book and because the scenes shown in some images read better in color.

Over 2020, these three photographers spent hours in the streets of their three cities, chronicling the similarities and peculiarities of how these national events played out in each locale. Mirontschuk considers the resulting volume a sort of legacy, of capturing moments in time.



Thomas Paine Park in New York. Photo by Victor Mirontschuk.

They have given talks and plan to discuss their work with many groups, including a national American Institute of Architects webinar; Frank Meo's Virtual Projections, a monthly photography presentation; and a podcast in the works for the University of Ohio. Additionally, the Boston Globe and Michigan press have written glowing reviews of the book, and it's received two Honorable Mentions in the 2021 International Photography Awards, in the categories of documentary book and self-published book.

"All those are confirmation, I think, that we produced something that has some value and merit, some historical significance," Mirontschuk said.

The *2020 Unmasked* photographers and photo editor can be found on Instagram at @edivictor (Mirontschuk); @s_baggett (Baggett); @robinfader (Fader); and @ari_espay (Espay). For more about the book, visit <https://www.2020unmaskedbook.com/>.

Coming to Arkansas

Mirontschuk was born in Little Rock, just three months after his parents arrived from Germany. His parents, both Russian, had been prisoners of war there. They came to Arkansas because his aunt had married an American GI from the state.



Early voting at Bellevue Hospital in New York. Photo by Victor Mirontschuk.

After starting in engineering at the U of A, Mirontschuk changed his major to architecture. At 16, he'd designed his first house and worked for a contractor friend to build it in Lakewood in North Little Rock.

He valued the relationships with his professors, especially Ernie Jacks, who became a friend and mentor. Fay Jones was the first architect to visit his professional office when he opened it years later.

A roommate from college suggested he come to Houston, where he started work at a small residential firm. He was assigned to a client, and worked with him a couple of years. When Mirontschuk decided to open his own firm in 1976, that client contributed



Metropolitan Police Department on K Street, NW, Washington, D.C. Photo by Robin Fader.

\$1,500 as a 50/50 partner.

After doing some work in Colorado and California, he opened an office in San Francisco in 1984. He hired a college classmate, Richard Handlen, who worked with him for three years and eventually took over the San Francisco office. Mirontschuk then opened a New York City office in 1987. The next few years, the firm did work in locales such as the United Kingdom; Angola, Africa; Equatorial Guinea; Russia; and Kyrgyzstan.

Today, EDI International has offices in Houston, San Francisco, Austin, Pittsburgh and New York. Their current slate of projects reaches to Puerto Rico and Guyana, South America.

Building a Legacy

Mirontschuk noted some specific projects that have been particularly meaningful to him in his career — and in which he invested many years of work. He considers them his legacy design projects.

In Arkansas, through the then School of Architecture, he was connected to Bernice Jones and worked on the Jones Center for Families in east Springdale. This adaptive reuse project transformed the original Jones Trucking Line terminal building into a large community center that includes a chapel, recreational facilities, meeting spaces and classrooms.

After that, he was asked to design and develop a traditional neighborhood, Har-Ber Meadows, on 400-plus acres in west Springdale. Working with faculty and students at the School of Architecture, they created a master plan. Subsequently, Mirontschuk did the planning and architecture, started a construction company, and formed a sales and marketing team. Har-Ber Meadows includes 510 residential units, 50 acres of lakes and parks, plus schools, restaurants,



Washington, D.C. Photo by Robin Fader.

grocery, medical, hospice and retail spaces. He spent about 10 years working on these two projects for the Jones Charitable Trust.

More recently, he's spent the last 13 years working on Harbor Point in Stamford, Connecticut. What he thought would be one or two buildings has turned into a \$3.5-billion project and one of the largest redevelopment projects in the country. To date, EDI has designed and overseen construction of close to 1 million square feet of retail/commercial space and more than 4,700 high-density residential units, with another 1,500-plus in the design phase.

