

BARN Works

12 | 13

School of Architecture

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College of Architecture, Art, & Design

Mississippi State University

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COLLEGE OF
ARCHITECTURE
ART + DESIGN

BARNworks

12 | 13

INTRODUCTION



Interior of the BARN, Motor Pool / Studio, 1968 - 2014

Christie McNeal

Welcome to the 4th edition of BARNworks, a selected monograph of works produced, designed, and organized by our undergraduate students . . . that annually documents the 24/7 studio-activities at the Mississippi State University (MSU) School of Architecture.

Historically, 2013 marks the 40th Year Anniversary of the MSU School of Architecture --- which continues to flourish as the state of Mississippi's flagship architecture program. The photo-montage image on the opposite page sums up the evolution of this program and our facilities (transforming from a 1920s cattle judging barn - to - motor pool shop - to - the current architectural studio). The image portrays 50+ years of history showing the motor pool in the lower level of the barn with the current studio spaces superimposed as an ephemeral overlay -- above and below. Note the cable drops from the trusses; these were installed in 1992 when the barn became one of the first fully-networked studios in the country. At present, the first-year studio now inhabits the lower level (in place of vehicles and animals) and upper level students are housed in the mezzanine. Consistently, there has always been an intense, messy, and a high energy-level quality in this barn, whether it was used for: judging animals, repairing vehicles, or currently serving as the stout brick armature for designing and making 'things' . . . the 'hands-on' tradition continues.

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 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 continues to be associated with applied research, making, and a focused outreach into the state, addressing issues of Social Justice and Community Design. The over-arching issues facing small towns and underserved populations of Mississippi are not limited to the confines of our research centers (Carl Small Town Center and Gulf Coast Community Design Studio), they also inform and inspire the design studio pedagogies and student projects found in these pages.

As a land grant institution, Mississippi State University School of Architecture's primary mission remains focused on: teaching + service: which is integrally informed by research; in-turn, this triad directly translates into outreach to the state, region, and the world. We provide a 5-year professional education that prepares students to think synthetically, act fearlessly, and understand practice as research . . . and, upon graduation, make a regenerative contribution to the world. 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. Mississippi State University is a Carnegie Tier One (Very High Research Activity) Institution; it also holds the additional dual designation that few others have accomplished: Carnegie Community Engagement Institution.

In closing, I would like to personally thank the student editors of BARNworks (John Taylor Schaffhauser, Devin Carr, Kapish Cheema, Aryn Phillips, Casey Walker, and Haley Whiteman) and their faculty advisors (Professors Emily McGlohn and Jacob Gines). A special thanks also goes to the School's Advisory Council for funding the publication and distribution.

Like the previous editions, this new BARNworks 12|13 is an abridged collection (an annual candid snap-shot) . . . presented again, without theme and (hopefully) without pretense.

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

CONTENTS

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 and motor pool in the 1960s. A place where making had its academic roots before it permeated the academy. A place where pioneering (1992) 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





ARCHITECTURAL DESIGN STUDIO

First Year 1A

FACULTY

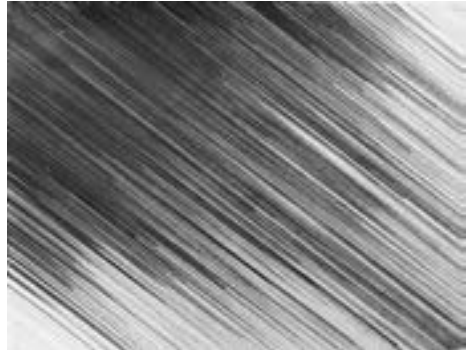
Andrew Tripp
Jacob Gines
Finas Townsend
Todd Walker

STUDENTS

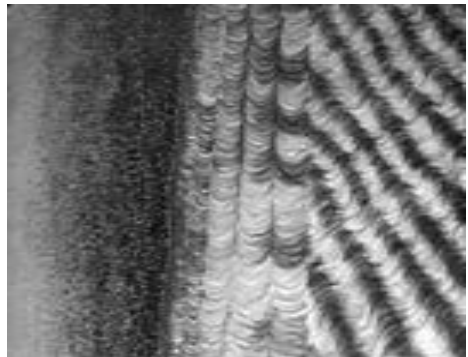
Ria Bennett
Zach Busman
Kapish Cheema
Caleb Fearing
Ryan Fierro
Samantha Goodwin
Rashidat Momoh
Rachel Patronas
Bradford Trevino



Ria Bennett



Beyond the development of basic productive and communicative techniques, the structure of the course demands that students quickly seize responsibility for their own work and working process. The assignments invite students to directly confront the uncertainties of the discipline and to bring critical judgment and order to their work from the very beginning. In the face of indeterminate circumstances and objectives, this work does not progress without speculative criteria and deliberation. Students succeed to the degree that they are willing to reflect on their decisions and to involve this reflection in the progressive creation of strong visual artifacts. This can only occur in a context that accepts their efforts as provisional and as the work of novices. Students are relieved from the requirement to produce beautiful and unique work, and instead, they are encouraged to produce work that is intentionally questionable and debatable, no matter how difficult or awkward.



Rashidat Momoh

The first semester projects presented in these pages follow a simple pattern of increasing difficulty and risk, from 1. drawing as critical practice to 2. drawing as composition to 3. composition with/in space and time.



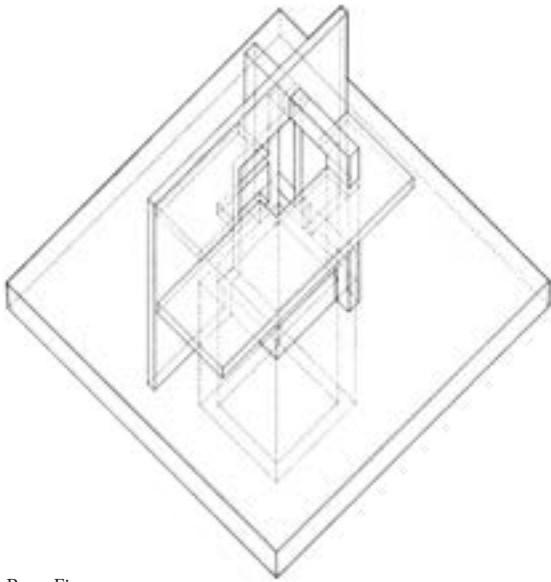
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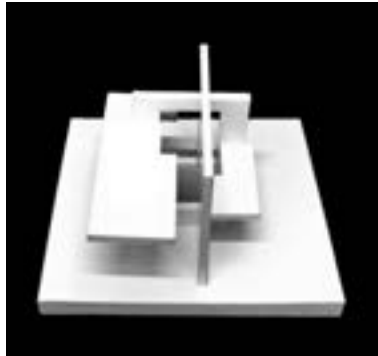
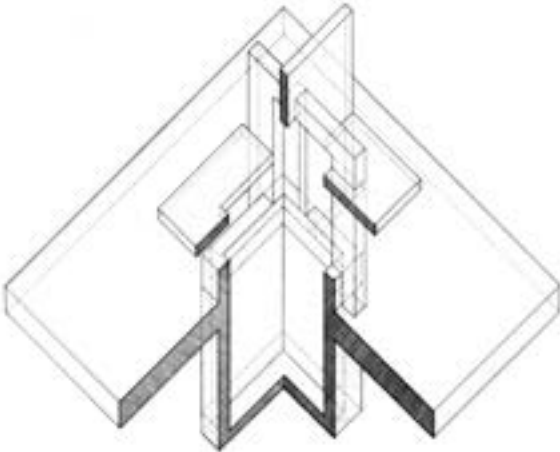
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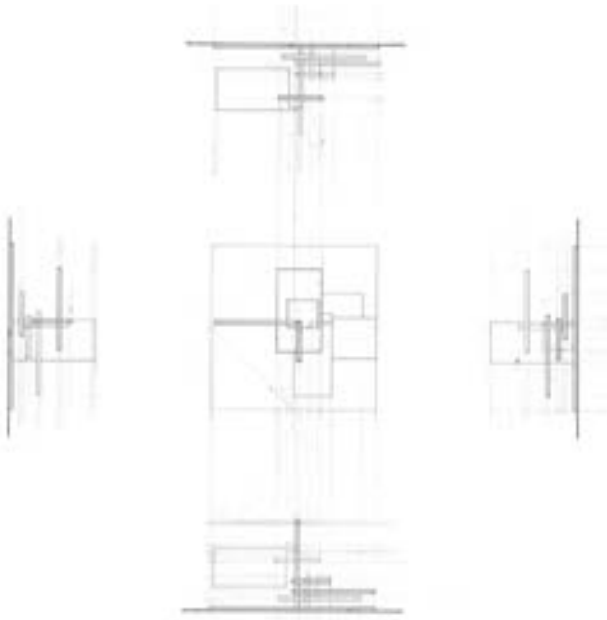
Rachel Patronas



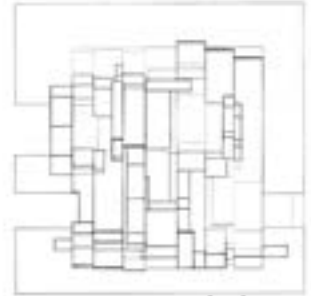
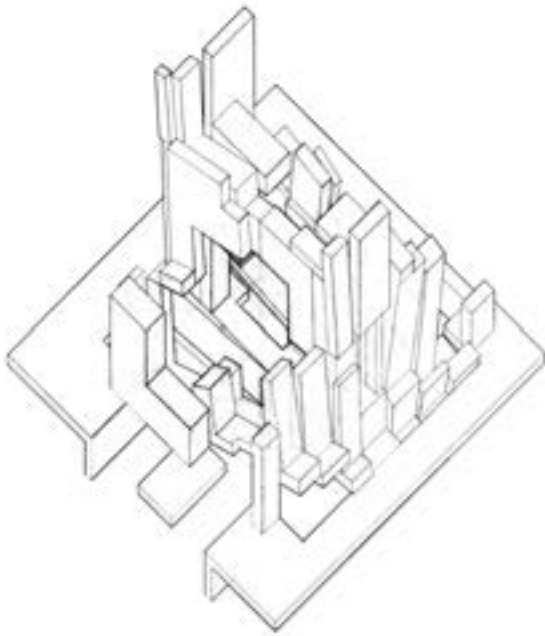
Ryan Fierro



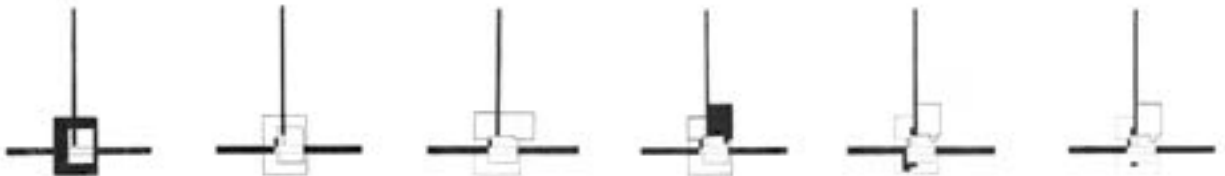
Ryan Fierro



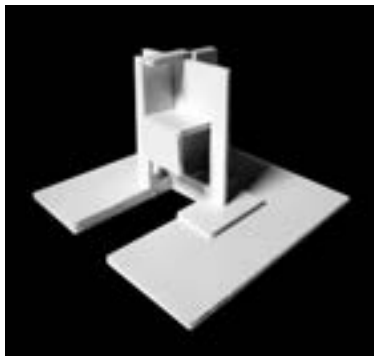
Bradford Trevino



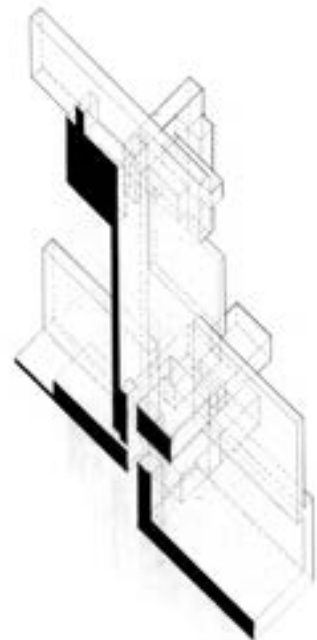
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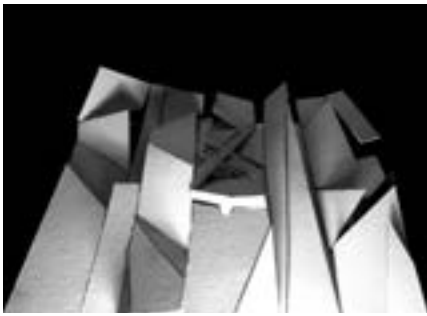


Rashidat Momoh

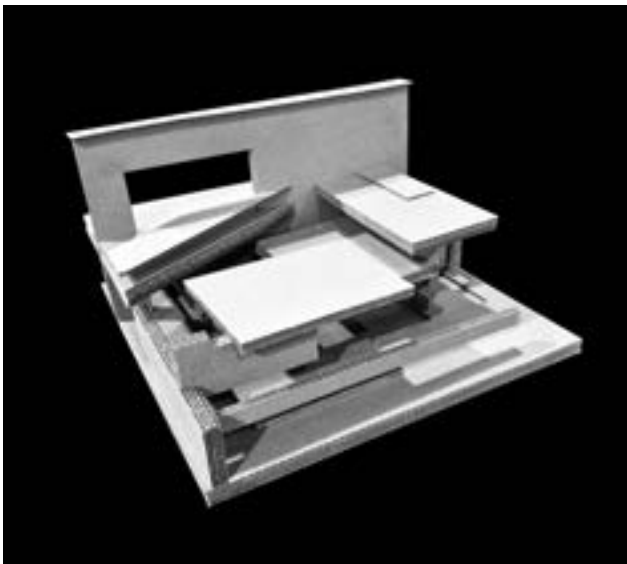
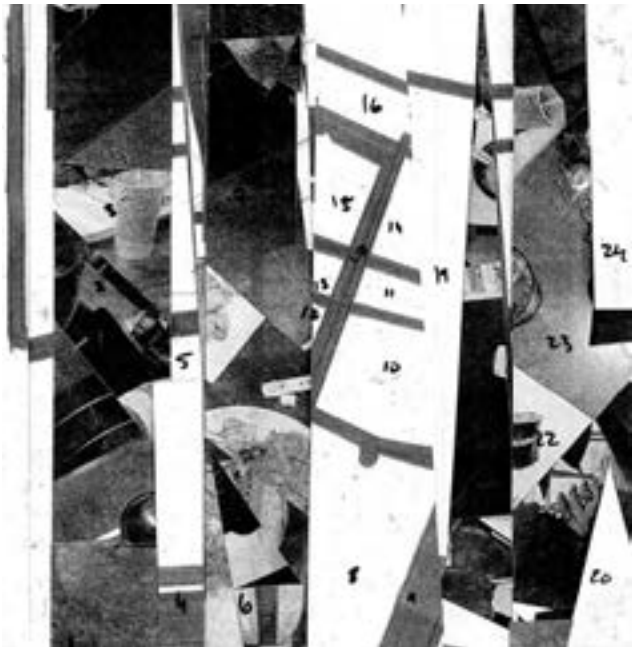


