



Arkansas

DESIGN AWARDS | 2022

A SUPPLEMENT TO *ARKANSAS MONEY & POLITICS* • NOVEMBER 2022



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H. CRAIG BOONE, AIA
PRESIDENT, AIA ARKANSAS

2022 | FROM THE PRESIDENT

As the 2022 President of AIA Arkansas, it is my honor to present to you this year's AIA Design Awards Publication, highlighting our Chapter's achievements through our Design Awards Program and our Chapter Awards. These individuals and projects represent the accomplishments of our state's architects, consultants, contractors, building owners and clients.

These awards were recently highlighted in our own Chapter's state convention held in October. Architects, Design Professionals, Allied Members, Clients and friends joined together to celebrate those accomplishments.

This year 36 entries were submitted by member firms in the Design Awards Program. The individual jury members were chosen for their diverse design backgrounds and sensibilities. This year's jury identified 10 finalists in the categories of Merit, Honor and Citation Award. The finalists can be found throughout this publication. We thank all our entrants for their work and look forward to seeing next year's submissions.

In addition to the jury selected recipients, our chapter honors two additional recipients through the Members' Choice Award and the People's Choice Award. The Members' Choice Award is selected by the AIA Members at our convention, and the People's Choice Award is selected by the public.

The cover of this year's publication highlights the 2021 Member's Choice Award winner, Little Rock Southwest High School in Little Rock, designed by Polk Stanley Wilcox Architects.

This Year's Chapter Awards are as follows.

The Emerging Professional Award is intended to recognize a new professional, practicing for 10 years or less, who has expanded the role of the architect through civic participation and professional mentorship. This year's recipient is Katherine Lashley, AIA. Katherine has established herself as an important voice in the Arkansas AIA, demonstrating a true commitment to her colleagues in the profession. Having served the Arkansas AIA in a wide variety of roles, Katherine has shown particular interest in the support of young professionals, working on the Emerging Professionals Committee since 2018. She has been involved in numerous events for emerging professionals over the last four years and sets an outstanding example for your professionals in architecture. Katherine's reputation as a skilled design professional and confident team leader continues as she rises in experience and responsibility.

The Award of Merit is AIA Arkansas' Recognition of an individual, public official, members of any allied profession, public agency or company that thorough interest, activity, and concern with the profession of Architecture, shall have advanced the cause of good planning and design and/or contributed to the dignity and value of the Architecture Profession. This year's recipient is David Wooly of Alma School District, in Alma, Arkansas. David is a nationally recognized educator who retires this year after 50 years of service as superintendent to the Alma School District. As deputy superintendent and superintendent, David oversaw the construction of over 400,000 SF of new facilities and over 400,000 SF of additions and renovations. These projects include classrooms, new schools, football stadiums, performing arts centers, basketball arena and scores of support spaces. His approach to facilities construction and management is to be closely connected with the design team and to be involved in the day-to-day construction process.

AIA Arkansas' Diversity Award was established to recognize an individual, public agency, organization or company for exemplary commitment and contributions to inclusiveness within the architectural profession and education in the state of Arkansas. This year's recipient is the Women's Foundation of Arkansas. Since its founding in 1998, the WFA's guiding principles have been consistent – to understand the diverse needs and realities facing women and girls, and to respond through purposeful action and engaged philanthropy. In 2018, the Women in Architecture and Diversity committees took part in an initial benchmark study with the Women's Foundation of Arkansas in conjunction with the University of Arkansas Clinton School of Public Service Graduate Student Researchers to create a Gender Equity Scorecard allowing Arkansas businesses to evaluate the current state of gender equity in their workplaces. Wage gap, workplace barriers, financial literacy, flexibility, benefits, mentoring, and much more was discussed to create indicators of gender equity not only within our profession, but many others.

We hope everyone enjoys this publication; it does a wonderful job showcasing the amazing talent and projects we have in Arkansas. Congratulations to all the Award Winners! We greatly appreciate you taking time to celebrate with us.



TABLE OF CONTENTS | **2022 AIA AWARDS**

- 1** PRESIDENT'S LETTER
- 3** HONOR AWARDS
- 8** MERIT AWARDS
- 12** 2021 MEMBERS' CHOICE AWARD
ON THE COVER
- 14** CITATION AWARD
- 15** AWARD RECIPIENTS
- 16** REMAINING PROJECTS
- 20** JUDGES

DESIGN AWARD CHAIR



BRITTANY MORTIN, ASSOC. AIA

Brittany Mortin grew up in the suburbs of Chicago. With both sides of the family in the construction industry in a growing city, she was drawn to blueprints and building designs at a young age. She moved to Arkansas in 1998, where she fell in love with drafting through a class at Jonesboro High School. Brittany moved back to Chicago to study engineering before deciding to pursue architecture instead. After completing her degree and working for Dell Design Services, Brittany returned to Arkansas to start her family. Her first job back home was with Little and Associates Architect firm, where she worked from 2004 until 2021. After leaving Little and Associates, Brittany started Mortin Design Services to offer architects drafting, as-builts and construction administration services. Brittany will attend Harding University to further her architecture studies in the spring of 2023.

HONOR AWARD | BANK OZK HEADQUARTERS



PHOTOGRAPHER TIMOTHY HURSLEY

FIRM: POLK STANLEY
WILCOX ARCHITECTS

CONTRACTOR: CDI
CONTRACTORS

LOCATION:
LITTLE ROCK, AR

OWNER/CLIENT:
BANK OZK

PROJECT TEAM:
PATTY OPITZ, AIA
DAVID PORTER, AIA,
REESE ROWLAND, FAIA
JB MULLINS, AIA
NIKKI CRANE, ASSOC. AIA
DAVID ROGERS, AIA
LAURA HENDRIX, ASID
ALEXANDRA WARD, ASID

CONSULTANTS:
BATSON INC.,
ENGINEERING CONSULTANTS INC.,
WHITE-DATERS & ASSOCIATES,
STUDIO OUTSIDE,
ARUP

Located between parallel ridges in the shadow of popular Pinnacle Mountain State Park, the 44-acre partially developed land generated a walkable multi-phased campus master plan that centers on environmentally sound principals with a collaborative focus, blurring lines between inside/out, and making the entire site a place of work, respite, and interaction with nature. The gently sloping site allowed parking to be bunkered under the building and tucked against the grade, making a 388-car deck stretching the width of the site undetectable, while creating a public engagement through a sculpted, artistic landscape. Site retention becomes water features in the park-like green that the building bridges, attracting wildlife within steps of associates. All future buildings will face the green, with parking concealed under as well.

