

BARN Works

10 | 11

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

Faculty Advisor

Jenny Kivett

Editor-in-Chief

Scott Penman

Design / Editing

Clay Cottingham, Taylor Keefer, Jenny Kivett, Scott Penman,
Andrew Robertson, Matt Robinson, John Taylor Schaffhauser,
Michael Varhalla, Haley Whiteman

Type Editor

Taylor Keefer

Advisor

Michael Berk

Typeset in Adobe Garamond Pro, Helvetica Neue
Printed by Walsworth Publishing Company using post-consumer
waste content paper and ink which utilizes linseed oil made from
flax seed

©2012 School of Architecture
College of Architecture, Art, & Design
Mississippi State University
All rights reserved

All photographs and drawings are courtesy of the contributors and students unless otherwise noted. All efforts have been made to obtain lawful permission to reprint copyright images. No part of this book may be used or reproduced in any manner without written permission from the publisher, except for copying permitted by sections 107 and 108 of the U.S. Copyright Law and except for reviewers for the public press. Every effort has been made to see that no inaccurate or misleading data, opinions or statements appear in this Journal. The data and opinions appearing in the articles herein are the responsibility of the contributors concerned.



COLLEGE OF
ARCHITECTURE
ART + DESIGN

BARNworks

10 | 11

INTRODUCTION

It has been nearly a year since the first volume of BARNworks was published. Upon reflection of that first edition, faculty, students, and alumni recognized the significance of projecting our voice from the southern rural outlands. In 1973, after opening the doors of the renovated BARN (originally designed in the 1920s as an animal judging pavilion), the School of Architecture (S|ARC) at Mississippi State University now approaches its 40th anniversary of operation, continuing to make its mark in the areas of teaching, research, social justice advocacy, and community design . . . always attempting and mostly succeeding in artfully making a *real* difference in the everyday lives of Mississippians and people around the country.

After nearly four decades, we continue to mature from that modest BARN to a place where the architectural inquiry of both faculty and students continue to be grounded in the cultural, phenomenal, and material world . . . a School that remains rooted in southern culture and climate while continuing to embrace the tenets of *regional* modernism and authenticity of place . . . a School that promotes the rigor of craft and the noble use of humble materials . . . and in the end, a School that advocates for the persistent and disciplined focus on the *process* and the development of *design* and its related artifacts. This anticipated second edition of BARNworks 10|11, under the co-editorship and guidance of Professor Jenny Kivett and senior Scott Penman (with a myriad of other student assistants) continues to reinforce and capture some of that persona.

We are fortunate in that the *outreach research centers* are integral to the design studio experience. From its inception, S|ARC continues to engage in the state's underserved communities, solving practical problems while simultaneously highlighting their unique attributes through careful *injections* of uplifting architectural possibilities. We endeavor to make 21st century proposals that support the ecological realities of our century. Balanced between space-making and form-making, we strive to anchor the work in our place and time, identifying the vernacular qualities of the people and region as significant resources to *spark* architectural invention and abstraction. Our mission is to graduate students enabled to think synthetically (and conceptually), to act fearlessly (with humility), to understand practice as research . . . and (most importantly) *to make regenerative contributions to the world*.

This is the second comprehensive volume of student work since the formation of our School. The following pages unfold a series of selected projects from the last academic year (A.Y. 2010-11) chronicling studio year-levels one through five, and also including recent work from S|ARC's five Research Centers (CSTC, JCDC, GCCDS, EDI, & DRIL). These research centers (staffed by our students and faculty) are: the *Carl Small Town Center* (CSTC) on the Starkville campus in Giles Hall; the *Jackson Community Design Center* (JCDC) in our 5th Year Program in downtown historic Jackson; the *Education Design Institute* (ED) with the College of Education on the Starkville campus; the *Digital Research and Informatics Lab* (DRIL) on the Starkville campus in Giles Hall; and our newest center formed in the aftermath of Hurricane Katrina, the *Gulf Coast Community Design Studio* (GCCDS) on the Gulf Coast in Biloxi.

Like the first edition, this new BARNworks 10|11 is also an abridged collection (a candid snap-shot) . . . presented again, without theme and (hopefully) without pretense.

Michael A. Berk AIA | E.L. Crane Professor
Director
School of Architecture

CONTENTS

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.



First Year Fall 2010	008
First Year Spring 2011	018
First Year Summer Studio 2011	026
Second Year Fall 2010	030
Second Year Spring 2011	036
Third Year Fall 2010	044
Third Year Spring 2011	052
Fourth Year Fall 2010	058
Fourth Year Spring 2011	070
Fifth Year Capstone Projects	078
Core and Elective Courses	104
Maymester Courses	114
Trashion Show	118
Research Centers	120
History of School	130
People	132
Index	136

ARCHITECTURAL DESIGN STUDIO

First Year





Fall 2010

ARCHITECTURAL DESIGN STUDIO

First Year 1A

FACULTY

Hans Herrmann

Jason Hoeft

Jenny Kivett

STUDENTS

Daniel Hart

Jake Johnson

Landon Kennedy

David Lewis

John Taylor Schaffhauser

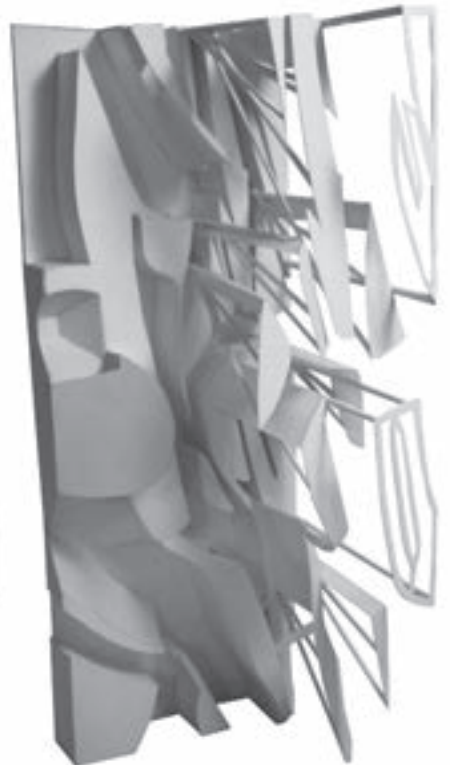
William Spence

Haley Whiteman

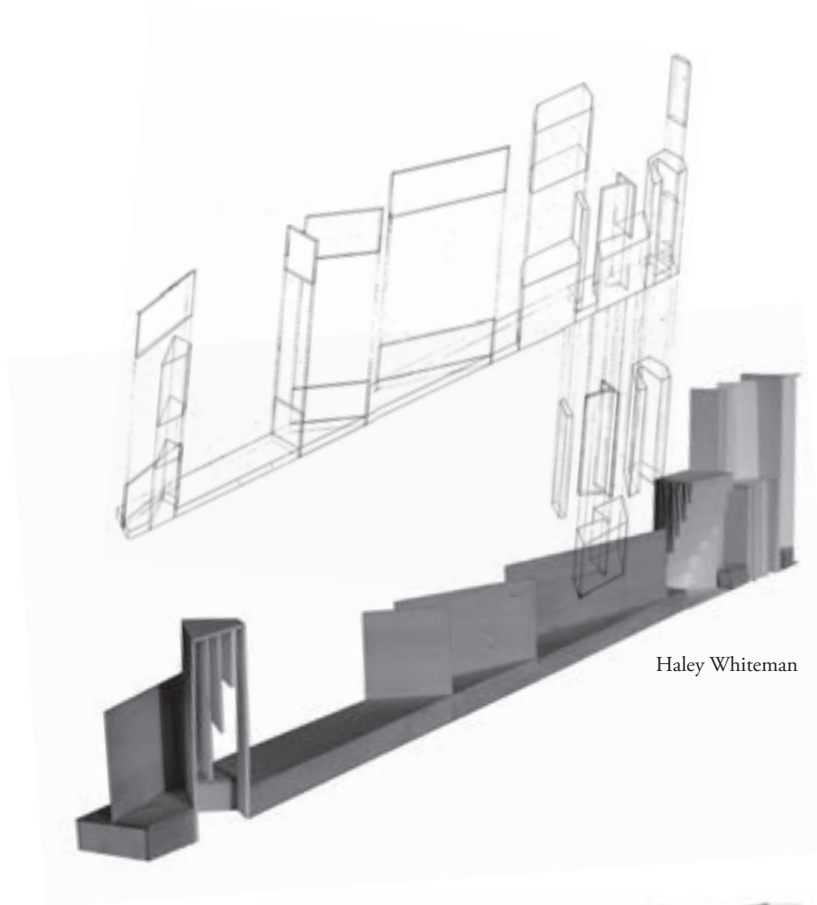
Studio 1A examines abstraction and articulation in architecture through a series of projects designed to develop an understanding of basic architectural design principles. Projects probe extrusion, dissection, dispersion, field-composition, positive and negative inference, spatial intervention, linkage, and path as means to discover methods of spatial arrangement and patterning.



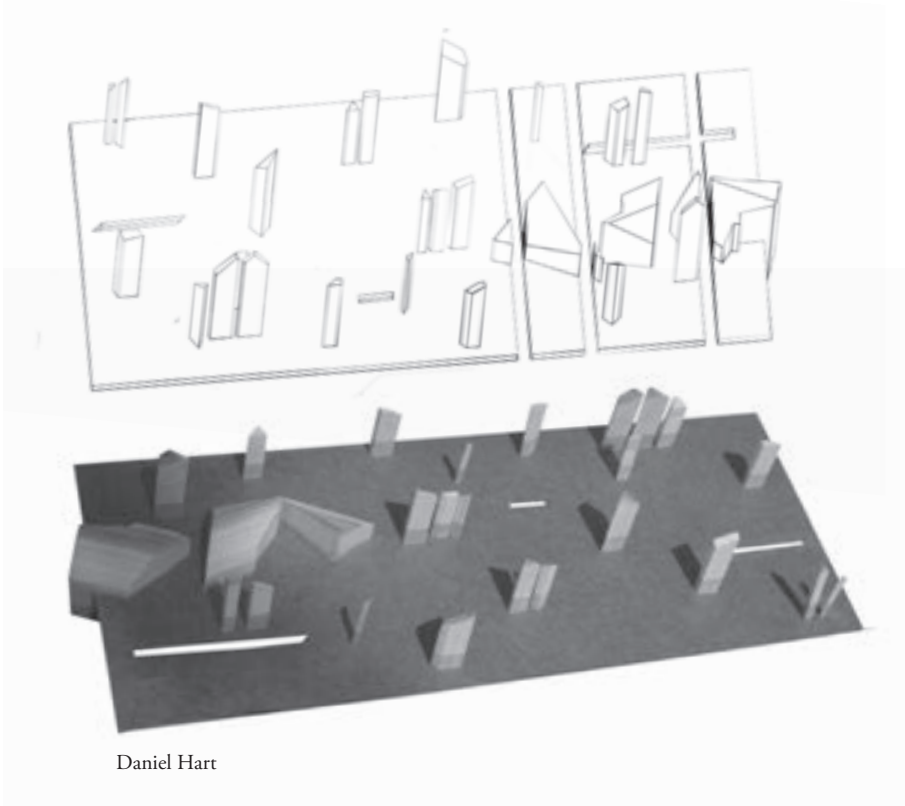
Hoeft Studio

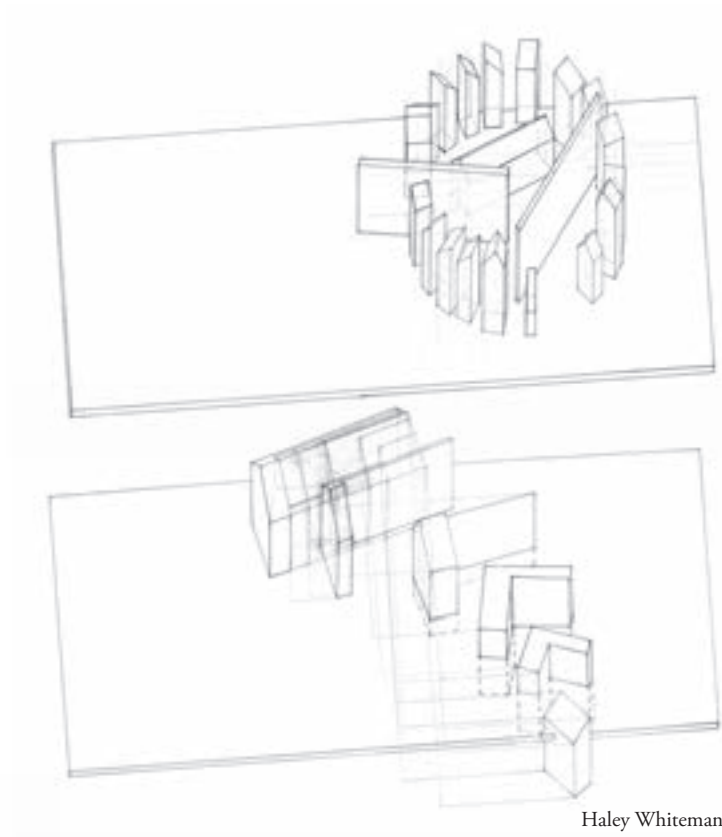


John Taylor Schaffhauser

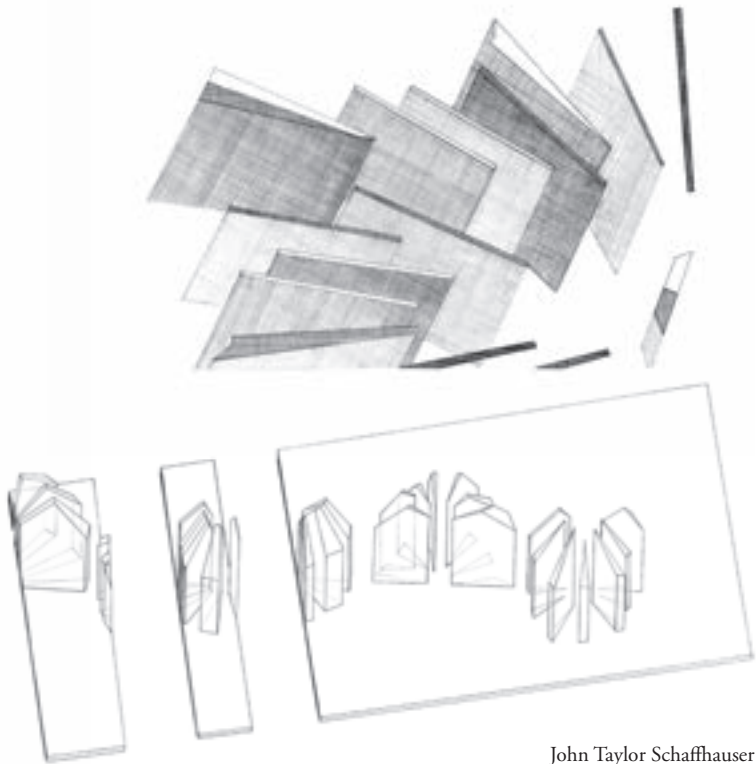


Haley Whiteman

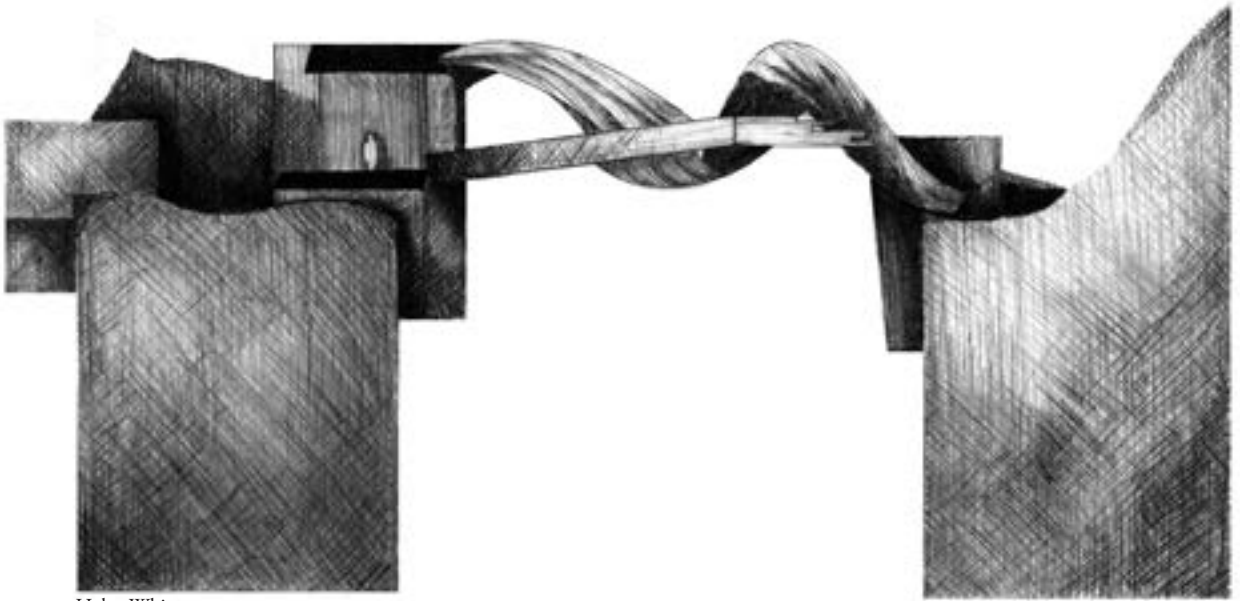




Haley Whiteman

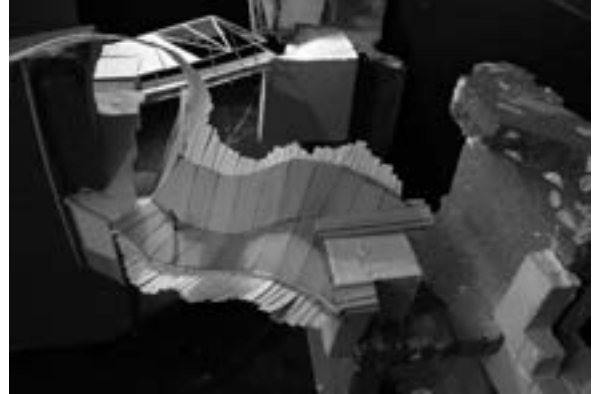


John Taylor Schaffhauser

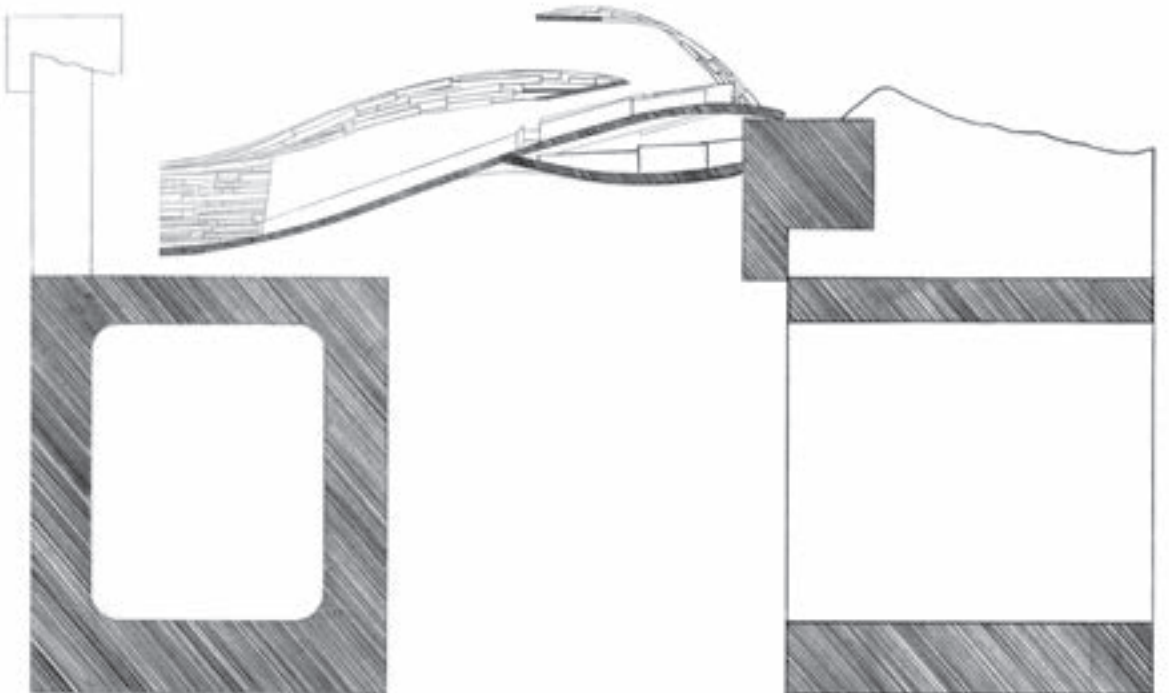
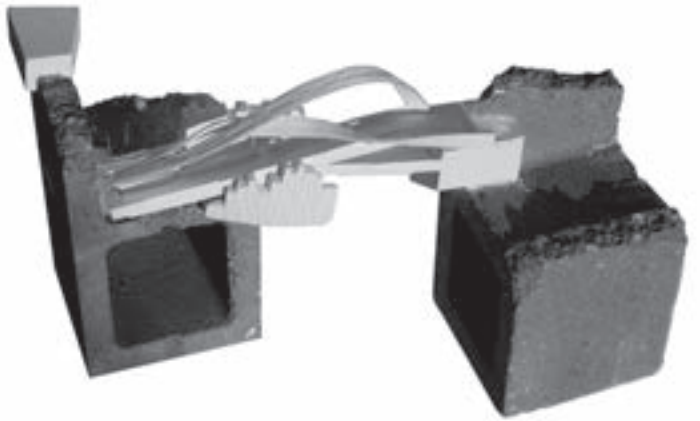
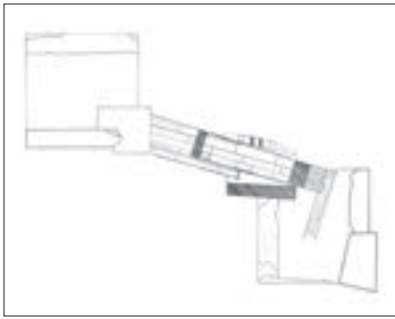


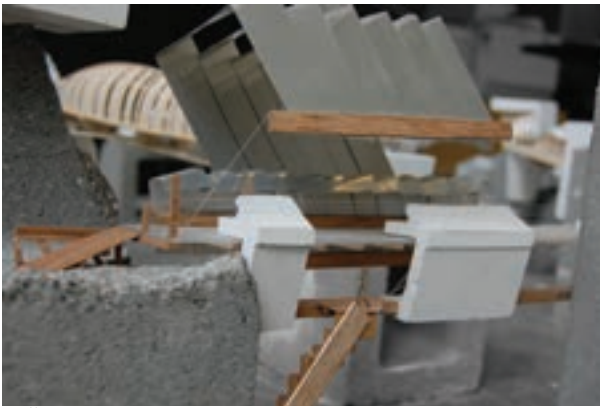
Haley Whiteman

Issues of experience in architecture are considered through the design of communal spaces. Students are required to make formal and abstract connections to neighboring projects, promoting the notion of accountable design as a basis for meaningful design.



David Lewis

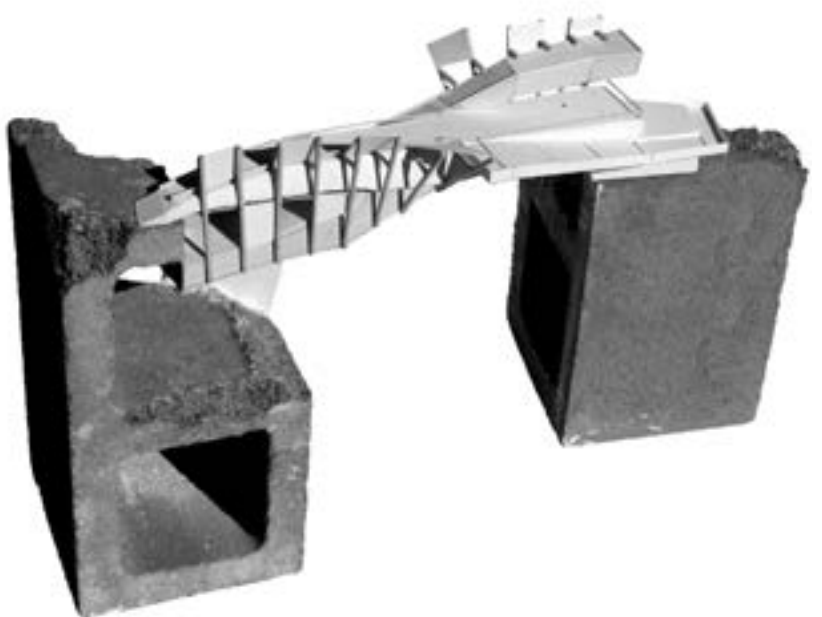




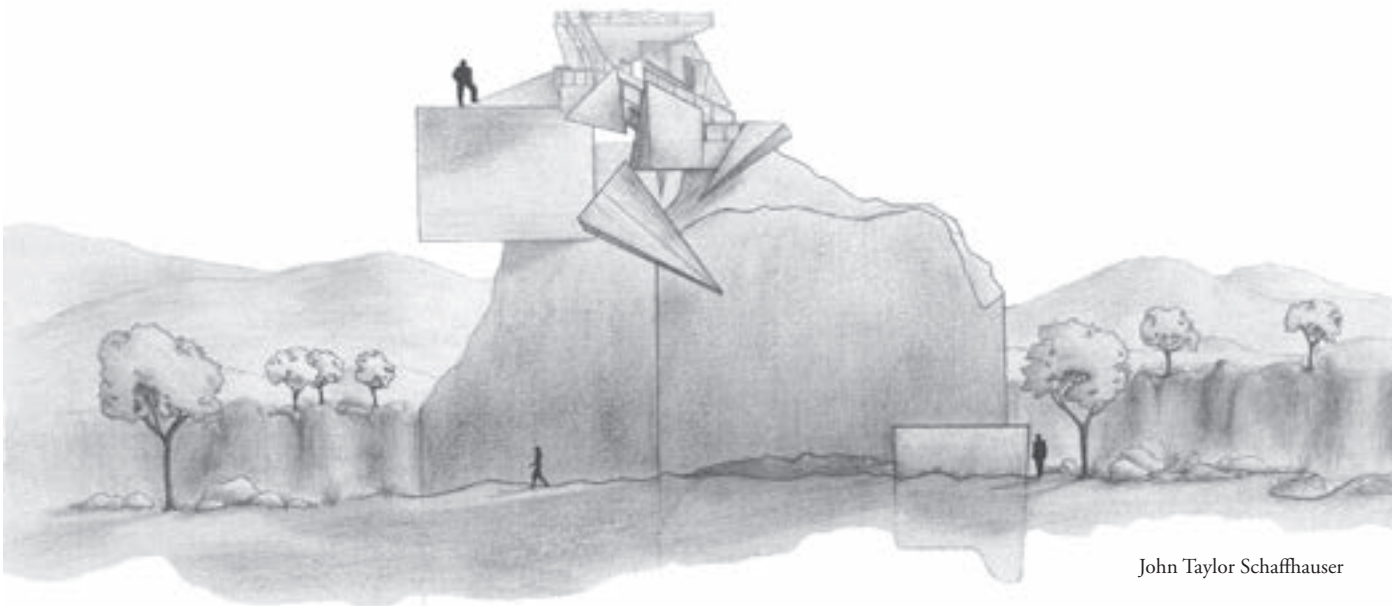
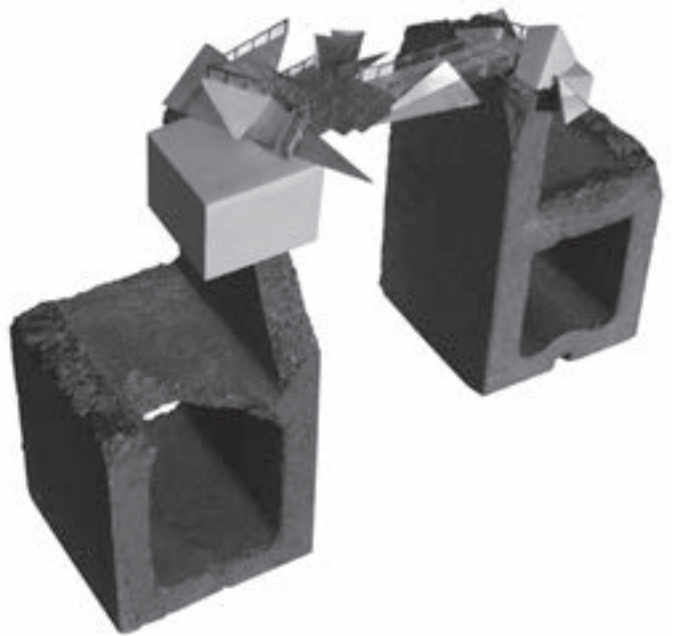
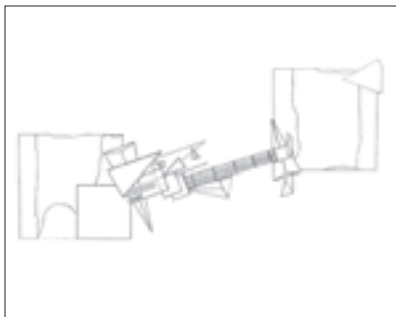
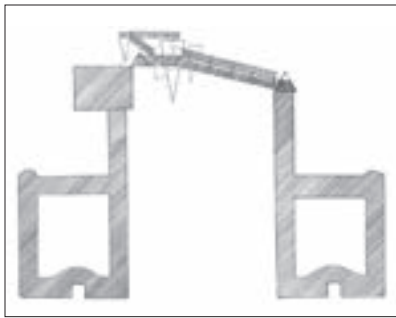
William Spence



Jake Johnson



Landon Kennedy



Spring 2011

ARCHITECTURAL DESIGN STUDIO

First Year 1B

FACULTY

Jenny Kivett
Miguel Lasala
Ernest Ng

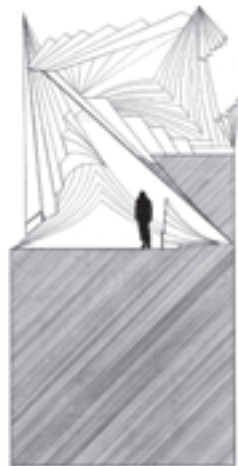
STUDENTS

Tonia Akins	Hannah McGee
Andy Allen	McKenzie Moran
Jared Barnett	Emma Kate Morse
Carter Brown	Tyler Parsley
Will Commarato	Desmond Pollard
Brooke Dorman	John Taylor Schaffhauser
Sarah Dunser	William Spence
Jordan Hanson	Colton Stephens
Tyler Hardy	Kyle Stover
Daniel Hart	Ashlyn Temple
Blake Johnson	Katie Thomas
Landon Kennedy	Ethan Warren
Samantha King	Tyler Warmath
Robert Ledet	Haley Whiteman
Anna Lyle	KeAirra Williams

Students use the conceptual idea of a square/cube as the point of departure to visually define a verb using the basic elements of point, line, and plane. They work with a wide variety of materials and model-making processes to explore multiple ways of perceiving, indexing, and making a cube into a habitable space, engaging sensorial relationships with the body.



John Taylor Schaffhauser



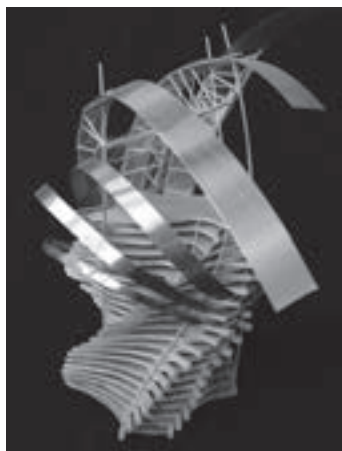
Haley Whiteman



Daniel Hart



Landon Kennedy



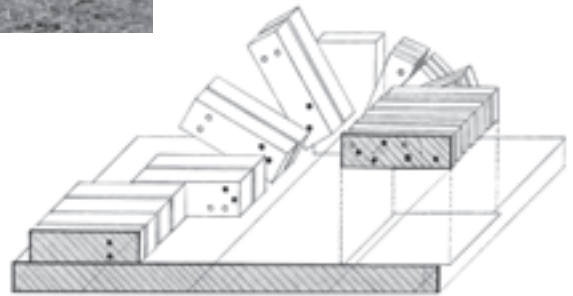
Jordan Hanson



David Lewis



Tonia Akins
Will Commarato
John Taylor Schaffhauser
Colton Stephens
Tyler Warmath



There are many visual and experimental events that create perceptual richness in a given site, depending on the different variables that comprise the landscape. Site analysis provides a point of departure for design exploration and expression.

