

# BARN works

11 | 12

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## School of Architecture

College of Architecture, Art, & Design  
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College of Architecture, Art, & Design

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COLLEGE OF  
ARCHITECTURE  
ART + DESIGN

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**BARN**works

11 | 12

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# INTRODUCTION

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Welcome to the 3rd edition of BARNworks, a selected monograph of *works* produced, designed, and organized by our undergraduate students . . . a continuing legacy established by Ernest Ng (a visiting faculty member back in 2010) . . . that annually documents the 24/7 studio-activities in Giles Hall.

In the Deep South at a land grant institution, Mississippi State University School of Architecture's primary mission remains focused on: *teaching/learning and research* --- which directly translates into *service/outreach* to the state, the region, and the world. To provide a professional education that intertwines the spatial, visual, technical, and conceptual content of architecture, and to graduate students that think synthetically, act fearlessly, understand practice as research . . . and to make a regenerative contribution to the world. Even though we were the first architecture program in the country to require student-owned laptops in the studio (1992 – *Digital Nomads*), the School has consciously resisted the temptations of slick digital imagery and abandonment of analog media; we are vitally committed to the physical and ecological realities of *making*. Often, a laptop can be seen alongside a circular saw or a charcoal sketch on a drawing board (complementing and augmenting the analog processes) --- demonstrating and demanding a thorough grounding of architectural representation, investigation, and communication.

The School's reputation has often been associated with applied research and outreach in the disciplines of *Social Justice and Community Design*. The over-arching issues facing small towns and underserved populations of this state are not limited to the confines of our research centers (Carl Small Town Center + Gulf Coast Community Design Studio); they also overlay and inspire the design studio pedagogies and student projects. Above all, we understand design to be a deeply considered artistic endeavor. The School emphasizes the delight of architecture and the quest for the indefinable *spark* that enlivens the things we make and inhabit.

The seriousness demonstrated by our students is unwavering; their honesty, ruggedness, and inquisitive nature is relentless . . . it is this same work ethic associated with the rural outlands of our region . . . and one that is also consistent with land grant programs. Mississippi State University is a *Carnegie Tier One High-Level Research Institution*; we also carry the dual designation that few others have accomplished --- a *Carnegie Community Service Institution*.

In closing, I would like to personally thank the student editors of BARNworks (John Taylor Schaffhauser, Haley Whiteman, + Taylor Keefer) and their faculty advisors (Professors Emily McGlohn + Jacob Gines). A special thanks also goes to the *School's Advisory Council* for funding this year's publication in concert with a generous matching grant from Richard and Charlotte McNeel.

Like the previous editions, the new BARNworks 11|12 is an abridged collection (a candid snap-shot) . . . presented again, without theme and (hopefully) without pretense.

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

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## CONTENTS

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The Giles Hall 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. Originally designed as an animal judging pavilion in the 1920s, it was later used as the university repair shop in the 1960s. A place where making had its academic roots before it permeated the academy. A place where pioneering digital nomads (with laptop computers tethered to Brazil-like ethernet cables dangling from the heavens) transformed the analog studio. It is work-place, village, and home . . . filled with natural light during the day . . . emitting an electric glow at night. A beacon on campus.



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# ARCHITECTURAL DESIGN STUDIO

First Year

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## ARCHITECTURAL DESIGN STUDIO

First Year 1A

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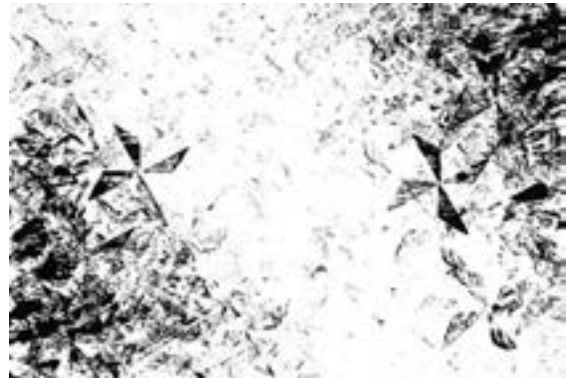
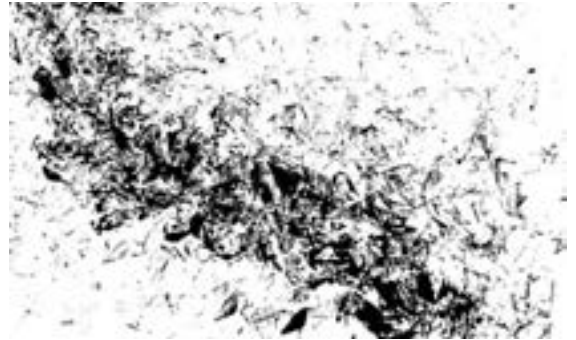
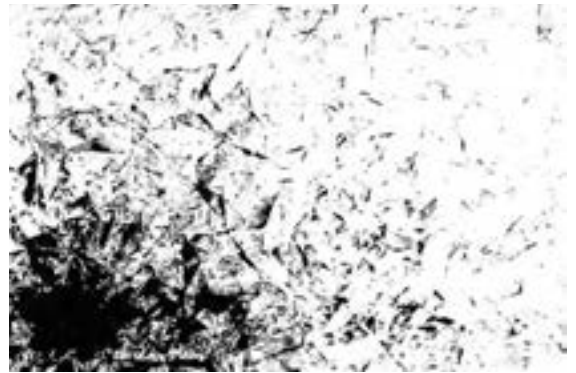
### FACULTY

Jenny Kivett  
Andrew Tripp  
Greg Watson

### STUDENTS

Lorianna Baker  
Patrick Brown  
Devin Carr  
Kevin Flores  
Ryan Mura  
West Pierce  
Cody Smith  
Casey Walker

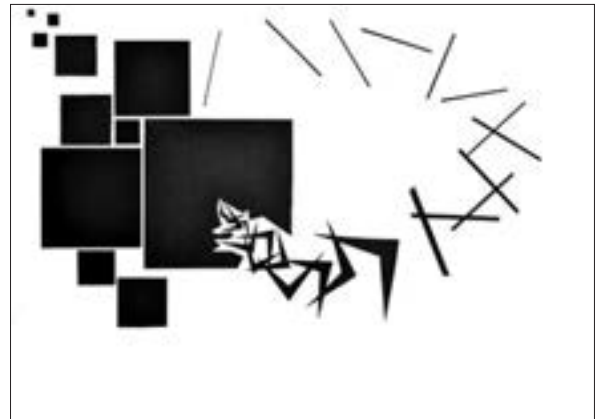
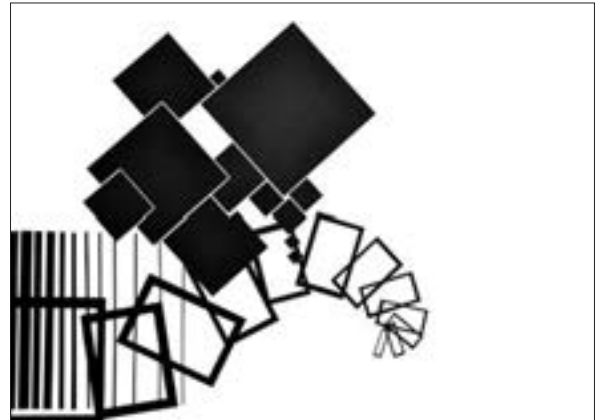
The goals for the foundation studios are basic but ambitious. Beyond the development of a useful set of observational and manual skills, the structure of the process intends to quickly develop in the students a sense of responsibility for their work. The projects demand that the students deal immediately with the uncertainties of the subject and the process and bring order and judgment to 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 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 or unique 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. There is no better time to start these lessons than at the beginning.



Ryan Mura



Cody Smith



Patrick Brown

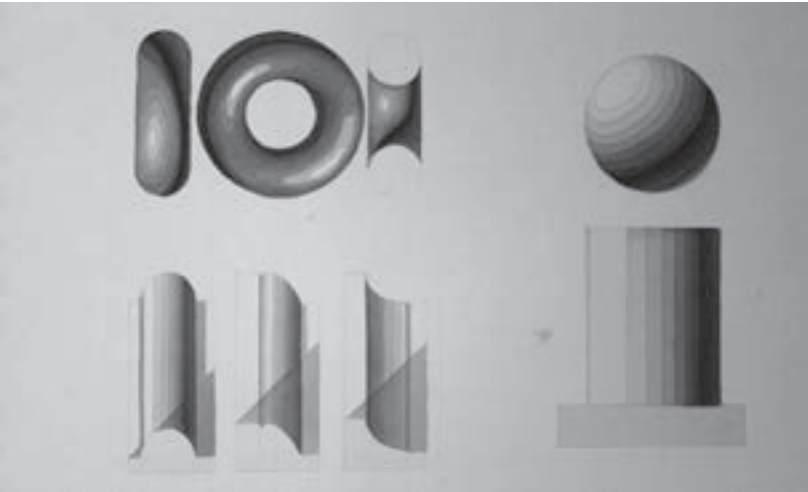




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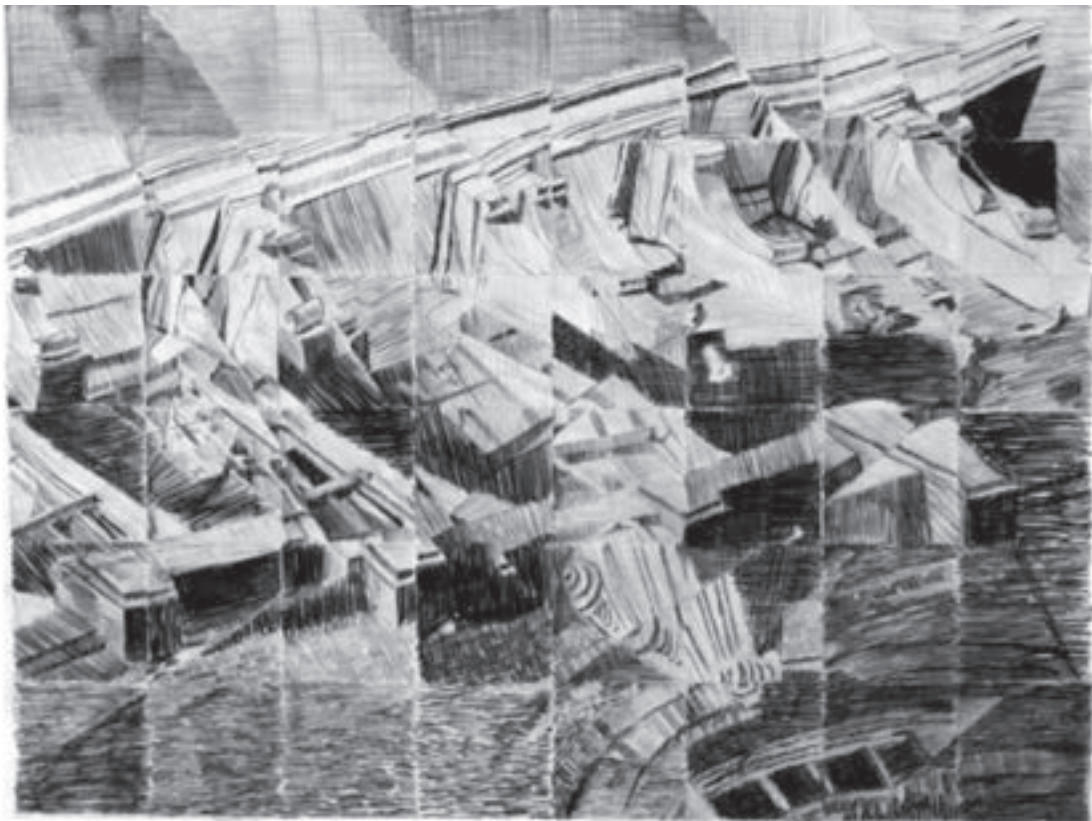


Ryan Mura



Patrick Brown





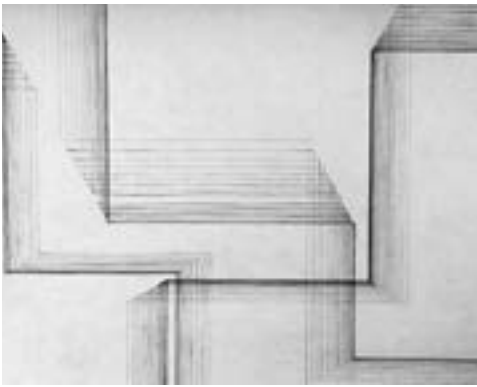
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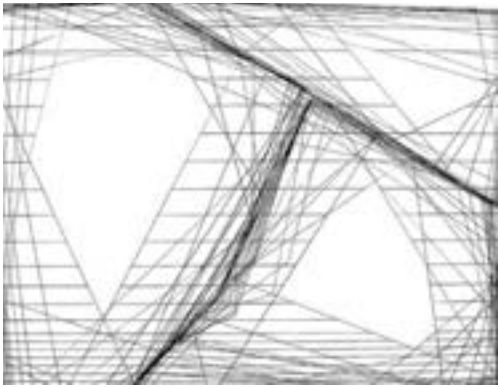
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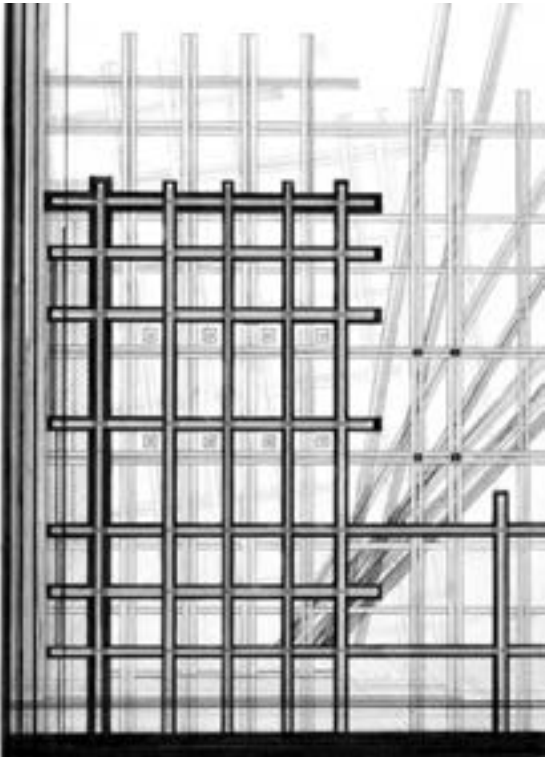
Lorianna Baker



Ryan Mura

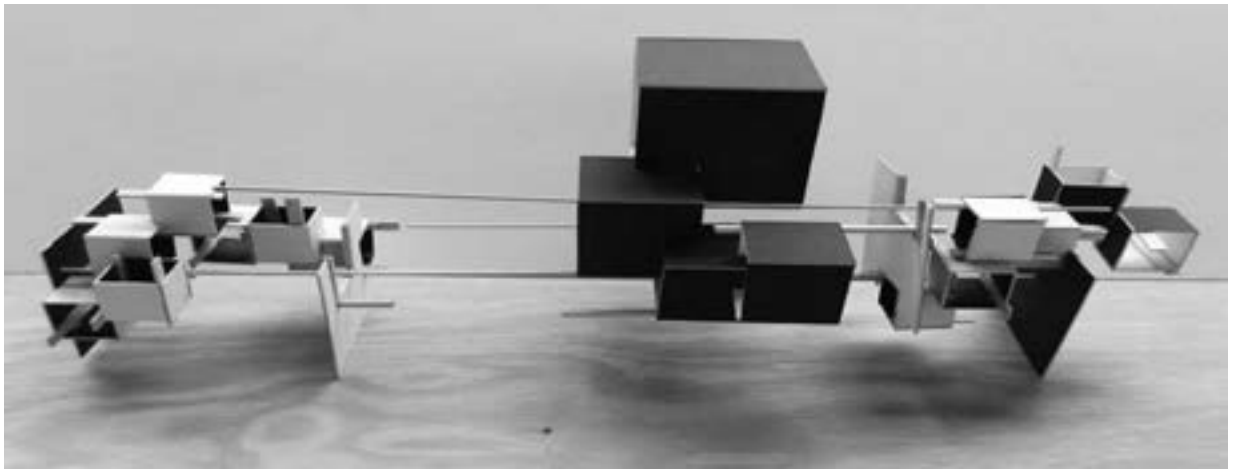


Casey Walker



West Pierce





Kevin Flores



Casey Walker



Patrick Brown



## ARCHITECTURAL DESIGN STUDIO

First Year 1B

### FACULTY

Miguel Lasala

Andrew Tripp

Greg Watson

### STUDENTS

Devin Carr

Patrick Brown

Grant DuVall

Alaina Griffin

Taylor Howell

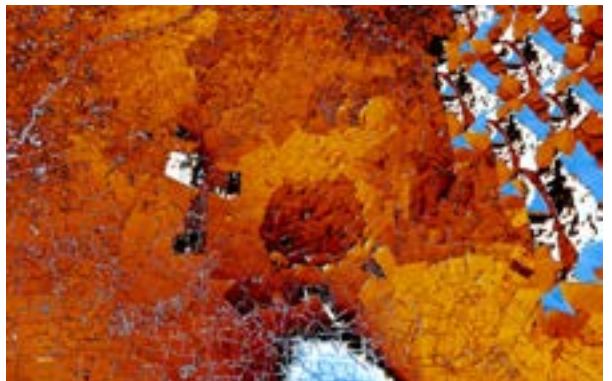
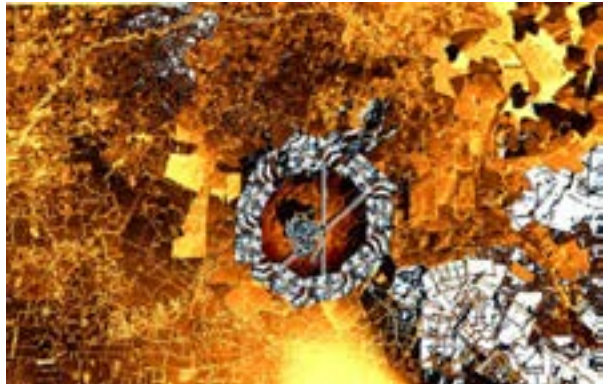
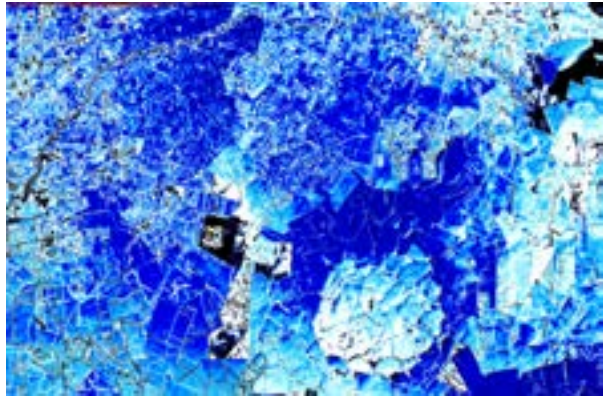
Joseph Rose

Cody Smith

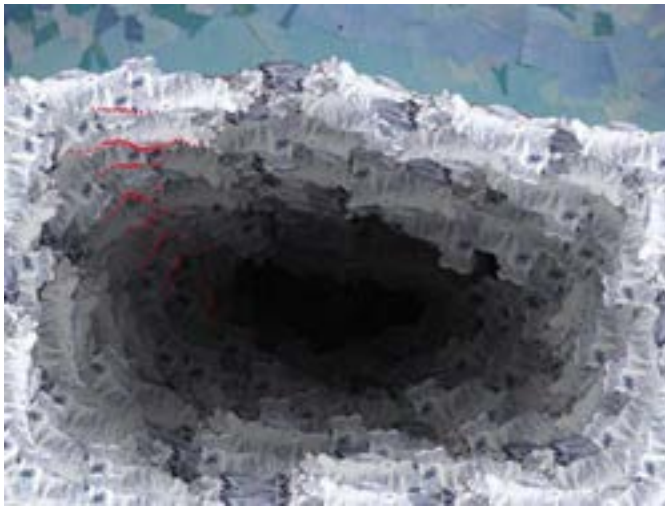
Casey Walker

Hannah Waycaster

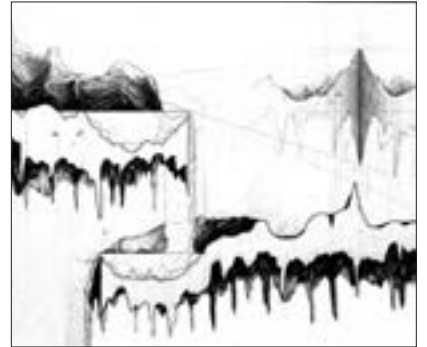
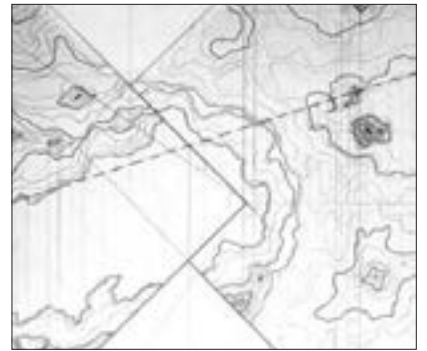
With one semester of design studio complete, students are asked to return with a fundamental knowledge of the subject which they build upon in the second semester. Through a series of projects geared toward furthering the development of basic skills, students begin to understand that their work becomes not as focused on an end product, but rather the process. The process of design being about the structuring of an inquiry, of generating and putting forward ideas, questions, and answers in an iterative way.