Zach Busman





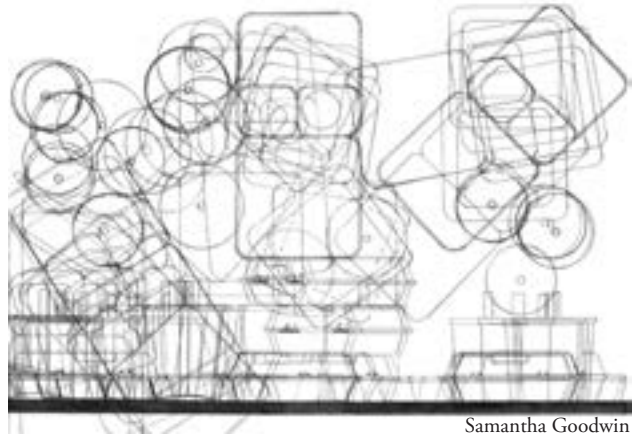
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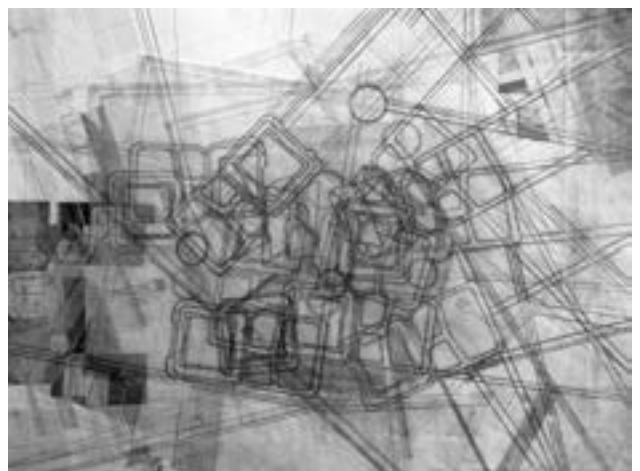
Caleb Fearing



Ryan Fierro



Samantha Goodwin



Ria Bennett

Spring 2013

ARCHITECTURAL DESIGN STUDIO

First Year 1B

FACULTY

Andrew Tripp
Jacob Gines
Finas Townsend

STUDENTS

Ashton Aime
Anna Barr
Ria Bennett
Kapish Cheema
Caleb Fearing
Ryan Fierro
Rashidat Momoh
Yerix Morel
Rachel Patronas
Bradford Trevino

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.



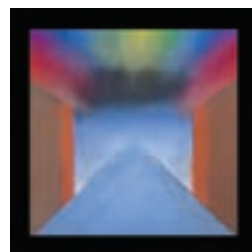
Rachel Patronas



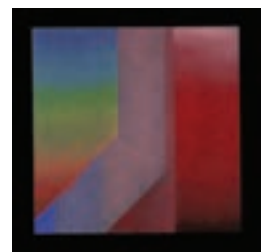
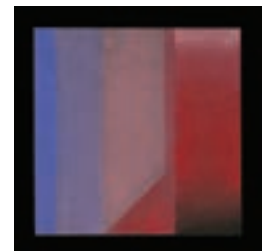
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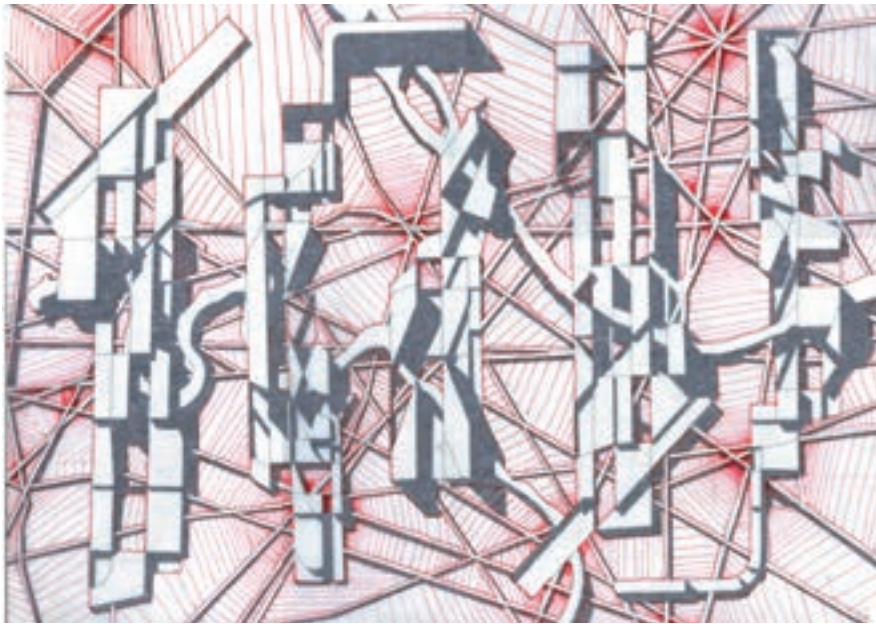
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Rashidat Momoh



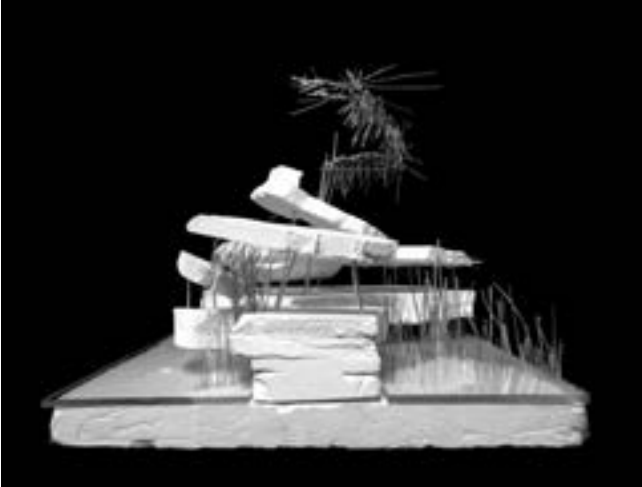
Ryan Fierro

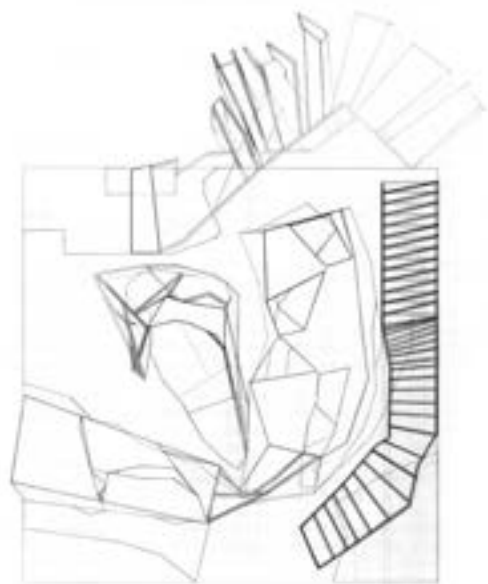


Ryan Fierro

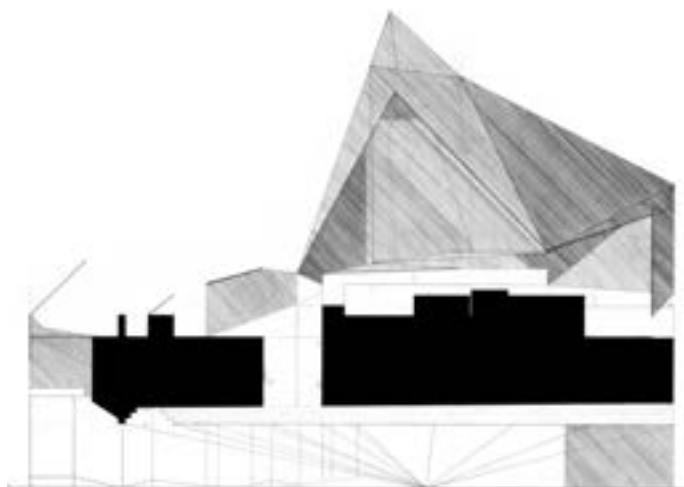


Kapish Cheema





Rashidat Momoh



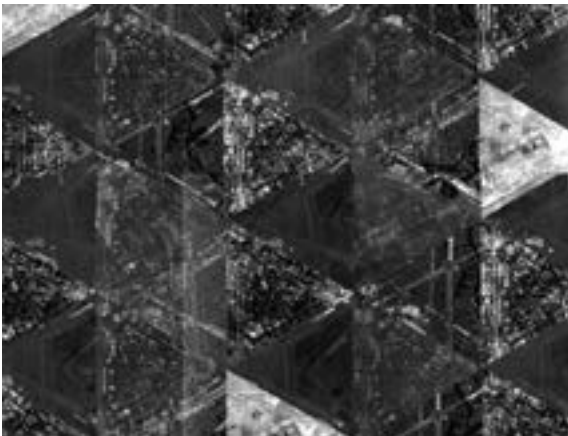
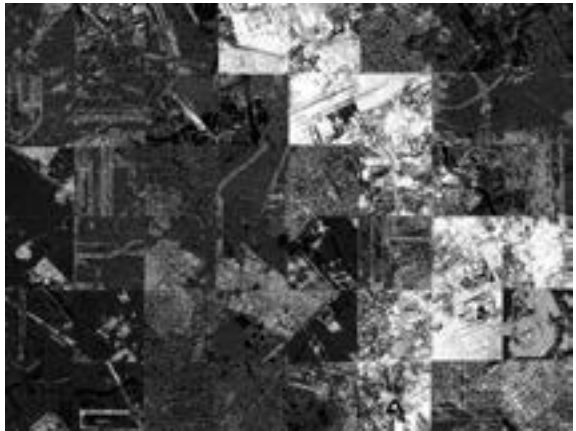
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Bradford Trevino

