

BARN
works

09 | 10

School of Architecture

College of Architecture, Art & Design

Mississippi State University

899 Collegeview St

240 Giles Hall

Mississippi State, MS 39762

www.caad.msstate.edu

Editor

Ernest Ng

Assistant Editor

Scott Penman

Design / Editing

Audrey Bardwell, Richard Clay Cottingham, Robert Featherston,

Ernest Ng, Scott Penman, Matt Robinson, Andrew Robertson,

John Taylor Schaffhauser

Advisor

Michael Berk

Proofreader

Jane Lewis

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COLLEGE OF
ARCHITECTURE
ART + DESIGN

BARNworks

09 | 10

INTRODUCTION

It can take decades for an architecture program to mature . . . to find its place in the rural outlands . . . and, to establish its importance and identity in the world. Still in its infancy, the School of Architecture at Mississippi State University continues to embrace the tenets of regional modernism while discouraging the universal trappings of style and fashion. Authenticity of place (and space) aligned with well-crafted palettes of humble materials has always been the hallmark of our program. Rooted in culture . . . our school has always demanded a careful *'reading and seeing'* of place . . . it has always encouraged a persistent and disciplined focus on the process and development of the work. This inaugural edition of BARNworks, under the guidance and direction of Professor Ernest Ng (with a myriad of student assistants) has managed to capture a bit of that aura.

Much of the architectural inquiry of both faculty and students is grounded in the cultural, phenomenal, and material world. Our work engages the richness of people and communities, the sensuous qualities of architecture, and the physical and ecological realities of making. Balanced between space-making and form-making, we anchor the work in our place and time, seeing the extraordinary and provocative qualities of the deep south as a significant resource for architectural invention and creation. Our program provides a professional education that intertwines the spatial, visual, technical, and conceptual content of architecture - - and graduates students to think synthetically, act fearlessly, understand practice as research, *and make a regenerative contribution to the world.*

This is the first publication of student work since the formation of our School in 1973. We have been anticipating such an outing for over a decade. The following pages will unfold a series of selected projects from the last academic year(s) chronicling studio year-levels one through five. The five Research Centers (CSTC, JCDC, GCCDS, EDI, & DRIL) also present recent works, following in the tradition of the seminal Carl Small Town Center (CSTC) - - - one of the academic prototypes for community design outreach in architecture programs at land grant institutions.

BARNworks 09|10 is an abridged collection (a candid snap-shot) . . . without theme and (hopefully) without pretense.

Michael A. Berk, RA
Director
F.L. Crane Professor

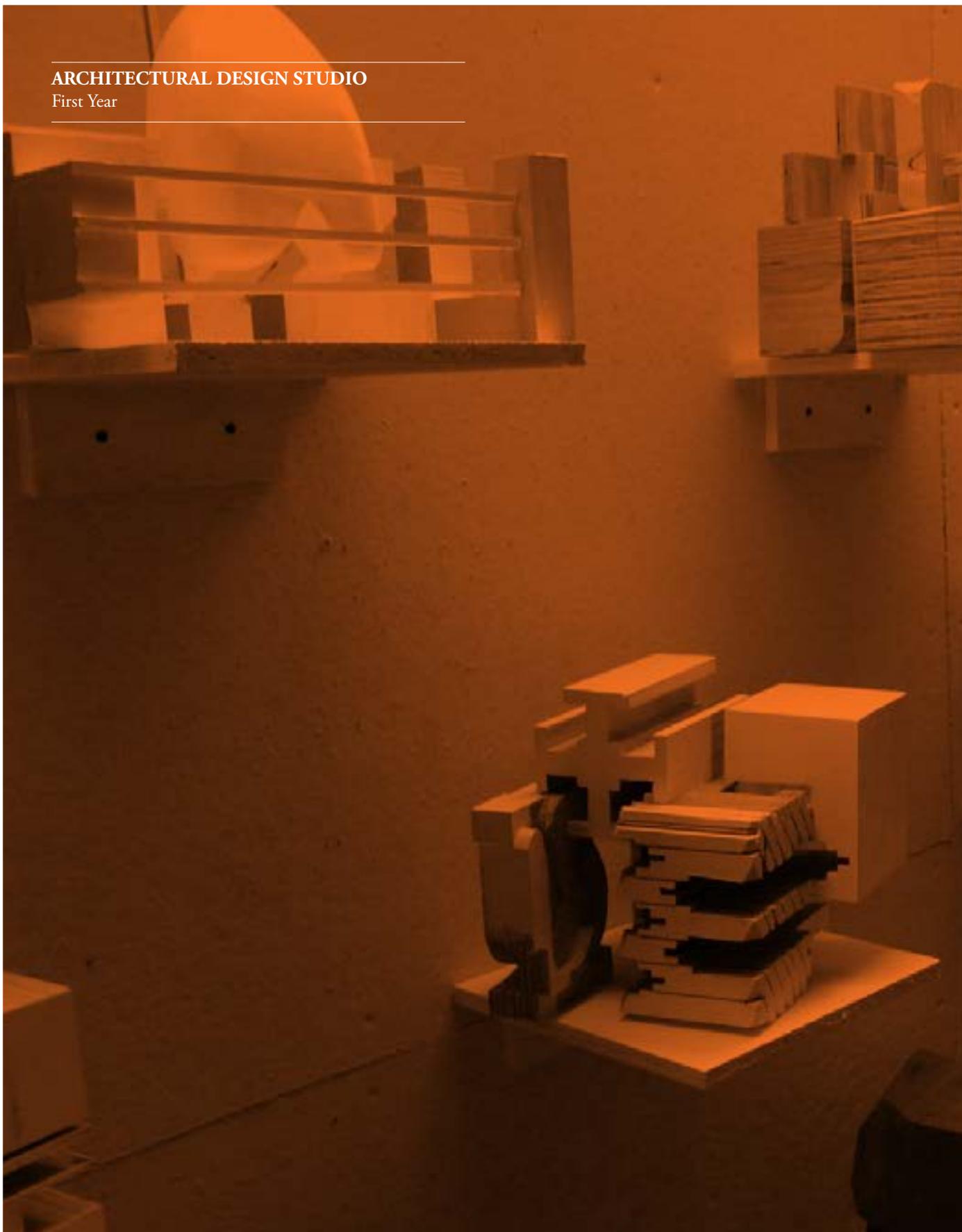
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The brick BARN studio is the iconic studio-space (and place) of our students, alums, and visitors. It is a fitting prefix to the students' work. To our school, the BARN represents the joy, the energy, and the intensity of the study of architecture in Mississippi. A place where making had its academic roots before it permeated the academy. A place where pioneering digital nomads (w/ laptop computers tethered to Brazil-like ethernet cables dangling from the heavens) transformed the analog studio. It is work-place, village, and home . . . filled with natural light during the day . . . emitting an electric glow at night. A beacon on campus.

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ARCHITECTURAL DESIGN STUDIO

First Year





ARCHITECTURAL DESIGN STUDIO

First Year 1A

FACULTY

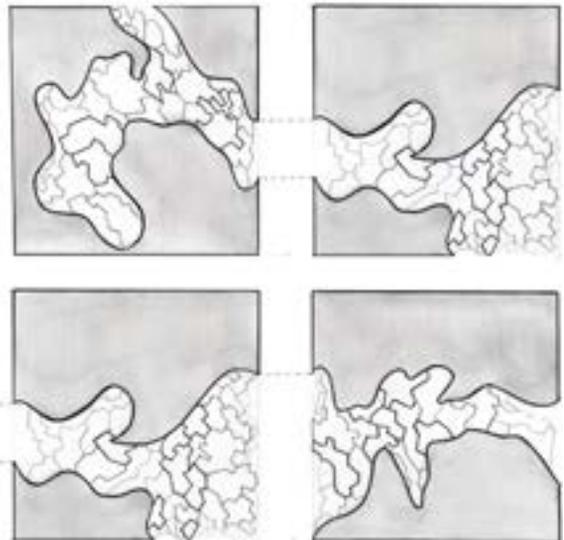
Jane Greenwood
Juan Heredia
Ernest Ng
Mark Wise

STUDENTS

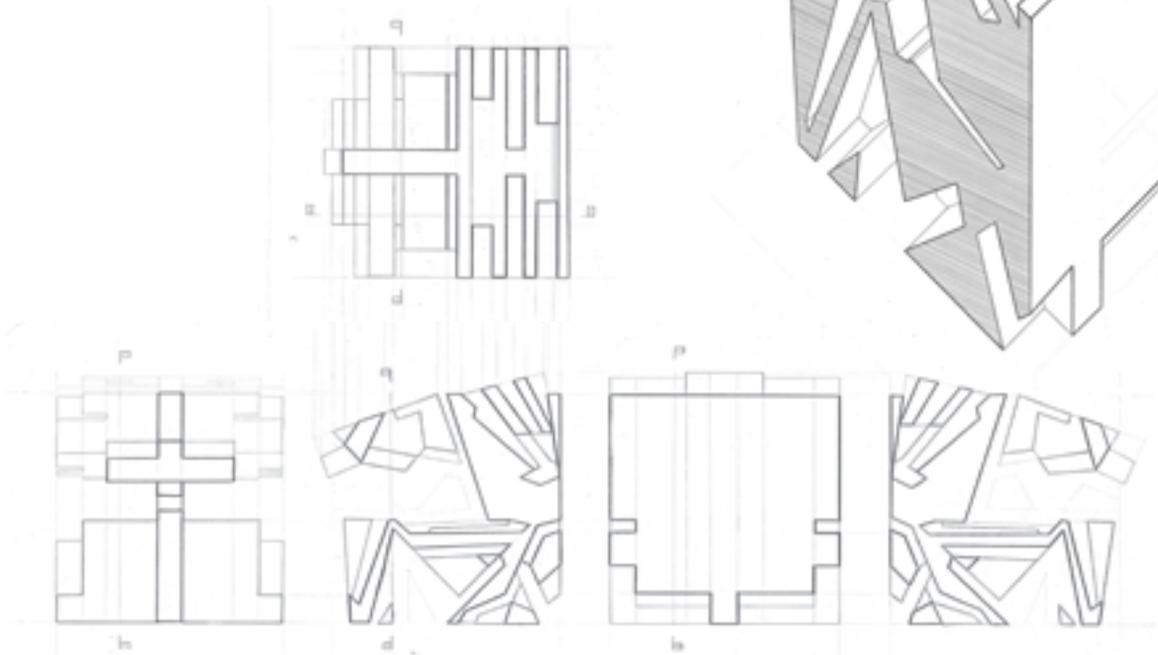
Ryan Callahan
Zachary Carnegie
Blake Clanton
Clay Cottingham
Michael Ford
Danielle Glass
John King
Sam Krusee
Eric Phyfer
Michael Varhalla

The word "Architecture" is ancient and designate - first of all, an activity or discipline with a sufficiently defined set of principles, procedures, skills, and goals. Contrary to common parlance, architecture does not necessarily mean "building." Buildings can be the byproduct of architectural activity, but this may not always be the case. "Design" is a word of more contemporary usage, suggesting something more general than architecture. Thus one can speak about graphic design, industrial design, urban or landscape design. More metaphorically, one can speak of the "design" of computer software, of public policies, of a marketing strategy, or even of one's own life.

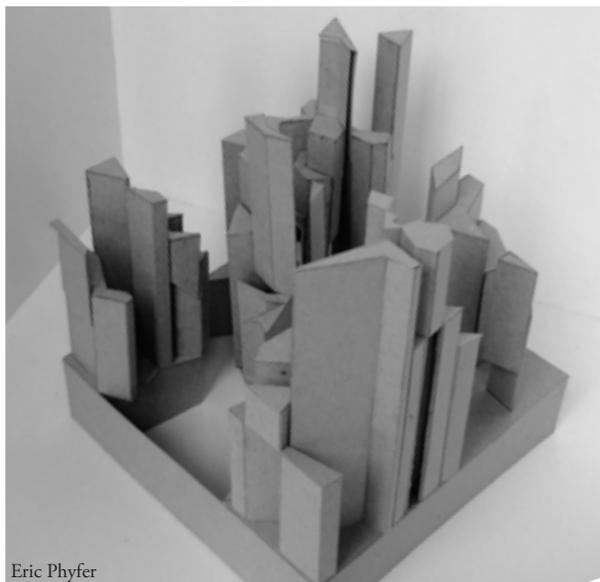
In the most general sense, design refers to the process of configuration of form. Design designates form as having a "figure," shape, profile, or aspect. Moreover, through design, form arrives at some degree of order. This means that before design, "form" is not yet form, but something "formless," "disordered." To design is to achieve order. The process of design comprises two overlapped moments: prefiguration and configuration. Prefiguration is when a designer imagines, advances, tests, discards, or develops his intentions. Configuration encompasses all these but with a greater level of definition, leading to the realization of form as a tangible reality. In order to arrive at a defined or articulated form, one needs to envisage it. Visualization is key. In design, "seeing" and "making" are inseparable. To "see" what one intends, one can simply imagine it, but the privileged tool for design visualization is drawing.



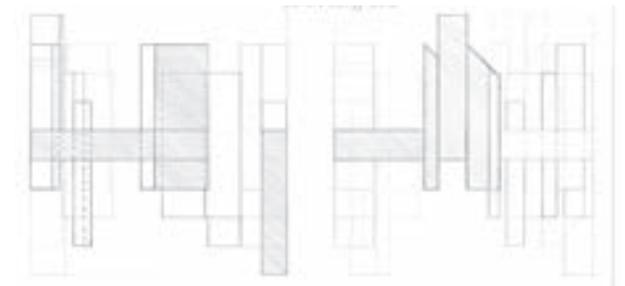
Danielle Glass

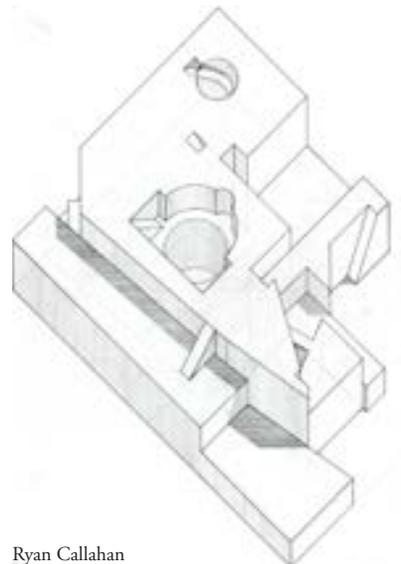


Sam Krusee



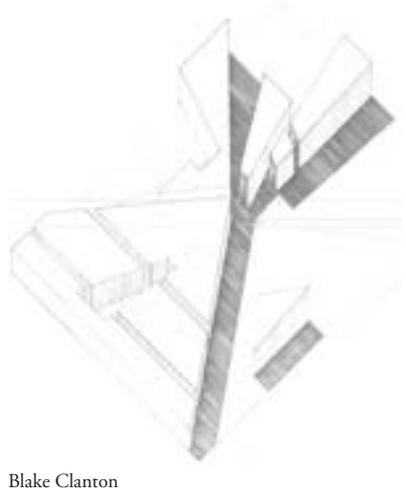
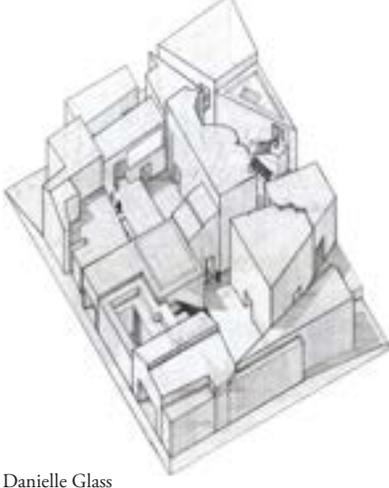
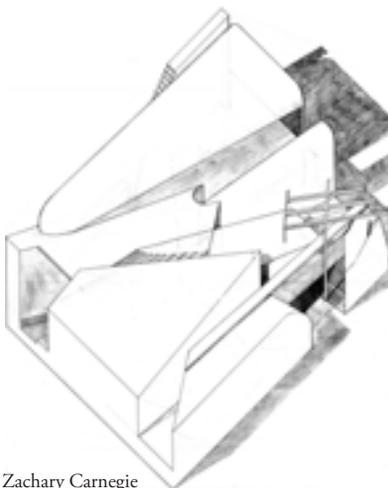
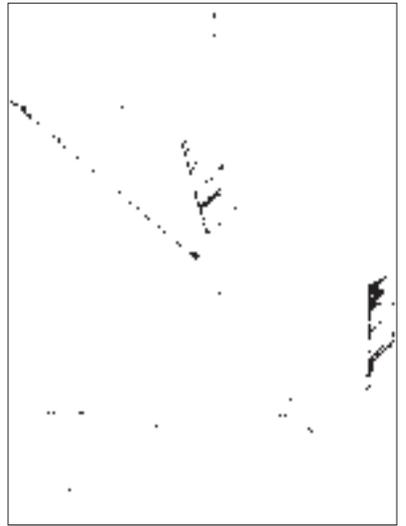
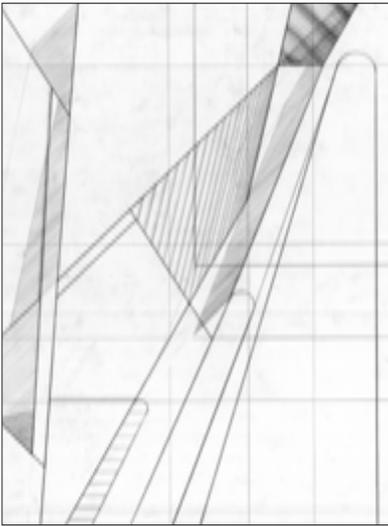
Eric Phyfer





The first assignment explored the phenomenon of form at a highly abstract yet concrete (visual and hands-on) level, and guided students through the process of “seeing” and generating form. Through a gradual process of discovery and generation using a basic tracing technique, the students enhanced the possibilities of a seemingly irrational yet simple act: an inkblot. By exploring the relationship of depths within the trace and figures in their backgrounds within the inkblot, the students translated and abstracted a bi-dimensional image trace into a three-dimensional objects, and vice versa.

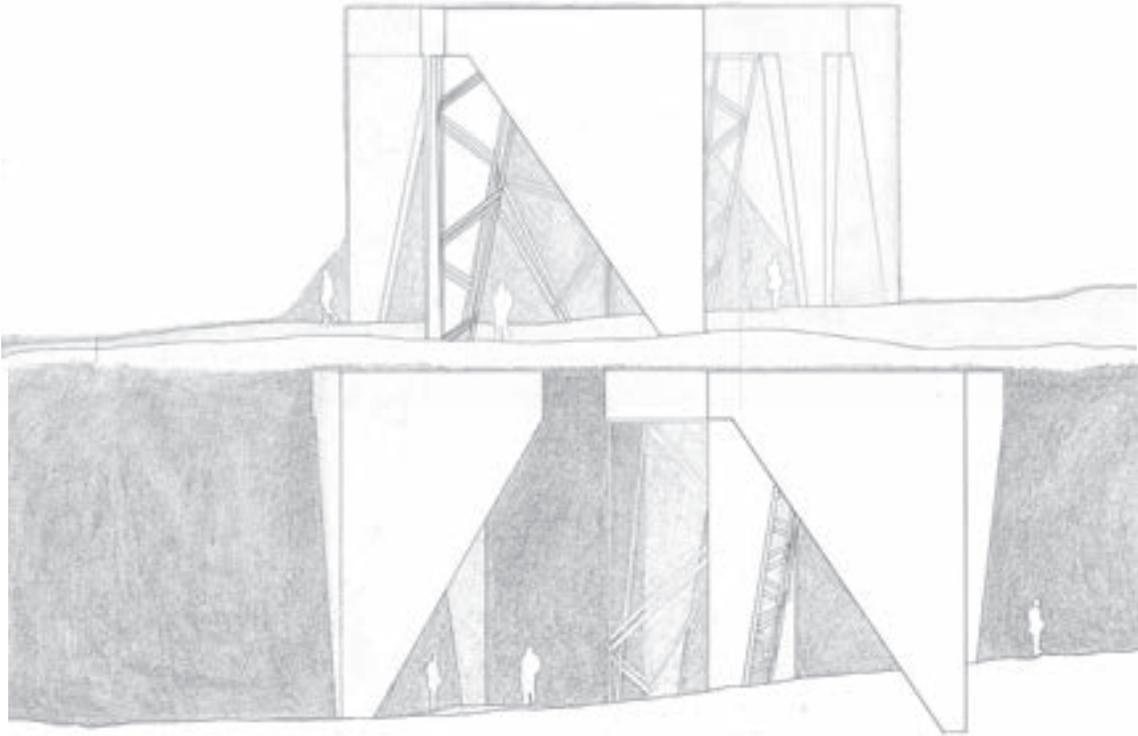
The second assignment reiterated the first, but the abstraction of the third dimension took into consideration the understanding of human inhabitation within spatial environments in order to develop knowledgeable intuitions about scale, proportion, order, beauty, and perception. Through the process of tracing over a photographic image, the students were asked to look out for major regulating lines, prominent forms, and textures within the photograph in order to highlight the two-dimensional abstraction/composition. This abstraction/composition was interpreted at the third dimension at human scale through design exploration using various basic orthographic drawing systems: section, plan, axonometric drawing, perspective drawing, and shade/shadow exploration.



Zachary Carnegie

Danielle Glass

Blake Clanton

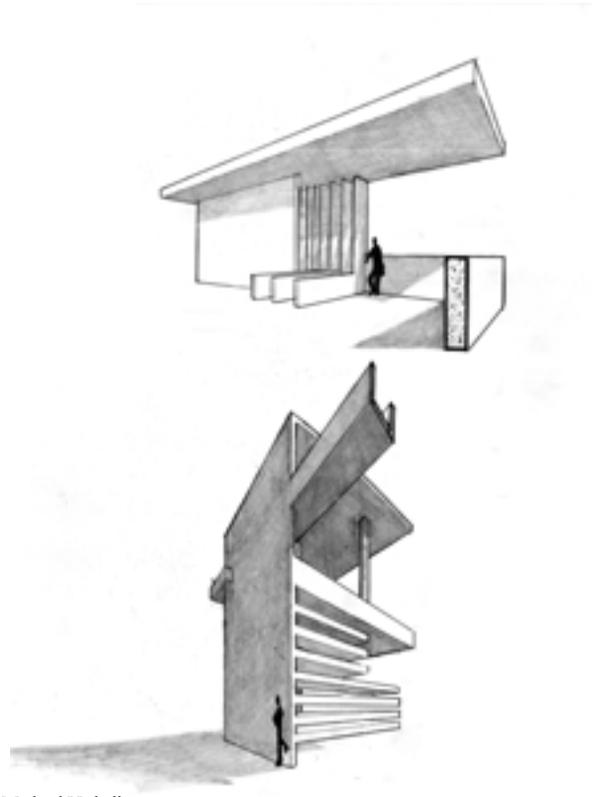


Michael Ford

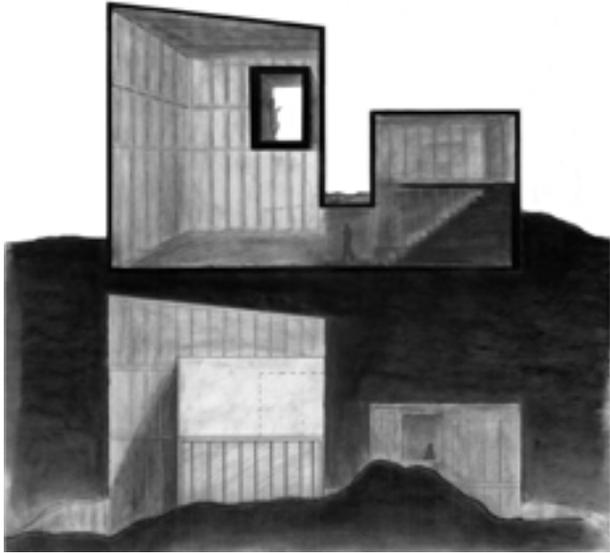
The third assignment explored design composition through the understanding and manipulation of two archetypal construction systems: solid construction (stereotomy) and filigree construction (tectonics). The exercise attempted to investigate the idea of essentiality in architectural design through embodiment of the relationship between the two terms in spatial manipulation and formal studies.

The terms solid construction and filigree construction, which are often used in architectural theory today, can be loosely traced to the differentiation of the development of architectural forms from two separate origins: “earthworks” and “roofworks.” The term “earthworks” refers to a construction system based primarily on the solid structural techniques of compression and stacking; thus, the stereotomic forms from within the solid mass. The concept of this spatial system stems from the solidity and heaviness of the structure, and the three-dimensional space evolves from a seeming carving-away of the mass, hence defined as “the cave.”

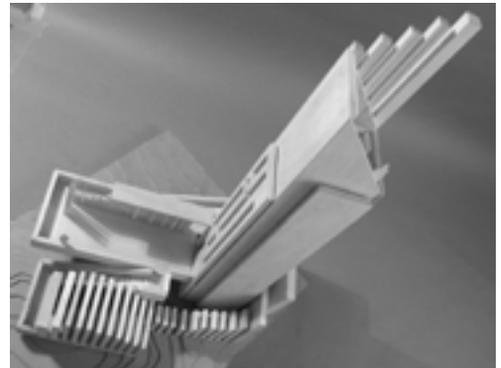
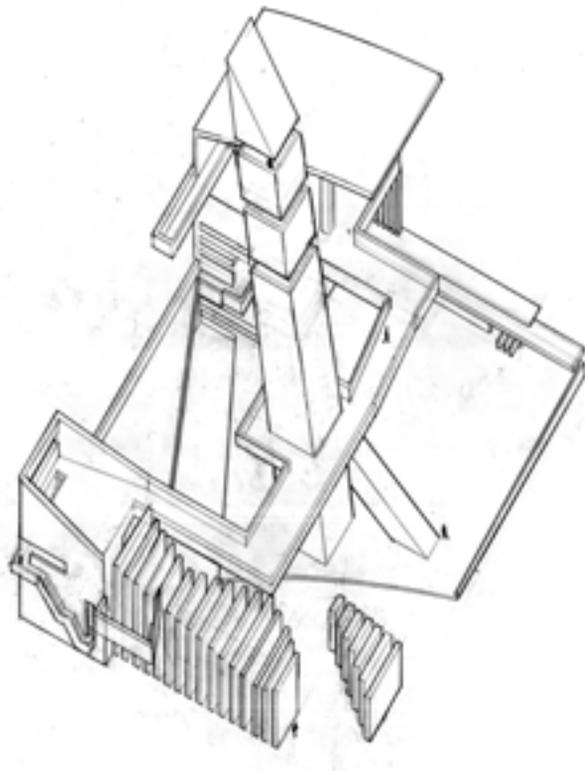
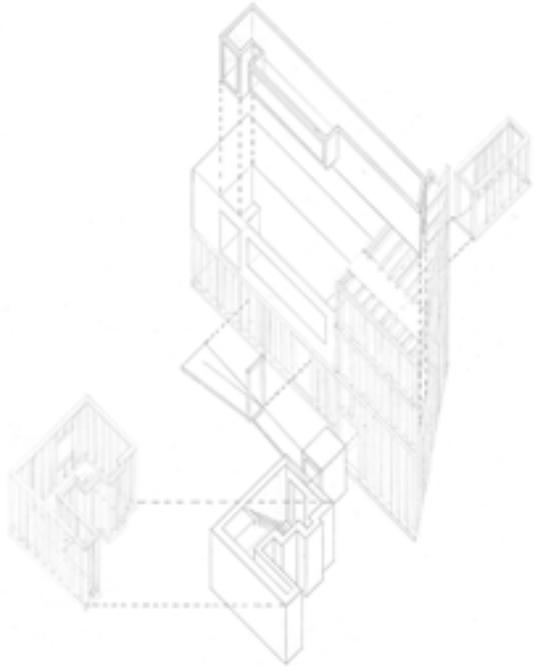
In contrast, the term “roofworks” refers to a construction system based on a framing structural technique of both compression and tension, and the tectonic forms from the boundary defined by the linear members. The concept of this spatial system is determined by the continuous connection between the linear structure, usually maintaining a quality of lightness, and the three-dimensional space exists as a visible void built upon the structure, hence defined as “the cage.”