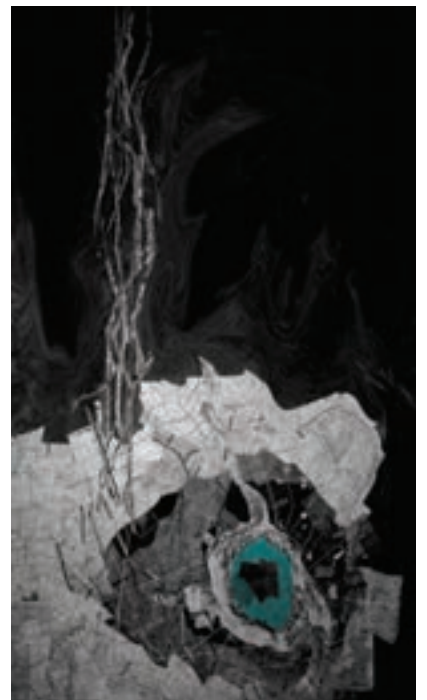
Taylor Howell



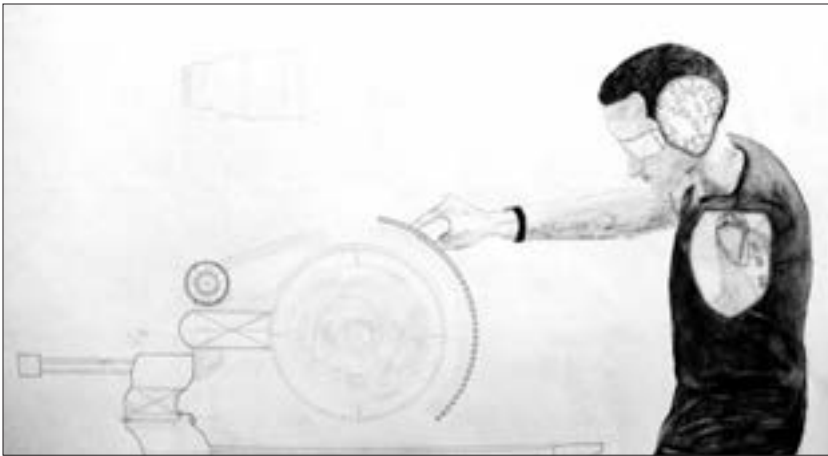
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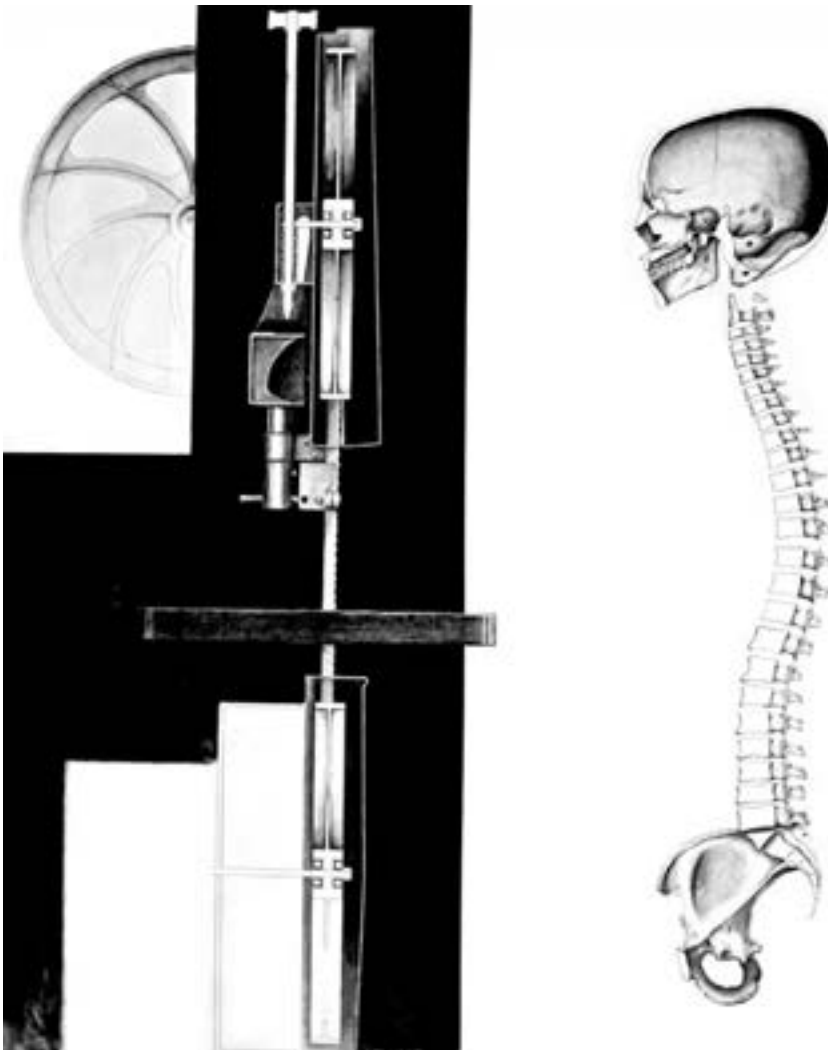
Patrick Brown



Joseph Rose



Grant DuVall

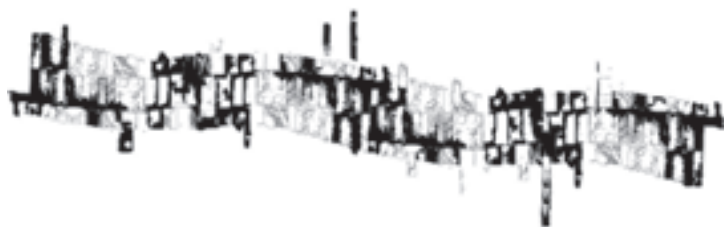


Patrick Brown

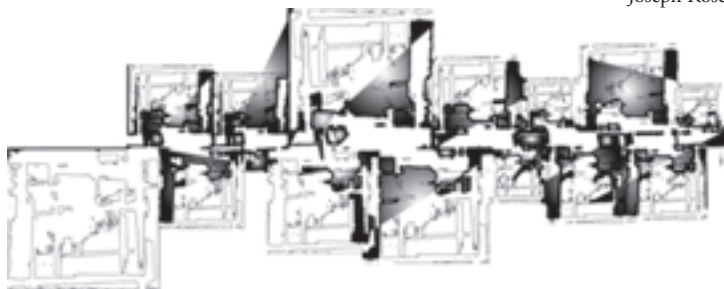




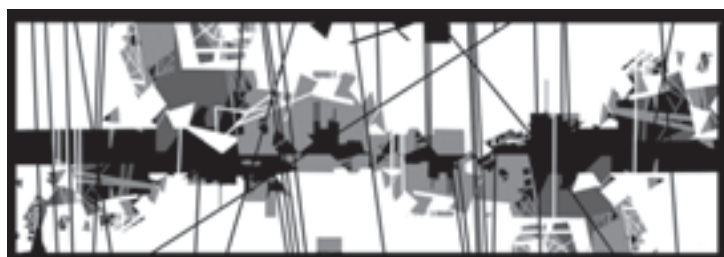
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Joseph Rose



Cody Smith



Patrick Brown



Devin Carr

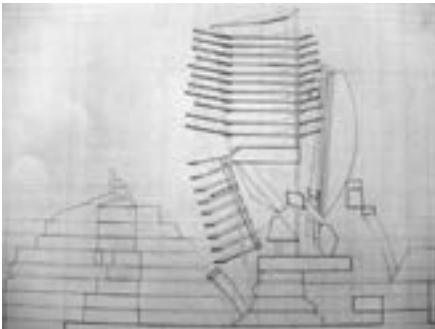


Casey Walker



Hannah Waycaster





Grant DuVall



Alaina Griffin



Casey Walker

# ARCHITECTURAL DESIGN STUDIO

Second Year







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## ARCHITECTURAL DESIGN STUDIO

Second Year 2A

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### FACULTY

Alexis Gregory  
Hans Herrmann  
Miguel Lasala

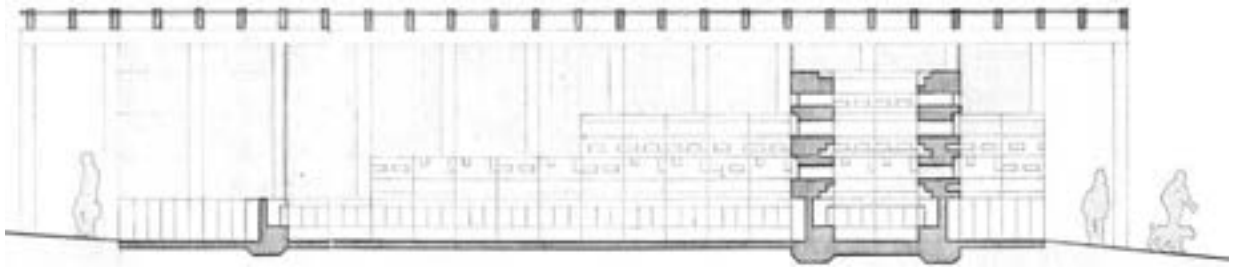
### STUDENTS

Jared Barnett  
Brooke Dorman  
Jordan Hanson  
Jake Johnson  
Landon Kennedy  
Samantha King  
David Lewis  
McKenzie Moran  
Alex Reeves  
John Taylor Schaffhauser  
Ethan Warren  
Haley Whiteman

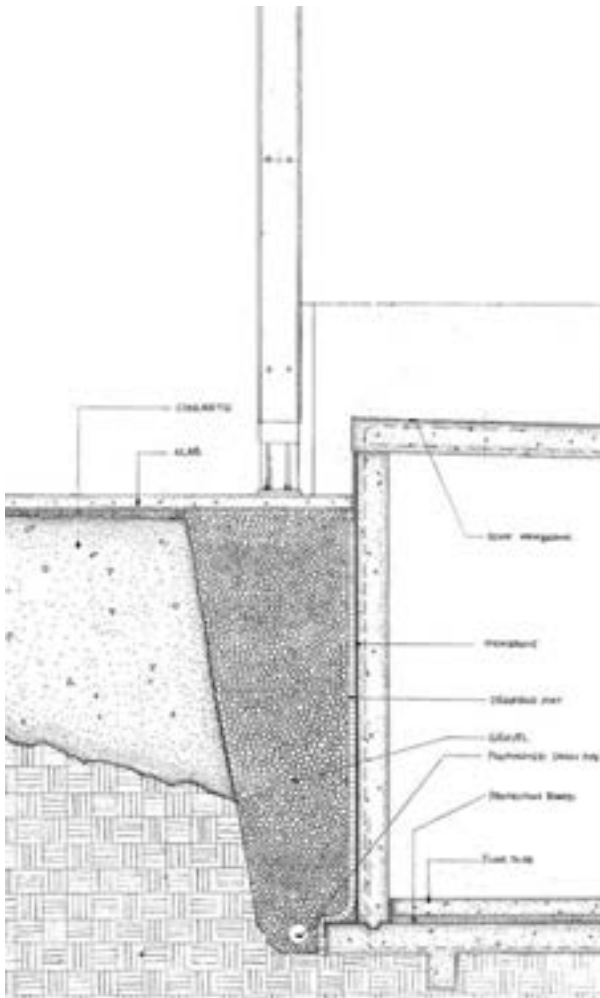
Students begin this tectonic studio by developing a concept to be used throughout this semester on a bike share program in Washington, D.C. Through investigation of the major themes that surround a project like this one, students then develop iterations using wood construction, steel construction, and masonry construction, each on different sites including the National Mall, an empty lot in Georgetown, and on Dupont Circle. For the fourth and final iteration of the semester, students chose one of the previously used sites and a combination of all materials used to develop an ideal Washington Bike Share Station.



Jake Johnson

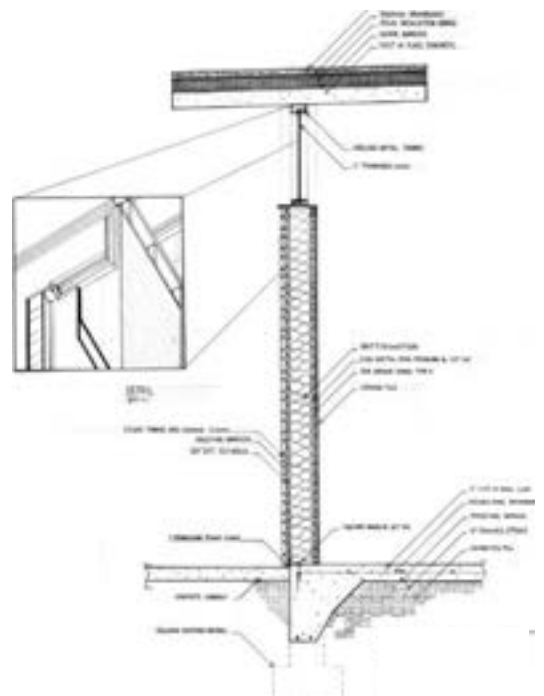
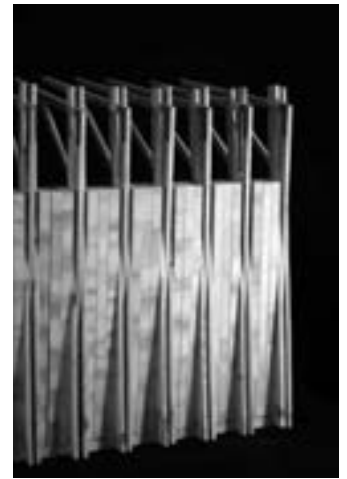


Samantha King



Landon Kennedy



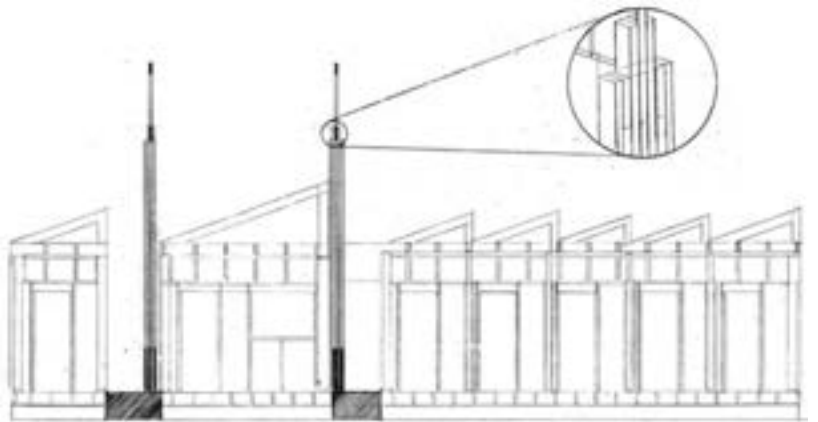




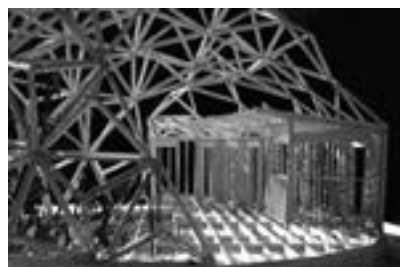
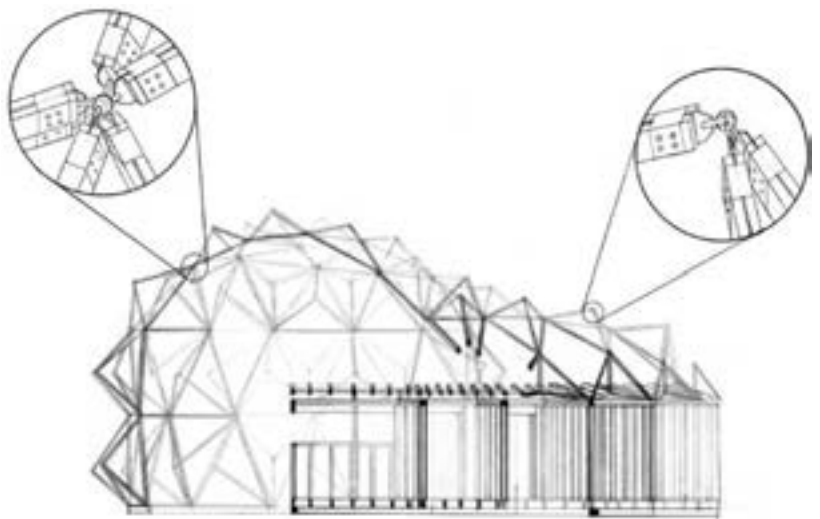
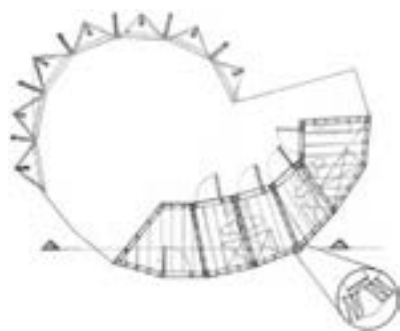
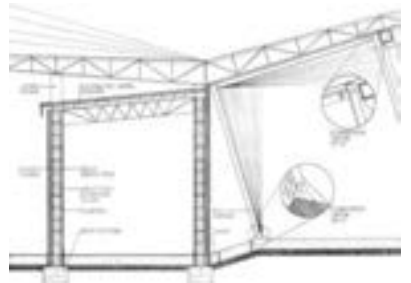
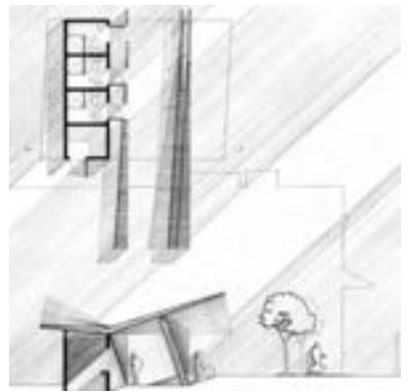
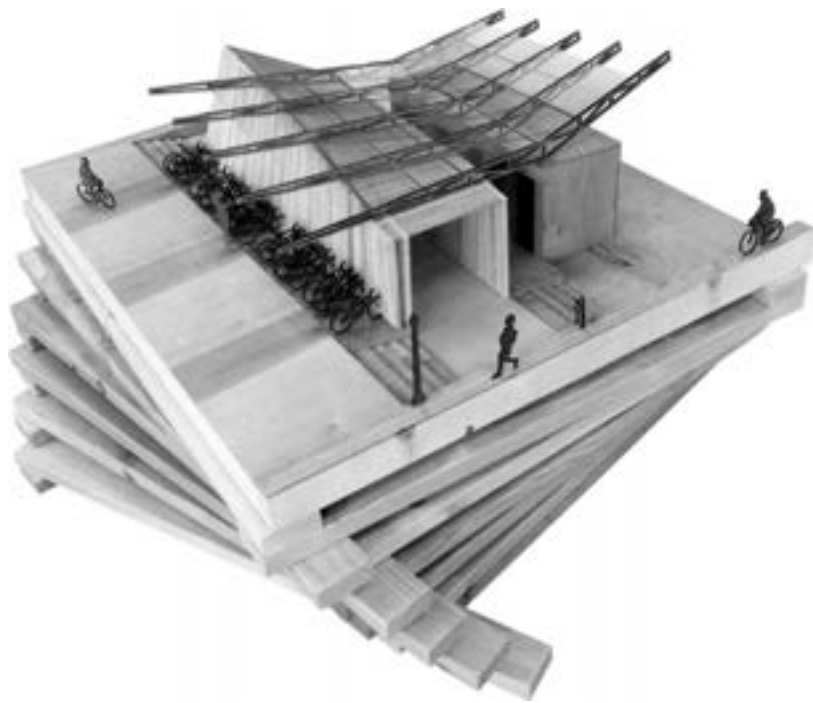
John Taylor Schaffhauser



Jordan Hanson

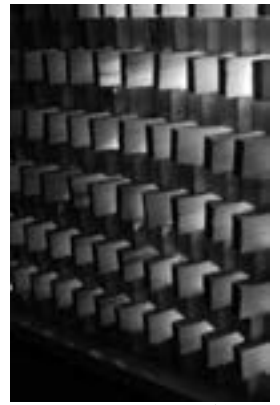


Landon Kennedy

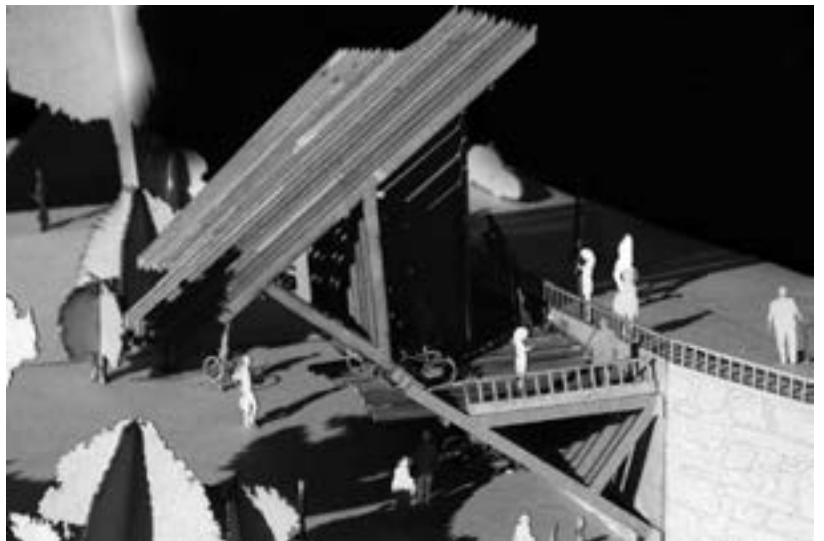


John Taylor Schaffhauser

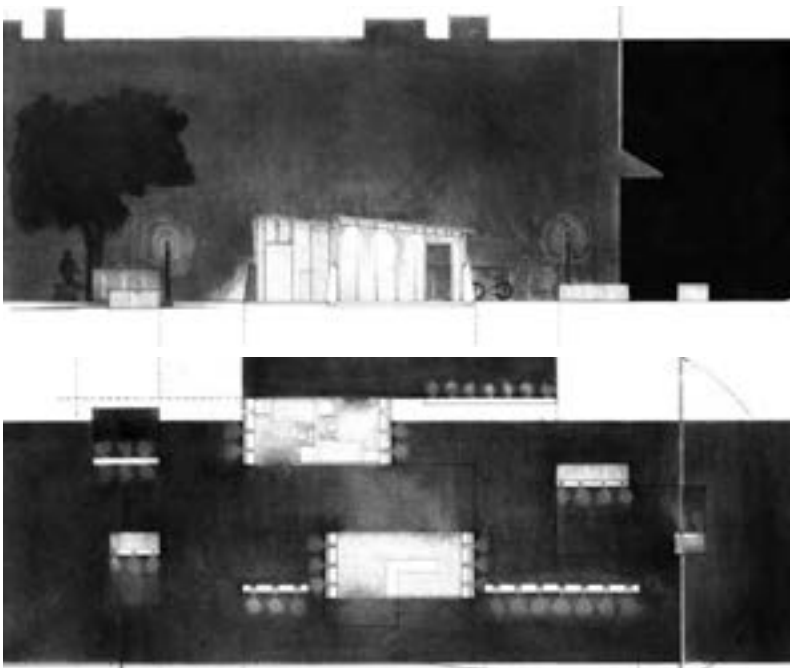
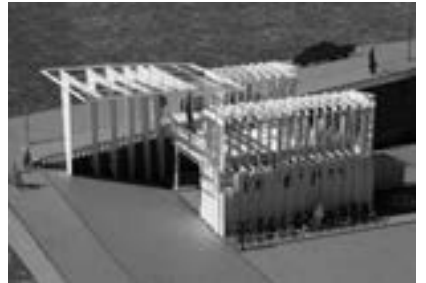
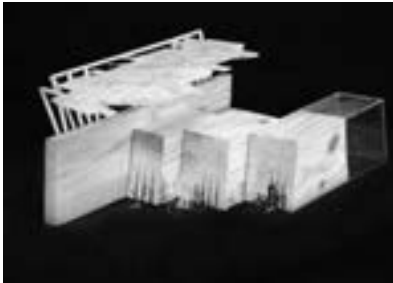