"I can literally stand there and point to every building that I see and say, 'This is one I designed.' And it's really unique," he said.

Architecture and planning design on this scale can have a big impact for a place. It has transformed a once crime-ridden, sketchy part of Stamford into a community with people strolling with their children, jogging and walking their dogs.

"It's not the physical architecture, but it's how you bring people together. It all has to do with the planning, the connectivity of the existing neighborhood to the new development to the waterfront," he said. "Creating parks and places where people can enjoy the outdoors and have special events. It's like Har-Ber Meadows; it's building community."

The Fay Jones School and the U of A hold special meaning for Mirontschuk. He has served on the school's Professional Advisory Board and the Dean's Circle. He recalls that it was a former dean who introduced him to Mrs. Jones. For many years, his firm has sponsored a scholarship for first year students in the school.

"The school's given me a lot. If it wasn't for my education from the university, I wouldn't have any of this," he said.

A Flair for Designing ‘Interiors for Collectors’

Michelle Parks

John Phifer Marris, a University of Arkansas alumnus, has spent more than 30 years as an interior designer. His experiences working with a range of clients led him to write his first book, called *Interiors for Collectors*.

Marris, a Harrison native, studied drama and speech at the University of Arkansas and received his Bachelor of Arts in 1975. After that, he worked for several furniture design stores and design firms in Dallas before founding his own interior design business in the 1990s.

In his youth, he often spent time at his paternal grandmother’s house after school and would rearrange her accessories. “She loved beautiful things, and I think she instilled in me a love of beauty.” His mother is an amateur artist, and he learned much about the use of color from her.

Marris also recalls an influential university professor, Preston Magruder, who taught set design. Students researched different historical periods in which plays were framed, and then designed and built the stage sets — such as a French design for a Molière play. Marris also took an art history class, which inspired an interest in travel and learning about the history of civilization.

While in college, Marris also worked part time at the Campbell-Bell and Lewis Brothers stores on the downtown Fayetteville square. He sold men’s clothing at Lewis Brothers, and often spent time in the third floor furniture department. He transferred to the department after graduating and learned much from the woman who ran the department and did design work.



John Marris, who has served on the Fay Jones School’s Professional Advisory Board, Campaign Arkansas Steering Committee and the Campaign for the 75th, recently published his first book, *Interiors for Collectors*.

He got his first full-time job in a furniture design store in Dallas, and he was determined to become an interior designer. He worked at Sanger Harris, a department store that at the time had the largest interior design studio in Texas, and he learned a lot about the business side of things.

Marris also continued to fill out his education by getting into a summer program offered by Parsons School of Design, and he went to study in France in his late 20s.

“It changed my life. I was never the same since,” he said. “When I came back, I was inspired, and I just kept after it. After working for different design firms, I started my own business.”

He also studied to become an associate member of the American Society of Interior Designers (ASID). He then passed the NCIDQ Examination, after which he became a professional member of ASID.



Several silhouettes hang on the wall of a bedroom.

In recent years, Marris has come to know the Fay Jones School well through his service on the school’s Professional Advisory Board, Campaign Arkansas Steering Committee and the Campaign for the 75th. He’s also spoken to design classes and provided internships for several students.

“The opportunities that the students have are great, and whatever I can share with them from just my experiences of my profession, I’m happy to. Because I didn’t have that,” he said. “And if I can give back through internships or going up and speaking to the students, I think it’s invaluable.”

A Focus on Collections

In his Dallas-based practice, John Phifer Marris Interiors, Marris focuses primarily on high-end residential work. Reflecting back on his clients and projects over the years, he realized that much of his work had involved helping them organize and highlight their varied collections.



An intriguing arrangement of “pairs” of unrelated objects are displayed above this bed.

Clients and their projects vary, with their particular personalities, ways of living and working, and levels of involvement, all making a difference in the design process.

“What is better than being around incredibly beautiful things all day long — and really great clients?” Marris said. “Every day’s different, which some people don’t like. I really do.”