Two primary office wings are linked by a 5-story atrium that acts as a vertical collaborative center, with conference rooms cantilevered into the space like Ozark Mountain bluff outcroppings, highlighting beautiful views as a link between two distinct green spaces. Below, a café beckons interaction and gatherings inside or out. The multi-use space serves employees, shareholder meetings, and public events, while creating a vertical gallery for the bank's extensive art collection. The atrium is bridged by a sweeping roof, a symbol of speed, movement, and financial prowess, while shaped to perfectly match the rolling hills and mountainous surroundings; the building becomes a man-made ridge. Stairs are pulled to the exterior and wrapped in glass, encouraging use while acting as vertical beacons from a distance.

The building stretches east-west with deep horizontal blades on the south, and vertical fritted glass fins on east and west to mitigate glare while reducing heat gain. Incredibly, the headquarters, along with 40 branch banks, are powered by a bank-owned solar array that provides 100% of electrical power, taking the building off the grid. 95% of 800 employees will sit within 35 feet of windows overlooking greenspaces instead of the normal sea of parking. The curving roof and clerestories bring light from above, while reaching up across the atrium to connect leadership at level five with four associate floors below... a symbol of openness and accessibility.

HONOR AWARD | COLER MOUNTAIN BIKE PRESERVE



PHOTOGRAPHER TIMOTHY HURSLEY

FIRM: MODUS STUDIO

CONTRACTOR:
CROSSLAND CONSTRUCTION

LOCATION: BENTONVILLE, AR

OWNER/CLIENT:
TRAILBLAZERS

PROJECT TEAM:

CHRIS BARIBEAU, AIA
MICHAEL POPE, AIA
SHANE MALONEY, ASSOC. AIA
JASON WRIGHT, ASSOC. AIA
CORY MEYER ASSOC. AIA
JAKE MULLINS ASSOC. AIA
ALEX COGBILL
PAUL SIEBENTHAL
KEVIN BROWN
DAN DANIEL
REICE BRUMMETT
SETH MCINTOSH

CONSULTANTS:

ECOLOGICAL DESIGN GROUP
ENGINEERING CONSULTANTS INC.
MILLER ENGINEERING
ENGINEERING ELEMENTS

Crafted in a vernacular palette of raw steel, natural wood, and formed concrete, Coler Mountain Bike Preserve was completed in 2020 and has quickly become the mountain biking mecca of the central and southern United States. The 17 miles of progressively built mountain bike trails, calibrated for every skill level, are strategically populated with thoughtfully crafted pavilions, bridges, campsites, amenities, and ride elements that take full advantage of the cross section of the Ozarks.

Located in the heart of the beautiful Ozark Mountain Region of Northwest Arkansas, yet only a five-minute bike ride from downtown Bentonville, this premiere recreation destination pushes the limits of mountain biking as the flagship destination of a 250+ mile network of natural-surface trails. Coler is a unique respite devoted to connecting family, friends, enthusiasts, and professionals to nature—whether you choose two wheels or two feet.

The Coler mountain bike trail system is a world-class preserve and serves all levels of the sport from beginners to experts. Every element is tied to a common design language, rooted in the thresholds and flows of mountain biking. This language combines to form an aesthetic sensibility derived from the Ozark vernacular. The design team had the unique opportunity to program, place, and fully design the entire palette of the visitor experience from the simplest wooden berm wall rides to the restoration of the original homestead structures and the new trailside cafe crafted in formed concrete. Our work blends nature and man in a harmonious play of defining thresholds and understanding the flow of the natural elements and the visitor experience, from hilltop to valley creek.

The Homestead

The original Homestead Barn, once an actual working cattle barn, is reimagined as a place for families. The ground level of the barn and the loft interact as a three-dimensional maze, a play structure as well as a simple shade pavilion. The restored original structural elements simply display an honest form and construction, providing that always-intriguing play of shadow and light, subtle reminders to the history of the place and the vernacular. It represents and educates with the stories of the agrarian and humbly-hewn past.

Ghost Barn

The Ghost Barn is a celebrated formal expression of the humble chicken coop at the homestead site. This small structure is a backdrop and operative stage for the homestead lawn and offers a smaller scale intimate space for reflection within the large public park. Most importantly, this structure is about a moment in time, capturing what we all love most about old barns; the play of light and shadow through the natural, repetitive wood construction.

The Berm

A ruin emerging from the Ozark hillside, the berm is crafted in highly textured concrete. The perceived relic creates mystery, shade, form, and frames views to the Homestead site. The timeless nature of the architecture invites users to pause at the center of Coler and is a counterpoint to the light, woody barns of the Homestead. The Berm is home to Airship Coffee and acts as the proverbial front porch to the valley trail. A rooftop terrace and a beer garden in the holler complete the ensemble, providing ample space for visitors to relax, play, and refresh along their journey through Coler. This building is a beacon of trailside food and beverage and culminates in the most solid and permanent design language of the entire preserve.

HONOR AWARD | CO-OP RAMEN



FIRM:
MARLON BLACKWELL
ARCHITECTS

CONTRACTOR:
HEART + SOULE BUILDERS,
LLC

LOCATION:
BENTONVILLE, AR

OWNER/CLIENT:
ROPESWING HOSPITALITY GROUP

PROJECT TEAM:
MARLON BLACKWELL, FAIA
MERYATI JOHARI BLACKWELL, AIA
STEPHEN REYENGA, ASSOC. AIA
WILLIAM BURKS, ASSOC. AIA
CALLIE KESEL, AIA

CONSULTANTS:
HP ENGINEERING, INC.
GORE 227, INC.
TM LIGHT
DANIEL BUTKO

CO-OP Ramen is meant to be an oasis, set apart from the busy market outside and the hectic pace of Bentonville. The existing glass storefront faces west to parking, so a layer of steel beaded curtains is placed inside the glass to screen views into the restaurant from the exterior, withholding the full experience until visitors are inside. The curtains also reduce and soften the intense western light, providing an opportunity to escape for a moment into another world.