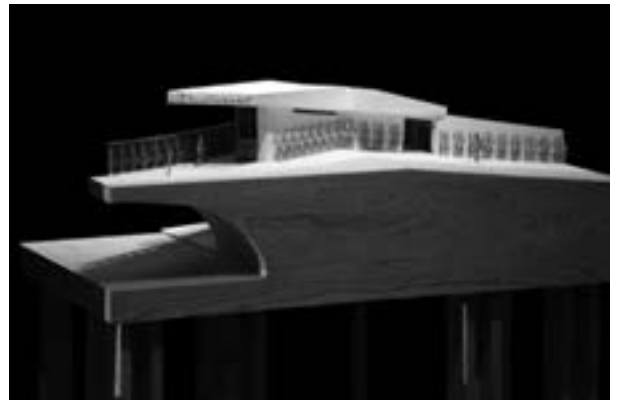
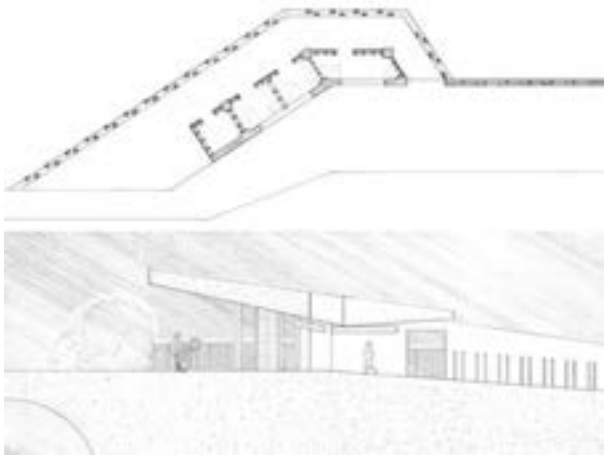
David Lewis



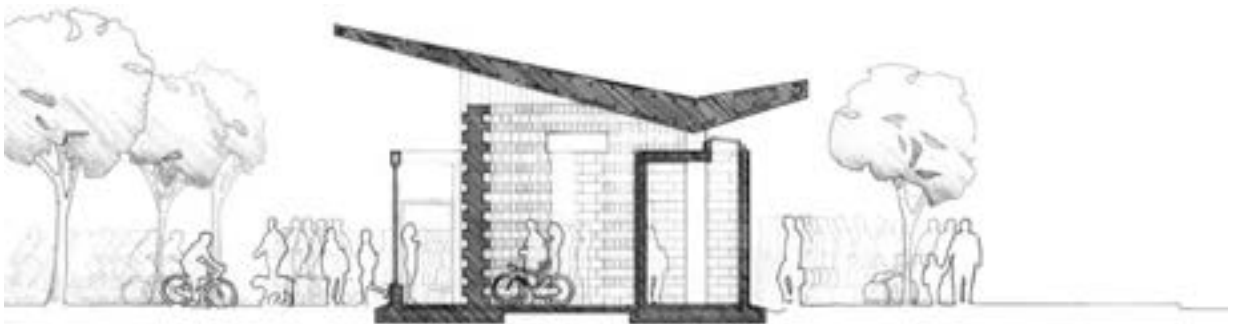
Brooke Dorman



Haley Whiteman



Jared Barnett



McKenzie Moran

## ARCHITECTURAL DESIGN STUDIO

Second Year 2B

### FACULTY

Amber Ellett

Jenny Kivett

Justin Taylor

### STUDENTS

Jared Barnett

Brooke Dorman

Jordan Hanson

Jake Johnson

Landon Kennedy

David Lewis

Alex Reeves

John Taylor Schaffhauser

Will Tonos

Haley Whiteman

The focus of this course is the introduction of the students to the complete relationships of building to the landscape and site. Students develop a position about the landscape, answering what role the building plays in the larger context of this site. An integral part of this design process is the landscape and students analyze this with the appropriate amount of site analysis, including 360 degree panoramas and keeping up with tracking the patterns of the site in their site journals. After this analysis has been completed, students choose a site on Noxubee National Wildlife Refuge just south of Starkville, MS and an “experiential” image is created and followed by a site intervention that focuses on being either “on,” “of,” or “in” the landscape.

A 700 square foot building is designed to be utilized as a conference / meeting space, accommodating a maximum of 20 people, and should be designed to open into the environment during the fall, spring, and summer, blurring the lines as to what is the inside and outside.



Brooke Dorman



Will Tonos



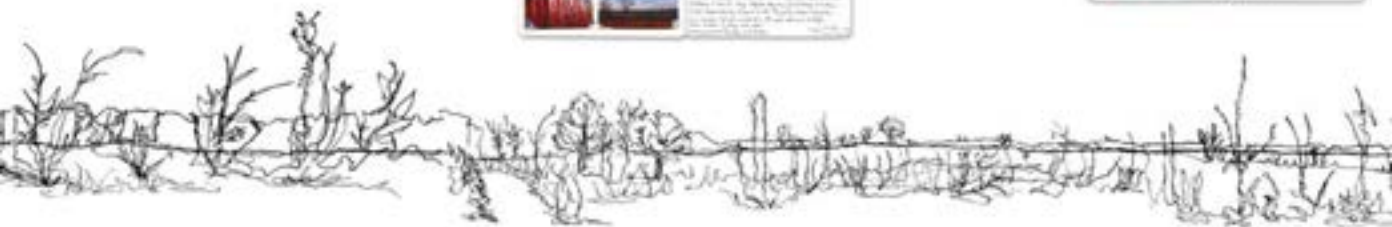
Landon Kennedy



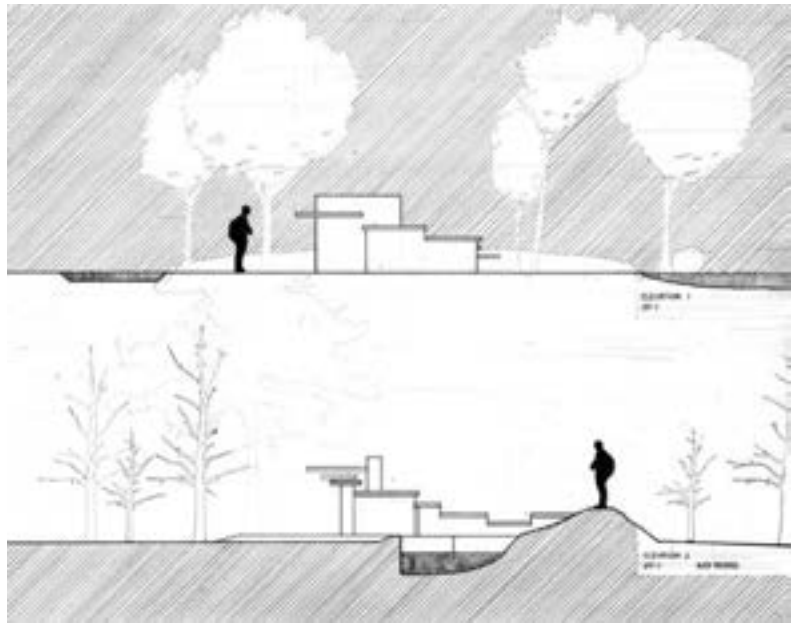
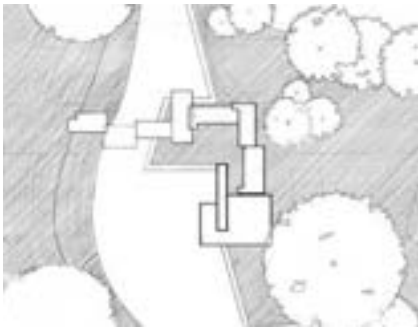




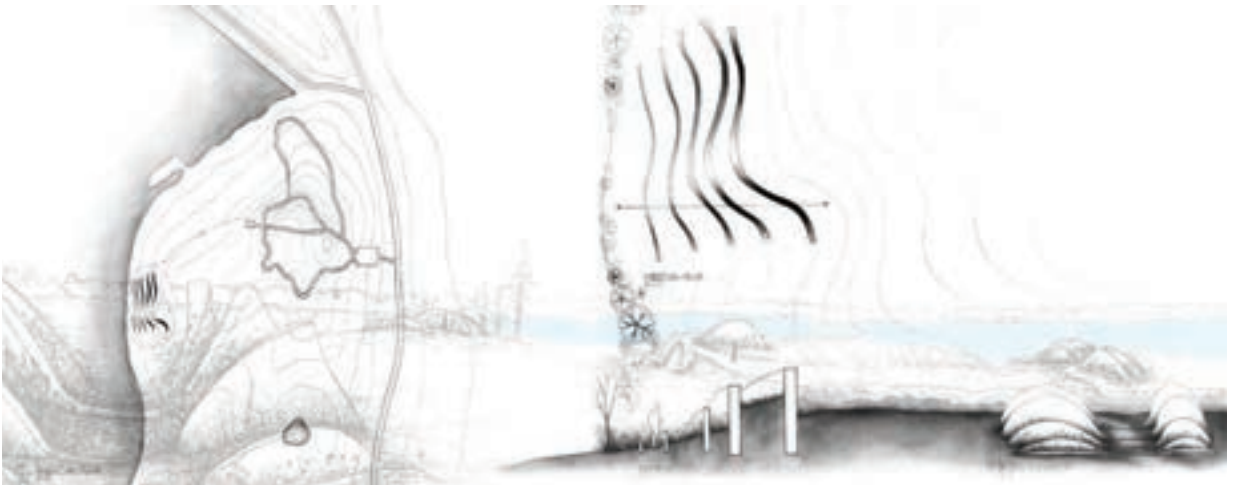
Haley Whiteman



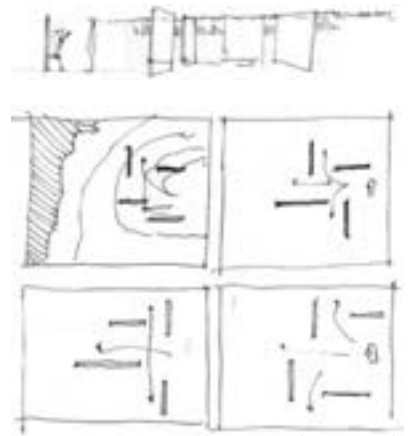
John Taylor Schaffhauser



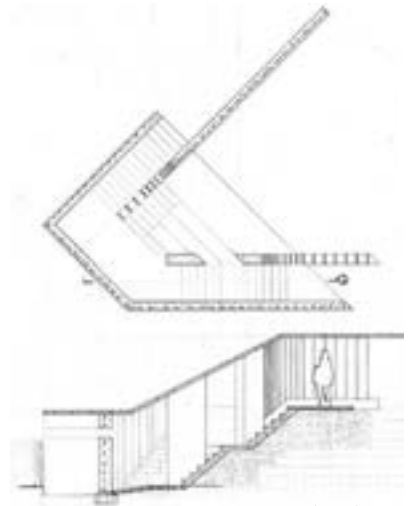
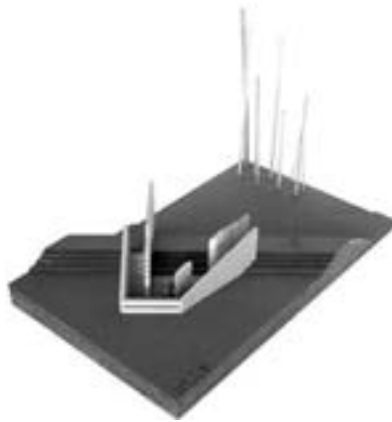
Alex Reeves



John Taylor Schaffhauser



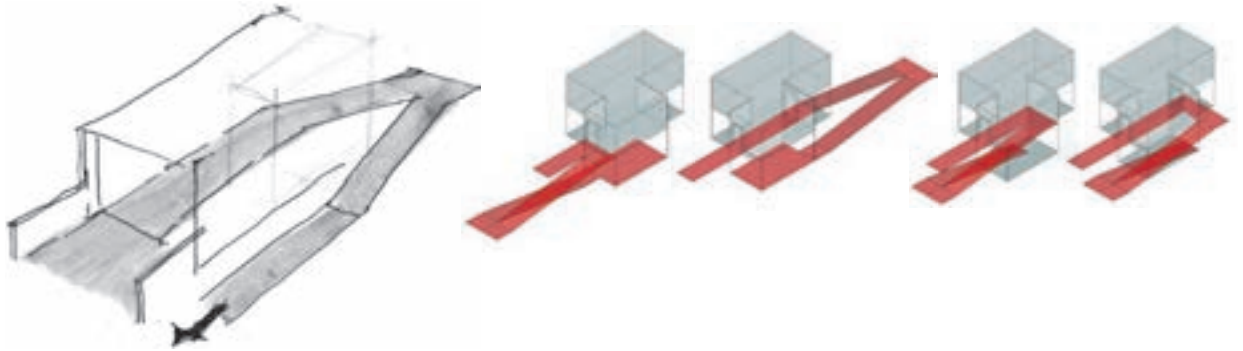
Landon Kennedy



Jake Johnson



Landon Kennedy



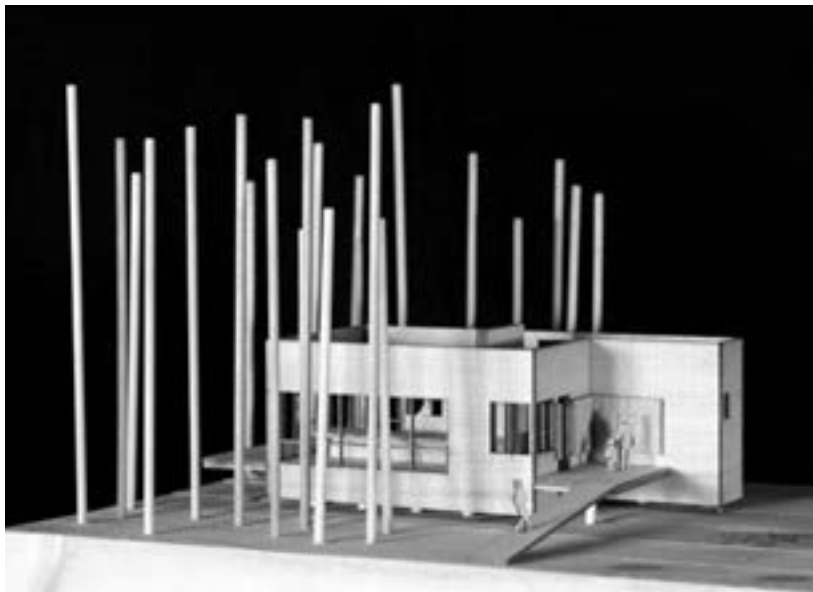
Jared Barnett





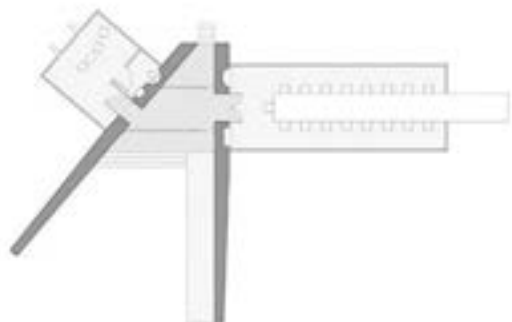
David Lewis

Jake Johnson



Haley Whiteman





John Taylor Schaffhauser



Jordan Hanson

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# ARCHITECTURAL DESIGN STUDIO

Third Year

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## ARCHITECTURAL DESIGN STUDIO

Third Year 3A

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### FACULTY

Amber Ellett

Justin Taylor

### STUDENTS

Tyler Baumann

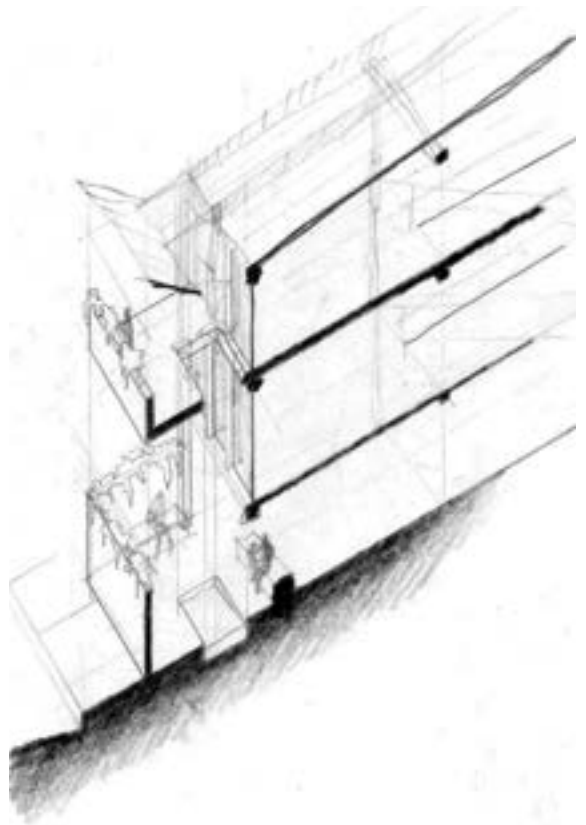
Mack Braden

Zach Carnegie

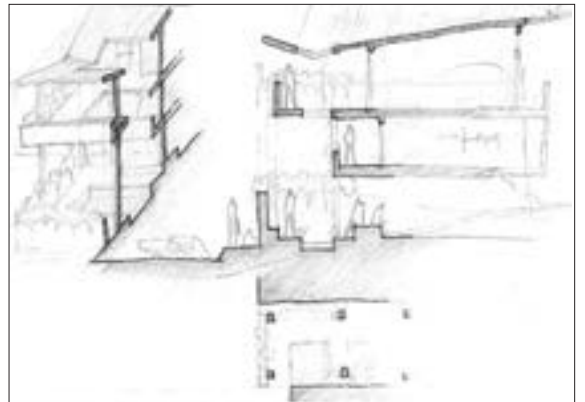
Clay Cottingham

Danielle Glass

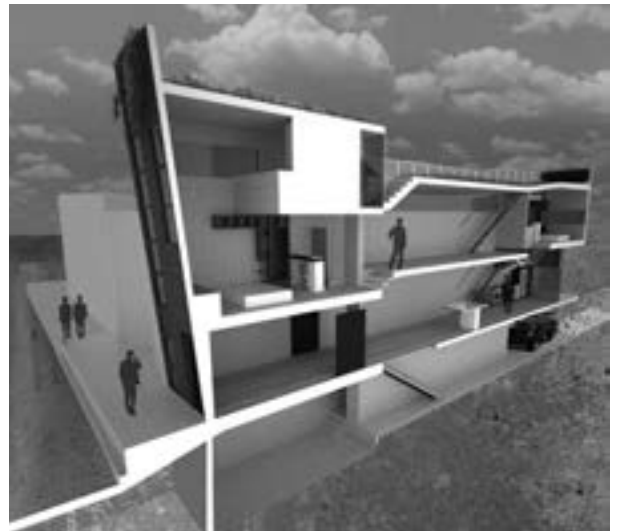
Michael Varhalla



The goal of this project is to introduce students to the conditions and constraints associated with designing and building within a city setting. While the project is set in the downtown area of Starkville, MS, the design constraints of the physical site are severe, resulting in a “sliver” of a site. This assignment focuses on creating a two-family house that would utilize active and passive building systems and technologies in order to be a sealed, self-sustaining environment.