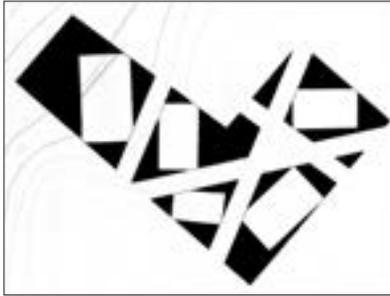
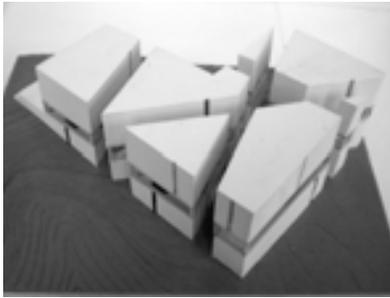
Michael Varhalla



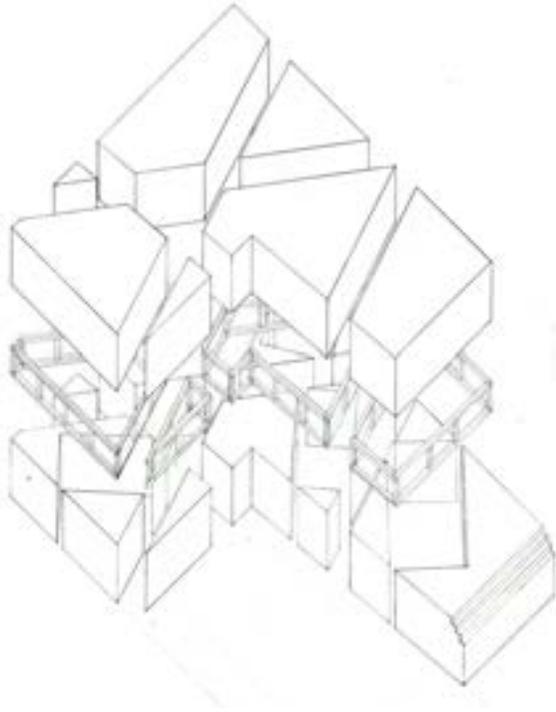
Danielle Glass



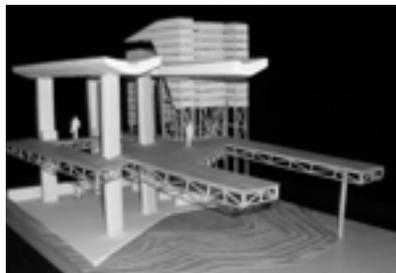
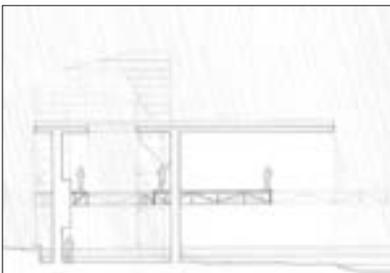
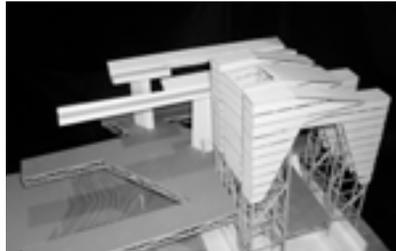
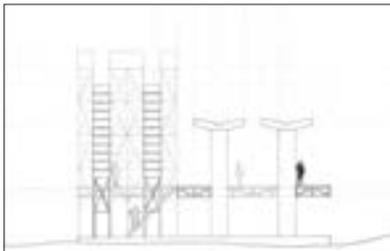
Michael Varhalla

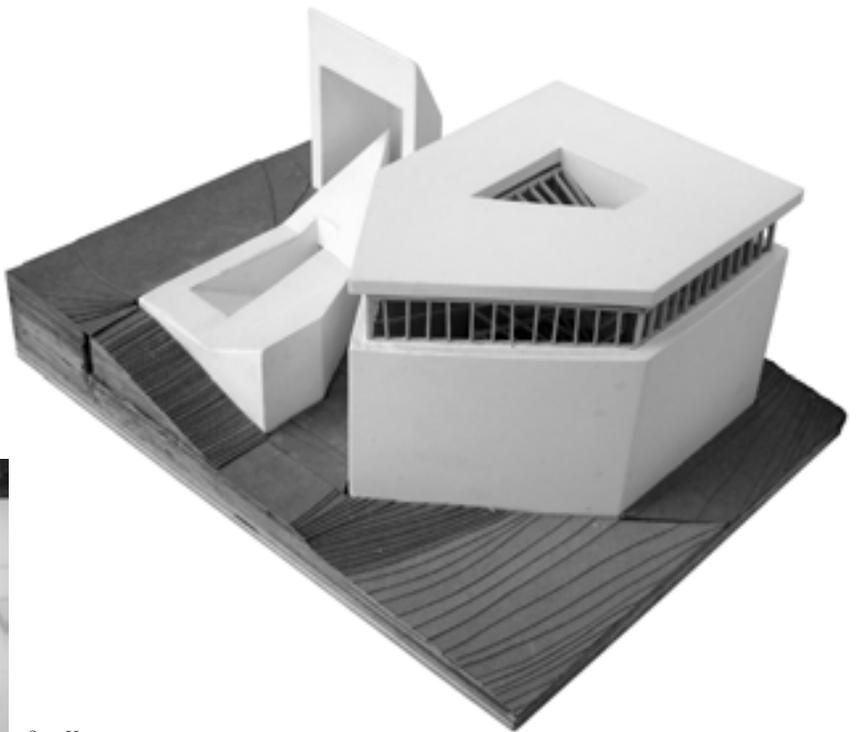
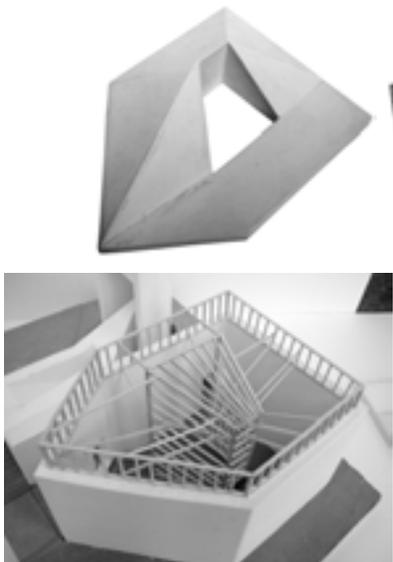


John King



Clay Cottingham





Sam Krusec

Spring 2010

ARCHITECTURAL DESIGN STUDIO

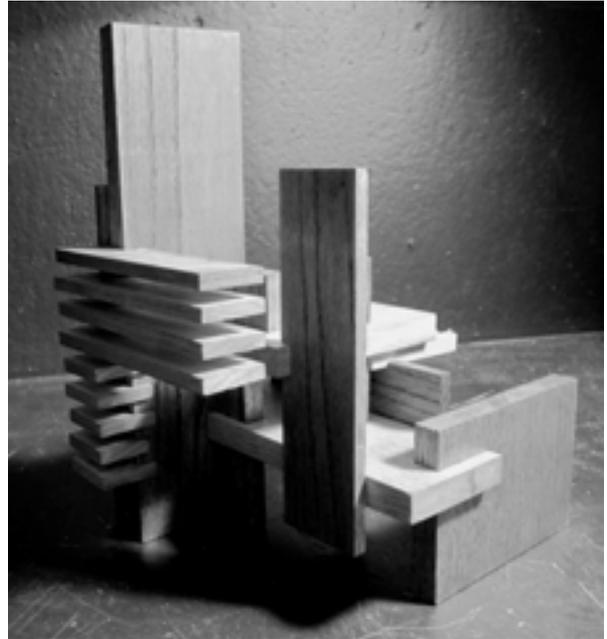
First Year 1B

FACULTY

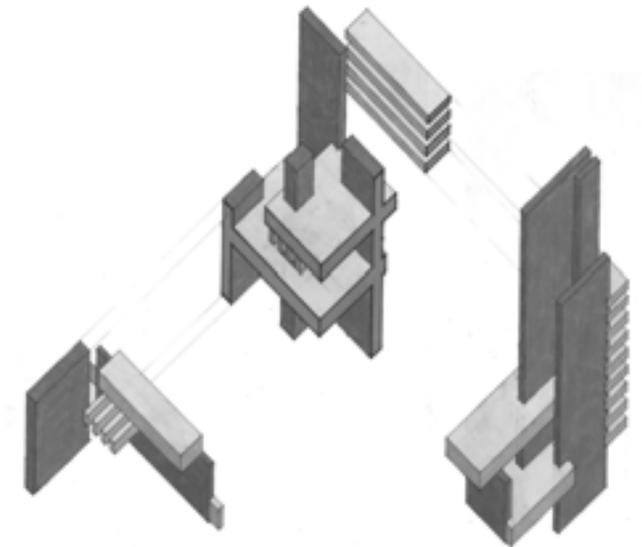
Matthew Battin
Hans Herrmann
Mark Wise

STUDENTS

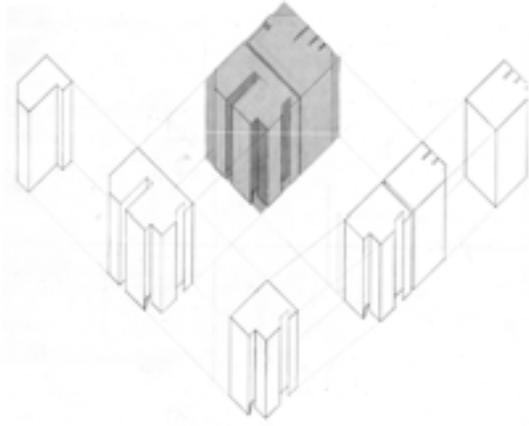
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Clay Cottingham
Michael Ford
Taylor Keefer
Trey Symington
Salena Tew
Michael Varhalla



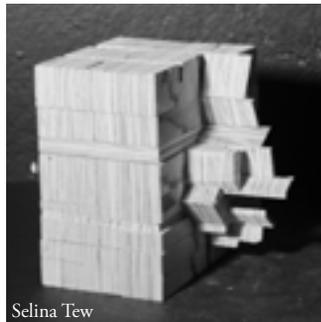
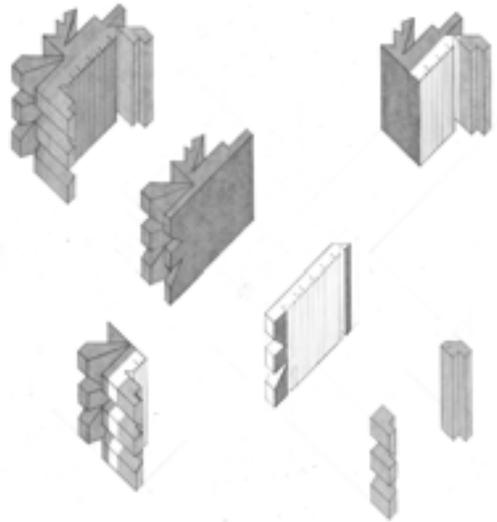
The first project required each student to produce three solid wood artifacts suggesting the potential within the various cutting tools available in the wood shop. Three exploded axonometric or isometric drawings of the solid wood artifacts were drawn to demonstrate the various methods of cutting. The use of this drawing technique allowed for the demonstration of compositional thinking by displaying the methodical step by step actions taken against the solid block in order to form another state. Finally, each student was required to create one composite wood construct. This construct was built by combining elements of all the prior artifacts. This block was allowed to be defined as a space, a sculpture, a site, or a field. In any case, it is was to be a total composition; no piece was allowed to be considered casually.



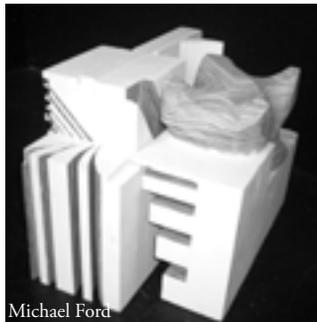
Michael Varhalla



Trey Symington



Selina Tew



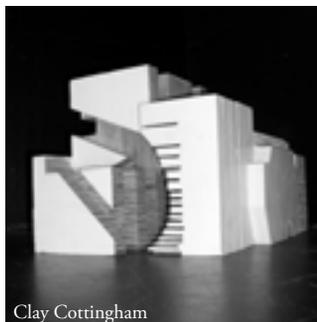
Michael Ford



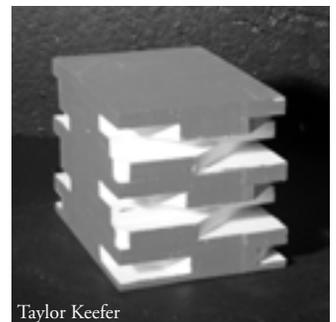
Tyler Baumann



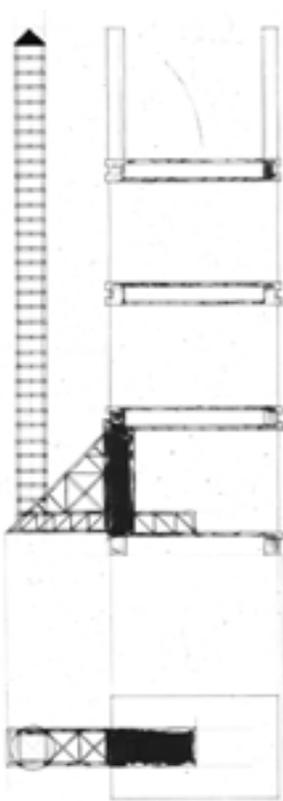
Michael Ford



Clay Cottingham



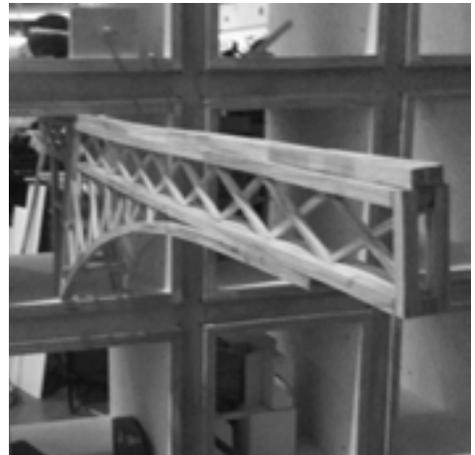
Taylor Keefer



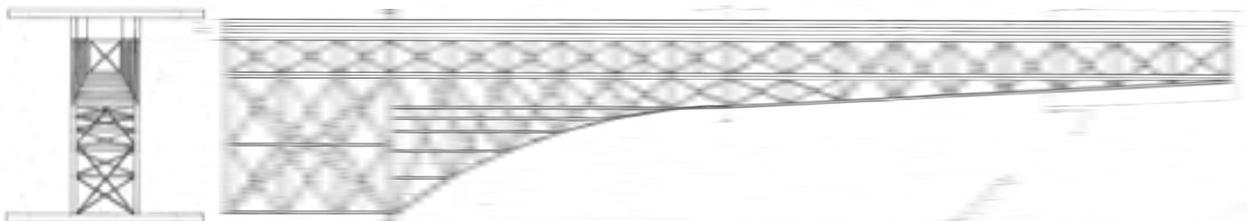
Michael Varhalla

The second project was intended to build and develop skills in the design of structure, joinery, and craftsmanship. Each student was charged with the task of designing a cantilever arm capable of supporting weight. The cantilever structures were created with the knowledge that they would be tested to failure, and that these failures would (and should) be spectacular and informative.

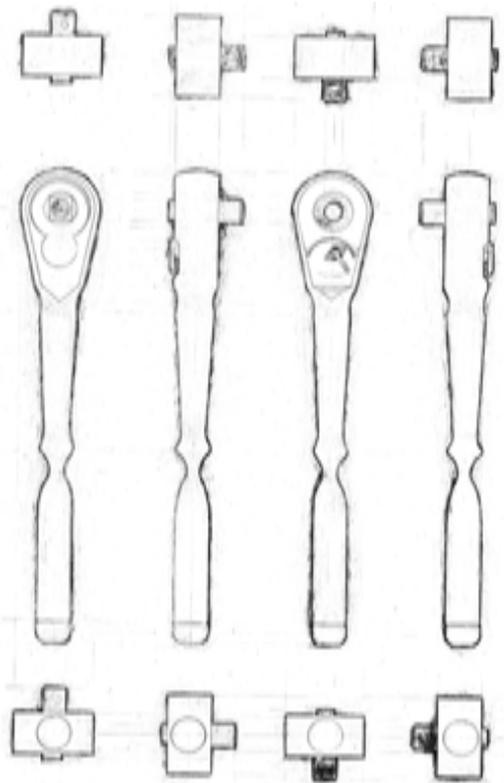
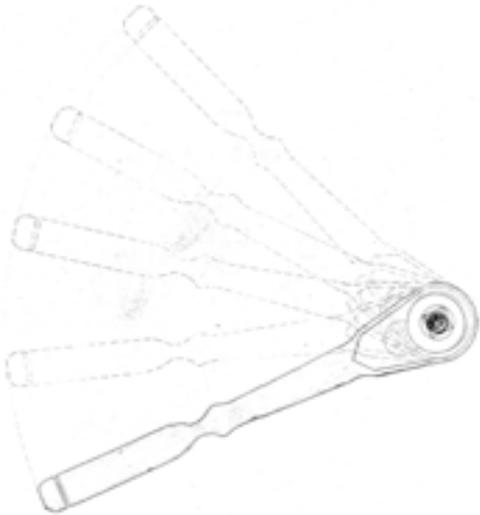
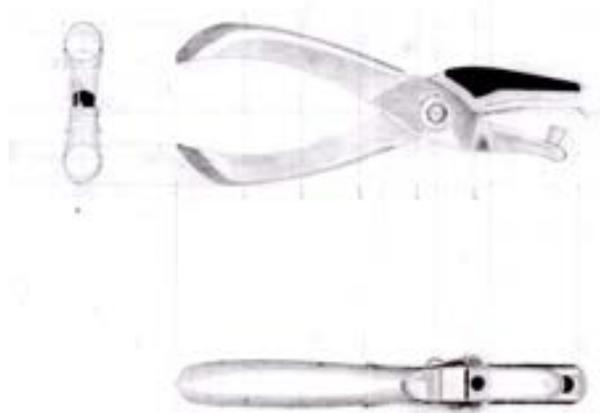
Using previously constructed sand vessels, the object of the third project was to create a repository for a tool, chosen independently by each student. This tool “temple” was scaled to meet the needs of a three inch “Liliputian” and was built to its specifications.



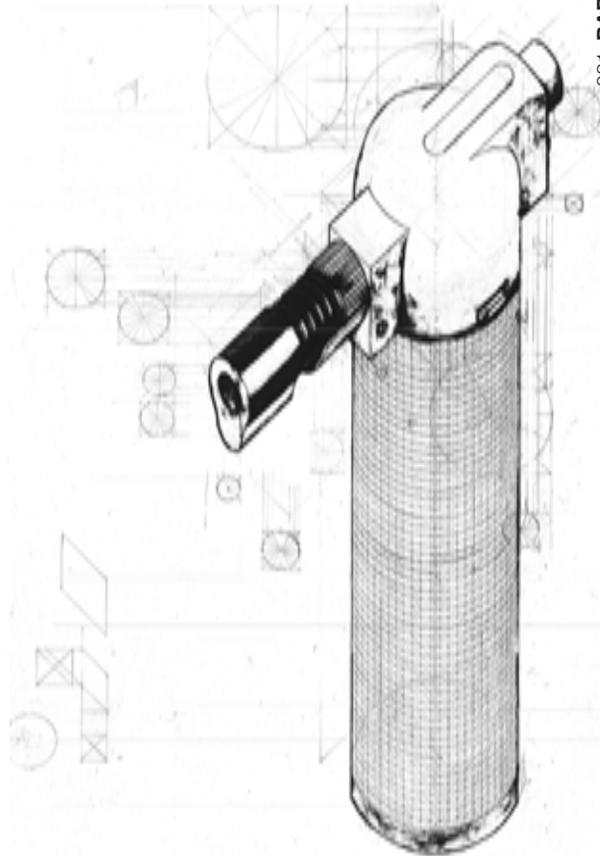
Trey Symington



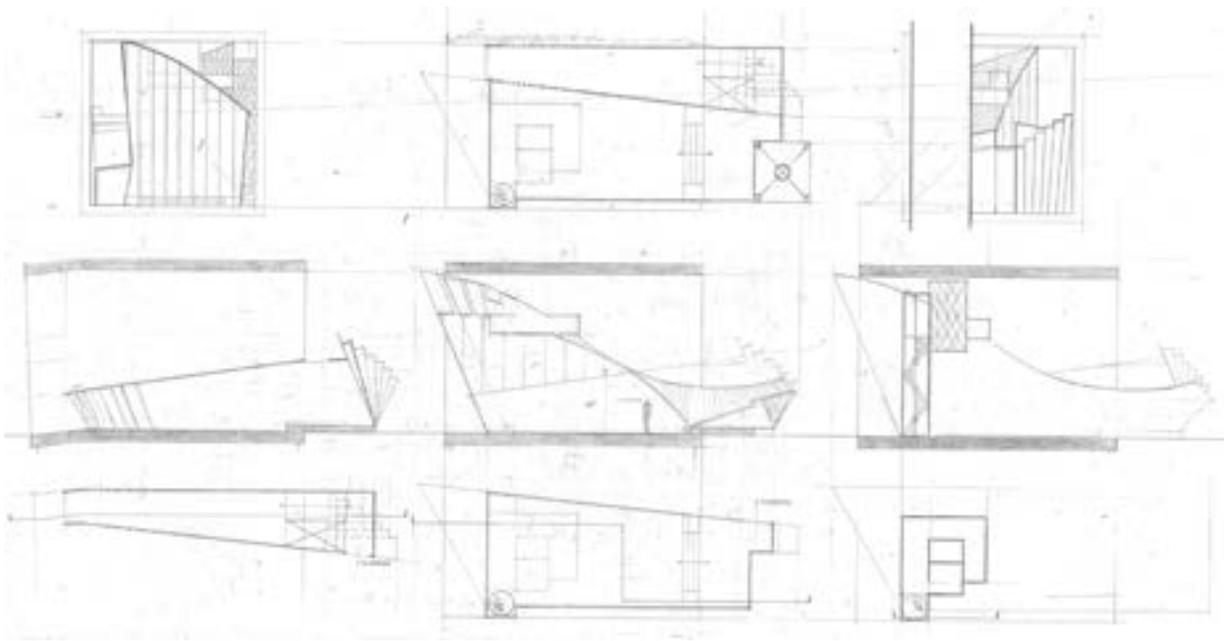
Trey Symington



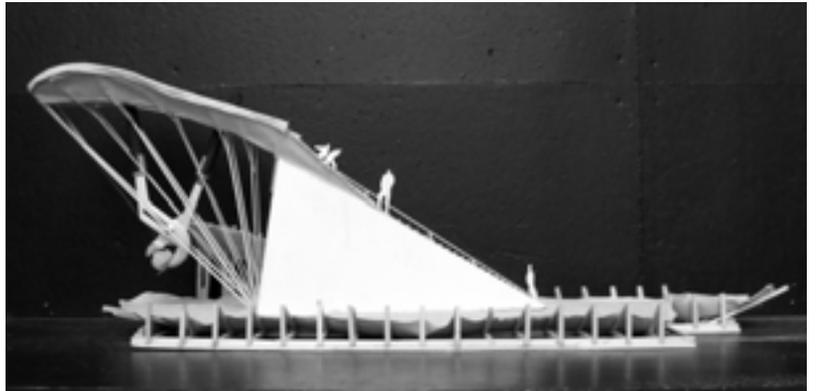
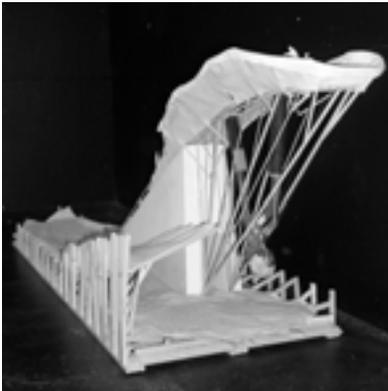
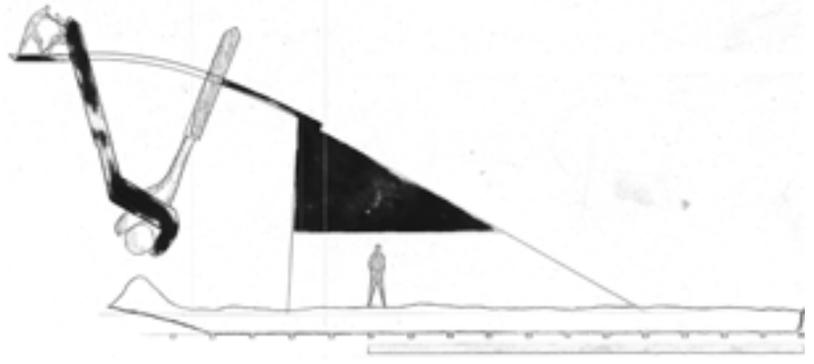
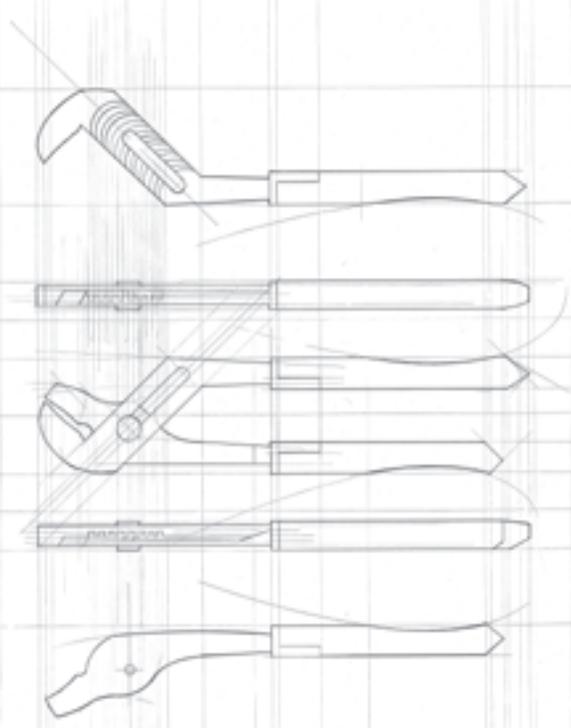
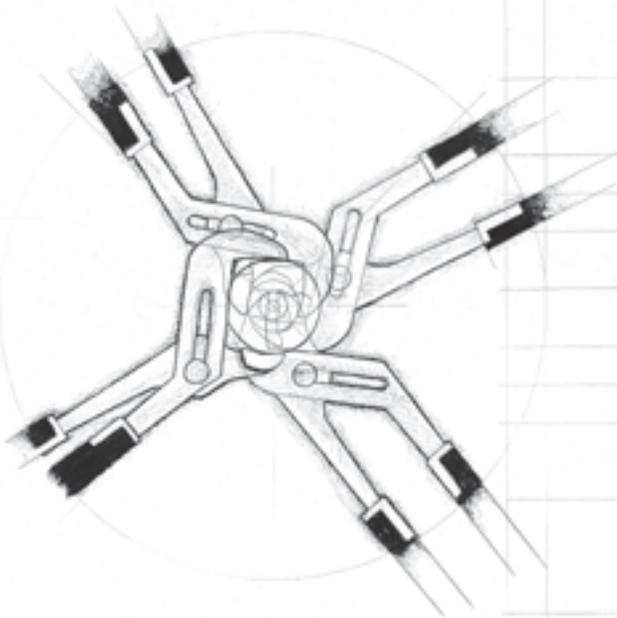
Michael Ford



Michael Varhalla



Michael Varhalla



Clay Cottingham

Summer 2010

ARCHITECTURAL DESIGN STUDIO

First Year 1A

FACULTY

Hans Herrmann

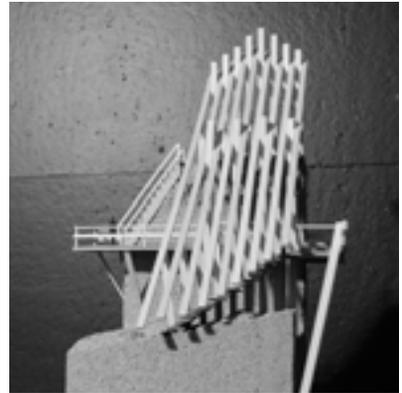
STUDENTS

London Evans

Eric Lynn

Kelly Milam

John Thomas

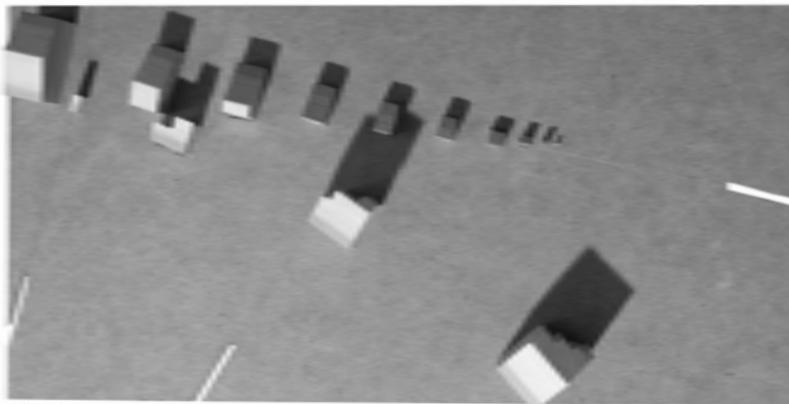


Kelly Milam



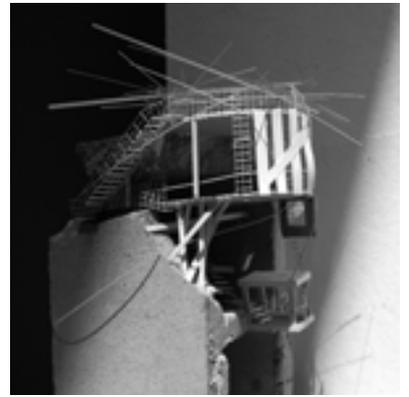
London Evans

This studio focused on arming each student with a maximum number of tools and methodologies/techniques used to delineate space, form, and order in the agency of architectural creation. Each student received an introduction to the creative process, design principles, and methods. Design projects emphasized visual and verbal communication; the observation, analysis, representation, and making of form; space; and materials.

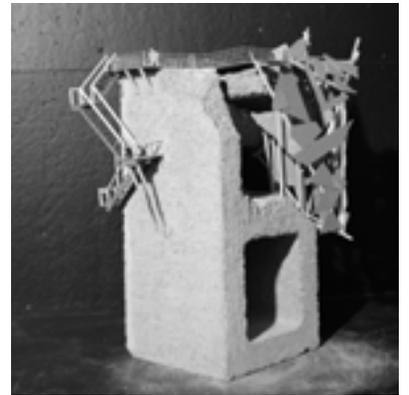
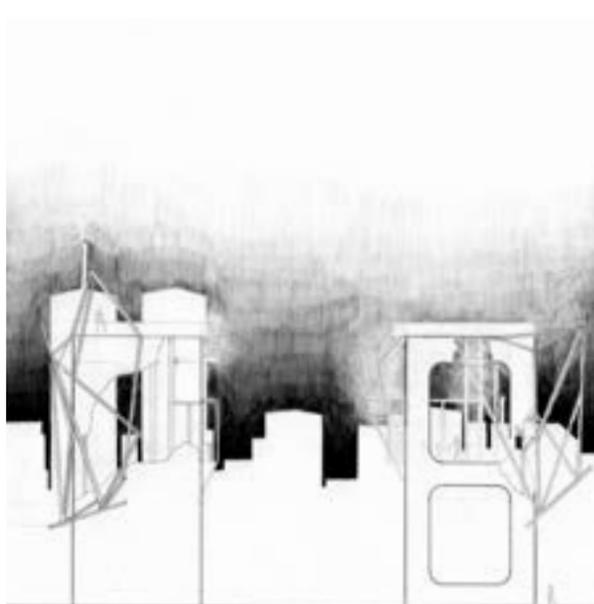


John Thomas

John Thomas



Eric Lynn



ARCHITECTURAL DESIGN STUDIO

First Year 1B

FACULTY

Gregory Watson

STUDENTS

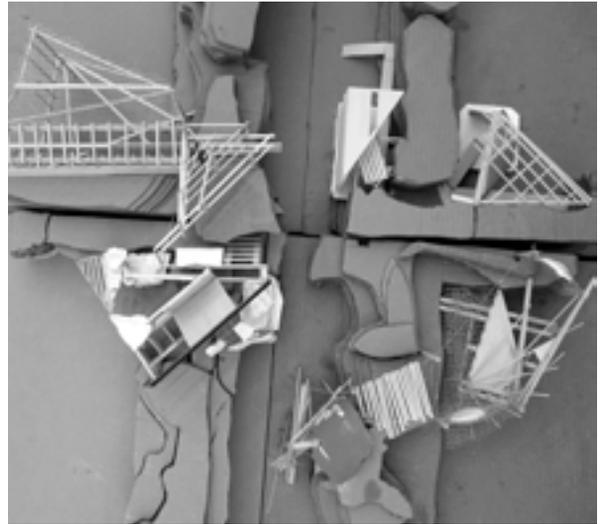
Micahel Davis

Eric Lynn

Kelly Milam

Adam Rhoades

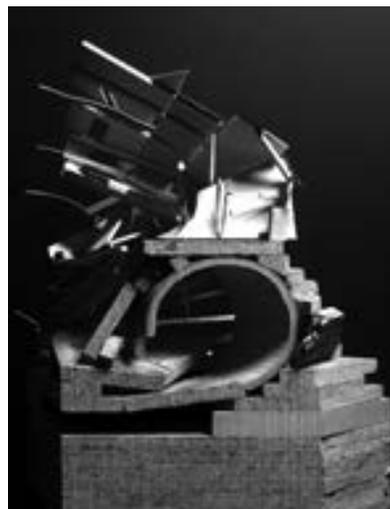
John Thomas

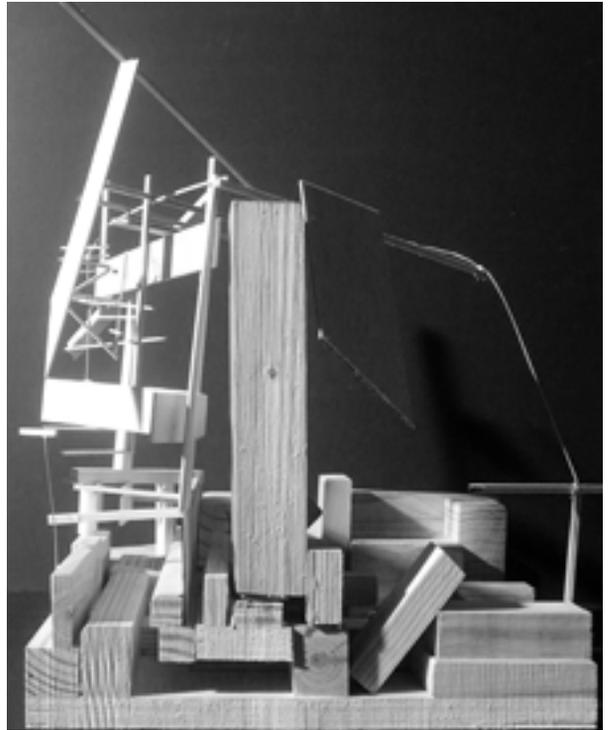
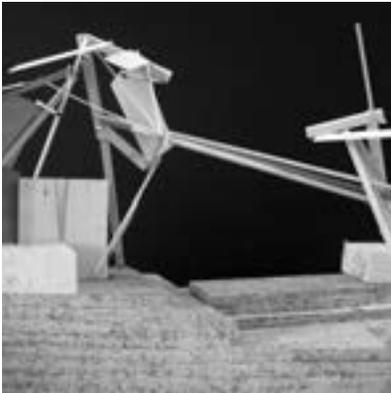


The goals for the studio are basic. The structure of the process quickly develops in the students a sense of responsibility for their work. The projects demand that the students deal immediately with the uncertainties of the subject and the process and bring order and judgement into their work. All the projects stress the ability to advance speculative positions on what is important in the process, on what shapes their decisions, and on what brings meaning to the work.