Visitors are met by a wooden ceiling that extends across the restaurant, providing a soft, warm light. Made from simple, construction-quality plywood, the ceiling and the booths are dignified through fine craftsmanship and detailing of the exposed plywood edges. Light from concealed fixtures travels through the deeply coffered ceiling, causing light and shadow to become caught up in the recesses. The warmth of the wood is juxtaposed against walls of concrete block with a serrated face, emphasizing the relationship of the handmade to the industrial.

A twelve-foot-tall living green wall is a counterpoint to the concrete block walls around the open kitchen where guests can watch the chefs at work. Like the refined versions of the traditionally simple food on the menu, the design is an example of something common being elevated and honored through thoughtful care and invention. With a variety of seating options provided, visitors can choose between a cluster of booths, communal dining tables in the open, or bar seating in front of the exposed kitchen. Although only two thousand square feet, CO-OP Ramen creates a remarkable variety of spaces that remain unified by the design. This simple strategy provides a tactile experience within an industrial relic, offering humanity and scale.

HONOR AWARD | OSAGE PARK PAVILION

6 | AIA 2022 DESIGN AWARDS



PHOTOGRAPHER TIMOTHY HURSLEY

FIRM: MODUS STUDIO

CONTRACTOR:
CROSSLAND CONSTRUCTION

LOCATION: BENTONVILLE, AR

OWNER/CLIENT:
TRAILBLAZERS

PROJECT TEAM:
CHRIS BARIBEAU, AIA
MICHAEL POPE, AIA
JODY VERSER AIA

CONSULTANTS:
ECOLOGICAL DESIGN GROUP
TATUM SMITH ENGINEERS, INC
ENGINEERING ELEMENTS

The Osage Park Pavilion is a gateway and centerpiece for Osage Park, which resides at the northern end of a small municipal airport in Bentonville, Arkansas. The airport is a playground for unique small aircraft, and this pavilion derives its playful form and structural expression from aircraft wing design. The simple, fluid form lifts seamlessly out of the ground, evolving into a light, airy structure that celebrates natural light pouring through repetitive structural elements and the dynamic, undulating Arkansas-sourced cypress facade.

The pavilion acts as a hub within the larger park and contains a covered gathering space, restrooms, green room, and an outdoor stage and amphitheater that anchors the eastern edge of the 55-acre recreational area. As the pavilion rises out of the park, the occupiable green roof becomes a viewing platform for watching planes take off and land.

The existing wetlands at Osage Park remain and play several roles, including water purification, water storage, and processing of carbon and other nutrients. Boardwalks are used for circulation throughout the park to preserve existing wetland and riparian areas. Other green infrastructure includes riparian buffers and the introduction of native plants to aid in phytoremediation and restore a more natural aquatic environment.

Just as visitors slide through various riparian areas of the park, the pavilion rises from the earth with a clear polycarbonate roof that is truly the 5th facade viewed from the air. This gentle glowing creature is simultaneously part of the land and a gesture to the sky.



PHOTOGRAPHER TIMOTHY HURSLEY

FIRM:MARLON BLACKWELL
ARCHITECTS**CONTRACTOR:**

INSITE CONSTRUCTION

LOCATION:

FAYETTEVILLE, AR

OWNER/CLIENT:

DENNIS AND EVELYN SHAW

PROJECT TEAM:MARLON BLACKWELL, FAIA
MERYATI JOHARI BLACKWELL, AIA
KERTIS WEATHERBY, AIA, LEED AP
SPENCER CURTIS, AIA
DAVID JAEHNING, AIA
STEPHEN KESEL, AIA
CALLIE KESEL, ASSOC. AIA
WILLIAM BURKS, ASSOC. AIA
STEPHEN REYENGA, ASSOC. AIA**CONSULTANTS:**HP ENGINEERING, INC.
ENGINEERING CONSULTANTS, INC.
FORGE LANDSCAPE ARCHITECTURE

The low-slung body of the house is a simple rectilinear form that begins as a figural, expressive front to a planar, framed rear. The brick on the main facade is textured to emphasize the public face, punctuated by a generous canopy over the front door, while the southern, rear façade, the painted steel plate cladding gives the appearance of having been cleaved - the brick volume cut open and exposed to the woods beyond. The garage extends to the east, connected to the main house by an art studio. Carefully framed windows punctuate the brick front and sides while the interior is lined with continuous glazing around the courtyard.

Warm, tactile materials fill the interior, including a rift cut white oak ceiling throughout the house and outside on the covered terrace, only interrupted by generous light wells. The brick of the exterior reappears inside for the fireplace fronts in the living room and main bedroom, each washed in sunlight. Polished concrete floors are warmed by radiant heat, with a herringbone stone tile border evocative of the brick texture on the front. Wrapped around the courtyard, the main living and dining spaces all enjoy distant views through an elevated, covered terrace and immediate views into a landscape of native plants and grasses that terraces down to the forest.

The courtyard and covered terrace expand the living area of the house, taking advantage of the Arkansas climate and the significant time that can be spent comfortably outside. In true Roman fashion, the compluvium roof collects rainwater for irrigation of native plants. The terrace itself serves as a brise soleil and a bridge between the wings of the house, screening the occasionally intense southern sun as one of many passive and active sustainability strategies. With a geothermal system to provide heating and cooling, high efficiency lighting and plumbing fixtures, and insulation exceeding the energy code, the house is extremely efficient, quiet, and comfortable.