Clay Cottingham



Mack Braden



Michael Varhalla



Zach Carnegie

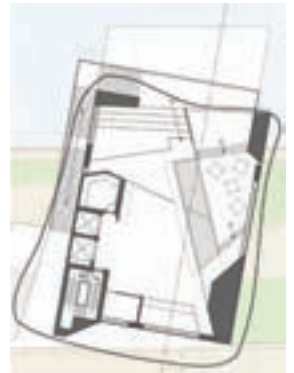
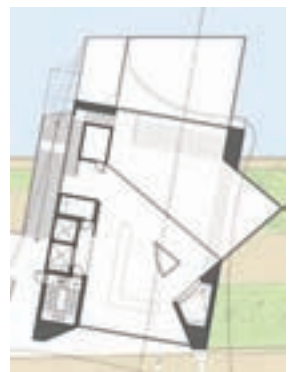
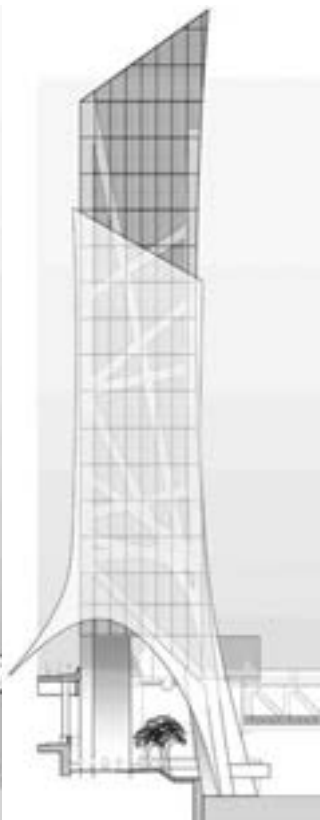
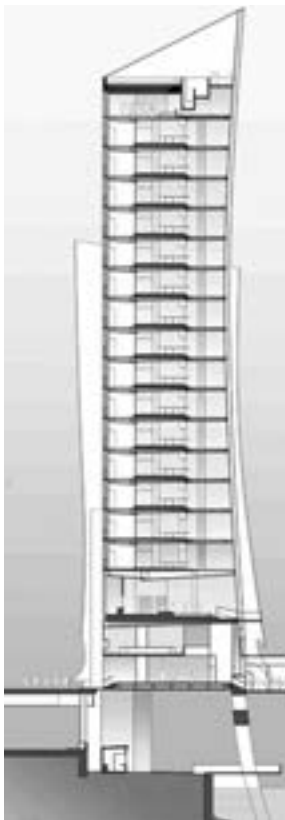


Tyler Baumann



Having Chicago as a greater context provides a rich architectural history for students that focuses them on the organization of vertical spaces as well as the structure needed to make these types of spaces possible.



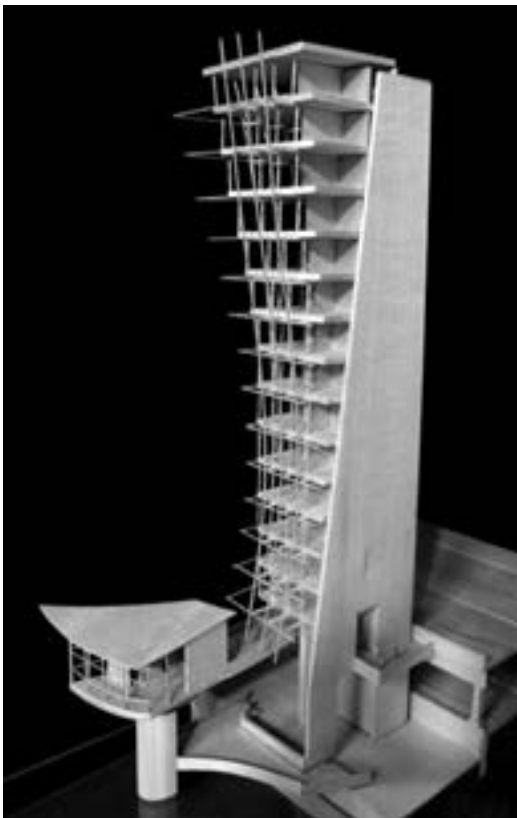




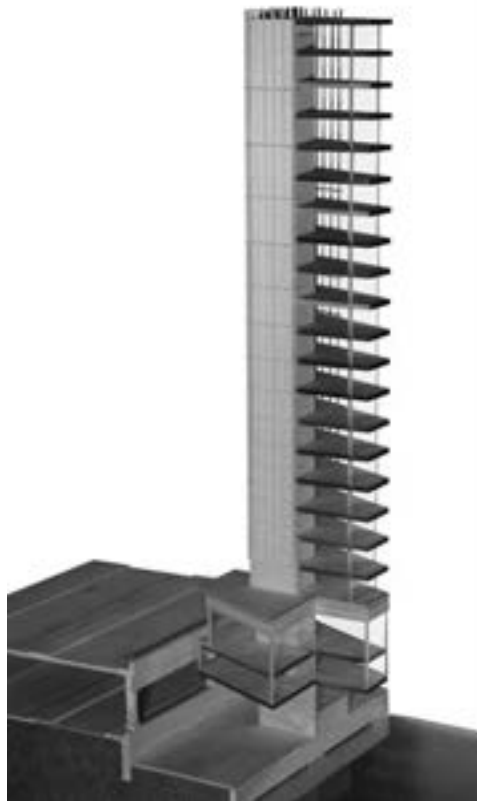
Clay Cottingham



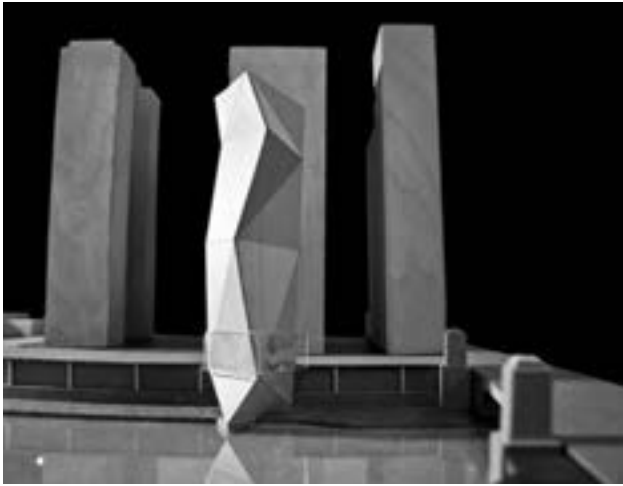
Danielle Glass



Tyler Baumann



Danielle Glass



Zach Carnegie

Spring 2012

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## ARCHITECTURAL DESIGN STUDIO

Third Year 3B

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### FACULTY

Alexis Gregory  
Hans Herrmann

### STUDENTS

Jessica Alexander  
Tyler Baumann  
Mack Braden  
Ryan Callahan  
Zach Carnegie  
Clay Cottingham  
Michael Ford  
Danielle Glass  
Chelsea Pierce  
Chance Stokes  
Trey Symmington  
John Thomas  
Michael Varhalla



Students start this course with intensive research on not only the site of Memphis, TN, but also on the history and structure of the culinary arts as practiced privately and taught through schools. Based on this, students pick a word that relates to the culinary arts and apply that word to architectural terms in order to make a concept for design. Students learn the programs needed in order for a culinary arts school to function and they are challenged to think of new programs that will improve the school and the city.

This project was also a competition funded by the Brick Industry Association. Students were encouraged to utilize brick within their designs, pushing the conventional understanding of brick to new levels of innovation and discovery. The two competition winners each receiving a \$1000 travel scholarship include Mack Braden and Michael Varhalla. The two recipients of an honorable mention award include Chelsea Pierce and John Thomas.



Michael Varhalla





Michael Varhalla

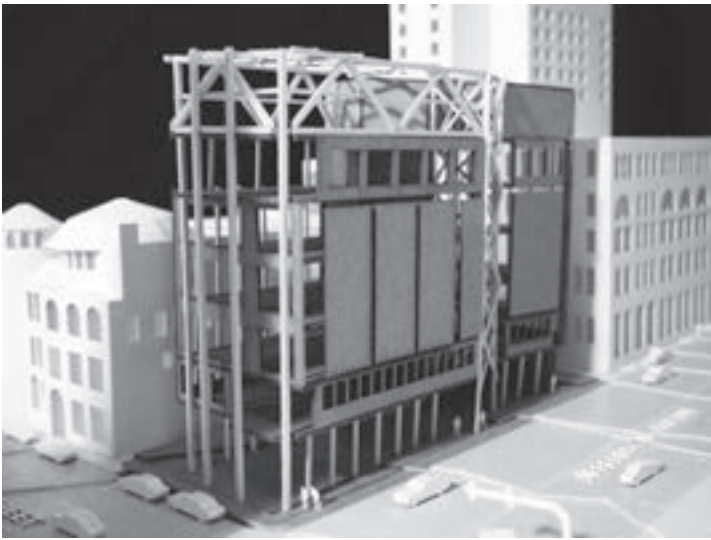


Mack Braden



Danielle Glass





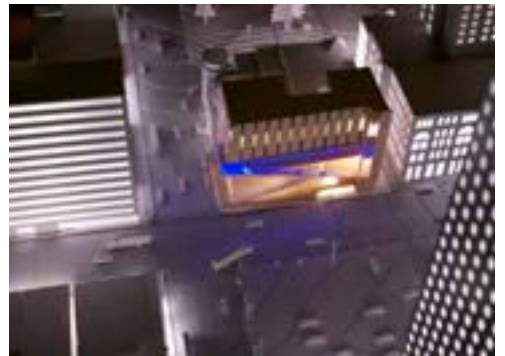
Chelsea Pierce



Trey Symmington







John Thomas



Jessica Alexander



Clay Cottingham



Ryan Callahan



Chance Stokes



Tyler Baumann

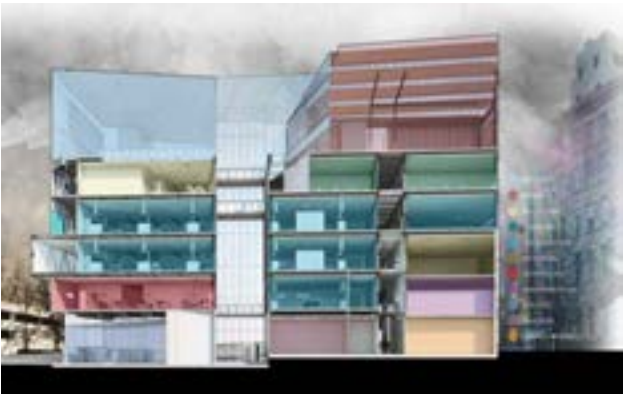


Chance Stokes

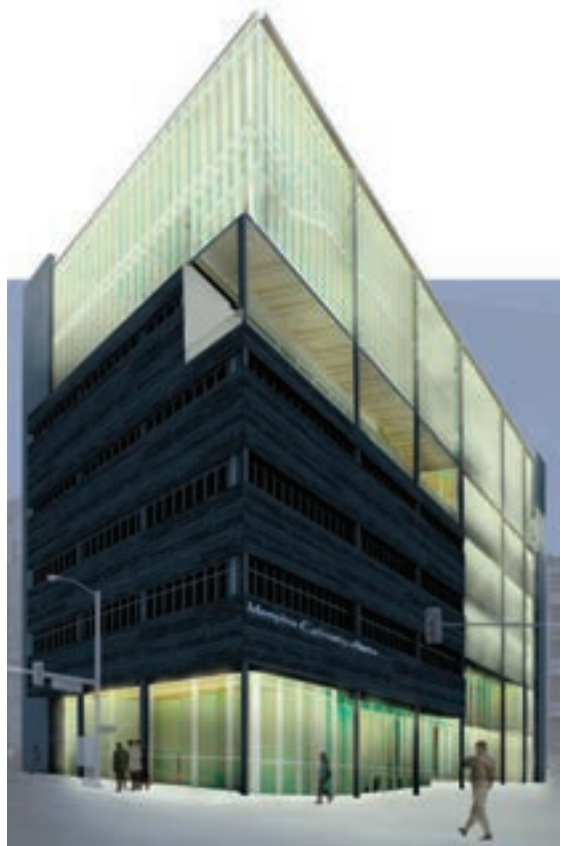
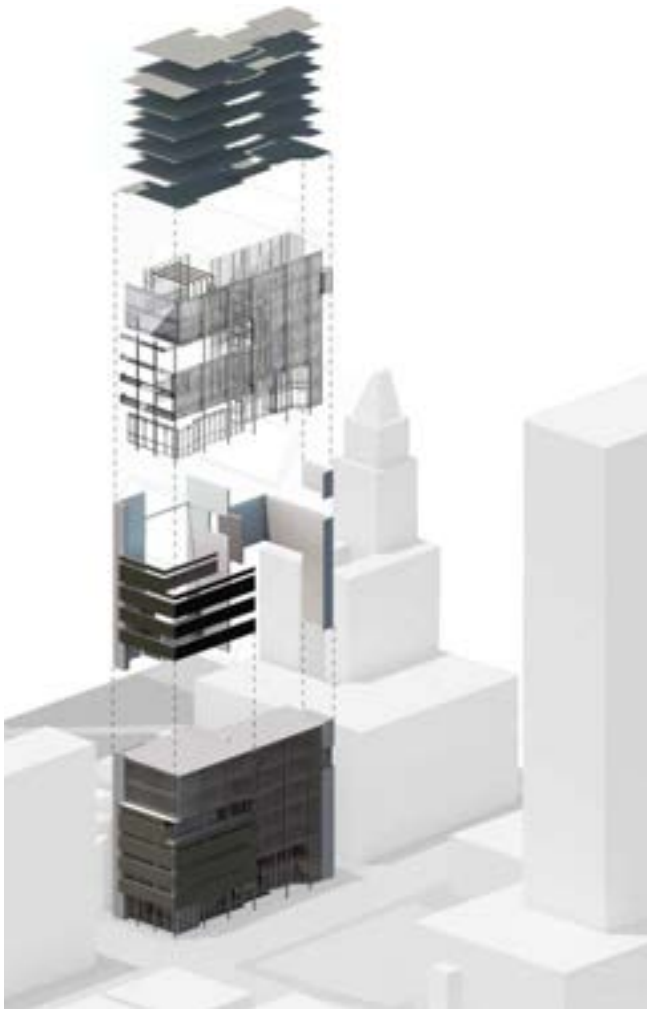




Zach Carnegie







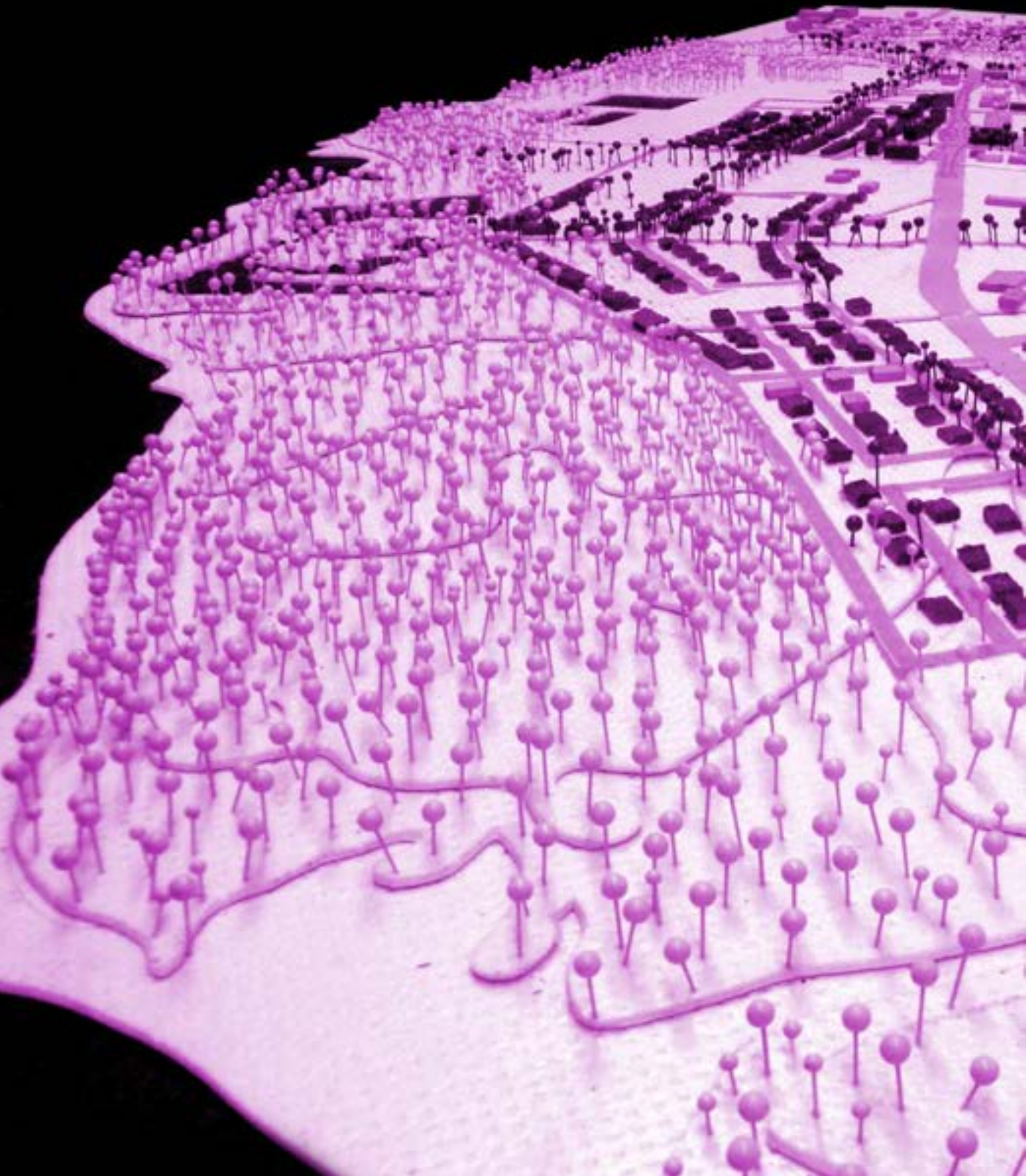
Michael Ford

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# ARCHITECTURAL DESIGN STUDIO

Fourth Year

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## ARCHITECTURAL DESIGN STUDIO

Fourth Year 4A

### FACULTY

Frances Hsu

John Poros

### STUDENTS

Katelyn Bennett

Zachary James

Cody Millican

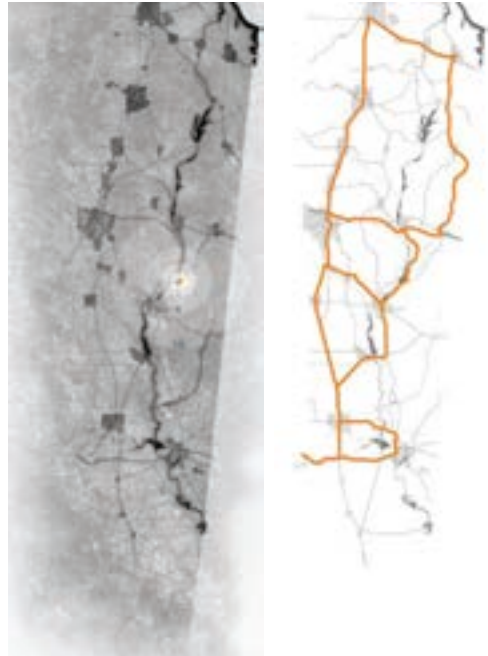
Scott Penman

Will Randolph

Andrew Robertson

Casey Tomecek

Caitlin Wong



Scott Penman

The Brasfield & Gorrie, LLC Annual Design-Build Collaboration is an interdisciplinary exercise among Architecture, Building Construction Science, and Interior Design students in MSU's College of Architecture, Art and Design. The goal is to expose students to an interdisciplinary project delivery system to facilitate the design of a structure that incorporates sustainability, innovation, and lean and LEED construction principles.

Using the opportunity for design and outreach in Smithville, MS, CAAD teams will collaborate to design a community center of approximately 10,000 square feet to house essential entities such as a town hall, offices for the mayor, police department, fire department and post office. The goal of the collaboration is to encourage communication between the various disciplines and teach students about the process of integrated project delivery.