With residential design, Marris gets to know clients better because the projects are more intimate and personal. He learns how they live and entertain, how they fold shirts and store underwear.

“I love residential work because I love the process,” he said. “I love getting into people’s lives and seeing what makes them happy and excited.”

Over the years, friends and design community peers have asked if he planned to write a book. He didn’t plan to, but the thought stayed in the back of his mind.

As he sifted through photographs of past jobs, Marris realized that he’d worked for many collectors — and that housing and displaying those collections had been major components of the projects.

Some have collected Chinese porcelain, antique silver and milk glass. Others collect minerals and



A pair of antique bronze wall sconces accent the side walls in this master bath alcove, which features a soaking tub carved from a solid block of marble.

geodes, arrowheads or silhouettes (which Marrs also collects).

Some clients didn't realize they had collections among their possessions until Marrs came in with a fresh eye and suggested that they take the scattered pieces and combine them to display in some way.

Marrs and his assistant mocked up a prototype of what a book on collections could look like. He sent that to an editor a friend had used, and he got a book deal in May 2020, just at the start of the pandemic.

"It was really fun because, when you do a book, they give you specific deadlines with dates. And I took it seriously," he said. "That was nice to have those goals and to be able to think about that and not be worried about the pandemic."

Writing a Book

The book, published in August 2021 by Gibbs Smith, shows more than 230 photos of his clients' various collections. He worked with several photographers to capture the desired images. Previously completed design projects were re-photographed to focus just on the collections.

The book begins with Marrs describing his



A collection of porcelain glove molds sits in deep windows with natural light.

own love for collecting and offers a brief history of collecting. There is a chapter on entire houses designed for collectors, and another on wings or additions for collections.

Marrs writes about specific collections that are interesting — such as arrowheads, turtles, Waterford crystal, dinosaur artifacts, clock hands, Hermès bags and art glass. And he shares his knowledge and suggestions on how best to display collections — considering how to organize them, determining the best cabinet or shelving for display, and accentuating them with lighting and fabric.

"I really wanted the text to be in my own voice, and I wanted it to be a little bit humorous with a little bit of knowledge, too," he said.

Perhaps the biggest collection included in the book is that of a client who commissioned a 12,000-square-foot addition to his home to house a private library. In addition to books and manuscripts, it holds historically significant pieces — such as Abraham Lincoln's desk and chair from the House of



This built-in bookcase features books, family photos and Parian ware busts and figures.

Representatives and paintings by Winston Churchill. Among the documents in the collection are the deed to Mount Vernon and letters that Thomas Jefferson wrote to George Washington.

"It was sort of like a dream job that you just might never think you would get," Marrs said. "And I never in my mind thought I'd get to work on something so fabulous."

He's currently working on a cottage in Newport, Rhode Island, and also has several clients who have second homes in Colorado and California. He has a lakehouse in Eureka Springs.

Marrs is proud of the book created during — and despite — the strange circumstances of a pandemic.

"I think it's a beautiful book. The photography is great," he said. "When I look through it, I think about all those clients that I worked with and the wonderful experiences that I had putting together that house or that collection or that library, and all of those meaningful things that make your life worthwhile."



Art glass hanging on the wall and resting on the console table, along with the artwork on the wall, add plentiful color to this dining room.



Papier-mâché wall brackets, trays and letter boxes are hung around an old English mirror, all above an Imari charger and a pair of vases on a small dressing table.

FACULTY NEWS

Candi Adams, instructor in architecture, joined the Fay Jones School faculty in fall 2020 after 15 years of private practice in rural, south Arkansas. She has been working in collaborative efforts alongside John Folan, architecture department head, to develop an affordable housing initiative of the school known as the AR Home Lab, which will design and implement affordable housing prototypes that are regionally specific and culturally sensitive to the various ecoregions of Arkansas. In addition, two housing typologies for the Northwest Arkansas region are being developed in parallel: the AR80 and the Home for the Arkansas Workforce.