Embracing the significant change in topography - a geographic feature for which the Ozarks are well known - the house gradually projects from the hillside, revealing a series of foundation wall 'fins' that give the house another kind of scale and texture. The seemingly simple organization of the plan evolves directly from the site strategy, resulting in varied spaces and light, at once inspiring and inviting, formal yet familial. With a variety of comfortable spaces to enjoy, flowing from inside to out and back again, the Shaw Residence is a thoughtful alternative to the conventional homes that surround it, with a contemporary language that draws from timeless traditions

MERIT AWARD | 1424 SOMA

∞ | AIA 2022 DESIGN AWARDS



PHOTOGRAPHER TIM HURSLEY/RETT PEEK

FIRM: AMR ARCHITECTS, INC.

CONTRACTOR:
INTEGRITY CONSTRUCTION

LOCATION: LITTLE ROCK, AR

OWNER/CLIENT:
FOURTEEN 24 ON MAIN LLC

PROJECT TEAM:
JONATHAN OPITZ, AIA
JAMES SULLIVAN, AIA
ADAM DAY, AIA
KATE EAST
KYLE HEFLIN, ASSOC. AIA
CAROLINE SMITH

CONSULTANTS:
ENGINEERING CONSULTANTS, INC.
MPE CONSULTING ENGINEERS, INC.
CRAFTON TULL

This infill project is designed to be a striking addition to the burgeoning SoMa district while respecting the scale and historic nature of the neighborhood. The living units are a mix of studios and lofts that share a courtyard for gathering on the second floor. This central courtyard not only provides an amenity for the tenants, but also further breaks down the scale of the building to a more pedestrian level at the sidewalk. Two living units occupy the ground floor and allow the possibility of a live/work option with the small retail bays centered in the building. Traditional rhythms and symmetry are combined with newer materials and colors that veer from the typical South Main palette.

South of the Interstate-630 divide, SoMa is a large, mostly residential neighborhood with multiple overlapping historic districts. It has an eclectic mix of buildings from early 1900s Victorian architecture to more mid-century small scale retail buildings. 1424 SoMa is one of very few new-construction projects in the district, and is unique in its more modern design. To satisfy key design standards outlined by the Design Overlay Commission, factors such as height, scale, and proportion had to be considered for their appropriateness. The commission did allow for the building to be set back 3 feet to allow for outdoor dining along the front to activate the streetlife which is important to the vibrancy of the district.