Zachary James, Will Randolph

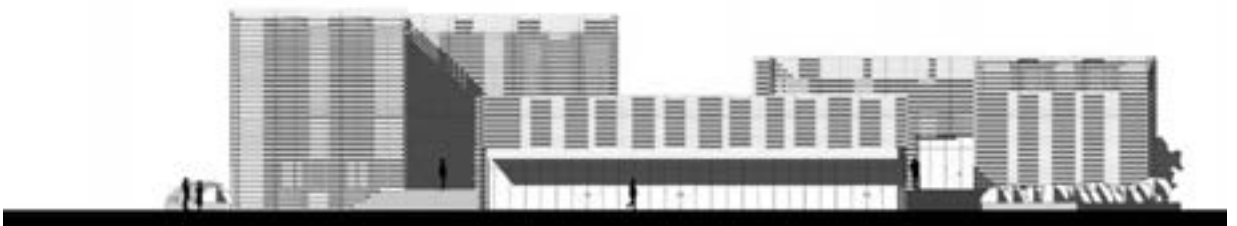
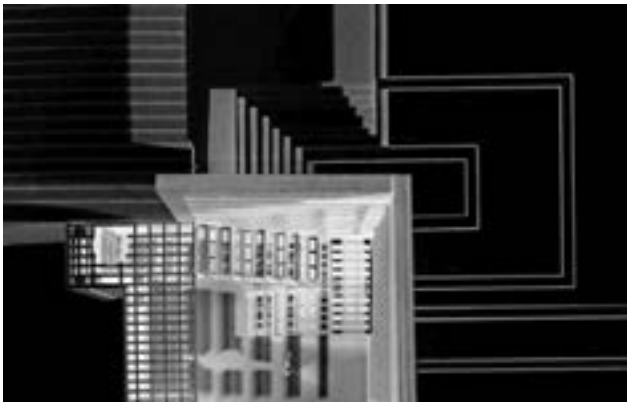


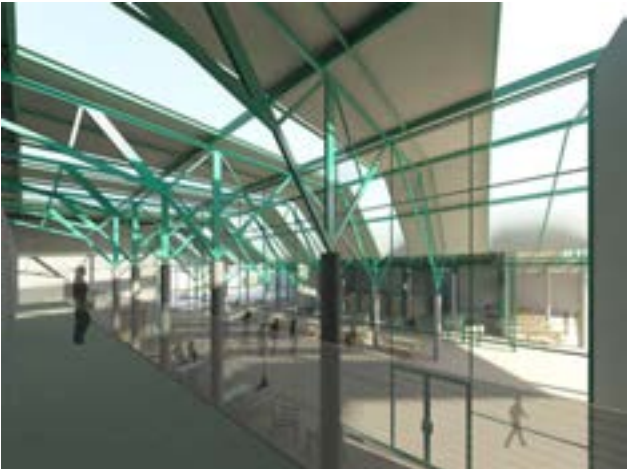


Andrew Robertson, Cody Millican



Michael Klein, Casey Tomecek





Zachary James, Will Randolph

## ARCHITECTURAL DESIGN STUDIO

Fourth Year 4B

### FACULTY

Jane Greenwood

Frances Hsu

### STUDENTS

Michael Klein

Will Randolph

Andrew Robertson

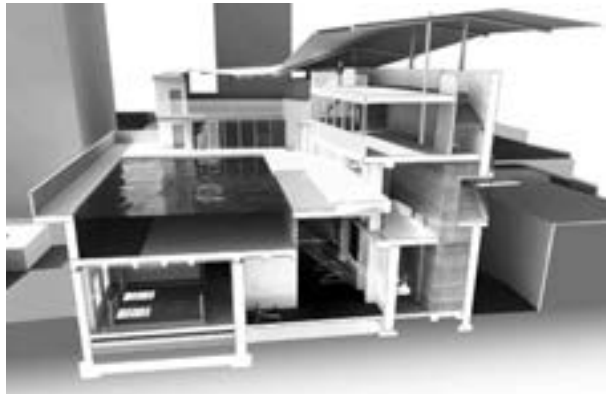
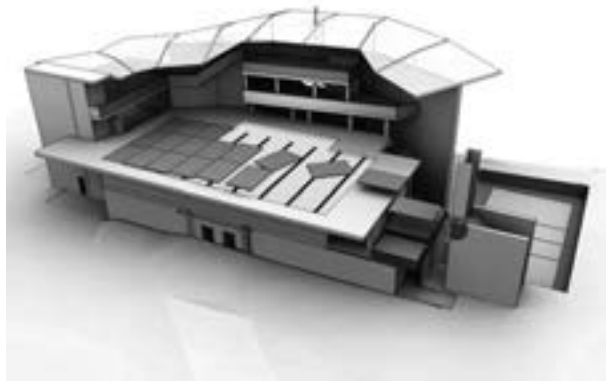
Scott Penman

Melissa Sessum

Casey Tomecek

Joel Wasser

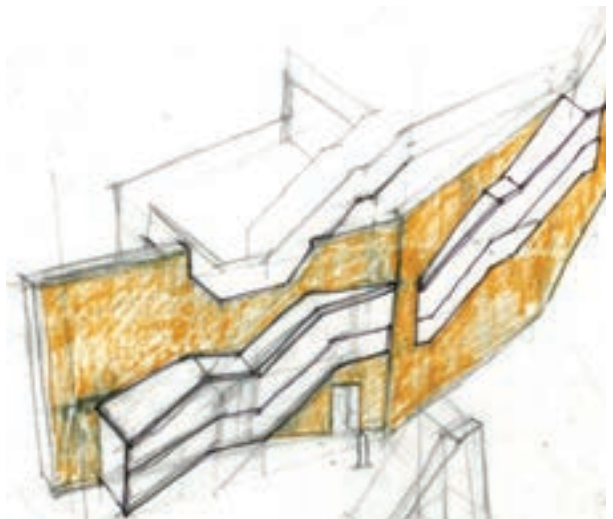
Caitlin Wong



Second-semester of fourth-year is a capstone studio that requires students to demonstrate proficiency in all aspects of their architectural education before they can matriculate to their fifth-year of study in Jackson, MS. To build upon the already challenging nature of this studio, students were asked to develop a design proposal for a fitness and wellness center in the Republic of Armenia.

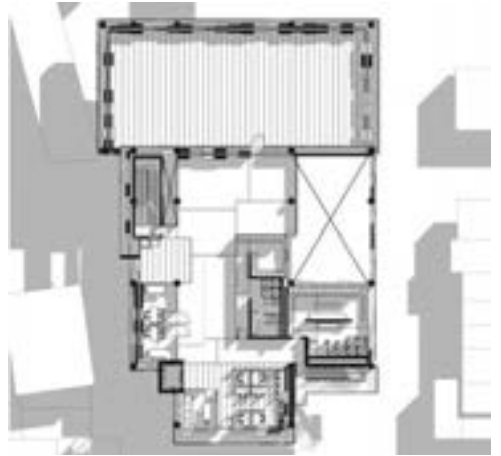
The site – located adjacent to the train station in downtown Yerevan, Armenia – was occupied by a ‘historic’ structure dating to the early 20th century that had previously served as a fitness center for Russian soldiers stationed in Yerevan. Having since been used for a variety of functions, the building is once again being used as a gymnasium/fitness center for residents of the local neighborhood. While this history accounts for part of the context of the project, the theoretical basis for the project comes from readings of Bowstring: *On the Dissimilarity of the Similar* by Viktor Shklovsky [Translated by Shushan Avagyan].

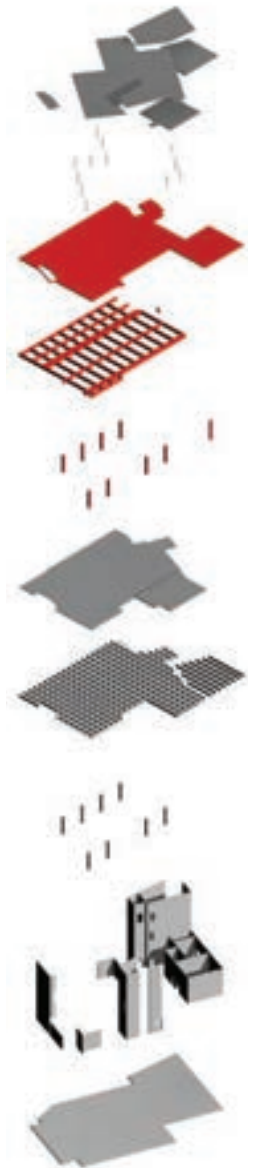
Since students are not able to visit the site in person, the studio relies on gathering data from satellite imagery and maps. An American expatriate, along with the gym’s current Armenian owner, serve as clients and provide additional site information, building history, and photographs. Using an interpreter, meetings with the clients and local Armenian architects occur via Skype.



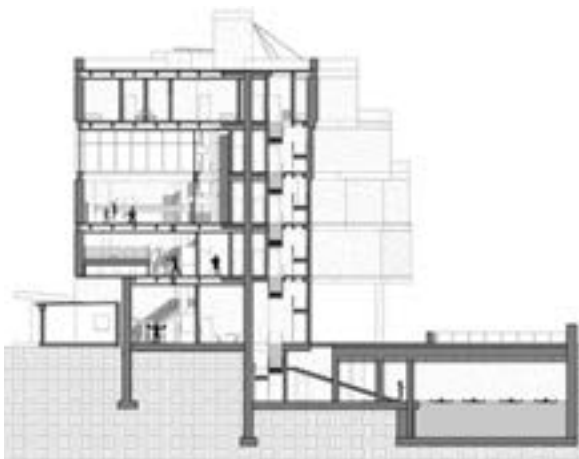
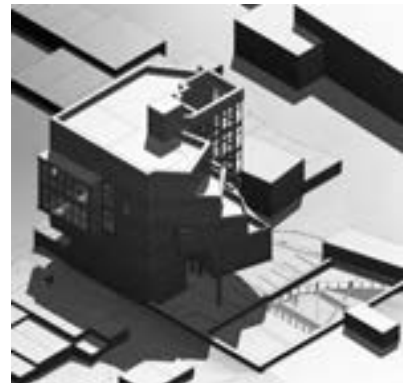
Joel Wasser



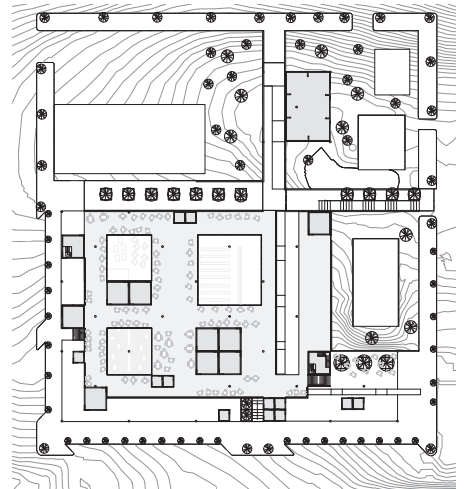




Scott Penman



Casey Tomecek

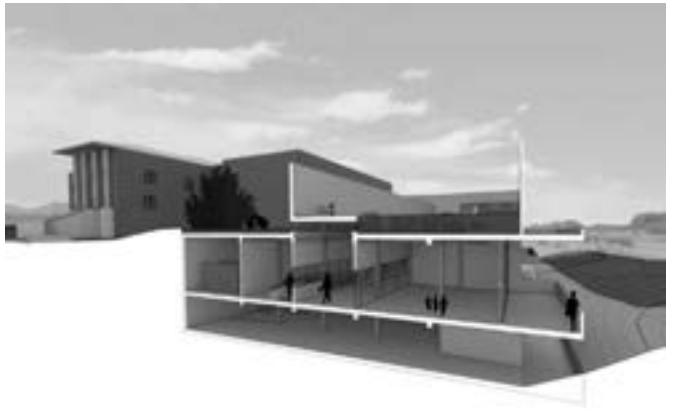
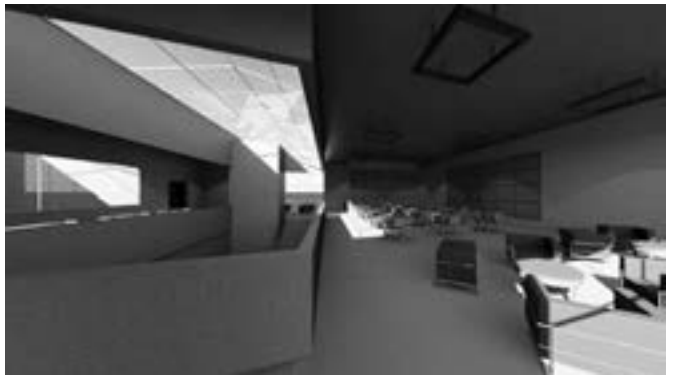


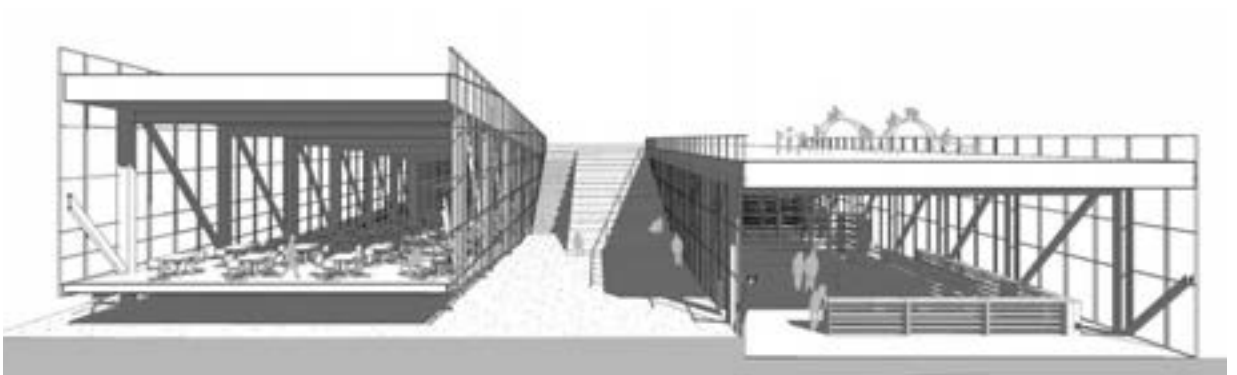
The purpose of this studio is to introduce students to ideas of city planning while also focusing on the impact of one program on the city. Students begin by questioning the nature of architecture through historical expression or how architecture plays toward the collective imagination of a people. These ideas are balanced with the criteria of today, which focuses on the function and performance of a building. The outcome of this studio is a mediatheque – a contemporary library – and a health club for the city of Starkville, MS.



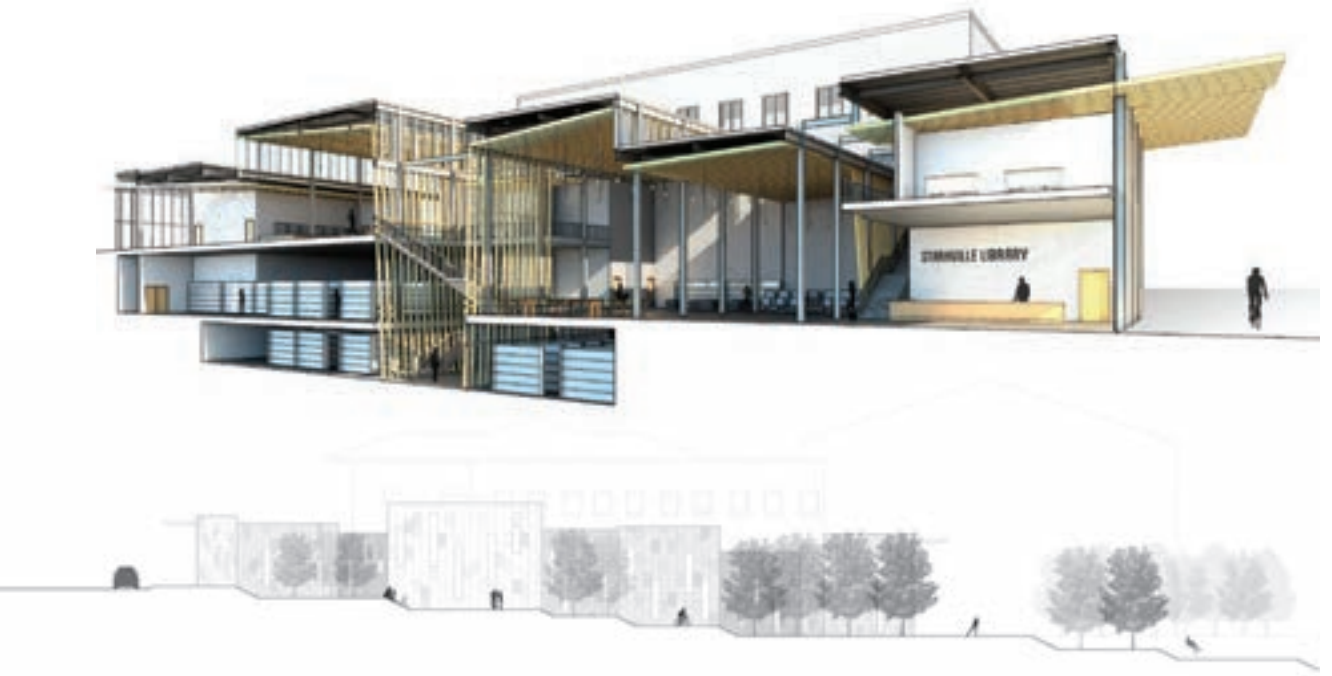
Will Randolph







Caitlin Wong



Andrew Robertson



# ARCHITECTURAL DESIGN STUDIO

Fifth Year







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## ARCHITECTURAL DESIGN STUDIO

Fifth Year 5A

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### FACULTY

Jassen Callender  
Mark Vaughan

### STUDENTS

Scott Archer  
Laren Arlington  
Ingrid Gonzalez  
Sam Grefseng  
Jessica Harkins  
Chris Hoal  
Lauren Lockett  
Ryan Morris  
Taylor Poole  
Amy Selvaggio  
Meredith Yale

It has been a practice of the School of Architecture's Fifth Year Program to challenge students' complacency by working through and across divergent forms of investigation.

In April 2011, renowned textile artist and longtime Jackson resident Gwendolyn Magee passed away. At her memorial service, held in the entry hall of the Mississippi Museum of Art, hung several of her largest works. These ranged from pieces of pure geometrical abstraction to representational and symbolic narratives on race and race relations.

Mississippi, like many states in the Deep South, has a tremendous history of arts and crafts making. World-class folk art is just out of view in almost every small town. Working in place, with materials at hand, students were asked to investigate the world they found and propose new objects that were at once both part of and compliment to the rich fabric that is Jackson.

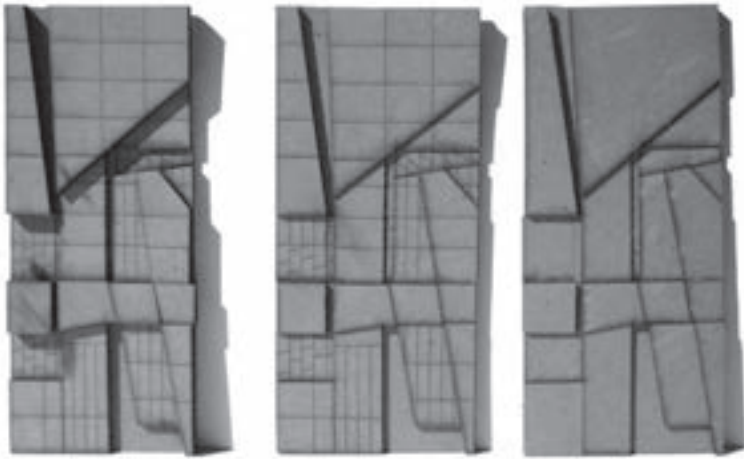
After studying a specific aspect of folk art, students were now asked to join these ideas with those of High Modernism. In order to better understand folk art, students were encouraged to compare and contrast the ways that architects and folk artists view, use, and create space. Constraints on structural and mechanical aspects of the building were also very specific in this project. The final output was to be a hotel in Jackson, MS that would also allow for the display of modern and folk art.



Ryan Morris

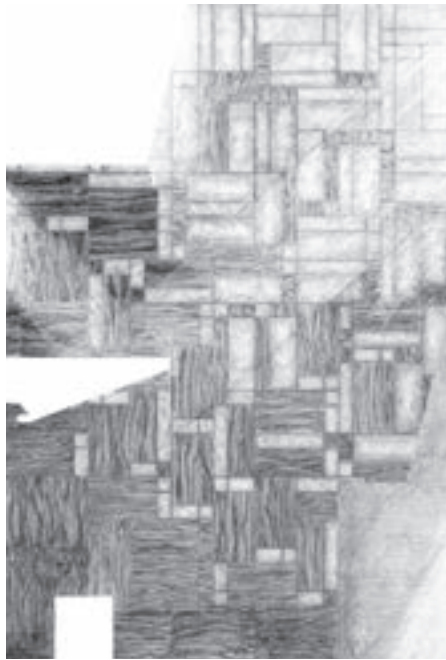






Ingrid Gonzalez





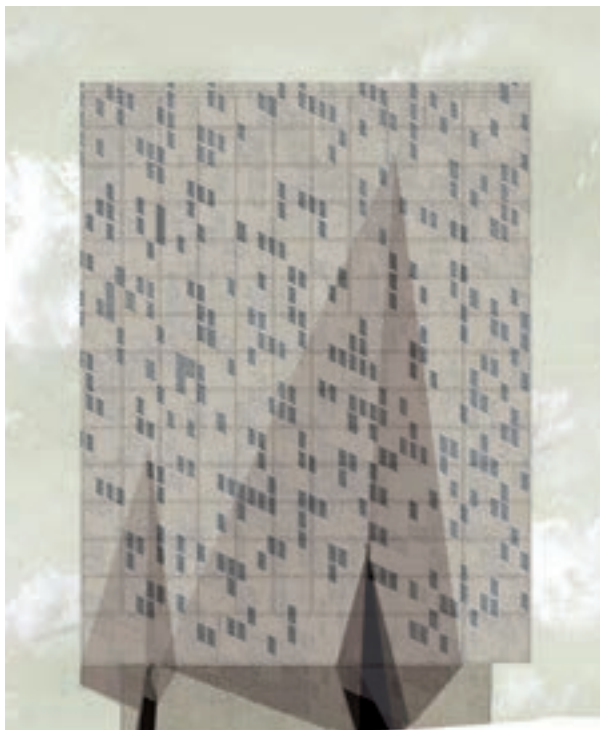
Meredith Yale



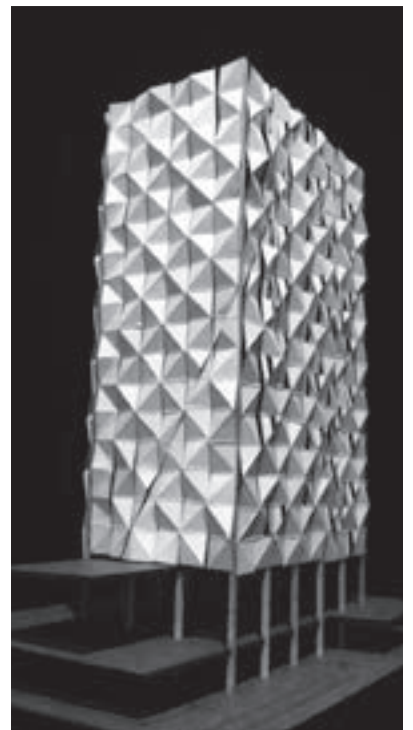
Lauren Arlington



Sam Grefseong



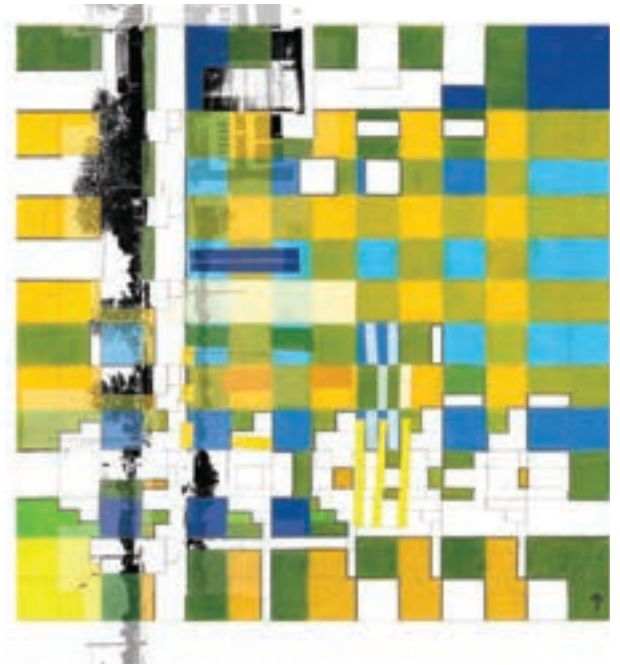
Audrey Bardwell



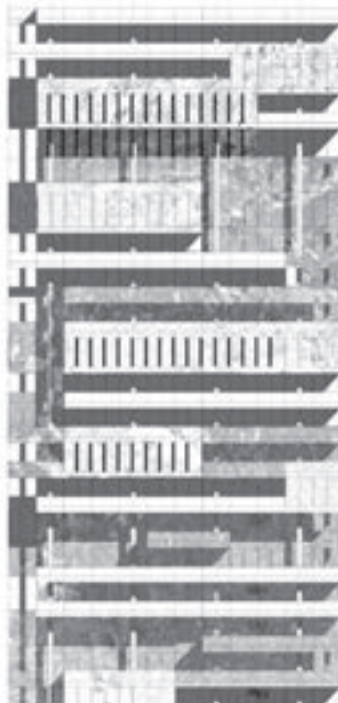
Jessica Harkins



Chris Hoal











Lauren Luckett



Scott Archer



Scott Archer

Spring 2012

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## ARCHITECTURAL DESIGN

Fifth Year Terminal Project

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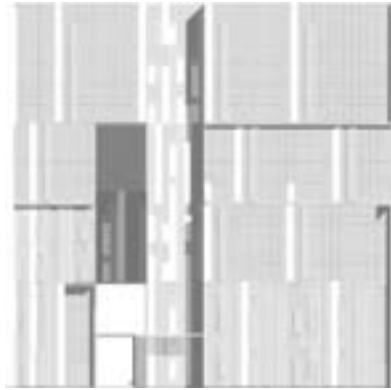
### FACULTY

Jassen Callender

Mark Vaughan

### STUDENT

Amy Selvaggio



This project focuses an investigation into the methodology of making the urban fabric of Jackson richer and more spatial in regards to the pedestrian in the city. The main component of this building is an exterior cavernous arcade that runs through the building to allow pedestrian infiltration of the interior of the site and gives the building a one hundred percent obligation to the ground condition. The building addresses the interior of the block in a way that engages it and makes it part of the arcade space.