This project emphasizes the relationships of site and body, with a focus on eurythmic studies of human movement. After taking part in a eurythmics dance class, the students work through drawing, model, and collage to investigate movement and the limitations of the human body. This understanding ultimately leads to full-scale constructions on chosen sites around the building that demonstrate the importance of design for and from the human body, formal connections, sustainability, structural integrity, and site integration.

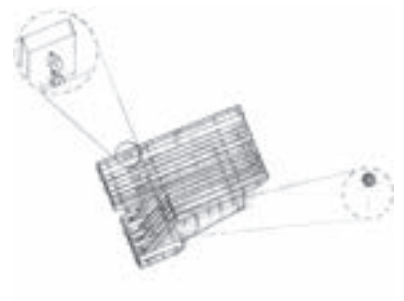


Jared Barnett
Daniel Hart
Blake Johnson
Hannah McGee
McKenzie Moran
Desmond Pollard

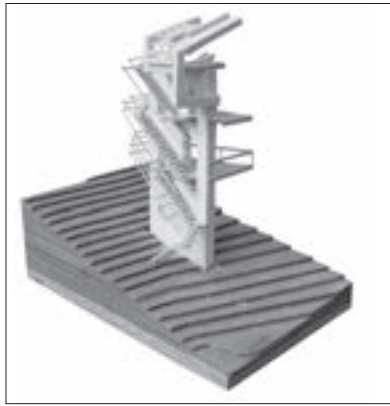
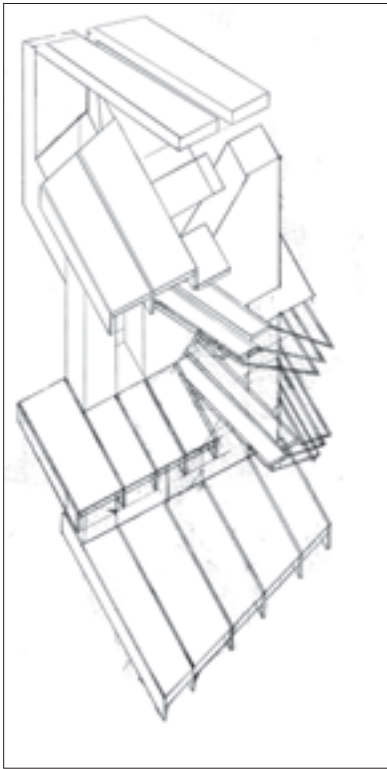
Andy Allen
Carter Brown
Brooke Dorman
Sarah Dunser
Tyler Parsley



Jordan Hanson
Robert Ledet
William Spence
Ashlyn Temple
Ethan Warren
KeAirra Williams



Tyler Hardy
Landon Kennedy
Emma Kate Morse
Kyle Stover
Katie Thomas
Haley Whiteman



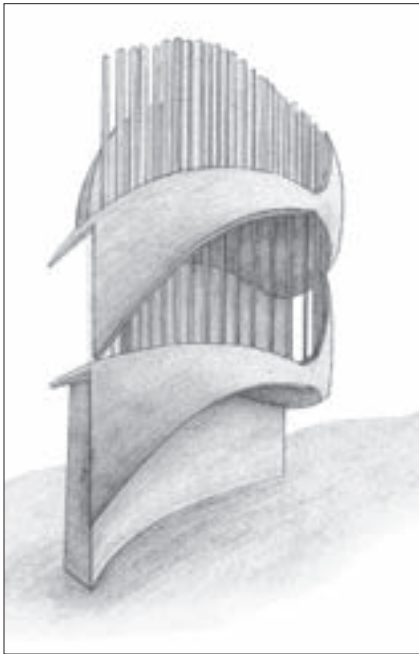
The third assignment explores design composition through the understanding and manipulation of two archetypal construction systems: solid construction (stereotomy) and filigree construction (tectonics). The exercise attempts to investigate the idea of essentiality in architectural design through embodiment 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 primarily based on the solid structural techniques of compression and stacking and, 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 from within the mass, hence defined as “the cave.”

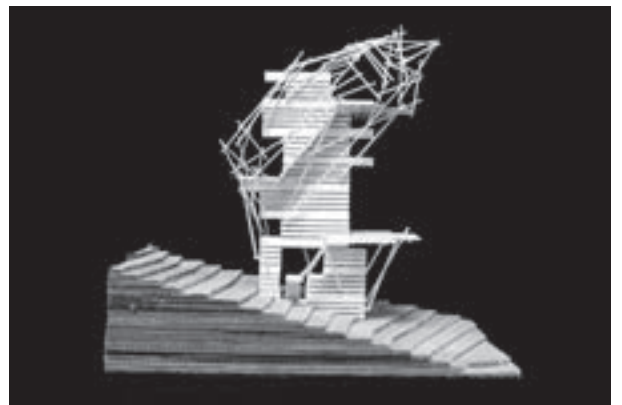
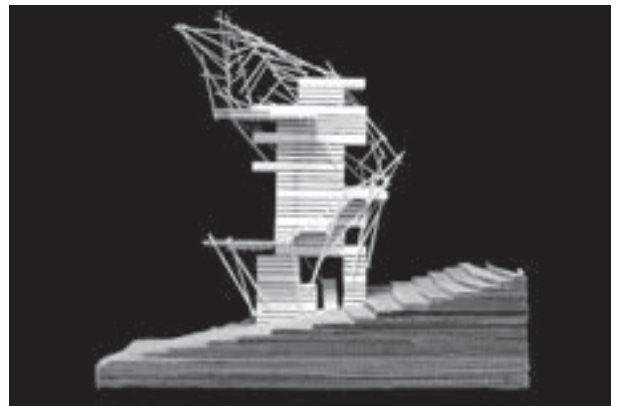
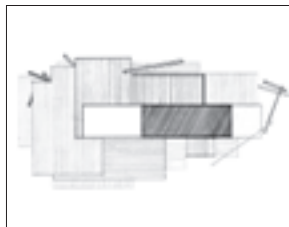
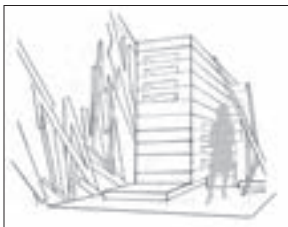
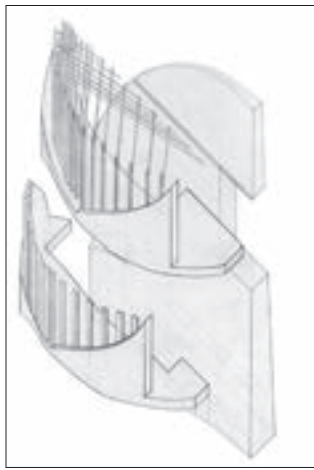
In contrast, the term “roofworks” refers to a construction system based on a framing technique of both compression and tension, and the tectonic forms from the boundary defined by the linear members. The concept for this spatial system is determined by the continuous connection between the linear structure,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



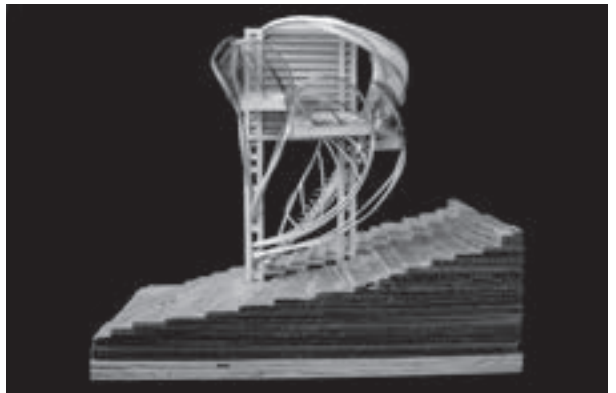
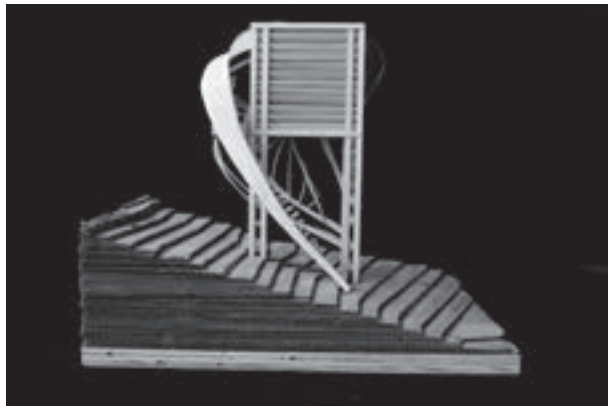
Landon Kennedy



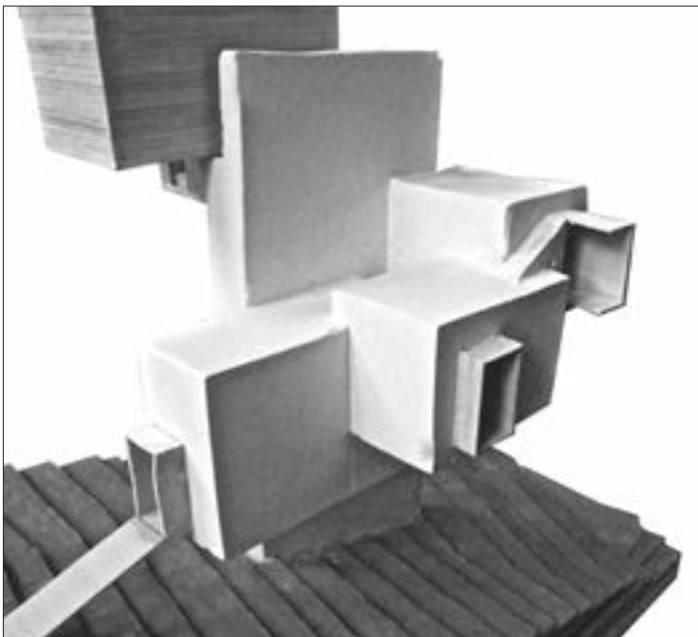
John Taylor Schaffhauser



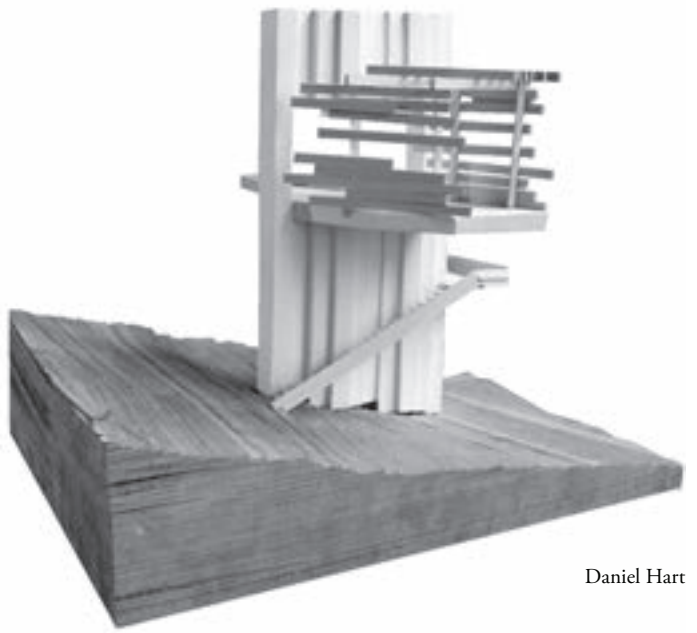
Haley Whiteman



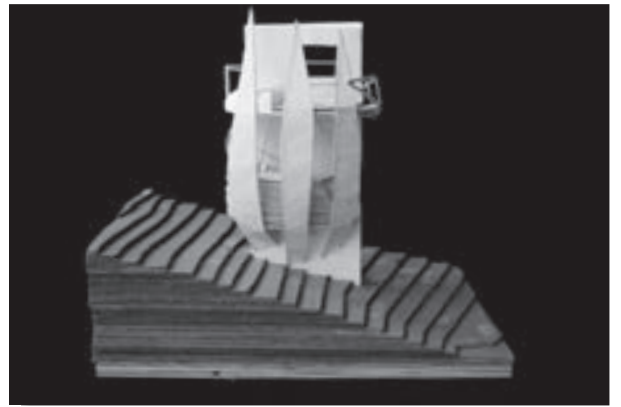
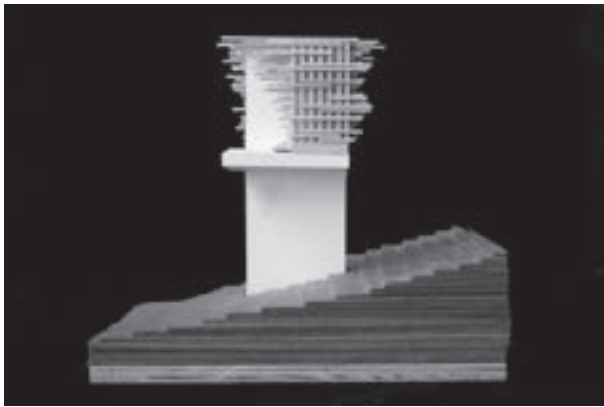
Brooke Dorman



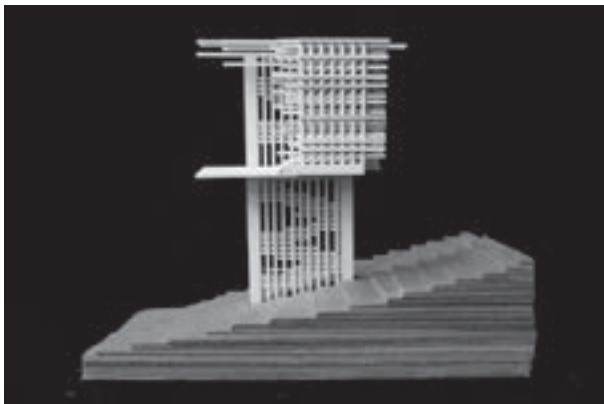
David Lewis



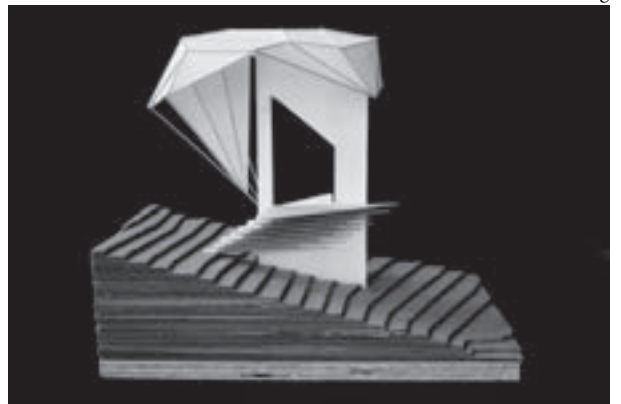
Daniel Hart



Samantha King



Carter Brown



Anna Lyle

ARCHITECTURAL DESIGN STUDIO

First Year 1A

FACULTY

Miguel Lasala

Greg Watson

STUDENTS

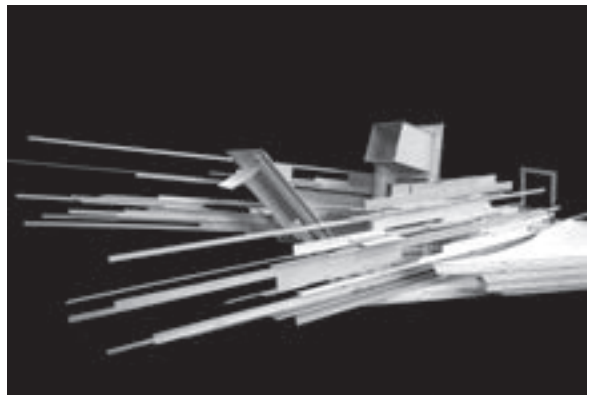
Katherine Ernst

Jonathan Greer

Emily Lysek



The goals for the foundation studios are basic but ambitious. Beyond the development of a useful set of observational and manual skills, the structure of the process intends to quickly develop 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 judgment into their work. It will not progress if they are unable to advance speculative positions on what is important in the project, on what shapes their decisions, and on what brings meaning to the work. The design process is structured as a series 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 ultimately a positioned, principled, and idealistic action, capable of expressing generous, humane, and beautiful moves, and there is no better place to start these lessons than at the beginning.



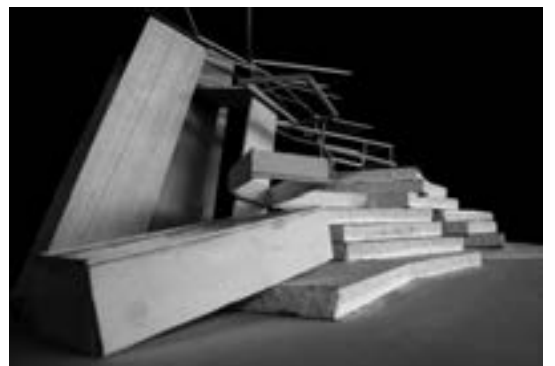
Jonathan Greer



Katherine Ernst



Emily Lysek



Katherine Ernst

ARCHITECTURAL DESIGN STUDIO

First Year 1B

FACULTY

Hans Herrmann

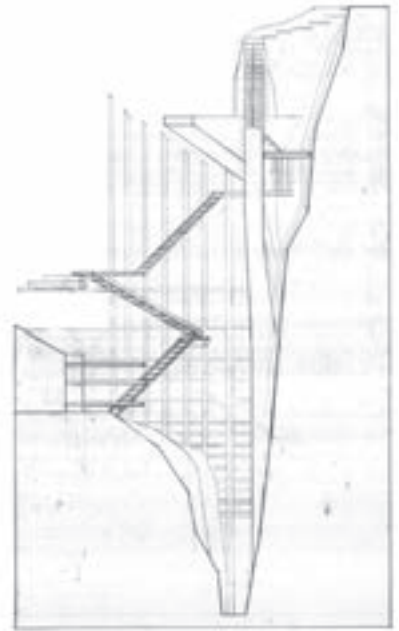
Greg Watson

STUDENTS

Jonathan Greer

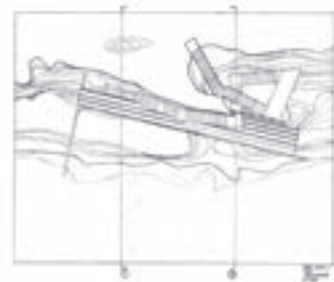
Jake Johnson

Alex Reeves

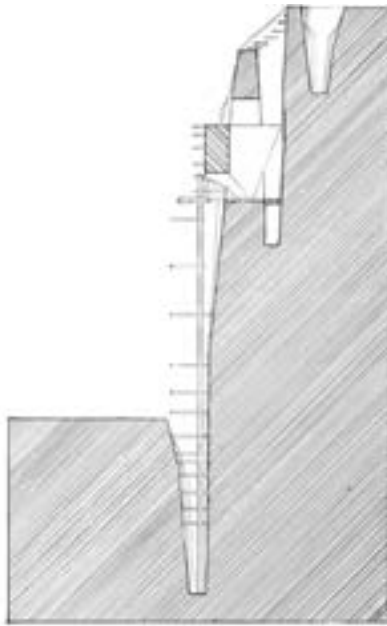


The first project of the second summer semester introduces the value of basic design in multiple iterations through the basic geometric elements of line, plane, and volume. In this project, the exploration of specific verbs is driven through many different iterations of these geometric elements including linear, planar, and volumetric abstractions, which ultimately are utilized to create a space consistent with the experiential qualities associated with the defining characteristics of that verb.

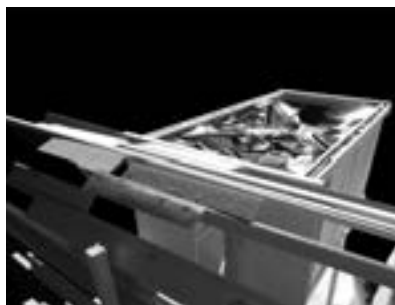
Ultimately, a set of drawings used to explore figure/ground relationships is produced along with a final construction within the constraints of a 10" cube, with the intention of creating useable space throughout these given dimensions. This cube is then introduced to a site, which the students create as a reflection of the characteristics associated with their specific verbs.



Jake Johnson



Alex Reeves

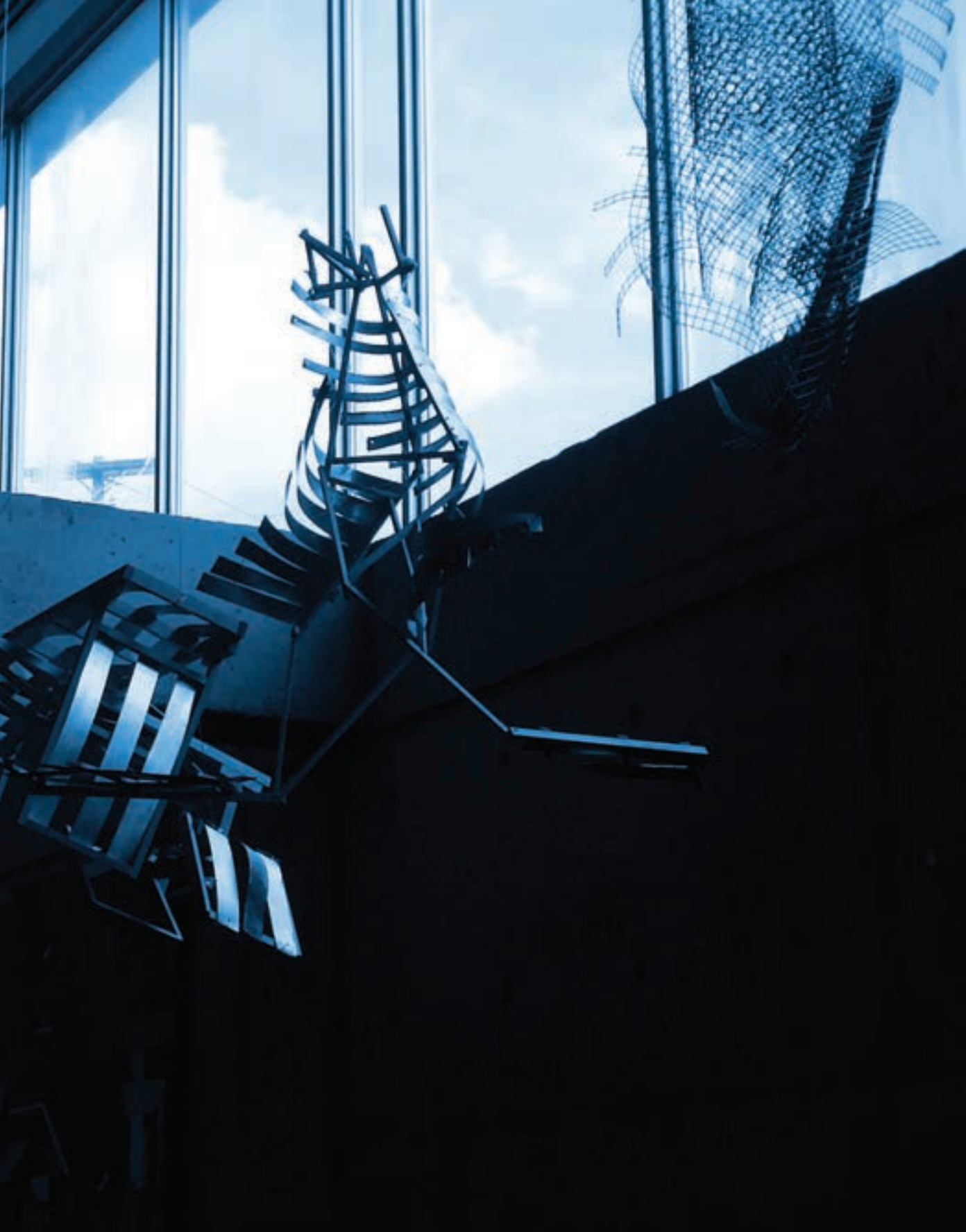


Jonathan Greer

ARCHITECTURAL DESIGN STUDIO

Second Year





ARCHITECTURAL DESIGN STUDIO

Second Year 2A

FACULTY

Caleb Crawford

Burak Erdim

Miguel Lasala

STUDENTS

Tyler Baumann

Ryan Callahan

Clay Cottingham

Michael Davis

Michael Ford

Danielle Glass

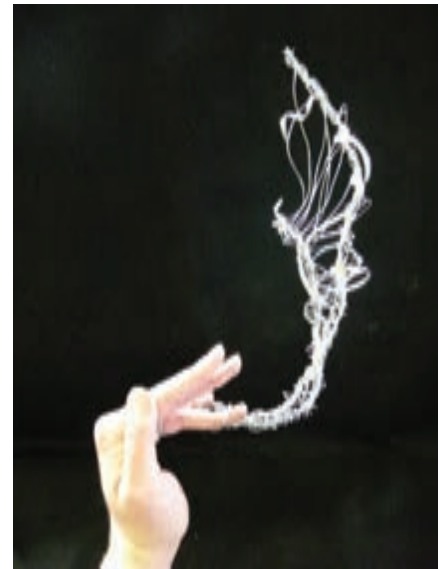
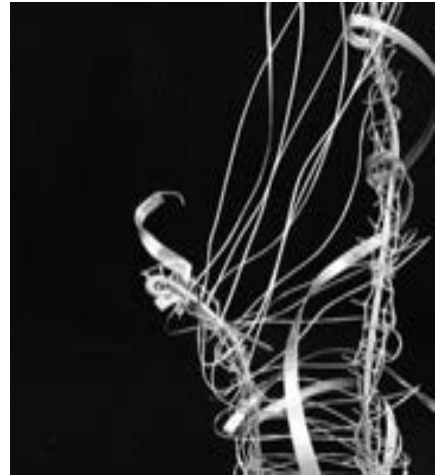
Rachel McKinley

Kristin Perry

Michael Varhalla

Students begin the semester by researching a particular artist's methodology and philosophy. Through investigation of the major themes of the artist's work, students are encouraged to build an understanding of context and thereby create a foundation for design. Early models are designed for the hand and, subsequently, the body in an attempt to translate concepts into form-making and tectonic language.

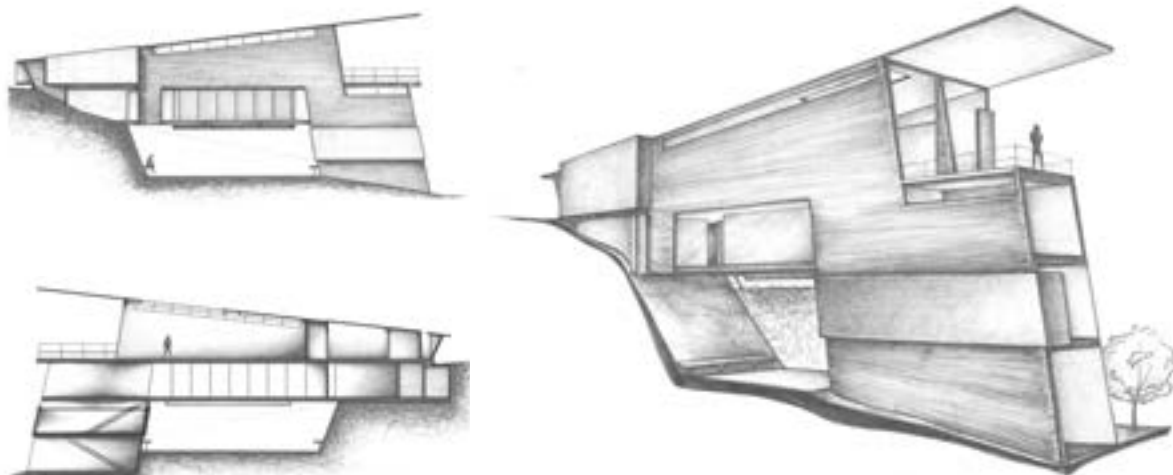
"Constructed Site" develops upon these same themes, challenging each student to define his or her understanding of intention as it relates to site planning and design - that is, the preservation of certain site characteristics through inclusion in the design proposal. Infrastructure, history, operations, and other pre-conditions of the site are given specific attention in this project. The program calls for a pavilion and garden space to accommodate visiting professors, researchers, and other scholars, and provides for additional academic research and classroom space. The challenge is to introduce an environment of living/working/teaching to the existing site, without eliminating any of its character or sacrificing the missions of the university.