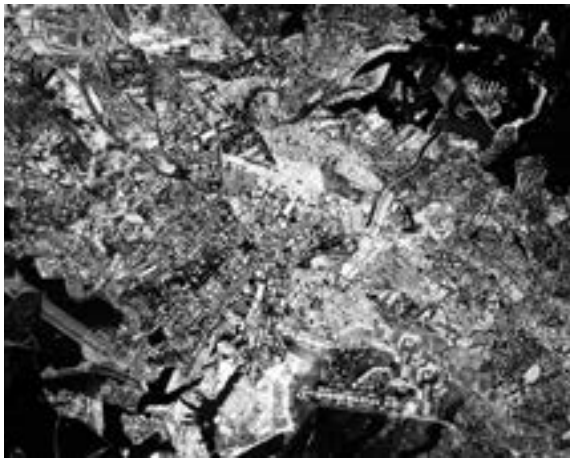


Ashton Aime



Rachel Patronas





Ria Bennett



Anna Barr



Kapish Cheema



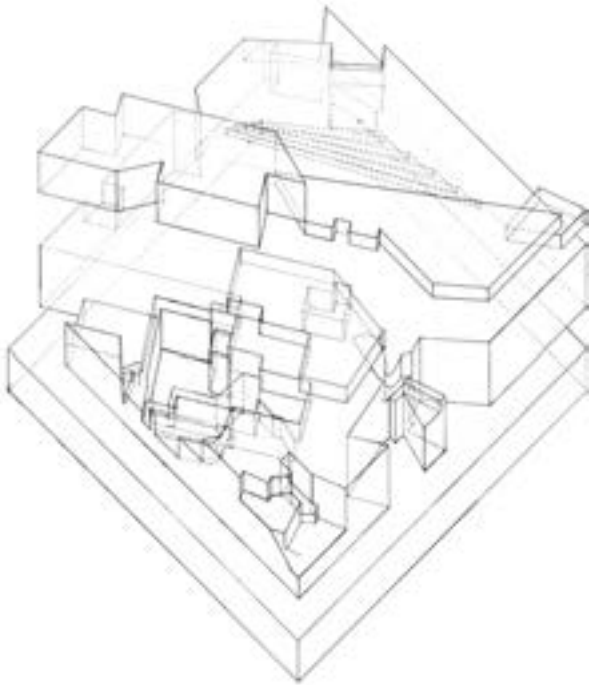
Ria Bennett



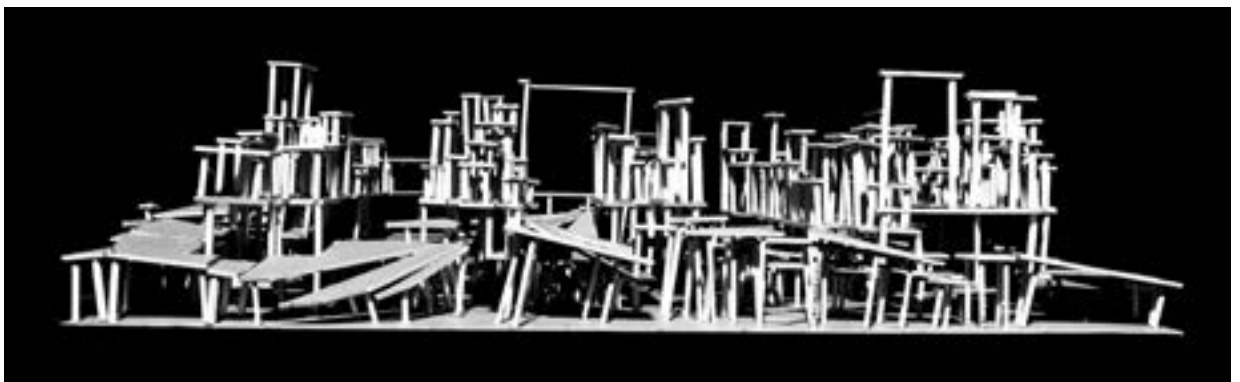
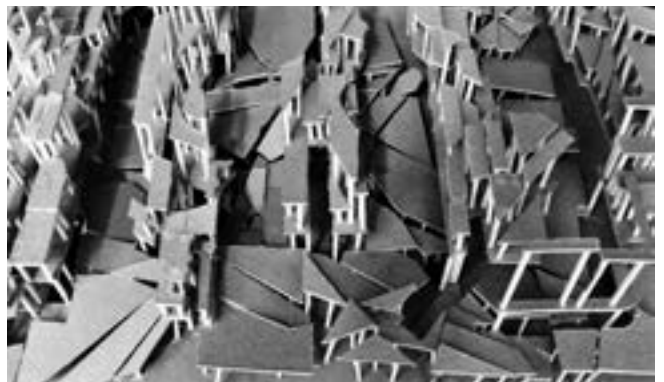
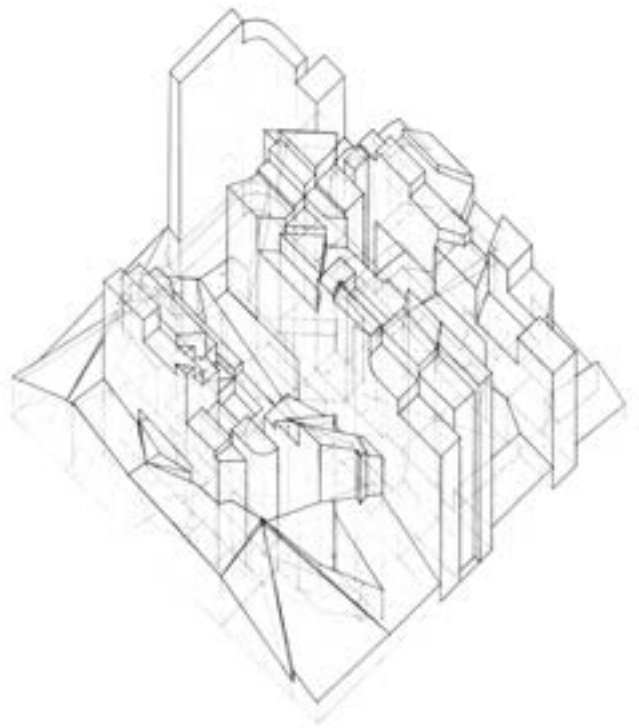
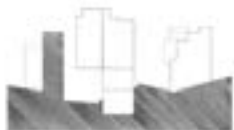
Bradford Trevino



Yerix Morel



Caleb Fearing



ARCHITECTURAL DESIGN STUDIO

Second Year





GILES HALL: the Tectonics Studio

ARCHITECTURAL DESIGN STUDIO

Second Year 2A

FACULTY

Hans Herrmann

Emily McGlohn

STUDENTS

Lorianna Baker

Stefan Balcer

Carter Brown

Patrick Brown

Devin Carr

Erica Cox

Roman Ehrhardt

Kevin Flores

Ben Grace

Alaina Griffin

Taylor Howell

David Kett

Cody Lauderdale

Taylor May

Ryan Mura

Aryn Phillips

West Pierce

Morgan Powell

Joseph Rose

Mary Sanders

Mary Singletary

Cody Skinner

Cody Smith

Nenyatta Smith

Daniel Torres

Megan Vasant

Taylor Yates

Casey Walker

Hannah Waycaster

The Students were introduced to tectonic Architectural Design Studio II-A through the exploration of different forms of construction: stacked, gridded, and tessellated. The beginning of the semester consisted of the students investigating the possibilities of the different methods through the design of an organic form into a rigid bench. Through the investigation, the students were encouraged to build an understanding of how the tectonic attributes of the form can manipulate the design.

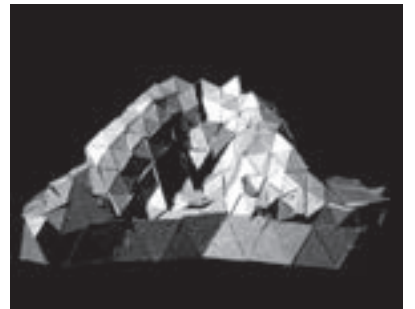
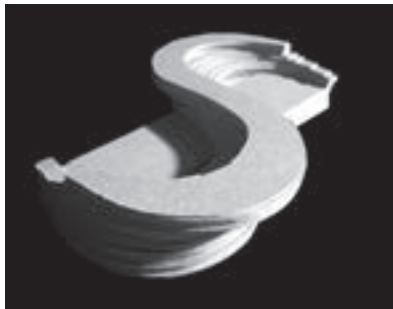
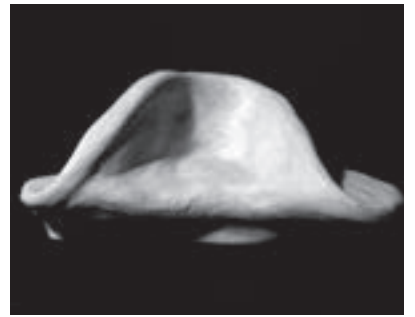
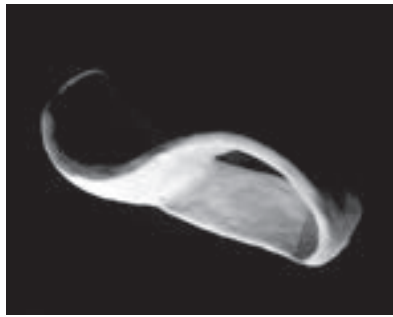
The remaining projects were developed upon similar themes and challenged each student to define his or her understanding of the process of constructing with restrictions and understanding the intention of design in relation to the context. The programs of the pier and the Heritage Museum Pavilion require the conservation of materials within the design while accommodating for relation to surrounding site attributes, and challenge the idea of how the tectonic methods can be designed to draw one through the structure.



Patrick Brown



Cody Smith

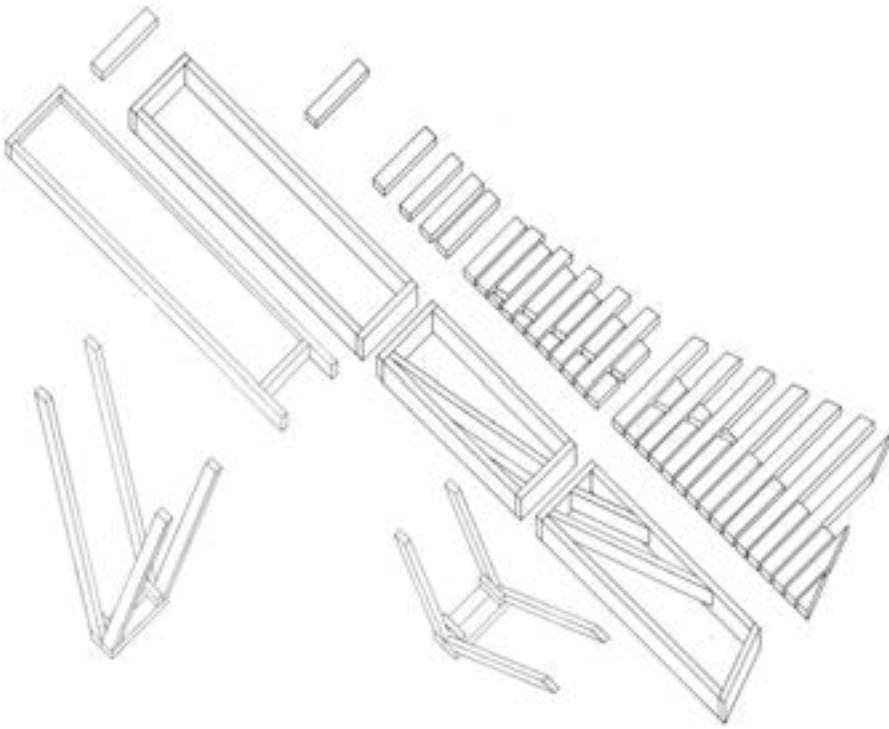


Carter Brown

Devin Carr



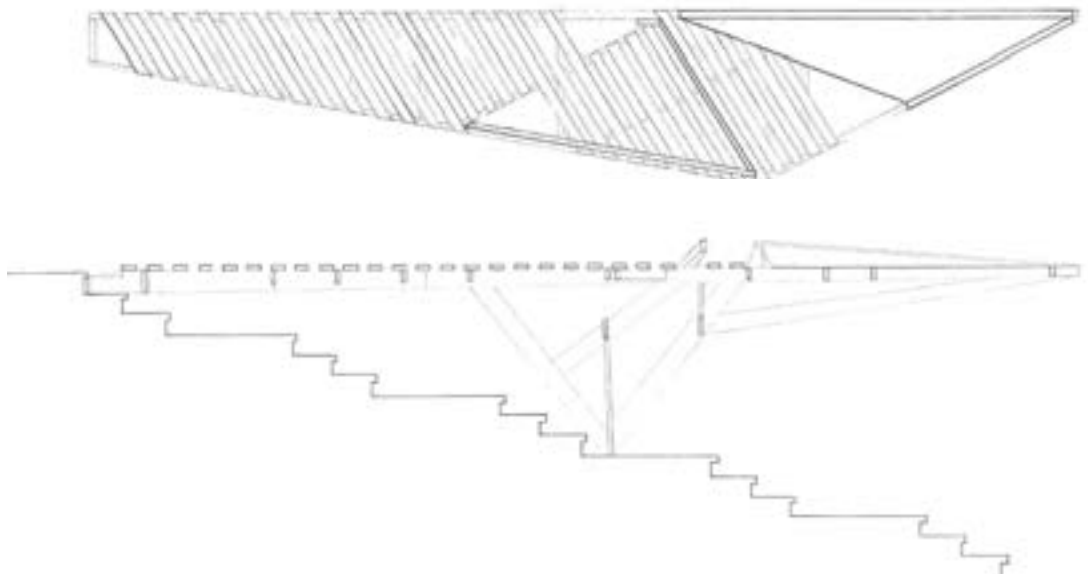
Mary Sanders



The pier was a full-scale demonstration of wood structure with the additional design concepts of defining space and focal points that connect to the site. The process of the construction was designed to challenge the problems and concepts of building a full-scale design within the constraints of limited material. The project was achieved within the teams through examining the construction methods that were best for strength, stability, and conserving materials.



Carter Brown
Kevin Flores
David Kett
Joseph Rose
Cody Smith

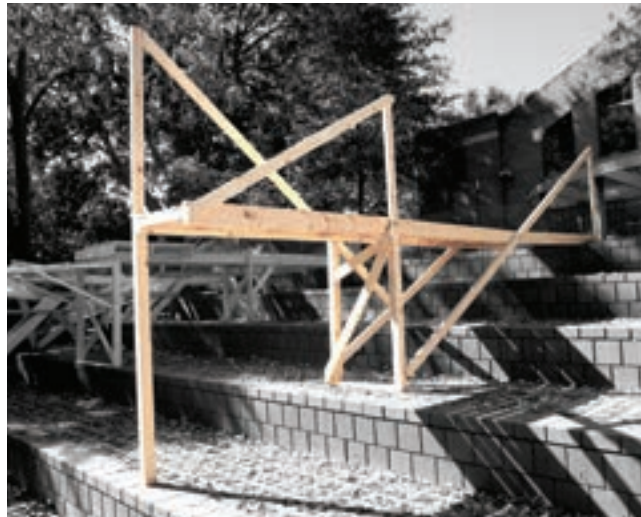
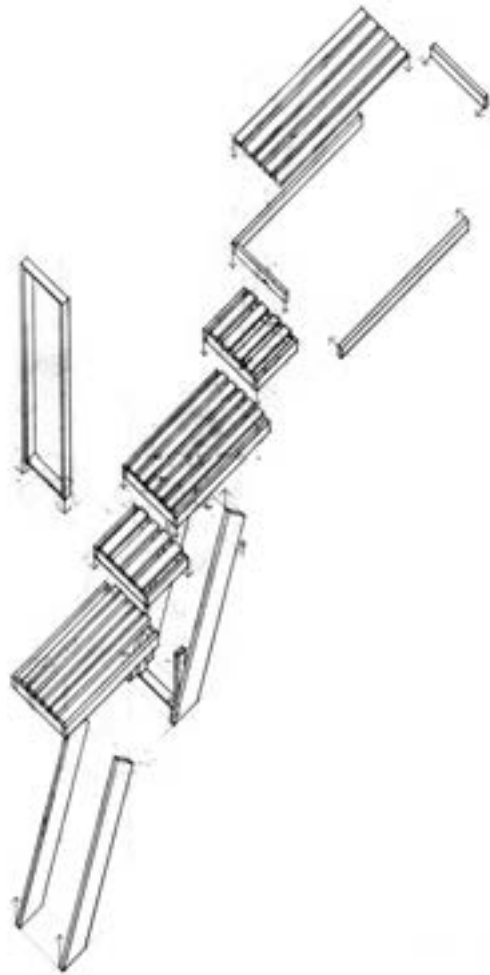