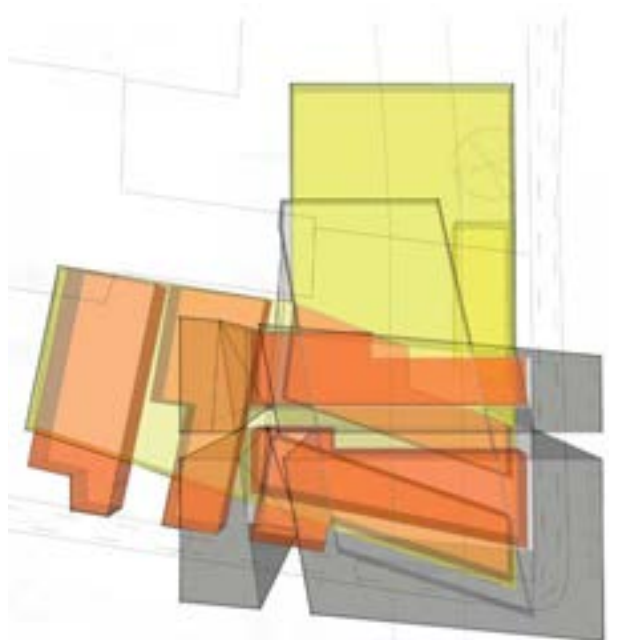
The site is located in downtown Jackson, MS on an empty city block. This block sits at a critical place between the commercial frontage of Capitol Street and the new Jackson Convention Center Complex & Art Museum. The final master plan of the block depicts buildings composed to create continuous arcades across the site in a way that leads the pedestrian from the convention center to the commercial center of the city.



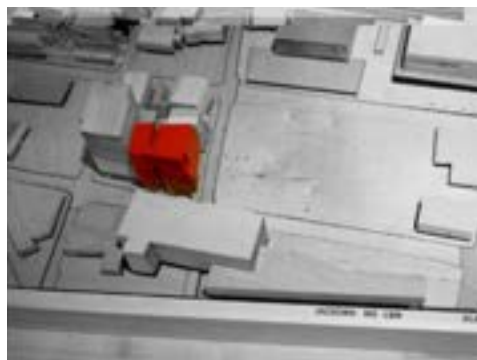




The form of the building is made of two main masses, which touch the ground, forming the arcade between them. The arcade is bridged by three forms, which shift to maintain the integrity of the slice but still allow for additional leasable square footage and elevated public spaces. The larger bridging mass occurs on the south side to maintain the urban edge of the building. The consecutive masses fall towards the interior of the block and become less dense. The facade is a system of metal, glass and concrete panels. At the street level, the facade pattern is highly textured with corrugated, perforated metal on the street edge. Where the facade turns the corner into the arcade the texture of the facade flattens. The intricacies of the form, facade and formal elements of the building act together to create a rich vertical arcade space which serves Jackson in a way that enhances the urban condition.







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## ARCHITECTURAL DESIGN

### Fifth Year Terminal Project

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#### FACULTY

Jassen Callender

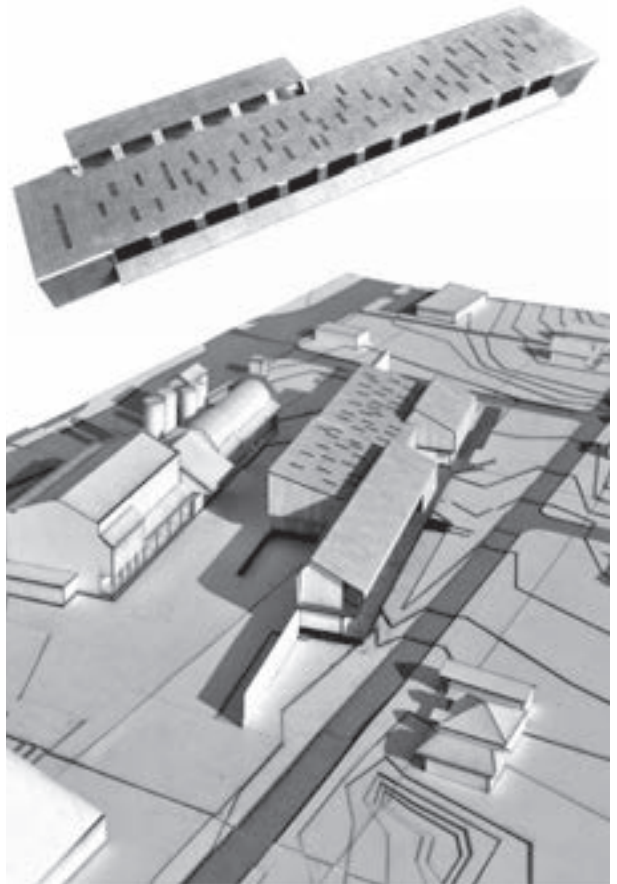
Mark Vaughan

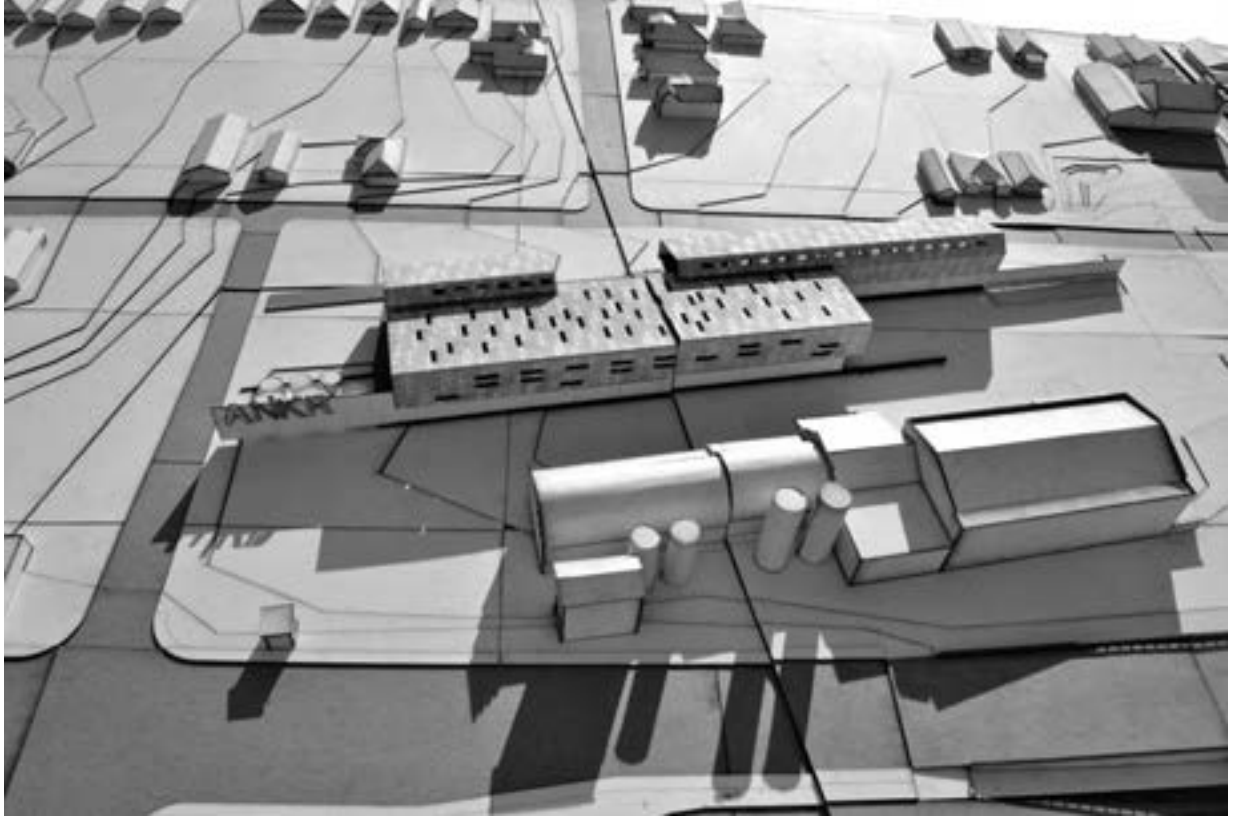
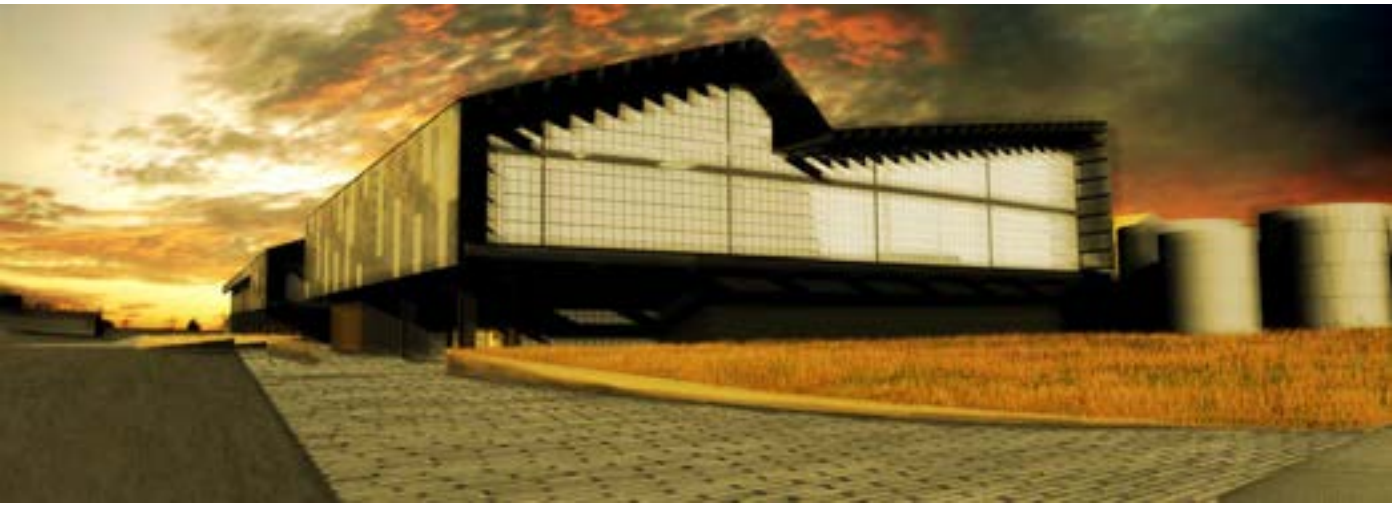
#### STUDENT

Anthony DiNolfo

Within every apparel factory there is a different structure of personnel and a different arrangement of people and equipment. There are endless variables to be taken into account when planning for the design and construction of such a facility, and the production layout is ever changing. The best way in which to accommodate such changes is to create a very open, flexible area with little or no obstructions of the space. Also, it is difficult to pin-down the number of occupants within a factory that changes its product frequently. A number of methods could be used to estimate this, but it would require someone with experience in the industry to employ those methods accurately. Since 1987, equipment has changed which affects the number of people employed in such a facility, as well as other equipment needed and the output and arrangement of the factory.

This proposed facility will host eight user groups: administration, cutting, sewing, finishing, shipping/receiving, and maintenance personnel, as well as visitors to the administration areas and second-party delivery personnel in the shipping/receiving area.





## ARCHITECTURAL DESIGN

Fifth Year Terminal Project

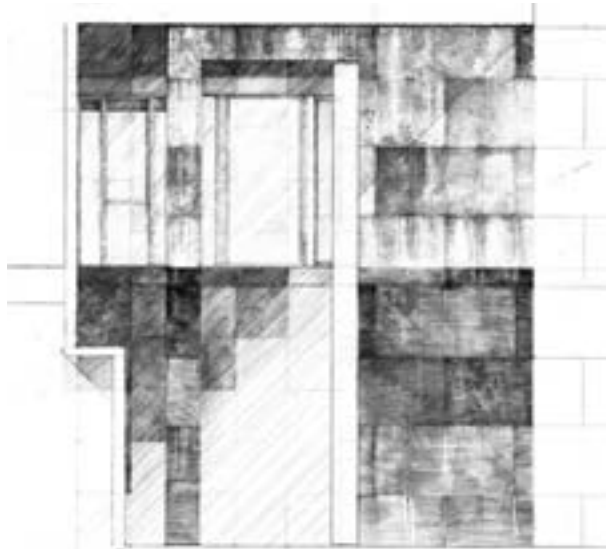
### FACULTY

Jassen Callender

Mark Vaughan

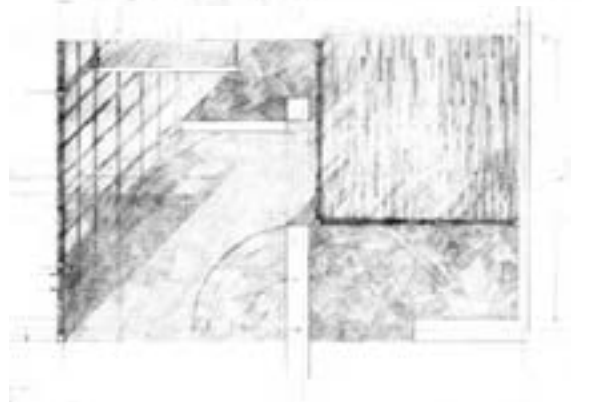
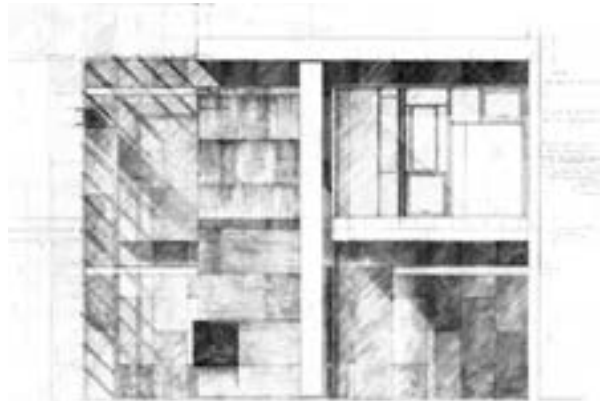
### STUDENT

Chris Hoal



This project began as an examination of the potential for architecture as a carrier of meaning and a mode of human expression. In a chapter of Victor Hugo's *The Hunchback of Notre Dame* called "This Will Kill That", Hugo discusses how the printing press and the advent of written literature have destroyed the architectural edifice; that centuries ago, people read buildings because they were hungry for information, and architects designed buildings that spoke. However, the modern person interacts with buildings like a horse with blinders. Every architectural move is conceived as a way to improve the occupant's ability to accomplish a goal, without discourse or deviation. This project seeks to create a building that complies, without error, to the expectations of the average building user; and that meaningful architecture has to be challenging.

From a distance, the southern facade reads as groupings of objects, supported by columns, against a rectangular canvas. At a closer perspective, the objects are revealed to not be object, but void; in reality, groupings of windows whose lack of apparent weight, calls into doubt the function of the underlying columns. It places the overt expression of structural load in contrast with the perceived lightness of the glass. The column line does, at points, support the edge of the building facade, but then delicately touches the thin edge of a window before the surface of the facade weaves and pulls away from the columns all together. The figure/ground relationship is reversed by the understanding that the original objects are voids and the background is the material object.





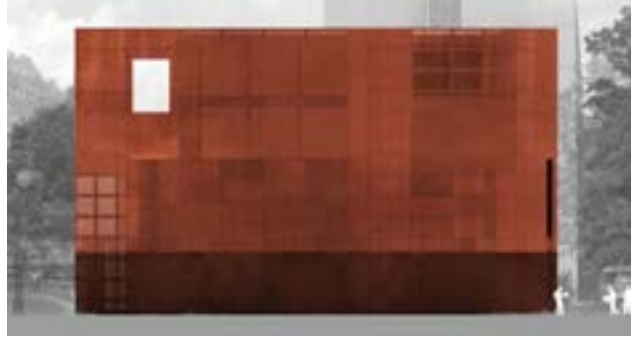




A good book doesn't just deconstruct the way the reader thinks, a book should add layers of information to their knowledge; multiply and alter the reader's understanding of their environment. The aspect of the work that captures meaning is the use of multiplicity. This can be a space that becomes ambiguous with multiple readings, or literally, one architectural element that does the work of two. The entrance, the main aspect that uses multiplicity, is a 30' x 30' square, a pivot point two-thirds to the right, and is completely flush with the exterior wall. The shape, scale, and pivot point are unexpected, and aren't entirely understood until the door is experienced in multiple positions over a period of several occasions. By abstracting the qualities of a typical hinged door, the boundary between "door" and "wall" is blurred.

Like a film-maker directs a film on film-making, or a writer writes a book on writer's block, these creations question the boundaries of their respective creative fields by reassessing their methods and limits. This media of architecture is on the subject of architecture. To summarize, the contradiction primes the user. It asks questions and challenges. Multiplicity adds layers of meanings, and through the intellectual labor of the search, the user is rewarded. The concept is designed to work on multiple levels, where each search should lead to a new challenge with new rewards.





## ARCHITECTURAL DESIGN

Fifth Year Terminal Project

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### FACULTY

Jassen Callender

Mark Vaughan

### STUDENT

Taylor Poole

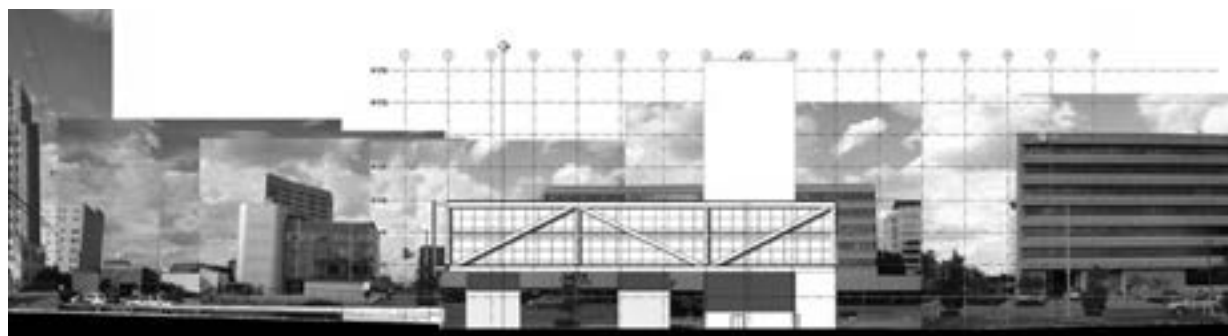
This project encompasses the foundation for the eventual design of Jackson's Institute for Science and the Arts (JISA). The design strategy for this building was to create spaces that would foster a healthy learning environment. Aspects that affect the learning environment include (but are not limited to): light quality and quantity, classroom size, noise reduction and amplification, etc.

Programmed spaces are arranged by degrees of activity and noise level. In this way, classrooms and study nooks are kept separate from potentially distracting areas. The central courtyard's circulation design encourages connection between students even though they may be physically separate. All major circulation paths are to the interior of the building, which allows for a visual connection between students while moving throughout the building.

The facade of the building shifts opacity levels in accordance with solar orientation, which assures that adequate natural lighting is achieved and that thermal heat gain is reduced. The material of the facade is a terra cotta panel system that meshes well with the masonry-rich context.