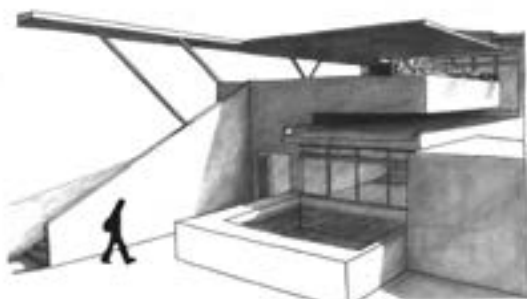
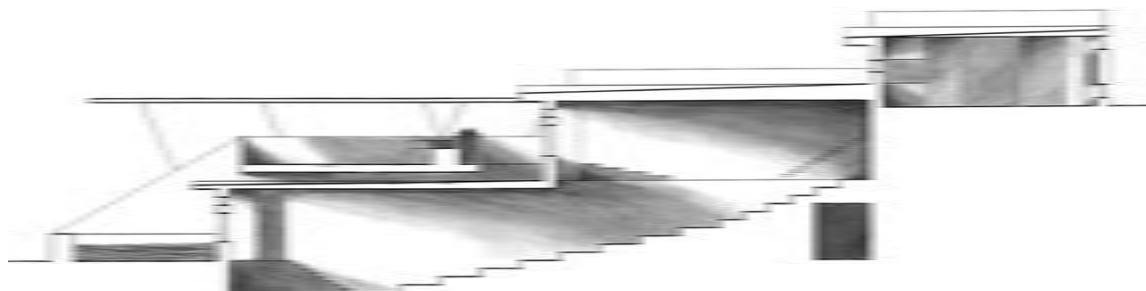
Kristin Perry



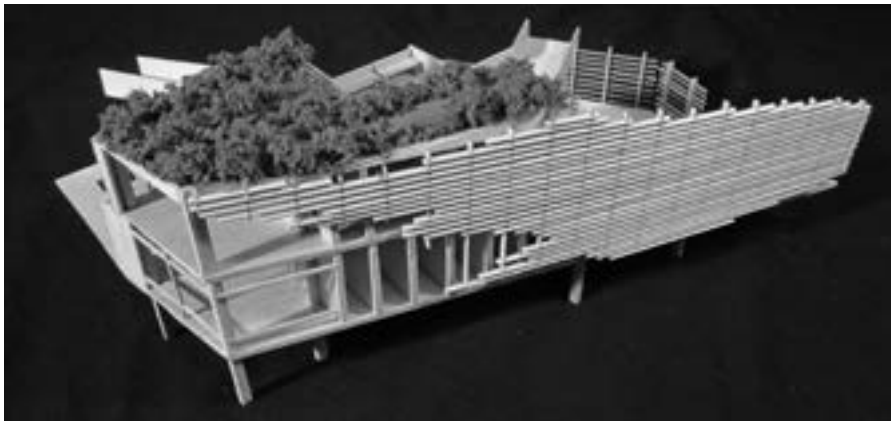
Michael Davis



Ryan Callahan



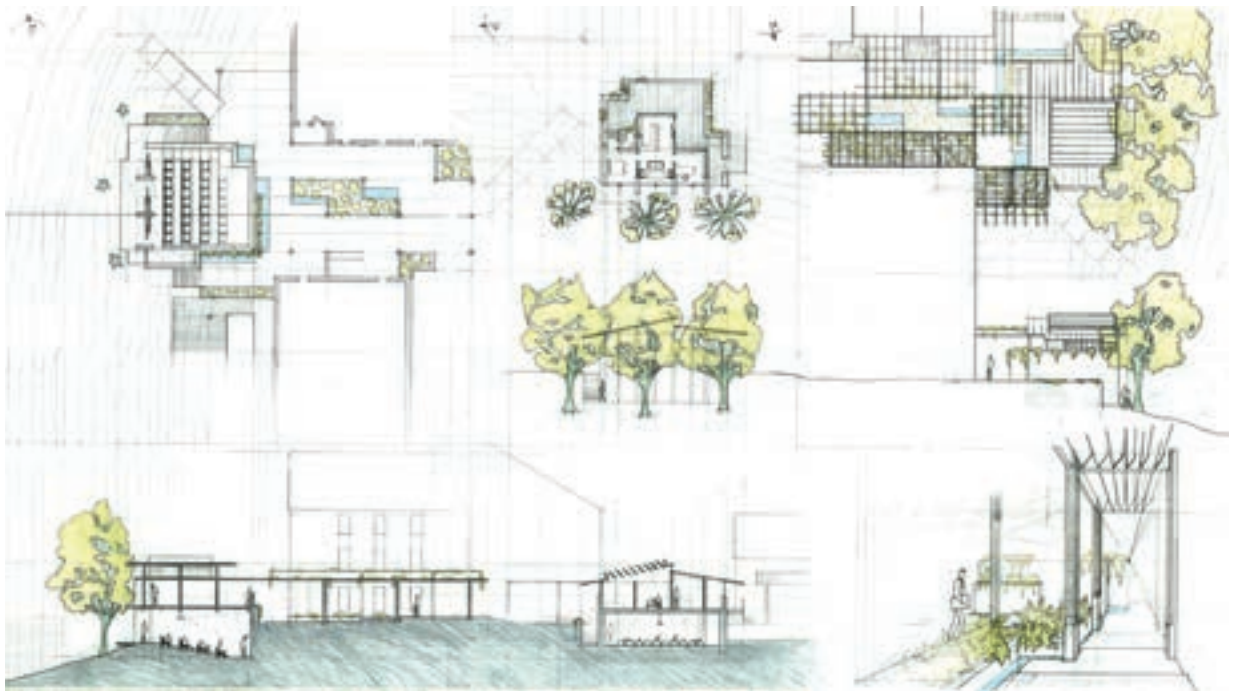
Michael Ford



Tyler Baumann, Rachel McKinley, Michael Varahalla



Danielle Glass



Clay Cottingham

Spring 2011

ARCHITECTURAL DESIGN STUDIO

Second Year 2B

FACULTY

Greg Watson

Burak Erdim

STUDENTS

Tyler Baumann

Jared Brown

Ryan Callahan

Zach Carnegie

Clay Cottingham

Michael Davis

Michael Ford

Danielle Glass

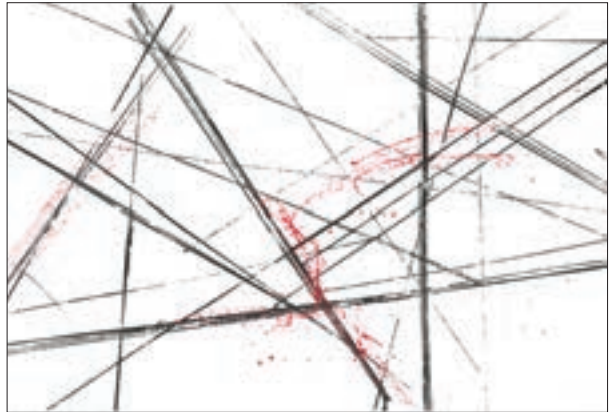
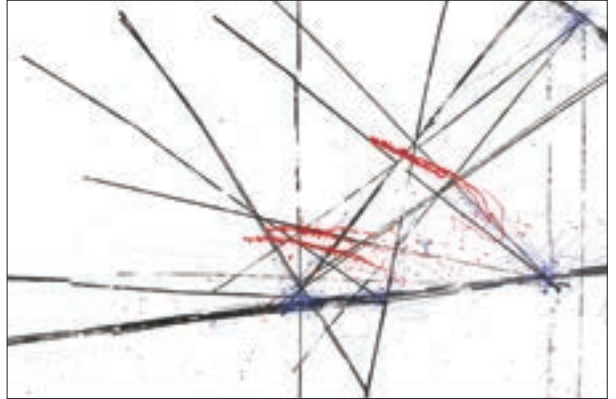
Cory May

Kristin Perry

Chelsea Pierce

John Thomas

Michael Varhalla

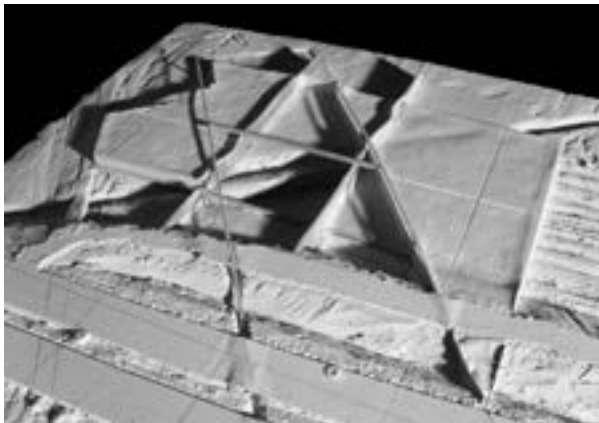


Michael Varhalla

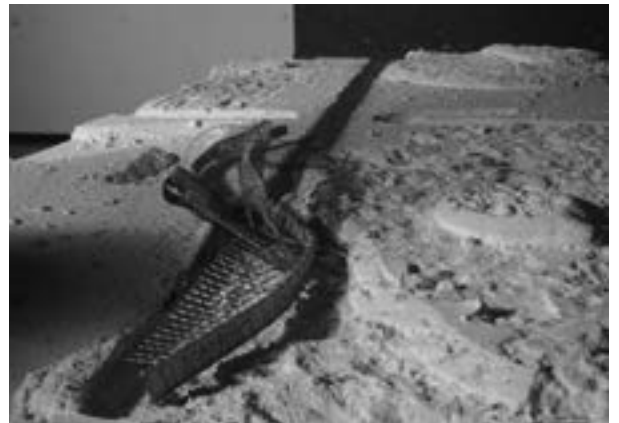
The focus of this course is the introduction of the students to the complex relationships of buildings to landscape and site. The intention is not only to introduce the students to the relationship of their work to physical and cultural context, but to build a sense of responsibility to this larger set 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.



Danielle Glass



Clay Cottingham

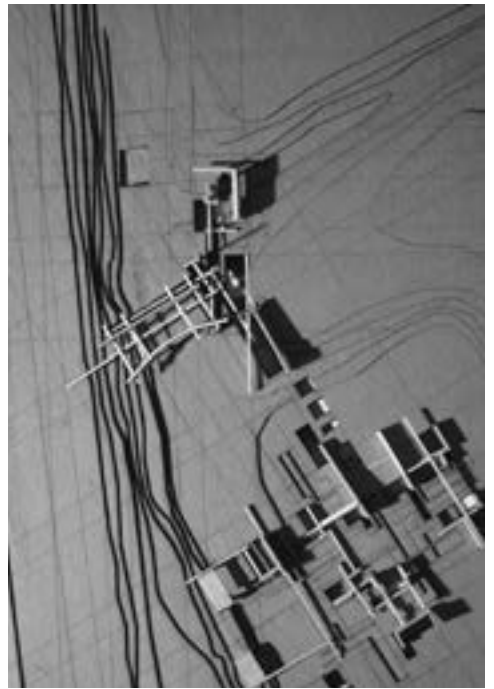


Cory May





Jared Brown



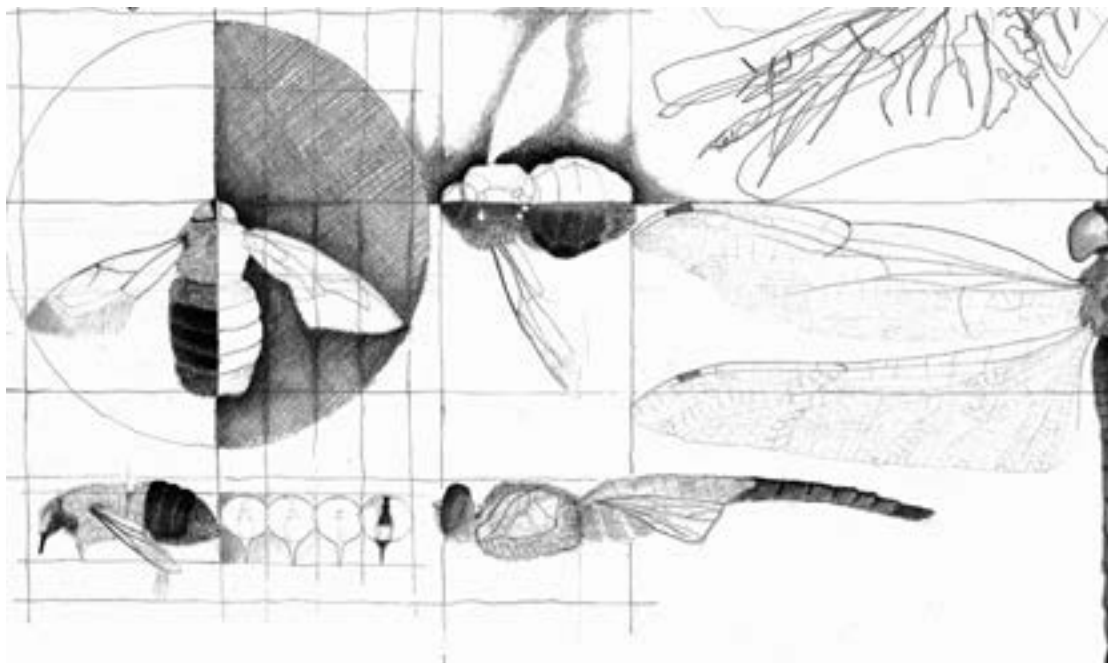
Michael Davis

The three projects in this semester are carefully sited within the landscape of the North Farm complex at Mississippi State University. The proximity of these sites gives the students a chance to thoroughly explore both the general and specific geography of this landscape. The studio consists of three projects of increasing scale and programmatic complexity and three contrasting sites: an intervention creating a threshold to the site, a gate and gatehouse located within that threshold, and a proposal for an Entomology Museum on a prominent overlook.

All work is 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 opportune moments within the landscape.



Zach Carnegie



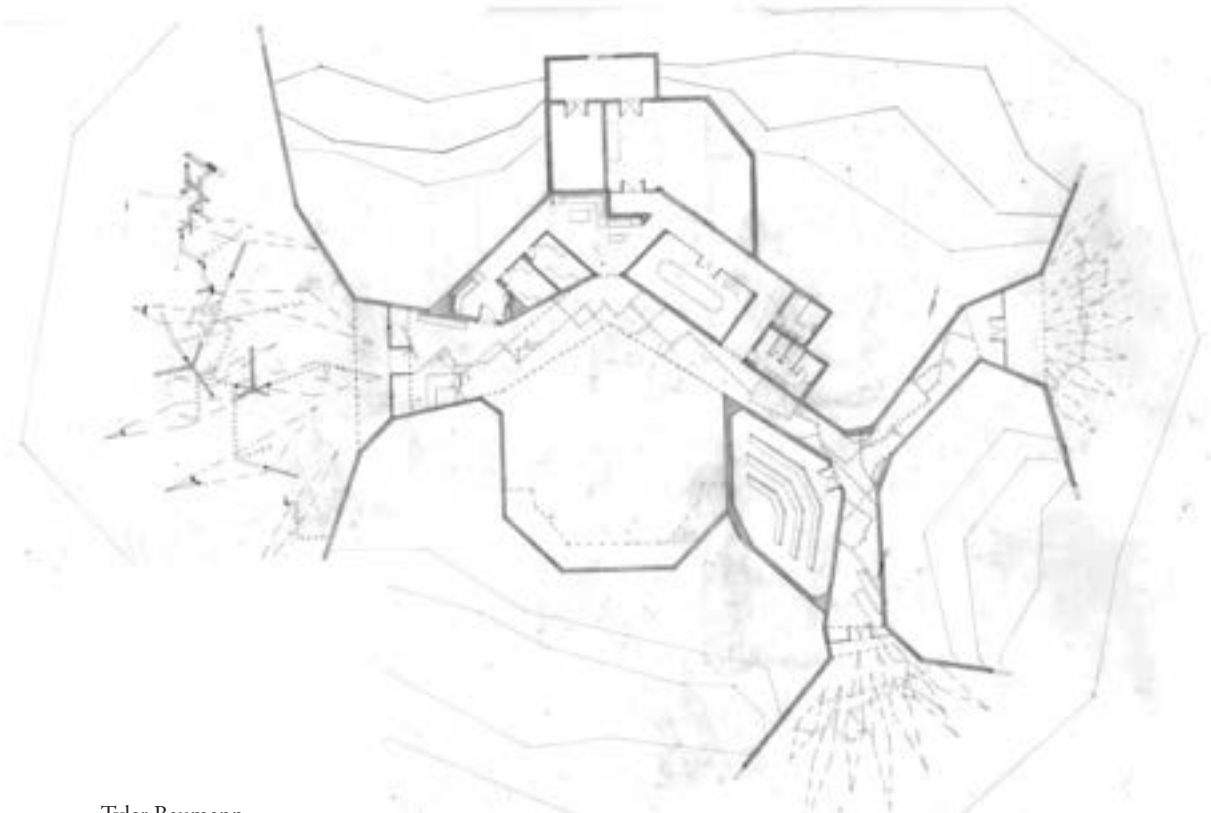
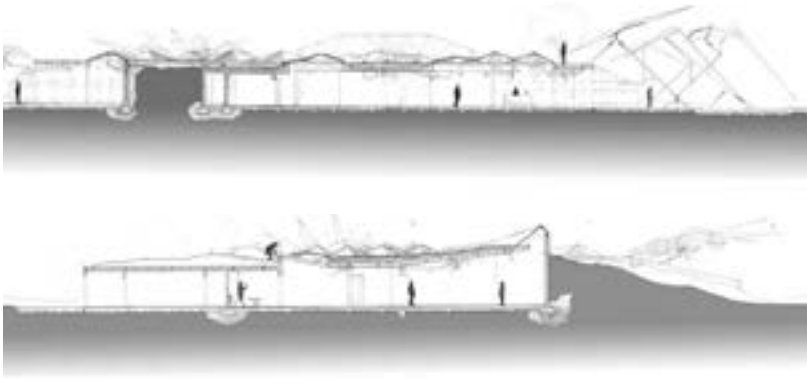
Clay Cottingham

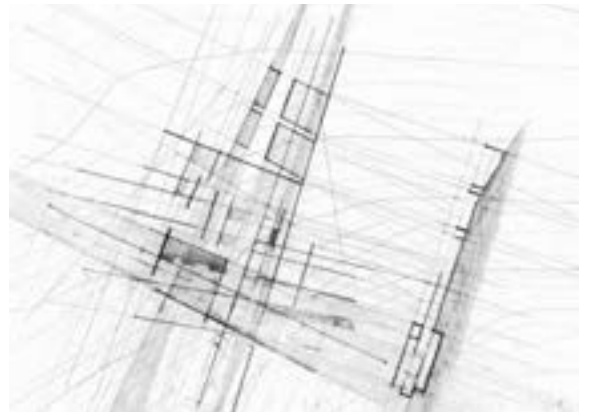


John Thomas

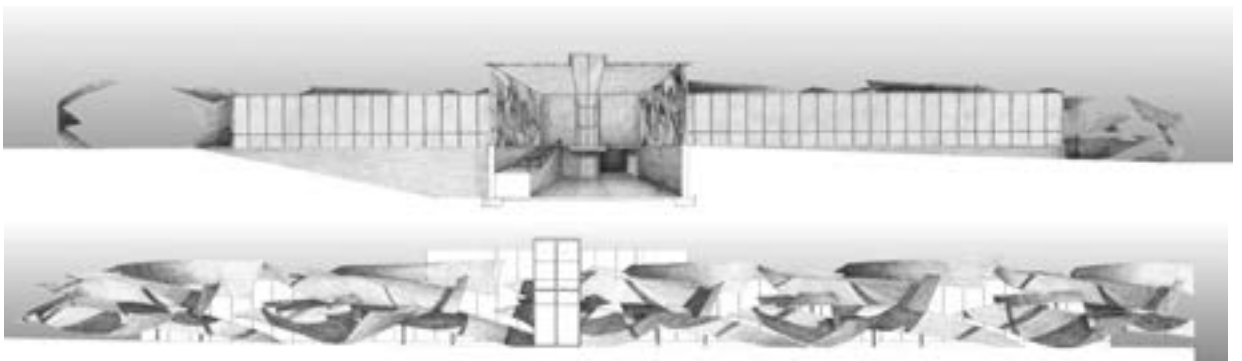
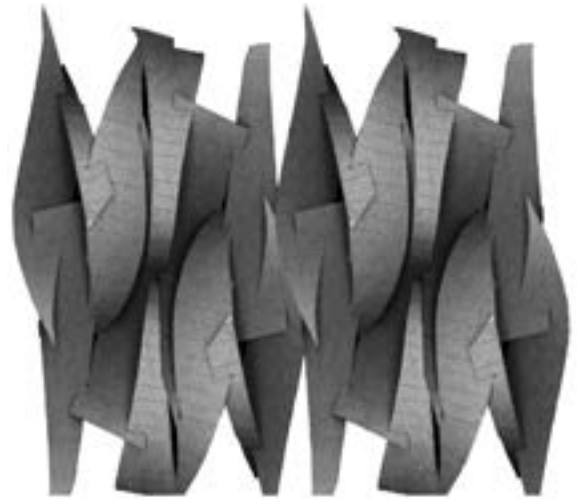


Chelsea Pierce

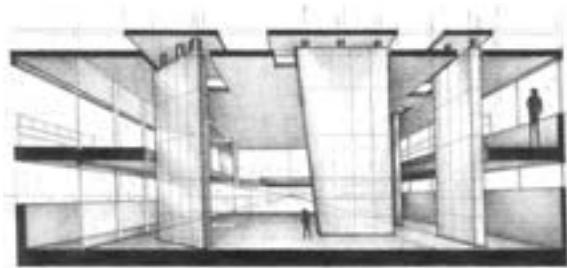
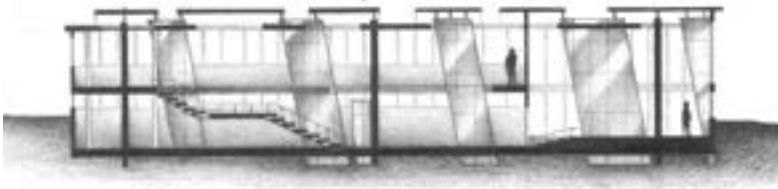
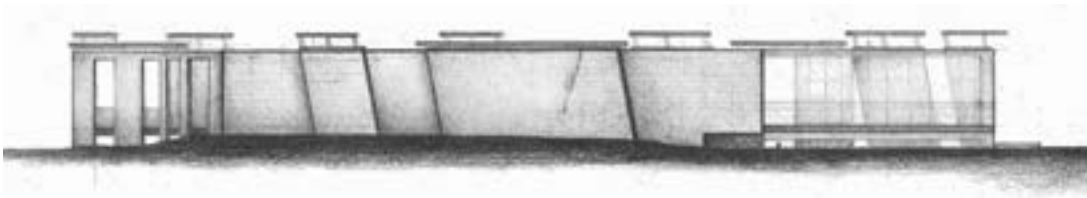




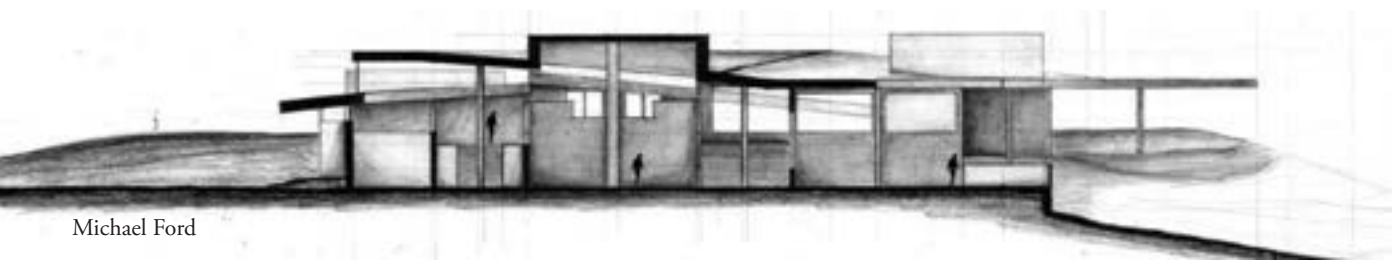
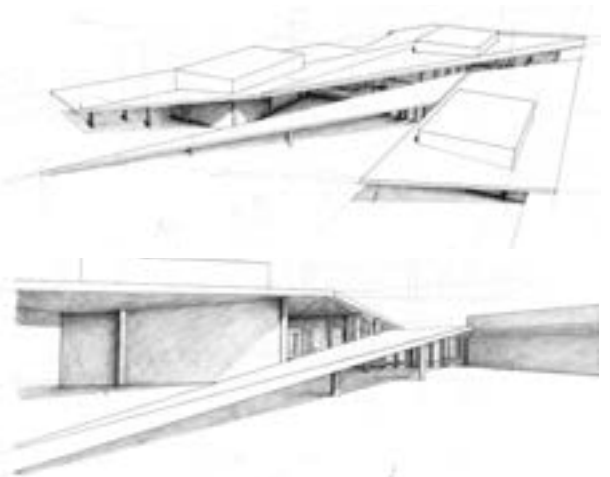
Kristin Perry



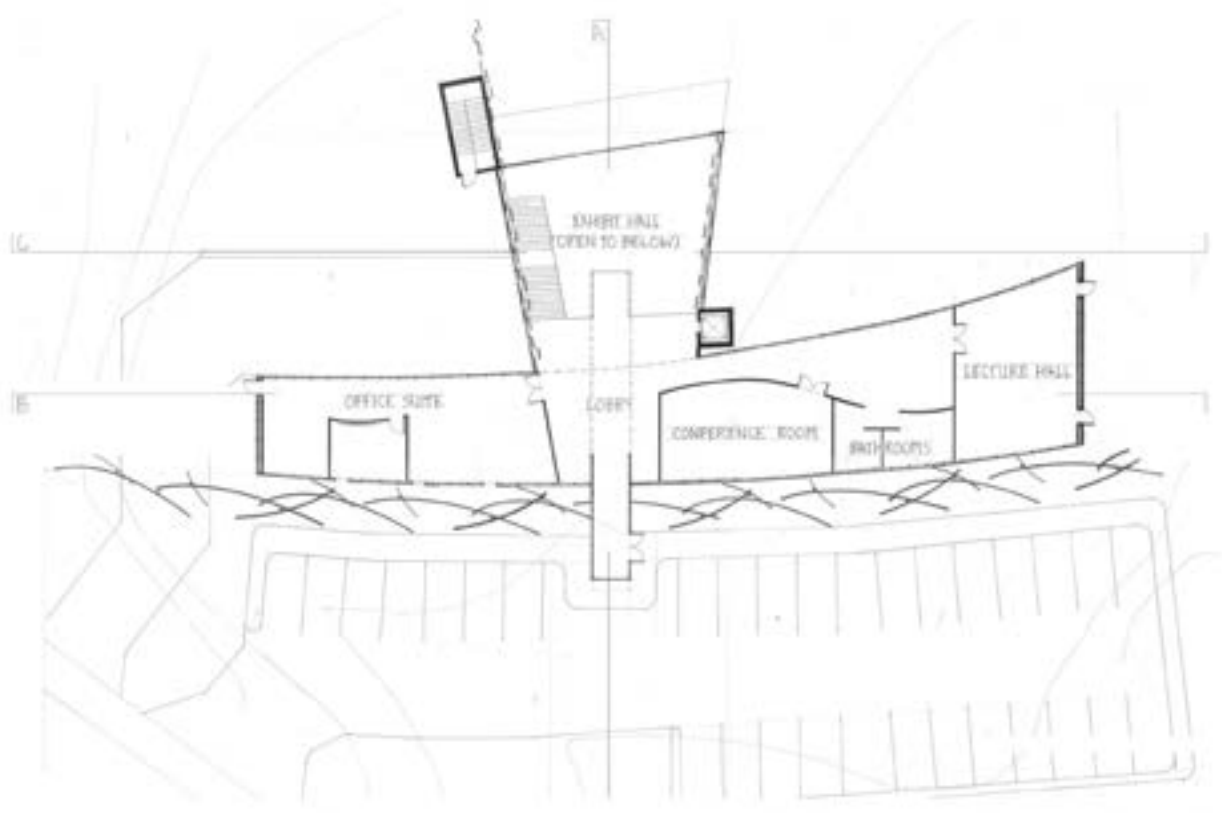
Danielle Glass



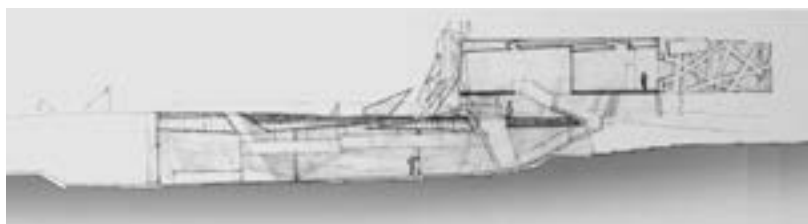
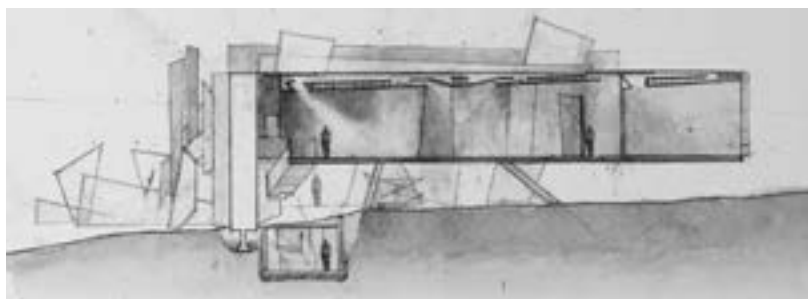
Ryan Callahan



Michael Ford



Danielle Glass



Michael Varhalla

ARCHITECTURAL DESIGN STUDIO

Third Year





ARCHITECTURAL DESIGN STUDIO

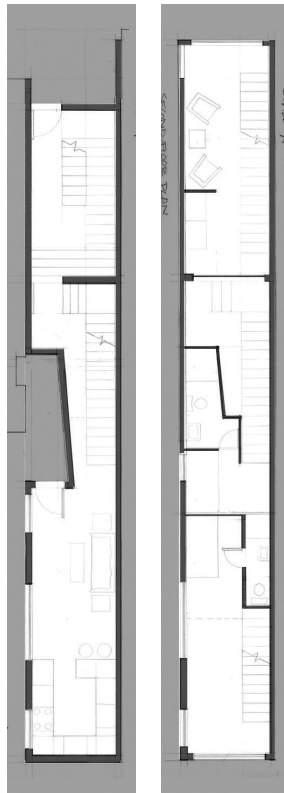
Third Year 3A

FACULTY

Justin Taylor
Greg Watson

STUDENTS

Zach James
Michael McKinnon
Scott Penman
Andrew Robertson
Matt Robinson
Melissa Sessum
Casey Tomecek
Joel Wasser



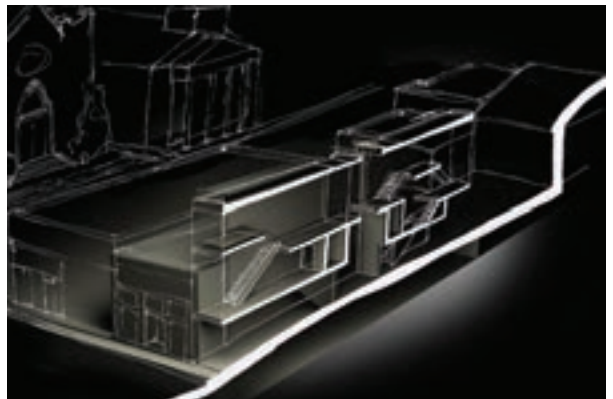
This studio builds upon the projects developed in the second year studios that introduced issues of site at the scale of the landscape, materials, and tectonics. In contrast to the previous semester's projects that were developed within a rural landscape, the projects for this semester deal with the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

The structure for these studies is 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 begin the semester conducting an in-depth series of case studies looking at both canonical examples of single and multifamily housing alongside researching less familiar examples of housing typology.

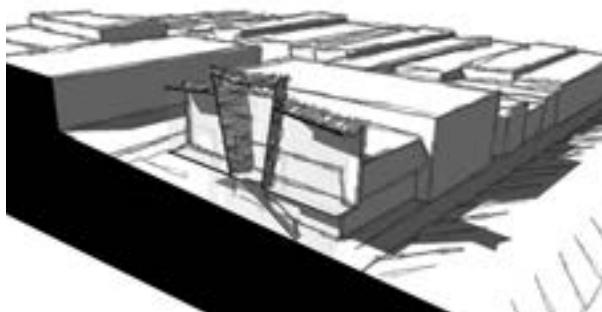
The first site is an impossible sliver of space existing between two small commercial buildings in downtown Starkville that will hold a two-unit building for two unrelated people. The site is extensively drawn, measured, and photographed. This documentation and study is influenced by the challenge to understand the true limits of the site as they may extend well beyond the sidewalk and property lines. This work evolves into a study of aspect and prospect, a subject introduced in the second year landscape studies, that will be used to evaluate the final composition of the building to the site as well as to the students' understanding of the extents and qualities of the place.