Patrick Brown
West Pierce
Mary Singletary
Megan Vansant

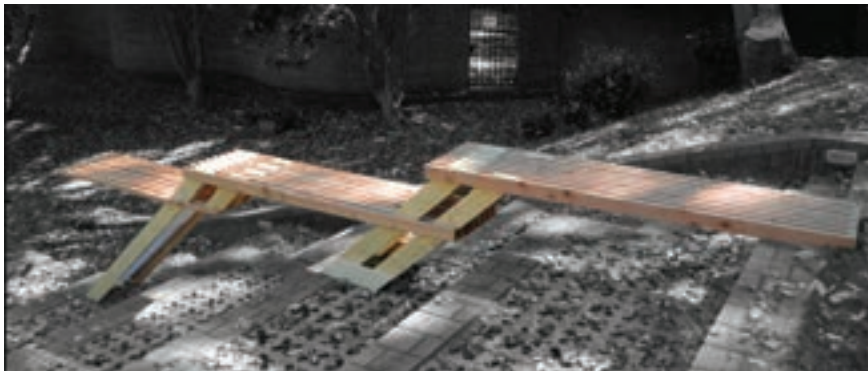




Erica Cox
Taylor Howell
Taylor May
Aryn Phillips
Taylor Yates



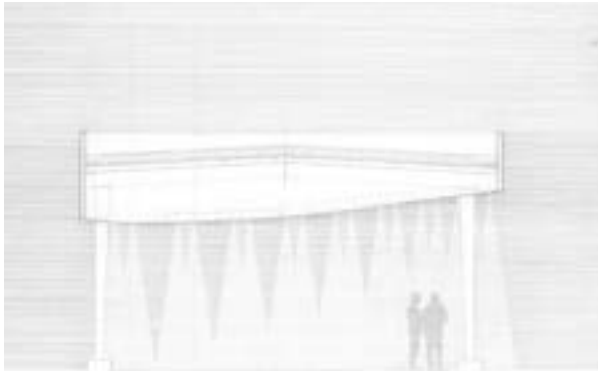
Lorianna Baker
Alaina Griffin
Daniel Torres
Nenyatta Smith
Hannah Waycaster



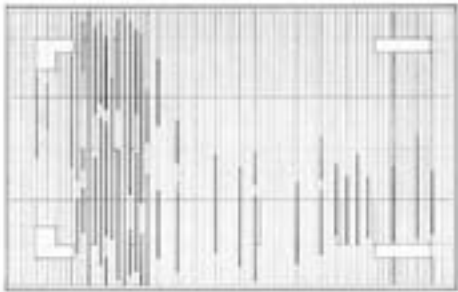
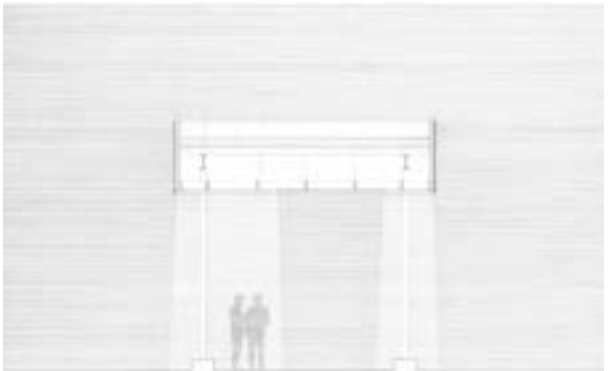
Devin Carr
Ben Grace
Cody Lauderdale
Ryan Mura
Mary Sanders

Stefan Balcer
Roman Ehrhardt
Morgan Powell
Cody Skinner
Casey Walker

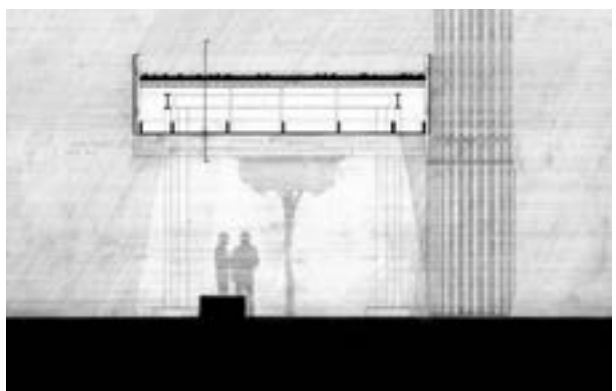


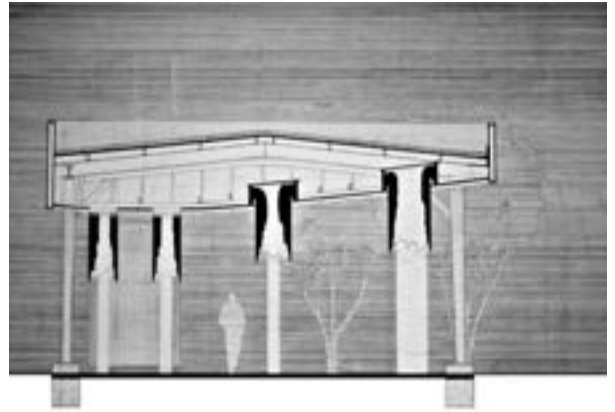
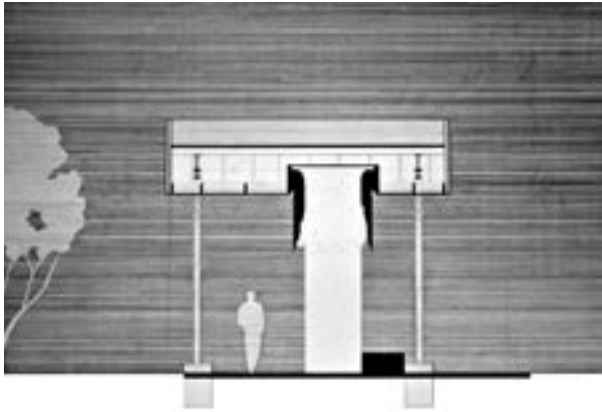


Kevin Flores

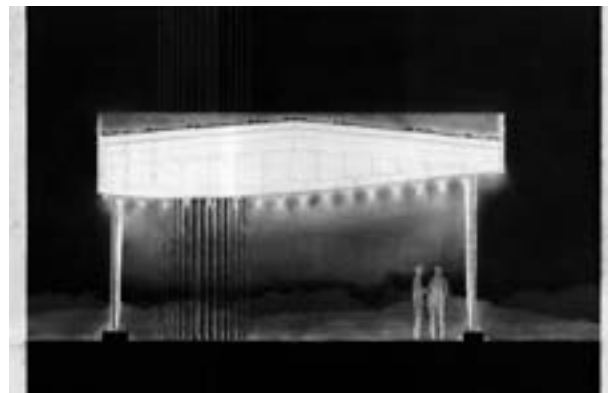


Cody Smith





Patrick Brown



Aryn Phillips

Spring 2013

ARCHITECTURAL DESIGN STUDIO

Second Year 2B

FACULTY

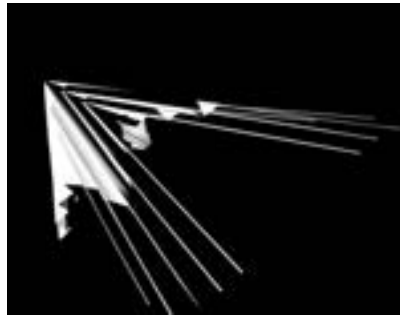
Frances Hsu
Rachel McCann
Justin Taylor

STUDENTS

Lorianna Baker
Stefan Balcer
Carter Brown
Patrick Brown
Devin Carr
Kevin Flores
Ben Grace
David Kett
Ryan Mura
Sang Nguyen
Aryn Phillips
West Pierce
Joseph Rose
Mary Sanders
Cody Skinner
Casey Walker
Hannah Waycaster

The focus of this course is to introduce the students to the complex relationships of buildings to landscape. The intention is not only to form the relationship to the site within the landscape but to demonstrate the site within the design. The students develop a position about the landscape, answering what role the building plays within the site. An integral part of the design process involved an in depth site analysis of the site and context, which influenced how the students approached the project. Through the analysis, the site was chosen within the park at the front of downtown Columbus, Mississippi, just north of Starkville, Mississippi. The building experimented with site intervention through the use of verbs: perch, merge, or infiltrate.

The building was designed to be utilized as a boat workshop with additional spaces associated to the workshop, or designed to be utilized as a gallery with adjoining offices and conference rooms.



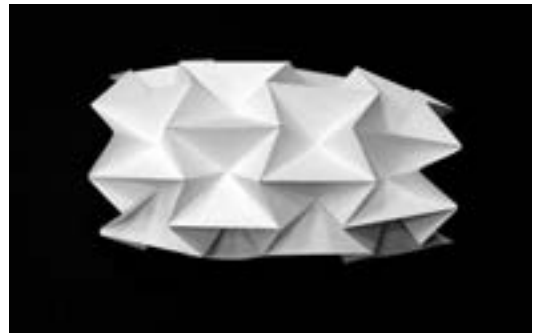
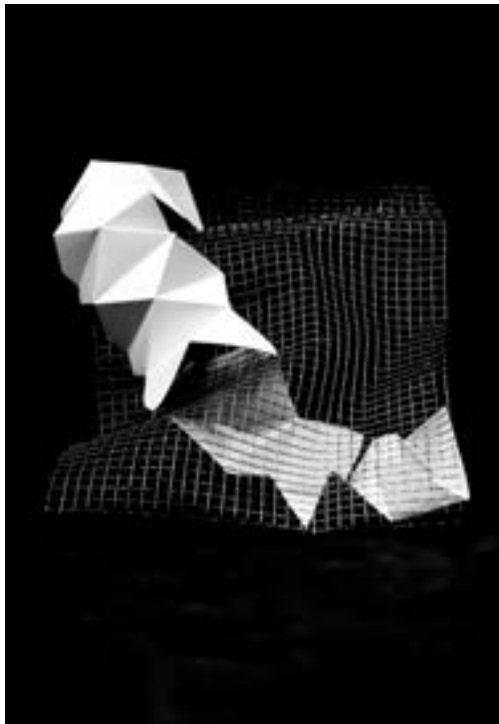
Patrick Brown



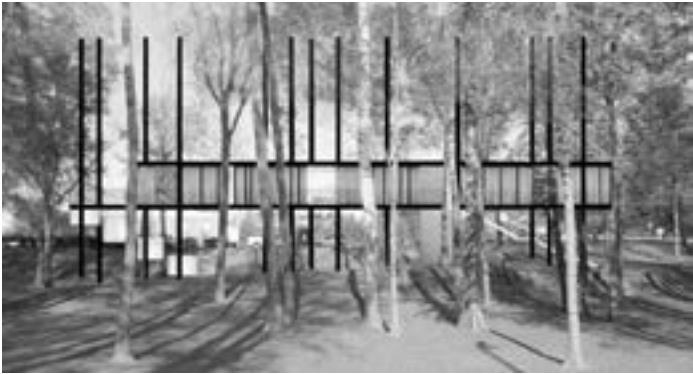
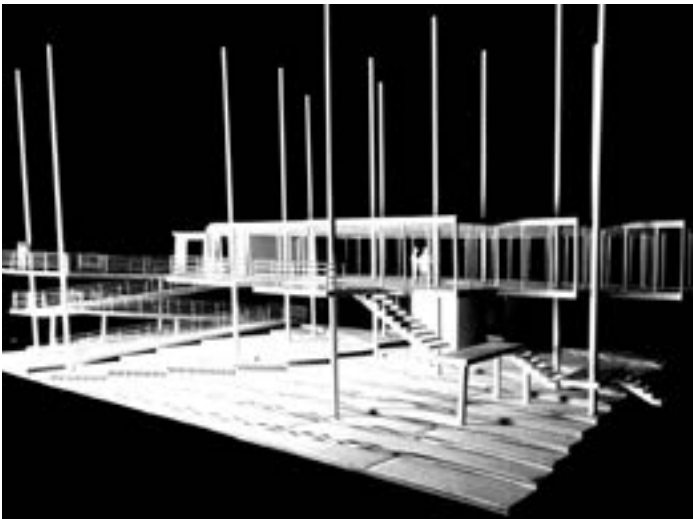
David Kett