Noah Billig, associate professor of landscape architecture, taught an Honors College Signature Seminar Sustainable Cities in fall 2021. This course investigated the many challenges and layers of the city — from the meaning of cities to cities as nested, but non-linear systems. For this, he was named an Honors College Dean's Faculty Fellow. He also presented "A Los Angeles River Adaptation Studio: Teaching Design as an Infinite Game" at the 2022 Council of Educators in Landscape Architecture conference.

Marlon Blackwell, Distinguished Professor, was the 2021 Louis I. Kahn Visiting Professor of Architectural Design at Yale University, teaching the Advanced Graduate Studio in spring 2021. *Radical Practice*, a monograph of the work of his professional practice, Marlon Blackwell Architects, was published in May 2022 by Princeton Architectural Press. The volume was edited by **Peter MacKeith**, dean of the school, and **Jonathan Boelkins**, teaching assistant professor. It includes essays from Robert Ivy, Robert McCarter, Brian MacKay-Lyons, Mary Miss, Guy Nordenson, Julie Snow, Roy T. Decker and Anne Marie Duvall Decker, and others. His Fayetteville-based firm's design work was featured in "A South Forty: Contemporary Architecture and Design in the American South," an exhibition at the 2021 Venice Biennale. Blackwell and his firm received a 2021 AIA Honor Award for Architecture for the Lamplighter School Innovation Lab in Dallas and 2021 AIA Honor Award for Interior Architecture for CO-OP Ramen in Bentonville. The Thaden School Bike Barn and Thaden School Reels Building in Bentonville were finalists in the Education category of the 2020/2021 World Architecture Festival, while Thaden Reels also was a finalist in the festival's Color in Architecture category. The Thaden Bike Barn was a finalist in the Education category of the 2021 PLAN Awards, and Thaden Reels won a 2022 AIA Education Facility Design Merit Award.

Jessica Colangelo, assistant professor of



"Mix and Match." Photo by David Alf.

architecture, and **Charles Sharpless**, assistant professor of interior design, designed "The Shelter Project" in their professional practice, Somewhere Studio. The project, located in St. Louis, was the winner in the Social Impact category for the 2021 *Architect's Newspaper* Best of Design Awards. The pair also were among five architect-scholar teams invited to participate in the Biomaterial Building Exposition at the University of Virginia in spring 2022. They installed a temporary pavilion, "Mix and Match," which was a prototype for a design and fabrication process that uses waste lumber left over from building construction.

Nathaniel Elberfeld joined the school in fall 2021 as a visiting assistant professor of architecture. He has worked in the office of Joel Sanders Architect in New York City and has taught undergraduate and graduate design studios and seminars as a faculty member at Washington University in St. Louis.

Greg Herman, associate professor of architecture, was interviewed in November 2021 for a KUAF radio segment about the Mixed Masonry Style, or "Giraffe Stone" architecture, a regional vernacular style that used warm-colored sandstone or limestone pieces in intricate designs as cladding materials, primarily on houses, and was popular in the 1920s to 1940s. In March, he discussed that topic and Arkansas vernacular architecture generally as part of a panel at Hendrix College, along with Timothy Hursley, a noted photographer, and Rachel Patton, a preservationist. Also in March, Herman also discussed Giraffe Stone on a virtual panel sponsored by Missouri State University.

Brian Holland, assistant professor of architecture, received a 2022 AIA/ACSA Housing Design Education Award in recognition of the third year design studios he authored and coordinated from 2019-2021, called "From House to Housing: Remixing Mar Vista" (see p. 4). This studio exposes students to housing design at multiple scales and provides a framework for them to explore planning and design strategies for expanding housing access and equity in legacy residential neighborhoods. Holland also represents the school as Faculty-in-

Residence at Adohi Hall, for which he was named "faculty partner of the year" by University Housing for the 2021-22 academic year.