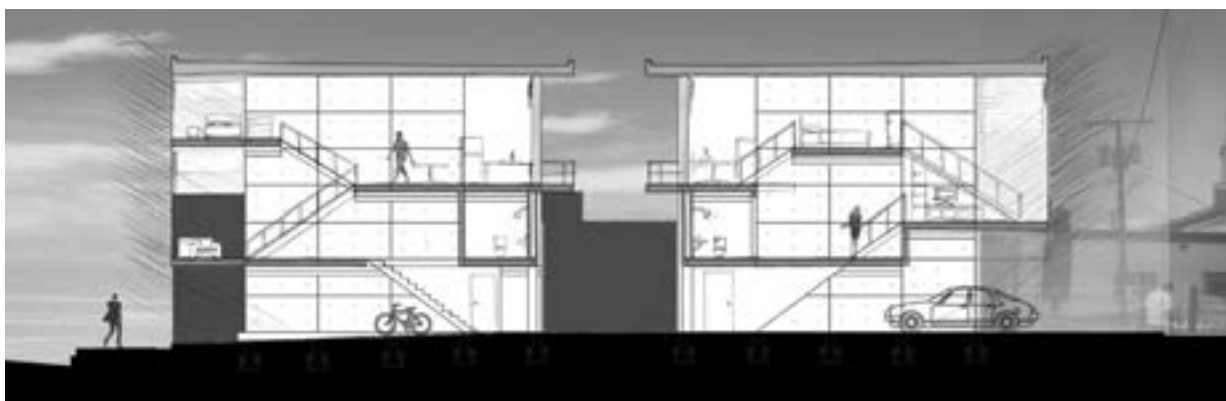
Melissa Sessum



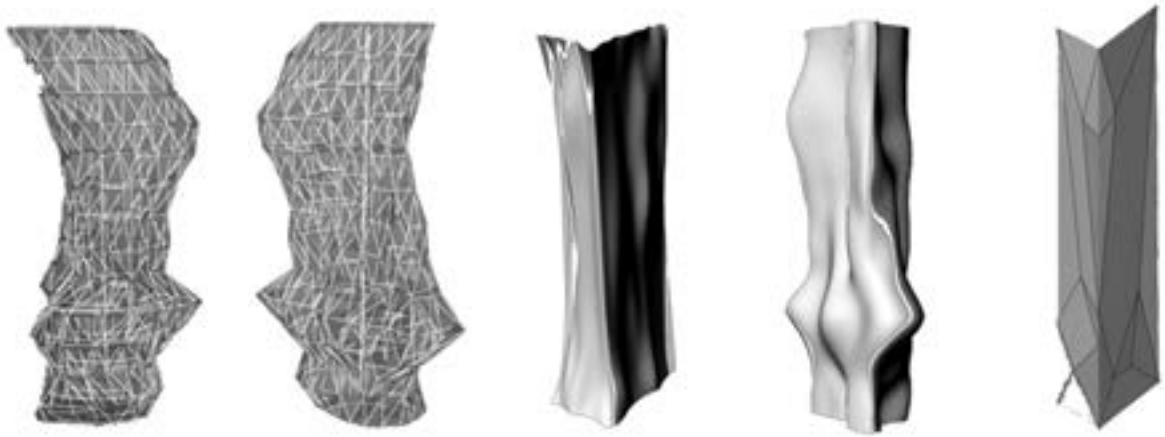
Scott Penman



Matt Robinson

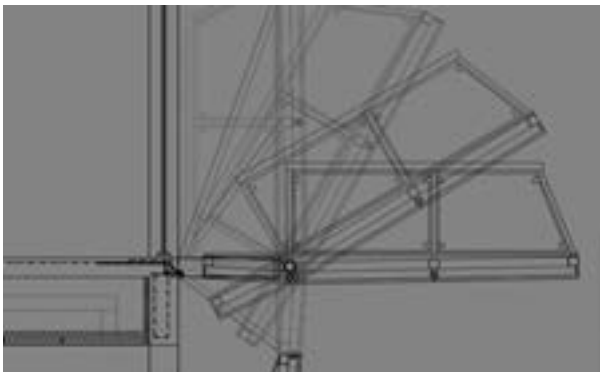


Scott Penman



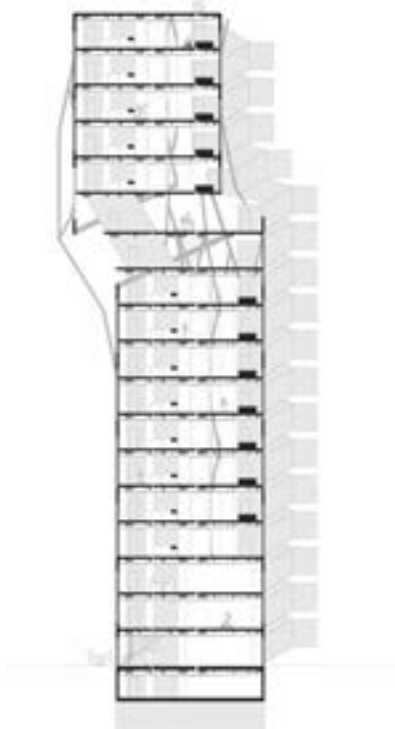
The second project is on an equally impossible site in a city, most recently Chicago. The process requires a reiteration and adjustment of the site analysis developed for the Starkville site which reflects the new challenges of a more dense and vertical urban space. Since Chicago is the site of the studio's Fall field trip, the analysis and documentary studies are based on first-hand observations.

While the domestic program remains the same, the number of units is increased, introducing more intense challenges surrounding questions of circulation, orientation, structure, systems, and enclosure. The successful work is able to create a well-resolved synthesis of the competing issues that emerge between the site, the program, and the students' preconceptions regarding urban form and space.



Michael McKinnon

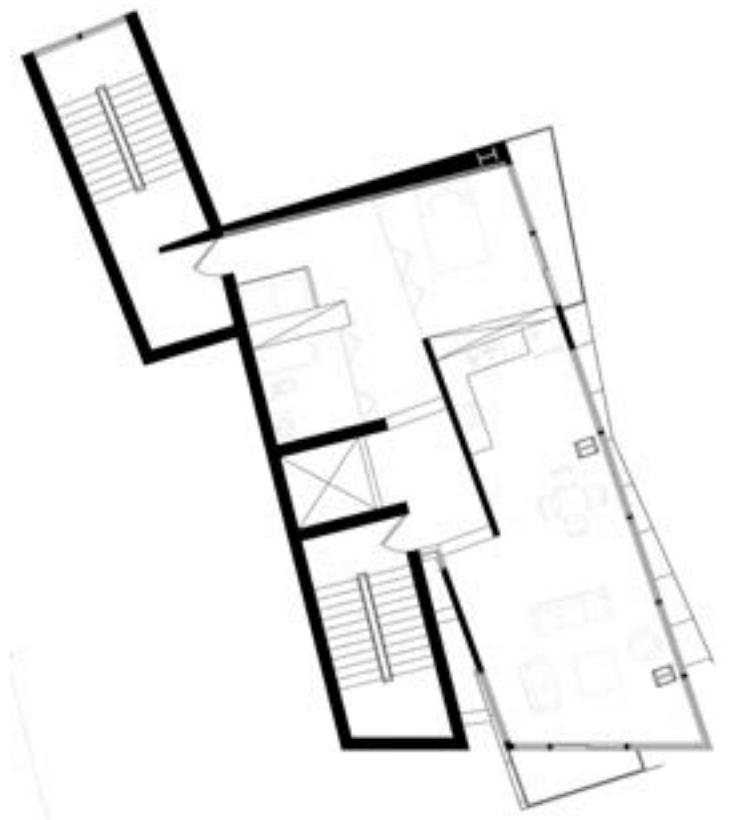
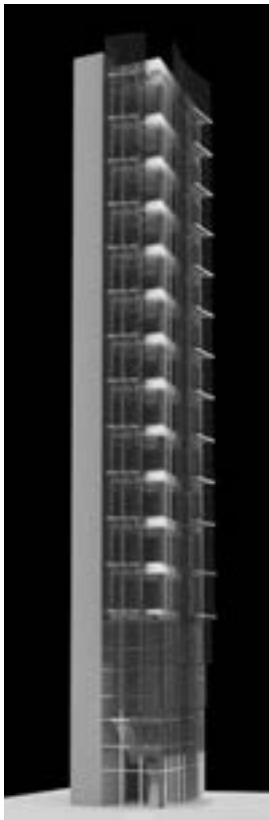




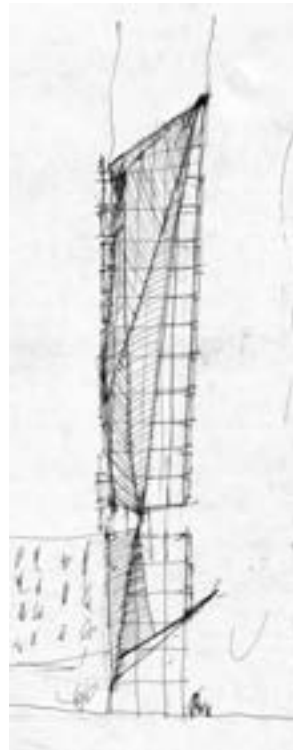
Casey Tomecek



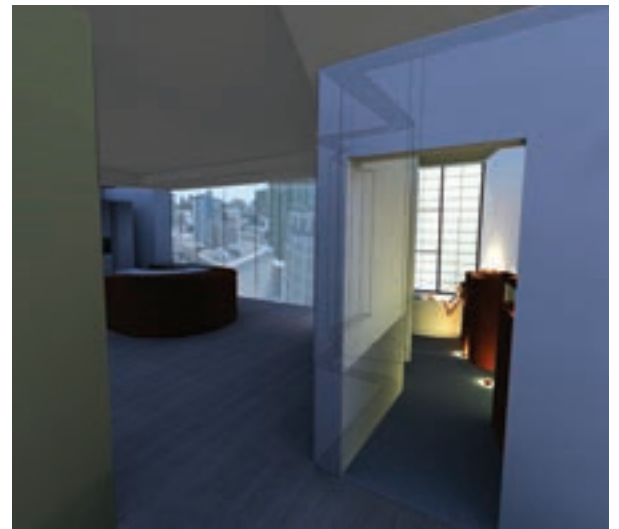
Scott Penman



Andrew Robertson



Matt Robinson



Joel Wasser

Spring 2011

ARCHITECTURAL DESIGN STUDIO

Third Year 3B

FACULTY

Caleb Crawford

Justin Taylor

STUDIO ASSISTANT

Blake Daniels

STUDENTS

Zach James

Walter King

Michael Klein

Michael McKinnon

Cody Millican

Scott Penman

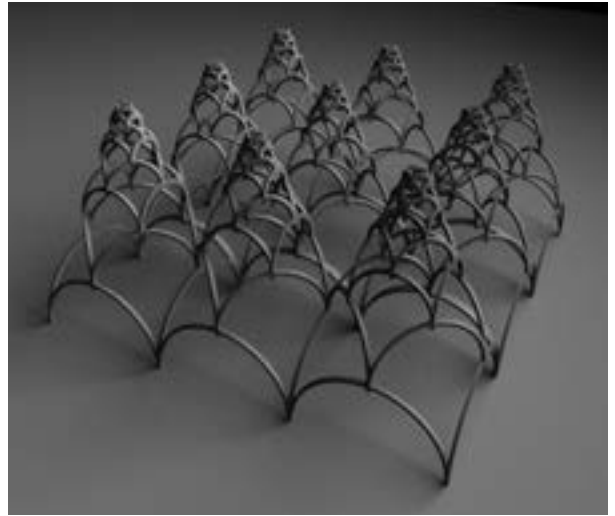
Will Randolph

Andrew Robertson

Matt Robinson

Melissa Sessum

Ariel Westmark



Scott Penman

Society's techniques of modern construction follow tried-and-true methods and practices, refined through centuries of work and development. Often overlooked, however, are the structures and methods available in nature, where research and development extends back countless millennia. To begin the semester, students conduct research into the "construction methods" of nature, simultaneously investigating the properties of brick construction and ultimately coming up with synthesized proposals for the merger of these two systems. These modular studies are investigated through linear, planar, and volumetric models.



Michael Klein



Michael McKinnon



Andrew Robertson

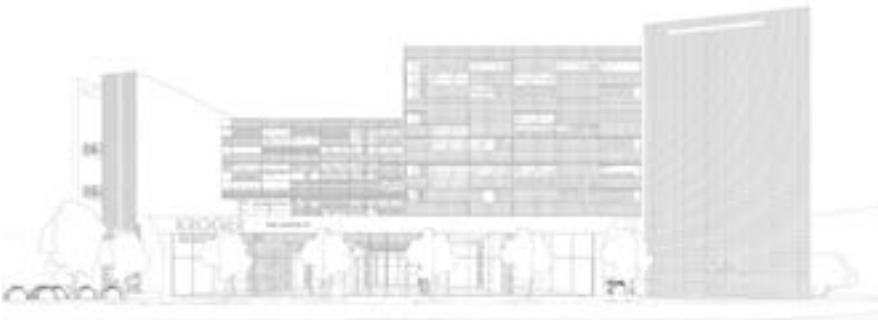


Matt Robinson

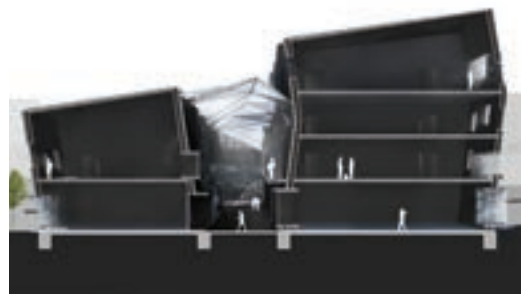
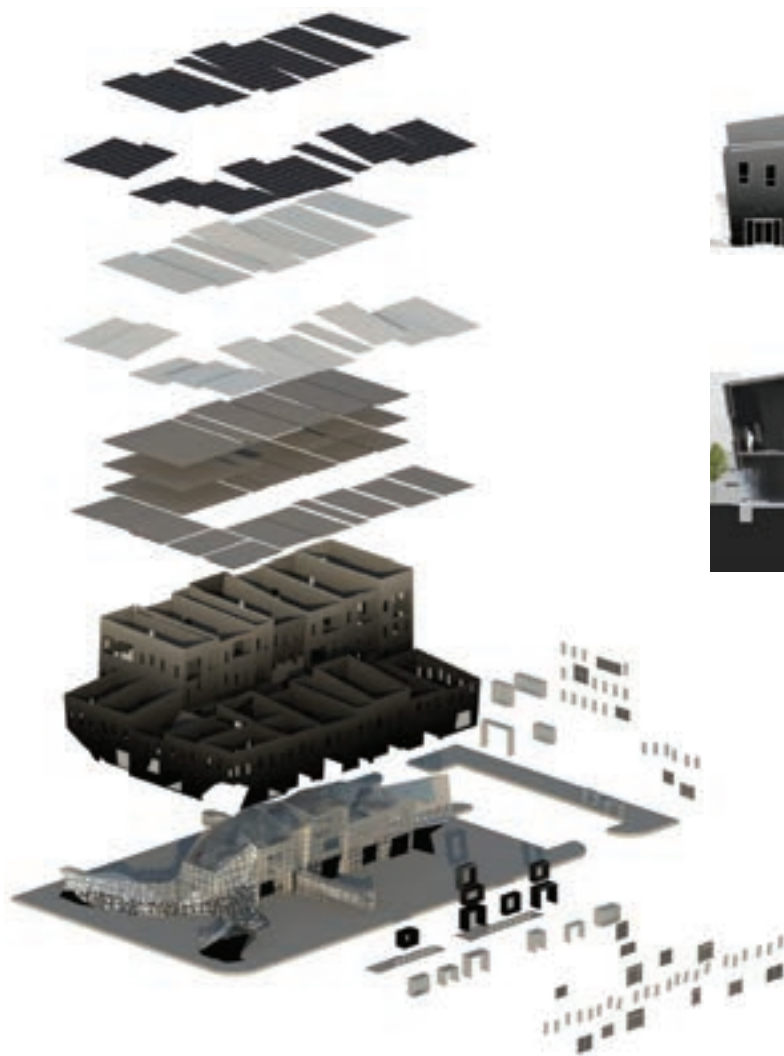


The investigation is carried throughout the rest of the semester in the design of a mixed-use market and office building for the city of Starkville. Students work in teams of two to develop comprehensive proposals for this project. Every portion of the design is challenged in terms of brick construction, from overall massing to structure and skin. Passive principles play an additional role, as the students conduct sun studies, consider both passive and active systems, and run energy calculations in the pursuit of a net-zero building.

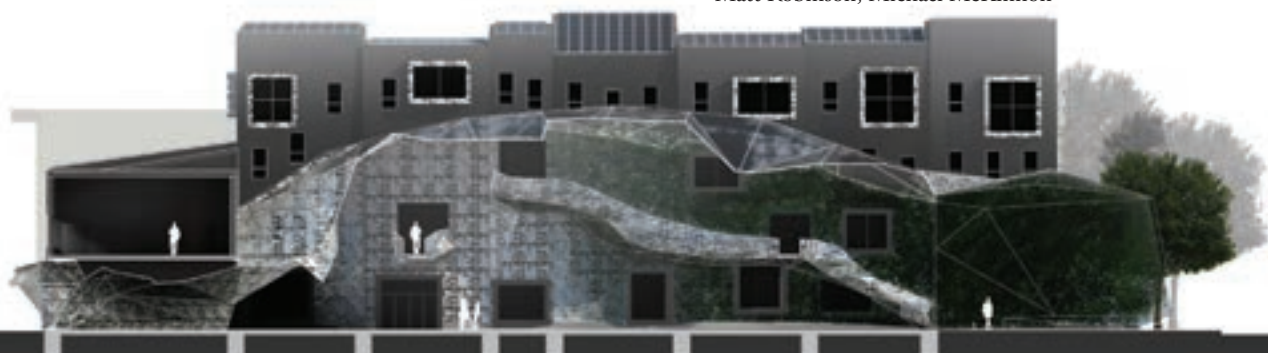
The spring third year studio received significant grant funding from the *Brick Industry Association* for a Student Brick Competition. This funding enabled the studio to travel, purchase supplies, and bring in guest lecturers and jurors. The student winners of the competition received traveling fellowships.



Cody Millican, Walt King

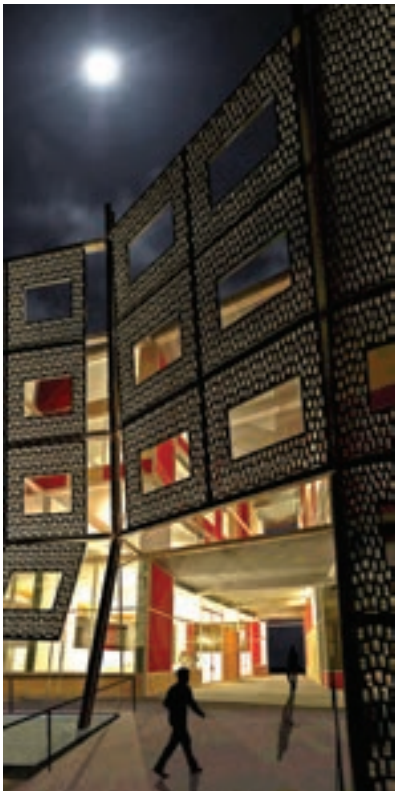


Matt Robinson, Michael McKinnon





Zach James, Scott Penman



Will Randolph, Ariel Westmark

ARCHITECTURAL DESIGN STUDIO

Fourth Year





Fall 2010

ARCHITECTURAL DESIGN STUDIO

Fourth Year 4A

FACULTY

Rachel McCann

STUDENTS

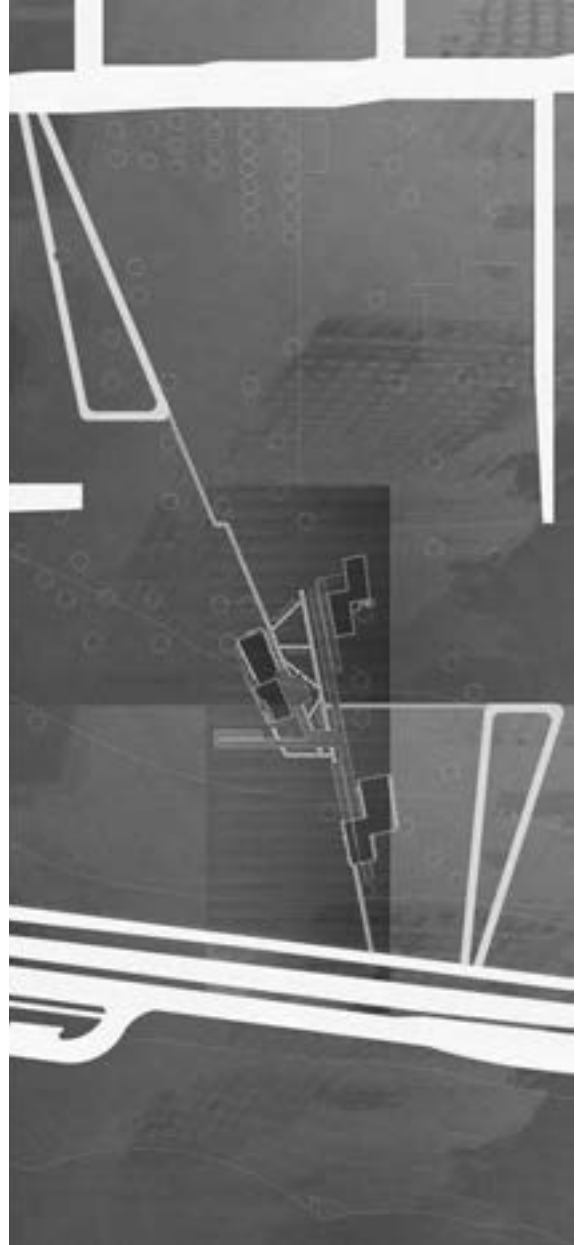
Courtney Bolden

Jay Humphries

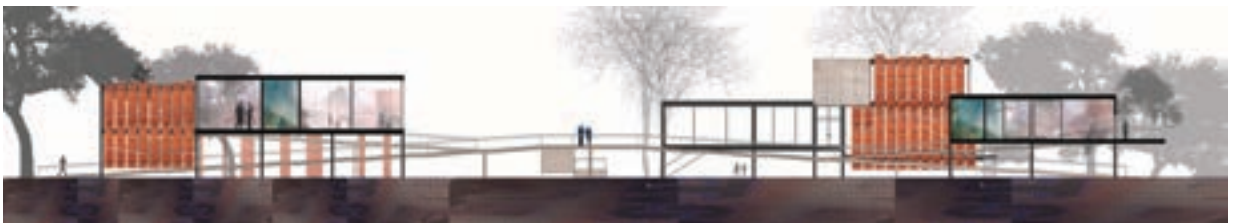
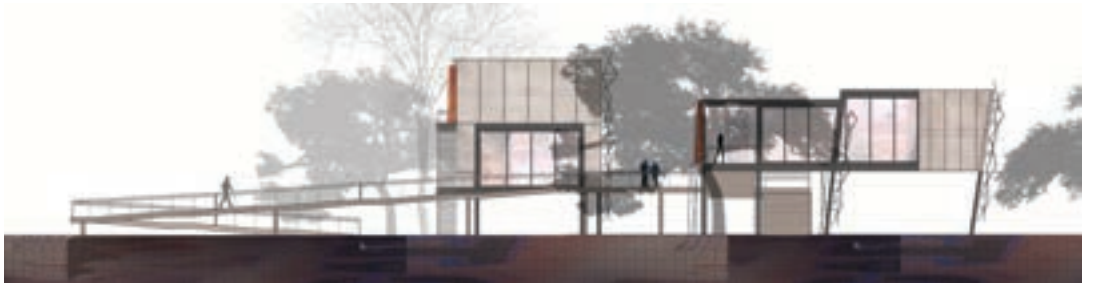
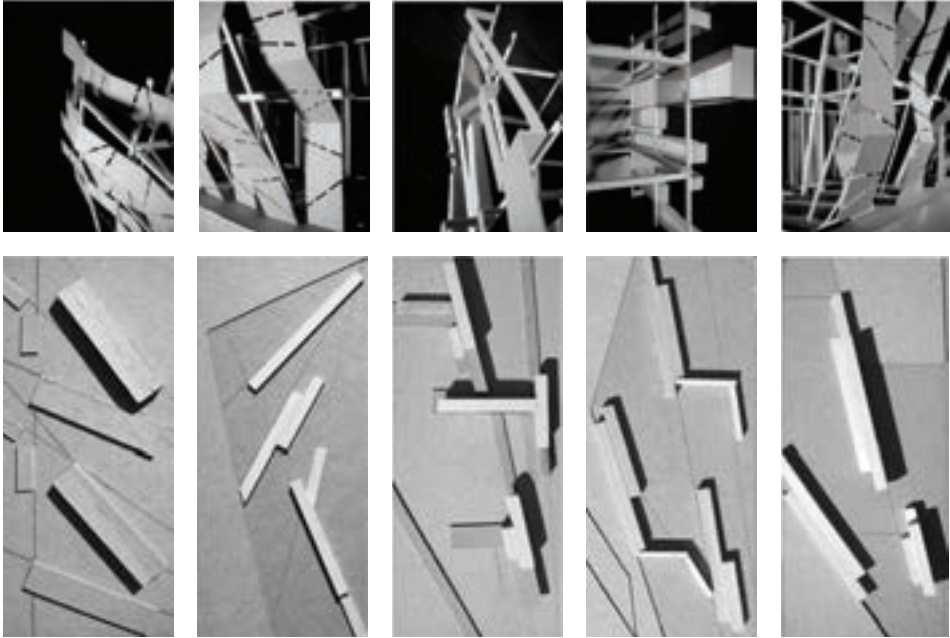
Joe Mangialardi

The studio focuses on modern alienation and postmodern fragmentation as well as how boundaries created by these separations are destroyed through consumerism and technology. Students study the writings of Walter Benjamin and Paul Virilio and use ideas from these readings in order to better understand postmodern, non-classical spaces.

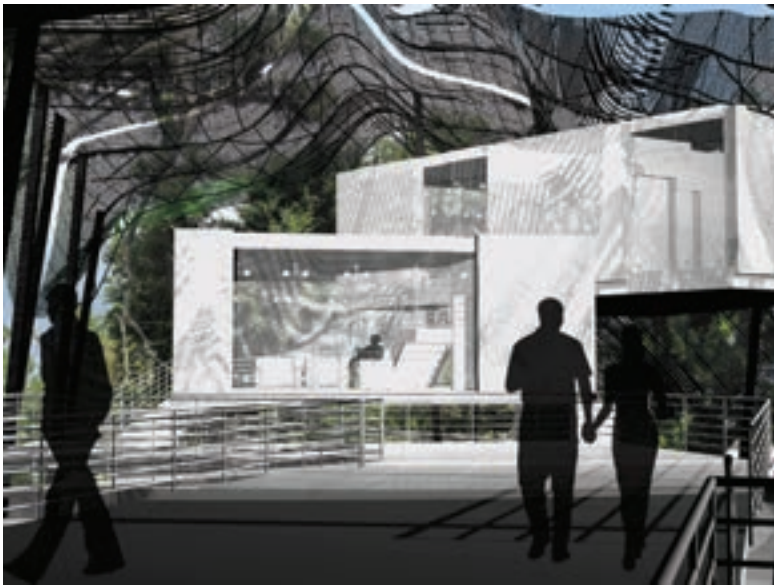
As a way of using this information, the students design multi-use buildings for use on the Mississippi Gulf Coast. These buildings are meant to be a response to the devastations that hit the area in the forms of Hurricane Katrina, the global economic recession, and the BP oil spill. The program for the project includes lecture and exhibit space, a library, small meeting rooms, a café, research offices, temporary living quarters, and vessel repair space. Overall, the space is to be used as a resource for the community and a place for continuing investigation and monitoring of the ecological situation in the Gulf.

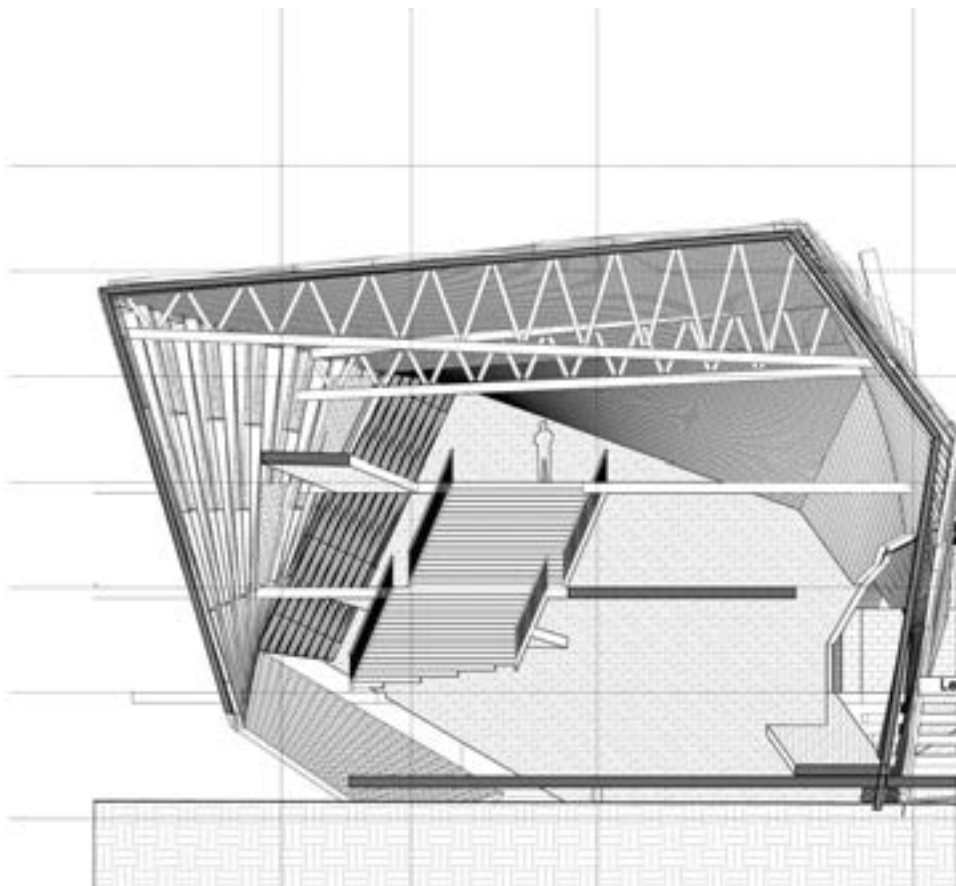
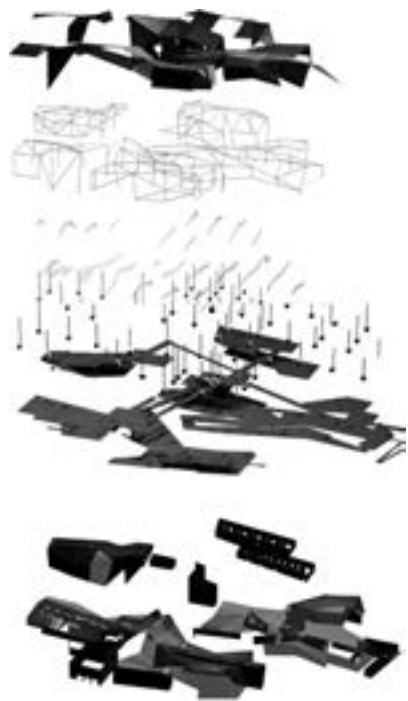


Courtney Bolden



Courtney Bolden





Joe Mangialardi

ARCHITECTURAL DESIGN STUDIO

Fourth Year 4A

FACULTY

Ernest Ng

STUDENTS

Chuck Barry
Meagan Bowlin
Dennis Daniels
Tony DiNolfo
Chris Hoal
Raymond Huffman
Ryan Morris
Cory Vincent

The architect never operates alone within a vacuum. In reality, the practice encompasses multiple other professions and issues, including the client, engineers, budget, site, time frame, and users. The architect must balance these issues and steer the project toward his/her concept and vision. The final architectural work is often the outcome of the positive and/or negative negotiations and compromises of these issues, within which the initial concept and vision of the architect is still intact and expressed.

This topical studio attempts to question and expound on the role of the architect and the practice of architecture beyond architecture and design. The studio projects attempt to investigate the practice of architecture from other perspectives, namely the process of building, the budget, the urban strategy, the programmatic significance, etc. Ultimately, the studio seeks interests and issues beyond the limited practice of architecture and questions the students' motivation in their architectural education.

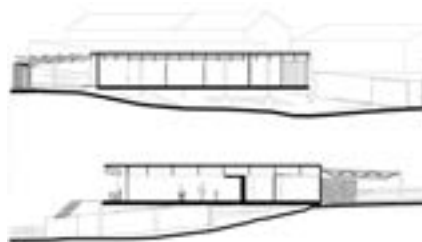
The studio begins at a small/medium scale, using a five-week project to focus on the process of architecture-making within a regional environment. The program is for an art studio and living space for an artist-in-residency at the Brickfire Project in Starkville, Mississippi, and explores and questions the typical 'white cube' architectural approach found in the design of contemporary art spaces. The project is intended to cultivate a critical understanding and approach towards architectural practices in the regional environment with regards to the issues of construction, site, and budgeting.