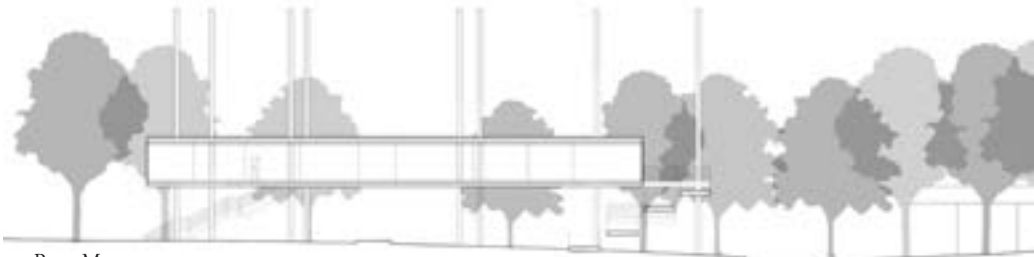
Cody Skinner



Casey Walker



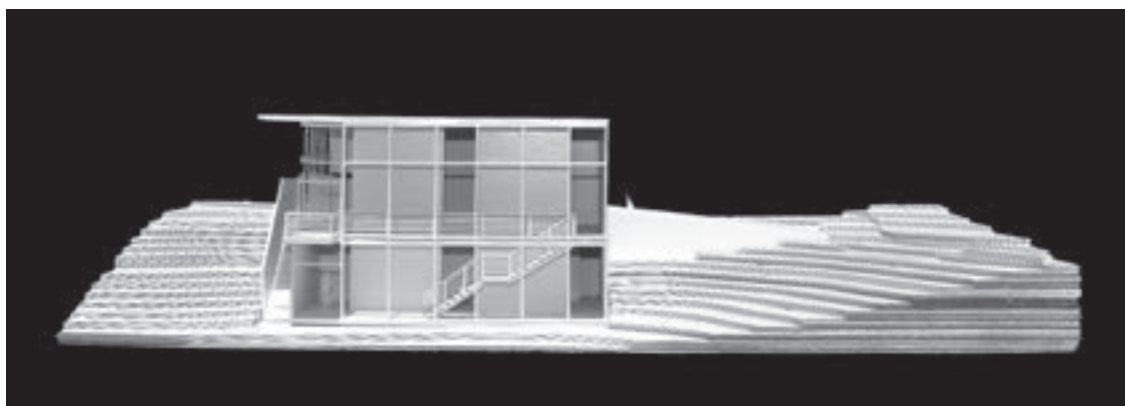
Ryan Mura



Ryan Mura



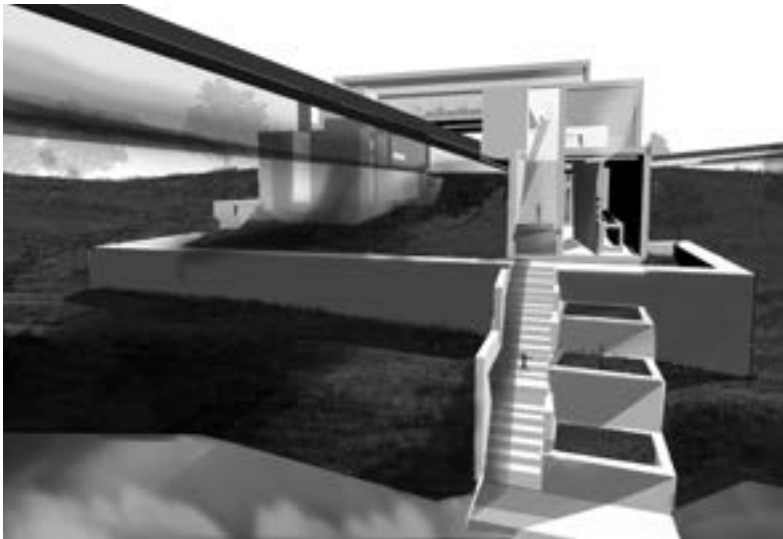
Patrick Brown



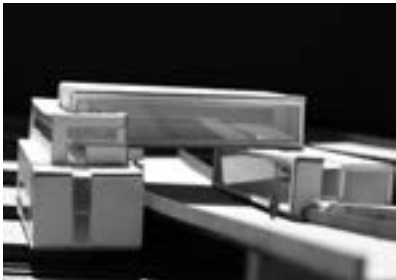
Stefan Balcer



Devin Carr

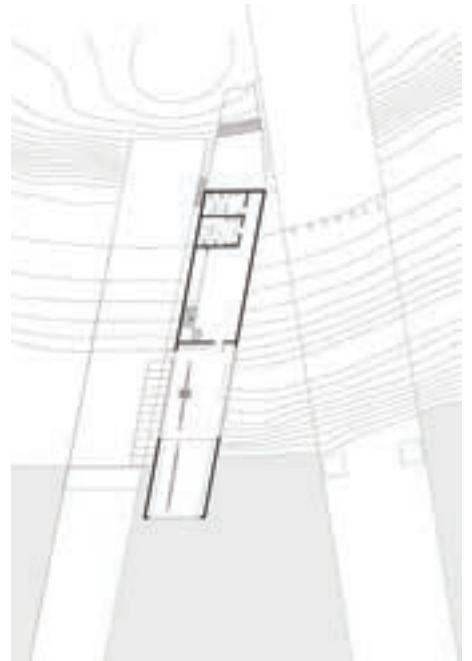
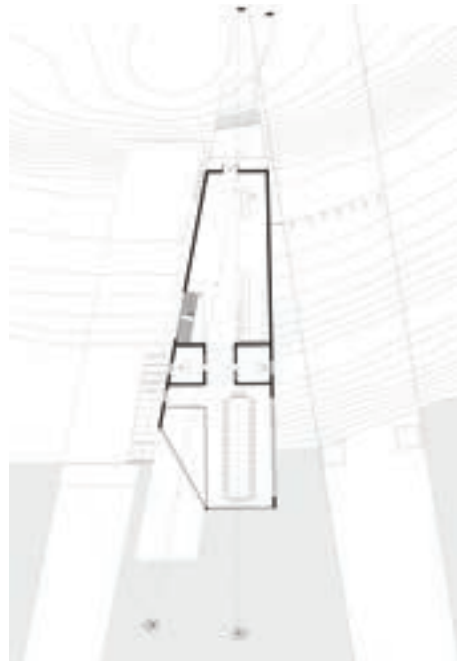


Aryn Phillips





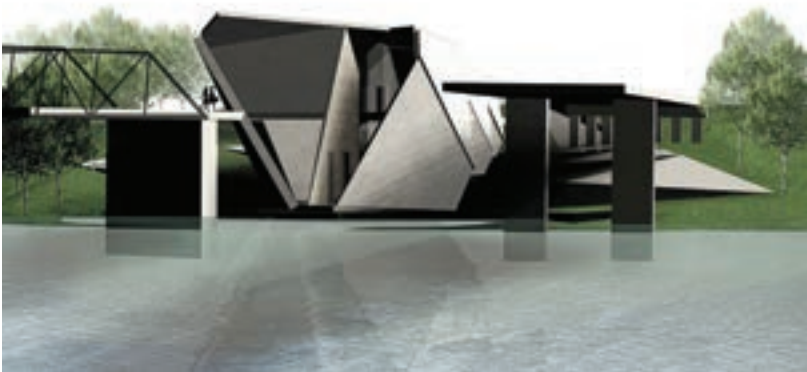
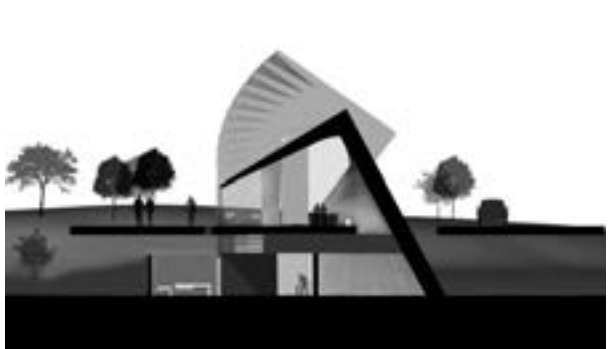
Carter Brown



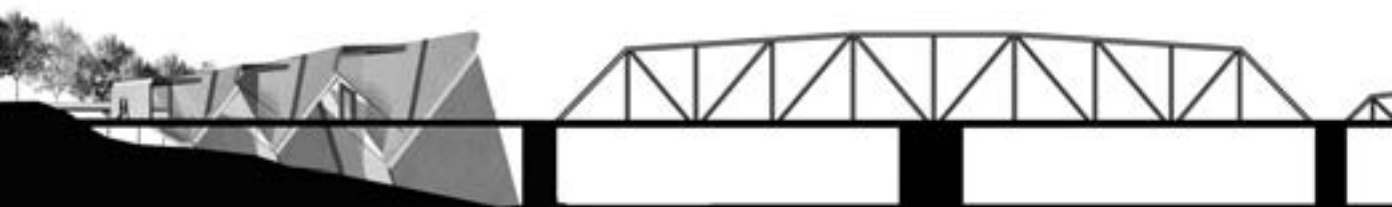
Hannah Waycaster

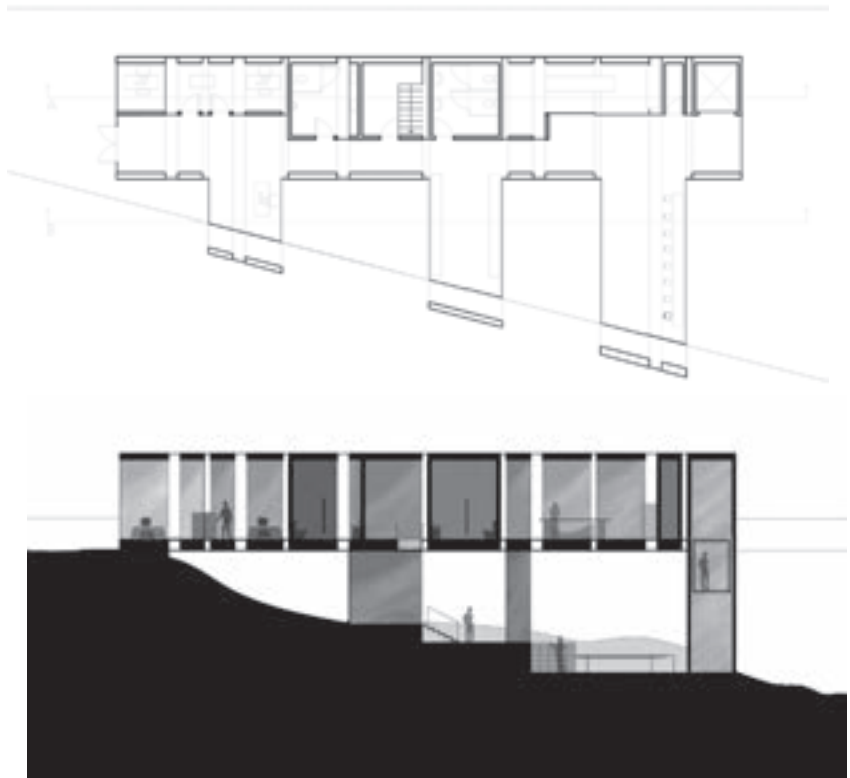


Joseph Rose



Casey Walker





ARCHITECTURAL DESIGN STUDIO

Third Year





ARCHITECTURAL DESIGN STUDIO

Third Year 3A

FACULTY

Jane Greenwood

Alexis Gregory

Justin Taylor

STUDENTS

Jared Barnett

Faith Blocket

Brooke Dorman

Jordan Hanson

Melinda Ingram

Meg Jackson

Landon Kennedy

Cory May

Alex Reeves

John Taylor Schaffhauser

Mark Simpson

Will Tonos

Tabitha Townsend

Haley Whiteman

KeAirra Williams

At the beginning of the semester the architecture students participated in a student design competition. The Brasfield and Gorrie Annual Student Design Competition is a yearly competition among building construction science, architecture, and interior design students in Mississippi State University's College of Architecture, Art, and Design. The Brasfield and Gorrie Annual Student Design Competition broadly seeks to enhance educational efforts in the design and construction of sustainable and energy efficient structures, incorporate lean construction methods, encourage collaboration between the construction and design disciplines, and expose students to industry specialists in the areas of sustainability, innovative design, and integrated project delivery. Student teams will provide documentation of their work together in the form of site plans, design documents, models and presentation boards.

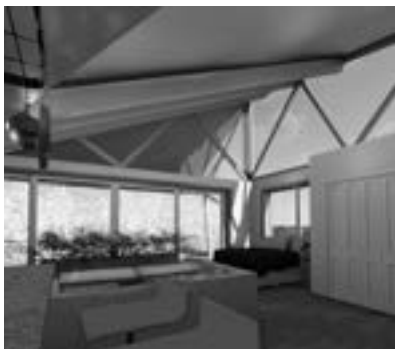
The 2012 project was located on the site of the now-closed Aiken Village Graduate Family Housing. The site is located on the northwestern part of the campus near the Humphrey Coliseum. Highway 12 separates it from the main campus. The students were tasked not only with the renovation and conversion of Aiken Village to an eco-village, but also to reconnect the site with the main campus.



Landon Kennedy
Cory May
Tabitha Townsend
KeAirra Williams



Meg Jackson
John Taylor Schaffhauser
Mark Simpson
Haley Whiteman



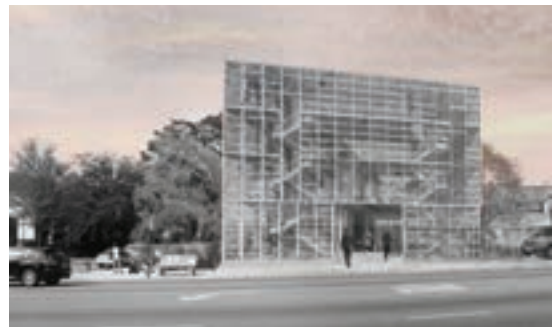
Brooke Dorman
Melinda Ingram
Alex Reeves
Faith Blocket



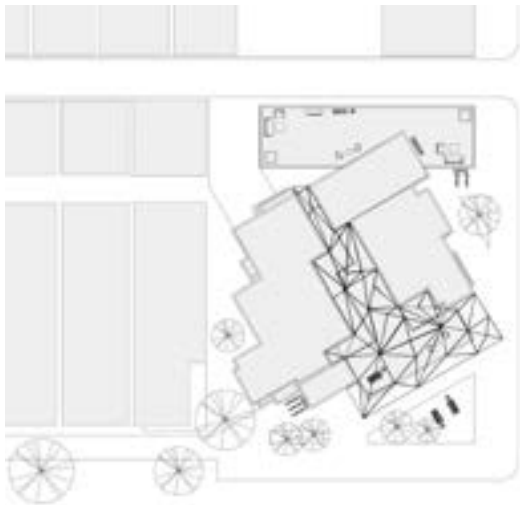
Alex Reeves

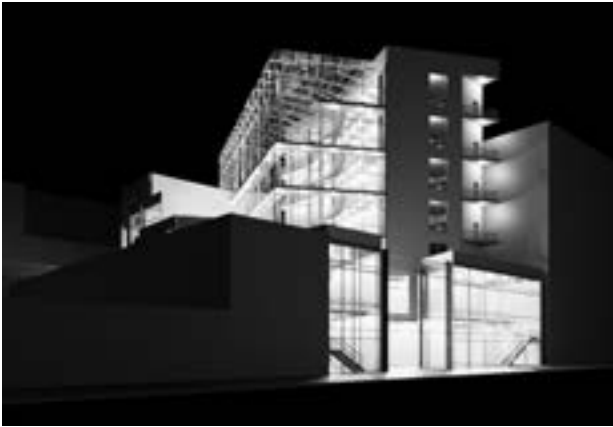


Once completing the Brasfield and Gorrie Annual Student Design Competition, the studio traveled to Chicago, IL, where students investigated three different project sites, one for each studio. Two of the project sites are located within the downtown loop of Chicago, while the other is located northwest of downtown in a more residential and less dense area. As each site presents its own unique challenges and constraints, student designs vary greatly in an effort to respond to both the larger urban characteristics of Chicago as a city in addition to the localized conditions of each site. The resulting projects are a reflection of urban living as influenced by the multiple contexts surrounding them.