Spring 2012

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## ARCHITECTURAL DESIGN

Fifth Year Terminal Project

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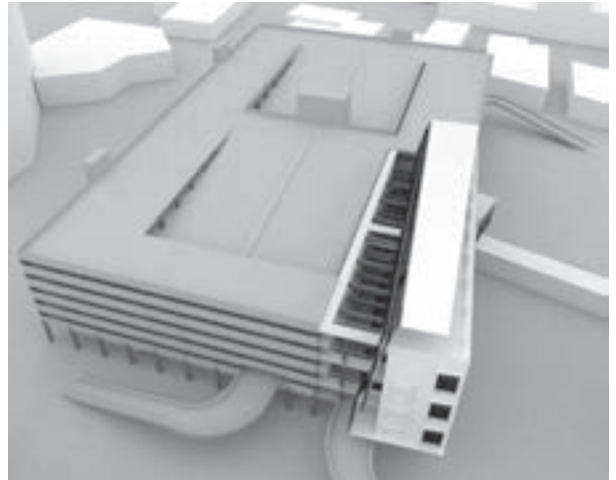
### FACULTY

Jassen Callender

Mark Vaughan

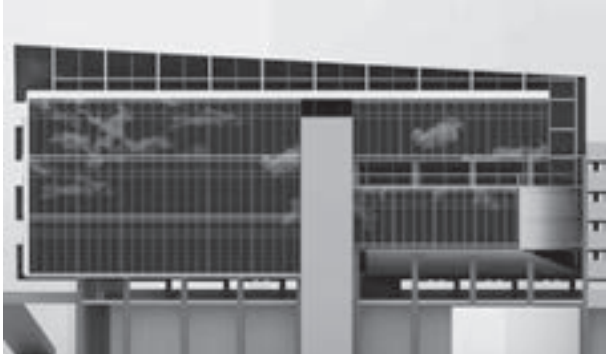
### STUDENT

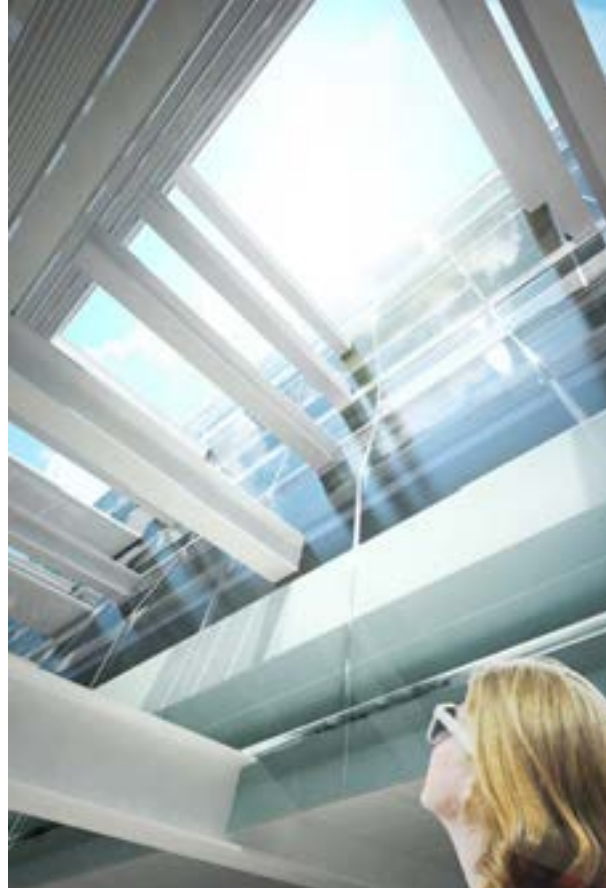
Ryan Morris



Parasitic Architecture: A project that began by undertaking a location that seemed unsuitable for design intent. Then, followed by an idea that is derived from the evolution of or around space of pre-existing systems. New systems would develop within, on, and/or around existing forms. These new concepts would use parasitic strategies to survive and exploit the existing, under used spaces.

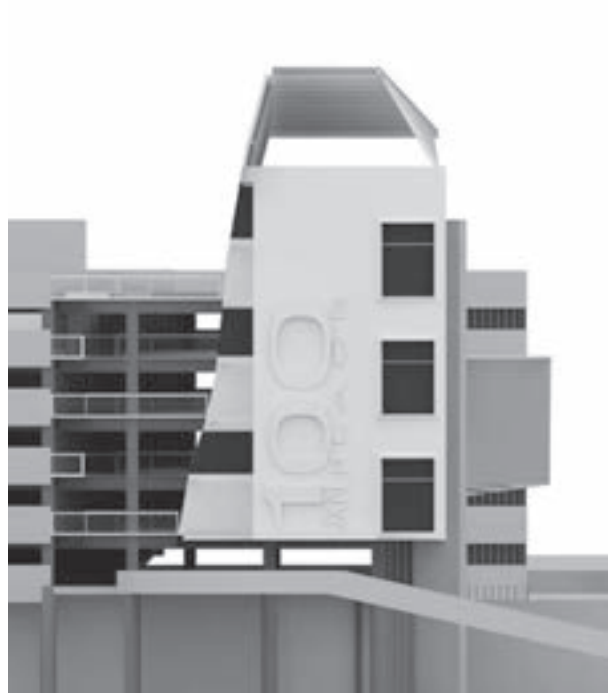
The strategies could either fall into the categories of giving or taking from the host, such as: using existing structure, circulation, water lines, and infrastructure, or to help reduce sprawl, demolition, and help bring attraction to the site. The investigation began looking at how the parasitic system could begin to develop and grow within the city, while making undesirable space desirable.











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## ARCHITECTURAL DESIGN

Fifth Year Terminal Project

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### FACULTY

Jassen Callender

Mark Vaughan

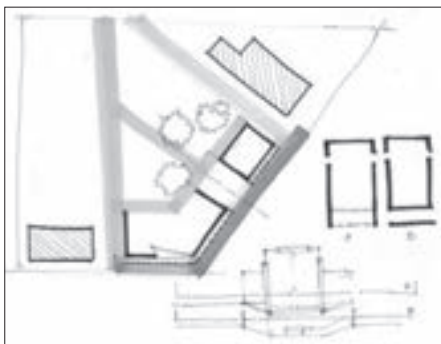
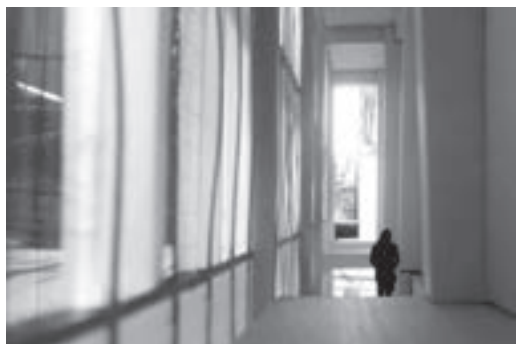
### STUDENT

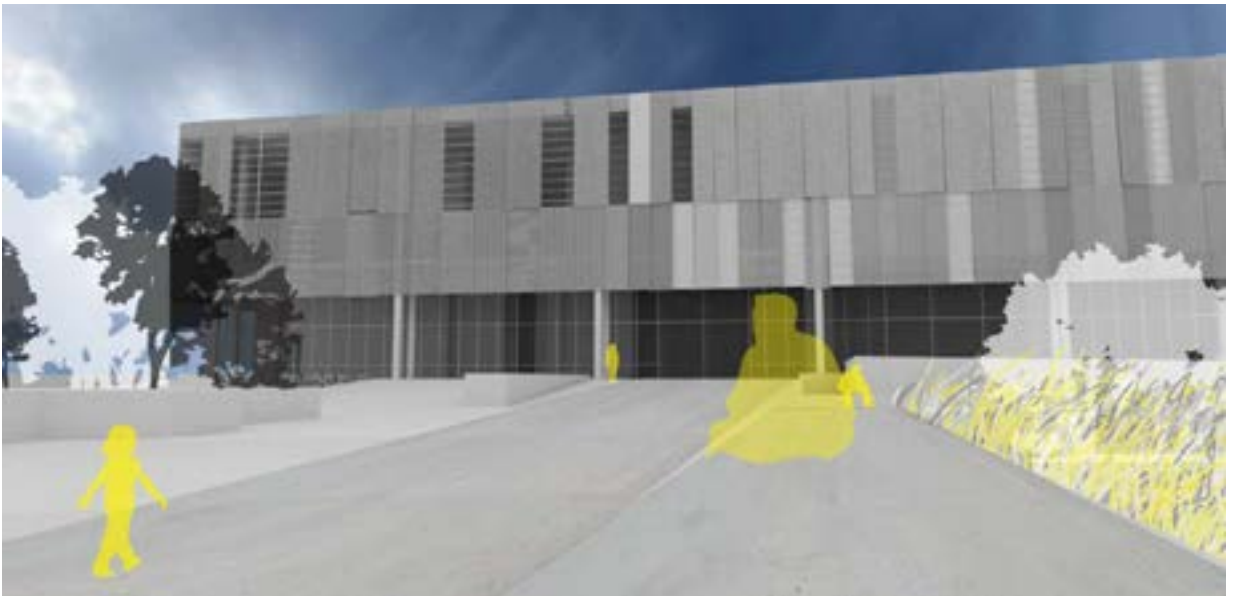
Audrey Bardwell

This project focused on the design of a funerary building in Jackson, MS. The building, sited on a relatively prominent street edge, had the responsibility to simultaneously give spatial quality to the street while providing protectiveness to the vulnerable occupants of the program. Consequently, the building form abuts the elbow of the street as two intersecting volumes, feeling it was necessary to front both streets but giving visual discrepancy between the frontages to make the building more than just the angular complement of the wedge building across the street. The elbow in the form allowed the development of two dictating grids, which in turn would help manifest the architectural concepts of the project, which are fracture, absence, and protection.

Beginning with the notion of protected space, due to the nature of the program, the elongation of one's path from the entry to the culminating point of the chapel increases the protected quality of the building's space. Creating a building within a building, layering space became the formal approach of the architecture, and they begin to convey layers of protection and a progression of depth within the form.





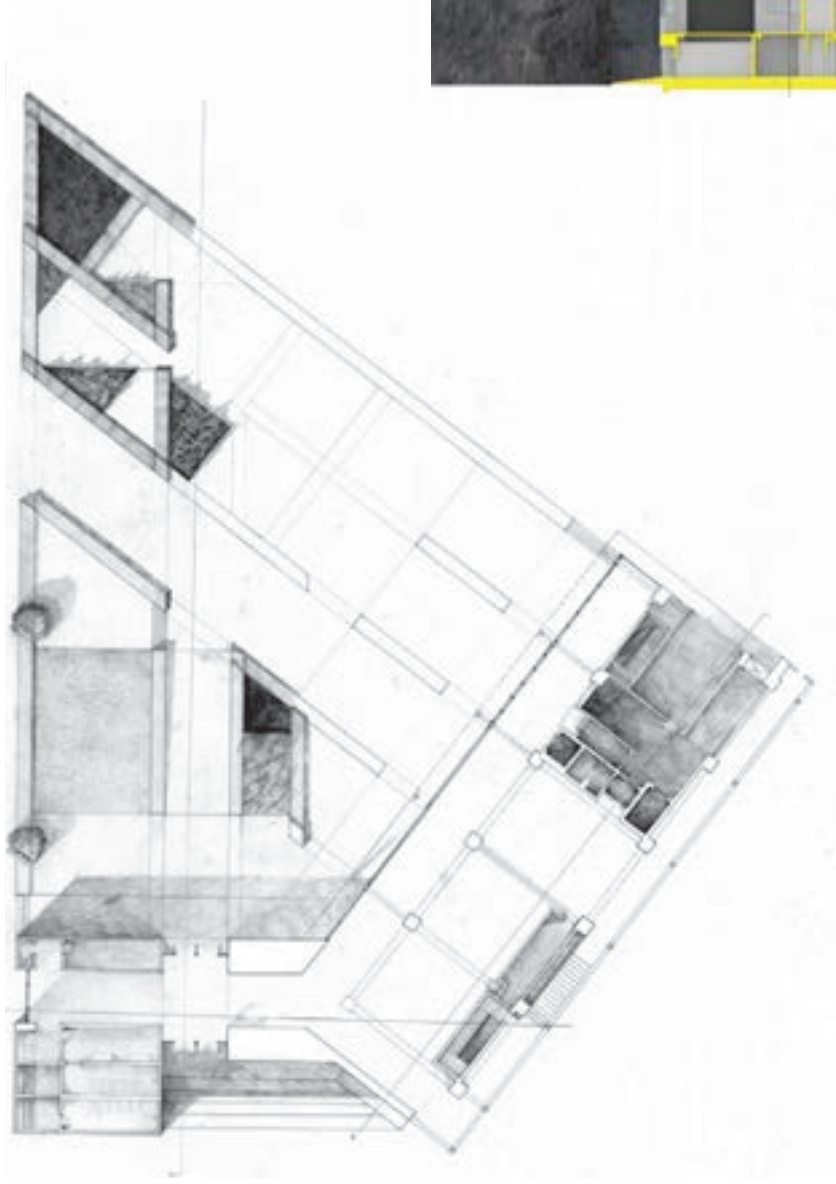


In regards to fracture, the pattern fractures as the building within the building affects the exterior; there is a scalar shift to disrupt the developed pattern. These patterns then get literally and texturally applied on the chapel walls in grained dark wood, to make a visually noisy and acoustically benefited space.

Lastly, in regards to absence, in order to conceptually relate to the program regarding an absent person, there are only two real instances of noted absence in the building's architecture. On the exterior, at the marked entry from the parking there is a missing sharp corner within the low site walls. In the interior, the corner of a volume supported by exaggerated columns has a severed column. In order to conceptually relate the absence of the departed, the architectural absence must be discernibly singular and the void of something perceptibly necessary.







CORE AND ELECTIVE COURSES







## Hans Herrmann

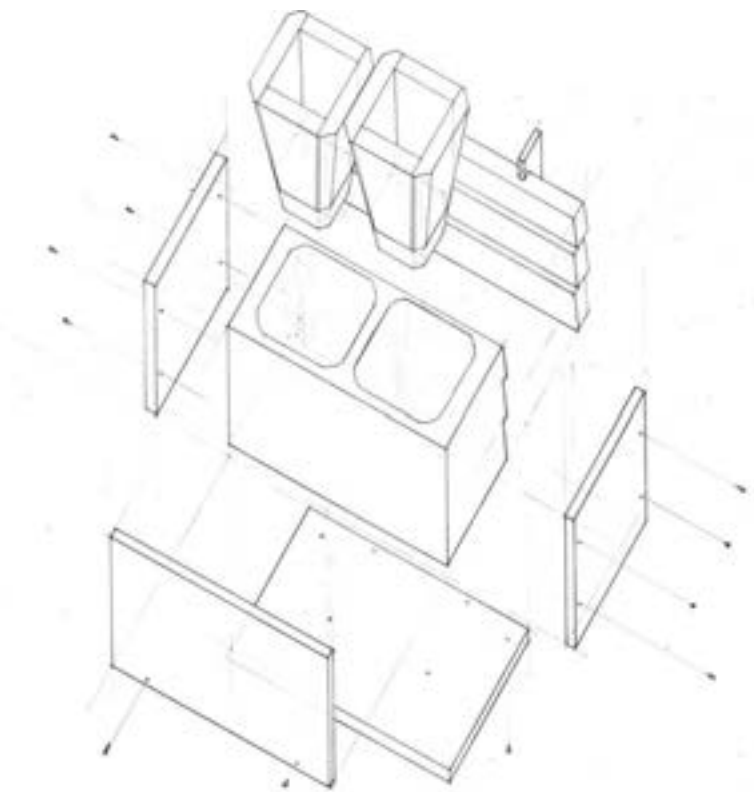
KeAirra Williams



A vertical wooden door, likely made of pine or a similar softwood, featuring a simple handle and a lock mechanism. The door is shown in a slightly open position, revealing the interior of the cabinet.

Brooke Dorman  
John Taylor Schaffhauser





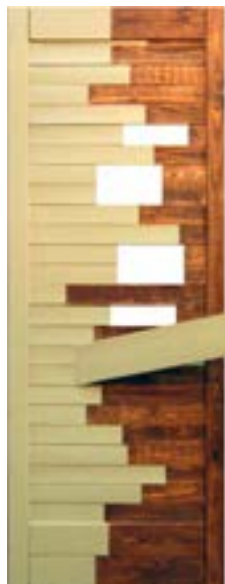
Ashlyn Temple  
Haley Whiteman  
KeAirra Williams



Rusty McInnis  
Erhan Warren



David Lewis



Daniel Hart  
Jake Johnson



Austin Robinson  
Haley Whiteman



Jonathan Greer  
Will Tonos

---

## ELECTIVE COURSE [DESIGN/FABRICATION]

### Green Building Technology Demonstration Pavilion

---

#### FACULTY

Hans Herrmann

Cory Gallo, Landscape Architecture

#### STUDENTS

Odie Avery

Jordan Lohman

Jared Barnett

Casey Mayne

Ted Benge

Jon Nowell

Reed Bradford

Jacqueline Pionan

Amy Bragg

Scott Polley

Cameron Cooper

Nick Purvis

Katherine Ernst

Bech Scholtes

Jonathan Greer

McLean Smith

Sam Hawkins

Salena Tew

Lake Jackson

John Thomas

Sarah Lamb

#### COLLABORATORS

Oktibbeha County Heritage Museum

John Poros

Brian Tempelton, Extension Service Landscape Architect

Justin Taylor

The goal of the summer design and construct elective was to create a pavilion to serve as an open air space to be used for programs of educational, entertainment, and civic significance. Layering the fifth and final phase of green building technology to the existing Heritage Museum site, this project attempted to continue the work of the earlier phases, demonstrating sustainable storm water management. The pavilion's design, while small in scale, was intended to have a larger effect both in its educational agenda with regard to storm water management and in its demonstration of green building practice. The super-structure of the pavilion is a reused former fueling station canopy, which through its demounting and reuse served to clean-up one part of town while providing for growth in another. Over the floor space of the pavilion was built a generous green-roof on which was placed a living lawn of regionally appropriate plants and grasses. To access the pavilion's green-roof one climbs a salvaged circular stair which was relocated from a church in the Memphis area. The pavilion uses both high and low technology construction materials and methods demonstrating to the community how one might achieve environmentally responsible development while still relating to local culture and vernaculars. This phase of the project was designed and constructed jointly by the School of Architecture and the Department of Landscape Architecture under the guidance of professors Cory Gallo, ASLA and Hans C. Herrmann, AIA with assistance from extension associate Brian Templeton, ASLA.







## **ELECTIVE COURSE [DESIGN/FABRICATION]**

### Habitat Prototype House

#### **FACULTY**

Alexis Gregory

#### **STUDENTS**

Mack Braden  
Dalton Finch  
Danielle Glass  
Emily Lysek  
Rusty Mcinnis  
Anthony Penny  
Chelsea Pierce  
Scott Polley  
Mark Riley  
Colton Stephens  
Ethan Warren

#### **COLLABORATOR**

Habitat for Humanity



The students working on this class worked with the Starkville Area Habitat for Humanity to design house prototypes to be built over the 2012-2013 academic year and second half of the 2013-2014 academic year. Students presented to members of the Starkville Habitat for Humanity board.

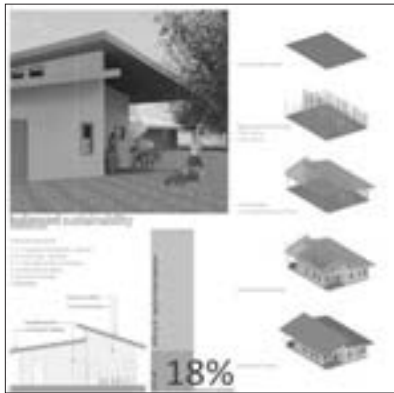
The students worked as a team to design the house prototypes and developed critical professional skills in addition to the design skills inherent in architecture education. These include the ability to utilize modular materials for construction detailing to limit the expense of the house construction for a non-profit client.

The service-learning aspect of the research exposed students to a new way of learning and looking at an architectural design and construction project. They were able to partner with a real-world client, not just imagine how to work with them. This helped the students better understand the needs of their client, and the community. A more developed sense of the effects of architecture as service was achieved through the student work.



Dalton Finch, Anthony Penny, Scott Polley, Colton Stephens





Mack Braden, Danielle Glass, Chelsea Pierce



Emily Lysek, Rusy Mcinnis, Mark Riley, Ethan Warren

## FIELD TRIPS

In Association with Design Studios

### FIRST YEAR

Atlanta, Georgia  
Dallas, Texas

### SECOND YEAR

Washington, D. C.  
Charlottesville, Virginia

### THIRD YEAR

Chicago, Illinois

### FOURTH YEAR

St. Louis, Missouri  
Greensburg, Kansas



First Year

Field trips are an important component of architectural education; therefore, for one week during the fall semester the entire student and faculty population leaves the Starkville campus on excursions to major American metropolitan centers and other points of interest. The field trip location generally coincides with the studio focus for that year level, and students prepare for these trips by engaging in research and producing case studies. The time on site is divided between structured visits to important buildings, museums, and architectural offices, and free time for students to explore on their own.

This year the first year students visited Atlanta, Georgia in the fall semester where they visited the office of Mack Scogin Merrill Elam Architects as well as the Cannon Chapel at Emory University by Paul Rudolph. In the spring semester, they visited Dallas, Texas. The second year studio traveled to Charlottesville, Virginia and Washington, D. C. There, they visited Thomas Jefferson's Monticello. The third year studio visited Chicago, Illinois where they saw the work of Mies van der Rohe at IIT's School of Architecture and Frank Lloyd Wright's Unity Temple. The fourth year studios visited St. Louis, Missouri and Greensburg, Kansas. Here they were able to visit the Gateway Arch by Eero Saarinen and Hannskarl Bandel.