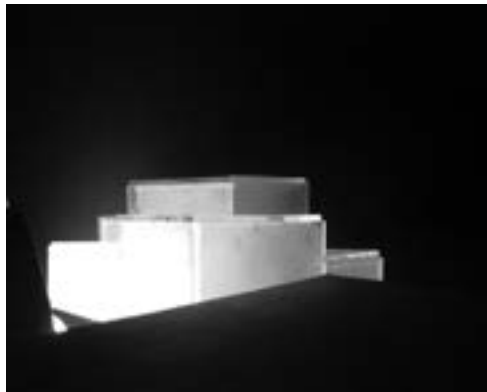
Chuck Barry, Chris Hoal, Ryan Morris



Dennis Daniels, Cory Vicent

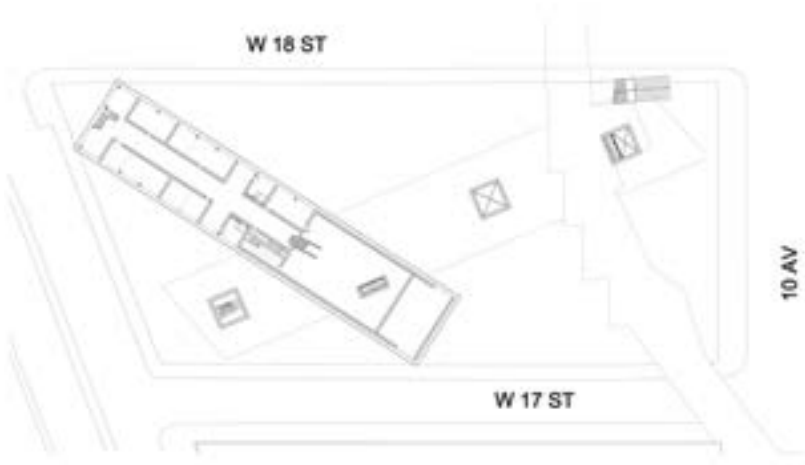


Tony DiNolfo, Raymond Huffman



Meagan Bowlin

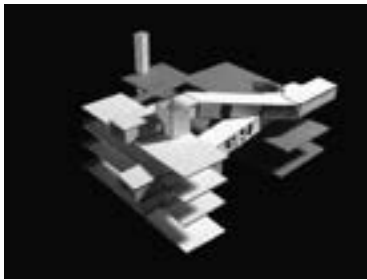
The second project extends the discussion on issues beyond architecture into the scale of a metropolitan city. It starts with a field trip to New York City in mid-Spring, in an attempt to investigate the culture of the city amidst the physical environment. During the field trip, the students are asked to document the city by examining its cultural dynamics. The examination culminates in an indexed artifact which eventually develops into the program for a museum of culture in New York City, intended to provoke urbane and cultural questions in the making of architecture.



Tony DiNolfo



Ryan Morris



Chris Hoal

Spring 2011

ARCHITECTURAL DESIGN STUDIO

Fourth Year 4B

FACULTY

Michael Berk

Hans Herrmann

EMINENT ARCHITECT OF PRACTICE

Lawrence Scarpa

STUDENTS

Audrey Bardwell

Dennis Daniels

Tony DiNolfo

Robert Featherston

Andy Gradyon

Chris Hoal

Jay Humphries

Joe Mangialardi

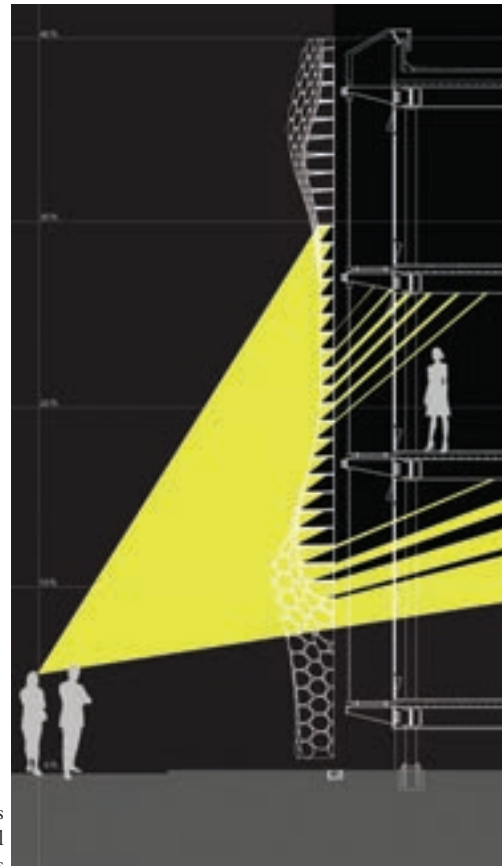
Ryan Morris

Amy Selvaggio

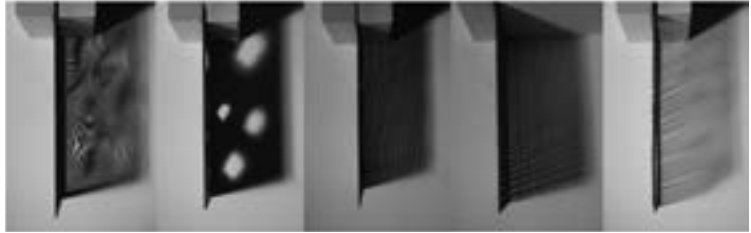
Cory Vincent

Studio 4B is designed to test a student's skill in comprehensive design. The MSU Center for Distinguished Guests and Visiting Scholars (CDGVS) project is undertaken in cooperation with the MSU Foundation. The project examines the potential use of a prominent land parcel located adjacent to the MSU campus as a location for the construction of the CDGVS. Students consider urban planning strategies in designing the 30,000+ sq.ft. facility that would function to support MSU alumni affairs and the Starkville, MS community alike. Issues of facade detailing and semiotic language, ecological stormwater management, space-planning, programming, structural systems design, envelope and enclosure are central to the students' design considerations.

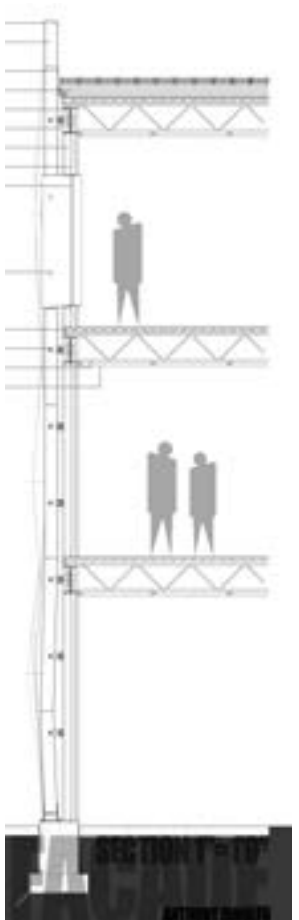
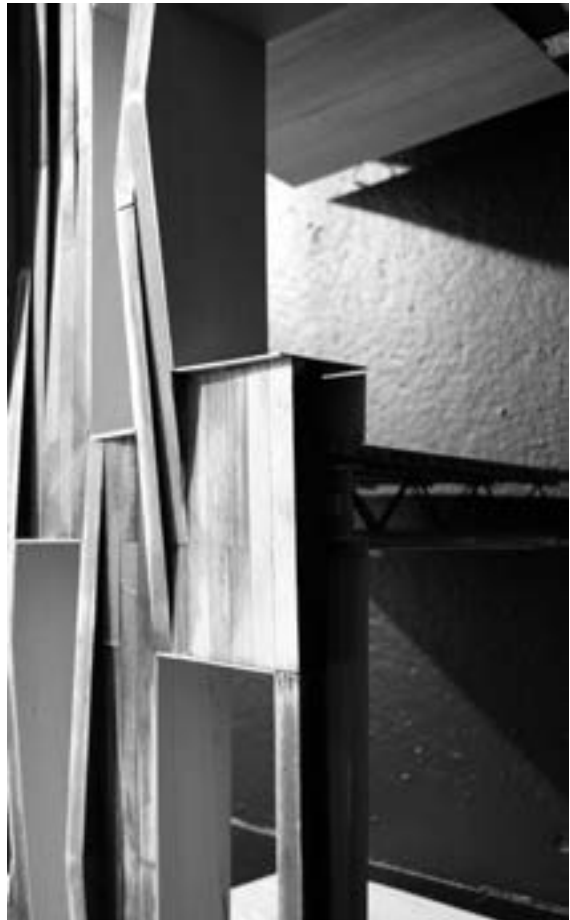
This project was supported and funded by a generous donation from the Richard Adkerson Fund. Traveling scholarships were awarded in this capstone studio, and the results will establish the program and direction for a future facility on the campus.



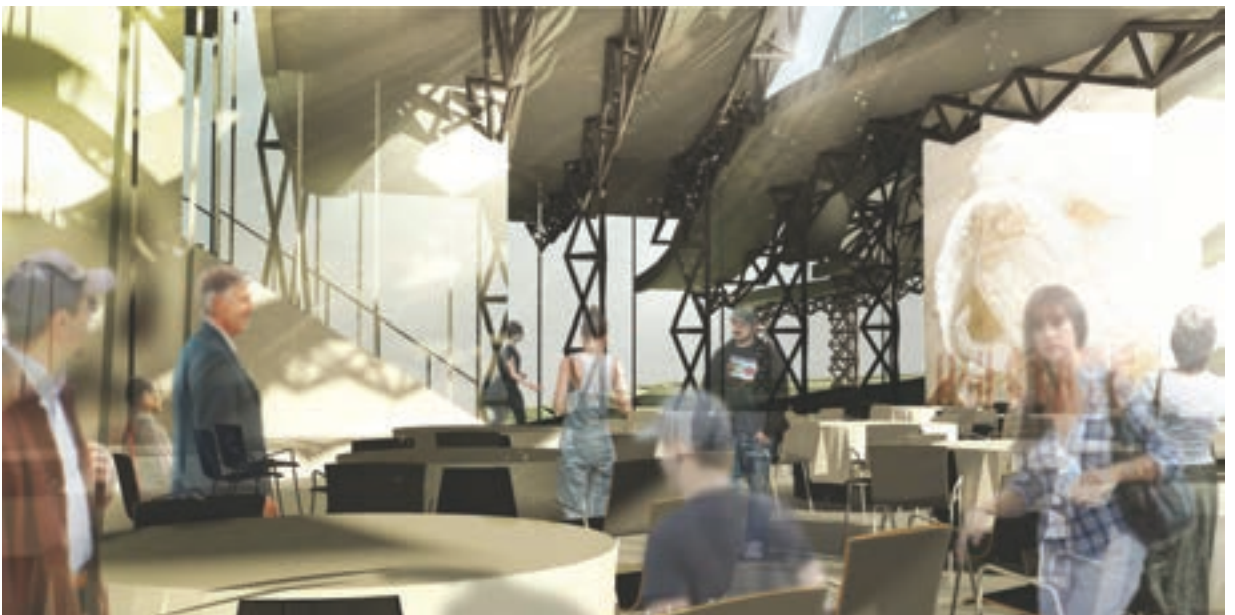
Dennis Daniels
Chris Hoal
Ryan Morris



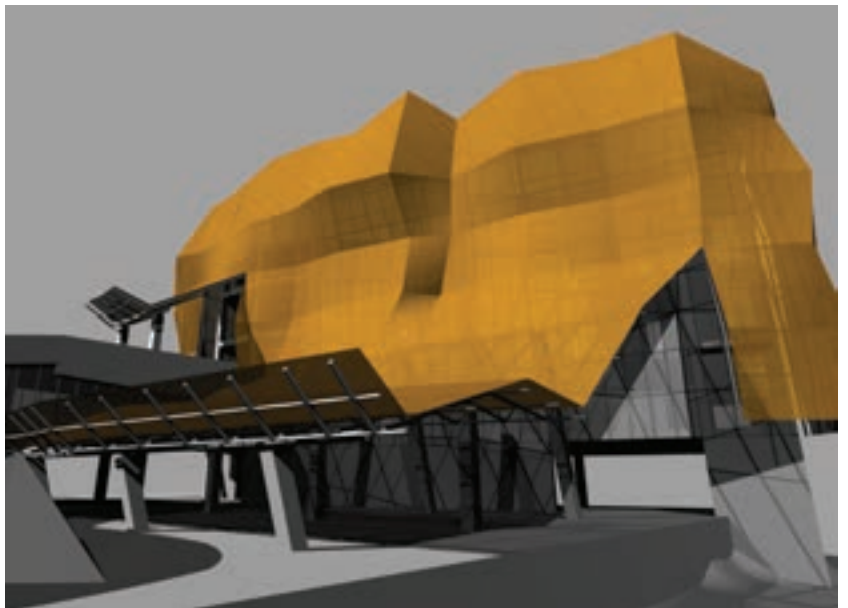
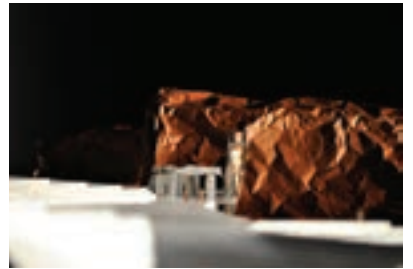
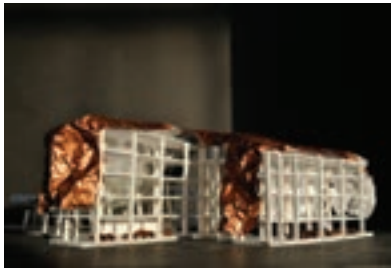
Audrey Bardwell
Robert Featherston
Andy Graydon



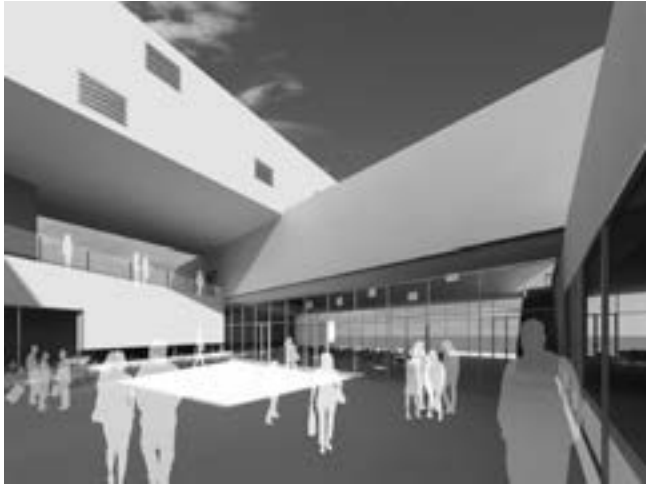
Tony DiNolfo, Cory Vincent



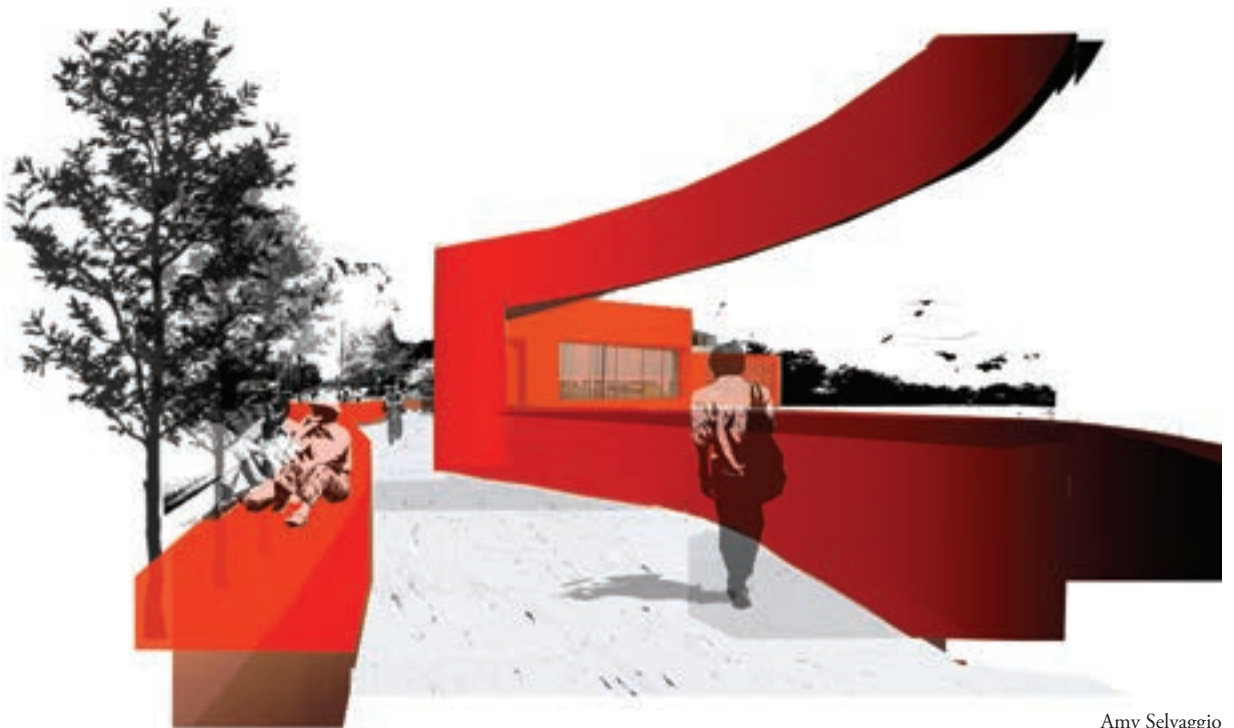
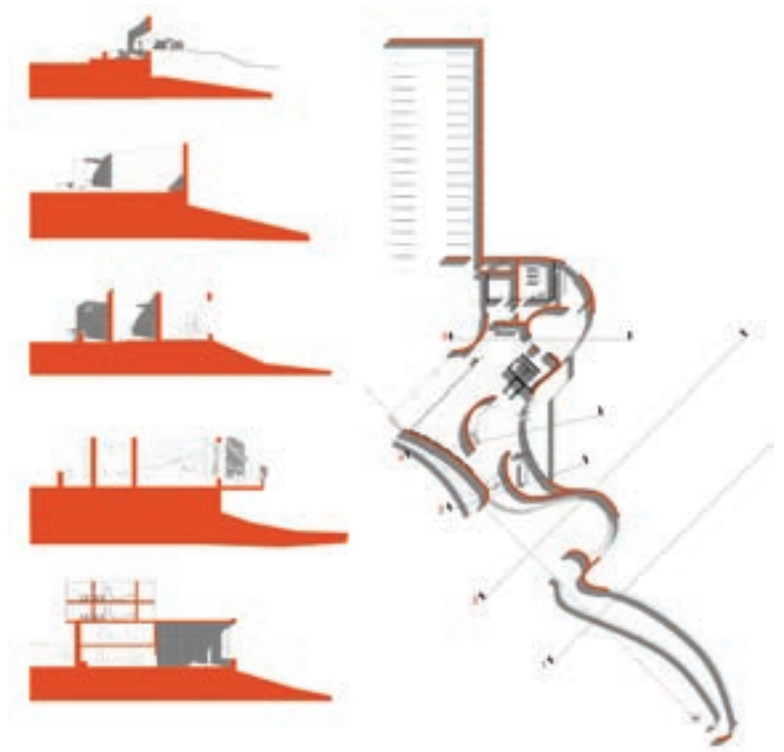
Ryan Morris

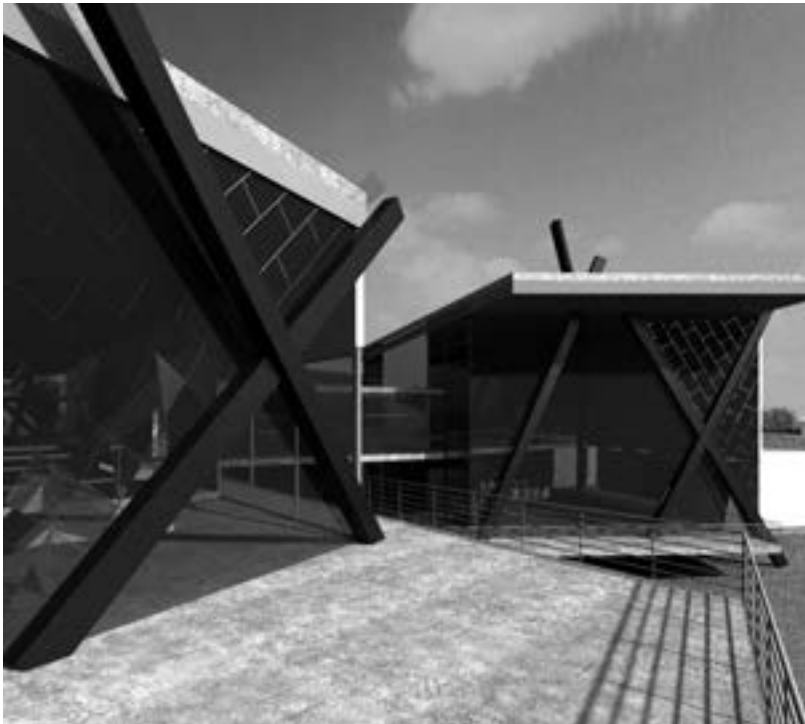
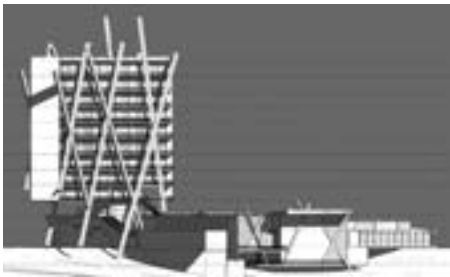


Tony DiNolfo

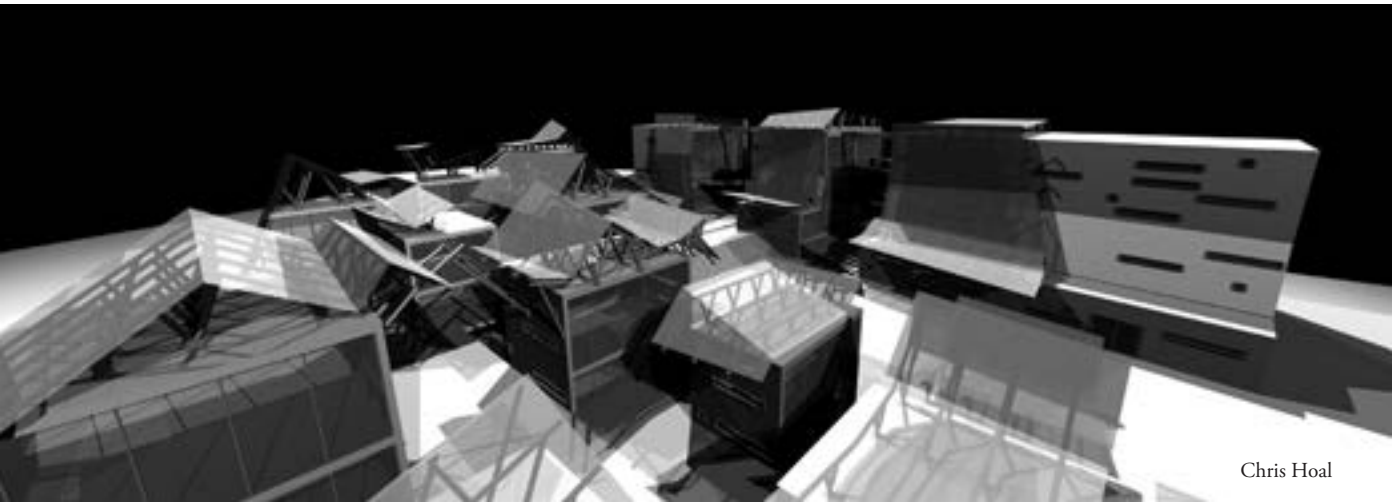


Andy Graydon





Jay Humphries



ARCHITECTURAL DESIGN

Fifth Year





ARCHITECTURAL DESIGN

Fifth Year Capstone Project

FACULTY

Jassen Callender

Mark Vaughan

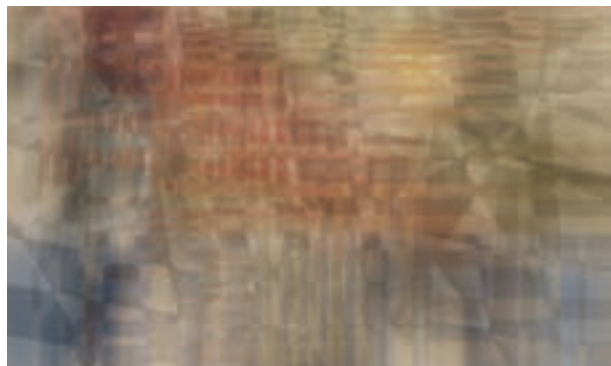
STUDENT

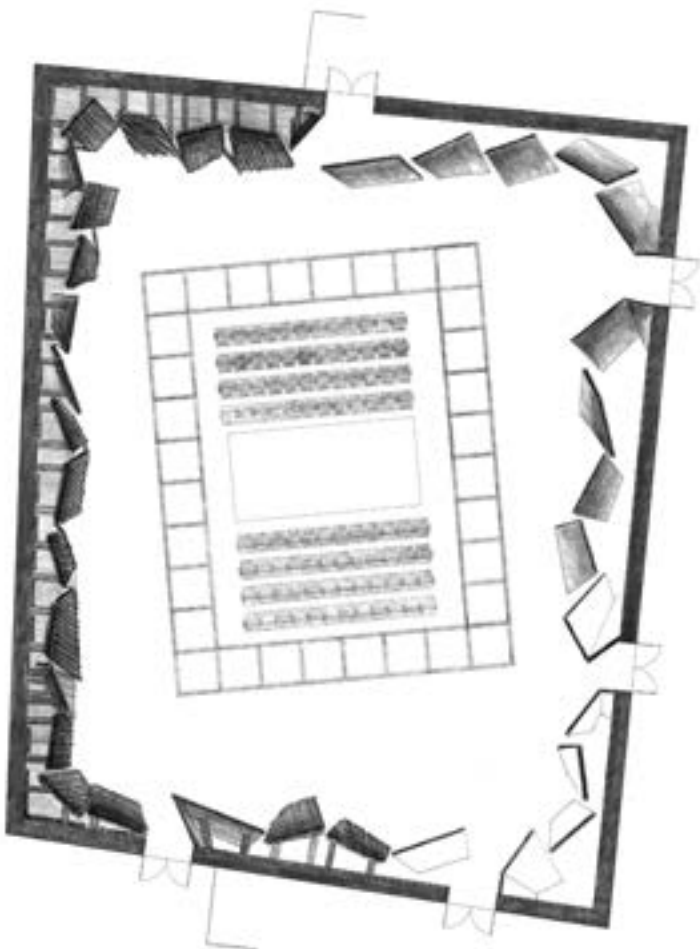
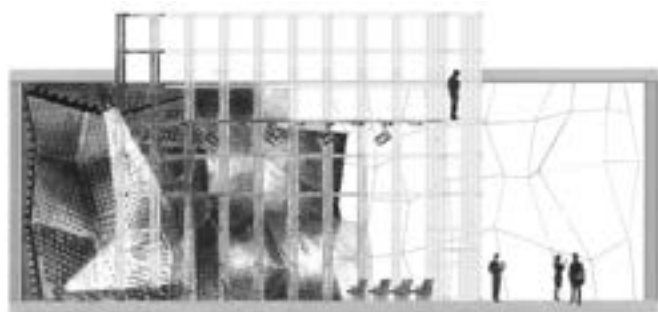
Sara Silvestri

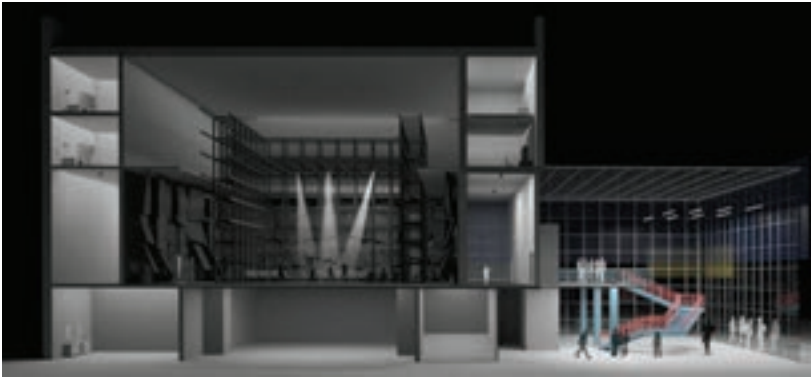
The process of making is recursive. Objects do not simply come to be; they develop. Our understanding of objects is iterative as well. The challenge in this thesis is to create a pragmatic system through an iterative concept process. The body of work created by the series of drawings and paintings dictates the design solutions.

Black box theaters are venues for contemporary performing arts, typically intended for younger, newer audiences. Located in downtown Jackson, MS, this project proposal suggests that placing such a venue downtown would help revitalize the nightlife and urban fabric of Jackson.

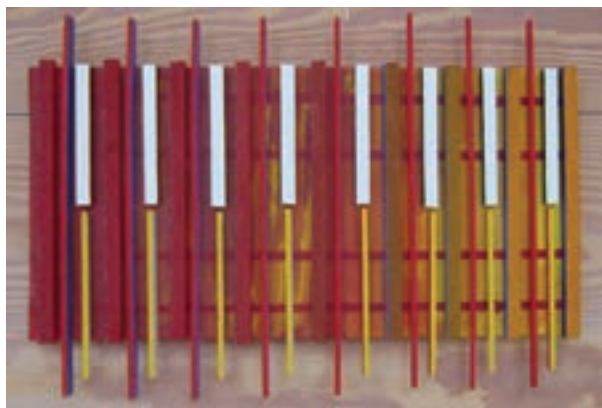
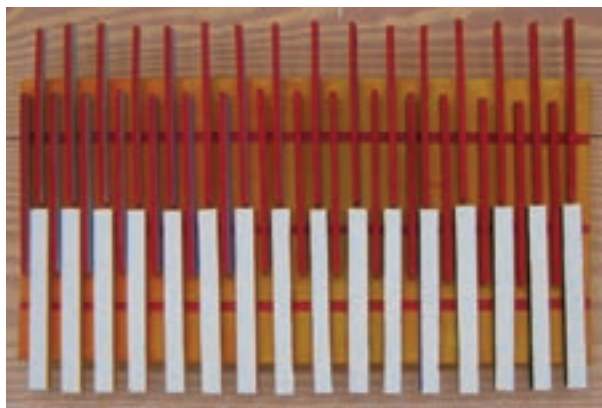
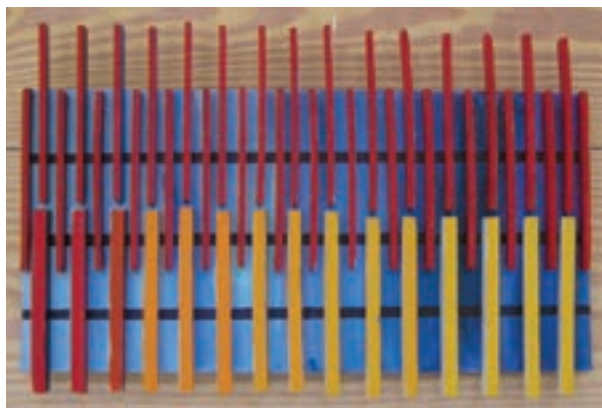
The interior theater is a sculptural space defined by shifting perforated wood panels that are intersected by a steel “cage” which defines the performance area. The steel cage acts as the boundary for the performance space as well as the structure to which lights and speakers are attached. It also functions as the catwalk and access to the tension grid above the performance area. The perforated wooden panels that sculpt the interior of the theater allow sound to pass through and be either reflected or absorbed behind the panel. The theater operator can control the reverberation time in the space according to the type of performance through the use of retractable wooden panels.







The exterior south façade becomes a marquee to advertise the theater. The same level of depth is achieved for the exterior through the use of color. At night the building utilizes layers of neon lights to challenge depth. Terra cotta panels run along the west elevation in multiple colors to activate the theater goer's urban experience during the day.