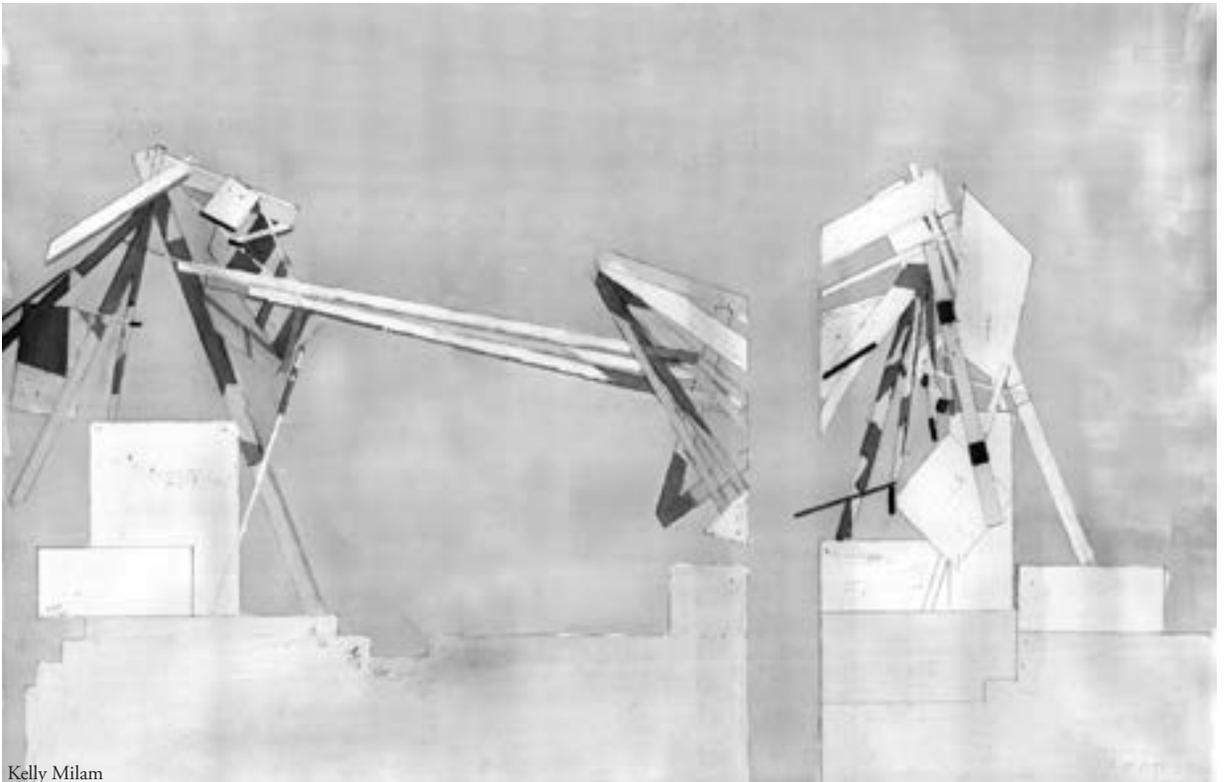
The design process is structured as a sequence of deliberative arguments that are supported and advanced by strong visual evidence and a willingness to engage in the debate about ideas and motives. This can only happen in a context which accepts their efforts as the work of novices. They are relieved from the requirement to produce beautiful work and are instead encouraged to produce work that is intentionally provisional, generative, and debatable, no matter how awkward. In the end the object is to present design as a positioned, principled, and idealistic action, driven by generous, humane, and beautiful motives. There is no better place to start these lessons than at the beginning.

John Thomas

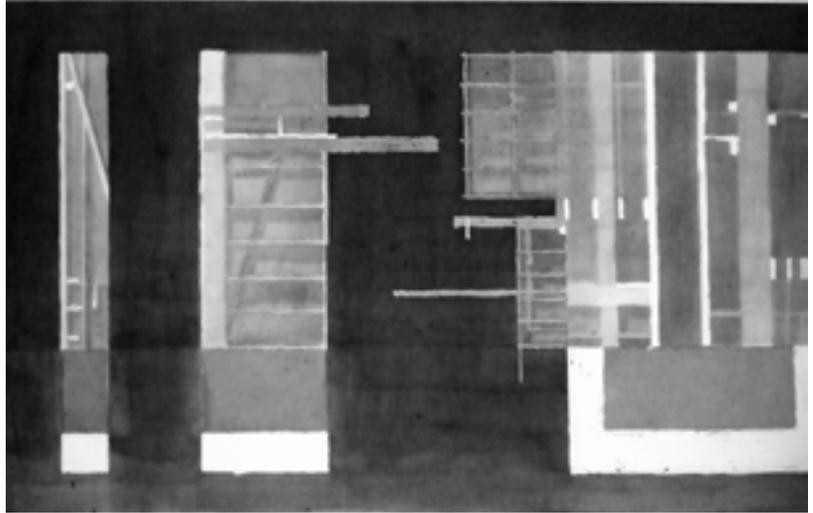




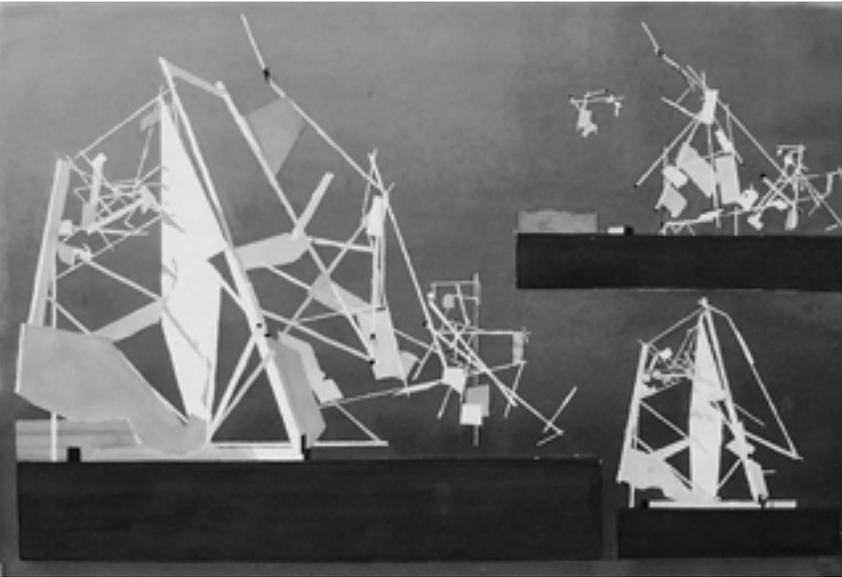
Eric Lynn



Kelly Milam



Adam Rhoades



Michael Davis



Eric Lynn



Michael Davis

ARCHITECTURAL DESIGN STUDIO

Second Year





ARCHITECTURAL DESIGN STUDIO

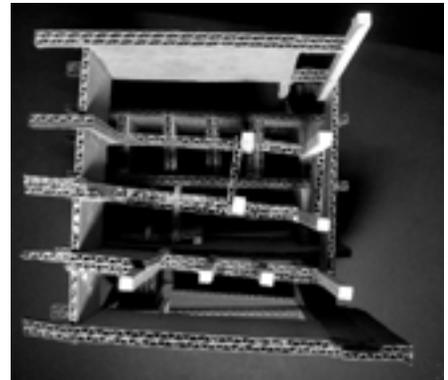
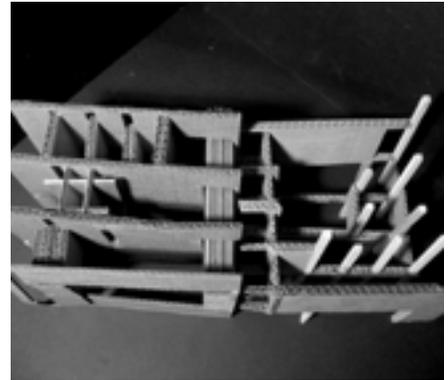
Second Year 2A

FACULTY

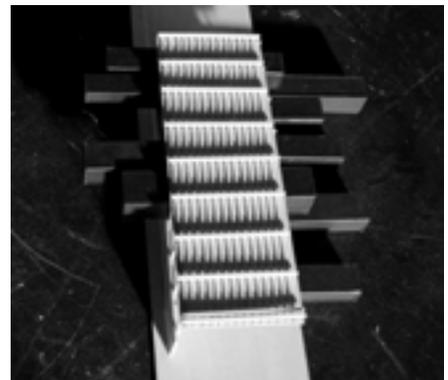
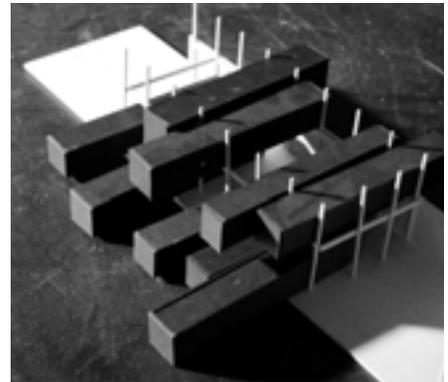
Caleb Crawford
Burak Erdim

STUDENTS

Zachary James
Matthew Jordan
Michael Moore
Scott Penman
Brennan Plunkett
Vanessa Robinson



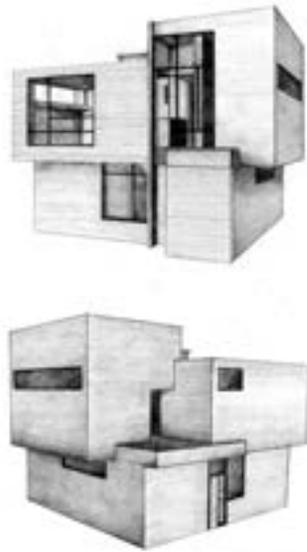
Matthew Jordan



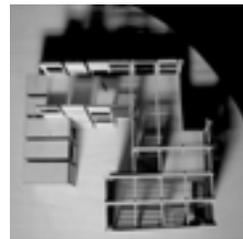
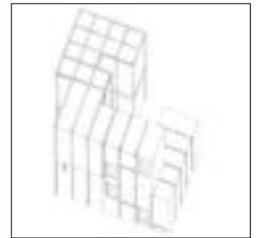
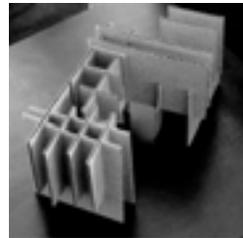
Brennan Plunkett

The focus of this studio centered around the primary of all architectural habitations: the house. There were four components to this study, the first being an examination into the morphologies and concepts behind the differing architectural styles of Raumplan and Plan Libre, using precedent examples as a basis. The project immediately following this, Patio and Pavilion, placed the specific case studies examined in the first project around an exterior space, allowing the complex similarities and differences between them to form a constructed foundation for design.

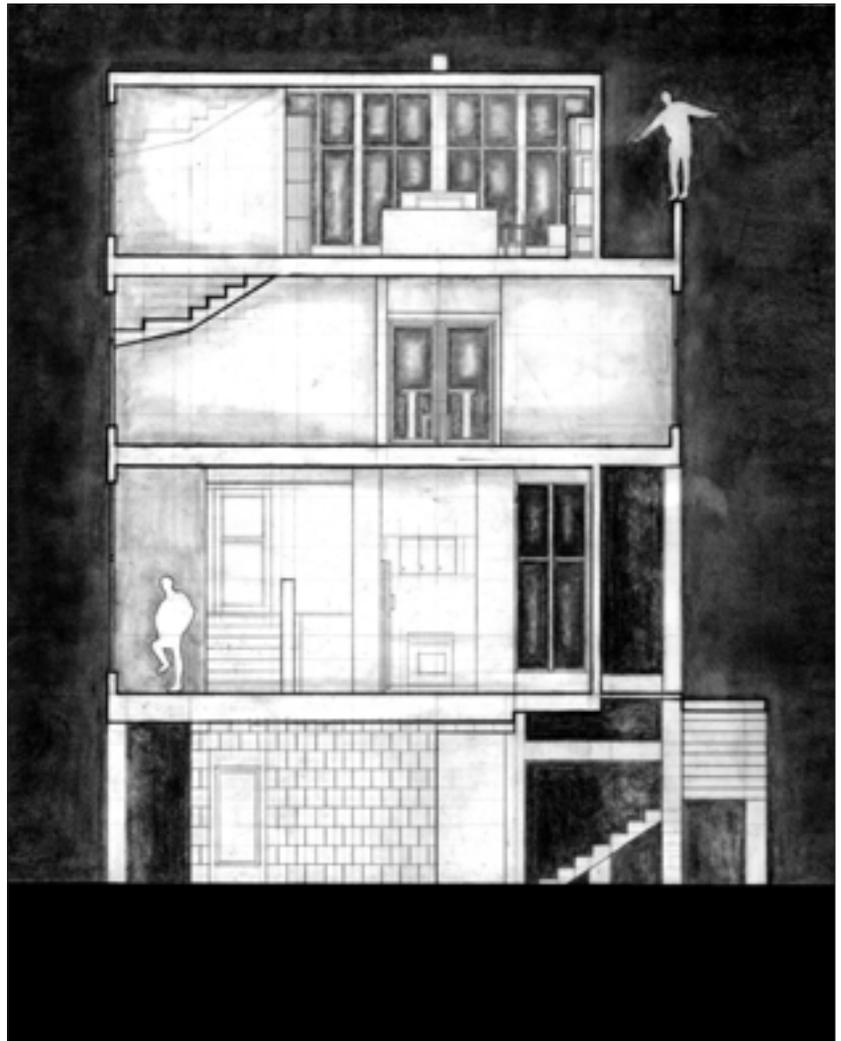
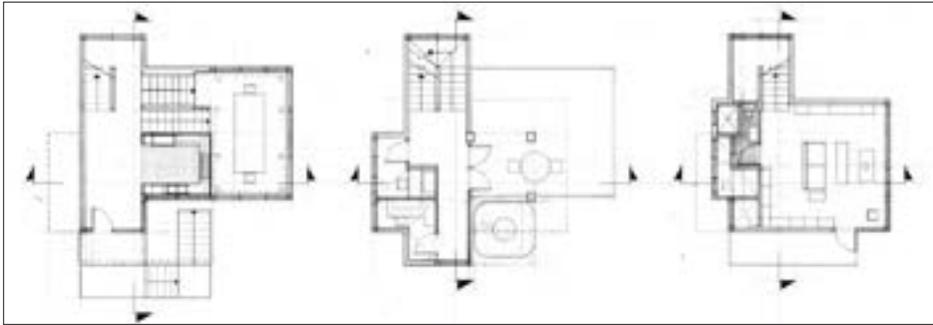
In Subdivision, the third project, the studio split up into teams to design and lay out a plan for an urban subdivision of thirty-seven lots in Starkville. After voting on and finalizing a final design, each student received a lot for the final project, House as Ecosystem. For this, the students designed houses that responded not only to specific programmatic criteria associated with the owners and inhabitants, but also to the climatic conditions of the site.

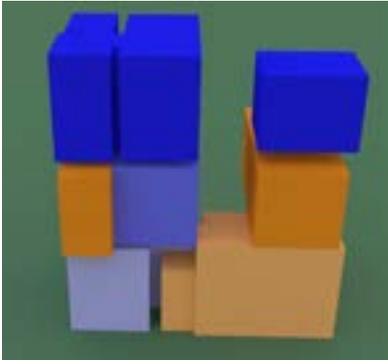


Vanessa Robinson



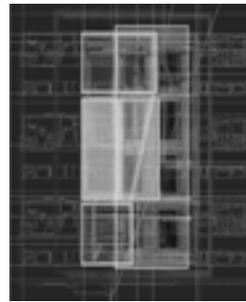
Brennan Plunkett





Zachary James

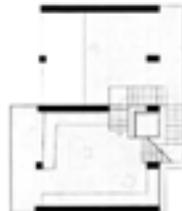




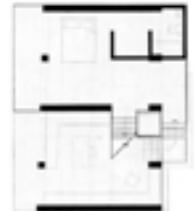
FIRST FLOOR



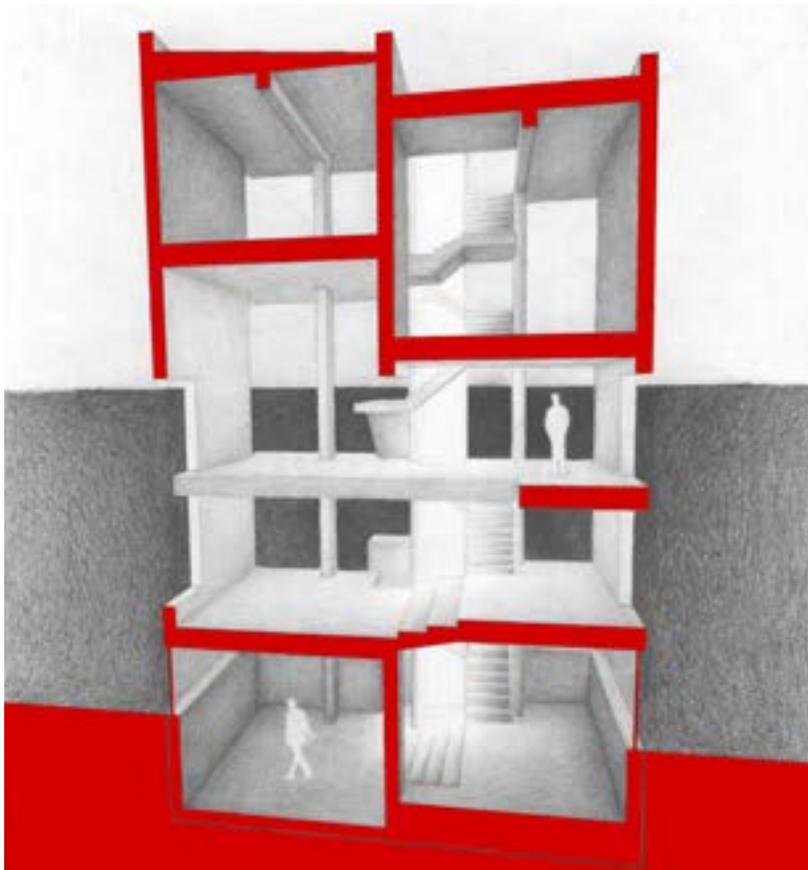
SECOND FLOOR



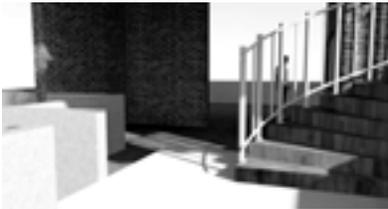
THIRD FLOOR



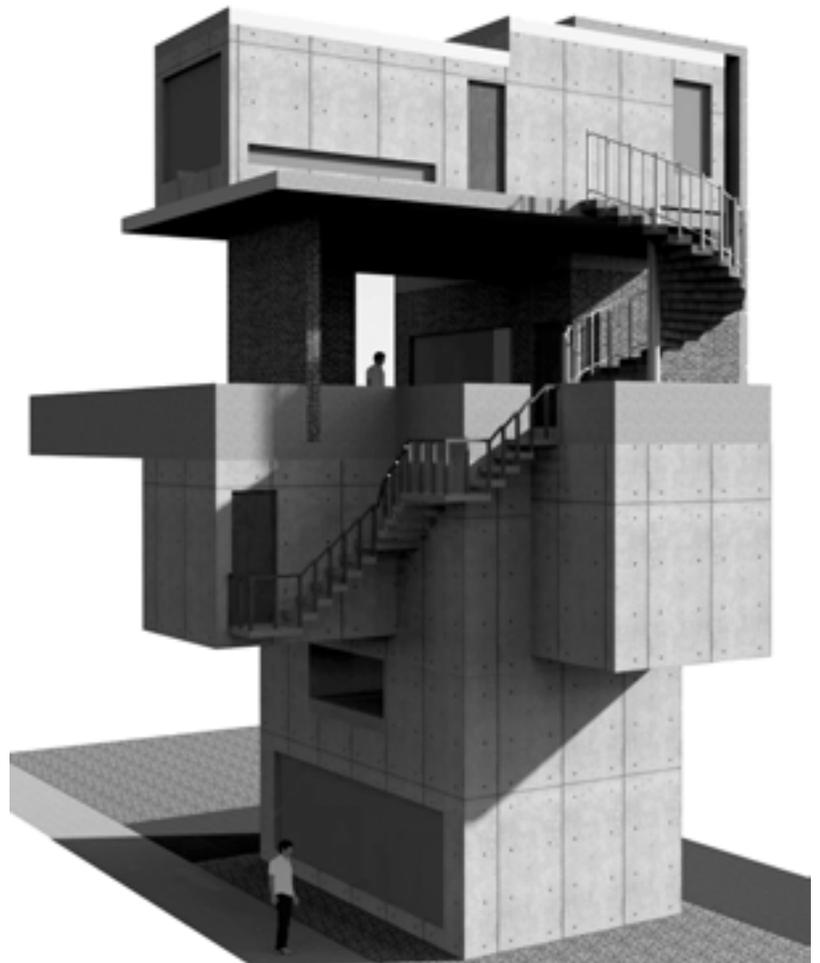
FOURTH FLOOR



Scott Penman



Michael Moore



Spring 2010

ARCHITECTURAL DESIGN STUDIO

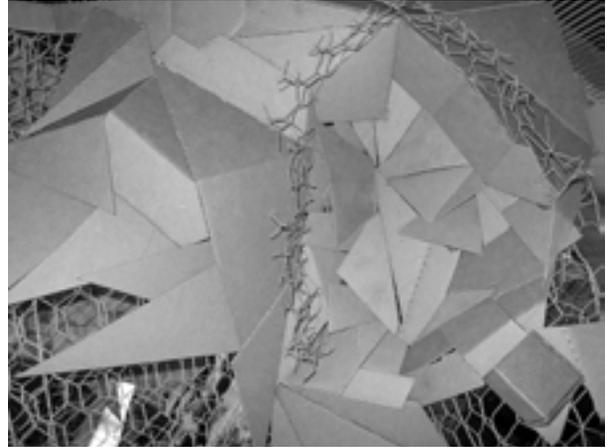
Second Year 2B

FACULTY

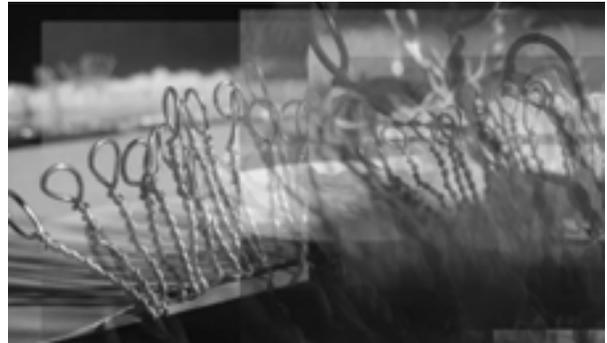
Burak Erdim
Ernest Ng
Gregory Watson

STUDENTS

Byron Belle
Katelyn Bennett
Amy Bragg
Brian Funchess
Michael McKinnon
Andrew McMahan
Scott Penman
Brennan Plunkett
Andrew Robertson
Matthew Robinson
Vanessa Robinson
Melissa Sessum
Joel Wasser
Ariel Westmark
Caitlin Wong



Joel Wasser



Melissa Sessum

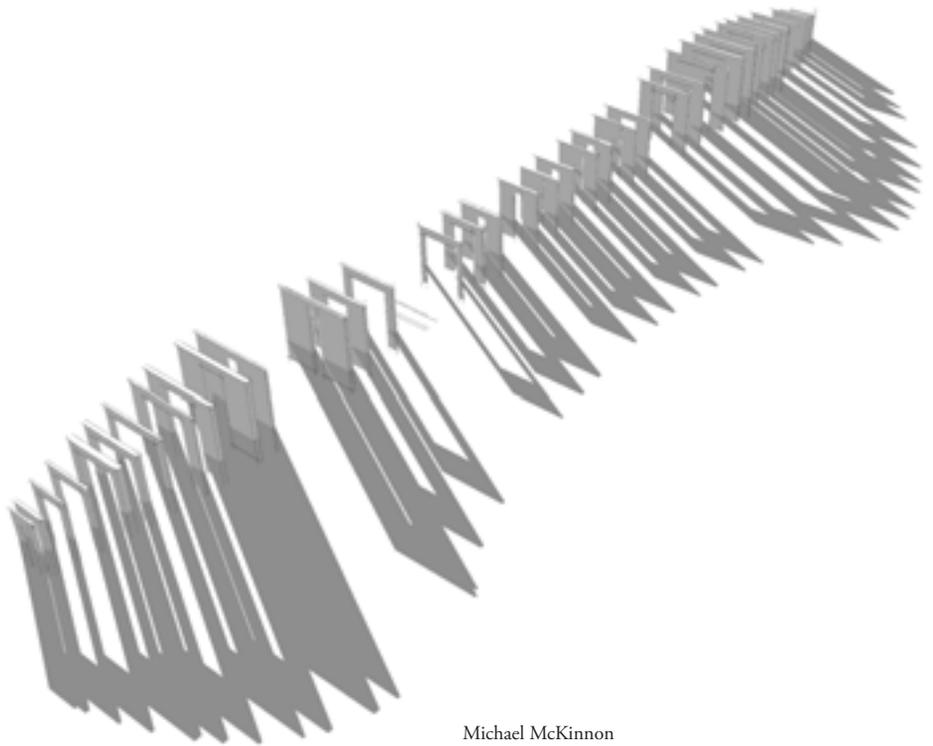
The focus of this course is the introduction to landscape and site. The intention is not only to introduce the students to the relationship of their work to physical and cultural context but also to build a sense of responsibility to this larger set of concerns. The projects are structured in ways that reinforce the connection between both the ground and the building (the site) and the building and the field (the landscape). In addition to issues of site context and landscape, the work also involves explorations in structural, spatial, and formal ordering through tectonic and material systems.

The three projects in this semester were carefully sited within the Noxubee National Wildlife Refuge. This gave the students a chance to explore thoroughly both the general and specific geography of this landscape. The studio consisted of three projects of increasing scale and programmatic complexity and three contrasting sites: a point in a meadow, a gate on an isthmus, and a line along a shore.

All work was begun with a series of observational drawings and mixed media work, including digital photography, block printing, gestural modeling, and painting, all aimed at drawing out and clarifying vivid and opportunate moments within the landscape.

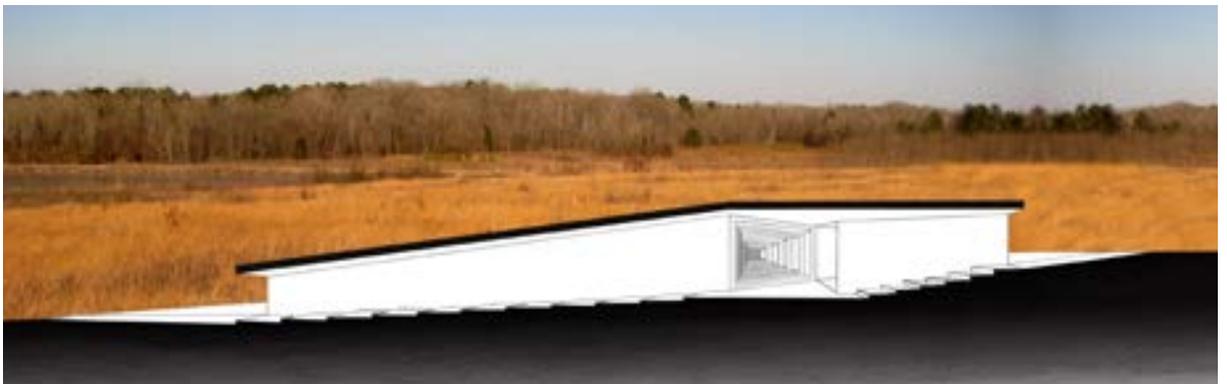


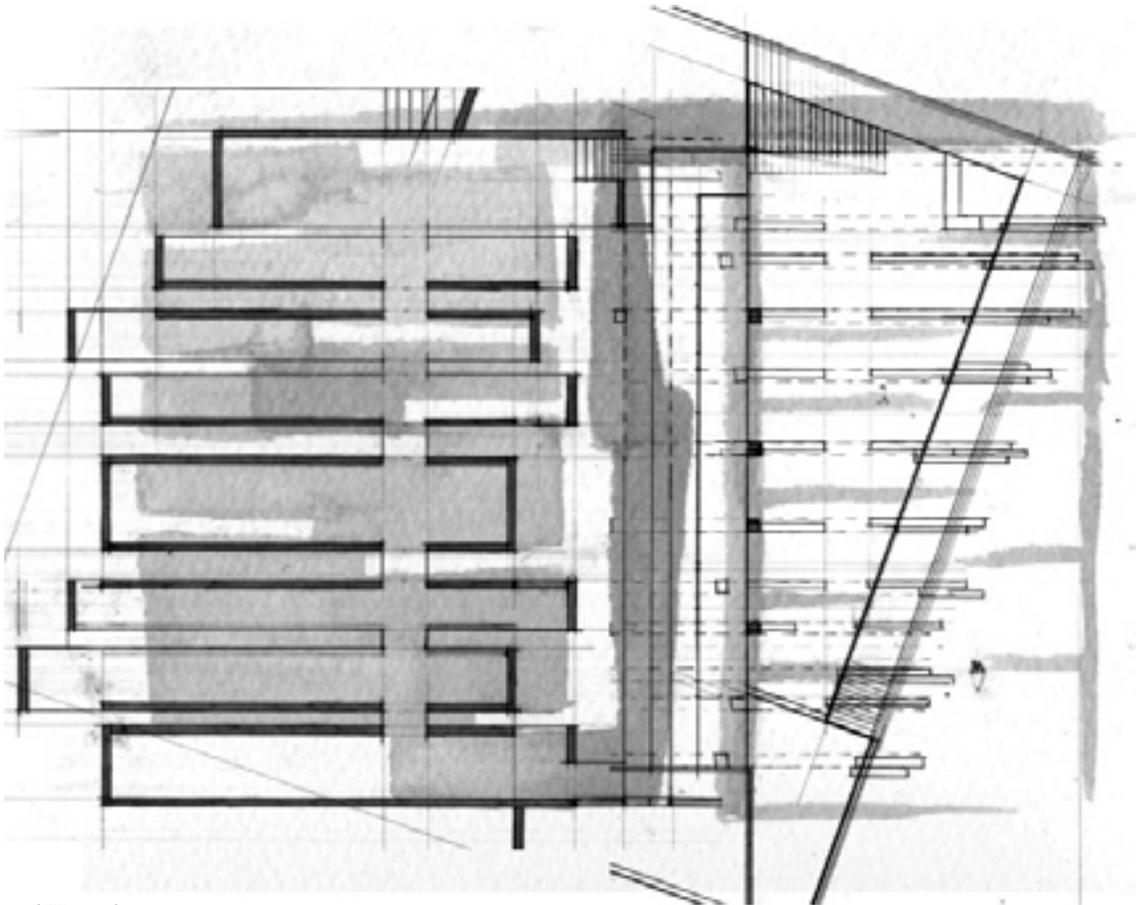
Ariel Westmark



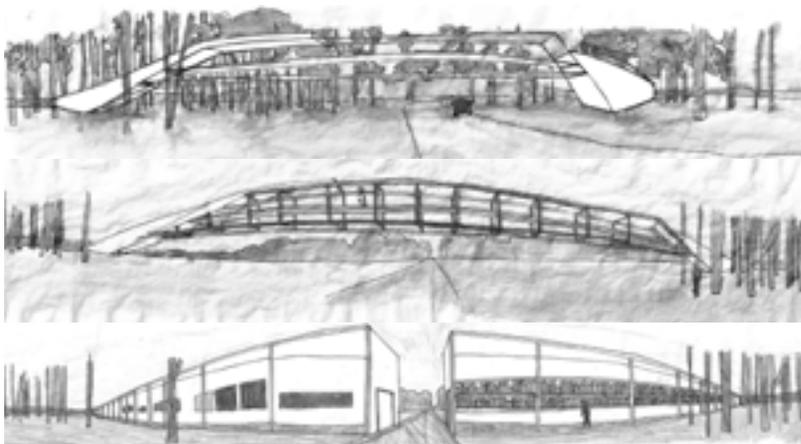
Michael McKinnon

Katelyn Bennett

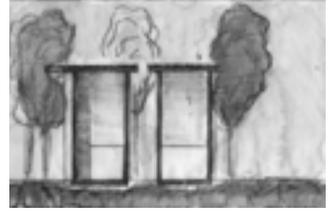
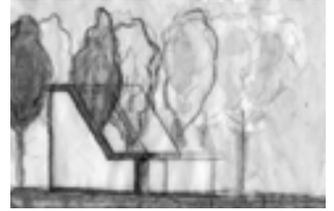
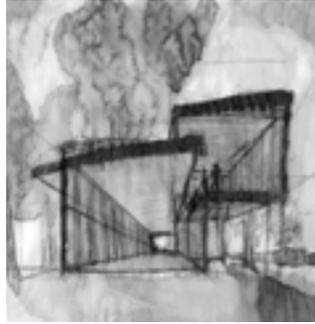