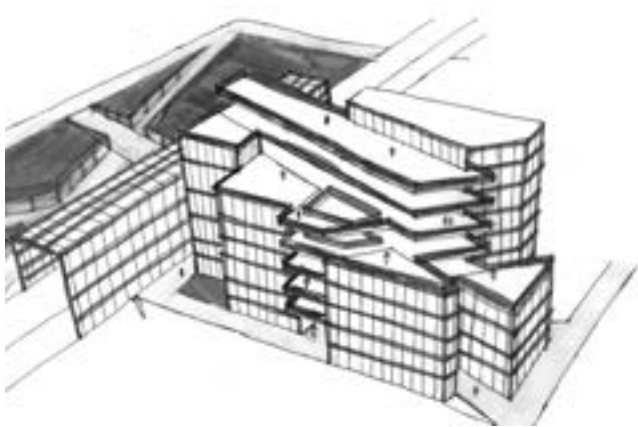


Brooke Dorman





Cory May



Will Tonos





Landon Kennedy



Jordan Hanson



Jared Barnett

ARCHITECTURAL DESIGN STUDIO

Third Year 3B

FACULTY

Alexis Gregory
Emily McGlohn
Todd Walker

STUDENTS

Brooke Dorman
Jake Johnson
Landon Kennedy
Samantha King
Robert Ledet
Alex Reeves
John Taylor Schaffhauser
Will Tonos
Haley Whiteman

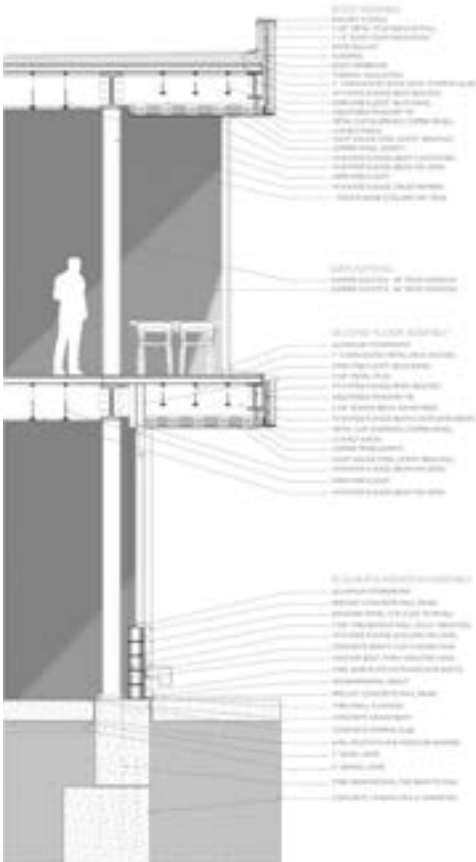
Students begin this course with intensive research on not only the site of Birmingham, Alabama, but also on programming methods and precedents as related to community centers. The students themselves then derive three different programs appropriate for the site, including centers for the culinary and visual arts, film and performing arts, and historical and industrial arts. Through rigorous studies in both programming and tectonics, students are challenged to develop specific systems of construction and organization, in addition to collaborative research and design with students from the neighboring Building Construction Science Program.

This project was also a competition funded by the Brick Industry Association. Students were encouraged to utilize brick in their designs, pushing the conventional understanding of brick masonry to new levels of perception, innovation, and discovery. The two competition winners each receiving a \$1000 travel scholarship include Samantha King and Haley Whiteman. The two recipients of an honorable mention award include Robert Ledet and John Taylor Schaffhauser.

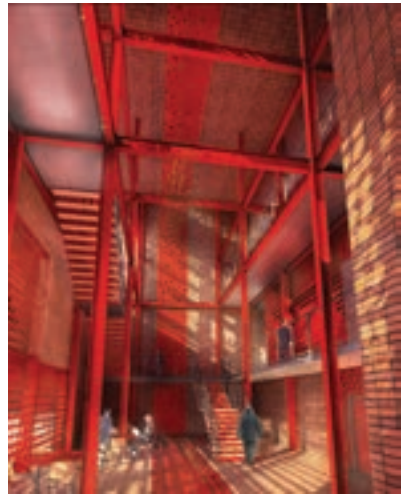
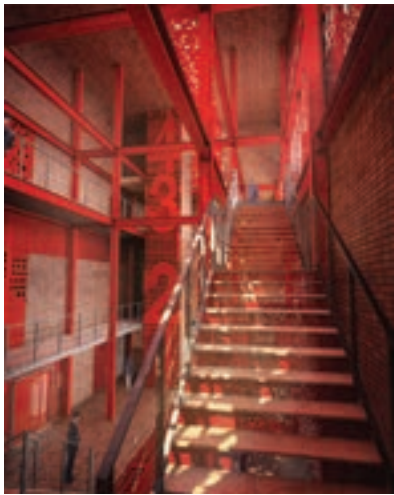
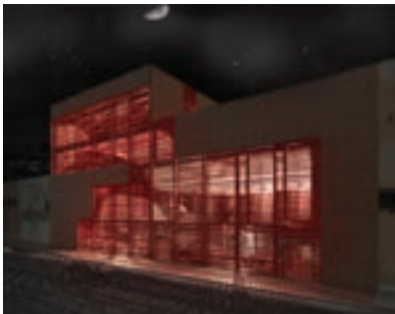


Samantha King





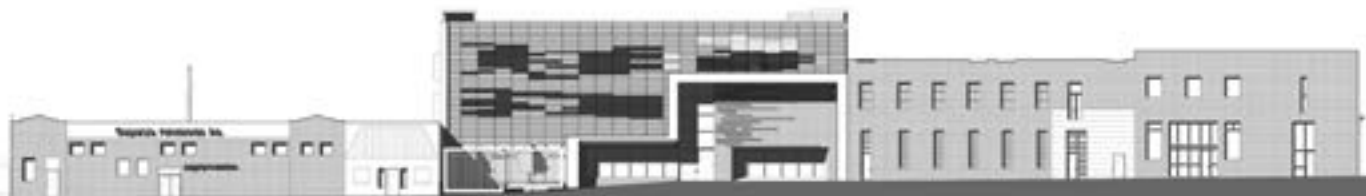
John Taylor Schaffhauser



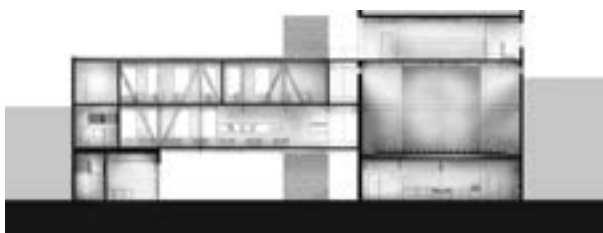
Robert Ledet



Will Tonos

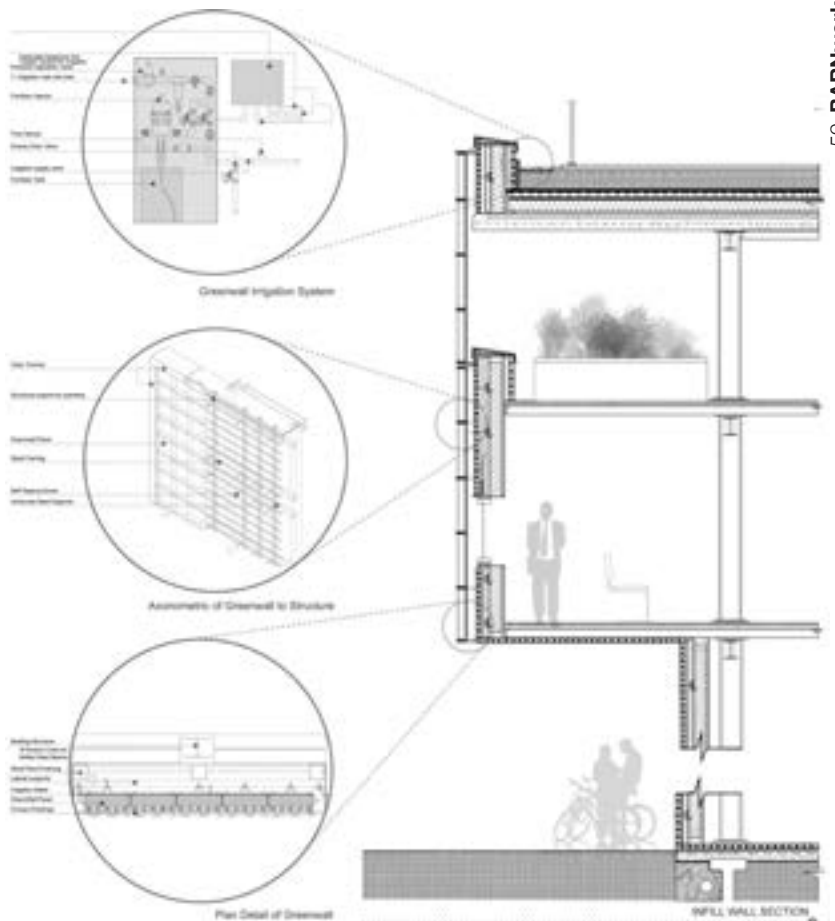


Alex Reeves





Landon Kennedy



ARCHITECTURAL DESIGN STUDIO

Fourth Year





ARCHITECTURAL DESIGN STUDIO

Washington Alexandria Architecture Center [WAAC]

STUDENTS

Michael Davis

Jordan Gill

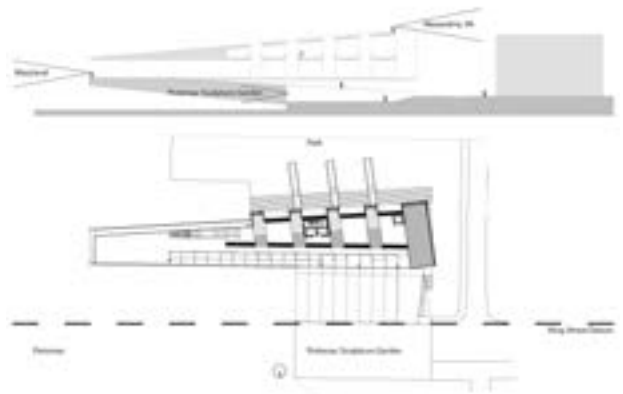
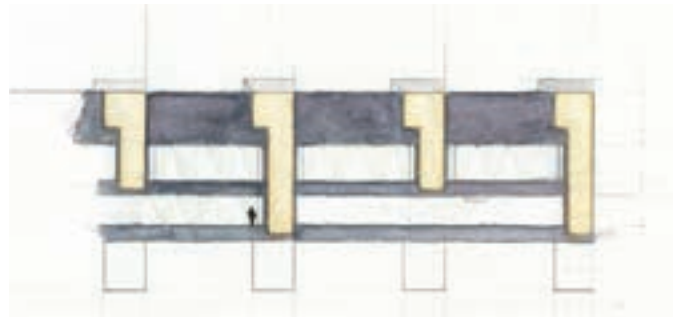
John Thomas

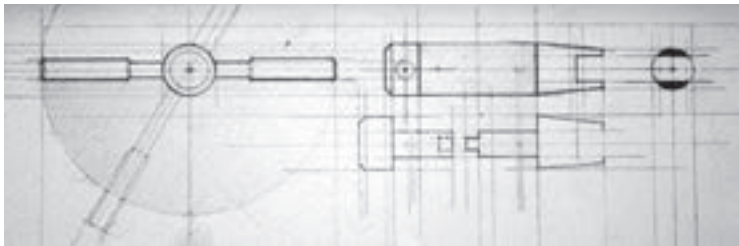


John Thomas

A select number of students in their fourth year of study (typically three or four) have the opportunity to attend a program that operates as the urban extension of Virginia Tech's College of Architecture and Urban Studies in the Washington metropolitan area for the fall semester. In the words of the director of the program Jaan Holt, "construction and design are inclusive of all cultures, originating in the common unity of the human condition and, like all endeavors, are the product of desire and reason, of dream and detail."

The program is committed to individual professional growth through the design process as revealed and validated by the produced work. It has faith in the value of architectural elements synthesized through both reason and intuition. It honors research leading to codify objective knowledge in an evolutionary process of reconsideration and representation. This assures the consortium a polemic ranging from the philosophic through the scientific, without a rigid dogma, and with a sense of individual responsibility.

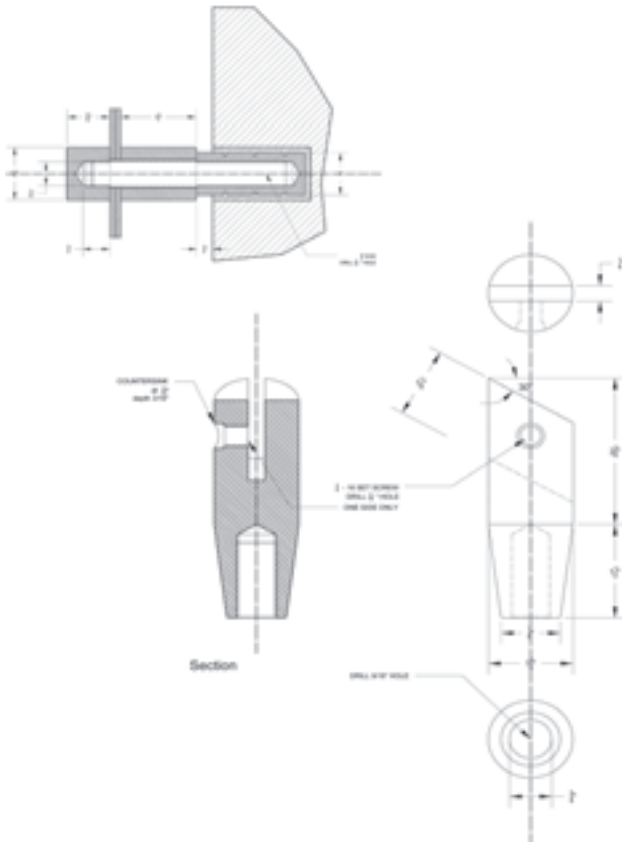




John Thomas



Jordan Gill



John Thomas

ARCHITECTURAL DESIGN STUDIO

Fourth Year 4A

FACULTY

Frances Hsu
Rachel McCann

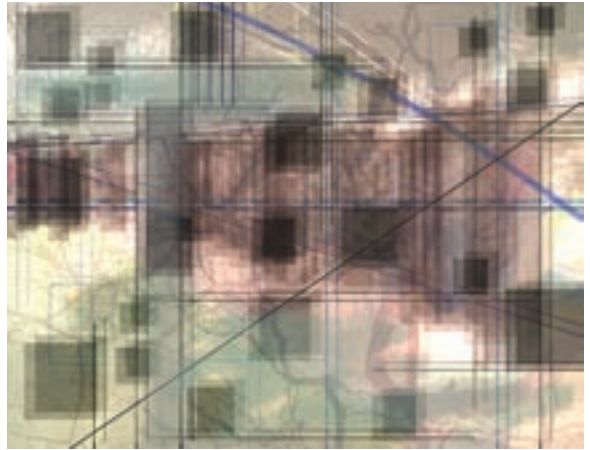
STUDENTS

Tyler Baumann
Mack Braden
Kristen Brown
Zach Carnegie
Danielle Glass
Chelsea Pierce
Chance Stokes

The focus of this design studio is the recovery of the Gulf Coast after Hurricane Katrina. Projects, located in Biloxi, MS, focus on building types that assist in recovery through either research or economics.