ARCHITECTURAL DESIGN

Fifth Year Capstone Project

FACULTY

Jassen Callender

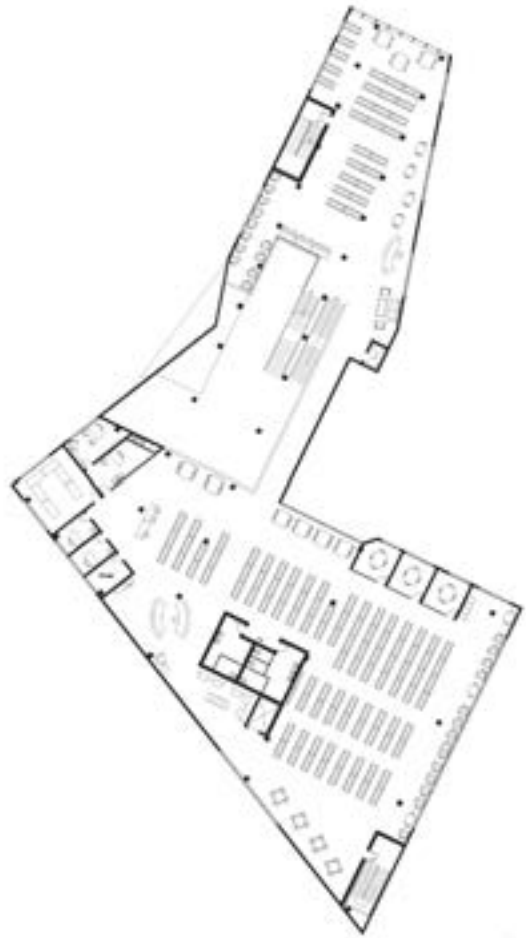
Mark Vaughan

STUDENT

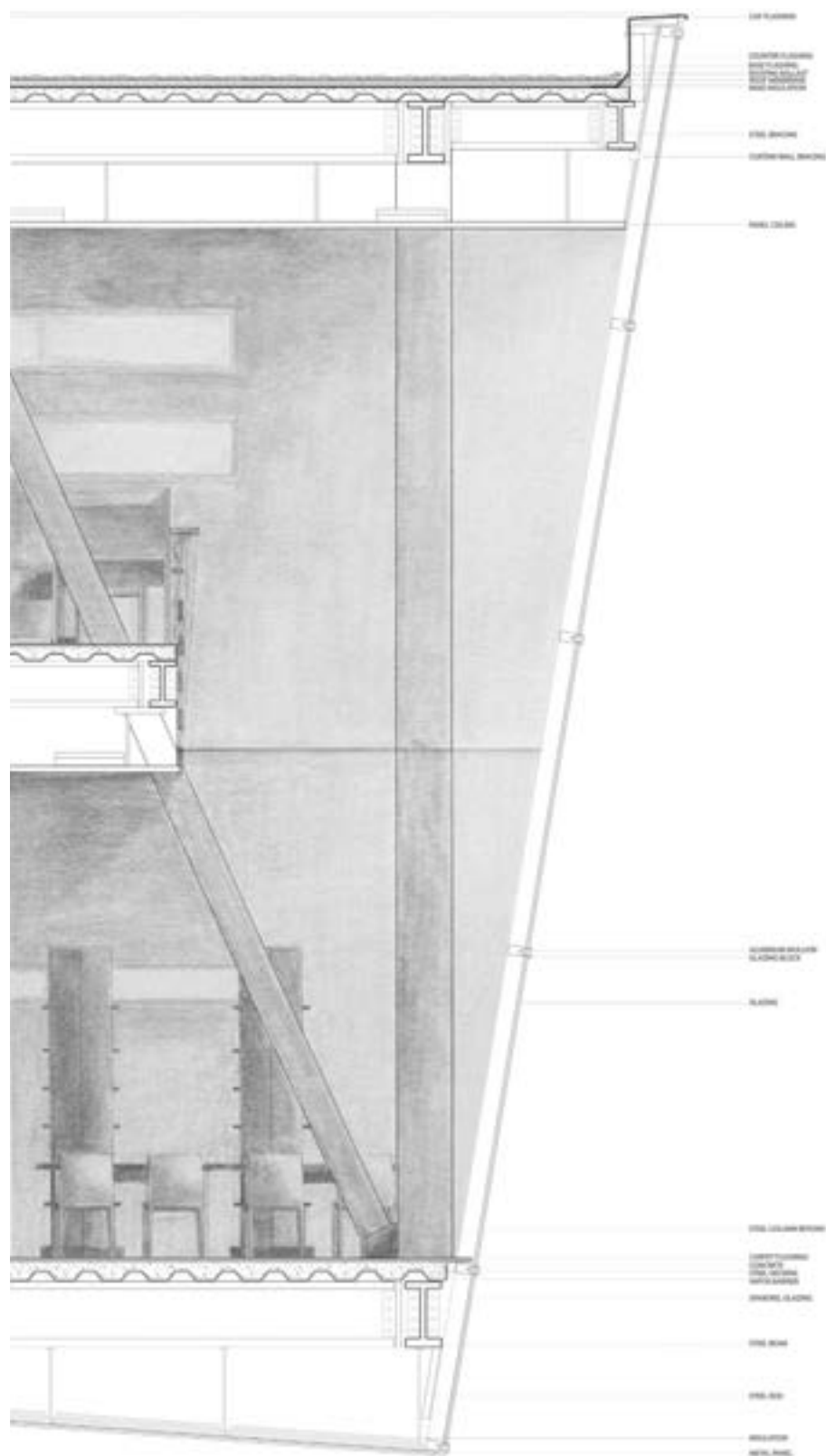
Jessica Bell

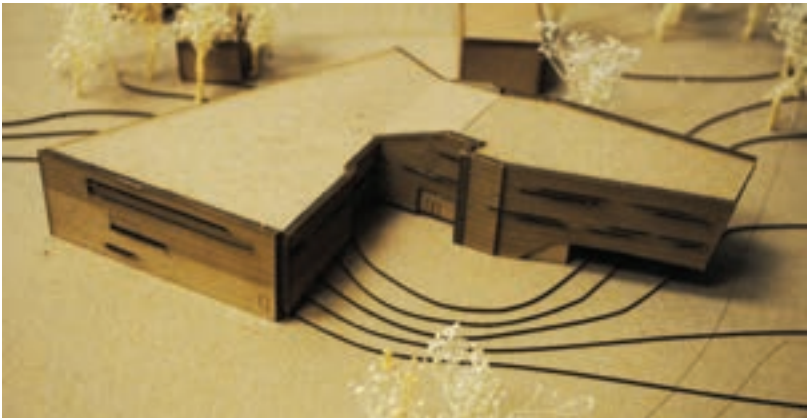
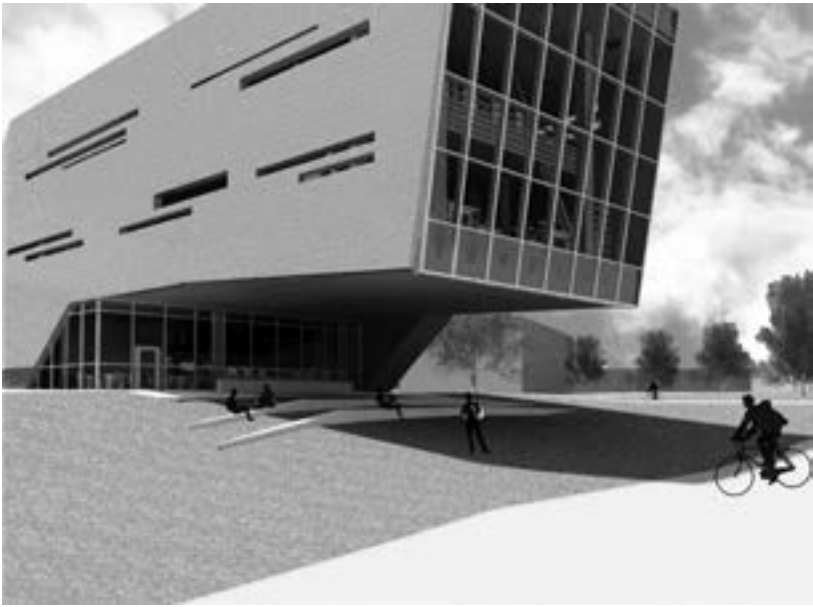
Libraries are almost universally used as places of solitude and introspective thought - even while being completely public. A college library becomes a second home to many students; this project explores the different comfort levels that come with the zoning of this building type. The library is proposed for Jackson, MS, on the campus of Tougaloo College, a private school with a rich historical background. The project focuses on creating a space that enables privacy and personal connection within the building while remaining public and open to the outside. This is achieved through distinctly different spaces that correspond to the different “zones.” Awareness of the zones is experienced by minimizing the mental connection between spaces while still maintaining visibility.

Drawing from the institution’s motto and traditions, the form of the building (and cantilever in particular) becomes an integral part of the project. It allows the visual connections between the occupants and the structure of the building and provides a physical and visual relationship between the building and the campus. Placement and height of the cantilever help to form new gathering spaces on the campus and invite the surrounding community into this otherwise private college. The choice and placement of materials correspond to the functions of the spaces, providing familiarity, warmth, and strength, as well as encouraging forward thinking.









ARCHITECTURAL DESIGN

Fifth Year Capstone Project

FACULTY

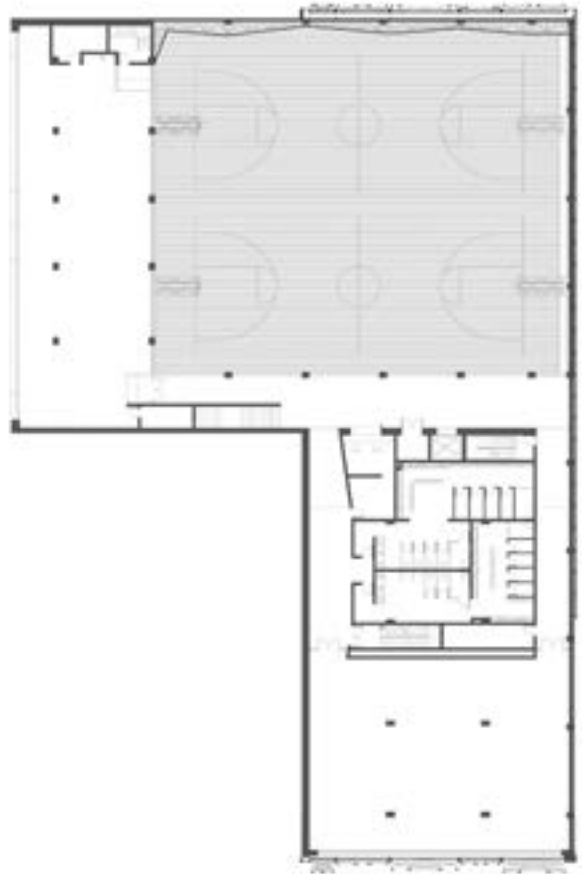
Jassen Callender

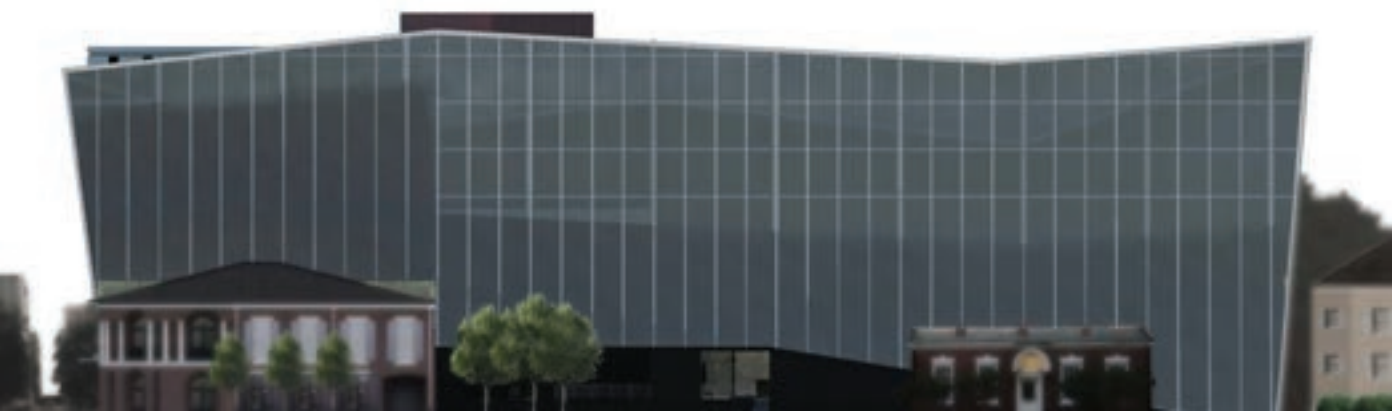
Mark Vaughan

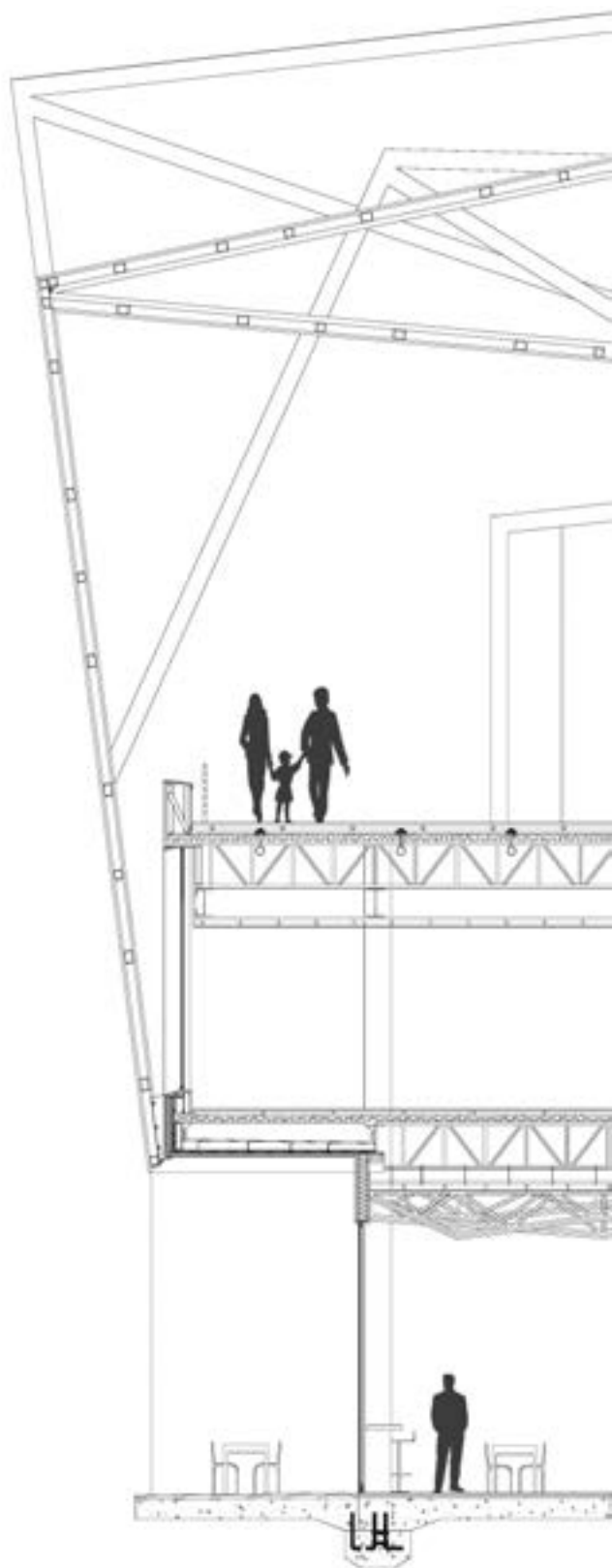
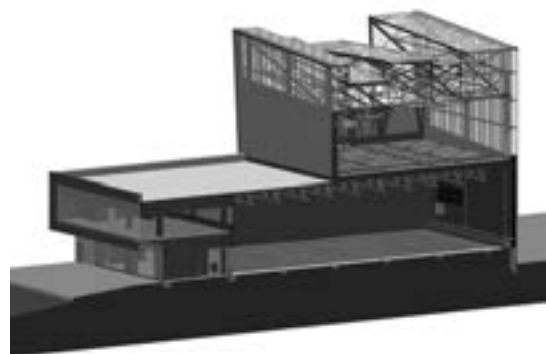
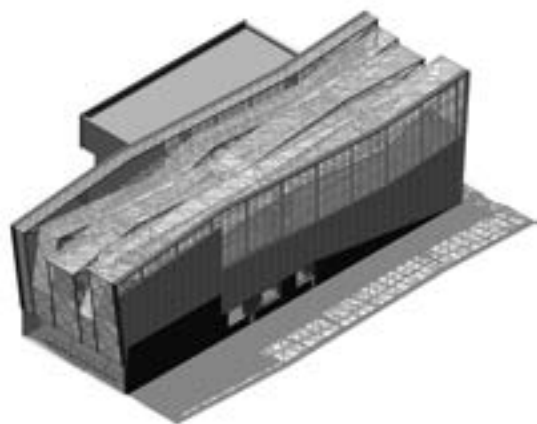
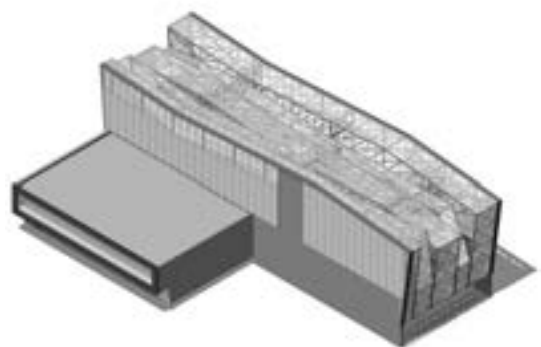
STUDENT

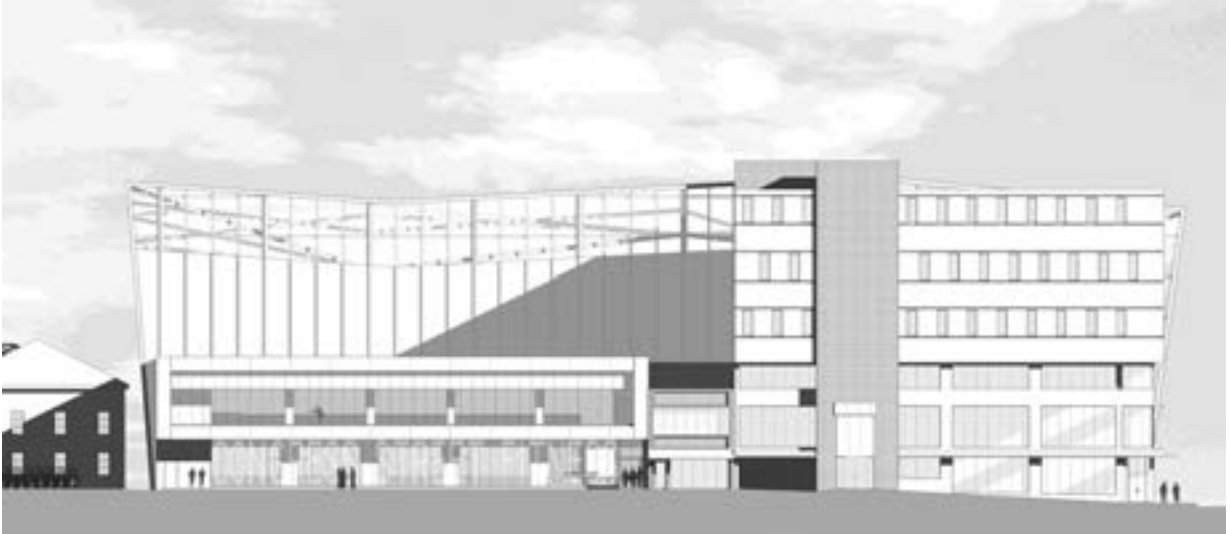
Mackenzie McCulloch

A community recreational center is a facility that people of the community can use as a place to exercise and keep fit as well as a place to socialize and interact. This building makes keeping in shape accessible and intriguing to the community, boosting the health of the surrounding areas. The center provides different scales of space, allowing people to interact in both large groups and intimate settings. These variations also address the different needs of the community, providing for a gymnasium area where intramural sports can be held as well as a series of smaller areas where day-to-day exercises can be performed. The center is equipped with a series of studios for special interest classes and other spaces that can be used for recreational purposes. Another major feature of the center is a cafeteria specializing in helping patrons to make healthy meal decisions. The recipes used by the cafeteria are accessible to patrons so that they may recreate them at home. The cafeteria is a place for impromptu lunch break meetings, as well as an area that is available to use for public meetings. This particular recreational center is located in an urban context, helping to activate the community with pedestrians. The site is located adjacent to Smith Park, allowing overflow of people into the park to further congregate and exercise. The site is also located near several office buildings, allowing people to get their workouts in during their lunch breaks. Overall, the center is intended to be a place that helps to activate the community on both physical and social levels.









ARCHITECTURAL DESIGN

Fifth Year Capstone Project

FACULTY

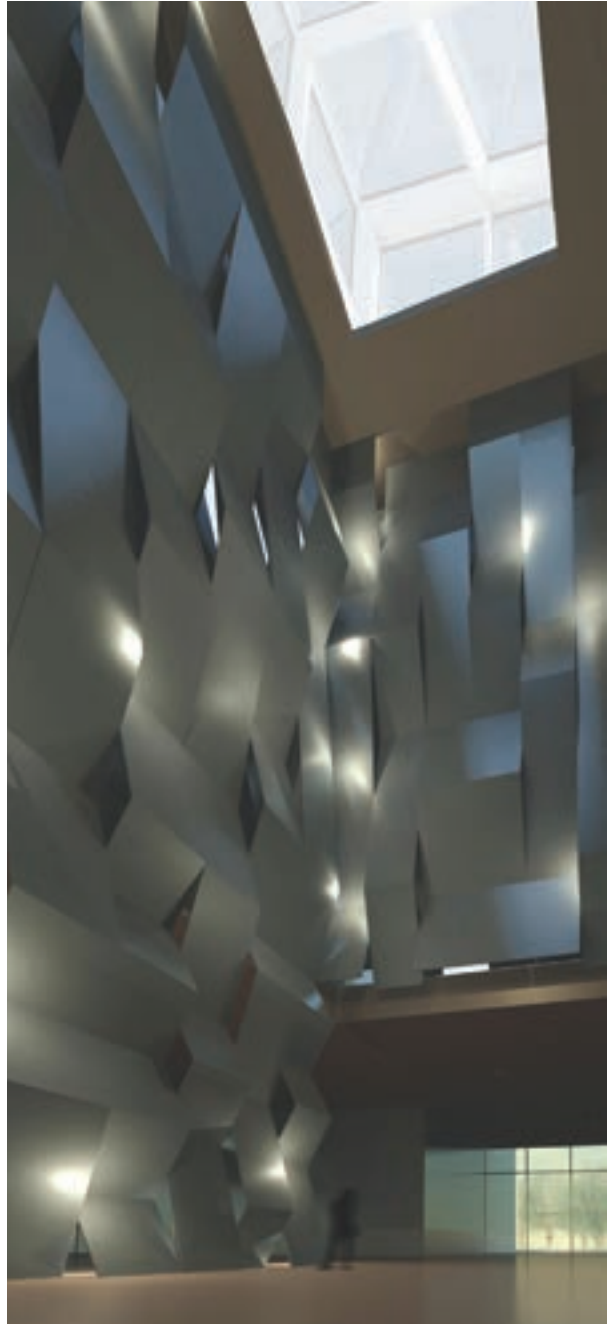
Jassen Callender

Mark Vaughan

STUDENT

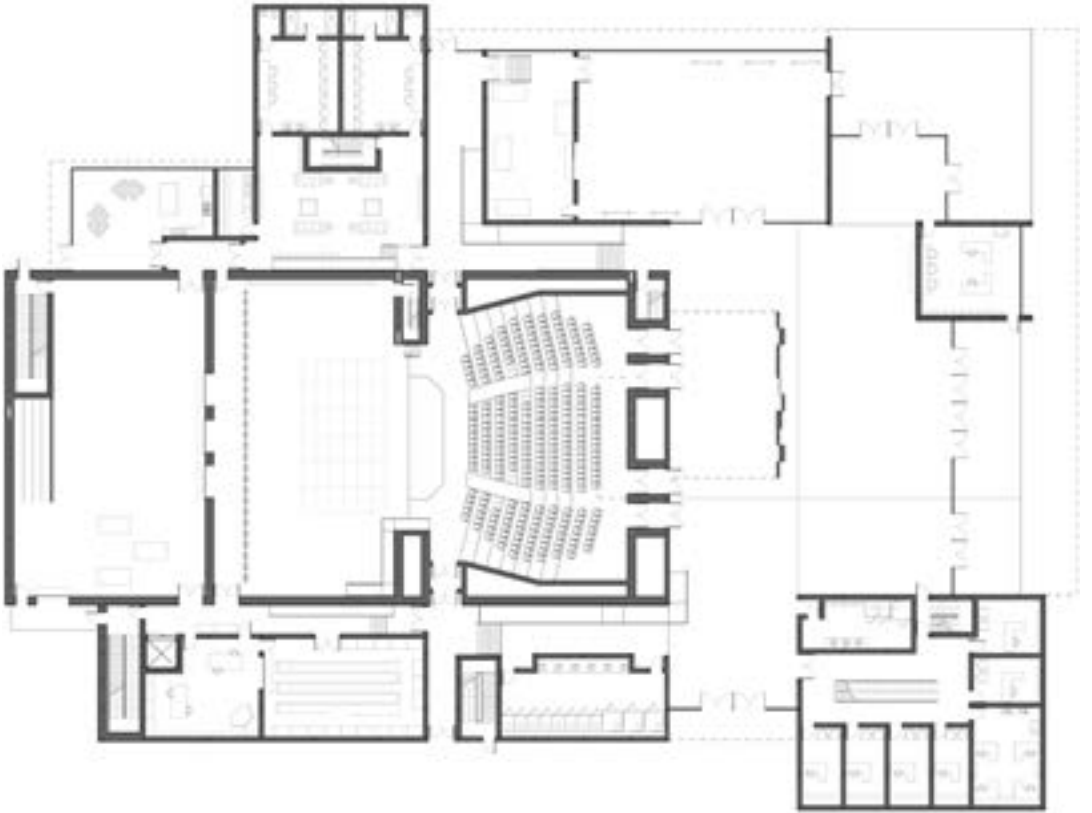
Sara Grider

The LimeLight Theater program establishes an open and flexible relationship between the house and the auxiliary spaces surrounding and supporting the function of the stage. The circulation and relationship between all of the spaces are vital to the overall success of the theater. While the relationship and division between public and back of house spaces remain intact, the more flexible gathering spaces such as the lobby and rehearsal rooms have become a spine that connects the different elements of the building. These spaces take on a double life in the theater: While they are programmed to be a transition space between the exterior and the stage, the lobby in particular becomes a gathering space for guests to meet and mingle. The use of texture and material as a unifying element allows the building surface to take on a life of its own as the light changes throughout the day. The textured elements also create a sculptural presence within the lobby of the building, bringing the outside surfaces into the building, and carrying them into the house proper through the use of folded sound reflection panels. The theater has the opportunity to visually impact the surrounding environment through the introduction of modern architectural ideas and materials into a more traditional district. The site gives the building a prominent location in the skyline, establishing a gateway into downtown and creating an anchor for the edge of the city.









ARCHITECTURAL DESIGN

Fifth Year Capstone Project

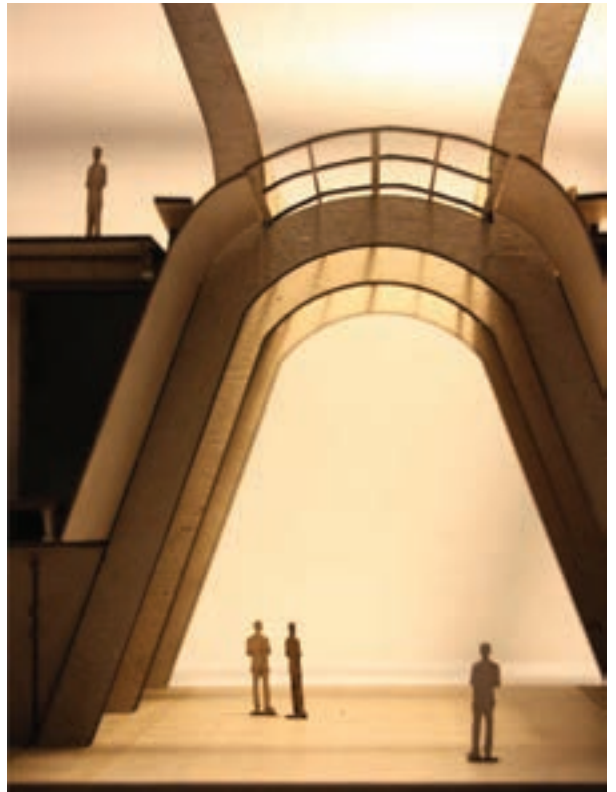
FACULTY

Jassen Callender

Mark Vaughan

STUDENT

Travis Parker

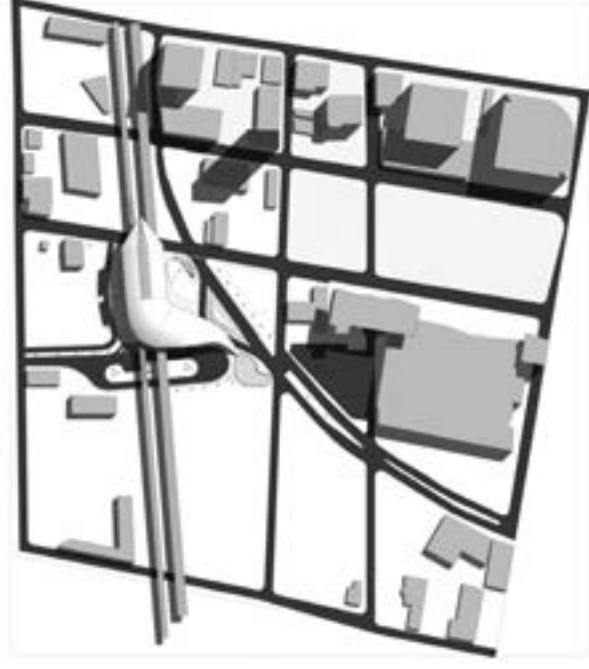
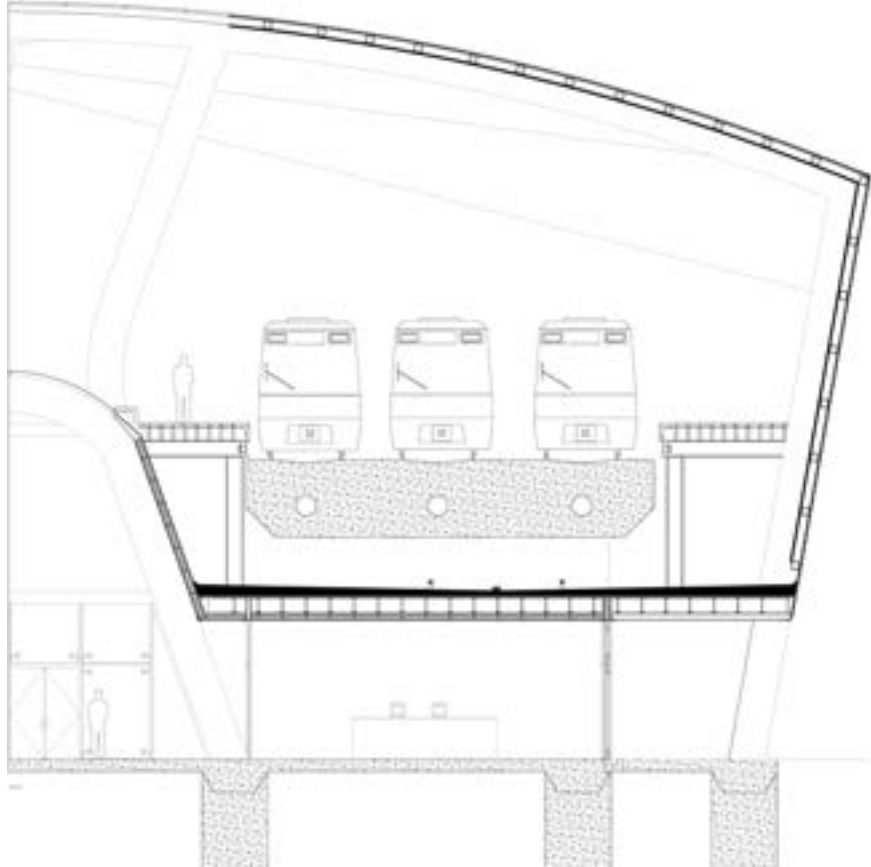


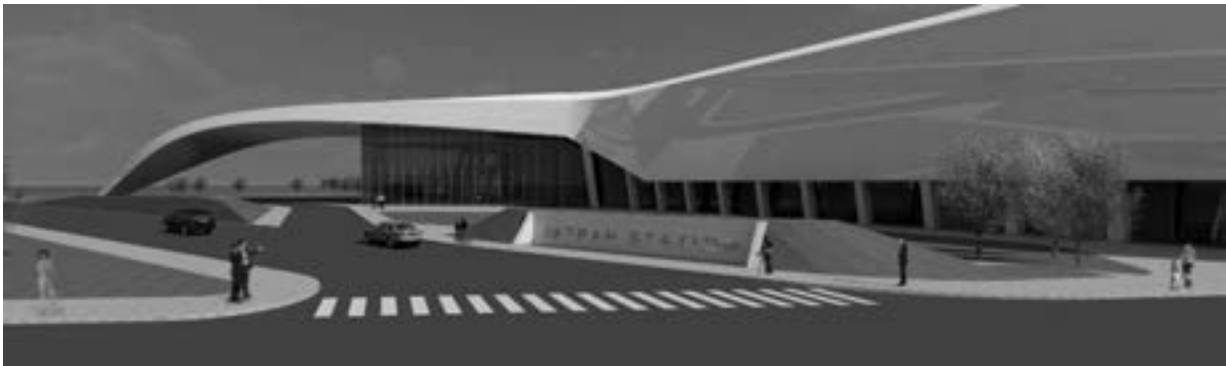
Transportation is a crucial but neglected part of the Jackson metropolitan area's fabric. The primary means of transportation for the residents of Jackson is the automobile. The current roadway infrastructure is overcrowded and outdated. The dependence on cars has caused development to sprawl away from the city center, leaving the urban fabric of downtown in favor of large shopping and housing developments, both of which are not conducive to pedestrians or to a general feeling of community.