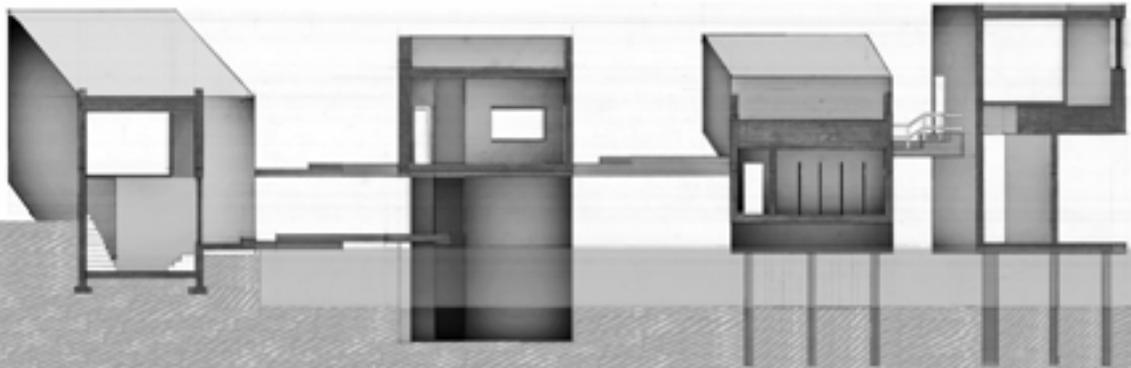
Ariel Westmark



Melissa Sessum



Caitlin Wong



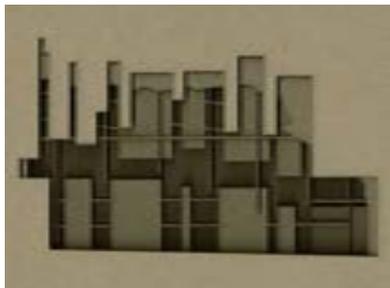
Amy Bragg



Andrew McMahan



Andrew McMahan



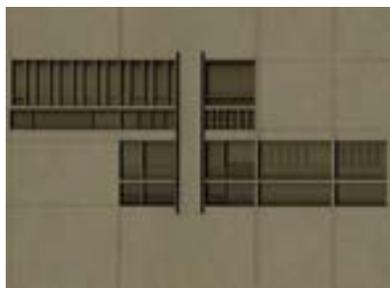
Matthew Robinson



Byron Belle



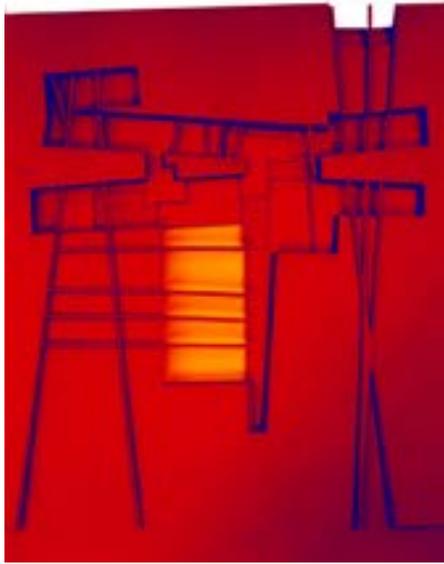
Amy Bragg



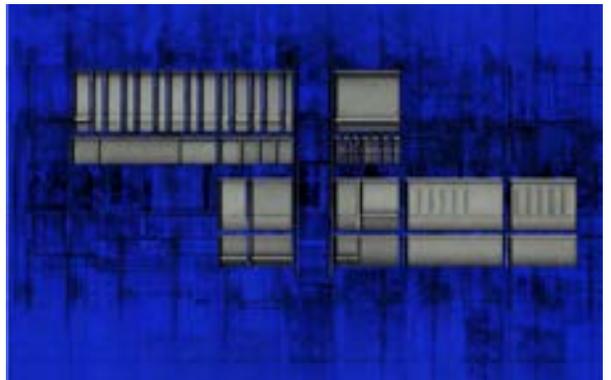
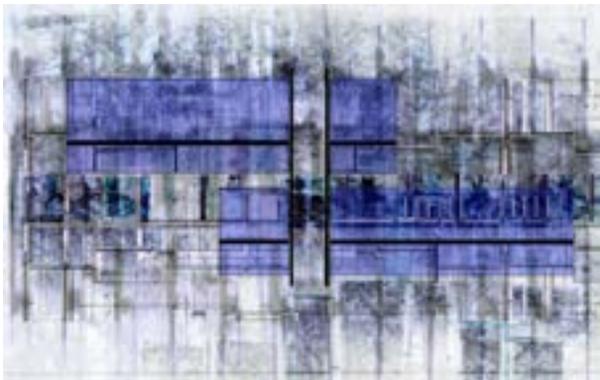
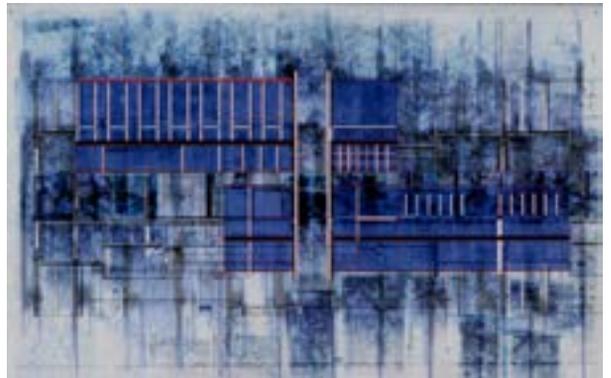
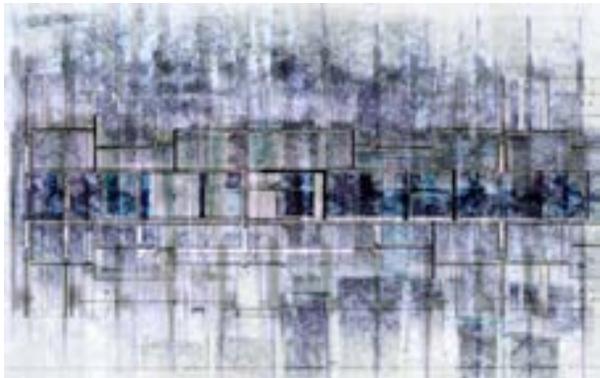
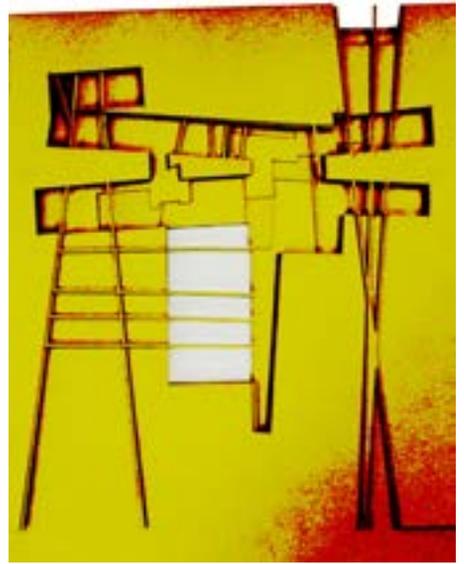
Andrew Robertson



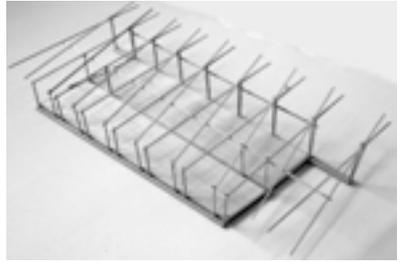
Vanessa Robinson



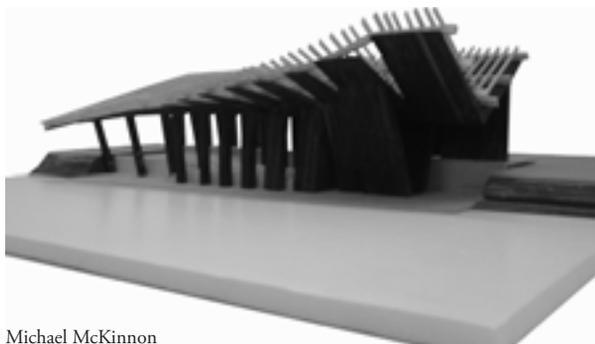
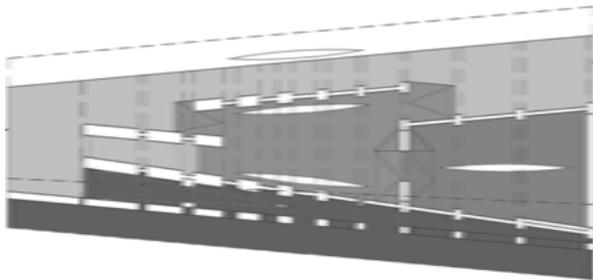
Brian Funchess



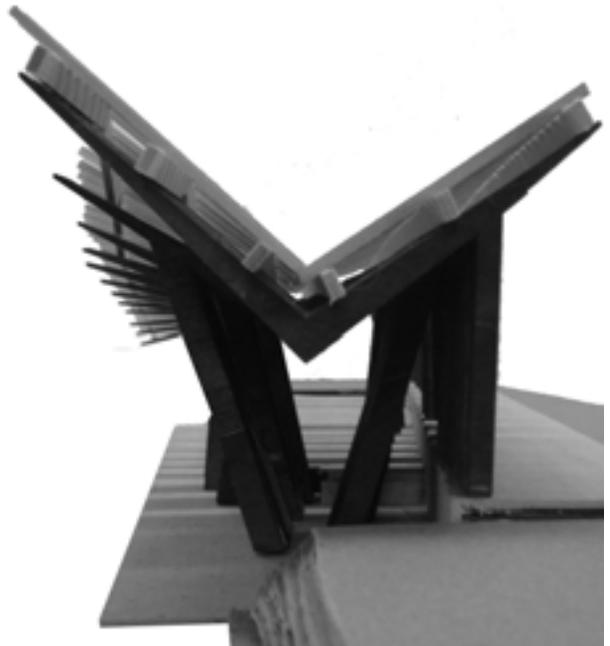
Andrew Robertson

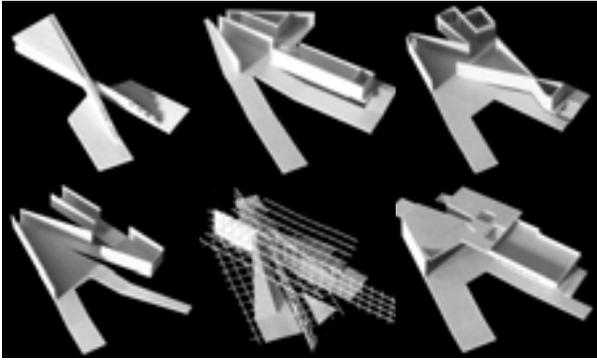


Ariel Westmark

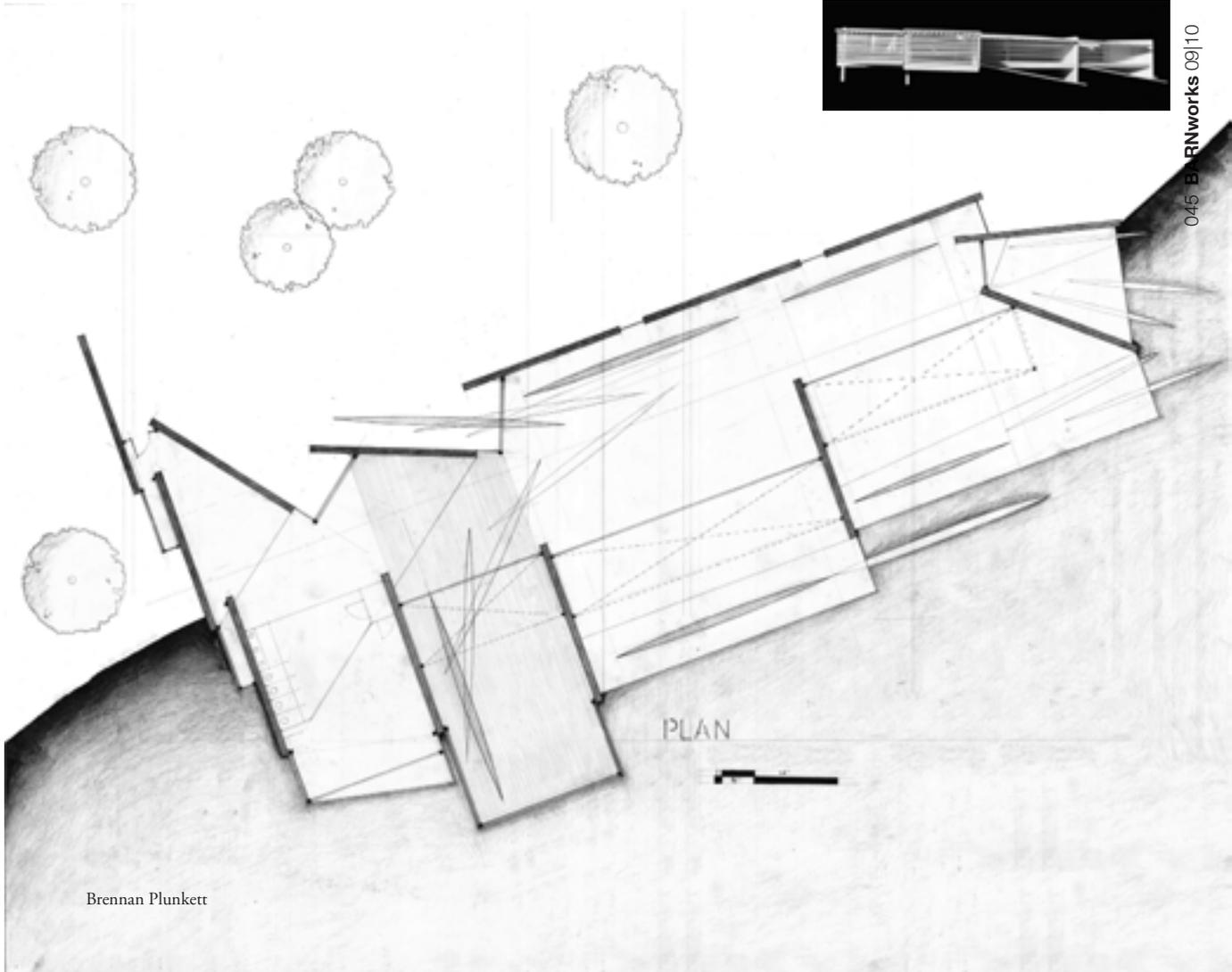
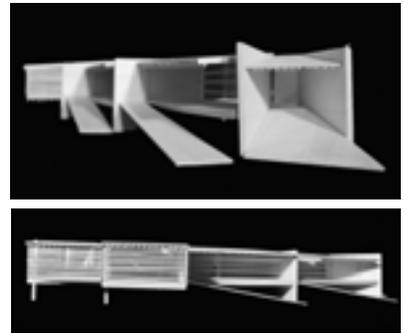
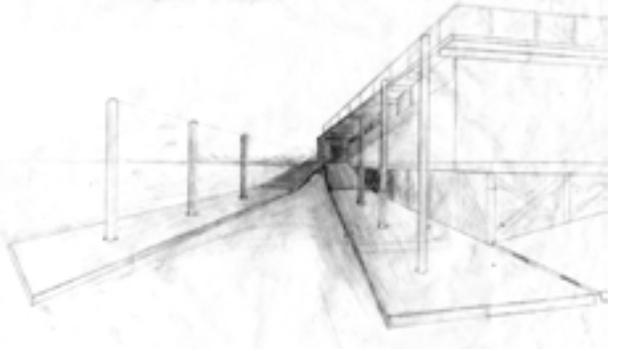


Michael McKinnon





Scott Penman



Brennan Plunkett

ARCHITECTURAL DESIGN STUDIO

Third Year





ARCHITECTURAL DESIGN STUDIO

Third Year 3A

FACULTY

Gregory Watson
Matthew Battin

STUDENTS

Scott Archer
Audrey Bardwell
Dennis Daniels
Robert Featherston
Christopher Hoal
Joseph Mangialardi
Ryan Morris



Ryan Morris

This studio builds upon the frameworks established in the second year studios' dealings with site, materials, and tectonics. In contrast to the previous semester's projects that were developed within a rural landscape, the projects for this semester deal with the limits, responsibilities, and opportunities within urban sites.

The structures for these studies are based on simple programs for medium and high-density housing projects on challenging sites within small town and urban landscapes. In preparation for these projects the students began the semester by conducting an in-depth series of case studies looking at canonical examples of both single- and multi-family housing, as well as researching less familiar examples of housing typology.

The first site was an impossible sliver of space existing between two small commercial buildings in downtown Starkville that was to hold a two-unit building for two unrelated people. The site was extensively drawn, measured, and photographed. This documentation and study was influenced by the challenge to understand the true limits of the site as they may extend well beyond the sidewalk and property lines. This work evolved into a study of aspect and prospect that was used to evaluate the final "fit" of the building to the site along with the students' understanding of the extents and qualities of the place.

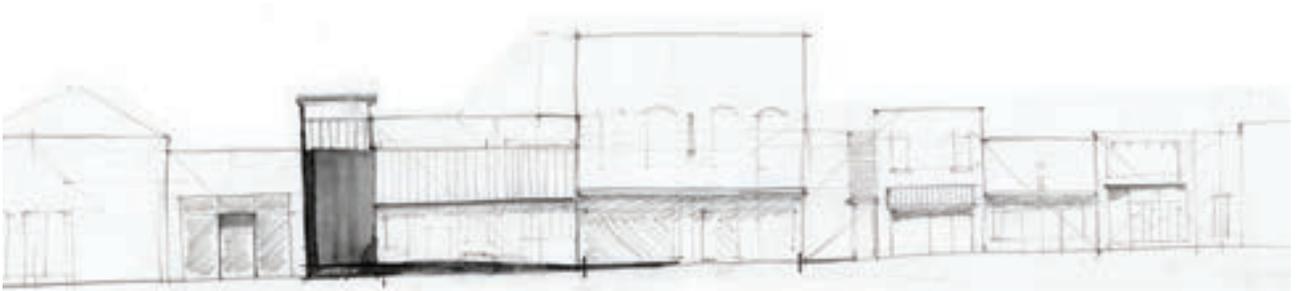


Audrey Bardwell

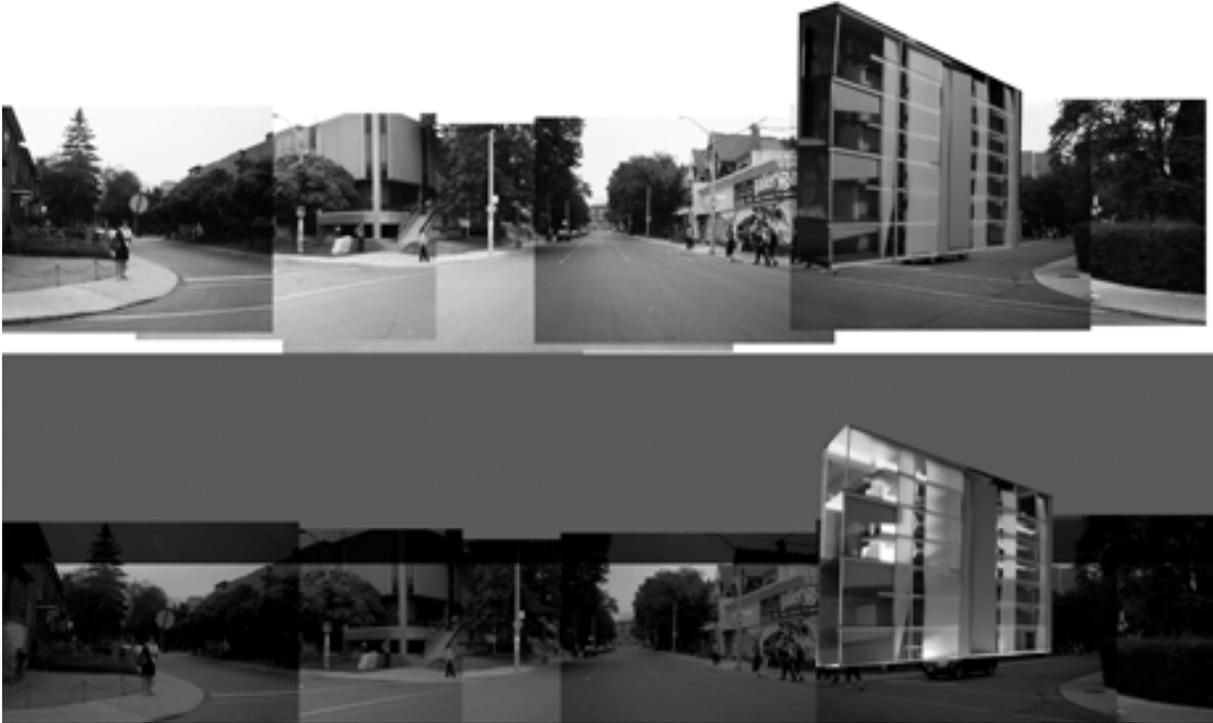


Ryan Morris

Scott Archer



Audrey Bardwell

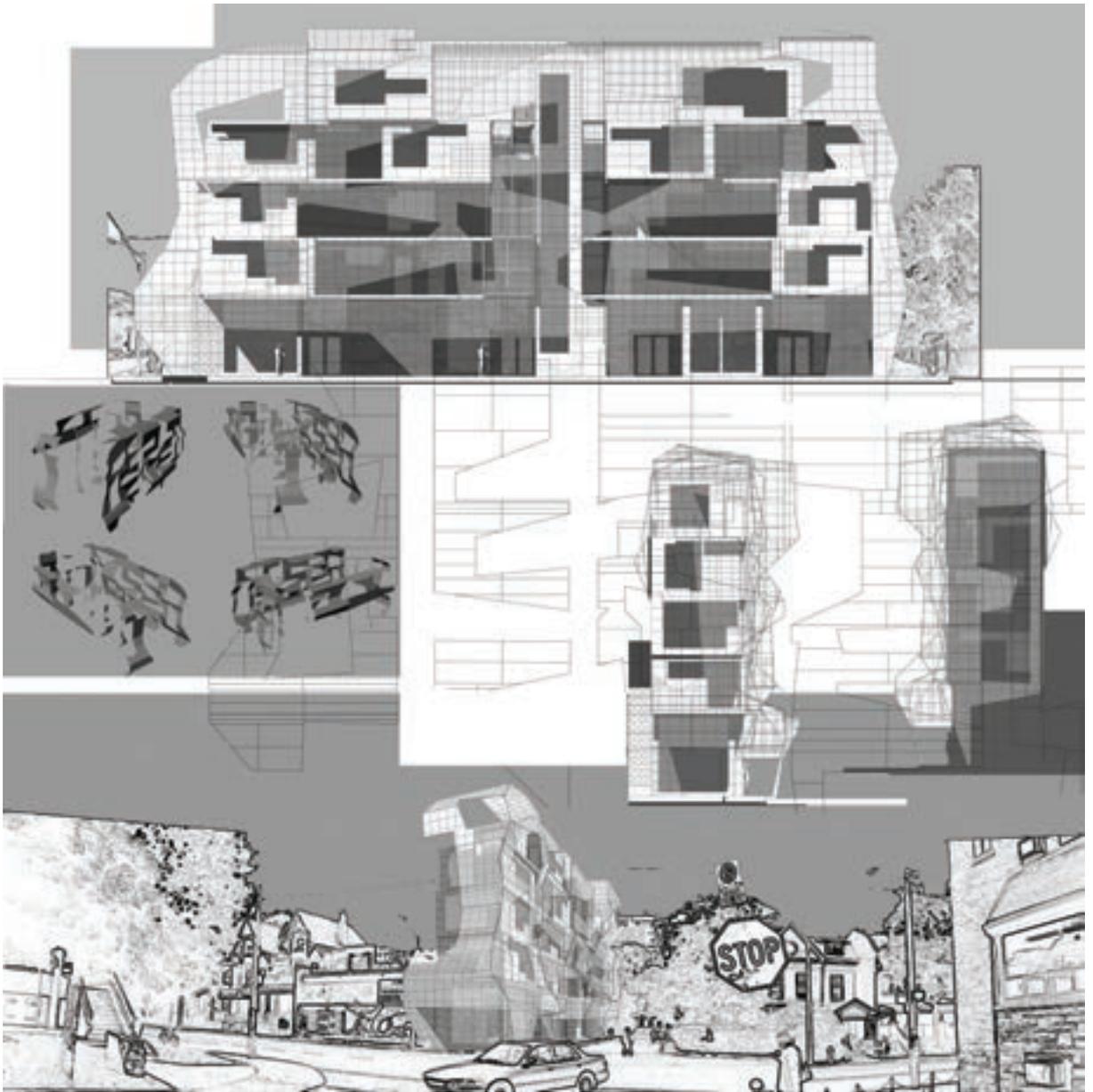


Audrey Bardwell

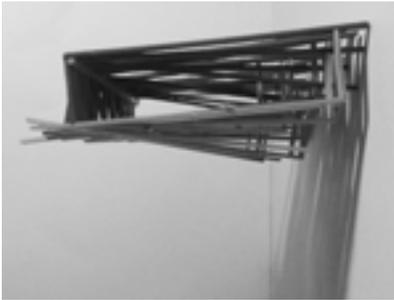
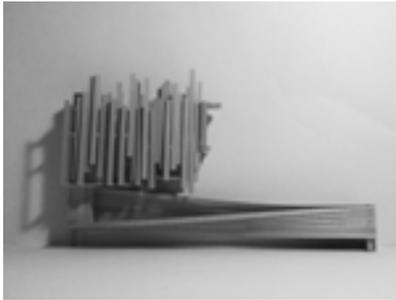
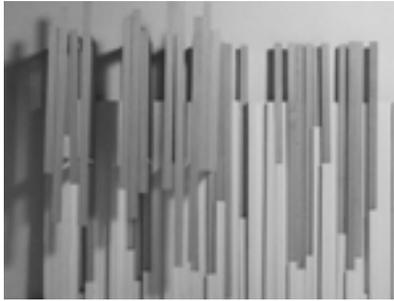
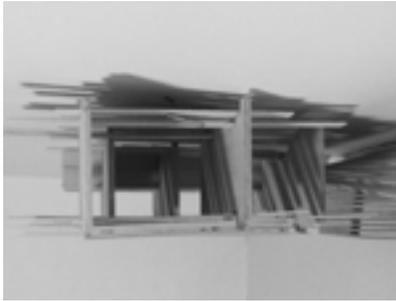
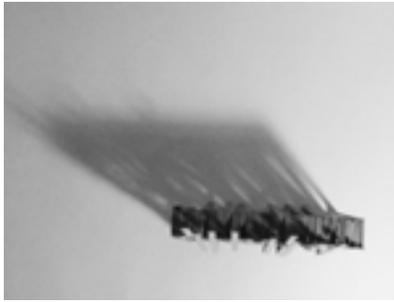
The second project was on an equally impossible site in Toronto. The process required a reiteration and adjustment of the site analysis developed for the Starkville site, reflecting the new challenges of a more dense and vertical urban space. Since the city was the site of the studio's fall field trip, the analysis and documentary studies were begun first-hand.

While the domestic program remained the same, the number of units was increased, introducing more intense challenges surrounding questions of circulation, orientation, structure, systems, and enclosure. The successful works were able to create a compelling synthesis of the competing issues that emerged between the site, the program, and the students' preconceptions regarding urban form and space.