David Kennedy joined the school in fall 2021 as an assistant professor of architecture. He was most recently an assistant professor of architecture at Auburn University's College of Architecture, Design and Construction and a founding member of Decentralized Design Lab. At Auburn, Kennedy taught several courses based in mass timber and conducted funded research on topics surrounding the potential of mass timber in North America. His research focuses on the economic, ecological, social and energetic impacts of mass timber construction systems.

Alyssa Kuhns joined the school in fall 2021 as an assistant professor of architecture. She is a registered architect whose work mediates the scope of objects, interiors and architecture. Previously, Kuhns was a visiting assistant professor of architecture at Auburn University, where she developed and coordinated digitally focused foundations curriculum. Her research integrates her multidisciplinary experiences and centers on the impact of material culture on the domestic realm.

Gabriel Diaz Montemayor, assistant professor of landscape architecture, was named assistant dean of Diversity, Equity and Inclusion (DEI) in 2021 (see p. 6). He also coordinated "500 Years and Counting," an online panel discussion in October 2021 that explored the Hispanic legacy and agency in the built environment of the United States in the context of the year 2021 and the 500 years since the first European conquest in the mainland of the Americas.

Steve Luoni, Distinguished Professor, and the team at the U of A Community Design Center won a 2022 AIA Collaborative Achievement Award, as well as a 2022 AIA Honor Award for Regional and Urban Design for Re-Live Downtown Pine Bluff. They also won a 2021 AIA Honor Award for Regional and Urban Design, in partnership with the U of A Resiliency Center, for Rebuilding a Local Food Economy: Oahu, Hawaii. The center's design work was featured in "A South Forty: Contemporary Architecture and Design in the American South," an exhibition at the 2021 Venice Biennale. The center's Housing at Markham Square project received a 2022 ACSA/AIA Housing Design Education Award (see p. 4), a 2021 American Architecture Award, an Honorable Mention in the Unbuilt Urban Design category of the 2021 AN Best of Design Awards and was a 2021 The Plan Awards: Housing (Future) Winner. The center's Wood City: Timberizing the City's Building Blocks project won a 2021 Green Good Design Award for Green Architecture from the European Centre for Architecture Art Design and Urban Studies and the Chicago Athenaeum: Museum for Architecture and Design, a 2021 Honorable

Mention in the *Fast Company* Innovation by Design Awards' Cities Category and was a 2021 The Plan Awards: Special Projects Winner. Luoni wrote two articles for *The PLAN Journal* in 2021: "Wood City: Timberizing the City's Building Blocks" and "Food Hubs and Rebuilding Missing Middle Market Structure in Agriculture: The Social in Supply Chain Development."

Jinoh Park joined the school in fall 2021 as an assistant professor of interior design. He is an educator, practitioner and researcher in design. His background is in interior design, business administration, and design research with professional experience since 2005. He has experienced various scales of practice, including planning, architecture, interior, furniture, products and service design, and he currently runs his design studio 331C&co.

Torrey Tracy, assistant professor of architecture, presented the paper "Interpreting Parchman Farm: a Schematic Proposal" at the Southeast Chapter of the Society of Architectural Historians (SESAH) conference in 2021. His article "Negotiating a Site of Strong Psychological Effect: an intervention at Bryant's Grocery Store" was published in Volume 32 of ARRIS, the journal of SESAH. The article addresses the Emmitt Till tragedy along with a proposed schematic design for Bryant's Grocery Store, the site of the incident that led to Till's murder. An original foundational design project by Torrey, "Designer of Record," was published as an Innovative Teaching Idea by the Interior Design Educators Council. Torrey also completed his NCARB architectural record examinations for licensure as an architect in the State of Nevada and was officially sworn in in March 2022.

Pedro Veloso joined the school in fall 2021 as an assistant professor of architecture. He is an architect and computational designer with international experience in research, architectural education, and design technology consulting. He brings an interdisciplinary perspective to architectural design based on ideas from design theory, biology, cybernetics and artificial intelligence.