MERIT AWARD | HOUSE ON THE POINT



PHOTOGRAPHER JASON VINCENT

FIRM:
JOHN STARNES, ARCHITECT

CONTRACTOR:
UNDISCLOSED

LOCATION:
BEAVER LAKE -
ROGERS, AR

OWNER/CLIENT:
UNDISCLOSED

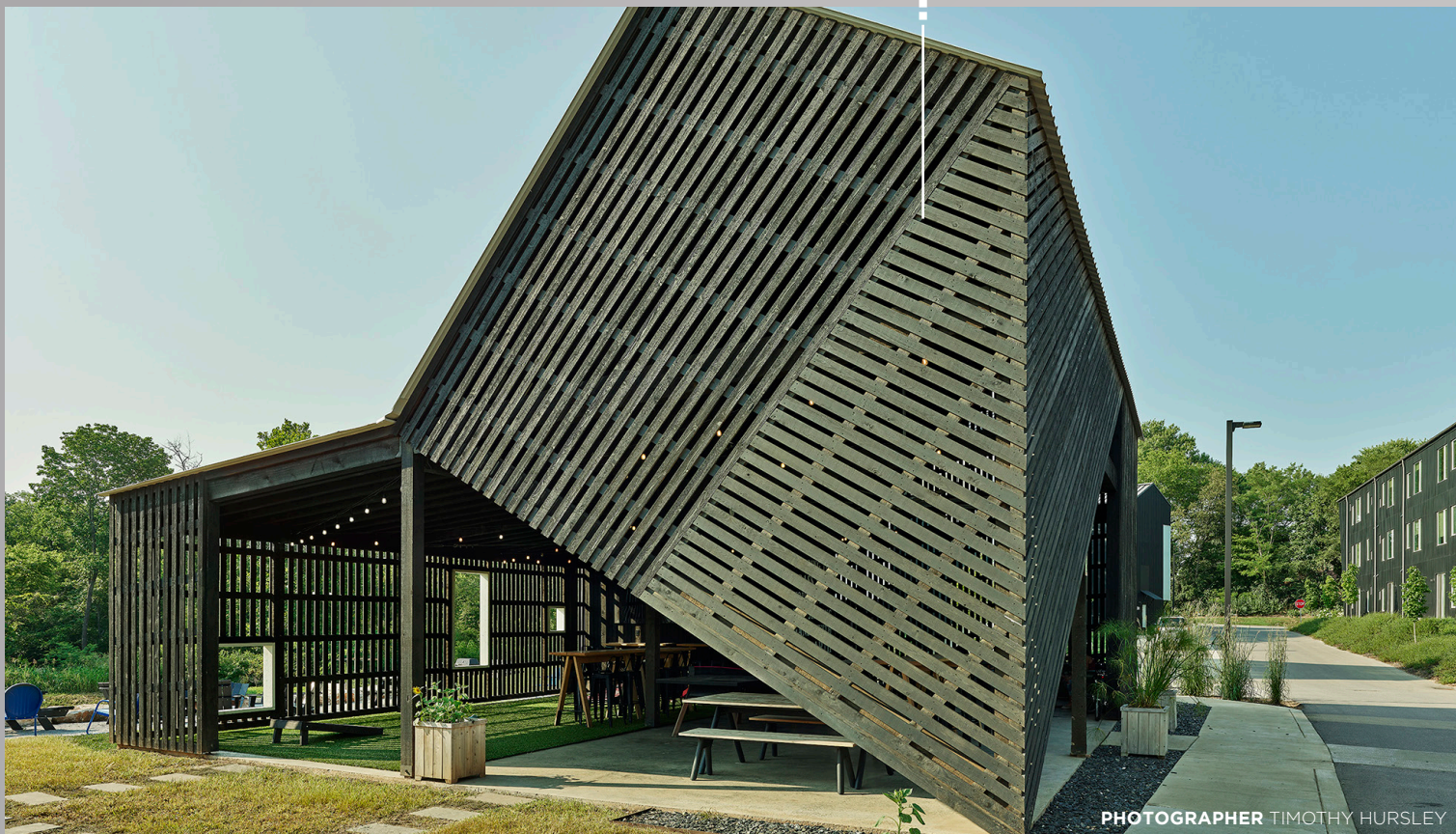
PROJECT TEAM:
JOHN STARNES, AIA

CONSULTANTS:
UNDISCLOSED

The project began with a ladder in the back of a pickup truck. The owner's original goal was: 'make it cheap and build on the flat part.' However, upon maneuvering to just the right spot on the site and obtaining just the right elevation, we were able to illustrate just how amazing the views could be. Naturally, the next step was to hang the house off the side of the cliff, cantilevering 37' out over the water. By using a combination of ICF and steel construction for the overall structure, we were able to achieve an extremely energy efficient design. The design itself sought to use very inexpensive materials and simple overall forms to help achieve a very cost-efficient, yet dynamic end result.

MERIT AWARD | MUSE BOWLING GREEN

10 | AIA 2022 DESIGN AWARDS



PHOTOGRAPHER TIMOTHY HURSLEY

FIRM: MODUS STUDIO

CONTRACTOR:
SCOTT, MURPHY, & DANIEL LLC

LOCATION:
BOWLING GREEN, KENTUCKY

OWNER/CLIENT:
VECINO GROUP

PROJECT TEAM:
CHRIS BARIBEAU, AIA
KIARA LUERS, AIA
AARON SPEAKS, AIA

CONSULTANTS:
CANNON & CANNON
ELINOR MARKLE
PINNACLE DESIGN CONSULTANTS

On a lush 10-acre site adjacent to Western Kentucky University is Muse, a 381-bed, 218-unit student housing complex focused on community gathering. One- and two-bedroom units are located in the four 'flats' buildings, while the 33 detached four-bedroom urban houses assemble in clusters of three homes around residential-style courtyards. The site features a central barn pavilion, resort-style swimming pool, fitness center, hammock park, vegetable gardens, and lawn with fire pit.

The barn pavilion, with its black-stained cypress exterior, is elegantly situated within a luxuriant landscape. The design concept alludes to the agrarian roots of the region, taking inspiration from the once-ubiquitous tobacco barns dotting the terrain. The pavilion serves as a gathering space for residents of the complex. The rich, natural surroundings of Bowling Green, Kentucky, take center stage against this simple pallet of black and white buildings.



PHOTOGRAPHER TIMOTHY HURSLEY

FIRM:
MODUS STUDIO

CONTRACTOR:
NABHOLZ
CONSTRUCTION

LOCATION:
VALLEY SPRINGS, AR

OWNER/CLIENT:
VALLEY SPRINGS SCHOOL
DISTRICT

PROJECT TEAM:
JOSH SIEBERT, ASSOC. AIA
MATT POE, AIA
LAURA RAMIREZ, ASSOC. AIA

CONSULTANTS:
BATES + ASSOCIATES
MARTIN/MARTIN CONSULTING
ENGINEERS
CORE STATES GROUP

Valley Springs High School is a beacon, sitting proudly on a prominent corner of campus, representing the community's historic commitment to education. The translucent glow on the exterior of the library is stationed by the contrasting computer lap mass above and these two volumes craft a new identity for the district as the mass volume of highway traffic now has a scholastic landmark. The glowing library serves as a reminder of the former greenhouse that was once a visual marker on this site for thousands of sunsets. The grand entry pays homage to the historic stone architecture on campus as students flow into the building between the light polycarbonate panels and massive gabion walls as a spring would a valley. The gabion baskets contain hand-placed limestone from a local quarry less than a mile from campus while the remainder of the building is clad in a maintenance-free metal panel. The metal panel profiles are randomized to create a unique rhythm that reinvigorates the mundane metal panel surface quality on a typical k-12 campus.

This new two-story, 9-12th grade facility breathes life into the rural campus that has been vacant of major construction for 30 years. The second-story mass spans the stone and polycarbonate forms to cover the entry while the exterior spaces created from this move become an outdoor science lab and a future green roof. These two exterior spaces provide elevated views back to the campus and spark energy for learning with the expectation of experiments and agricultural exploration. The exterior design moves are concentrated and simplistic allowing for a powerful exterior experience while allowing for a high-quality interior experience throughout, with custom fabricated details such as mascot signage and door pulls built by the architect's own fabrication shop.

The interior spaces are a canvas for the education process with every room, including the janitor's closet, washed in natural light. These modern yet raw interiors allow the steel structure to stand proud over the common spaces, library, and computer lab. The clean canvas is accented with natural wood tones to provide warmth and grab your attention when needed for building security, library checkout, and academic accolades. The wood slat forms are carved to create function and to accept the approaching students and visitors. The minimalist approach to detailing these forms is also captured with custom-designed HVAC grilles that remove the typical and ever cumbersome metal products.

Valley Springs High School is a 21st-century school building; invigorating, desirable, and cutting edge for students; dignifying, comfortable, and secure for teachers.

2021 MEMBERS' CHOICE AWARD | LITTLE ROCK SOUTHWEST HIGH SCHOOL

Located equidistant from the two campuses that this new facility replaces, Little Rock Southwest High School must at once merge past traditions while also forging its own new identity for students in the 21st century. Planned for 2,250 students, the three-level facility incorporates more than 65 modern classrooms, advanced science laboratories, a robotics lab, art rooms, dance studios, tiered collaboration classrooms, a large media center, a multi-level cafeteria for 850 students, and a 1,200-seat auditorium, among other amenities. The campus includes a 2,400-seat basketball arena, a football/soccer stadium for 4,000 spectators, a track & field complex for 500, baseball and softball stadiums, and a tennis complex.