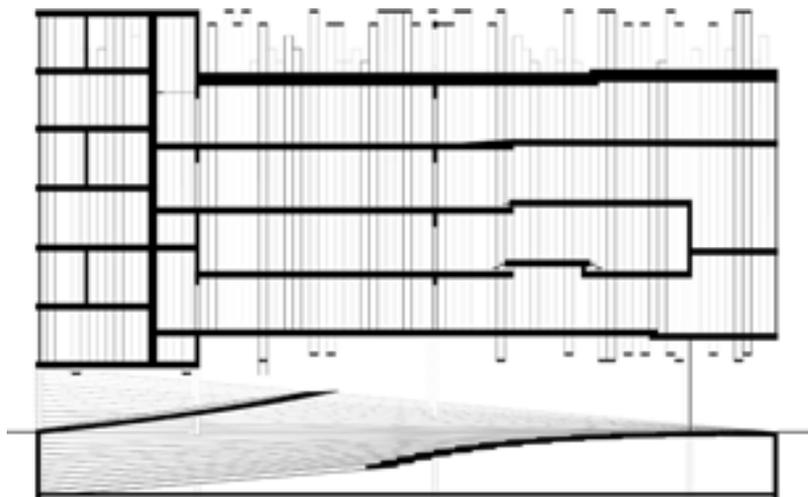


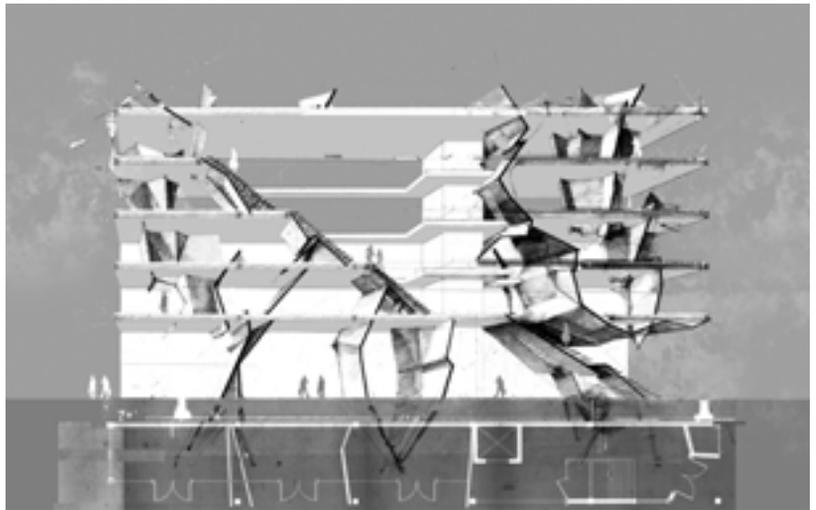


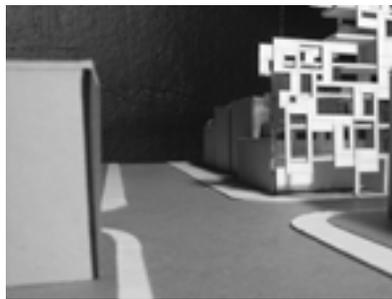
Joseph Mangialardi



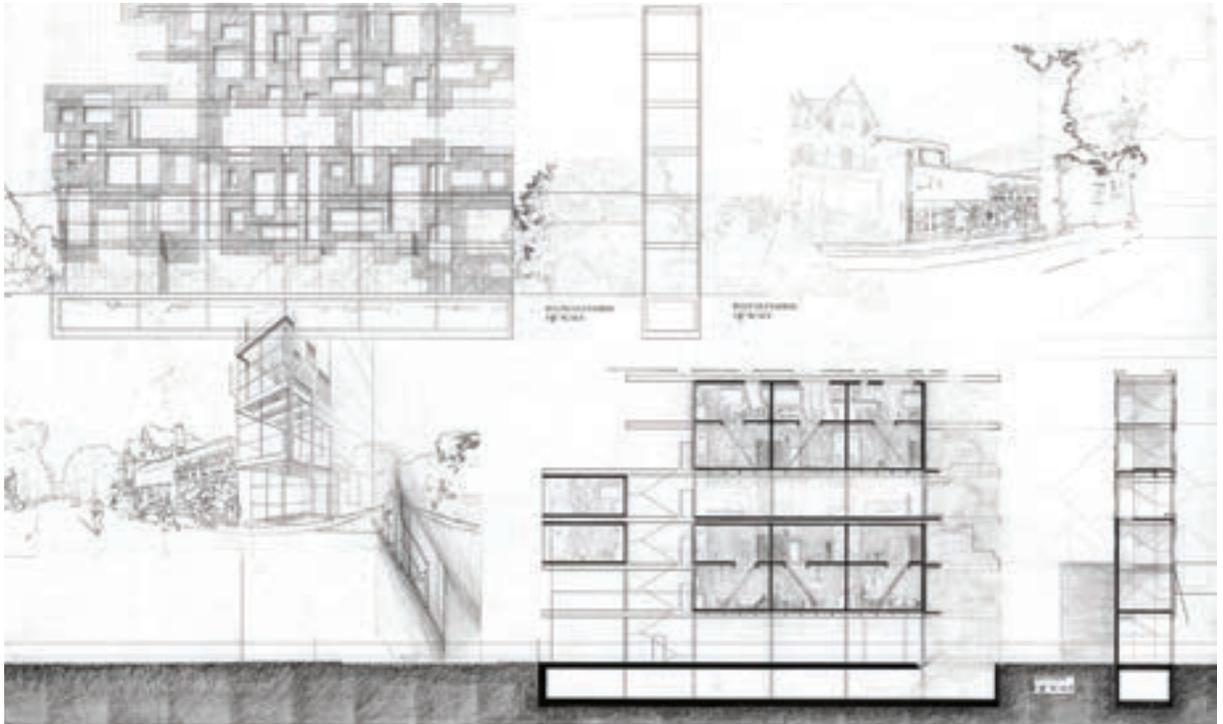
Scott Archer

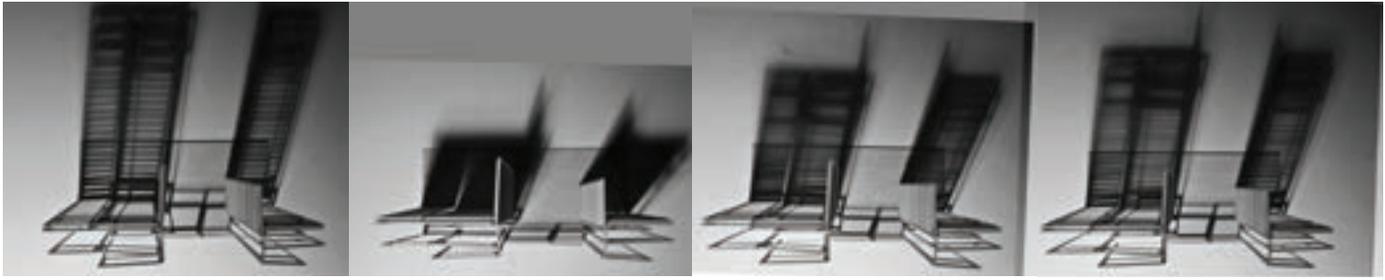






Robert Featherston





Dennis Daniels



055 BARNworks 09|10



ARCHITECTURAL DESIGN STUDIO

Third Year 3B

FACULTY

Caleb Crawford

Juan Heredia

STUDENTS

Scott Archer

Audrey Bardwell

Dennis Daniels

Robert Featherston

Andrew Graydon

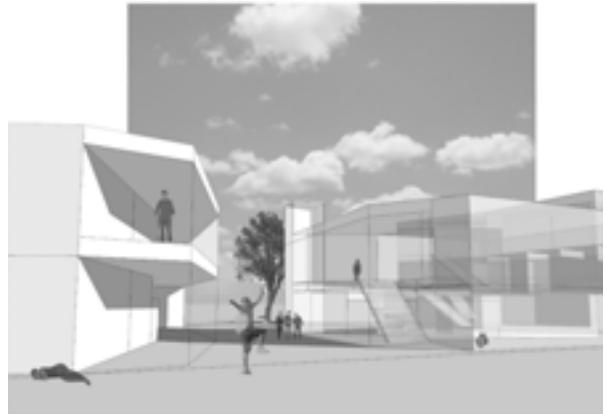
Christopher Hoal

Nels Long

Ryan Morris

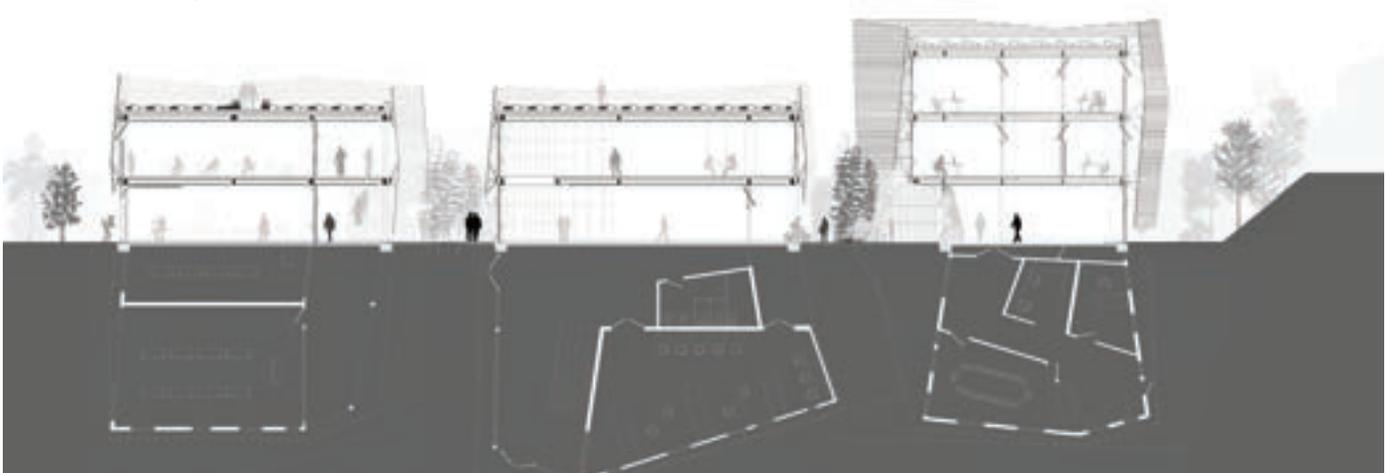
Aaron Schwartz

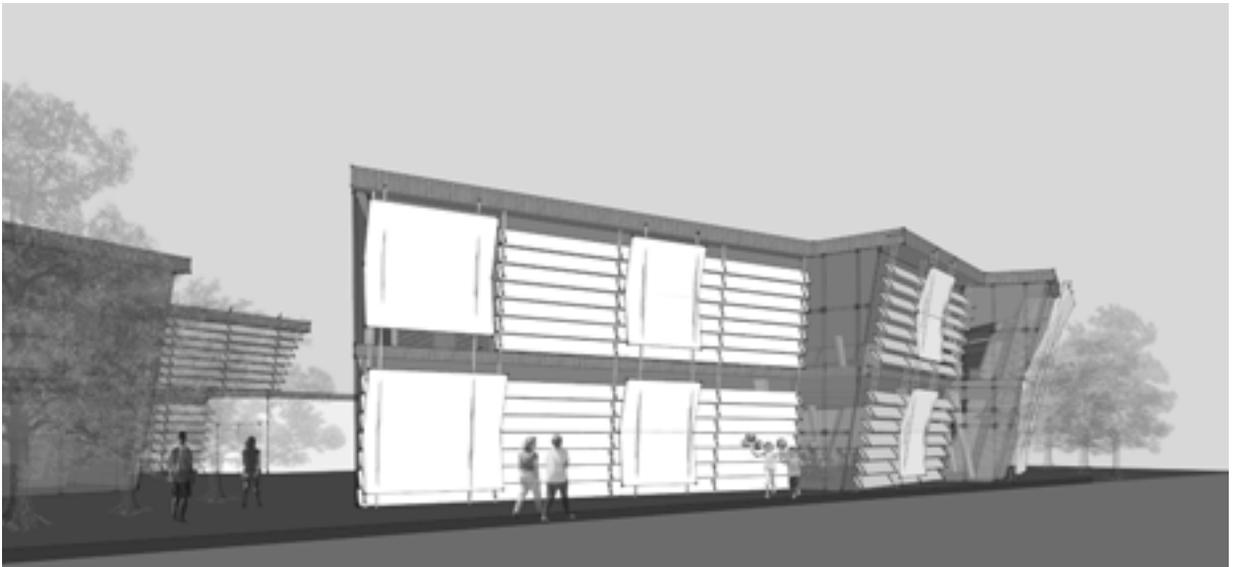
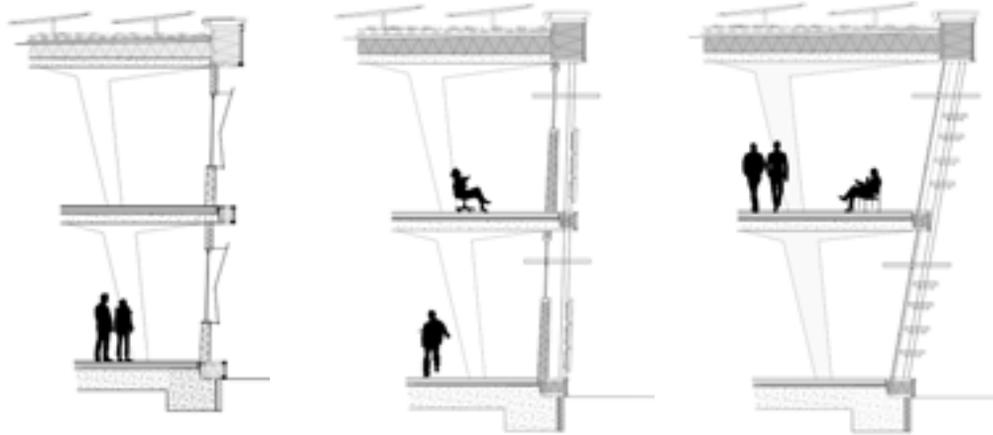
Amy Selvaggio



The semester began with an investigation into analogous structures, in which students examined natural structures as formal and spatial models, which were interpreted into linear, planar, and volumetric studies. The remainder of the semester was devoted to the Leading Edge Competition. The brief for the competition was to design a “green” technology training center in Long Beach, California. In this comprehensive design studio, students worked in teams of two. The studio collaborated with the Active Building Systems course and the Structures II course. Students modeled sun studies and ran the required energy calculations for the competition, in addition to site design, structure, enclosure, systems, and space plan. The semester was organized into discrete tasks: site, structure, skin, public spaces, and a final synthesis.

Dennis Daniels, Andrew Graydon

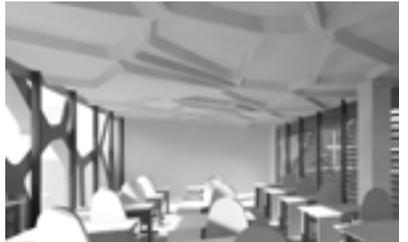


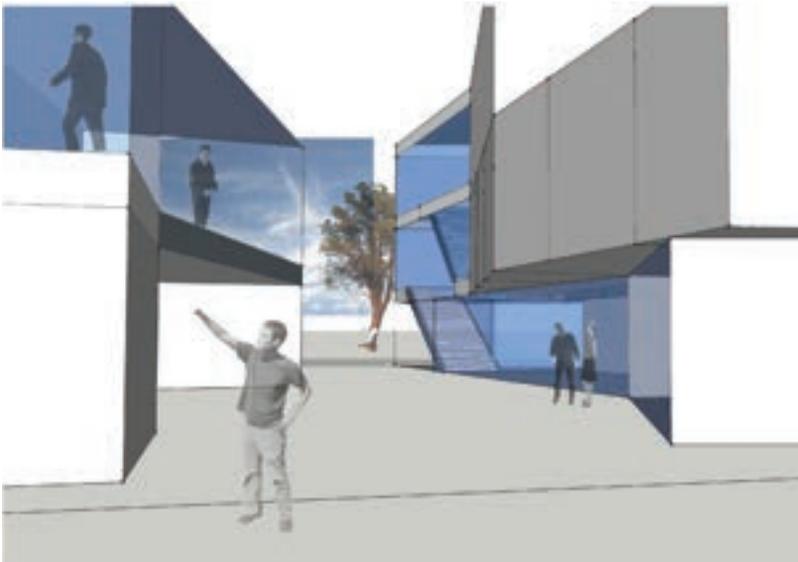
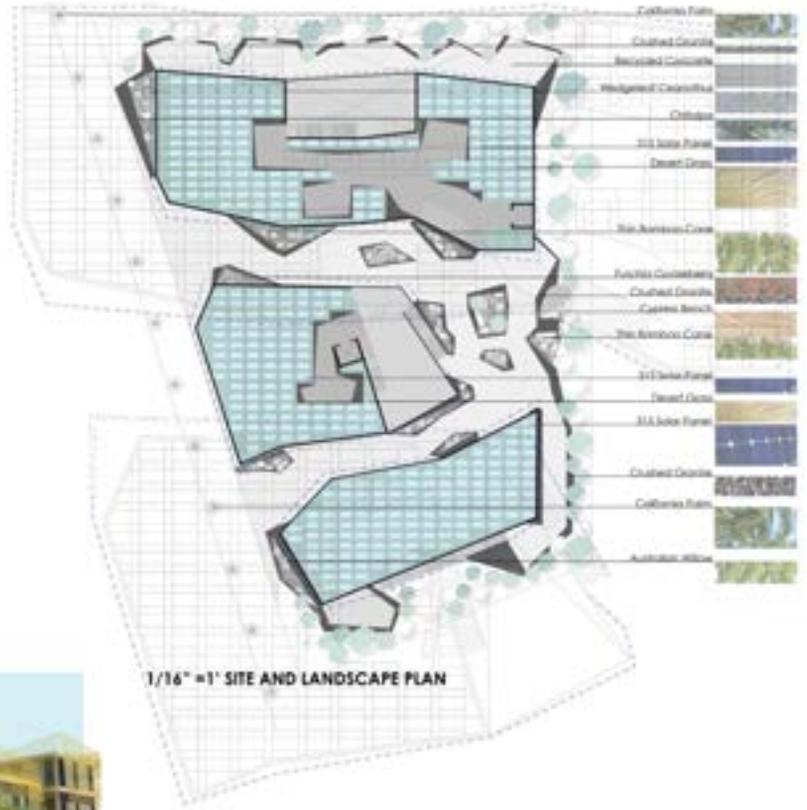


Audrey Bardwell, Christopher Hoal

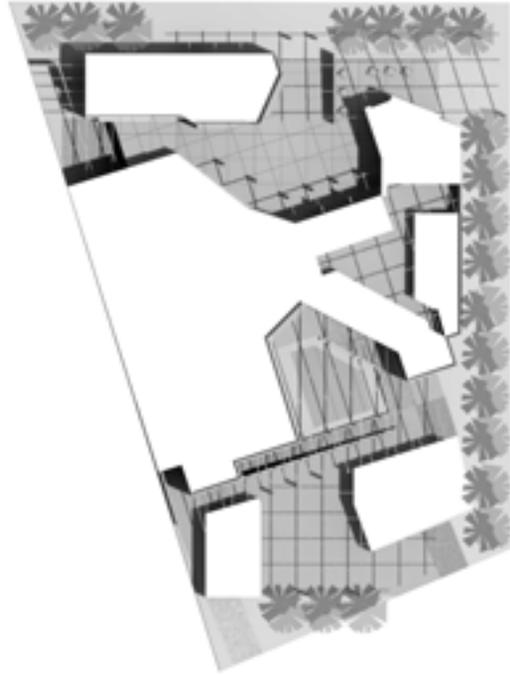


Nels Long, Aaron Schwartz

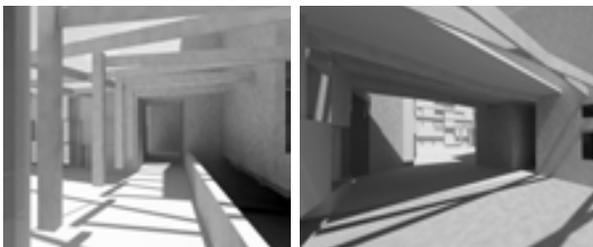


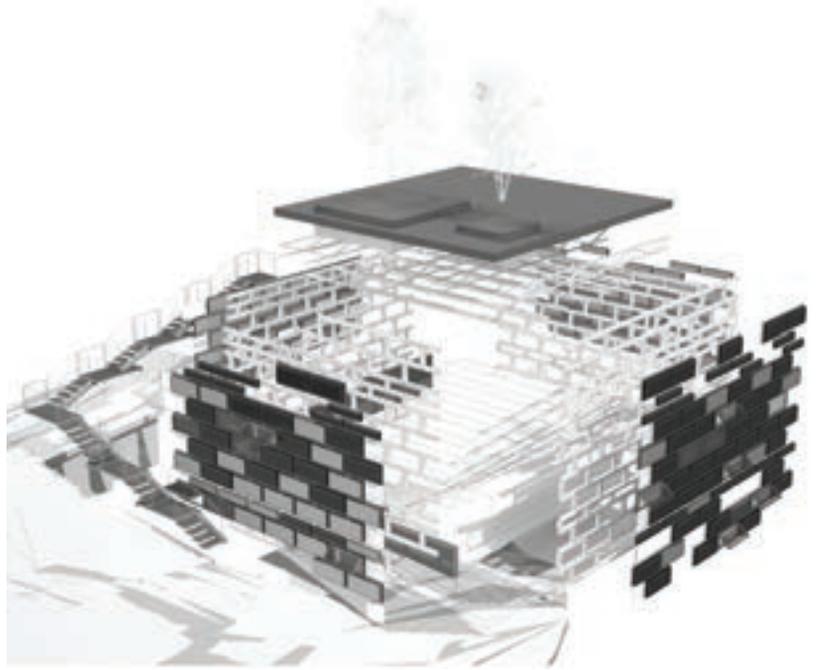


Dennis Daniels, Andrew Graydon



Scott Archer, Amy Selvaggio





Robert Featherston, Ryan Morris



ARCHITECTURAL DESIGN STUDIO

Fourth Year





Fall 2009

ARCHITECTURAL DESIGN STUDIO

Fourth Year 4A

FACULTY

Rachel McCann

STUDENTS

Jessica Bell

Kali Blakeney

Christopher McCulloch

Meredith Yale

Jaynae Young



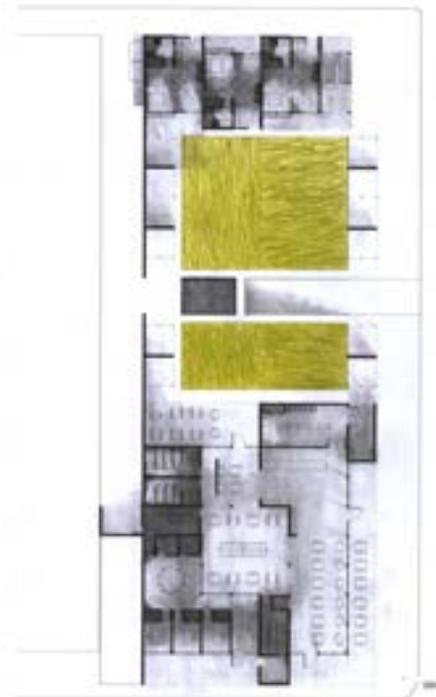
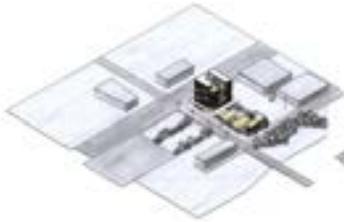
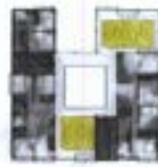
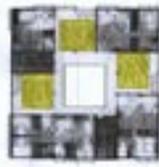
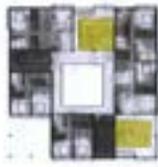
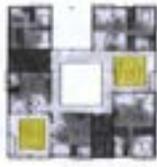
Jessica Bell

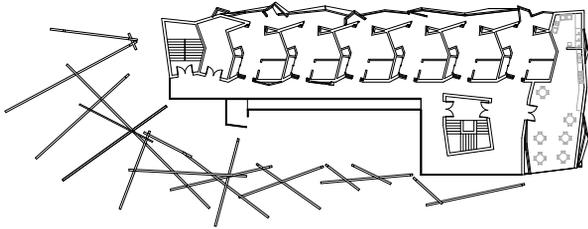
The studio focused on alterity and intersubjectivity (self and other). Drawing from selected readings on modern alienation, postmodern assimilation, and the Merleau-Pontian idea of the human subject as a “thing among things,” students developed photographic studies that explore the perceptual limits of the human face and body. They translated the studies to investigate the body as a thing among things, exploring the corporeal similarities (intercorporeity) between the human body and the surrounding world. In a final phase, they developed the photographic studies into site-specific installations within the architecture building that blur the boundary between building-host and installation-parasite, assimilating the image to the constructional and spatial logic of the host site.

Each student designed a building that addresses the question: what and how would our community build if we drew the boundaries between self and other differently? Some students developed a work-for-lodging hostel that incorporates living spaces and their support spaces with a work opportunity that invites the larger community to participate, proposing a specific spatial condition as a medium to achieve the goal of social integration. Other students developed a low-income family medical center that lessens the feeling of body as object in a medical setting, incorporating a wellness feature open to the larger public, again proposing a specific spatial condition as a medium to achieve the goal of clinical comfort.



Jaynae Young

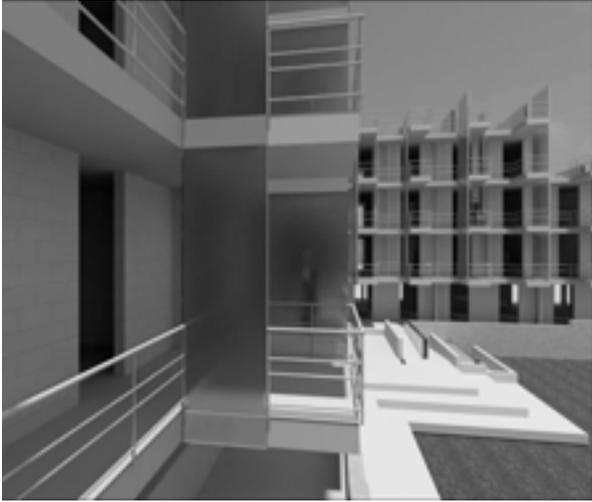




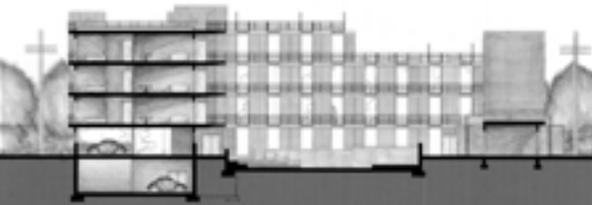
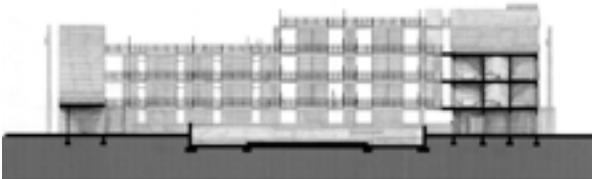
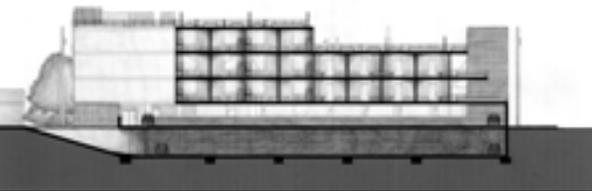
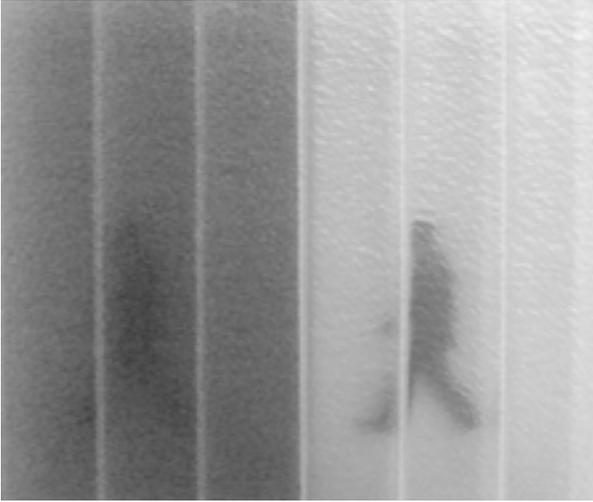
Questions of intersubjectivity and alterity translated from the earlier images and installations to proposals for community-engendering architecture. Attention to foundational principles of design energized the work as students associated particular spatial conditions with social goals.

Kali Blakeney





Meredith Yale



ARCHITECTURAL DESIGN STUDIO

Fourth Year 4A

FACULTY

Hans Herrmann

STUDENTS

Brian Asa

Trent Barrilleaux

William Bradford

Kirke McNeel

Tripp Parker

Matthew Scarbrough

Jason Tucker

Victoria Wolfe

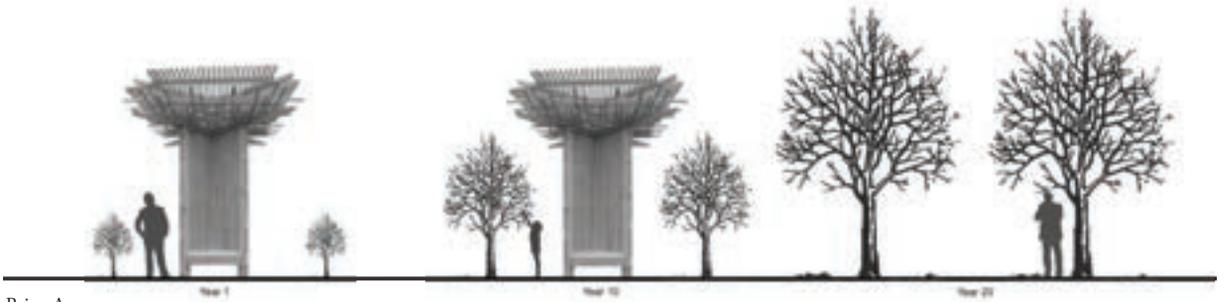


Matthew Scarbrough

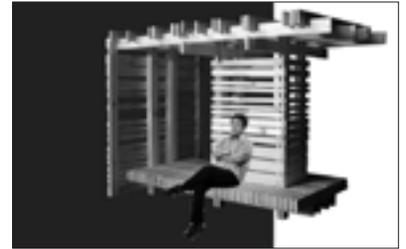
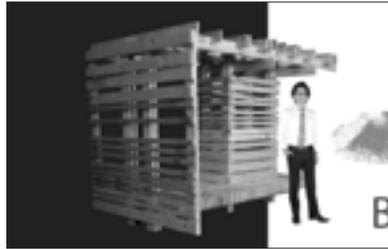
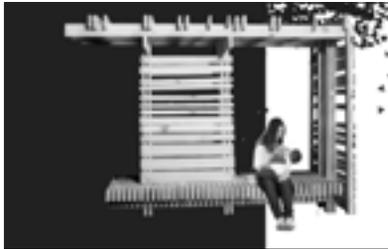
Early in 2009 the Carl Small Town Center at MSU started to collaborate with the Mississippi Band of Choctaw Indians. The collaboration was formed to provide analysis and guidance for the further development of the Choctaw Transit System, which services tribal and non-tribal members in seven rural and suburban communities in a nine county region of eastern Mississippi. This preliminary work gathered public opinion and community and Tribal level expectations, and it also foreshadowed the methods of collaborative design to follow. The study outlined strategic principles for transit service expansion and improvement and focused on the design of the Choctaw Transit infrastructure and its potential to generate civic development.



Victoria Wolfe

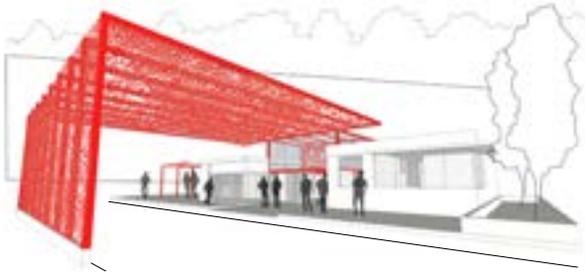


Brian Asa

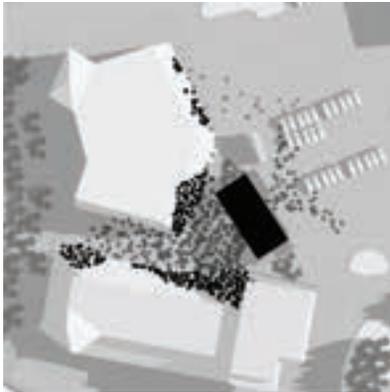
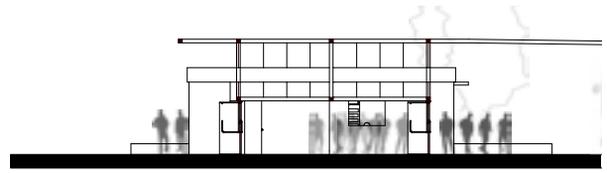


Kirke McNeel





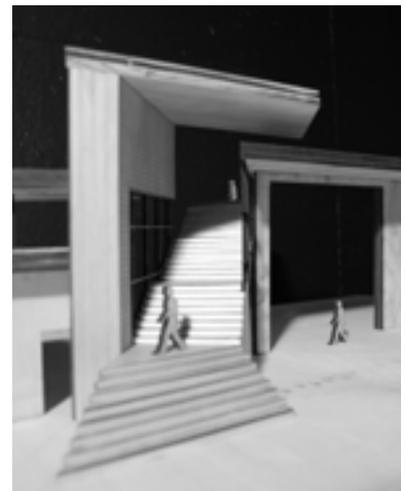
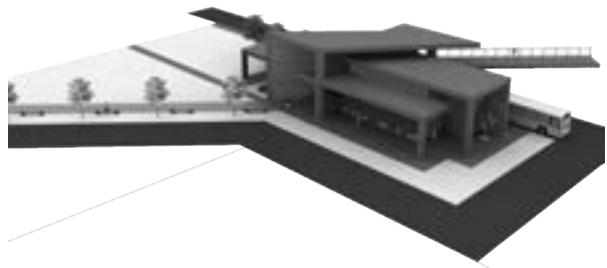
Matthew Scarbrough



Trent Barrilleaux



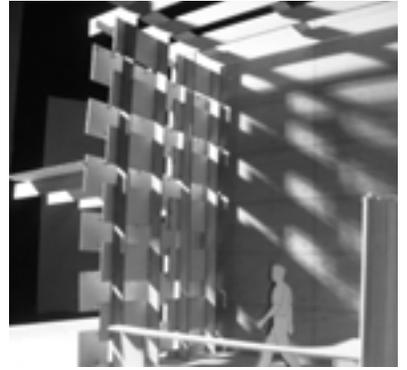
The findings of the summer study shaped the goals and objectives of a fourth year topical design studio. A project team was created that included system users, Tribal planners, and elected community council officials. The studio was charged with two tasks: the three week schematic design of a new Transit Hub facility, and the twelve week-long design and construction of a “Production-Ready” bus shelter prototype. This prototype was to be designed for erection/replication by un-skilled community volunteers and high-school students interested in the design and construction industry. The shelter was budgeted for a cost of \$2000 and would be delivered as a kit of parts made up of pre-cut materials, fasteners, foundation system, lighting, and signage. The pre-cutting required to generate the kit-of-parts was documented and intended to serve as a lesson plan to be given at the high-school level in a newly established technology course.



Tripp Parker



Jason Tucker



Brian Asa



Spring 2010

ARCHITECTURAL DESIGN STUDIO

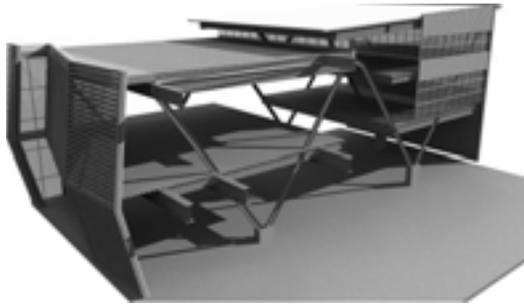
Fourth Year 4B

FACULTY

Chris Cospier
Jane Greenwood

STUDENTS

Jessica Bell
Kali Blakeney
Sarah Grider
Rachel Hill
Beau Lebatard
Christopher McCulloch
Amy Monarch
Joanna Pace
Poppy Tidwell
Jaynae Young



The focus of the 2010 EDI Studio was the introduction of the students to a complex building program, to large project teams, to client interactions, and to the concept of a prototype project. Working with the CREATE Foundation and the Toyota Educational Enhancement Fund Advisory Committee (TEEFAC), the 2010 EDI Studio was charged with designing a 100,000 square foot magnet high school focused on advanced vocational training. This school, which later was designated the Center for Professional Futures, is based on a prototype school located in Frisco, Texas.