Alexandra Waller joined the school in fall 2021 as an instructor in architecture. With **Nathaniel Elberfeld**, she is a cofounder and principal of Telтта, a research and design collective based in Cambridge, Massachusetts, that was selected for the inaugural Design Seaport biennial in Boston and presented scholarship at ACADIA 2020: Digital Proximities. Waller also serves as coordinator for school exhibitions.

Jennifer Webb, associate professor of interior design, was named assistant dean of Graduate Programs in 2021 (see p. 6). Under her direction, a new Health and Wellness Design concentration for the Master of Design Studies degree was approved and will be offered in fall 2022.

2021 / 2022 Fay Jones School Events

Anthony Timberlands Center
Groundbreaking / Volloween /
Winter Fest Celebration /
Career Fair / Wallace Reed
Caradine Memorial Entry
Dedication / Honors Recognition
Reception and Ceremony /
Final Reviews



Photos by Russell Cothren and Shawnya Meyers

Anthony Timberlands Center Groundbreaking

More than 100 people gathered on Nov. 5, 2021, at the site of the future Anthony Timberlands Center for Design and Materials Innovation for a groundbreaking ceremony. This newest addition to the Fay Jones School of Architecture and Design will be located in the Windgate Art and Design District off of Martin Luther King Jr. Boulevard in Fayetteville. Those speaking at the event included Donald R. Bobbitt, U of A System president; Charles Robinson, U of A interim chancellor; Peter MacKeith, Fay Jones School dean; and John Ed Anthony. John Ed Anthony, a U of A alumnus, and his wife, Isabel, are the lead donors for the project. Jason Wright, partner and designer at Modus Studio in Fayetteville, also presented an overview of the project. And Shelley McNamara and Yvonne Farrell, co-founders of Grafton Architects in Dublin, Ireland, provided greetings and remarks via a recorded video.



Photos by Shawnya Meyers

Volloween

Fay Jones School students and faculty took part in the annual Volloween celebration on Oct. 29, 2021, in the Paul Young Jr. Gallery on the second floor of Vol Walker Hall. Students dressed up and competed in Halloween-themed events, including a timed pumpkin-carving contest, a mummy-wrapping challenge and a costume contest. The event was organized by the University of Arkansas student chapters of the American Society of Interior Designers, American Institute of Architecture Students, American Society of Landscape Architects and National Organization of Minority Architects.