Studio McCann's project is a Gulf Coast Recovery Center where the community can gather for events, indoor or outdoor. Public amenities available to the public include a small library, an auditorium, and park space. In addition to public service, the program includes research facilities aimed at studying the Gulf of Mexico in the wake of Hurricane Katrina and the BP oil spill.

Studio Hsu is asked to design a casino experience as part of a resilient, multi-tasking, and adaptive "urban acupuncture." Addressed in this project are the contradictions of economy and excess, structure and cosmetics, and efficiency and effect inherent in the urbanization breaching the shores of the Gulf Coast.



Kristen Brown



Zach Carnegie



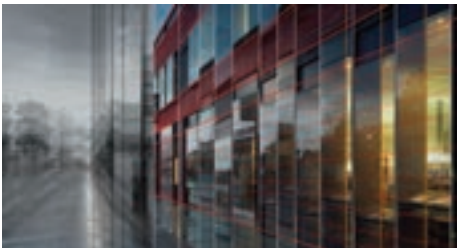
Chelsea Pierce



Jared Brown



Kristen Brown



Chelsea Pierce

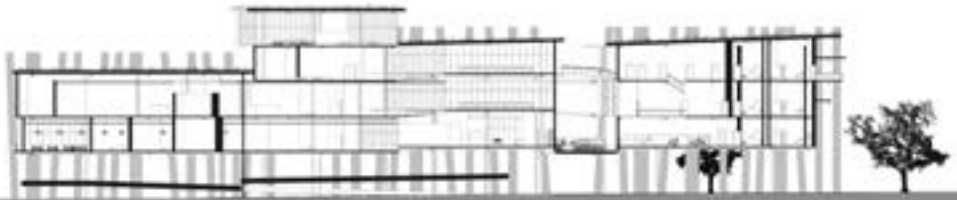


Chance Stokes



Chelsea Pierce





Kristen Brown

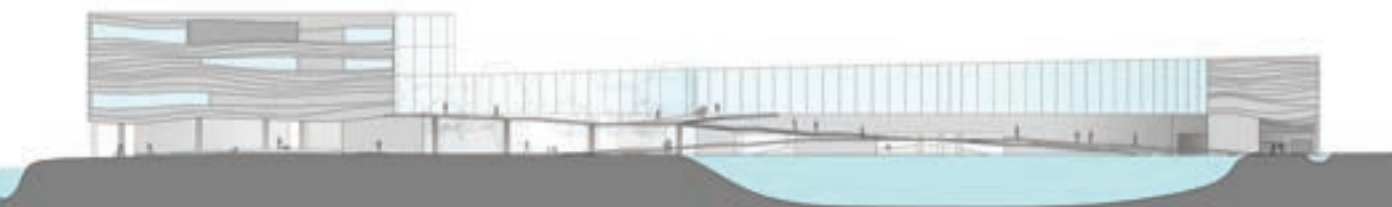


Zach Carnegie





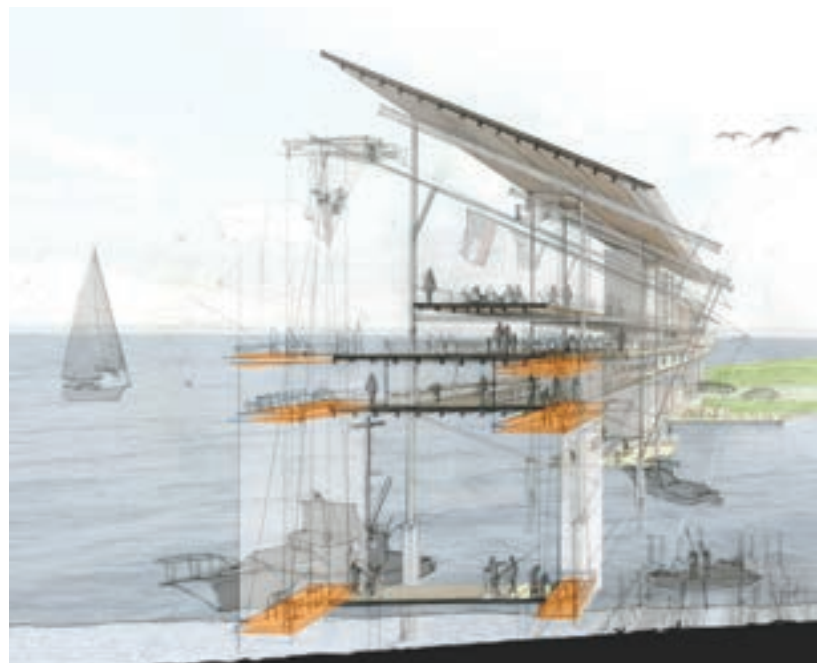
Tyler Baumann



Danielle Glass



Mack Braden



Clay Cottingham

ARCHITECTURAL DESIGN STUDIO

Fourth Year 4B

FACULTY

Hans Herrmann
Jane Greenwood

STUDENTS

Tyler Baumann
Mack Braden
Jared Brown
Zach Carnegie
Clay Cottingham
Danielle Glass
Taylor Keefer
Sam Krusee
Jacob Owens
Chance Stokes
John Thomas

Studio 4B is designed to test student's skill and proficiency in all aspects of design. To build upon the already challenging nature of the studio, students were asked to develop a design proposal for a blues museum in West Point, Mississippi. The clients for the project included the Howlin' Wolf Blues Society and the city of West Point, Mississippi. This was a funded project to help initiate fundraising and publicity.

The Howlin' Wolf and Black Prairie Blues Museum was developed through the view of Chester Arthur Burnett, who has an extensive musical influence that extends from the rock musicians of the 1950s to the punk-blues bands of the 21st century. Utilizing the overview of the influential blues musician the students build on to an existing building. The students developed a program that adds vertical circulation and building systems as needed to meet code, with cost in mind. The cost is a critical factor in the design because the museum has a limited budget. Then the design is to be undertaken with an eye toward achieving a sustainable, or at a minimum accountable, design proposal.



Sam Krusee



Taylor Keefer





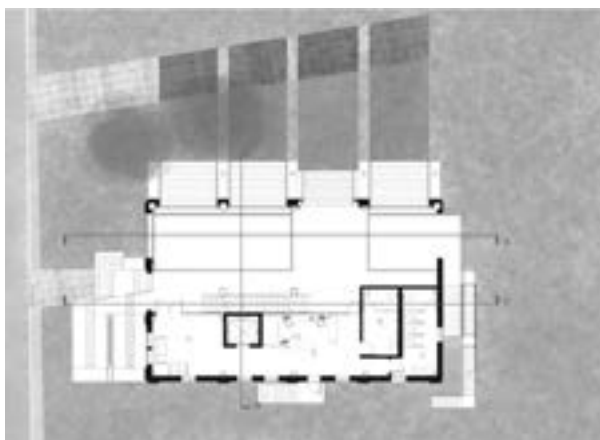
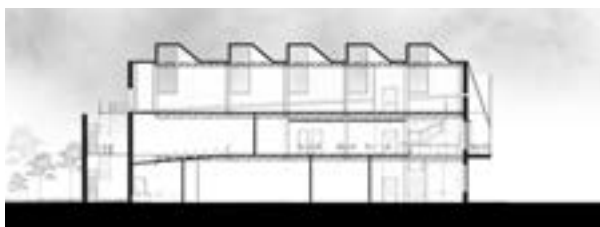
Jacob Owens



Jared Brown

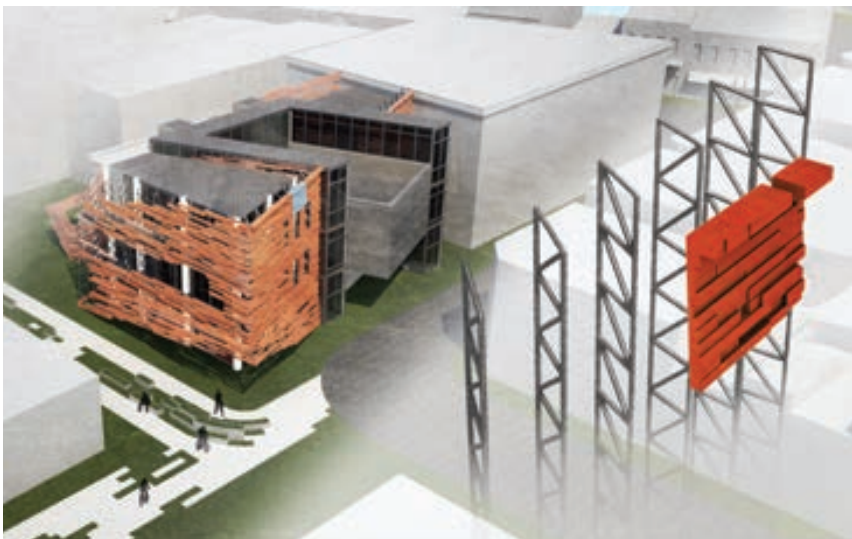


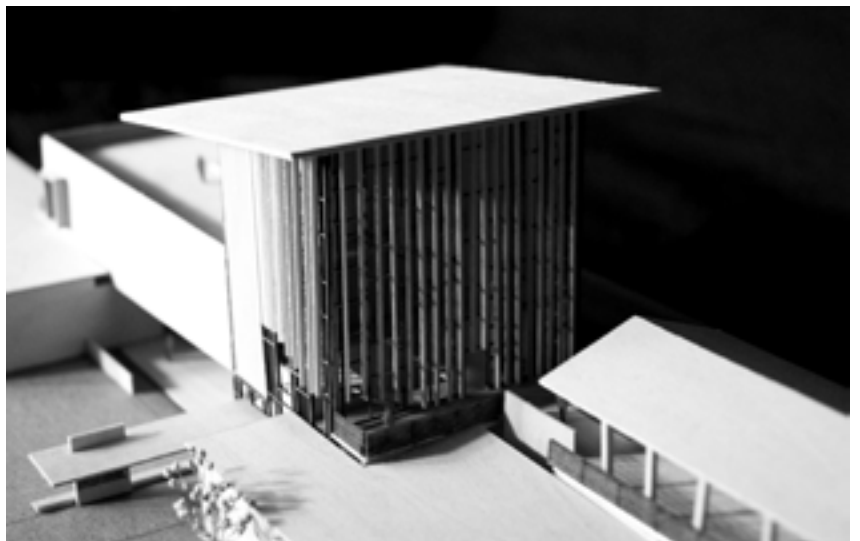
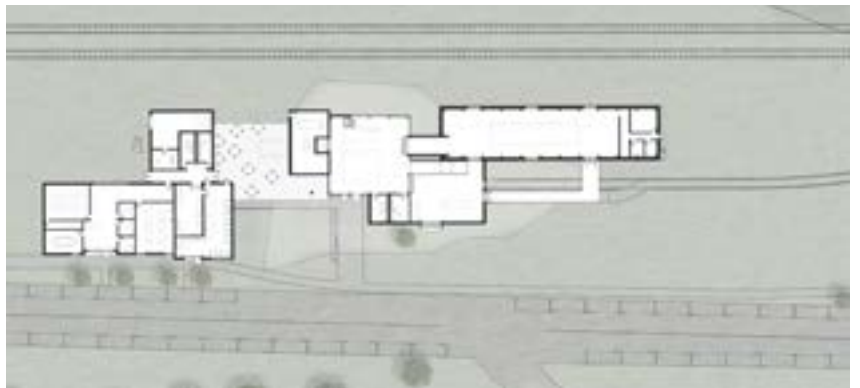
Danielle Glass



Zach Carnegie

Zach Carnegie

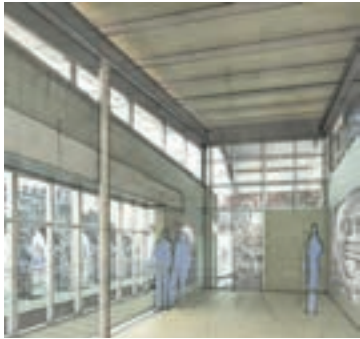
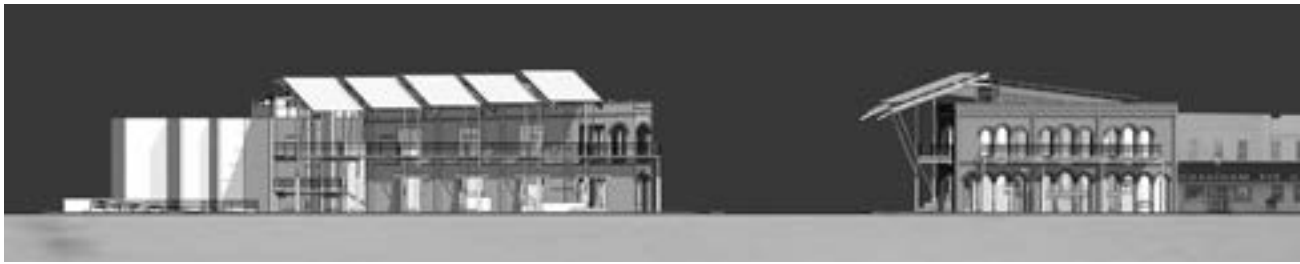