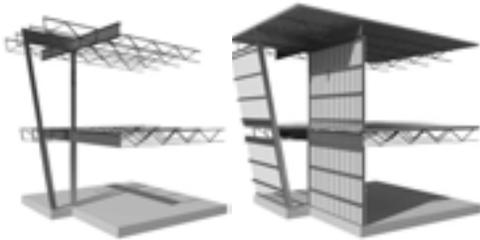
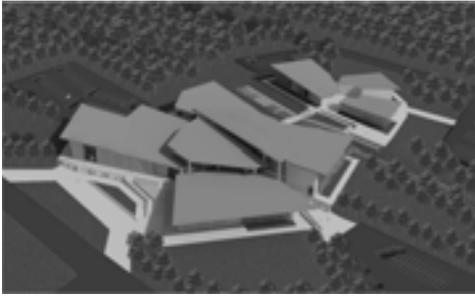


The class of eighteen architecture students and sixteen interior design students was divided into nine teams, typically of four students each. Each team was charged with programming and designing the school, including each of the proposed “academies” or vocational study areas. The students had to balance often conflicting client desires, and they had to address the prototype school, the design of which heavily influenced the thinking of the TEEFAC group.



The semester began with a series of case studies targeting certain aspects of the design (sustainability, structural steel, and school design). The next phase involved a site visit, a meeting with TEEFAC, and a visit to the prototype school. The final phase involved the design of the schools and a presentation to the client.

William Bradford, Beau Lebatard



Kali Blakeney, Christopher McCulloch

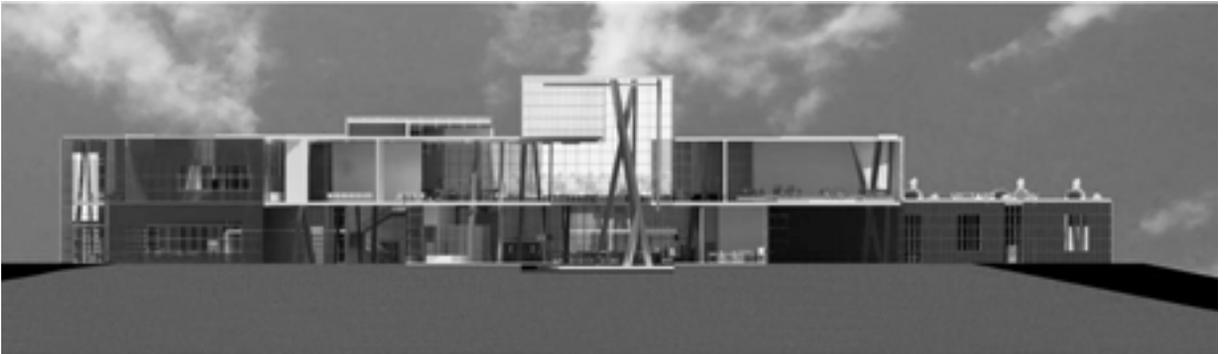


Rachel Hill



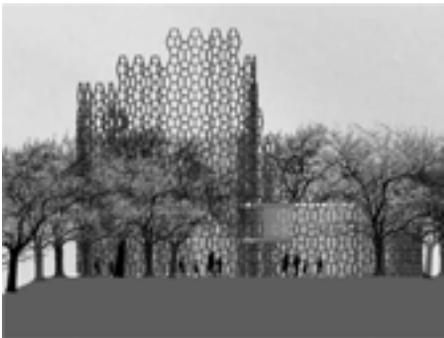


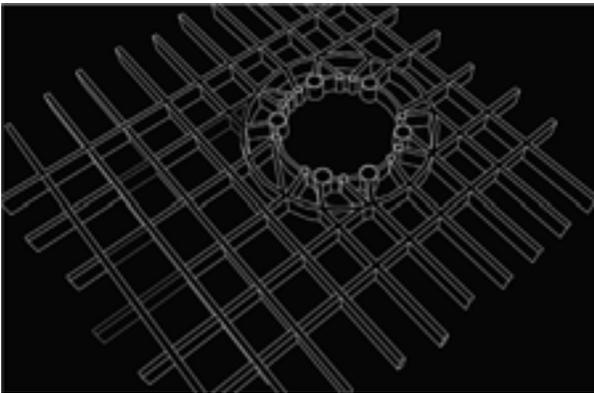
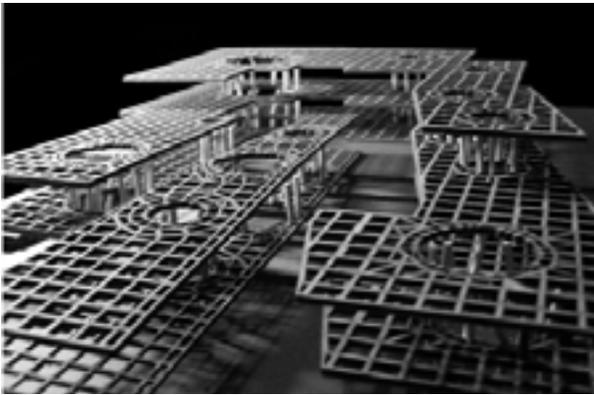
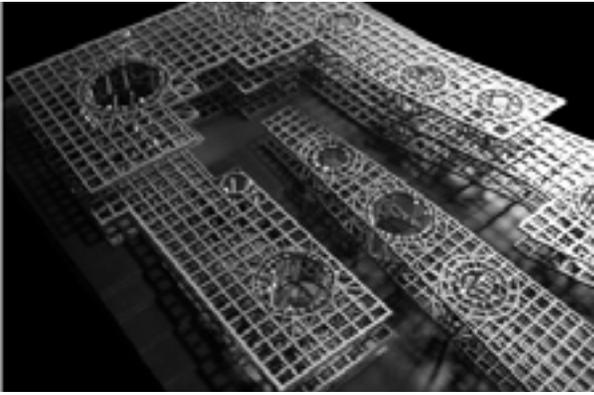
Joanna Pace, Poppy Tidwell

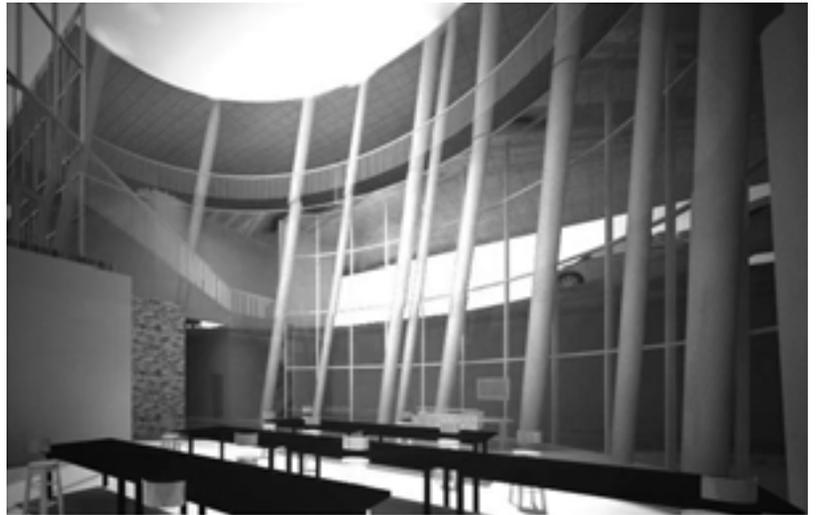




Sarah Grider, Amy Monarch







Jessica Bell, Jaynae Young

ARCHITECTURAL DESIGN STUDIO

Fifth Year





ARCHITECTURE DESIGN STUDIO

Fifth Year 5A

FACULTY

Jassen Callender
Mark Vaughan

STUDENTS

Scott Allen
Jennifer Brown
Caroline Bustin
Shannon Gathings
Olutosin Kusa
Cory Lowery
Micah McGee
Mark Talley
Jason Williamson

The School of Architecture's curriculum document challenges students entering fifth year to test their acquired opinions and skills in an urban context. This statement is necessarily incomplete. It demands of the student that he or she ask other questions. Of these, the most likely to emerge is this: To what do we aim in the making of architecture in an urban fabric?

While nothing like 'truth' is asserted by the fifth year faculty, within the confines of the 509 Irby Studios we begin with the assumption that all design work, urban and otherwise, emerges from observation, transformation, and an acknowledgment of the myriad interactions of context and intervention. Moreover, the specifically urban problem is assumed to be one of identity. In the progression from natural to rural (farming) environments, rural to suburban, and suburban to urban, each step poses a corresponding complication and decreasing clarity of classifications. It seems that the urban problem is one of increasingly conditional identities; of course, this is a hypothesis to be tested, not assumed.



Shannon Gathings

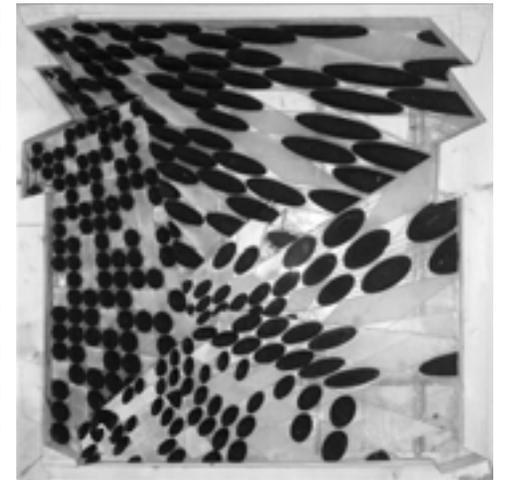
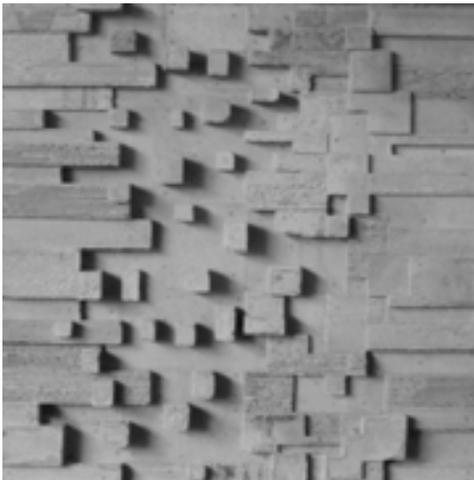
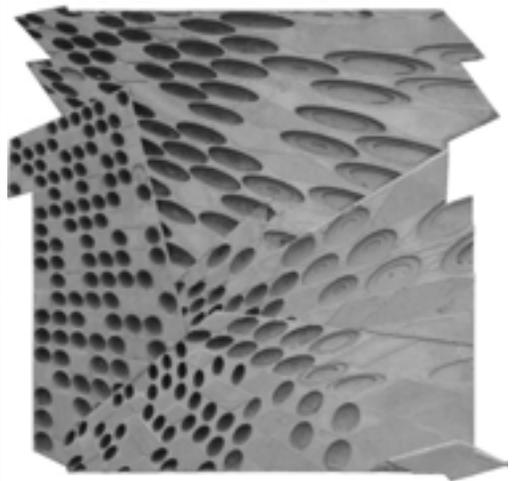
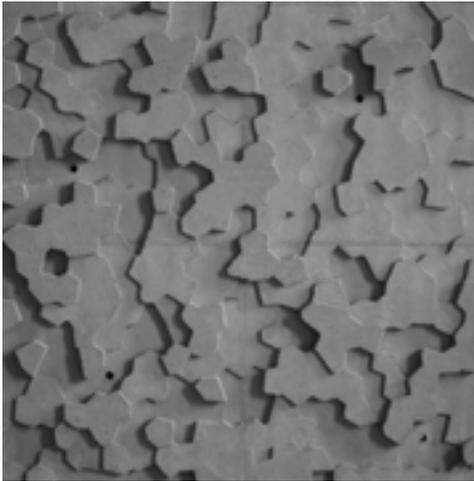


Mark Talley



Caroline Bustin

Mark Talley, Micah McGee

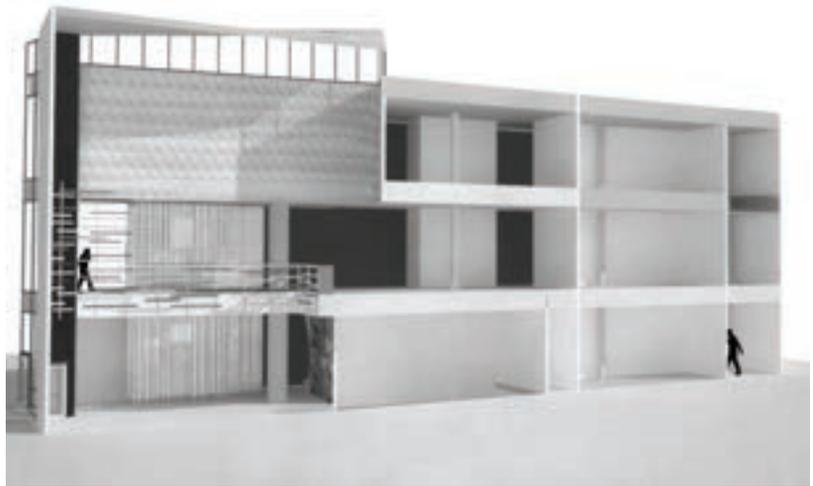


Jennifer Brown, Jason Williamson

Cory Lowery, Olutosin Kusa



Mark Talley



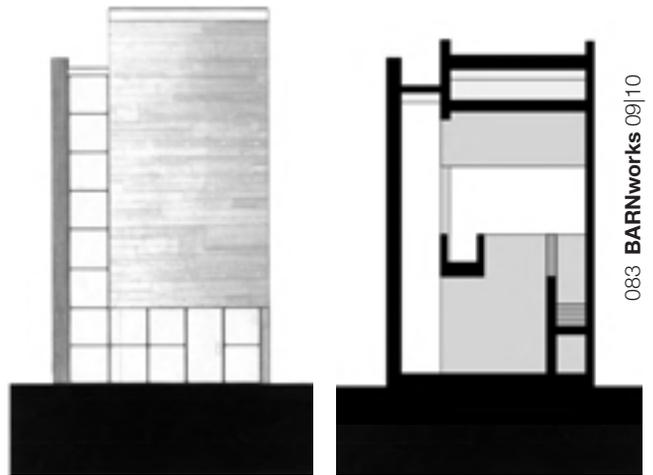
Given this hypothesis, the inherent challenge facing those desirous of meaningful dialogue regarding sustainable urbanism is not the oft-heard quip that 'we do not know what sustainable urbanism is' so much as the tendency to presuppose that such a real identity is out there to be found. In this studio, we endeavored to engage the students in an architecture of provisional identity. To this end, the work was conducted along three independent paths: (1) a careful observation and surface mapping of a 22"x30" area of urban wall – 50% of the class working digitally and the other 50% utilizing traditional watercolor techniques; (2) a transformation of a 12"x12" plot of grass, via increasingly abstract models, into a 24"x24" exterior concrete wall panel constructed full-scale; and (3) a small urban infill project on Capitol Street capable of housing a variety of retail stores. The learning occurred through the contingent and fleeting connections that students drew between these projects; the lessons of each project offering a mere provisional foothold in understanding the others.

To glimpse the ephemeral nature of this work is to begin to understand the problem of making urban architecture.

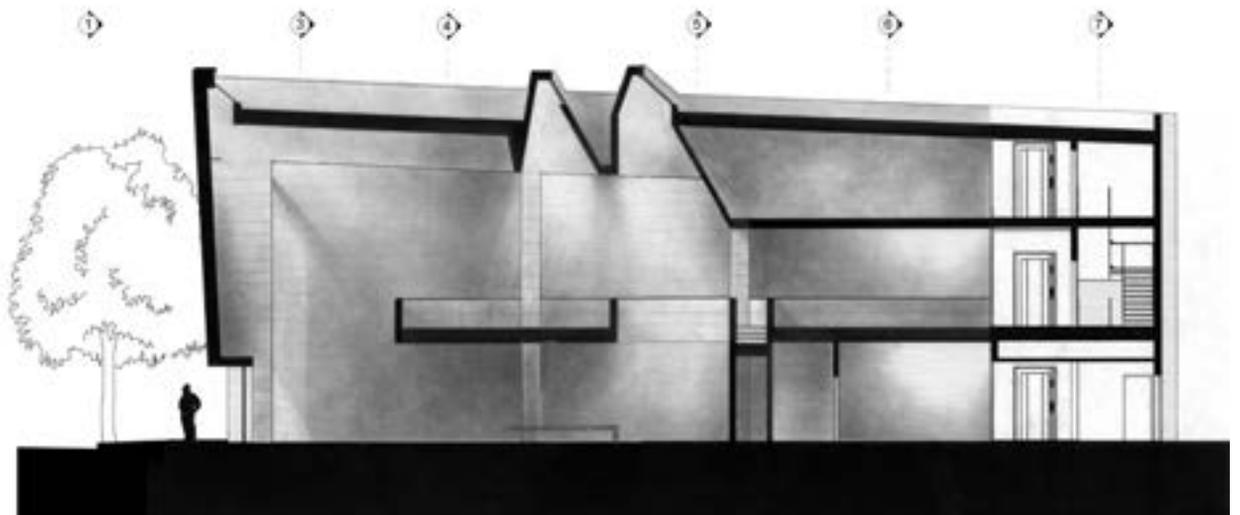




Cory Lowery

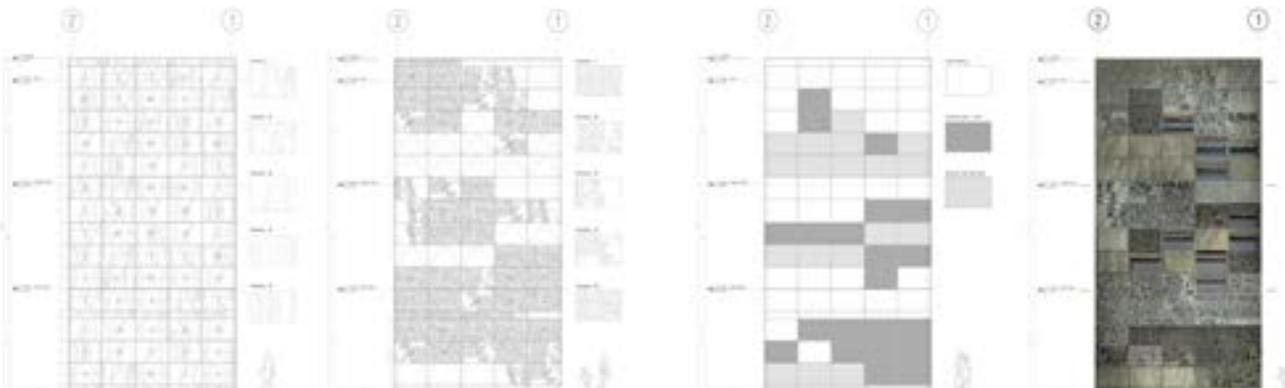


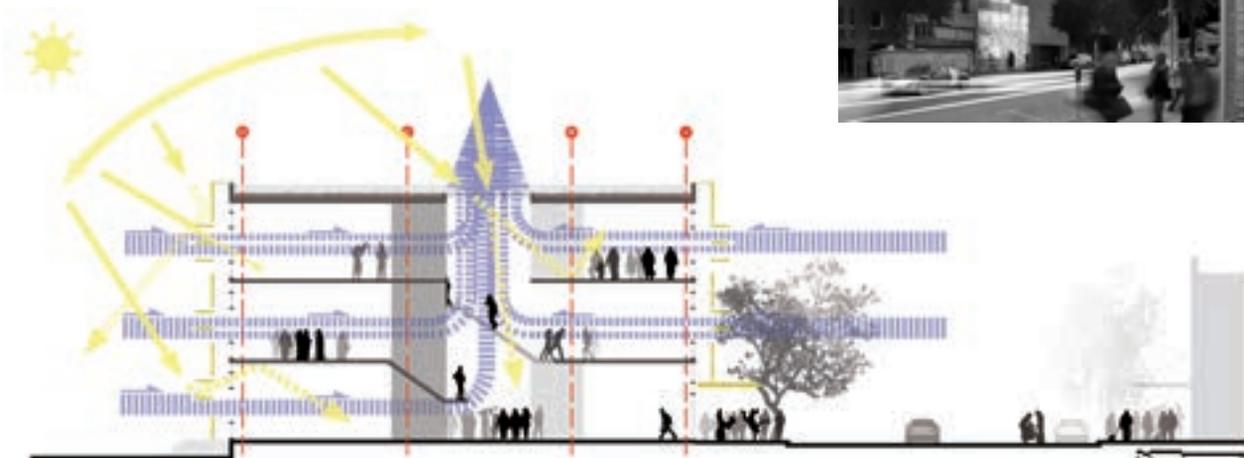
083 BARNworks 09|10





Scott Allen





Spring 2010

ARCHITECTURAL DESIGN

Fifth Year Thesis

FACULTY

Jassen Callender

Mark Vaughan

STUDENT

Scott Allen

This project developed under a bilinear process for making:
Make form and create an interactive skin.

The catalysts:

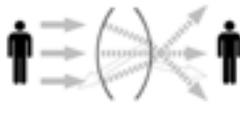
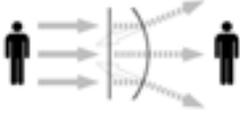
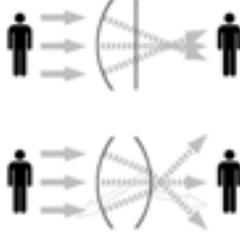
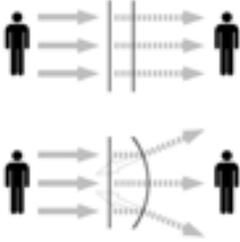
Form - parts within space

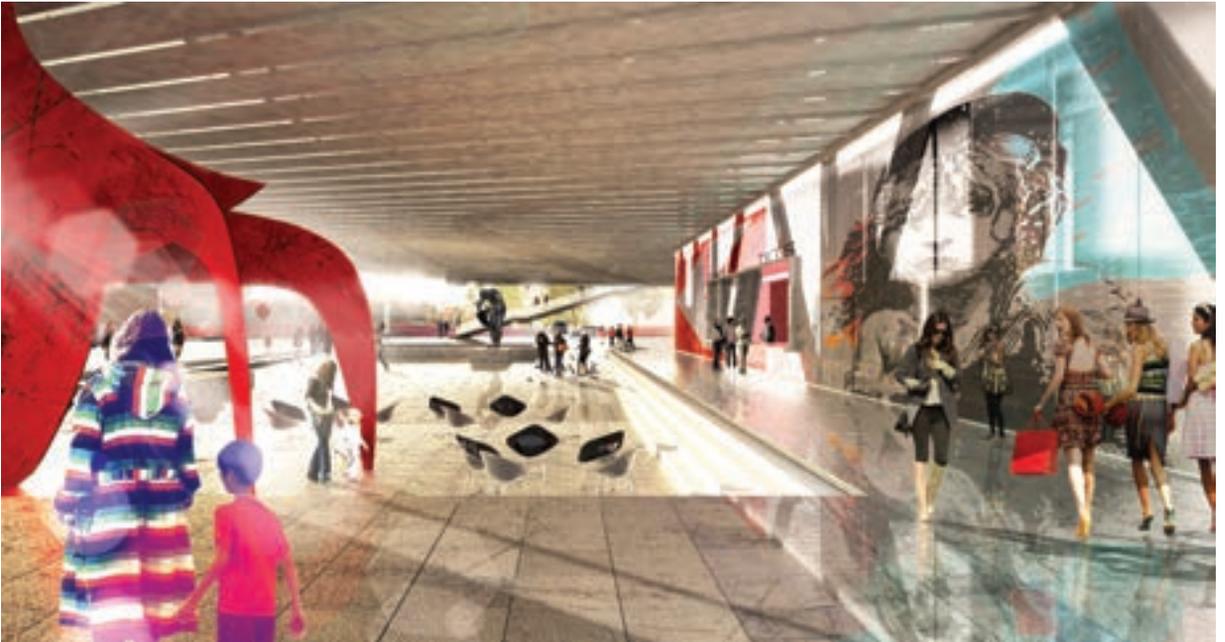
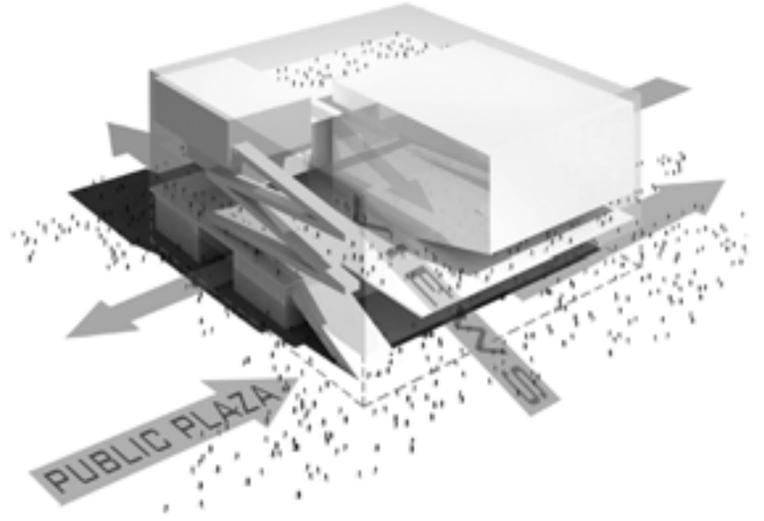
Interactive skin - mitigating relationships

This topic was studied through a concert hall/theater space, one of the greatest and oldest spatial typologies that our society celebrates. While programmatically these buildings call for a rigid framework of acoustics, their ancillary areas are some of the most radical spaces ever designed.

Concert halls are typically exclusive buildings, allowing only the privileged to enter. As such, their exteriors and interiors are intrinsically disconnected from one another; when dropped in an urban context, large uninviting windowless walls are erected. This project sought to explore how to mitigate a relationship through an interactive skin that allows for an inclusive environment. Promoting visually permeable interiors, including not only end-users and occupants, but also passers-by. Providing for social collisions and unimaginable artistic stages for performances, both intentional and accidental.







Spring 2010

ARCHITECTURAL DESIGN

Fifth Year Thesis

FACULTY

Jassen Callender

Mark Vaughan

STUDENT

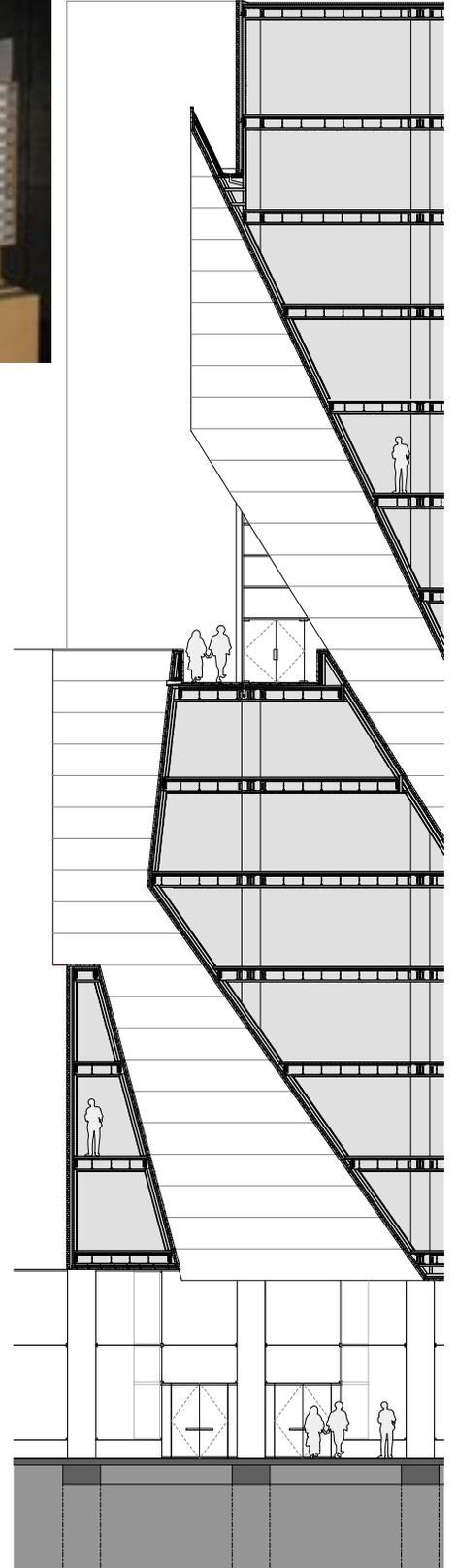
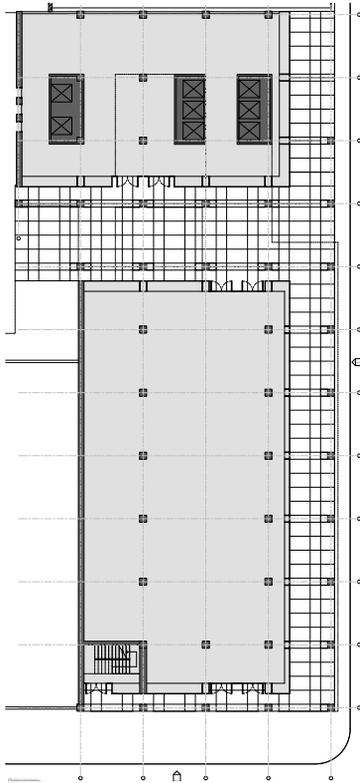
Blake Daniels



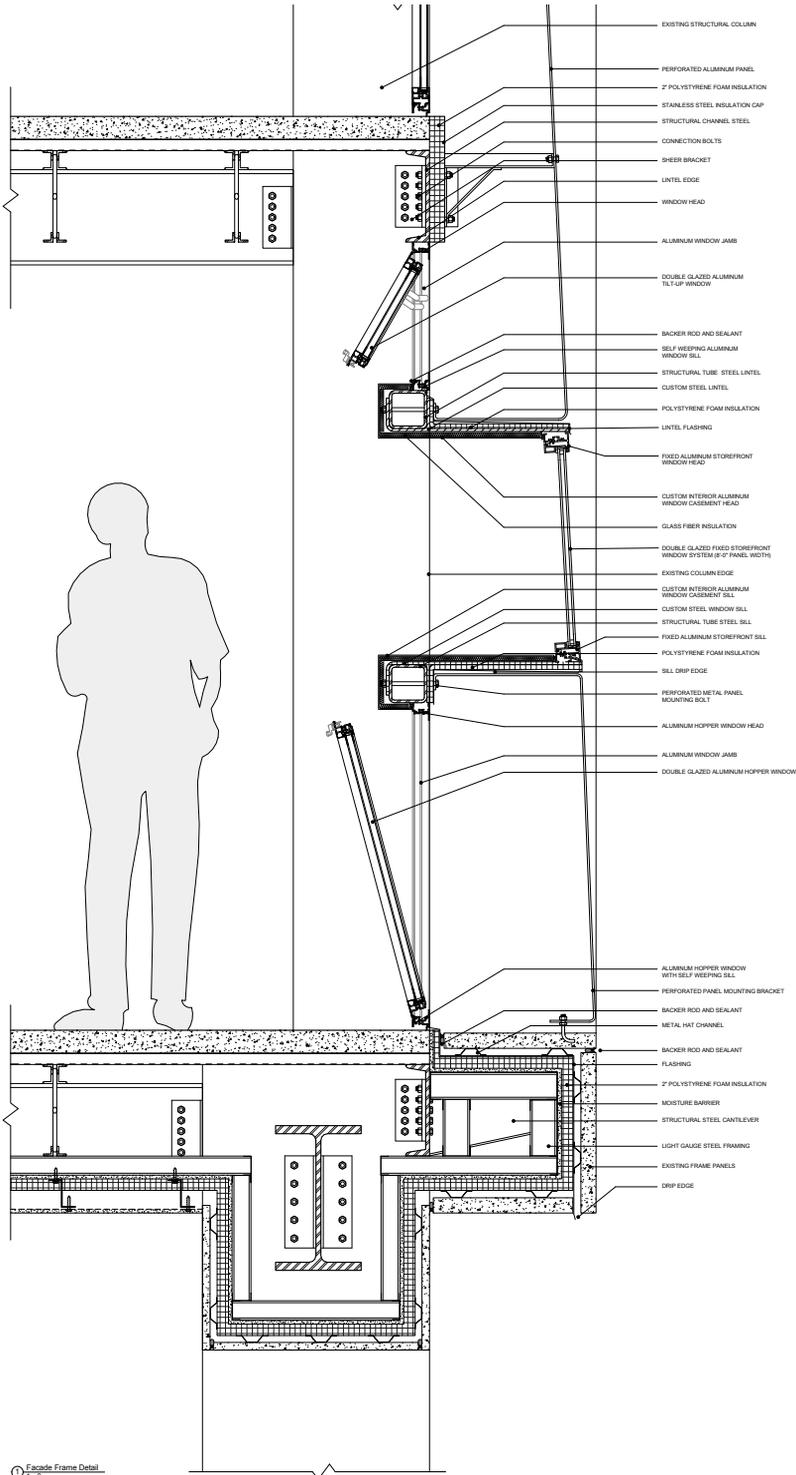
This thesis studied the relationship between human and building at multiple scales, ranging in distance from one kilometer away down to one angstrom and encouraging tectonics and interaction with the structure. The site was an existing Trustmark Bank Building facade in downtown Jackson, MS. By addressing multiple scales, the building re-established its identity and created spaces that are more welcoming to the public by focusing on the facade and entry (sidewalk/threshold). This narrow study allowed for multiple scales to be studied in depth. Research drew upon Robert Venturi, Mies van der Rohe, and local case studies that ranged from furniture that looks at the micro-details within design to billboards that are strategically designed to enhance appearance to high speed traffic. The project did not focus on the design of the building; instead, the area of focus was restricted to only address the east facade, entry, and lobby.