The 55-acre site was intentionally arranged to create distinct zones between public/private and academic/athletic. The academic wing running east-west isolates public/visitor access on the north to the school, stadium, and arena, from the private/student zones on the south. The cafeteria, art and auditorium form that runs north-south engages the academic building with the athletic facilities to the east. The stadium is intentionally enclosed by the mass of the arena on the north, academic building on the west, and the field house on the south to create a sense of enclosure and to maximize fan noise and the game-day experience.

Evoking historic schools in the district, the building is clad in a traditional brick material, and then strategically articulated and delaminated to expose the modern, transparent ribbon of glass and school-branded colored panels that hint at the 21st century educational process within. This glass & metal ribbon, beginning at ground-level on the south side of the classroom wing, wraps around the entire perimeter of the academic building, defining the tiered collaborative classrooms, forming the covered portico over the main entry, and ultimately transitioning to a complete ribbon of cantilevered glass that serves as the press box overlooking the football stadium.

The pedagogy for the high school is designed as an academy structure of focused college and career readiness pathways. Within each pathway, interdisciplinary teaching methods are used to increase student exposure to various fundamentals. The architectural response to this concept is to put learning on display within atriums that vertically bisect the academic building. These atriums provide visual and physical connection between floors, facilitate collaboration between faculty and students, extend natural light down into the core of the building, and are lined with glass-enclosed classrooms that showcase student work and active learning to students who may otherwise not be exposed to certain subjects.

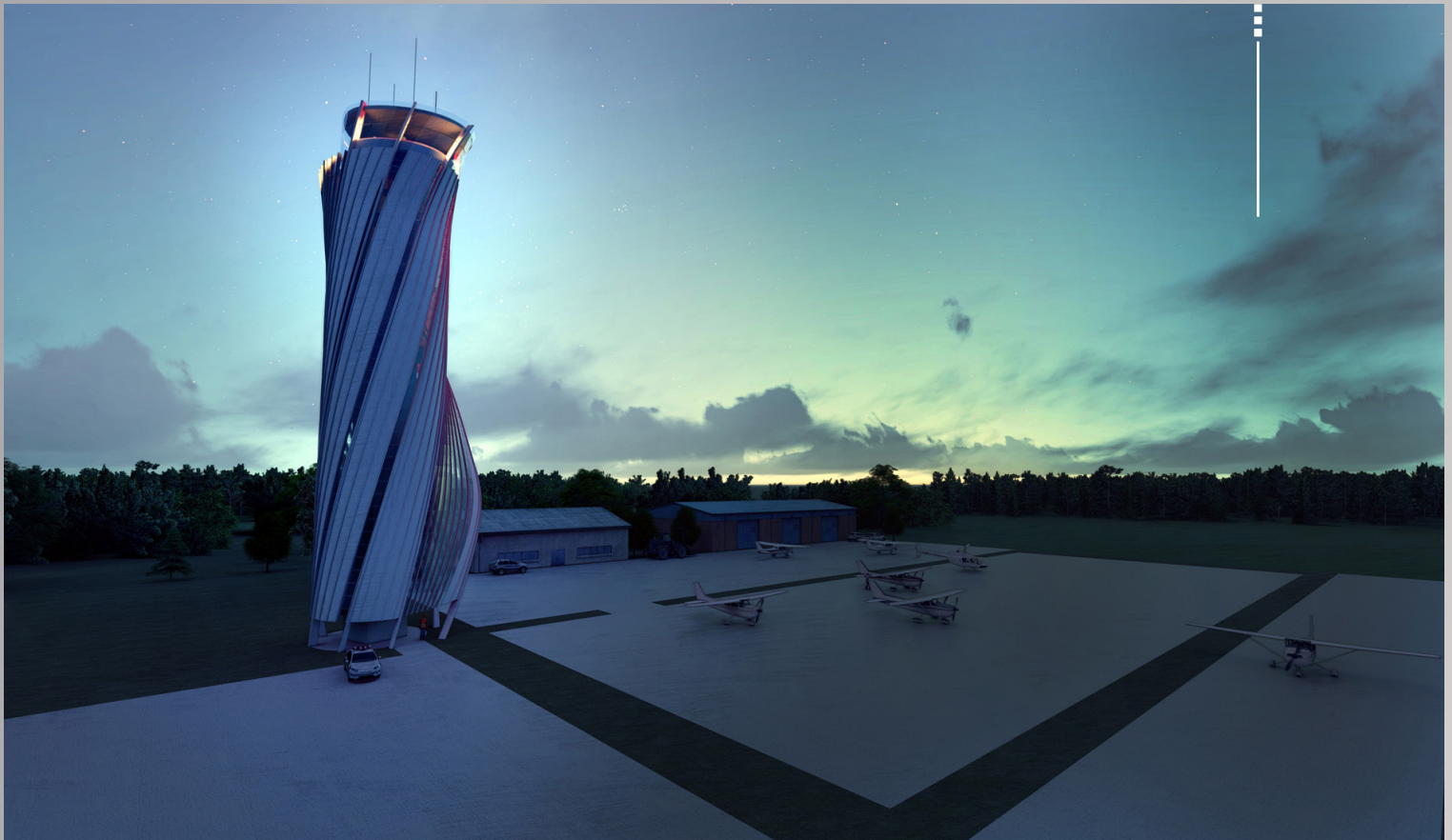
An additional goal of the district was that the school should not only function as a safe place to educate children, but also be a resource for the neighborhood. To this end, the school campus includes after-hours access to community-use soccer fields, walking trails, and the auditorium with its own dedicated entrance and parking for public events. Integration of the community fabric into the design and use of the facility fosters pride not only for the school and its immediate neighborhood, but for the entire city.

GRYPHON STADIUM



LITTLE ROCK SOUTHWEST HIGH SCHOOL

CITATION AWARD | **FAA AIR TRAFFIC CONTROL TOWER**



FIRM:
CROMWELL ARCHITECTS
ENGINEERS, INC.