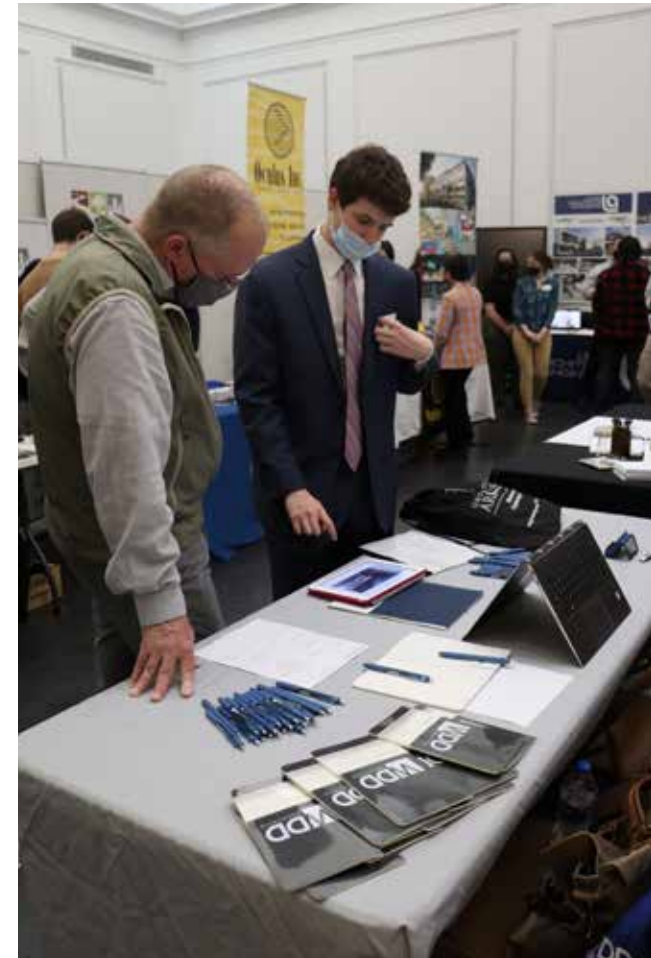
Photos by Russell Cothren

Winter Fest Celebration

The Fay Jones School held the 2021 Winter Fest Reception and Alumni Recognition Ceremony on Dec. 9, 2021, in Vol Walker Hall. A reception was held on the first floor, with the ceremony taking place in Ken and Linda Sue Shollmier Hall. The ceremony was a hybrid event, with some presenters and honorees attending in person and others joining virtually. During the evening, the school honored five organizations with the Dean's Medal, which recognizes their significant contributions to the architecture and design culture of Arkansas and to the school's students and their education. Dean's Medal recipients were the Northwest Arkansas Land Trust, Go Forward Pine Bluff, Murphy Arts District (El Dorado), The Lawrence Group (Wilson) and StudioMain (Little Rock/North Little Rock). The event also celebrated the school's Alumni Design Award winners (see p.36), Awards for Distinction and Golden Graduates — the school's alumni who graduated 50 years prior, in 1971.



Photos by Shawnya Meyers



Career Fair

The Fay Jones School's annual Career Fair was held Feb. 22, 2022, in Vol Walker Hall, hosted in partnership with the U of A Career Development Center. Nearly 60 firms and organizations from around the state and across the country came to talk with design students about architecture, landscape architecture and interior design internship and employment opportunities.



Photos by Chieko Hara

Caradine Memorial Entry Dedication

Members of the Fay Jones School and the U of A community gathered during a March 10, 2022, ceremony to name the historic east entrance of Vol Walker Hall the Wallace Reed Caradine Memorial Entry. This naming honors the school's first African American graduate, Wallace "Wali" Caradine Jr. (B.Arch. 1974). During the ceremony, Dean Peter MacKeith and Associate Dean Ethel Goodstein-Murphree read the U of A Board of Trustees resolution. Caradine's wife, Dr. Delbra Caradine, and their son, Reed, were in attendance, and Caradine's family and friends offered remembrances. Speakers included Yvette Murphy-Erby, U of A Vice Chancellor for Diversity and Inclusion; W. Reed Caradine, Caradine's son; Dexter Doyne, mentee and friend; Earnest Duckery (B.Arch. 1995), mentee and former employee; Kwendeche, FAIA, consultant and friend; Reginald Wright (B.Arch. 1996), mentee and former employee; and Carter Brooks, fourth year architecture student and Chapter Vice President for the National Organization of Minority Architecture Students.



Photos by Whit Pruitt

Honors Recognition Ceremony

The Fay Jones School's annual Honors Recognition Reception and Ceremony was held April 22, 2022, in Vol Walker Hall, where scholarships and awards for nearly 90 students were announced. This year, more than \$270,000 — a 50 percent increase in monetary awards from 2021 — was handed out through scholarships that recognized various aspects of achievement among architecture, landscape architecture and interior design students.



Photos by Shawnya Meyers

Final Reviews

Fay Jones School students and faculty held final reviews of studio work for the fall 2021 and spring 2022 semesters in Vol Walker Hall, at the Build Lab on Government Avenue in the Windgate Art and Design District of the U of A campus, and at the U of A Community Design Center on the downtown Fayetteville square. Guest critics joined the reviews in person and connected virtually.



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