This constraint led to a facade design that was solid/secure in the daytime and light/transparent at night. The exterior wall was moved on the ground plane to allow for a welcoming sidewalk and colonnade, in contrast to the harsh, imposing public realm that was there before. Finally, the street was opened to the parking deck in the back and the building was punctured so that west light could penetrate the light wells, giving light to the sidewalk in the late evening on the darker, colder, east side.

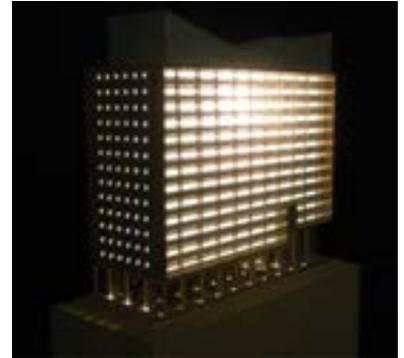








Facade Frame Detail
1:8



Spring 2008

ARCHITECTURAL DESIGN

Fifth Year Thesis

FACULTY

Jassen Callender

Mark Vaughan

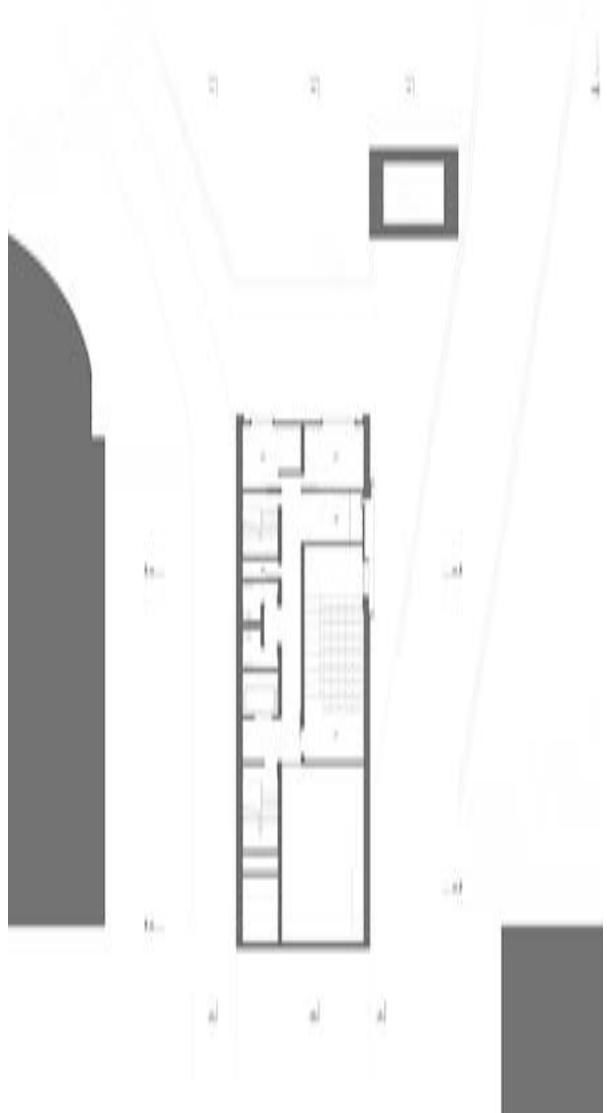
STUDENT

Nicholas Hester

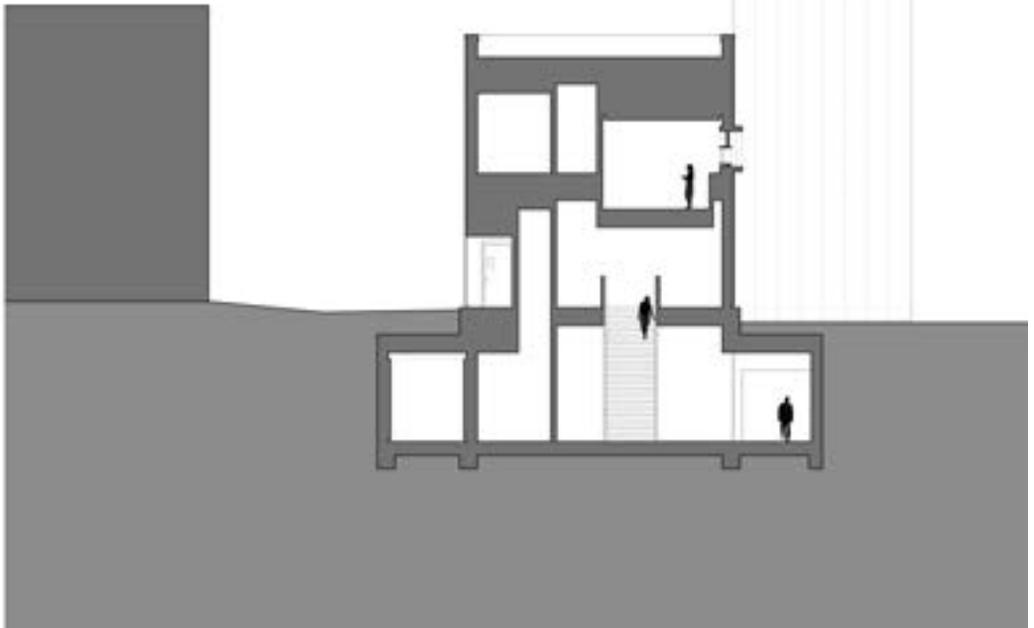


Torture Museum explored how to manifest the hidden systems of the cruel and inhumane treatment of detainees over the past eight years. The problem was seen as that of confusion through language, since language is often used to manipulate and misrepresent the felt experience of pain. Torture Museum was intended to bring those experiences forward to the public with little or no filter of language. The museum was inserted between the War Memorial and Old State Capitol Museum, both national and state-wide landmarks in Jackson, Mississippi. This new museum was placed here as a reminder of what each of these historical symbols have been allowed to create, but never realize or understand.

Torture Museum's interior spaces were designed to convey a clinical and claustrophobic sense of space to the visitor. Three gallery spaces (large, linear, and small) interconnect and terminate into the tower pit. In the gallery space, art work is displayed at an almost dauntingly large scale, forcing the subject matter onto the viewer. The tower pit is given as a final release for the visitor. It is intended to be a space in which one would feel alone and far away from the outside world.









Spring 2009

ARCHITECTURAL DESIGN

Fifth Year Thesis

FACULTY

Jassen Callender

Mark Vaughan

STUDENT

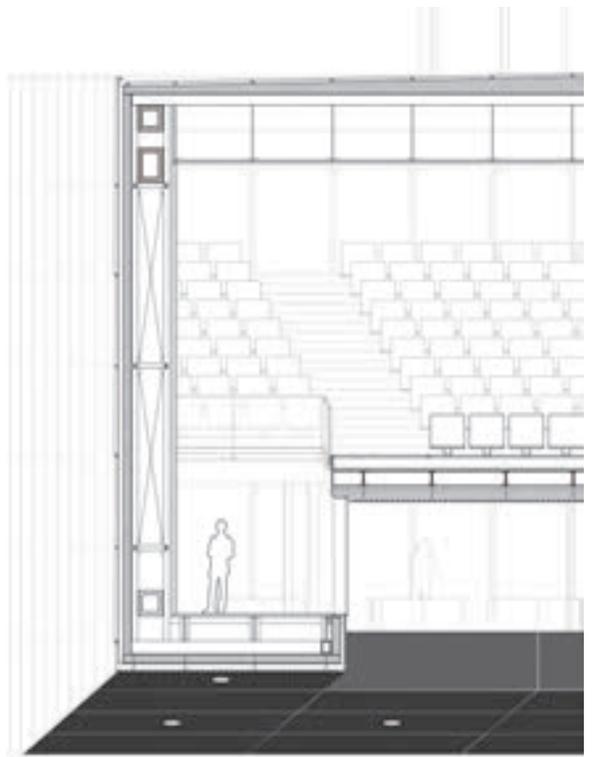
Aaron Speaks



A downtown library has an enormous urban responsibility. It must connect patrons to the city while simultaneously separating them from it.

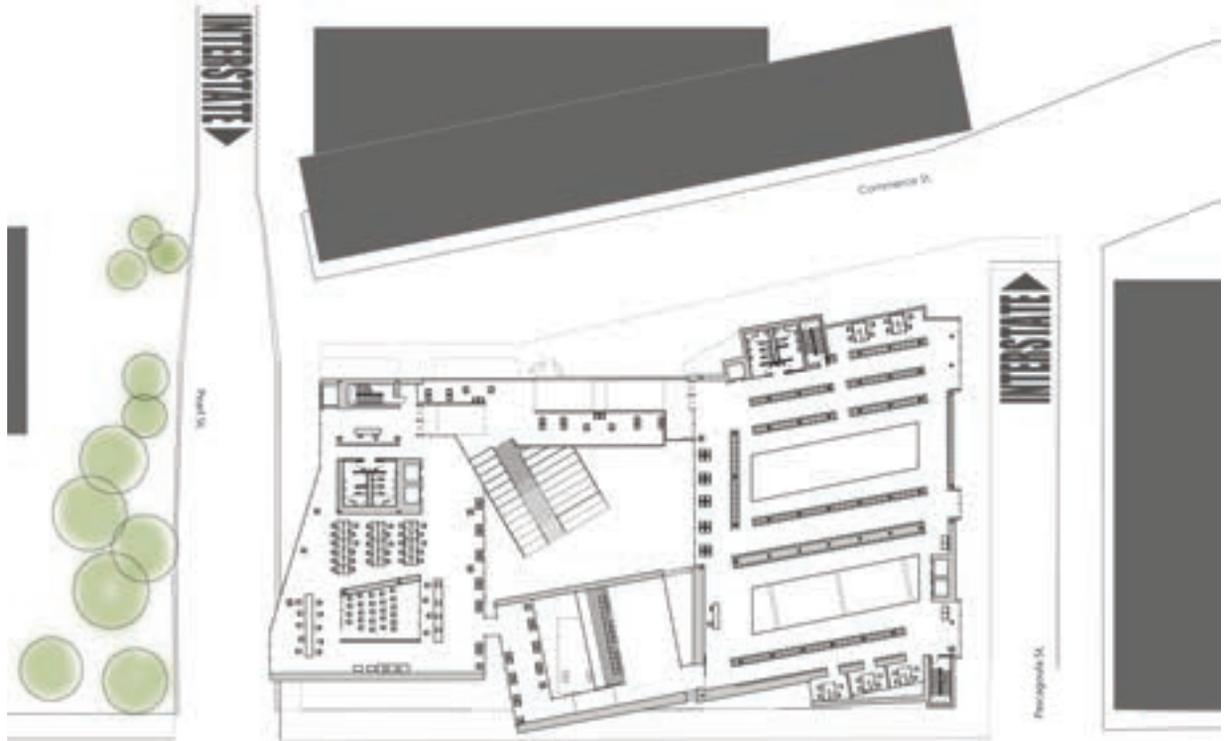
This approximately 107,000 square foot downtown library's expanded program included a technology center, art exhibition space, a bookshop, a café/coffee shop, community meeting spaces, an auditorium, an informal outdoor reading space/public venue space, and even musical practice rooms. Catwalks connected the open book stacks, independent from the majority of these functions to maintain the solemnity of the book. The cantilevered auditorium box and the outdoor reading bridge opposite the box connected the book stacks and formal reading/research spaces to the more social, informal ones. Space opened up from beneath the box through the void, drawing one's focus away from the weight of the building and placing it on the space of the city.

The library was situated at a perceptual edge of downtown Jackson, between three major thoroughfares (two of which connect downtown to interstate, the other being the main State Street corridor) and a smaller access road converted into a more intimate urban space. The building itself mediated the transition between these conditions through visual links, and the connecting space became thick with the tension and the complication of the territory of the city.



Detail-section of library auditorium box

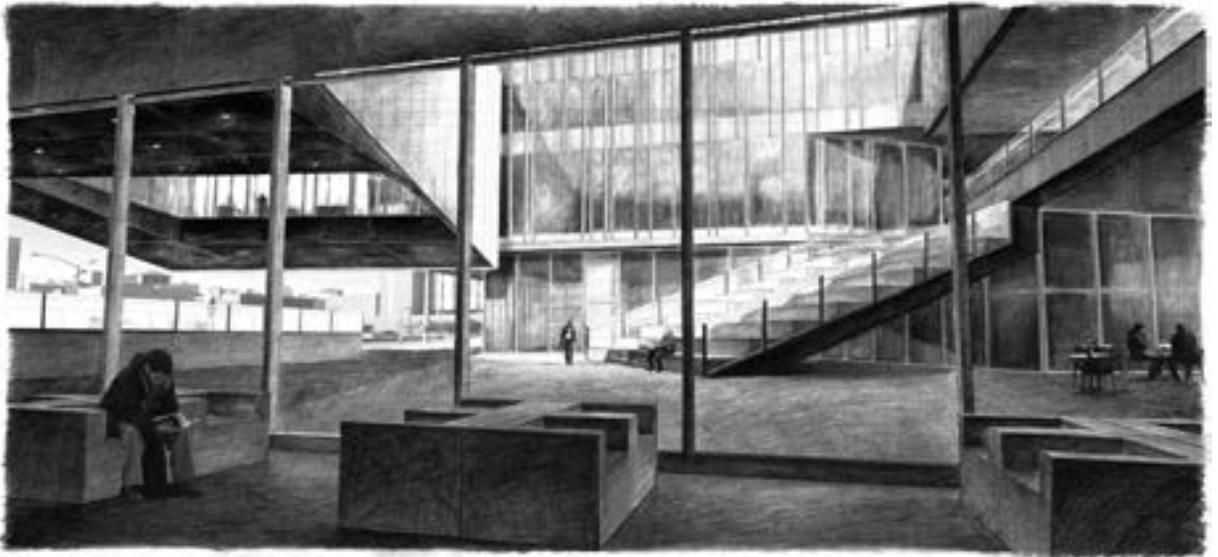




2nd Floor Plan

STATE STREET





Spring 2009

ARCHITECTURAL DESIGN

Fifth Year Thesis

FACULTY

Jassen Callender

Mark Vaughan

STUDENT

Ashley Bankston

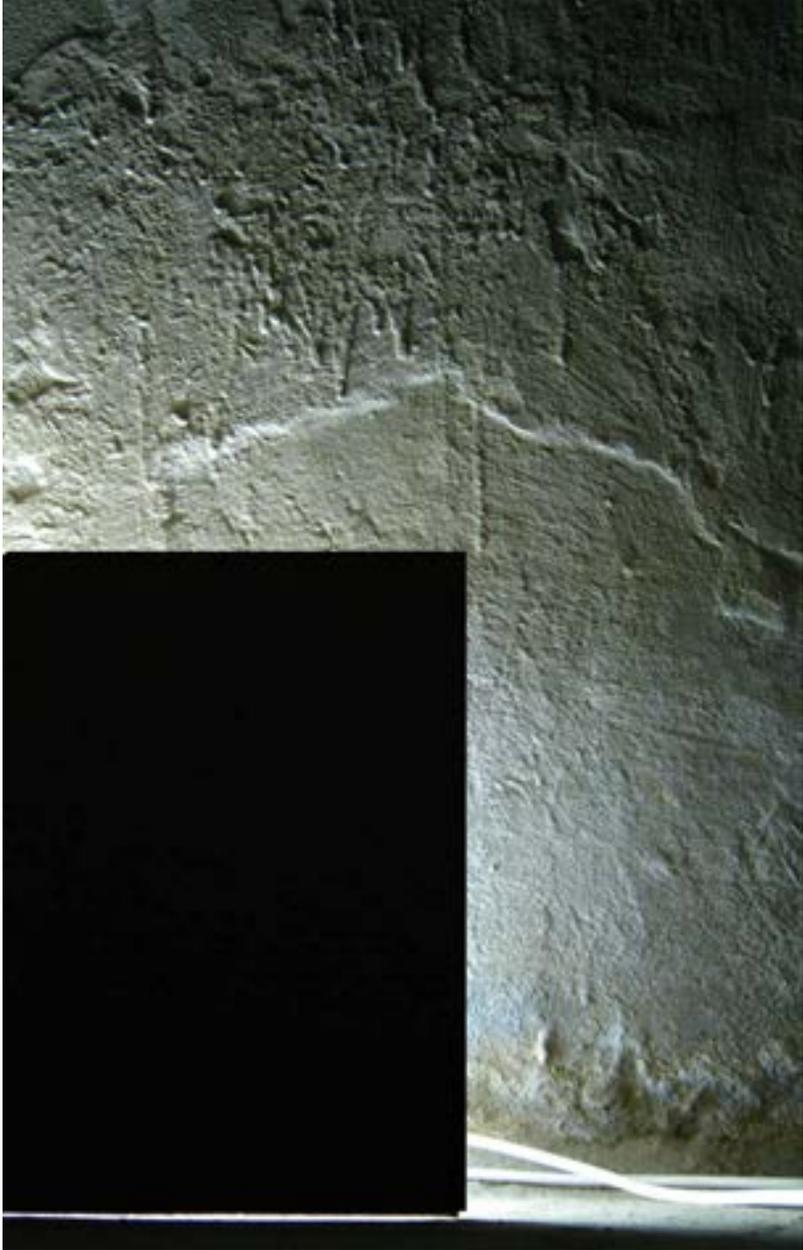


We perceive not isolated things in space, but structure and order. Perception is a forming process, and that which is formed is a plastic image. In forming, man measures himself to find order within his environment. This measuring determines how space is interpreted, or experienced. Once measuring becomes automatic, space is no longer experienced for its true essence, and we begin to perceive what we know rather than what we see.

This design considered the physiological and psychological effects of the perceived plastic image, along with the resulting interpretation. These effects were achieved through the manipulation of the three elements that constitute space: line, plane, and color. Neon light was the primary tool for manipulation. This investigation became the driving force behind the design ideas, the primary intent being the creation of a particular experience; evoking particular senses influenced the desired 'mood' of the experience, or experienter.

Located in downtown Jackson, MS, the program was a coffee shop and small community theater, utilized both day and night. The points of emphasis consisted of an entry, a progression path, and a point of arrival.









Spring 2009

ARCHITECTURAL DESIGN

Fifth Year Thesis

FACULTY

Jassen Callender

Mark Vaughan

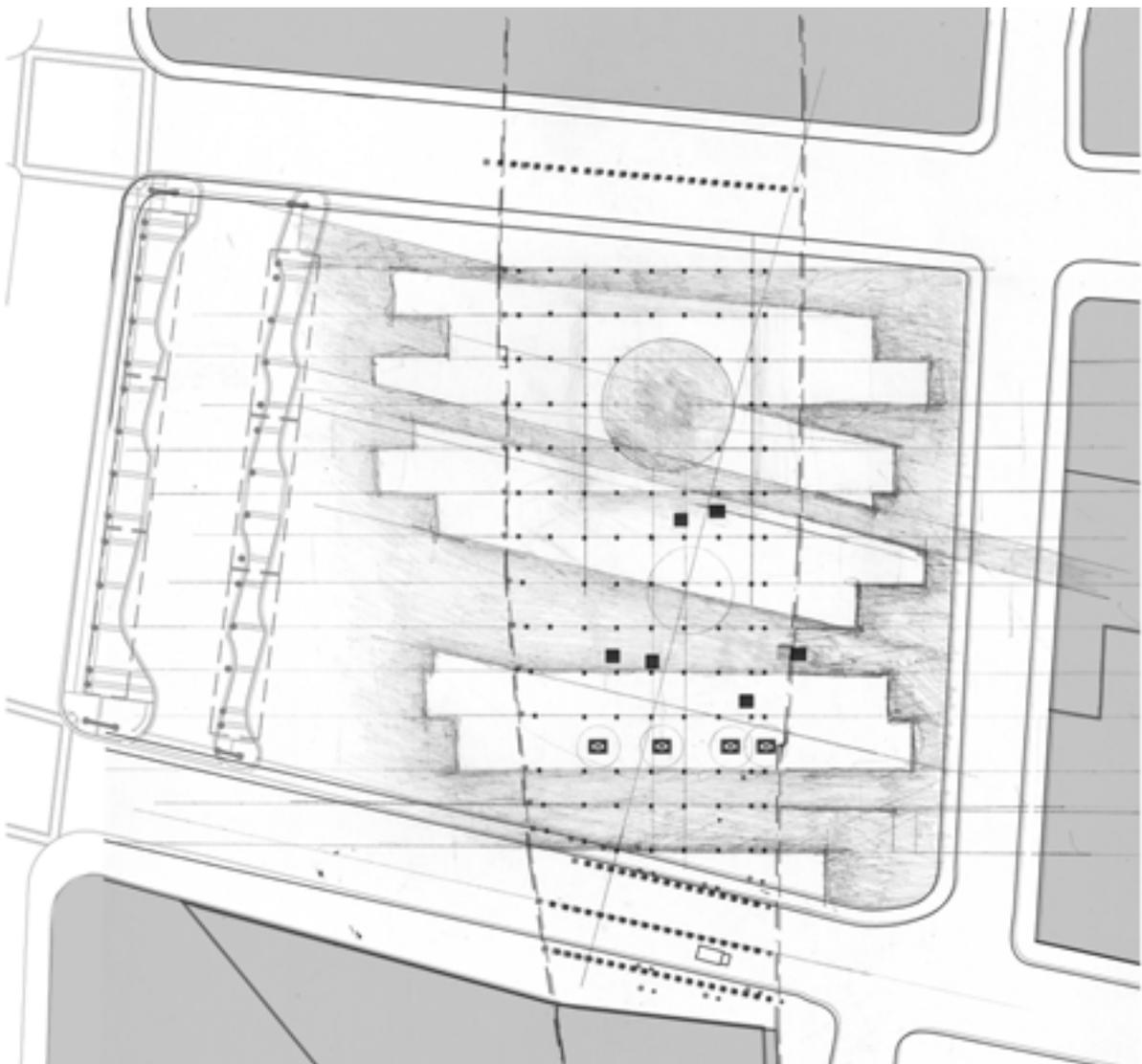
STUDENT

Sully Clemmer

This thesis project proposed a new transportation “hub” for Jackson, replacing the current train and bus station located on Capitol Street. A building of this type should celebrate the achievements of man in the area of transportation. From the beginning, all three major types of local transportation (train, bus, car) needed to intersect at this socially important node in the city. Historically, this site has been seen as the division between West and East Jackson. This building, a very public building, attempted to bridge this harsh division by rising above the bisecting train tracks, creating a focal point that was equally responsive to both sides. By putting the people on display, the public nature of the building was emphasized. Also, with the sheer number of people constantly coming and going, the location achieves a sense of safety.

The existing tracks have around one hundred gridded columns supporting them at ground level. In the central main space over the tracks, the column was introduced in a non-gridded pattern, making it more objectified than in the field condition of columns below. At points, the columns clustered, defining spaces that allowed for moments of retreat from the constant movement. In contrast, column-less spaces encouraged movement and helped define “paths” through the space.









CORE AND ELECTIVE COURSES





CORE COURSE

History of Architecture II

FACULTY

Juan Heredia

STUDENTS

Anthony Dinolfo

Chris Hoal

John Humphries

Robert Featherston

Nels Long

Scott Penman

Kathleen See

Daren Williams

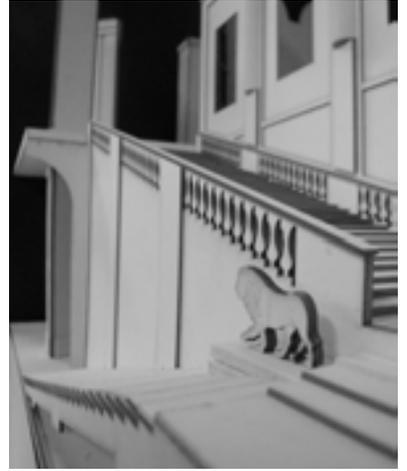
Before the 16th century, interior staircases in Europe were generally simple one-flight stairs communicating different levels. At best they were “dogleg” or spiral staircases that solved some difficult ascent. In either case staircases were mainly conceived as functional objects enclosed by walls and segregated from view. Parallel to transformations in society beginning at the end of the 15th century, staircases acquired a more prominent location inside buildings, as well as a more spacious and “open” configuration. Landings became larger and began to be designed as “inhabitable” spaces in their own right, from where one could pause, see, or be seen. The culmination of this development is the Baroque palace stair, that also informed much of the 20th century “open” spatial planning. Based on John Templer’s book “The Staircase: History and Theories” (Cambridge: MIT Press, 1992), the final project for this course consisted of the research and modeling of a historical vestibule and staircase.



Chris Hoal, John Humphries, Robert Featherston



Scott Penman, Kathleen See, Daren Williams



Anthony Dinolfo, Nels Long

CORE COURSE

Materials

FACULTY

Ernest Ng

STUDENTS

Zachary James
Matthew Jordan
Michael Moore
Scott Penman
Brennan Plunkett
William Randolph
Andrew Robertson
Matthew Robinson
Melissa Sessum
Ariel Westmark

This course is structured around a series of hands-on material experiments based on typical construction materials and full-scale construction projects. Students were asked to research a variety of architectural projects that employ interesting usage of materials and to conduct experiments and studies testing and exploring the limits and potential of these materials. There were two full scale construction projects, the first being individual work and the other being conducted in a group. The first project involved the design and fabrication of a chair based on half a sheet of 3/4" plywood, and the students were asked to explore the material efficiency, production, and finishes in the design and fabrication process. The second project used the same attitude and mentality in the design and fabrication of a bench for use in the architecture library.



Michael Moore



William Randolph



Ariel Westmark



Melissa Sessum



Andrew Robertson



Matt Jordan



Matthew Robinson



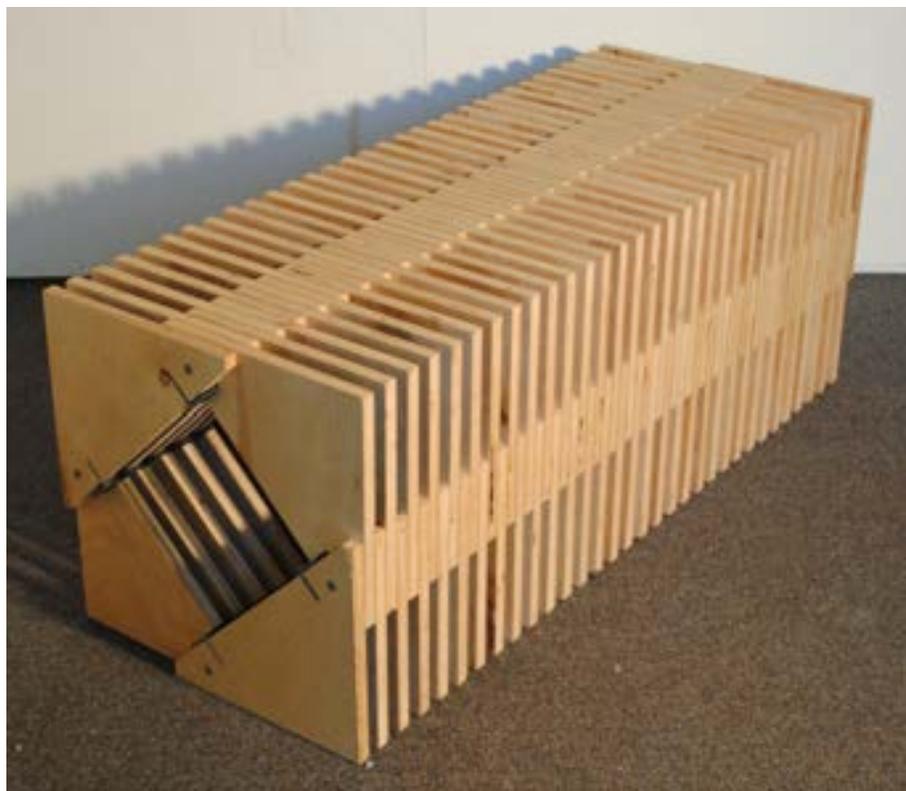
Scott Penman



Matthew Jordan, Brennan Plunkett,
Matthew Robinson



Zachary James, Scott Penman,
Andrew Robertson



Spring 2010

ELECTIVE COURSE [DESIGN/FABRICATION]

Superuse: Useful and Useless Reuse

FACULTY

Caleb Crawford

STUDENTS

Kali Blakeney
Nora Donnelly
Peter Hammond
Raymond Huffman
Zachary James
Lauren Lockett
Cody Millican
Sara Silvestri
Morgan Welch
Jaynae Young



“When you put together things that other people have thrown out, you’re really bringing them to life – a spiritual life that surpasses the life for which they were originally created.”

-Louise Nevelson

Nature has no concept of waste; all material is part of a cycle – the waste of one entity is the sustenance of another. It is only recently that humans have adopted the concept of a linear process of inputs and outputs, creating the concept of trash. This seminar looked at waste as a material for another process. The attempt was to re-purpose the discarded produce of domestic and industrial processes and put them back into service as both useful and useless objects. The term “superuse” is attributed to the Dutch firm 2012 Architecten.

These images are from Project 1: Gluts, Merz and Cubes. These “useless” objects owe their lineage to Robert Rauschenberg, Kurt Schwitters, and Louise Nevelson (Gluts, Merz, and Cubes respectively). These are found object assemblages, which are unified through the application of paint (which was also repurposed leftovers). Each piece represents the identity of the group; each box within the piece representing an individual’s contribution.

ELECTIVE COURSE [DESIGN/FABRICATION]

Small Works: Approximating Precisions

FACULTY

Ernest Ng

STUDENTS

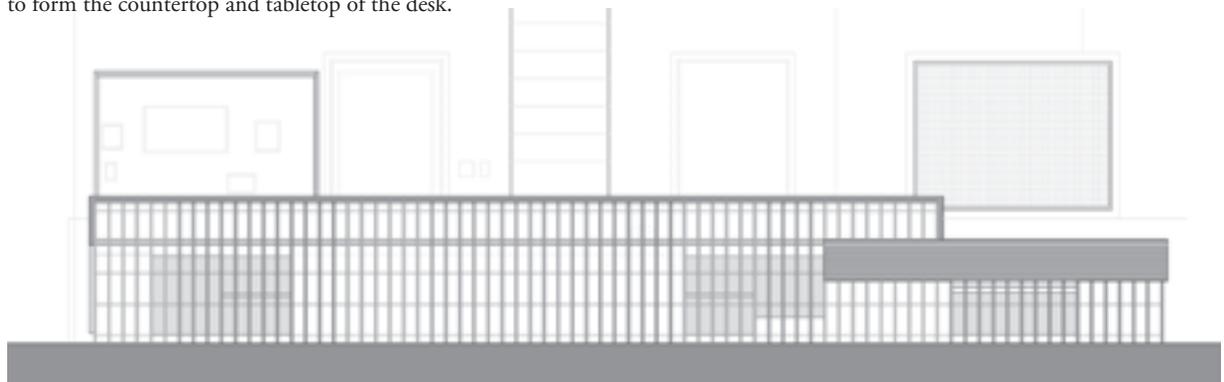
Ryan Callahan
Dennis Daniels
Peter Hammond
Zachary James
Ryan Morris
William Randolph
Christopher Rivera
Andrew Robertson
Casey Tomecek
Danielle Ward

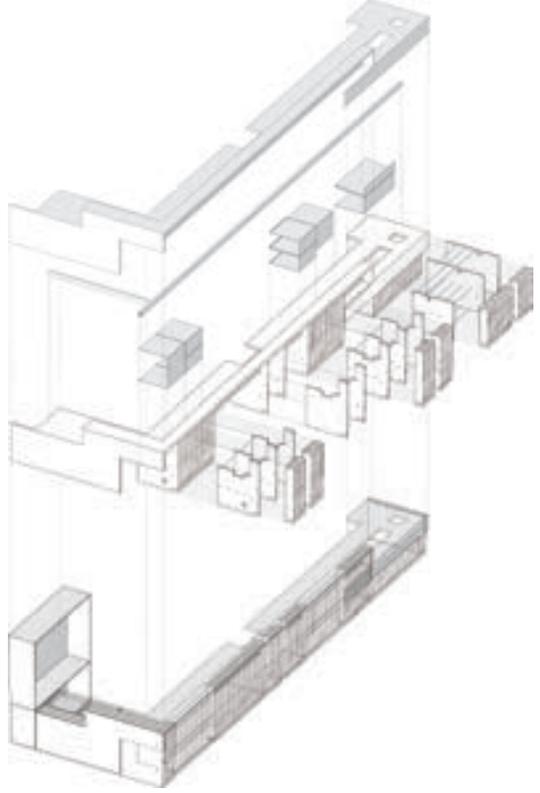
COLLABORATOR

Patrik Nordin, Department of Recreational Sports



In order to satisfy the needs of changing staff and activity requirements, the Department of Recreational Sports commissioned the School of Architecture to design and build a new reception desk at the front entry lobby of the Sanderson Center on the university campus. Inspired by the building's primary function as a space for the wellness of the human body, the design for the reception desk took on a composition of interconnected elements. These elements consisted of a main structural spine, a series of ribs, tendons, muscles mass, and finally an enveloping skin. A repetitive row of vertical black-stained plywood holding up a welded steel spinal tube formed the overall rhythm. These ribs were held together in tension by horizontal steel rods pinned at both ends. Several folded steel shelves were then held up in place within the ribs and steel rods. Finally, a skin of solid maple flooring planks was laid over the entire series of ribs to form the countertop and tabletop of the desk.