Second Year



Third Year



Fourth Year



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**STUDENT ORGANIZATION [TRASHIONshow]**  
National Organization of Minority Architecture Students

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**CO-PRESIDENTS**

Chris Rivera  
Andrew Robertson

**STUDENTS**

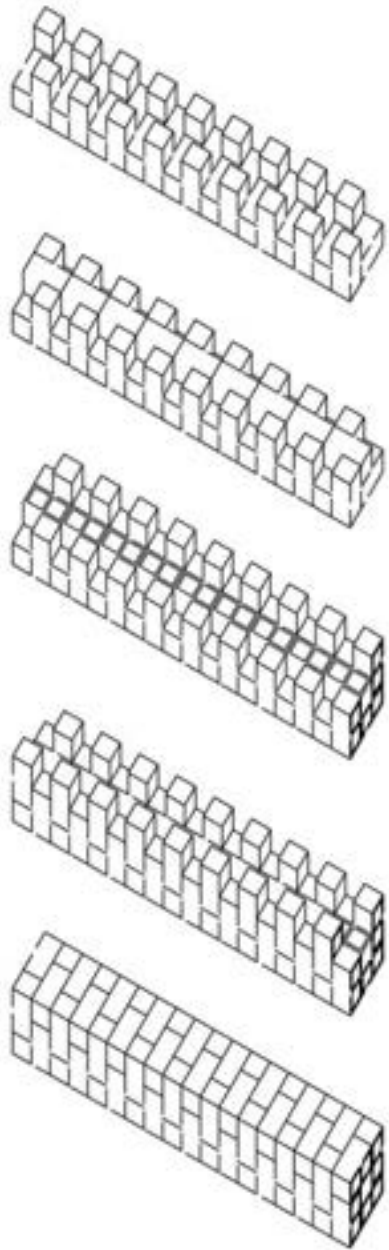
Jessica Alexander  
Brooke Dorman  
Katherine Ernst  
Jordan Hanson  
Rachael Ivancic  
Anna Lyle  
Anthony Penny  
Scott Polley  
Melissa Sessum  
John Taylor Schaffhauser  
Haley Whiteman  
Caitlin Wong

**COLLABORATORS**

MSU Fashion Board  
Blake McCollum Photography

NOMAS, or the National Organization of Minority Architecture Students, works to supplement the design culture at the School of Architecture by providing a series of non-conventional design opportunities. In the fall, Architecture students involved in the TRASHIONshow produce an array of clothing items made completely from “trash” or re-purposed materials. Students also design the set and a ceiling installation.

Along with panel discussions and a lecture, the spring Symposium is accompanied by an instillation made by NOMAS members. By questioning the permanence of architecture, students conceived the idea to construct a concrete bench. Using CMU blocks from the Fall 2012 Materials class, the designers maneuvered the blocks together to create a permanent fixture at the School of Architecture.



Brooke Dorman, Scott Polley, Haley Whiteman







Brooke Dorman



Melissa Sessum



Scott Polley



Caitlin Wong



Jordan Hanson  
John Taylor Schaffhauser



Anthony Penny



Rachael Ivancic



Jessica Alexander



Katherine Ernst  
Anna Lyle



Cody Millican



Younju Choi



Haley Whiteman

RESEARCH CENTERS







STC

## RURAL SUSTAINABILITY

## BAPTIST TOWN

## SMITHVILLE

On April 27, 2014, an ERT team visited the town of Smithville, MS and developed the action development plan during this visit.

The ERT team is part of the FEMA Long Term Recovery team for the disaster of 2011.



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## RESEARCH CENTER

Carl Small Town Center (CSTC)

---

### DIRECTOR

John Poros

### ASSISTANT DIRECTOR

Leah Kemp

### OFFICE ASSOCIATE

Tracy Quinn

### OFFICE ASSISTANTS

Chelsea Boothe

Shelby Cook

Hollie Phillips

Lauren Vowell

### INTERNS

Danielle Glass

Eric Lynn

Brad Mallette

Rachel McKinley

Andrew McMahan

Scott Penman

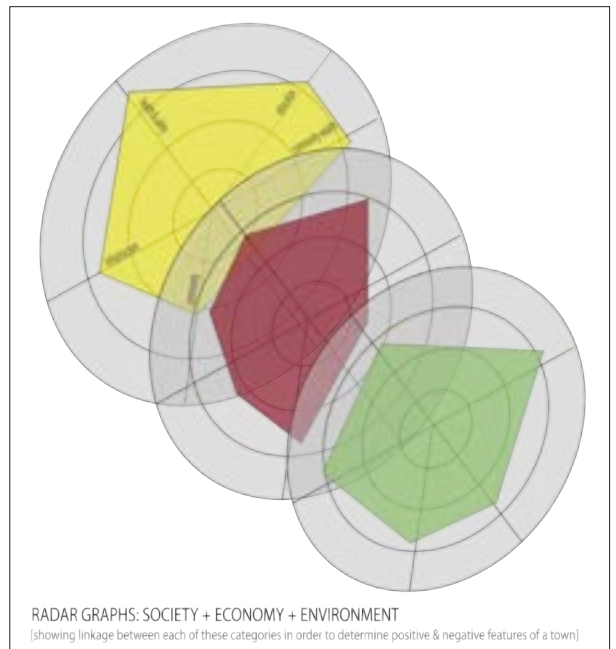
Chelsea Pierce

Vanessa Robinson

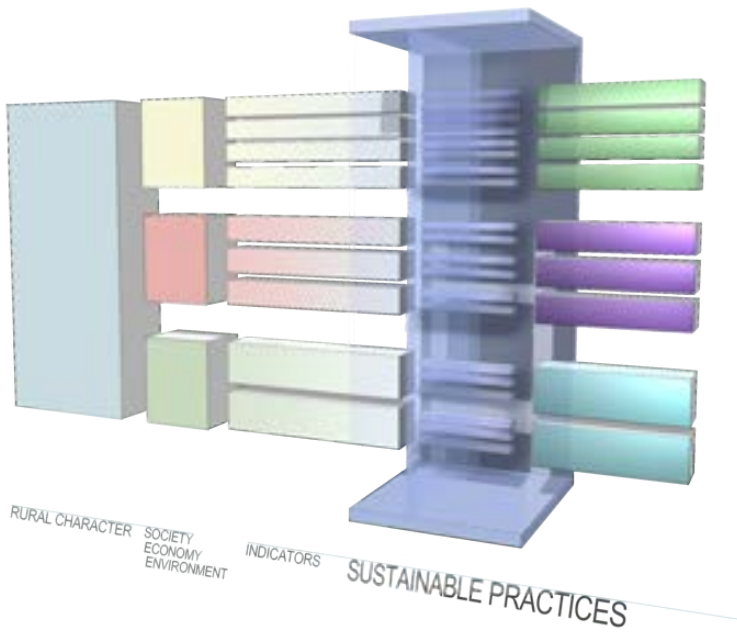
Michael Varhalla



In the effort to define rural sustainability, the CSTC is attempting to identify indicators for the triple bottom line of economy, community and the environment that relate strongly to rural conditions. Using simple, graphical methods of representation, qualitative values can be translated into quantitative measures, and the community can begin to understand the need for a more holistic, balanced view of development and progress. By using their analysis method, their goal is to provide rural communities relevant data on where they stand in relation to other communities, but also to provide a test-bed for strategic directions a community could take.







Economy



Society



Environment



---

## RESEARCH CENTER

Carl Small Town Center (CSTC)

---

### DIRECTOR

John Poros

### STUDENTS

Zachary James

Rachel McKinley



CREATE Common Ground is the result of a partnership between the Carl Small Town Center (CSTC) and the CREATE Foundation. Each year, a community in Northeast Mississippi is selected from a pool of applicants to participate with the CREATE Common Ground class. CREATE Common Ground has worked with dozens of municipalities throughout the thirteen years since its inception. This year, the City of New Albany was selected by the CSTC and the CREATE Foundation.

The CREATE Foundation is committed to good stewardship of the funds entrusted to them. Sound financial practices protect investment principal from erosion, provide a steady stream of income for grants, and add value to investment assets through growth. Legal and financial professionals, experienced staff, and a strong regional Board of Directors hold CREATE to the highest standards of excellence in the investment arena.

The students who worked on this project, Zachary James and Rachel McKinley, received the Collaborative Project Award from the American Planning Association, Mississippi Chapter.





## RESEARCH CENTER

Gulf Coast Community Design Studio (GCCDS)

### DIRECTOR

David Perkes

### CONSTRUCTION MANAGER

Mike Grote

### LANDSCAPE ARCHITECT

Briton Jones

### PLANNER

Kelsey Johnson

### COMMUNITY PLANNERS

Adrine Arkelian

Mia Dang

Avery Livengood

### INTERN ARCHITECTS

Sarah Grider

Sarah Jones

Jesse Miller

Laura Shagalov

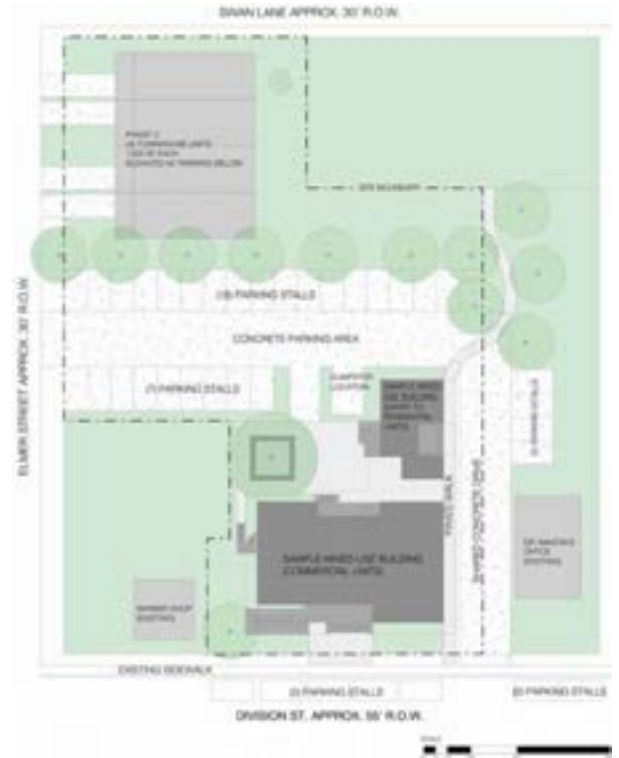
Jessie Zenor

### LANDSCAPE INTERN

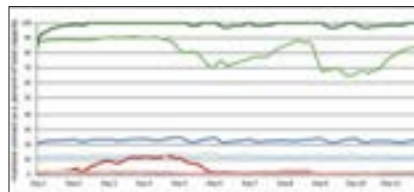
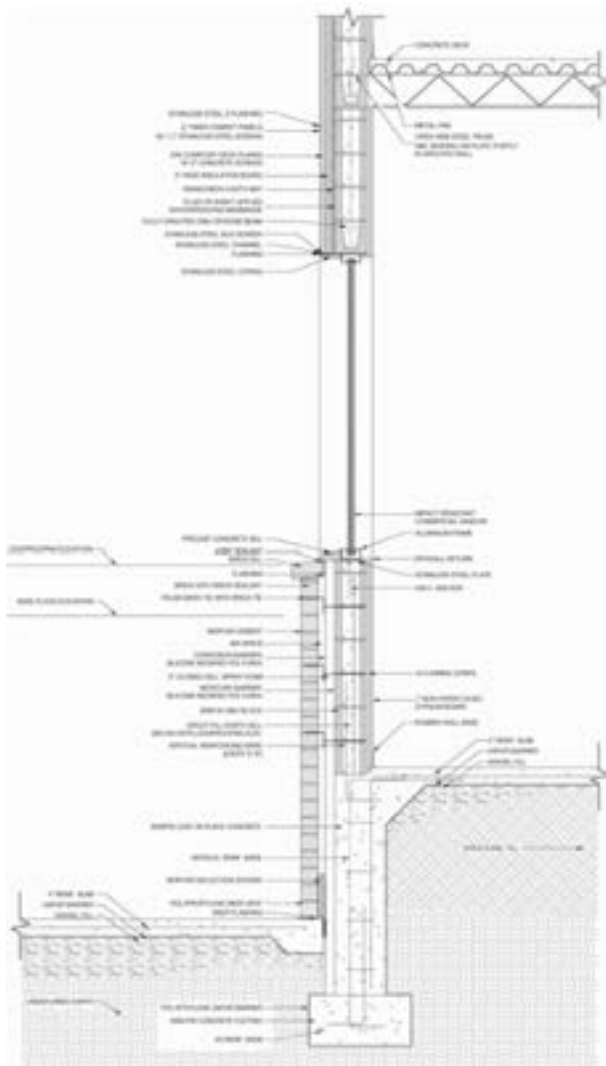
Jessi Barns



This research project conducted by the Gulf Coast Community Design Studio (GCCDS) focused on flood-proof construction and was possible from a grant from the Southeast Region Research Initiative (SERRI), a program managed by Oak Ridge National Laboratory (ORNL) for the U.S. Department of Homeland Security (DHS). The designers and researchers at the GCCDS sought to make housing that would use flood-proof assemblies and materials. The information gained from these studies would help members of the Gulf Coast community to rebuild after the devastating effects of Hurricane Katrina.







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## HISTORY

Mississippi State University  
**School of Architecture**

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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 Interior Design Program, and the newly created Building Construction Science Program. 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, RISD, 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

---

### CAAD DEAN'S OFFICE

**Jim West, AIA**

Dean  
Professor

**David Lewis, PhD**

Associate Dean  
Professor

### DIRECTOR

**Michael A. Berk, AIA**

Director, School of Architecture  
E.L. Crane Professor

### EMERITUS FACULTY

**Bob Craycroft, RA**

Professor Emeritus

**Michael Fazio, PhD, AIA**

Professor Emeritus

**Robert Ford, FAIA**

Professor Emeritus

**Gary Shafer, AIA**

Professor Emeritus

### FACULTY

**Jassen Callender**

Associate Professor, 5th Year  
Director, JCDC

**Jacob Gines**

Visiting Assistant Professor

**Jane Britt Greenwood, AIA**

Associate Professor

**Alexis Gregory, AIA**

Assistant Professor

**Hans Herrmann, AIA**

Assistant Professor

**Frances Hsu, PhD**

Assistant Professor

**Rachel McCann, PhD**

Professor

**Emily McGlohn**

Visiting Assistant Professor

**David Perkes, AIA**

Professor  
Director, GCCDS

**John Poros, AIA**

Associate Professor  
Director, CSTC

**Justin Taylor**

Assistant Professor

**Finas Townsend III**

Studio Assistant

**Andrew Tripp**

Assistant Professor

**Todd Walker, FAIA**

Lecturer



## ADJUNCT FACULTY

### **Dr. Ted Ammon**

Adjunct Faculty, 5th Year

### **Charles Barlow, AIA**

Adjunct Faculty, 5th Year

### **Leah Kemp**

Adjunct Faculty  
Assistant Director, CSTC

### **David Mockbee, ESQ**

Adjunct Faculty, 5th Year

### **Lawson Newman, AIA**

Adjunct Faculty, 5th Year

### **Amelia Salmon**

Adjunct Faculty, 5th Year

### **Mark Vaughan, RA**

Adjunct Faculty, 5th Year

## STAFF

### **Pam Berberette**

Library Associate, 5th Year

### **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, CAAD

### **Jane Lewis**

Dean's Administrative Assistant, CAAD

### **Christie McNeal**

Communications Specialist

### **Dale Moore**

Graphic Designer, DRIL

### **Nathan Moore**

Director, Development, CAAD

### **Emily Parsons**

IT Coordinator  
Admissions/Advising Coordinator

### **Sarah Pittman**

Project Coordinator, DRIL

### **Pandora Prater**

Director's Assistant  
Academic Records Assistant

### **Tracy Quinn**

Office Associate, CSTC

## ADDITIONAL FACULTY

Fall 2011 - Spring 2012

### **Amber Ellett, AIA**

Visiting Assistant Professor

### **Susan Hall**

Associate Professor, CAAD Library

### **Jenny Kivett**

Lecturer

### **Miguel Lasala**

Lecturer

### **Greg Watson, RA**

Associate Professor

### **Annette Vise**

Adjunct Faculty, 5th Year

## STUDENTS

Currently Enrolled

---

### CLASS OF 2017

Ashton Aime  
Anna Barr  
Ria Bennett  
Zachary Busman  
Walter Carter  
Kapish Cheema  
Jacob Dix  
Lucas Elliot  
Brandon Fairbanks  
Caleb Fearing  
Ryan Fierro  
Celia Garcia  
Samantha Goodwin  
Rachel Griffin  
Thomas Hampton  
Shaina Hanks  
Edward Holmes  
Joshua Johnson  
McCall Johnson  
Kirby Lockard  
Luke Marshall  
Rashidat Momoh  
Yerix Morel  
Rachel Patronas  
Spencer Powell  
Austin Smith  
Nathan Thomas  
Bradford Trevino  
Whitney White  
Garrett Yelverton

### CLASS OF 2016

Kyle Austin  
Lorianna Baker  
Stefan Balcer  
Ryan Bridges  
Carter Brown  
Patrick Brown  
Daniela Bustillos  
Devin Carr  
Ericia Cox  
Grant DuVall  
Kevin Flores  
Danielle Gates  
Alaina Griffin  
David Kett  
Taylor Howell  
Cody Lauderdale  
Emma Kate Morse  
Ryan Mura  
Aryn Phillips  
West Pierce  
Morgan Powell  
Joseph Rose  
Mary Sanders  
Cody Skinner  
Cody Smith  
Nenyatta Smith  
Daniel Torres  
Megan Vansant  
Casey Walker  
Hannah Waycaster  
Taylor Yates

## CLASS OF 2015

Jared Barnett  
Will Commarato  
Nicholas Dodd  
Brooke Dorman  
Katherine Ernst  
Jonathan Greer  
Jordan Hanson  
Melinda Ingram  
Jacob Johnson  
Landon Kennedy  
Samantha King  
Robert Ledet  
David Lewis  
Anna Lyle  
Emily Lysek  
Cory May  
Rusty McInnis  
Rachel McKinley  
Andrew McMahan  
McKenzie Moran  
Bengisu Ozipirincci  
Anthony Penny  
Scott Polley  
Alex Reeves  
Mark Riley  
Austin Robinson  
John Taylor Schaffhauser  
Colton Stephens  
Kyle Stover  
Ashlyn Temple  
James Thomas  
William Tonos  
Larry Travis  
Tyler Warmath  
Ethan Warren  
Haley Whiteman  
KeAirra Williams

## CLASS OF 2014

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

## CLASS OF 2013

Katelyn Bennett  
Meagan Bowlin  
Amy Bragg  
Taylor Coleman  
Dennis Daniels  
Brian Funchess  
Jonathan Hooker  
Nick Jackson  
Zachary James  
George Jordan  
Walt King  
Michael Klein  
Nels Long  
Carolyn Lundemo  
Brad Mallette  
Joe Mangialardi  
Cody Millican  
Michael Moore  
Scott Penman  
Will Randolph  
Drew Ridinger  
Andrew Robertson  
David Robertson  
Matt Robinson  
Vanessa Robinson  
Melissa Sessum  
Taylor Stewart  
Casey Tomecek  
Joel Wasser  
Caitlin Wong

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The BARNworks Design/Editorial student team would like to graciously thank numerous members of the School of Architecture Advisory Council for their generous financial contributions to this edition of BARNworks; in particular, a special thank-you goes to Richard and Charlotte McNeel for their \$5k matching grant.

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Upon becoming apart of the pioneer design team for BARNworks in my first year of architecture school, never had I considered that I would one day be the individual writing this postscript. My participation in the progressive design of this publication has coincided with my undergraduate career at Mississippi State University. As such, I have witnessed BARNworks cultivate an imperative understanding concerning the documentation and presentation of work within both myself as a student of architecture, along with the entirety of our School's student body. Just as BARNworks manifests itself as a collective, external beacon of enterprise, it acts internally as a catalyst of design challenges within all year-levels of the School, raising the intensity and quality of representation to new levels of innovation and discovery.

Within these internal design challenges lies the production of this journal as an artifact. This undertaking is indeed a School-wide effort, a collective representation of opinions shared between administration, professors, and students alike. As the quality of this journal speaks to the quality of this collaboration, it is apparent that the Mississippi State University School of Architecture possesses a unique transparency between all ages, year-levels, and positions within the School. As BARNworks continues to grow beyond the scope of our University, this transparency will continue to transcend borders of design as an exhibition of the vigor and talent Mississippi State has to offer.

As a third year architecture student, it has been a privilege to be allocated such significant responsibility in the publication of BARNworks. I would like to thank the previous editor, Scott Penman, as well as my faculty advisors, Professors Gines and McGlohn, who stopped at nothing to ensure the utmost quality and success of this year's publication. I would also like to thank the design team for their tireless and rigorous efforts, and I am excited to see how BARNworks develops and matures in years to come.

John Taylor Schaffhauser  
Editor-in-Chief

As this year's faculty advisors for BARNworks we are proud to be a part of a publication that is quickly developing into an important component of our School's legacy. In the fall of this year, BARNworks became a special elective and we accepted four new members to our team. In the spring all members returned and continued their service. Seven students and two faculty advisors make up the third generation of designers and editors for BARNworks. We follow in the footsteps of others that believed in the importance of documenting the body of work that our students produce yearly. BARNworks serves as record for all of the talent, passion, energy, thought, and time spent each year as a student of architecture.

We are honored to play our small role as faculty advisors amongst an amazing team of dedicated students. The crucial work to produce this document was done entirely by the student team. The team solicited for content, designed the layout, edited the text, and managed deadlines. We, and the School of Architecture, are indebted to this amazing group for its efforts. We also recognize and give a special shout out to all the students of the School of Architecture for producing great design and theoretical work in their respective studios, lecture and elective courses, and student groups. We would like to especially thank John Taylor Schaffhauser, BARNworks Editor-in-Chief, for his unwavering professionalism and tireless diligence in the production of our publication.

Emily McGlohn + Jacob Gines  
Faculty Advisors

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