CONTRACTOR:
N/A

LOCATION:
N/A

OWNER/CLIENT:
FEDERAL AVIATION
ADMINISTRATION (FAA)

PROJECT TEAM:
BEN HARTTER, AIA
AMBER BANKS, AIA
CHRIS EAST, AIA, LEED AP

Faced with a growing number of aging Air Traffic Control Towers, the FAA hosted an open design competition for the rapid deployment and replacement of current facilities nationwide. The competition sought innovative design strategies that would allow designs to be adapted to varying height conditions ranging from 60 to 119 feet. Other requirements included the ability to quickly adapt to changes in climate and site conditions based on the wide variety of locations, to be durable with an anticipated age range of 50 to 60 years, to have the ability to be quickly constructed and deployed across the United States, and for the design to utilize innovative sustainable solutions.

Our design addressed these requirements by creating a 12-foot prefabricated shell module that stacks to meet the varying height constraints. Each module shell is composed of an assembly of concrete fins, thin shell precast concrete wall panels, and a mixture of clear and photovoltaic glass. Vertical circulation elements, utility chases, and Air Traffic Control Tower program requirements, such as meeting and mechanical rooms, would all be housed within this shell.

At the base of the tower, the prefabricated shell is open to the air. This allows quick and unrestricted access to the tower's vertical circulation components, the elevator and the stair. As the tower gains height, the prefabricated concrete shell module begins wrapping around these vertical program elements. Additionally, opening the base of the tower up produces a stack effect cooling or heating depending on the HVAC configuration. The glass and concrete shaft heat the air at the base creating pressure differences to produce air flow. The temperature of this air can then be used to supplement the load placed on mechanical systems.

The design includes several sustainable solutions. Leaving the base of the tower open to the elements allows the glass and concrete shaft to heat the air producing the stack effect. This airflow can then be used to supplement the towers HVAC systems depending on the towers location. The glass infill panels inside each concrete fin are designed with photovoltaic glass. Because of the large area of glass used it is estimated that each tower could produce enough power to both offset their own energy needs and produce additional power for their locations.

Utilizing prefabricated precast modules increases the speed, efficiency, and quality of the construction. Each module would be shop built in controlled factory conditions and shipped to the site for rapid on-site deployment. Additionally, precast concrete and prefabricated construction decreases the amount of material wasted during construction adding to the overall sustainable footprint of the towers.

2022 | CHAPTER AWARDS

DAVID WOOLLY | AWARD OF MERIT



David Woolly recently completed a 50-year career as an educator, all of which was spent in the Alma School District. A native of Little Rock, he earned a Bachelor of Science in Music Education, A Master of Education in Administration, and an Educational Specialist in School Leadership, all from the University of Arkansas, Fayetteville.

During his 50 years in the Alma School District, he served as High School Band Director, High School Assistant Principal, District Federal Programs Coordinator, Assistant Superintendent, Deputy Superintendent, and for his final eleven years as Superintendent. He has served on countless boards and commissions dealing with educational issues both in Arkansas and nationally.

Along with his other responsibilities, Woolly oversaw the construction or renovation of all of the Alma School District facilities throughout his time as Deputy Superintendent and Superintendent. This consisted of the total renovation of approximately 400,000 square feet and the new construction of an additional approximately 500,000 square feet, including a new middle school, a new primary school, Airedale Stadium, the Alma Performing Arts Center, the Dyer Arena, and scores of classrooms and support facilities. His approach to facilities construction and management is to be closely connected with the design team, and to be personally involved in the day-to-day construction process.

KATHERINE LASHLEY, AIA | EMERGING PROFESSIONAL



Katherine Lashley attended the Fay Jones School of Architecture + Design and graduated with honors in May 2016. Immediately after graduation, Katherine joined Fennell Purifoy Architects in Little Rock, where she was first encouraged to get involved with AIA Arkansas, gaining experience and earning her license. During her time in Little Rock, she also served on the City of Little Rock Board of Adjustments. In November 2021, Katherine returned to Fayetteville joining Marlon Blackwell Architects. She has been an active member of AIA Arkansas for five years, serving on the Emerging Professionals and Young Architects Committee, Executive Committee, and Public Relations Committee. As a member of the EPYA Committee, she has been a part of several initiatives to support Emerging Professionals including serving as Associate Director in 2020 during the height of COVID-19 and helping launch the MERGE Mentorship Program in 2021.

WOMEN'S FOUNDATION OF ARKANSAS | DIVERSITY AWARD



The mission of the Women's Foundation of Arkansas is to ensure economic equity and security for Arkansas women and girls. Since its founding in 1998, the WFA's guiding principles have been consistent – to understand the diverse needs and realities facing women and girls, and to respond through purposeful action and engaged philanthropy. The WFA intentionally approaches this work with the intersectional idea that there is no gender equity without racial equity. The WFA works to dismantle the very real inequities that women and girls of color face each day in their pursuit of economic security, with the goal of reducing gender and racial wealth gaps across the state of Arkansas through research, grantmaking, and two programmatic initiatives: Girls of Promise® and Women Empowered.

MICHAEL LEWIS LEJONG, AIA | MICHAEL LEJONG LEADERSHIP AWARD



Michael represented the American Institute of Architects and the architectural profession on many levels throughout his career. From his early involvement in the student chapter to serving in various capacities at local, state, regional and national levels, he has taken a leading role in the guidance and structure of the AIA organization. His service and leadership led to many professional accomplishments and awards – however building relationships is what Michael did best. Michael developed lasting relationships with every colleague, project team, and community he worked with. He took pride in every project he worked on and served his community well.