ELECTIVE COURSE [STUDY ABROAD]

Contemporary Dutch Art and Design

FACULTY

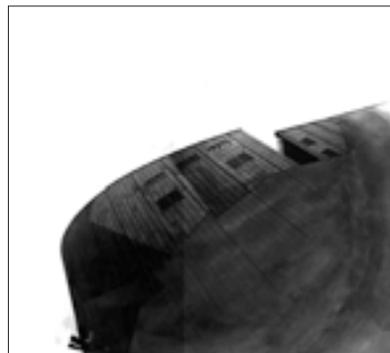
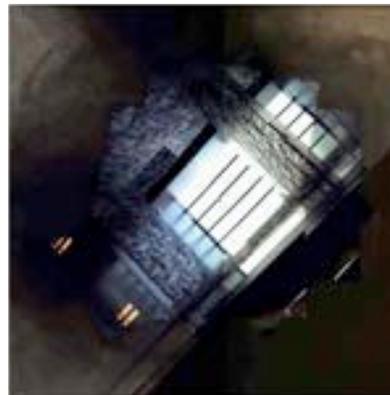
Greg Watson

STUDENTS

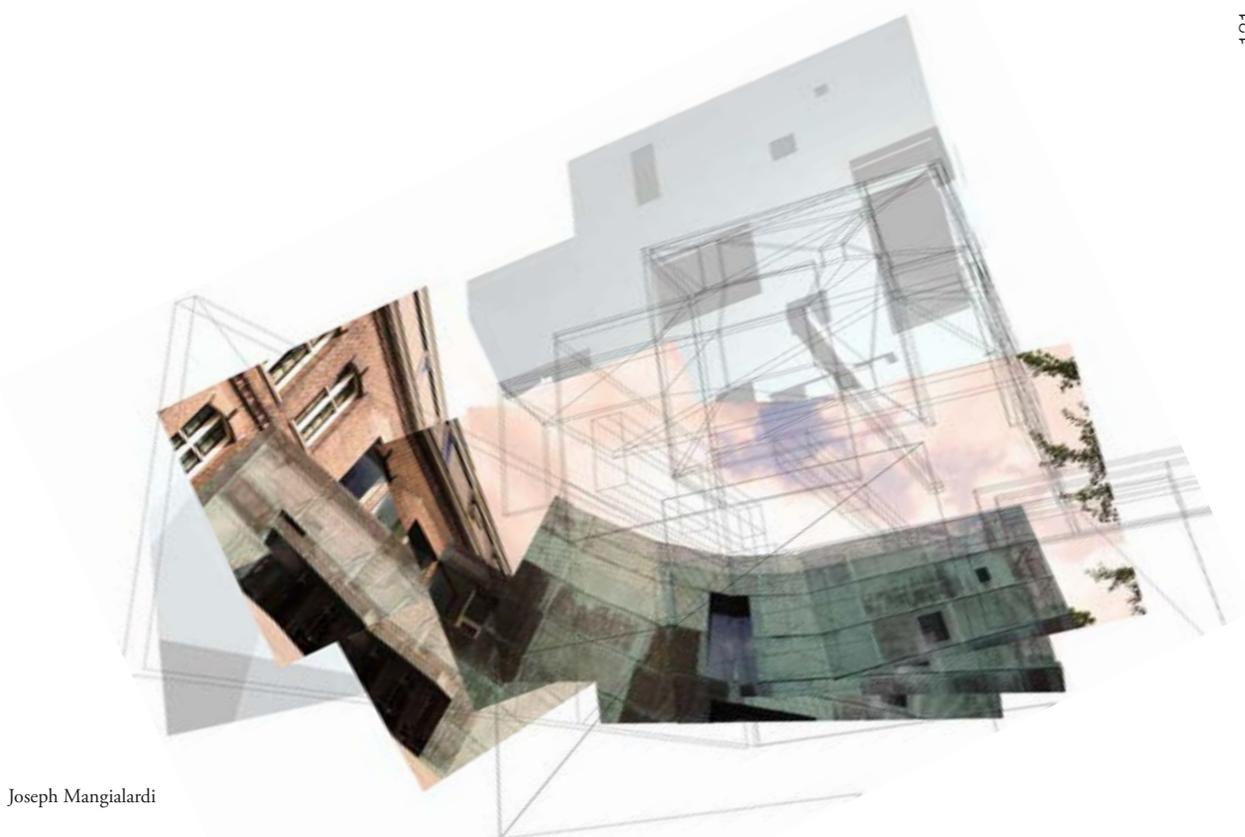
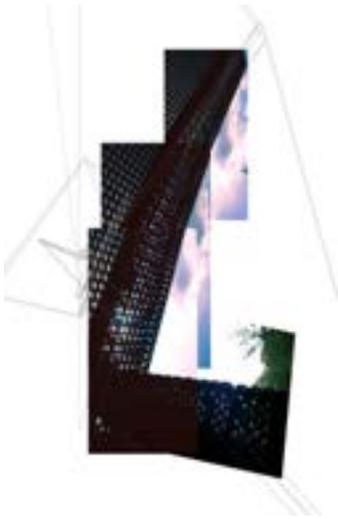
Joseph Mangialardi

Brennan Plunkett

This course was conducted as a series of independent studies of contemporary Dutch art and design. Through the Netherlands' amazing cultural infrastructure of museums, galleries, and institutes, both public and private, the students were given direct access to the subject matter. They focused their attention on a topic or theme which could be researched and directly observed and experienced. The task was to produce, through visual and written work, a critical investigation of the selected subject. The topics covered a number of categories including architecture, painting, sculpture, photography, and graphic and industrial design. Among the subjects explored were the works of artists Hans Broek and Jan Dibbitts, graphic designer Wim Crowel, and architects Liesbeth Van Der Pol and MVRDV.



Brennan Plunkett



ELECTIVE COURSE [STUDY ABROAD]

The Color of Cities and Didactic Sketching

FACULTY

Hans Herrmann

Gregory Watson

STUDENTS

Jessica Alexander

Scott Archer

Audrey Bardwell

Courtney Bolden

Robert Featherston

Jessica Harkins

Ariel Westmark

Taking full advantage of the studio's location in Vicenza, Italy, this course conducted rigorous studies of the structure and character of the city's urban landscape through drawing and watercolor painting. The work extended to the other cities toured during the entire course of the trip.

The studies were structured to develop and sharpen skills of observation and drawing using the landscape of the built environment as the subject. The course approached field drawing, sketching, and watercolor painting as rich means of documenting and analyzing the visual experience of space and form. The study of color in the urban landscape was extensively explored. The work, both representational and abstract, intended to reveal things previously unseen or un-imagined. Background for the course was provided by reviews of works by Cezanne, Sheeler, Demuth, Turner, Diebenkorn, along with other artists, critics, and designers.



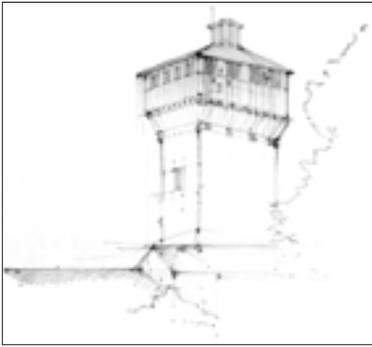
Audrey Bardwell



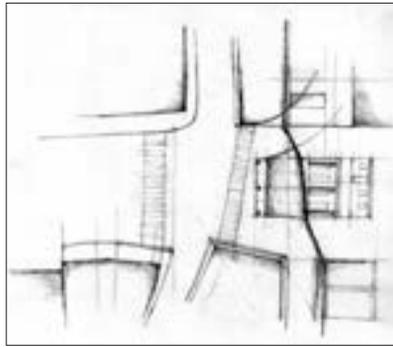
Jessica Alexander



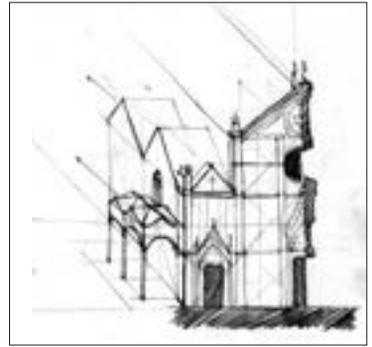
Ariel Westmark



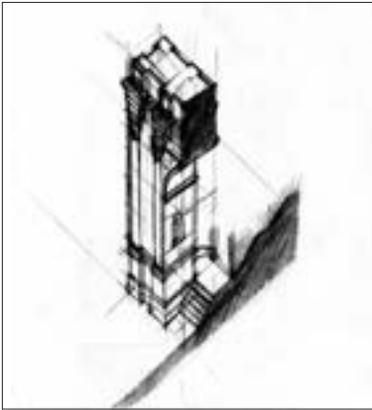
Jessica Alexander



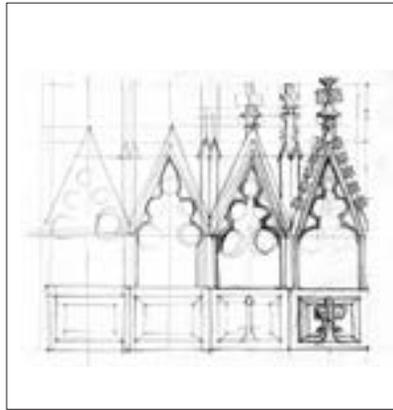
Courtney Bolden



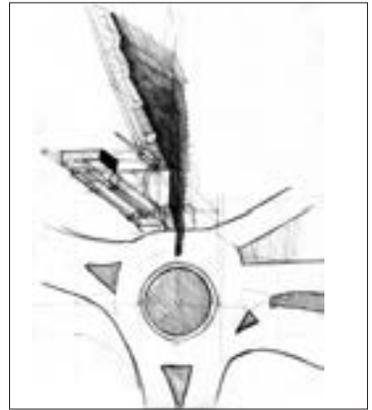
Audrey Bardwell



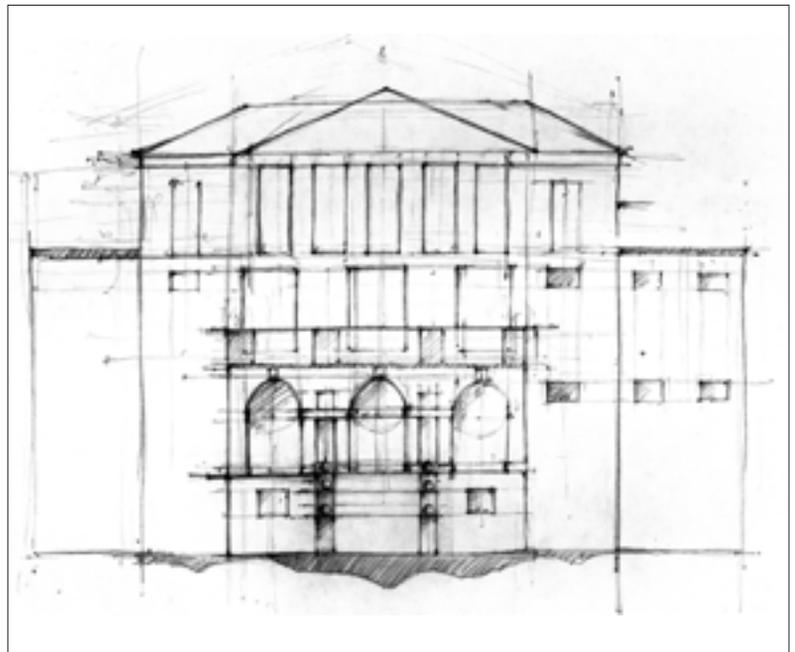
Scott Archer



Jessica Harkins



Jessica Harkins



Jessica Alexander

RESEARCH CENTER

Carl Small Town Center (CSTC)

DIRECTOR

John Poros

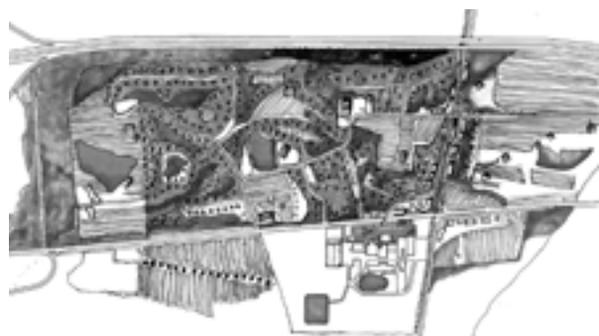
ASSISTANT DIRECTOR

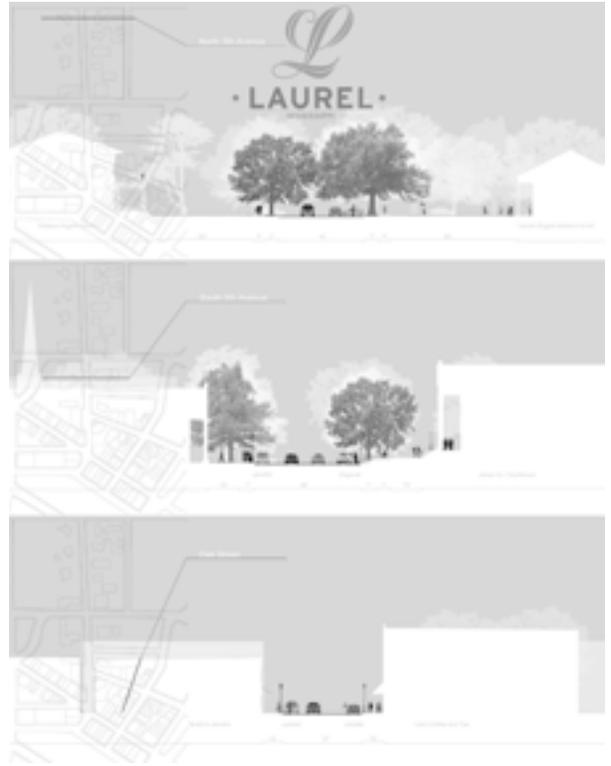
Leah Kemp

OFFICE ASSOCIATE

Tracy Quinn

Established in 1979, the Carl Small Town Center seeks to initiate theoretical and applied research, and to serve as a national focus for the collection, storage, dissemination, and application of information pertinent to issues of special interest in small towns. Activities include graphic and photographic documentation, and computer imaging of the small-town scene. The CSTC has participated in design case studies, environmental impact studies, and economic and marketing analyses. It provides research and service assistance to towns through the redevelopment of downtowns and the implementation of other comparable community improvement initiatives. Assistance projects include community design and improvement, economic diversification, town planning, conservation of architectural and historic resources, affordable housing design and technology, and other activities that affect quality of life in the community.





RESEARCH CENTER

Educational Design Institute (EDI)

ASSISTANT DIRECTOR

Chris Cospier

INTERNS

Ryan Morris

Taylor Poole

COLLABORATOR

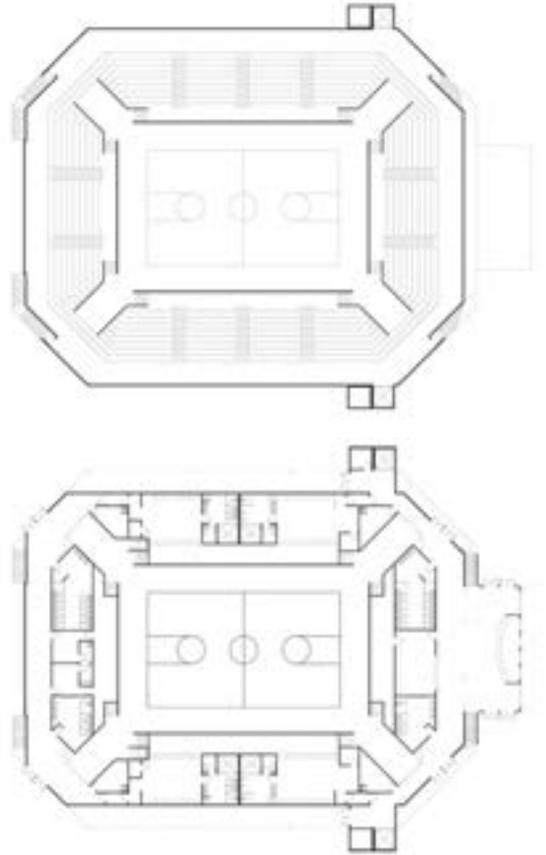
College of Education, Mississippi State University



The Educational Design Institute is a collaborative initiative between the College of Education and the College of Architecture, Art, and Design. The EDI is charged with exploring the changes in educational delivery and with rethinking how schools envision, plan, design, manage, and use their educational facilities. The EDI conducts surveys of educational facilities and prepares design guidelines and documents for school-facilities design. To achieve the goals of establishing the EDI as both a collaborative partner for educational-facility planning and a leader in educational design innovation in the South, the Institute is pursuing collaborative projects and initiatives with local school districts, the Carl Small Town Center, the Mississippi Department of Education, and private foundations.

Potts Camp High School, Potts Camp, MS

Other research activities within the College of Architecture, Art, and Design focus on graphic design, humanities, and technology. Graphic Design addresses issues dealing with identity and branding while humanities addresses issues dealing with methodologies for programming, planning and design, anthropometric modeling and evaluation, architecture theory and history research, visual imagery and its impact, and post-occupancy evaluation of buildings by their users. Technology studies include technological evaluation of building materials and methods, energy design evaluation, solar energy equipment, construction, and testing.



Starkville High Gym

RESEARCH CENTER

Gulf Coast Community Design Studio (GCCDS)

DIRECTOR

David Perkes

ARCHITECT/PLANNER

Michael Grote

COMMUNITY PLANNER

Stephen Crim

LANDSCAPE ARCHITECT

Britton Jones

INTERN ARCHITECTS

Vincent Baudoin

Samuel Carlsen

Nadene Mairesse

Sarah Naughton

Jody Rader

Seth Welty

James Wheeler

Kristen Zeiber

Jessica Zenor

(University of Minnesota)

Matthew Erickson

William St. Germaine

Brita Hauser

Brady Hickcox

Angela Taffe



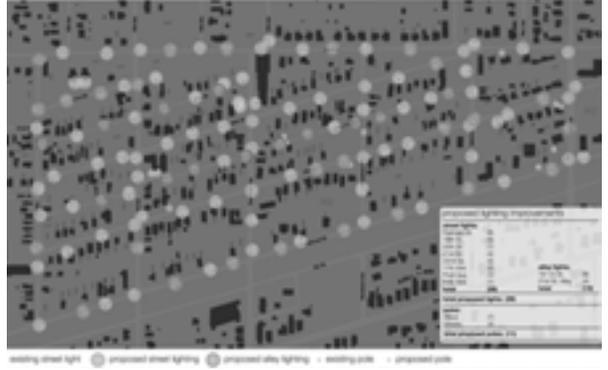
Replacement Houses

The Gulf Coast Community Design Studio (GCCDS) was established in 2005 to bring planning, landscape, and architectural design services to low-income communities rebuilding after Hurricane Katrina. The GCCDS is a service design practice shaped by a commitment to be useful to the community and to collaborate with many partners. The Biloxi, Mississippi studio work space is in a reused building created in partnership with the East Biloxi Coordination and Relief Center. The full-time staff consists of architects, intern architects, planners, and landscape architects, supported by federal and private grants, fee-for-service contracts, and the university. In addition to the full-time professional staff, the GCCDS creates opportunities for students and has organized annual Biloxi Studios and has collaborated with several other universities on architecture and planning studios.

The GCCDS has provided architectural services on over sixty completed new houses and dozens of rehabilitated existing houses and has provided design assistance to various building organizations for many more new houses. The GCCDS planning work includes neighborhood planning, land-use and building condition assessments and GIS mapping, site planning and feasibility analysis for housing, and mixed-use projects. The GCCDS is committed to creating useful and sustainable buildings, landscapes, neighborhoods, systems, and policies that strengthen existing communities.



Elevated Houses



Soria City

RESEARCH CENTER

Jackson Community Design Center (JCDC)

DIRECTOR

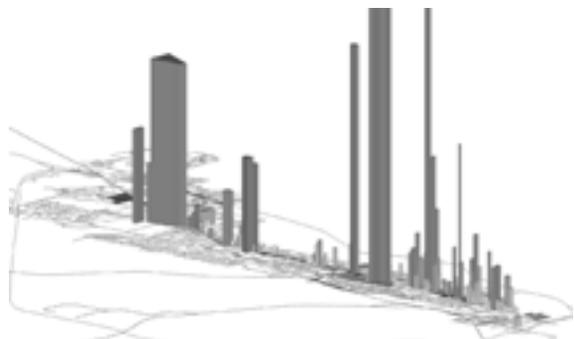
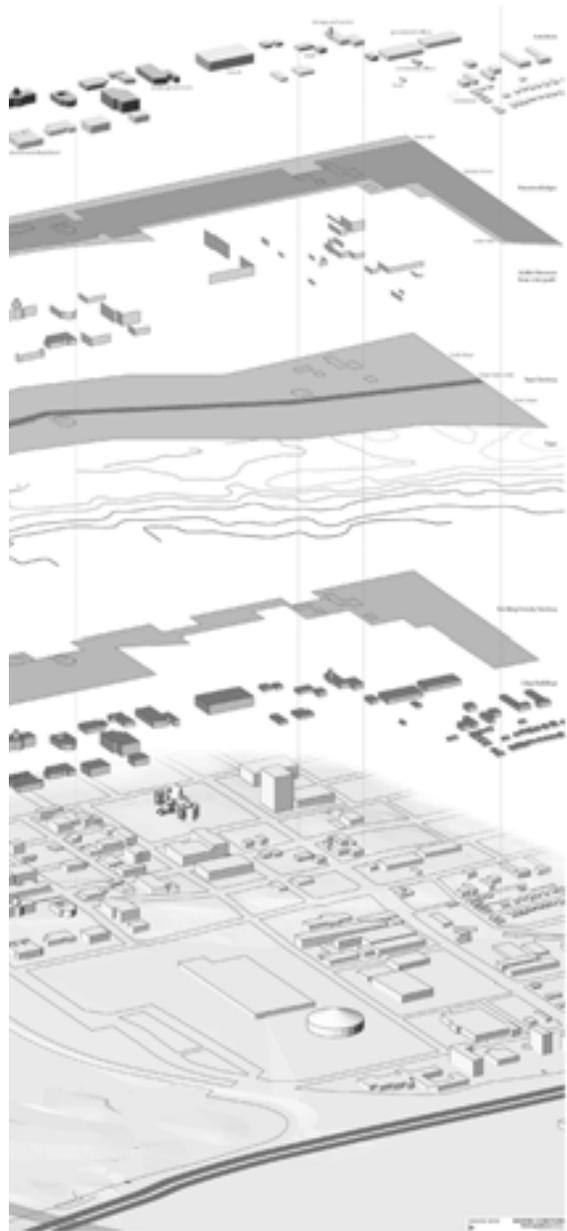
Jassen Callender

INTERN ARCHITECTS

Whitney Grant

Neil Polen

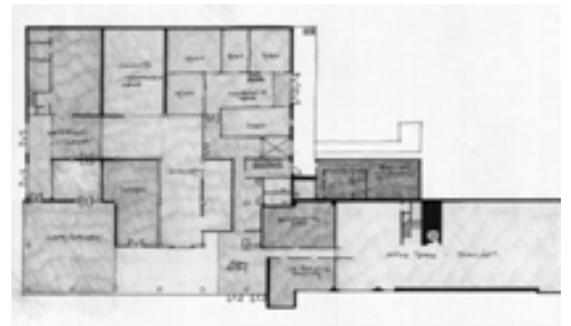
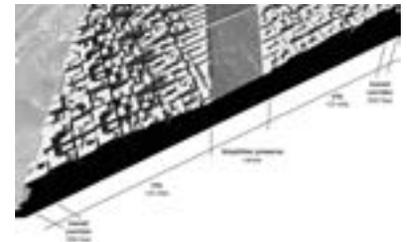
With the US metropolitan population growing at 3.8 percent per year, the making of a sustainable future depends on the healthy development of cities. The mid-size American city, a metropolitan area that ranges from 100,000 to 1 million people, is home to nearly 30 percent of the current US population. Located in such a city, the Jackson Community Design Center (JCDC) analyzes the history and theory of urban design in an attempt to understand the often hidden forces that drive developmental patterns. As a means to think about the future of mid-size American cities, the JCDC runs diagnostics over specified regions of the greater Jackson metropolitan area, conducts extensive mapping studies and historic analyses of comparable growth trends, and proposes the most sustainable method for development. The JCDC provides this research to various organizations for the purpose of developing concepts for land use - working regionally to influence growth and heal socioeconomic and municipal divides.



State Street Research



Continu(c)ity



Cola Plant Research

Fall 2009 - Spring 2010

RESEARCH CENTER

Design Research and Informatics Lab (DRIL)

INTERIM DIRECTOR

David Lewis

FACULTY

Justin Taylor

STAFF

Dale Moore

Sarah Pittman

RESEARCH ASSISTANTS

Tonima Das

Natasha Pittman

Leilei Zhang



The work of the Design Research and Informatics Lab aims to apply state-of-the-art visualization technology to problems that yield significant improvements in the quality of life for the people of Mississippi and beyond. Located in Giles Hall, it is a state-of-the-art laboratory for the creation of multi-media productions, including videotape and CD-ROM, as well as for the development of new graphics and visualization software. Graduate and undergraduate students participate in projects that apply visualization technology to a range of multi-disciplinary problems. Work ranges from design studies of buildings and facilities on the MSU campus and around the state through master planning and visualization, to a variety of projects of national and international scope that bring together such disciplines as archaeology, anthropology, history, and the sciences.



HISTORY

Mississippi State University
College of Architecture, Art, and Design
School of Architecture



The School of Architecture, established in 1973 by the Board of Trustees of the Institutions of Higher Learning (IHL), offers the only professional degree in architecture in the state of Mississippi. After an advisory council consisting of state architects urged the three senior universities to submit proposals, the IHL Board designated MSU as the location for the new program. At the suggestion of the Mississippi Chapter of the American Institute of Architects (AIA), a team of architects was appointed by the National AIA to visit MSU. This important action helped the University better understand the unique requirements of a professional degree program in architecture. It was largely due to this committee's report that MSU created the School of Architecture as an autonomous academic unit.

When the first group of architecture students entered the University in 1973, advising was provided by the College of Engineering. William G. McMinn, FAIA was named first Dean of the School of Architecture and was charged with assembling a faculty. In 1977, studio space was relocated from a renovated dormitory to a building originally designed as a livestock-judging pavilion and later used as a motor pool. Legislative approval in 1981 of \$4.9 million for construction and furnishings resulted in an award-winning addition to the previously premiated building conversion. Dedication of the new facility took place during May 1983 with the national Presidents of AIA, ACSA, NCARB, ASC/AIA and NAAB participating. This event culminated the School's first ten years of growth from initial idea to full development and national recognition.

Having been participants on the original advisory council, Mississippi architects continue to be extremely supportive of, and intimately involved with, the School's programs. Their participation in juries, reviews, and thesis preparation continues to benefit the consistently high caliber of both faculty and students. Visiting lecturers and field trips, in addition to co-op and foreign exchange programs, are considered fundamental to the School's mission and absolutely necessary given the School's isolated location. Following development of the undergraduate program and an initial five-year accreditation, the School expanded its activities through the establishment of the Center for Small Town Research. This community outreach component of the School of Architecture continues to focus local, regional, and national attention on problems and opportunities for small-town design. In 1996, the School established the Jackson Community Design Center, located at 509 E. Capitol Street, home of the Stuart C. Irby, Jr. Studios and the fifth-year program. In the aftermath of Hurricane Katrina in 2005, the Gulf Coast Community Design Studio was established and is currently housed in Biloxi, MS.

The School continues to be recognized nationally for its pedagogical leadership in integrating computers into the design studio and its commitment to the innovative use of digital technology continues to mature. In 1995, the School established a Master of Science degree in Architecture and established an advanced research and teaching laboratory for high-performance computing. As a result, the Design Research and Informatics Lab (DRIL) not only serves the undergraduate and graduate programs but also supports college and university related research activities using digital media.

Additional noteworthy accomplishments include the following: in 2003, the School of Architecture received its largest ever gift -- a \$2.5 million endowment to the Small Town Center by Fred Carl of the Viking Range Corporation; in 2005, the School received its first endowed professorship -- The Johnny Crane Professorship in Architecture; and the recent 'support' by Robert and Freda Harrison in naming the school's auditorium and endowing the Harrison Lecture Series.

FACULTY AND STAFF

DIRECTOR

Michael A. Berk, RA

Director - School Of Architecture,
F.L. Crane Professor

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Dean

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Associate Dean

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Charles Barlow Jr, AIA

Adjunct Faculty, 5th Year

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Jassen Callender

Assistant Professor
Director of the JCDC

Caleb Crawford, AIA

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Visiting Assistant Professor

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Studio Assistant

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School of Architecture

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Judy Hammett

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Pandora Prater

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School of Architecture

J. Myron Johnson

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STUDENTS

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Vanessa Robinson
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Joel Wasser
Ariel Westmark
Caitlin Wong

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Audrey Bardwell
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Ingrid Gonzalez
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Jessica Harkins
Christopher Hoal
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Nels Long
Lauren Lockett
Joseph Mangialardi
Ryan Morris
Ryan Santos
Aaron Schwartz
Amy Selvaggio
Cory Vincent
Danielle Ward
Meredith Yale

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Trent Barrilleaux
Jason Beard
Jessica Bell
Kali Blakeney
William Bradford
Stephen Clairmont
Carley Crigler
Christopher Estill
Sarah Grider
Rachel Hill
Beau LeBatard
Adrian Massey
Christopher McCulloch
Charlotte McNeel
Amy Monarch
Madison Nobles
Joanna Pace
Travis Parker
Victoria Parker
Tyler Pence
Michael Rose
Matthew Scarbrough
Sara Silvestri
Courtney Stein
Poppy Tidwell
Finas Townsend
Jason Tucker
Jaynae Young

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POSTSCRIPT

The documentation and presentation of an architect's body of work is undeniably one of the most important forms of communication for an architect to present and express his/her ideas, values, and skills to others. Not unlike the making of buildings, the documentation and presentation of a body of architectural works also involve an exploration of form, space, and order: the format and type of documentation, the graphical layout and spatial relationship within/out the documentation, and the order, hierarchy, and sequence of documentation and presentation. Beyond merely documentation and presentation, the publication of a body of students' work, especially for an architectural school, also provides an opportunity for self-reflection, criticism, and investigation into the pedagogical trajectory within a cross section of the school, creating a platform for debate and discussion, both within the school and beyond its academic fortress. Perhaps more importantly, this inaugural publication seeks to provide an alternative possibility for the school to concretize its direction, missions, and values beyond the obvious bureaucratic gestures.

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Ernest Ng
Chief Editor

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