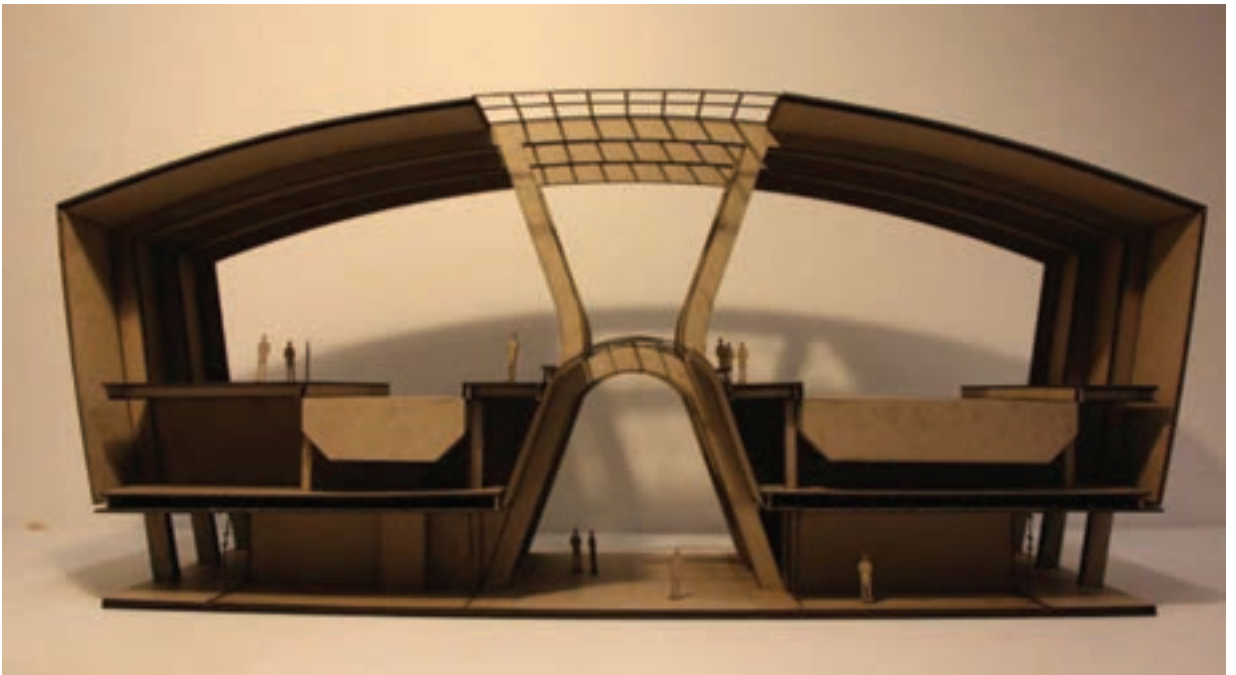
The solution to this issue is not an easy one, nor a quick fix. Plans must start now to conserve the history and heritage of Jackson in a manner that is conducive to modern technologies. The addition of a light rail system and a transportation hub downtown would attract more businesses to the downtown area along with more residences. The boom in downtown Jackson with residential development is a positive sign for the reurbanization of the Jackson area. Projects that encourage movement and transportation will further the current rehabilitation trends.

The proposal is a multifaceted transportation facility that will re-establish an important node in the downtown area. This node occurs at the intersection of transit lines and creates a space for the public to gather. The building itself becomes an asset to the community through its public space while the transportation aspect of the building benefits Jackson and the state as a whole. Also, this transportation hub would be a beacon for the city of Jackson as the city moves forward and carves out a new future.









Spring 2011

ARCHITECTURAL DESIGN

Fifth Year Capstone Project

FACULTY

Jassen Callender

Mark Vaughan

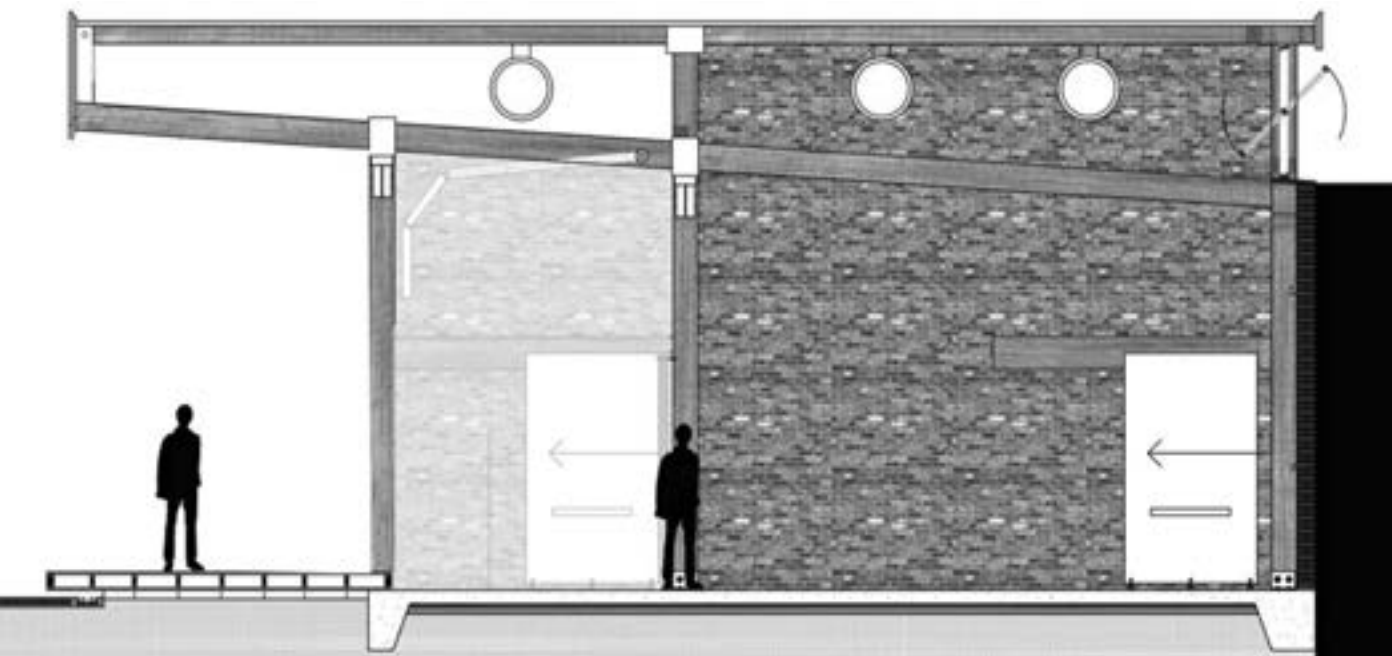
STUDENT

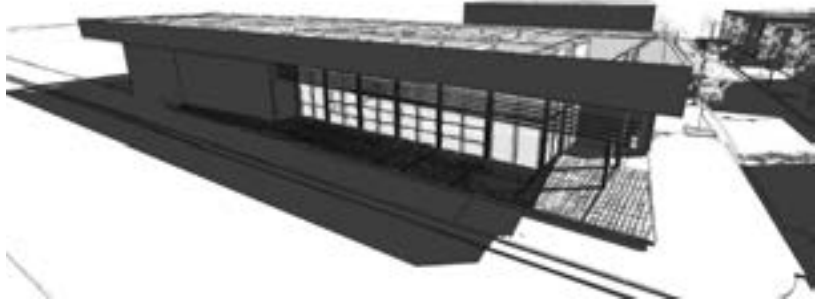
Trent Barrilleaux

Mississippi is the birthplace of the blues, and it is only fitting that the capital city of this state be home to an authentic blues experience. This project is intended to reflect the atmosphere and character of original blues sites, emphasizing raw materiality and bare, intimate spatial qualities. It is situated on Historic Farish Street in Jackson, Mississippi, to function as an information hub for the nearby blues sites, and to remedy the urban blight experienced in the once thriving neighborhood. The design optimizes public space and allows for events to be held at a variety of different scales.









Landscaped Entry Sequence

20' 0"
Museum Main Entrance

20' 0"

CORE AND ELECTIVE COURSES





for

parking

the

CORE COURSE

Materials

FACULTY

Ernest Ng

STUDENTS

Zach Carnegie

Danielle Glass

Taylor Keefer

Sam Krusee

Eric Lynn

Cory May

Chelsea Pierce

Adam Rhoades

John Thomas

Michael Varhalla

This course is structured around a series of hands-on material experiments based on typical construction materials and full-scale construction projects. Students are 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 are two full scale construction projects, the first being individual work and the other being conducted in a group. The first project involves the design and fabrication of a chair based on half a sheet of 3/4" plywood, and the students are asked to explore the material efficiency, production, and finishes in the design and fabrication process. The second project uses the same attitude and mentality in the design and fabrication of a bench, to be used in the architecture library.



Michael Varhalla



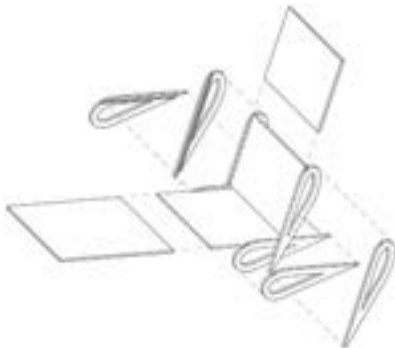
John Thomas



Zach Carnegie



Sam Krusee



Danielle Glass



Danielle Glass
Taylor Keefer
Chelsea Pierce



Eric Lynn
Cory May
Adam Rhoades

ELECTIVE COURSE [DESIGN/FABRICATION]

Portfolio Design

FACULTY

Miguel Lasala

STUDENTS

Meagan Bowlin

Jared Brown

Ingrid Gonzalez

Jessica Harkins

Chris Hoal

Chris Rivera

Aaron Schwartz

Taylor Stewart

Danielle Ward

Using one of Jack Kerouac's Haiku poems for inspiration, students locate and document a visually rich and accidental moment in the landscape. They then explore the limits of the artifact/space and report back with evidence of its qualities and location at three scales. Each of the scales requires multiple images in order to reveal what was being investigated. The students then turn a three-dimensional experience into two dimensions, requiring an unfolding of the image in order to secure a successful translation.



Ingrid Gonzalez



Chris Hoal



Jared Brown



Jessica Harkins



Taylor Stewart



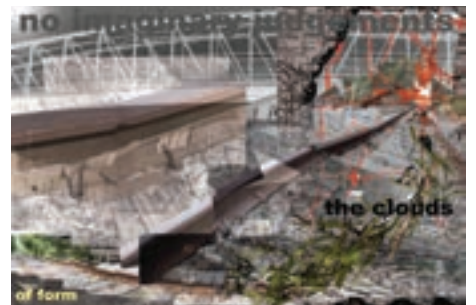
Danielle Ward



Aaron Schwartz



Meagan Bowlin



Chris Rivera

ELECTIVE COURSE [DESIGN/FABRICATION]

Idea As Model

FACULTY

Greg Watson

STUDENTS

Jay Humphries

Michael McKinnon

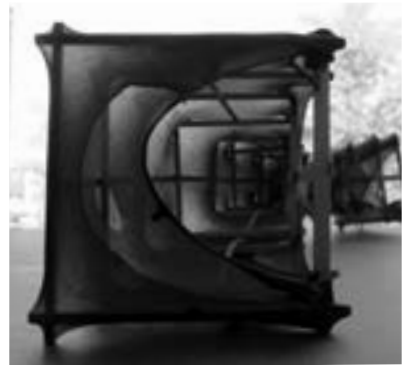
Andrew McMahan

“For the space of the model lies on the border between representation and actuality. Like the frame of a painting, it demarcates a limit between the work and what lies beyond. And like the frame, the model is neither wholly inside nor wholly outside, neither pure representation nor transcendent object. It claims a certain autonomous objecthood, yet this condition is always incomplete. The model is always a model of. The desire of the model is to act as simulacrum of another object, as a surrogate which allows for imaginative occupation.”

-Christian Hubert

The intention of this course is to play with Hubert’s position, to both challenge and affirm it. Through the exploration of material, process, and technique, the students question the notion of model as simulacrum, as a trailing act subordinate to a pre-existing concept. Initially the reversal of the relationship is considered: Spawn the idea from the ‘model’ and examine other motives for assemblage and ‘modeling’ that are related to conjecture, invention, and discovery. To work in a way where the gesture can live a short, fast, and consequential life.

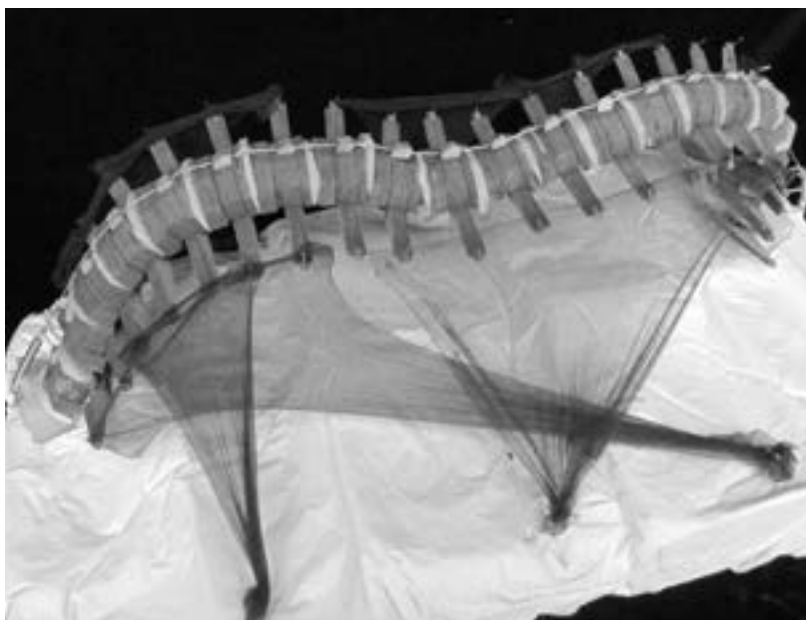
The idea of these works is to affirm the notion that the ultimate goal is to accomplish an ‘imagative occupation.’



Michael McKinnon



Jay Humphries



Andrew McMahan

ELECTIVE COURSE [DESIGN/FABRICATION]

Working In Doubt

FACULTY

Ernest Ng

STUDENTS

Mack Braden

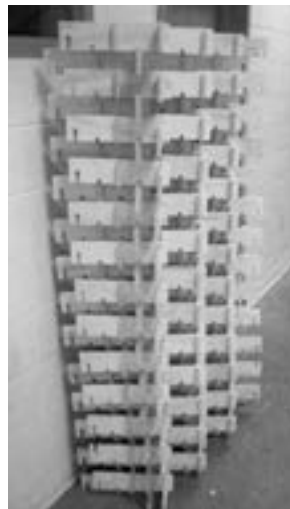
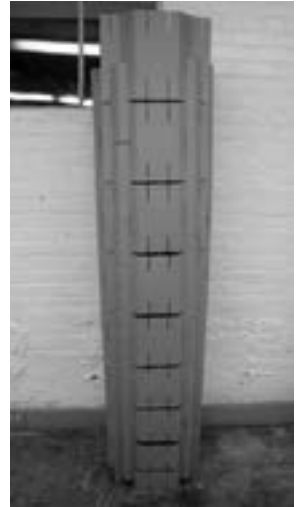
Scott Penman

Andrew Robertson

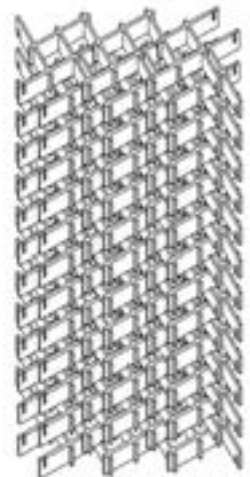
This course is set up as a research-intensive platform for each student to conduct his/her own research and experiments revolving around the practice of architecture and the culture of material. Each student is asked to select and research a particular architectural material at the beginning of the course. Based on the research and understanding of the material, each student is subsequently asked to design and experiment with the fabrication of a series of wall mock-ups, relating to the themes of lightness, exactitude, quickness, visibility and multiplicity. These five themes, taken directly from Italo Calvino's *Six Memos for the Next Millennium*, are an attempt to investigate the architectural relationship and relevance of his writings.

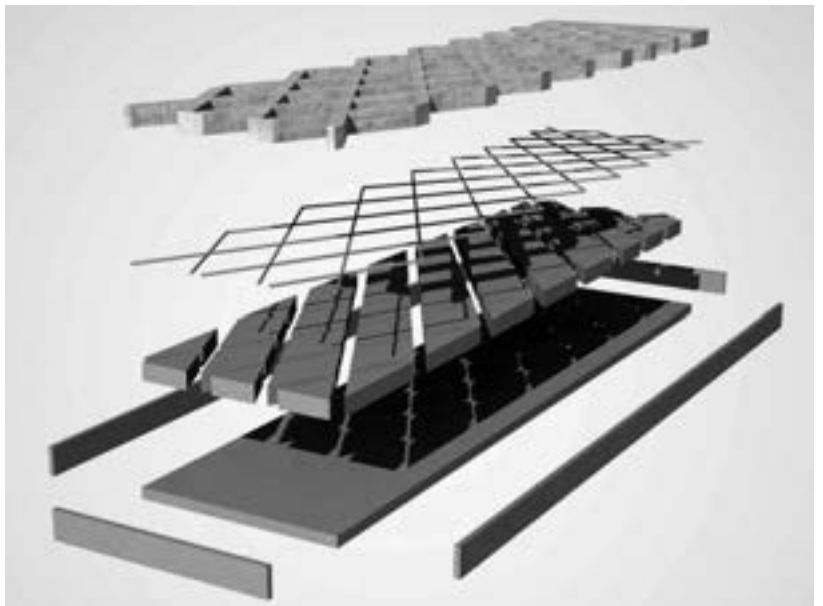
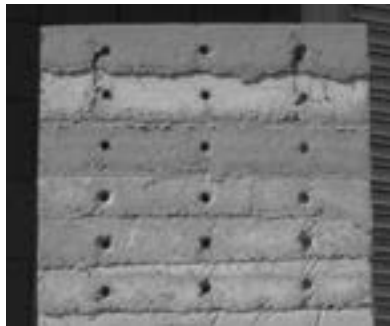
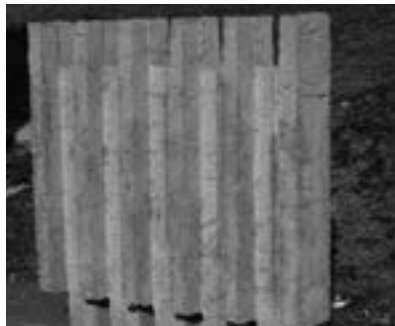
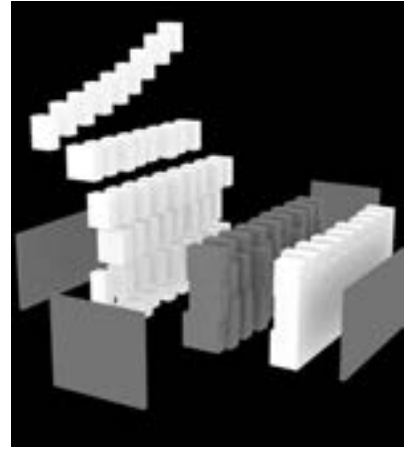
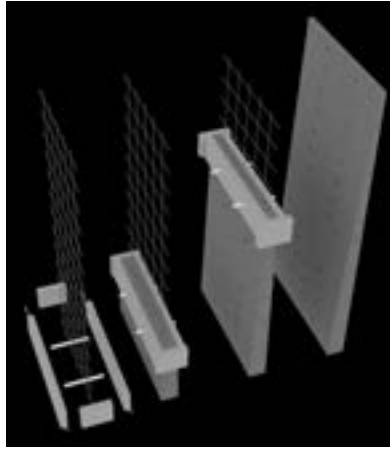
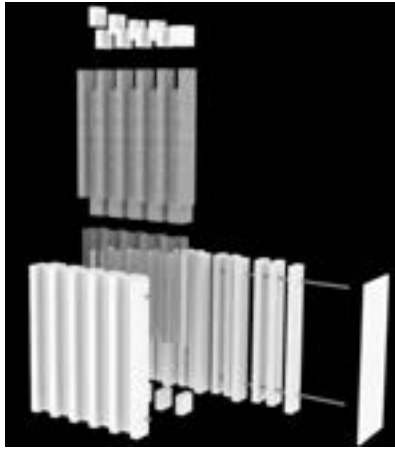


Scott Penman



Mack Braden





MAYMESTER COURSE [STUDY ABROAD]

Didactic Sketching

FACULTY

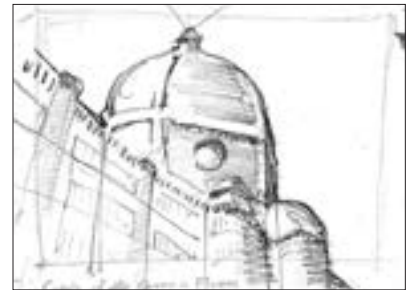
Hans Herrmann

STUDENTS

Chris Hoal

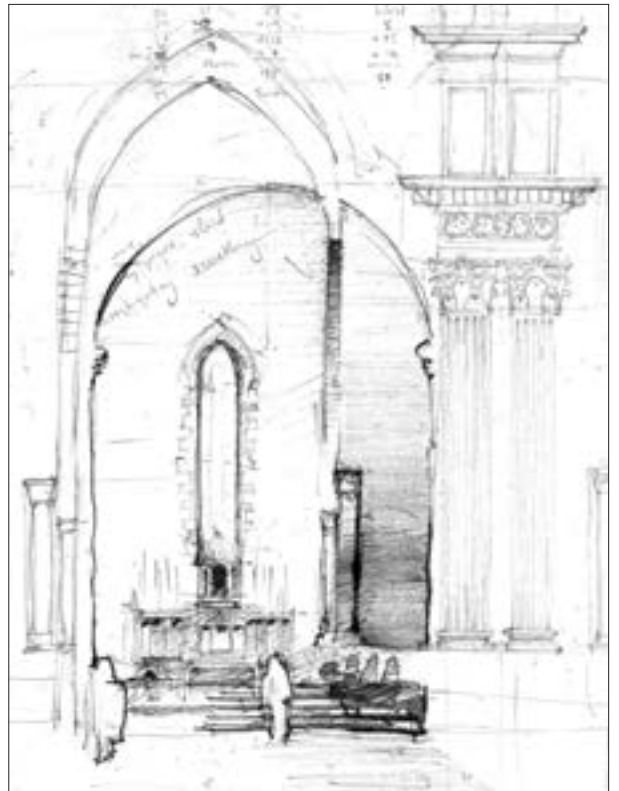
Scott Penman

Salena Tew

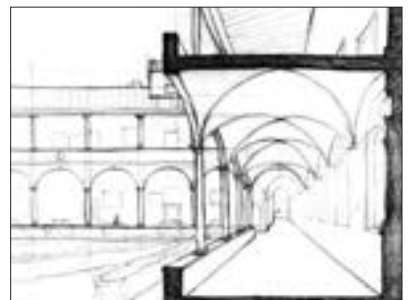
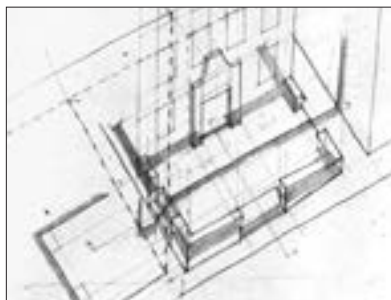
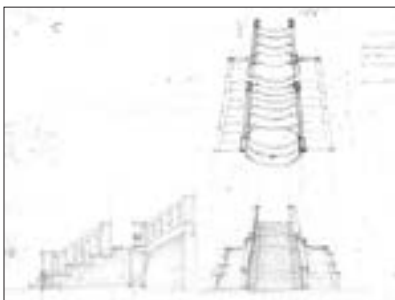
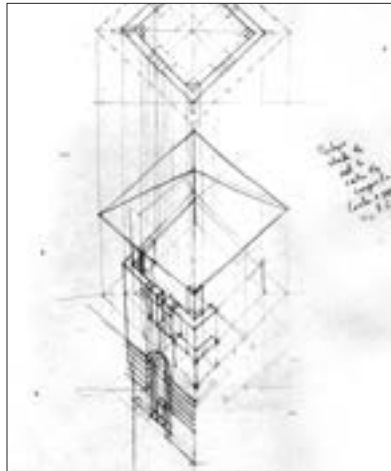
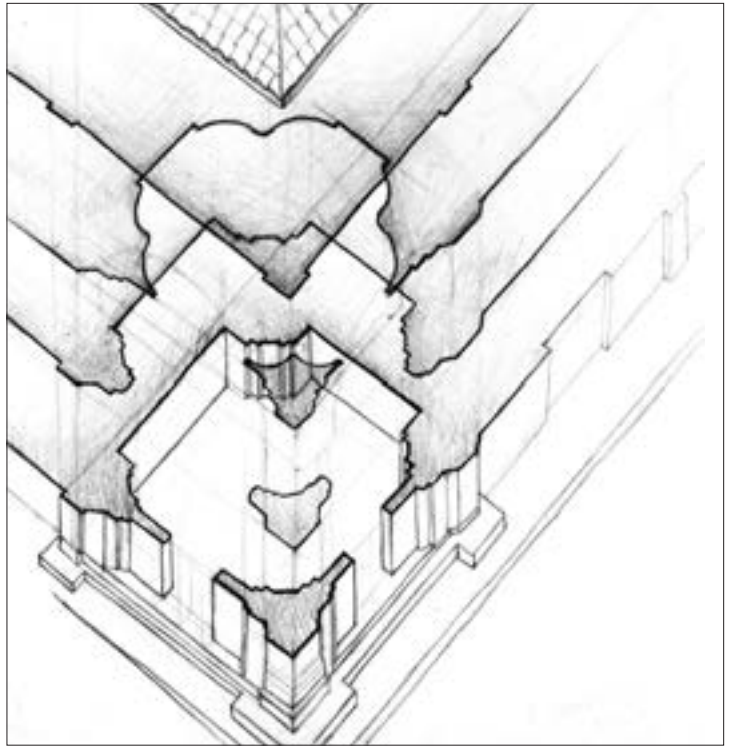


Study abroad offers a unique opportunity to broaden one's perceptive of *the* world, not just *his or her* world. Each student is asked to take measure of their understanding and find value in other ways of living/building.

Didactic Sketching is a course about seeing and making seen. The intention is to pass along a way of visualization that not only informs the viewer of the subject but also the intent behind the making of the subject. In this way, students do not draw postcard images of the great building; they instead learn to draw diagrams and directions for someone to understand the design intent of these buildings. Techniques of orthographic projection are explored in freehand sketching as a means of building facility with representation as a means of design. The course is as much about reading architecture as it is about writing architecture through the architect's language of drawing.



Chris Hoal



Salena Tew

Scott Penman

MAYMESTER COURSE [DESIGN/FABRICATION]

Sanderson Student Lounge

FACULTY

Jenny Kivett

STUDENTS

Zach Carnegie

Jordan Gill

Walt King

Kristin Perry

Scott Polley

Brent Wallace

COLLABORATOR

Patrik Nordin, Department of Recreational Sports

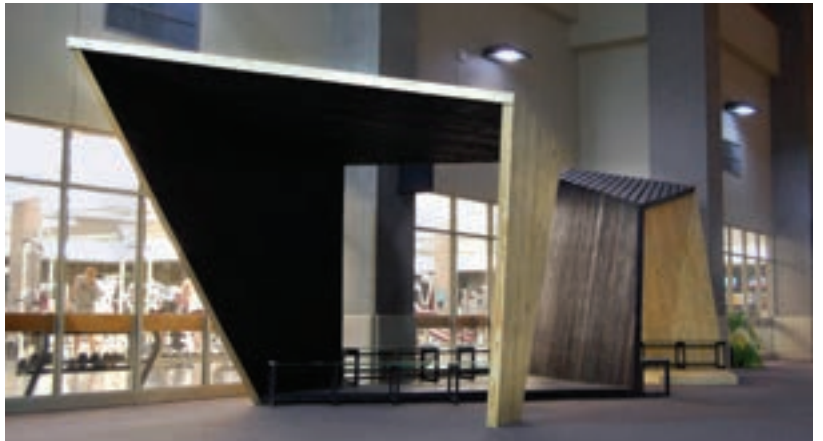


The Sanderson Center Student Lounge, a collaboration between the School of Architecture and the Sanderson Recreational Center on campus, was funded with an Artist Incentive Grant from the College of Architecture, Art, & Design. The project was conceived as a design/build project to introduce undergraduate students to realities of practice. The lounge area also serves the community beyond a basic functional level as an example of the positive potential of design.

The Student Lounge sees up to 2,000 visitors per day, quickly becoming an alternative to the traditional student union in its potential for student gathering and interaction. The lounge area is located in the large, open corridor of the entryway, previously an unused space. This is a high traffic area, used by all patrons at least twice per visit. The structure encourages interaction among students and patrons and allows functions including seating, lounging, laptop use, a comfortable waiting area, and spectating for adjacent sporting events in the recreation center.

The project provided students with full design experience from beginning to end during the three week-long course. Students were responsible for design development, detailing, budget, acquiring materials, client meetings, code reviews, construction and inspections. The lounge was constructed out of reclaimed wood from bleachers and glass from the racquet ball courts of the Sanderson Center. Materials such as steel were also reclaimed regionally to reduce both costs as well as the environmental impact of the project.