PROJECT: 600 MAIN
FIRM: TAGGART ARCHITECTS
CONTRACTOR: NABHOLZ CONSTRUCTION
LOCATION: NORTH LITTLE ROCK, AR



PROJECT: 8TH STREET GATEWAY PARK MASTER PLAN
FIRM: PORT
CONTRACTOR: CROSSLAND CONSTRUCTION COMPANY, INC.
LOCATION: BENTONVILLE, AR



PROJECT: ARGENTA PLAZA
FIRM: TAGGART ARCHITECTS
CONTRACTOR: ALESSI KEYES
LOCATION: NORTH LITTLE ROCK, AR



PROJECT: ARKANSAS CHILDREN'S HOSPITAL
 PINE BLUFF CLINIC
FIRM: POLK STANLEY WILCOX ARCHITECTS
CONTRACTOR: CDI CONTRACTORS
LOCATION: PINE BLUFF, AR



PROJECT: ARKANSAS HEART HOSPITAL ENCORE
 MEDICAL CENTER
FIRM: WDD ARCHITECTS
CONTRACTOR: CLARK CONTRACTORS, LLC
LOCATION: BRYANT, AR



PROJECT: ARTS ON MAIN
FIRM: MAHG ARCHITECTURE, INC.
CONTRACTOR: BESHEARS CONSTRUCTION, INC.
LOCATION: VAN BUREN, AR



PROJECT: ASU WELCOME CENTER | CENTENNIAL BANK BRANCH
FIRM: TAGGART ARCHITECTS
CONTRACTOR: BALDWIN & SHELL
LOCATION: JONESBORO, AR



PROJECT: BOSTON MOUNTAIN RURAL HEALTH CENTER
 ADMINISTRATION BUILDING
FIRM: DEMX ARCHITECTURE
CONTRACTOR: GREGORY COMPANY, INC.
LOCATION: MARSHALL, AR



PROJECT: CENTENNIAL BANK COMMERCE CENTER
 AT RIVERDALE
FIRM: TAGGART ARCHITECTS
CONTRACTOR: CLINE CONSTRUCTION
LOCATION: LITTLE ROCK, AR



PROJECT: CLARK LAW FIRM
FIRM: DEMX ARCHITECTURE
CONTRACTOR: ELLINGSON CONTRACTING
LOCATION: FAYETTEVILLE, AR



PROJECT: DON TYSON SCHOOL OF INNOVATION, PHASE 2
FIRM: WDD ARCHITECTS
CONTRACTOR: BALDWIN & SHELL CONSTRUCTION COMPANY
LOCATION: SPRINGDALE, AR



PROJECT: THE DOUBLE BARRELL "TROT" GUN
FIRM: AMR ARCHITECTS, INC.
CONTRACTOR: SUMMERWOOD HOMES
LOCATION: NORTH LITTLE ROCK, AR

2022 | REMAINING PROJECTS —————



PROJECT: FRANK O'MARA TRACK & FIELD HIGH PERFORMANCE CENTER

FIRM: HUFFT

CONTRACTOR: FLINTCO

LOCATION: FAYETTEVILLE, AR



PROJECT: GRADY E. HARVELL CIVIL ENGINEERING RESEARCH AND EDUCATION CENTER

FIRM: DEMX ARCHITECTURE

CONTRACTOR: CDI CONTRACTORS

LOCATION: FAYETTEVILLE, AR



PROJECT: GREENWAY OFFICE PARK

FIRM: MODUS STUDIO

CONTRACTOR: NABHOLZ CONSTRUCTION

LOCATION: BENTONVILLE, AR



PROJECT: HEADS HOUSE

FIRM: SILO AR+D

CONTRACTOR: BRANDON SCHROCK

LOCATION: GOSHEN, AR



PROJECT: J.B. AND JOHNELLE HUNT RAZORBACK BASEBALL DEVELOPMENT CENTER

FIRM: WER ARCHITECTS

CONTRACTOR: KINCO CONSTRUCTORS

LOCATION: FAYETTEVILLE, AR



PROJECT: KM HOUSE

FIRM: MODUS STUDIO

CONTRACTOR: KING KUSTOMS, LLC

LOCATION: FAYETTEVILLE, AR

2022 | REMAINING PROJECTS



PROJECT: LITTLE ROCK SOUTHWEST HIGH SCHOOL
FIRM: POLK STANLEY WILCOX ARCHITECTS
CONTRACTOR: NABHOLZ
LOCATION: LITTLE ROCK, AR



PROJECT: OZARK NATURAL FOODS CO-OP
FIRM: MODUS STUDIO
CONTRACTOR: NABHOLZ CORPORATION
LOCATION: FAYETTEVILLE, AR



PROJECT: PINE BLUFF MAIN LIBRARY
FIRM: POLK STANLEY WILCOX ARCHITECTS
CONTRACTOR: EAST HARDING CONSTRUCTION
LOCATION: PINE BLUFF, AR



PROJECT: POWER + ICE
FIRM: TAGGART ARCHITECTS
CONTRACTOR: N/A
LOCATION: NORTH LITTLE ROCK, AR



PROJECT: THADEN PERFORMANCE
FIRM: MARLON BLACKWELL ARCHITECTS
CONTRACTOR: NABHOLZ CONSTRUCTION
LOCATION: BENTONVILLE, AR



PROJECT: THE HAYWOOD
FIRM: AMR ARCHITECTS
CONTRACTOR: CLARK CONTRACTORS, LLC
LOCATION: EL DORADO, AR

2022 | REMAINING PROJECTS



PROJECT: UNIVERSITY OF ARKANSAS CENTRAL UTILITY PLANT SHOP & POWER CENTER

FIRM: DEMX ARCHITECTURE

CONTRACTOR: C.R. CRAWFORD

LOCATION: FAYETTEVILLE, AR



PROJECT: VERVE ST. LOUIS

FIRM: MODUS STUDIO

CONTRACTOR: BRINKMANN CONSTRUCTORS

LOCATION: ST. LOUIS, MO

2022 | AIA AWARD JUDGES



WILL MILLER

PRINCIPAL
WILL MILLER ARCHITECT
NEW SMYRNA BEACH, FL



GERARD PENDERGAST

FOUNDER / PRINCIPAL
GJP ARCHITECT, PLC
NEW SMYRNA BEACH, FL



GUY PETERSON

FOUNDER / PRINCIPAL
GUY PETERSON OFFICE
FOR ARCHITECTURE
SARASOTA, FL



KEVIN SCHWEIZER

PRINCIPAL
KSA ARCHITECT
NEW SMYRNA BEACH, FL



REACHING DECISION MAKERS

Reaching public and private architecture, engineering and construction decision makers statewide.

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