STUDENT ORGANIZATION [TRASHION SHOW]

National Organization of Minority Architecture Students

CO-PRESIDENTS

Ingrid Gozalez

Tony DiNolfo

STUDENT DESIGNERS

Byron Belle

Courtney Bolden

Jessica Harkins

Walter King

Lauren Luckett

Justin Glover

Ingrid Gonzalez

Hannah McGee

Andrew Robertson

Vanessa Robinson

Chyna Wheatley

Haley Whiteman

KeAirra Williams

COLLABORATORS

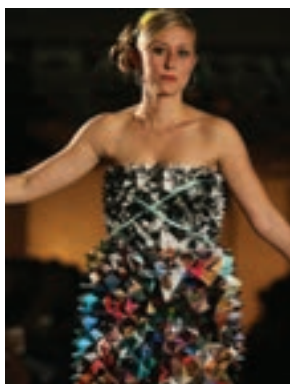
MSU Fashion Board

Blake McCollum (photographer)

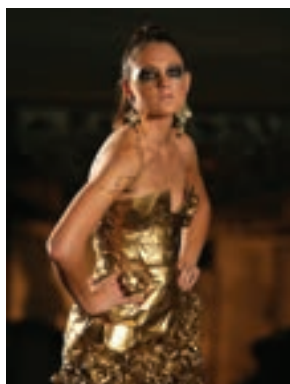
Every year, in collaboration with the MSU Fashion Board, the National Organization of Minority Architecture Students (NOMAS) holds the TRASHion Show. Student designers are encouraged to make clothing out of “trash” or items that are not generally considered for use in clothes, such as newspaper, soda can tabs, and duct tape; the set design follows a similar theme of re- or alternatively-purposed material. Models are provided by the Fashion Board.



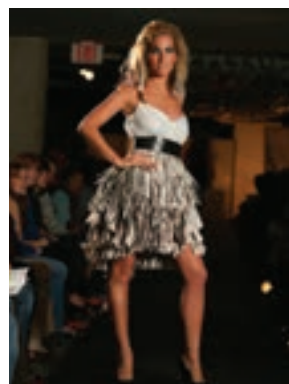
Giles Hall Bridge



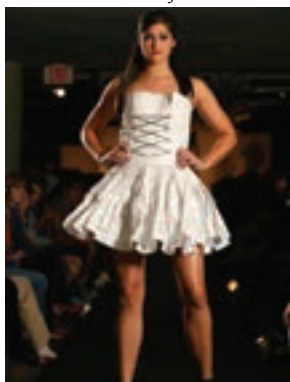
Jessica Harkins



Chyna Wheatley, KeAirra Williams



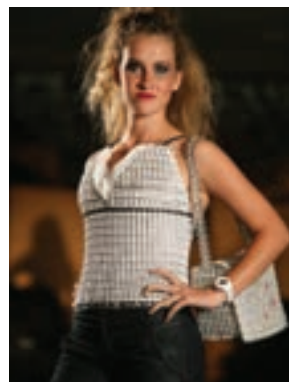
Vanessa Robinson



Andrew Robertson



Courtney Bolden



Lauren Luckett



Courtney Bolden



Justin Glover



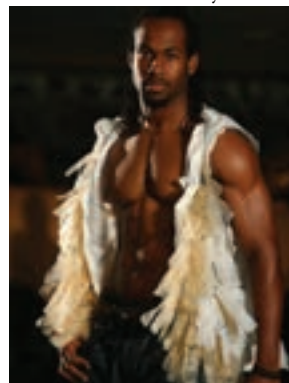
Byron Belle



Ingrid Gonzalez



Hannah McGee, Haley Whiteman



Walter King

RESEARCH CENTERS



those who generously contributed to the
Challenge for the Small Town Center,
State University School of Architecture
here thanks and appreciation for the
\$400 raised in this campaign.

CORNERSTONE
Mr. and Mrs. Bobby F. Martin

CLAMPSON

Promoting
bike lanes,
sidewalks,
and trails



www.atkinsfoundation.org



RESEARCH CENTER

Carl Small Town Center (CSTC)

DIRECTOR

John Poros

ASSISTANT DIRECTOR

Leah Kemp

OFFICE ASSOCIATE

Tracy Quinn

OFFICE ASSISTANTS

Chelsea Boothe

Malorie Luckett

INTERNS

Dennis Daniels

Chris Hoal

Eric Lynn

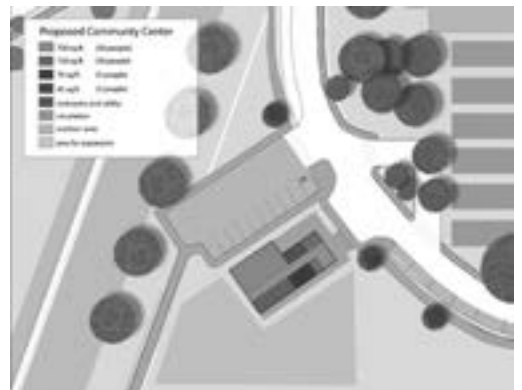
Andrew McMahan

Ryan Morris

Scott Penman

Vanessa Robinson

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.



Baptist Town

EDUCATION

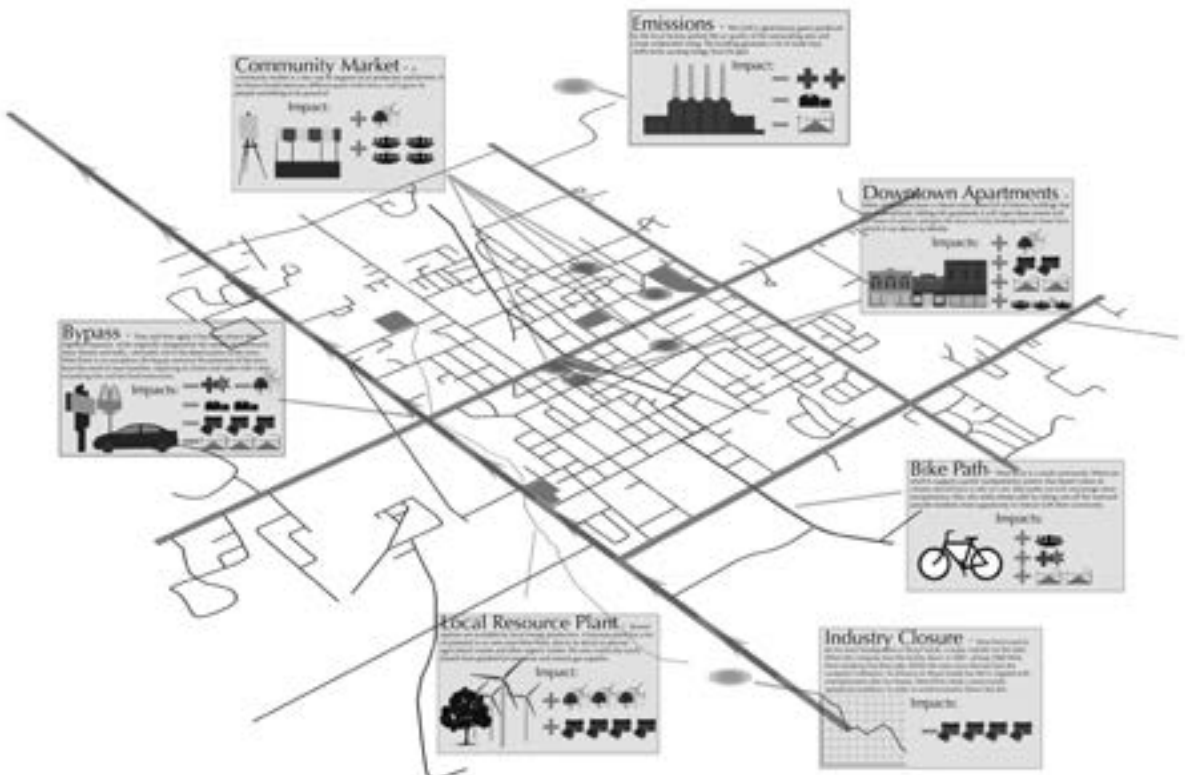
Value: 0.864

Indicators	City Average	HS Average	US Average	Ideal Goal	City Average / US Average	City Average / Ideal Goal
High School Graduation Rate %	77.3	78.9	84.6	90	0.914	0.859
Education Level % (Bachelor's or higher)	15.8	19.1	27.5		0.575	
Public Libraries / Population	8.9500E-05	1.8850E-05	1.960E-05		1.00	
ACT Scores	17.5	18.8	21		0.833	
Daycare Facilities / Population	5.3734E-04		3.4708E-04		1.00	

COMMUNITY WEALTH

Value: 0.806

Indicators	City Average	HS Average	US Average	Ideal Goal	City Average / US Average	City Average / Ideal Goal
Home Ownership %	59.2	70.5	66.9		0.885	
Average Income (per capita \$)	16309	19534	27041		0.603	
Employment %	85.9	90.8	90.4		0.950	
Employment Diversity	0.8461		0.9231		0.917	
Individuals above Poverty Level %	73.4	78.2	86.5		0.849	
Age Dependency Ratio	70.5	62.9	59.3		0.841	



RESEARCH CENTER

Educational Design Institute (EDI)

ASSISTANT DIRECTOR

Chris Cosper

INTERNS

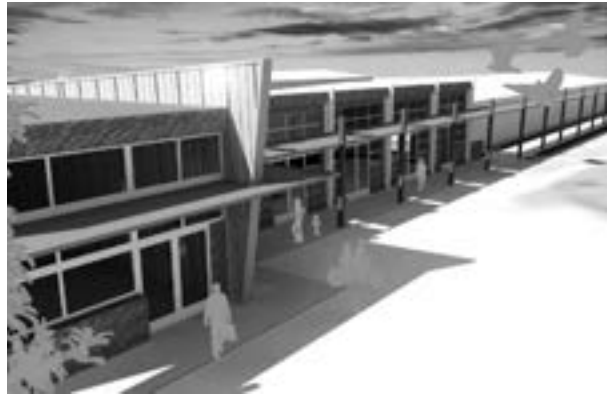
Ryan Morris

Taylor Poole

Robert Featherston

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.

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.



RESEARCH CENTER

Jackson Community Design Center (JCDC)

DIRECTOR

Jassen Callender

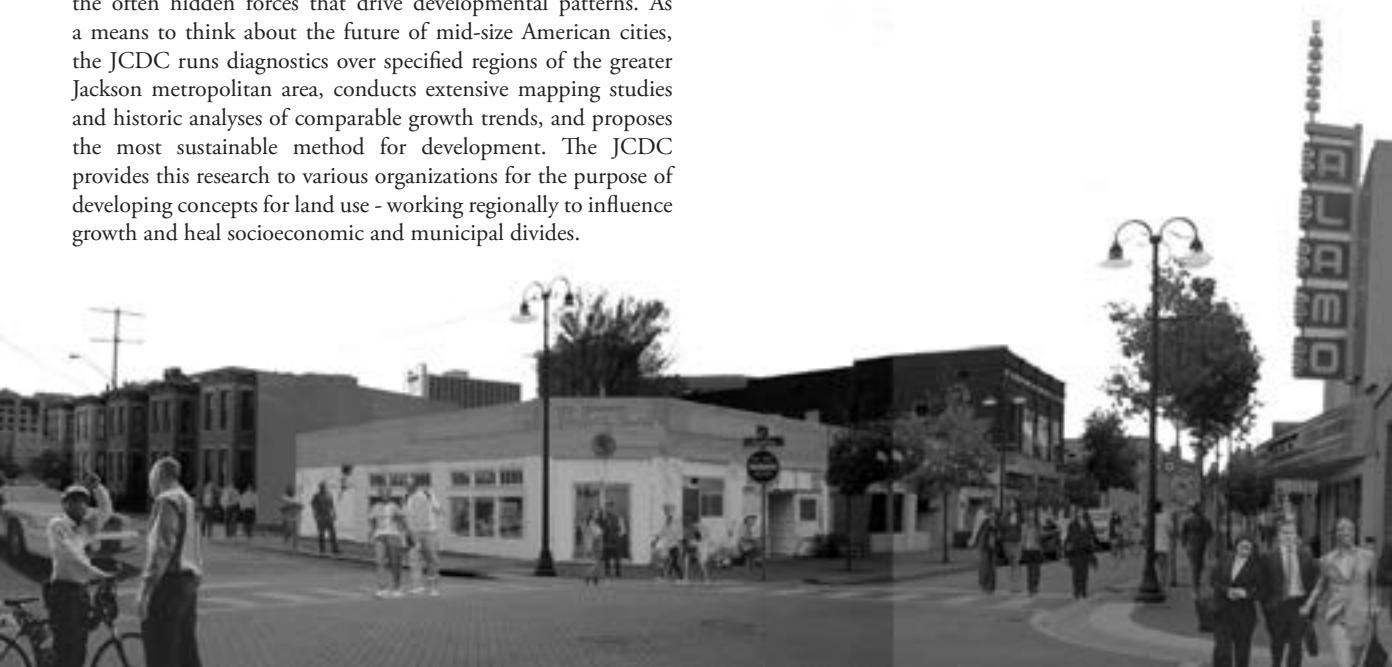
INTERN ARCHITECTS

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.





Farish Street

RESEARCH CENTER

Gulf Coast Community Design Studio (GCCDS)

DIRECTOR

David Perkes

ARCHITECT

Mike Grote

LANDSCAPE ARCHITECT

Britton Jones

PLANNER

Kelsey Johnson

INTERN ARCHITECTS

Sam Carlsen
Sarah Naughton
Jody Rader
James Wheeler
Kristen Zeiber
Jessie Zenor

PUBLIC DESIGN INTERNS

Jessi Barnes
Avery Livengood
Jesse Miller
Ceara O'Leary

ROSE FELLOW

Seth Welty

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.



Moss Point Community Studio



Bayou Auguste Greenway Restoration

HISTORY

Mississippi State University
School of Architecture

The School of Architecture (S|ARC) has evolved from a creative idea into a thriving, energetic program currently housed in modernist facilities that have received state and regional design awards.

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 Mississippi State University (a land grant institution) as the location for the new program. At the suggestion of the Mississippi Chapter of the American Institute of Architects (AIA) under the leadership of Robert Harrison, FAIA, 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 (S|ARC) and was charged with assembling a faculty. Initially, it consisted of borrowed classrooms and a few adventurous students and faculty members. In 1977, studio space was relocated from a renovated dormitory to a building originally designed as a livestock-judging pavilion (the BARN) 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 mentioned BARN building conversion. Dedication of the new facility took place during May 1983 with the national presidents of AIA, ACSA, NCARB, 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. The visiting lecturer series and field trips, in addition to co-op and exchange programs, are considered fundamental to the School's mission and absolutely necessary given the School's somewhat 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 (one of the first community design studios in the country - later renamed the Carl Small Town Center). This 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 Studios and the Fifth-Year Program. This facility is a three-story award-winning complex in the historic part of downtown Jackson adjacent to the Old Capitol Building and Governor's Mansion. In the aftermath of Hurricane Katrina, the Gulf Coast Community Design Studio was established and is currently housed in Biloxi, MS.

Following Dean McMinn's departure in 1984, James F. Barker, FAIA became dean. In 1986, Dean Barker departed to become president of Clemson University and was succeeded by John M. McRae, FAIA, who vacated his department chair at the University of Florida to become dean and was responsible for guiding S|ARC's development through its second decade. Upon his retirement in 2001, James L. West, AIA, became the School's fourth dean. In the mid 1990's, the School was recognized nationally (in the Carnegie Boyer Report) for its pioneering pedagogical leadership in integrating computers directly into the design studio; its commitment to the innovative use of digital/analog technology continues to mature. In 1995,

the School established a Master of Science degree in Architecture (under the leadership of Professor Charles Calvo) 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, community, and university related research activities using digital media and the web.

In 2004, a new College of Architecture, Art, and Design (CAAD) was formed by the Provost with the idea of bringing all the design and fine art disciplines on campus under one umbrella and one dean; this college currently houses the School of Architecture, the Department of Art, the Department of Interior Design, and the newly created Department of Building Construction Science. These collateral units offer many new and exciting possibilities for the enrichment of S|ARC and its programs. With this new organizational structure, the School of Architecture (with full faculty support) had its first interim director appointed, senior faculty member David Lewis, PhD. After a lengthy national search in 2006, Caleb Crawford, AIA, (from Pratt Institute) was hired. In 2009, senior faculty member and F.L. Crane Professor Michael Berk, AIA, was appointed the director.

Over the years, S|ARC's focus has been applauded in numerous publications: Architecture (the journal of the American Institute of Architects in the 90s), Newsweek on Campus, Architectural Record, Architect, and The Boyer Report, to name a few. Its graduates have thrived in graduate programs at Harvard, Yale, Columbia, Rice, Washington University, Virginia, Virginia Tech, and Cambridge University in England, as well as in leading international design firms such as: HKS, TVS, SOM, Gensler, RTKL, Herzog & De Meuron, Foreign Office Architects, and Perkins & Will, to also name a few. Statistics derived from records of the National Council of Architectural Registration Board (NCARB) show that S|ARC alumni continuously score higher on their board exams than the national average for candidates seeking registration as professional architects.

A few 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 F.L. 'Johnny' Crane Professorship in Architecture; in 2007, the school received its first facility endowment (from the Bob and Kathy Luke) to rename the Giles Hall Library; in 2009, the School received the Robert and Freda Harrison Endowed Visiting Lecture Series; in 2010, the school also received an endowment (from the Harrisons) to name the S|ARC Giles Auditorium; and in 2011, Professor David Perkes, Director of the Gulf Coast Community Design Studio, was awarded the most prestigious 'AIA Latrobe Prize' (\$100k) from the AIA College of Fellows and was also named a 'Champion of Change' by the White House.

S|ARC continues to make its mark. Recently, the School was prominently featured in two of the leading architectural professional journals of North America. The December 2009 Education issue of ARCHITECT magazine identified our School as one of three programs leading the nation in the area of Community Design; we were also identified as one of six schools leading the nation in the area of Social Justice in the built environment. The October 2008 issue of ARCHITECTURAL RECORD featured the Gulf Coast Community Design Studio (our research center in Biloxi, MS) on the cover along with an in-depth multi-page article and images of their work.

The MSU School of Architecture offers the only NAAB accredited professional architecture degree in Mississippi. We have approximately 225 students with a student-to-faculty ratio of about 15:1. All of our students receive a dedicated 24/7 studio workstation space in the architecture building (Giles Hall). These studios are the center of all teaching, activity, culture, and life in our School. The School hosts a Visiting Lecture Series bringing in nationally and internationally recognized architects, artists, and philosophers. The student organizations regularly host Friday Forum weekly lectures, Movie Night Film Series, and other major events (like the annual Beaux Arts Ball). These events help shape the school and our place in the region and world. The School has also been the host to national and international conferences; most recently, the 34th Annual International Merleau-Ponty Circle Conference and FORMCities, an international urban design conference at the Jackson Community Design Center. In 2010, S|ARC received a full 6-year accreditation from NAAB; it has been continuously accredited since its inception in 1973.

FACULTY AND STAFF

DIRECTOR

Michael A. Berk, AIA
Director, School Of Architecture
E.L. Crane Professor

DEAN'S OFFICE

David Lewis, PhD
Associate Dean
Professor

Jim West, AIA
Dean
Professor

EMERITUS FACULTY

Dr. Michael Fazio, PhD, AIA
Emeritus Professor

Robert Ford, FAIA
Emeritus Professor

Gary Shafer, AIA
Emeritus Professor

FACULTY

Jassen Callender
Associate Professor, 5th Year
Director, JCDC

Amber Ellett, AIA
Visiting Assistant Professor

Jane Britt Greenwood, AIA
Associate Professor

Alexis Gregory, AIA
Assistant Professor

Hans Herrmann, AIA
Assistant Professor

Francis Hsu, PhD
Assistant Professor

Jenny Kivett
Lecturer

Miguel Lasala
Lecturer

Rachel McCann, PhD
Professor

David Perkes, AIA
Associate Professor
Director, GCCDS

John Poros, AIA
Associate Professor
Director, CSTC

Justin Taylor
Assistant Professor

Andrew Tripp
Assistant Professor

Greg Watson, RA
Associate Professor

ADJUNCT FACULTY

Dr. Ted Ammon

Adjunct Faculty, 5th Year

Charles Barlow, AIA

Adjunct Faculty, 5th Year

Susan Hall

Associate Professor, CAAD Library

Leah Kemp

Adjunct Faculty
Assistant Director, CSTC

David Mockbee, ESQ

Adjunct Faculty, 5th Year

Lawson Newman, AIA

Adjunct Faculty, 5th Year

Mark Vaughan, RA

Adjunct Faculty, 5th Year

Annette Vise

Adjunct Faculty, 5th Year

STAFF

Janine Davis

Administrative Assistant, 5th Year

Phyllis Davis-Webber

Office Associate

Darlene Gardner

CAAD Business Manager

Judy Hammett

Senior CAAD Library Staff

Myron Johnson

Shop Coordinator

Jane Lewis

Dean's Administrative Assistant, CAAD

Nathan Moore

Director, Development

Emily Parsons

IT Coordinator
Admissions/Advising Coordinator

Pandora Prater

Director's Assistant
Academic Records Assistant

ADDITIONAL FACULTY

Fall 2010 - Spring 2011

Chris Cosper, RA

Associate Director, EDI
Admissions/Advising Coordinator

Caleb Crawford, AIA

Associate Professor

Blake Daniels

Studio Assistant

Burak Erdim, RA

Visiting Assistant Professor

Jason Hoeft

Studio Assistant

Briar Jones, AIA

Adjunct Faculty

Chris Monson, RA

Associate Research Professor

Ernest Ng

Visiting Assistant Professor

STUDENTS

Currently Enrolled

CLASS OF 2016

Lorianna Baker
Stefan Balcer
Mary Boyett
William Bradford
Patrick Brown
Devin Carr
Grant Duvall
Roman Ehrhardt
Kevin Flores
Benjamin Grace
Alaina Griffin
Taylor Howell
Ryan Mura
Aryn Phillips
Morgan Powell
Joseph Rose
Mary Sanders
Mary Singletary
Cody Smith
Daniel Torres
Megan Vansant
Casey Walker
Hannah Waycaster

CLASS OF 2015

Tonia Akins
Jared Barnett
Daniela Bustillos
William Commarato
Nicholas Dodd
Brooke Dorman
Katherine Ernst
Dalton Finch
Danielle Gates
Jonathan Greer
Jordan Hanson
Daniel Hart
Melinda Ingram
Jake Johnson
Landon Kennedy
Samantha King
Robert Ledet
David Lewis
Anna Lyle
Emily Lysek
Cory May
Rusty McNnis
McKenzie Moran
Emma Kate Morse
Anthony Penny
Scott Polley
Alex Reeves
Mark Riley
Austin Robinson
John Taylor Schaffhauser
Victoria Sims
William Spence
Colton Stephens
Kyle Stover
Ashlyn Temple
William Tonos
Larry Travis
Tyler Warmath
Ethan Warren
Haley Whiteman
KeAirra Williams
Tyler Williams

CLASS OF 2014

Jessica Alexander
Samuel Ball
Tyler Baumann
Mack Braden
Jared Brown
Ryan Callahan
Zach Carnegie
Blake Clanton
Clay Cottingham
Michael Davis
London Evans
Michael Ford
Jordan Gill
Danielle Glass
Taylor Keefer
Sam Krusee
Eric Lynn
Andrew McMahan
Shann Moore
Jacob Owens
Kristin Perry
Chelsea Pierce
Nick Purvis
Sanjay Rajput
Adam Rhoades
Chance Stokes
Trey Symington
Salena Tew
John Thomas
Michael Varhalla

CLASS OF 2013

Katelyn Bennett
Meagan Ray
Amy Bragg
Taylor Coleman
Brian Funchess
Jonathan Hooker
Nick Jackson
Zach James
George Jordan
Walt King
Walter King
Michael Klein
Nels Long
Carolyn Lundemo
Brad Mallette
Joe Mangialardi
Michael McKinnon
Cody Millican
Michael Moore
Scott Penman
Brennan Plunkett
Will Randolph
Drew Ridinger
Andrew Robertson
David Robertson
Matt Robinson
Vanessa Robinson
Melissa Sessum
Taylor Stewart
Casey Tomecek
Danielle Ward
Joel Wasser
Ariel Westmark
Caitlin Wong

CLASS OF 2012

Richard Akin
Scott Archer
Lauren Arington
Audrey Bardwell
Chuck Barry
Courtney Bolden
Stephen Clairmont
Tony DiNolfo
Robert Featherston
Ingrid Gonzalez
Andy Graydon
Sam Grefseng
Jessica Harkins
Chris Hoal
Raymond Huffman
Jay Humphries
Lauren Luckett
Ryan Morris
Taylor Poole
Ryan Santos
Aaron Schwartz
Amy Selvaggio
Cory Vincent
Aaron Weathersby
Meredith Yale

INDEX

Akins, Tonia	20	Graydon, Andy	71, 74
Allen, Andy	21	Greer, Jonathan	26, 29
		Grider, Sara	92-95
		Grote, Mike	126-127
Bardwell, Audrey	71		
Barrilleaux, Trent	100-103	Hanson, Jordan	19, 21
Barry, Chuck	64	Hardy, Tyler	21
Barnes, Jessi	126-127	Harkins, Jessica	109, 119
Barnett, Jared	20	Hart, Daniel	12, 15, 19, 20, 25
Baumann, Tyler	34, 40	Herrmann, Hans	10-17, 28-29, 70-77, 114-115
Bell, Jessica	84-87	Hoal, Chris	64, 68, 70, 77, 108, 114,
Belle, Byron	119		122-123
Berk, Michael	70-77	Hoeft, Jason	10-17
Bolden, Courtney	60-61, 119	Huffman, Raymond	65
Boothe, Chelsea	122-123	Humphries, Jay	62, 76, 111
Bowlin, Meagan	66, 109		
Braden, Mack	112	James, Zach	56
Brown, Carter	21, 25	Johnson, Blake	20
Brown, Jared	38, 109	Johnson, Jake	16, 28
		Johnson, Kelsey	126-127
Callahan, Ryan	33, 42	Jones, Britton	126-127
Callender, Jassen	80-103, 128-129		
Carlsen, Sam	126-127	Keefer, Taylor	107
Carnegie, Zach	38, 107, 116-117	Kemp, Leah	122-123
Commarato, Will	20	Kennedy, Landon	16, 19, 21, 22
Cosper, Chris	124-125	King, Samantha	25
Cottingham, Clay	35, 37, 39	King, Walt	54, 116-117
Crawford, Caleb	32-35, 52-57	King, Walter	119
		Kivett, Jenny	10-17, 18-25, 116-117
Daniels, Blake	52-57	Klein, Michael	52
Daniels, Dennis	65, 70, 122-123	Krusee, Sam	25, 107
Davis, Michael	32, 38		
DiNolfo, Tony	65, 67, 71, 73, 118-119	Lasala, Miguel	18-25, 26-27, 32-35, 108-109
Dorman, Brooke	21, 24	Ledet, Robert	21
Dunser, Sarah	21	Lewis, David	14, 19, 24
		Livengood, Avery	126-127
Erdim, Burak	32-35, 36-43	Luckett, Lauren	119
Ernst, Katherine	27	Luckett, Malorie	122-123
		Lyle, Anna	25
Featherston, Robert	71, 124-125	Lynn, Eric	107, 122-123
Ford, Michael	33, 42	Lysek, Emily	27
Gill, Jordan	116-117	Mangialardi, Joe	63
Glass, Danielle	35, 36-37, 40, 43, 107	May, Cory	37, 107
Glover, Justin	119	McCann, Rachel	60-63
Gonzalez, Ingrid	108, 118-119	McCollum, Blake	118-119
Grant, Whitney	128-129		

McCulloch, Mackenzie	88-91	Silvestri, Sara	80-83
McGee, Hannah	20, 119	Spence, William	16, 21
McKinley, Rachel	34	Stephens, Colton	20
McKinnon, Michael	48, 53, 55, 110	Stewart, Taylor	109
McMahan, Andrew	111, 122-123	Stover, Kyle	21
Miller, Jesse	126-127		
Millican, Cody	54	Taylor, Justin	46-51, 52-57
Moran, McKenzie	20	Temple, Ashlyn	21
Morris, Ryan	64, 68, 70, 72, 122-123, 124-125	Tew, Salena	115
Morse, Emma Kate	21	Thomas, John	39, 106
		Thomas, Katie	21
Naughton, Sarah	126-127	Tomecek, Casey	49
Ng, Ernest	18-25, 64-69, 106-107, 112-113		
Nordin, Patrik	116-117	Varhalla, Michael	34, 36, 43, 106
		Vaughan, Mark	80-103
O'Leary, Ceara	126-127	Vincent, Cory	65, 71
Parker, Travis	96-99	Wallace, Brent	116-117
Parsley, Tyler	21	Ward, Danielle	109
Penman, Scott	46-47, 49, 52, 56, 112, 115, 122-123	Warren, Ethan	21
Perkes, David	126-127	Warmath, Tyler	20
Perry, Kristin	32, 40, 116-117	Wasser, Joel	51
Pierce, Chelsea	39, 107	Watson, Gregory	26-27, 28-29, 36-43, 46-51, 110-111
Polen, Neil	128-129		
Pollard, Desmond	20	Welty, Seth	126-127
Polley, Scott	116-117	Westmark, Ariel	57
Poole, Taylor	124-125	Wheatley, Chyna	119
Poros, John	122-123	Wheeler, James	126-127
		Whiteman, Haley	11, 13, 14, 18, 21, 23, 119
Quinn, Tracy	122-123	Williams, Keaira	21, 119
Rader, Jody	126-127	Zeiber, Kristen	126-127
Randolph, Will	57	Zenor, Jessie	126-127
Reeves, Alex	29		
Rhoades, Adam	107		
Rivera, Chris	109		
Robertson, Andrew	50, 53, 113, 119		
Robinson, Matt	47, 51, 53, 55		
Robinson, Vanessa	119, 122-123		
Scarpa, Lawrence	70-77		
Schaffhauser, John Taylor	11, 12-13, 17, 18, 20, 23		
Schwartz, Aaron	109		
Selvaggio, Amy	75		
Sessum, Melissa	46		

POSTSCRIPT

The archival and documentation of design work is a practice instilled into every student that progresses through the architecture program at Mississippi State University. This habit is useful not only in compiling material to present in a portfolio or resume, but also for the edification inherent in retrospection. BARNworks operates in the same manner but on a larger scale, offering the entire School of Architecture the same opportunity. Its method of doing so, however, alters slightly in that it thrives off -- nay, demands -- a collaborative effort between students and faculty: the book reflects the opinions and mindsets of all year- and age-levels. Through this shared design, the journal thus once more becomes a teaching tool just as much as a learning opportunity. Year after year, students will pass down the knowledge and skill necessary to realize its production, working together all the way from initial design to final printing.

The journal acts as a reference point, challenging the school to maintain the quality of its output, just as it challenges its student editing team to maintain the quality of the presentation. Inherently independent and growingly competitive, the journal will help to raise the caliber of work in the school and instill in the students the desire and ability to project themselves beyond the limits of the campus. BARNworks will travel well beyond the college's typical boundaries as a silent representative, continually exhibiting a snapshot of the school's work - just as much a banner for the school to hold high as it is a means for it to grow.

It has been an honor to serve as its editor under both Ernest Ng and Jenny Kivett, and I look forward to seeing how the journal develops in years to come.

Scott Penman
Editor-in-Chief

In the short history of our annual publication, BARNworks, it is customary for the faculty advisor to write the postscript. I follow in the footsteps of my very talented colleague and friend, Ernest Ng, who was the instigator and mastermind behind BARNworks, and who is responsible for getting this publication off the ground. With this in mind, I feel it necessary to use this platform to pay him credit for the work he accomplished.

As designers and architects, we can all understand the value of proper documentation and presentation of a body of work and its ability to communicate ideas and skills to others. In fact, many would say presentation is just as important as the ideas themselves. However, as designers and architects, we also understand the difficulty of adding on to our already exhaustive to-do list. Professor Ng worked tirelessly to make this publication a reality because he saw the potential it has for our students as a collection of work, as well as the potential it has to work as a tool for reflection, criticism, and discussion in the School of Architecture.

I am honored to be a part of this year's BARNworks, but the credit for its success lies with the design and editorial team, consisting entirely of students. In addition to their class load, work responsibilities, and other extra-curricular commitments, the design team volunteered their time, energy, and skills to produce this publication. I would like to specifically thank Scott Penman, this year's student editor of BARNworks. His monumental efforts, attention to detail, and leadership abilities were the driving force behind the accomplishments of this team.

Jenny Kivett
Faculty Advisor

BARN

works

10|11