John Thomas





ARCHITECTURAL DESIGN STUDIO

Fifth Year





ARCHITECTURAL DESIGN STUDIO

Fifth Year 5A

FACULTY

Jassen Callender

Mark Vaughan

STUDENTS

Dennis Daniels

Carolyn Lundemo

Scott Penman

Andrew Roberston

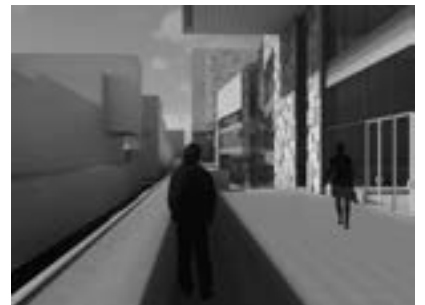
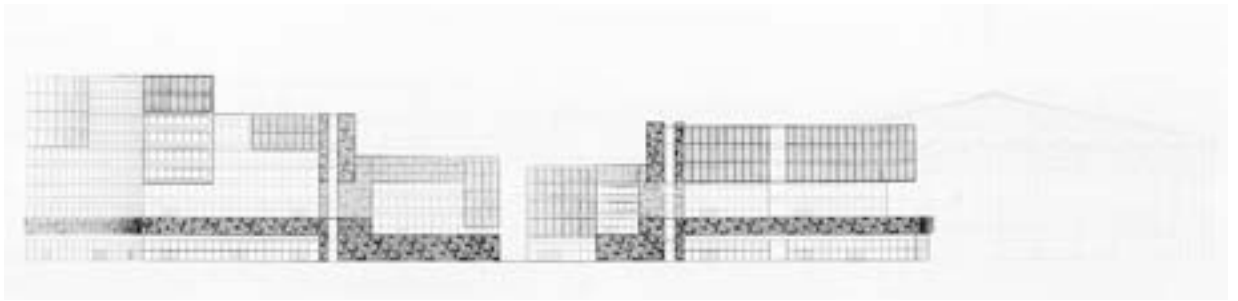
Matthew Robinson

Vanessa Robinson

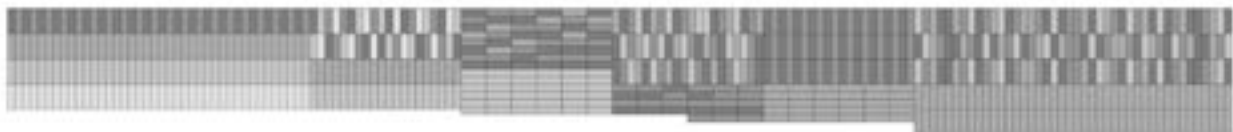
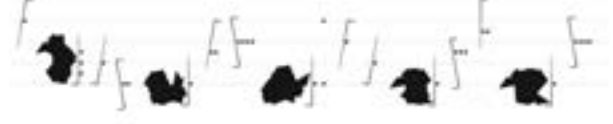
Architecture operates between two extremes. On the one hand, it is understood as the material datum that grounds communities and, against which, notions of architectural language might be shared. This is architecture as communicative. On the other hand, there are extraordinary moments in which architectural space appears unnameable, not given to concepts, and is experienced as something akin to pure sensation. Architecture as the frame of sight, sound, touch, etc. The 5th year studio in the Fall of 2012 explored these extremes in search of a middle way.

Utilizing readings as diverse as Rousseau's classic *The Social Contract* and *Seeing is Forgetting of the Name of the Thing One Sees*, Weschler's examination of contemporary artist Robert Irwin, each student was given one of two challenges: invent a new physical means of conveying written English, or build a viewing device that highlights or focuses a seldom noticed aspect of vision. These assignments remained autonomous throughout the semester. Nevertheless, late in the semester, Language students and Seeing students were paired and asked to bring the lessons learned from these studies in extremes to bear on the design of an urban infill for the Fairgrounds of Jackson.





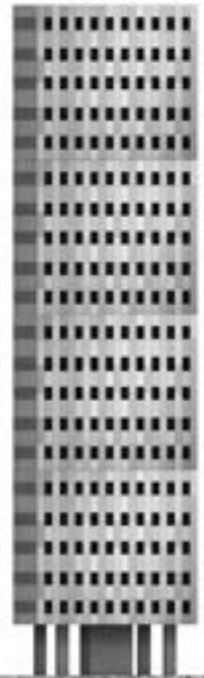
Vanessa Robinson
Carolyn Lundemo

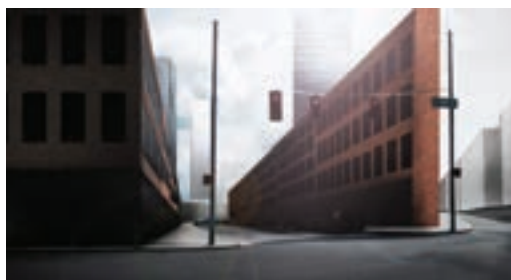


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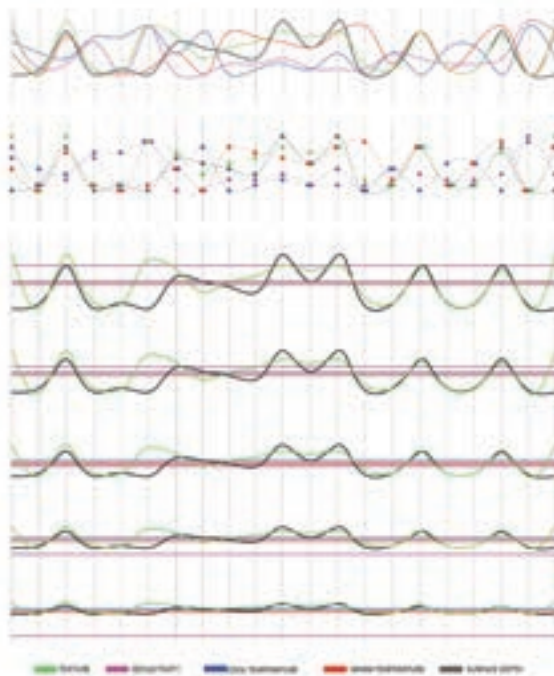
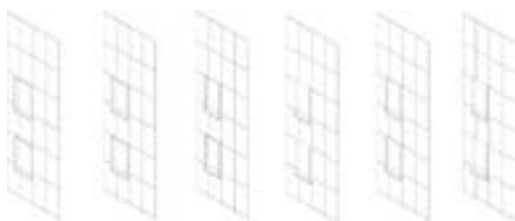
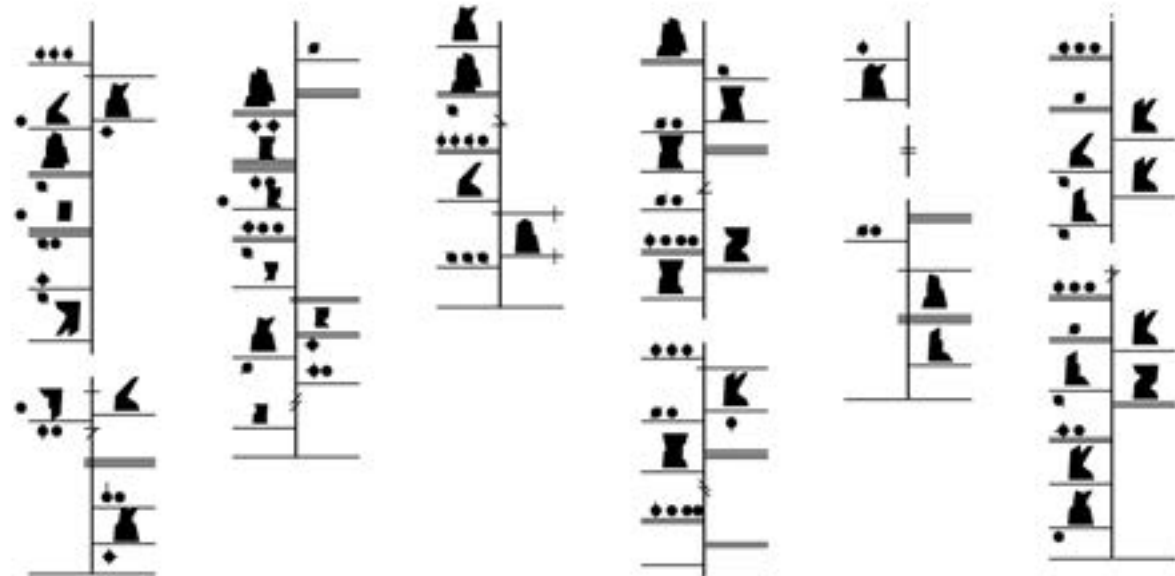


Scott Penman
Matthew Robinson





Dennis Daniels
Andrew Robertson



Spring 2013

ARCHITECTURAL DESIGN

Fifth Year Comprehensive Project

FACULTY

Jassen Callender

Mark Vaughan

STUDENT

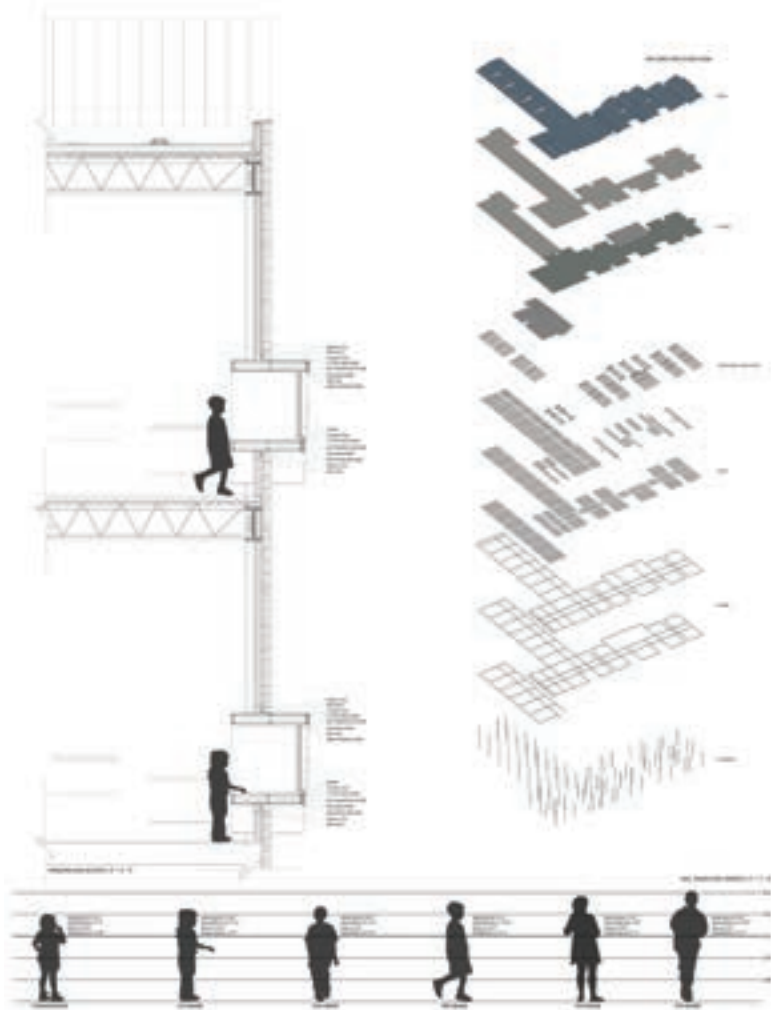
Michael Klein

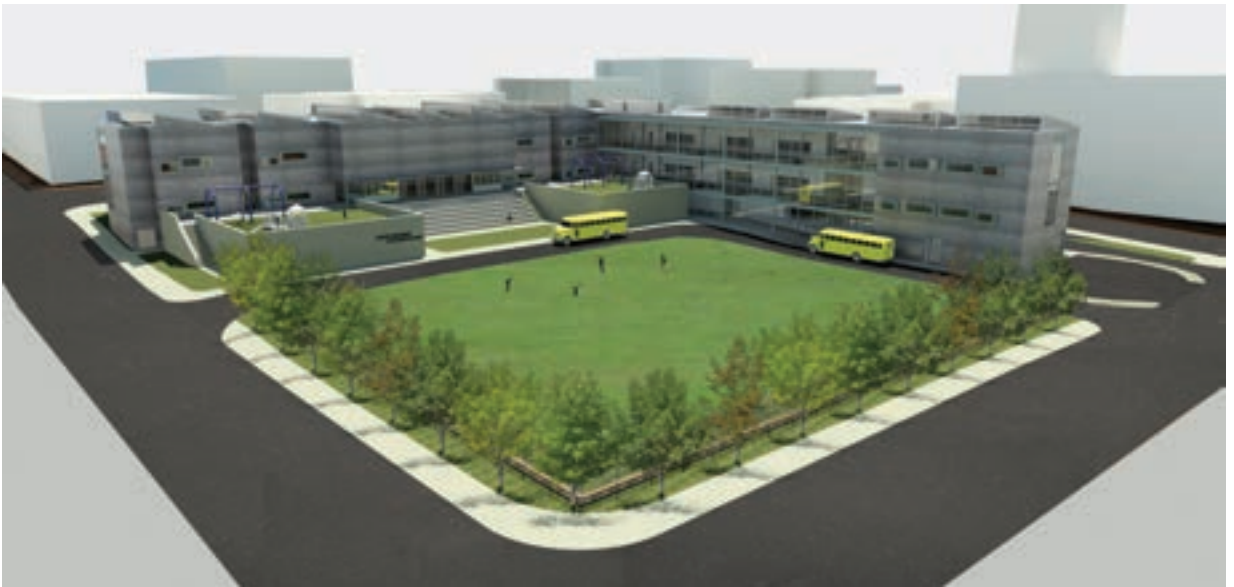


This new school building for Davis Magnet Elementary, located on N. State St. and Amite St. in downtown Jackson, makes room for 400 students, K-5, with 4 classrooms per grade level, and 16 students per classroom to maintain a lower student-teacher ratio for more one-on-one learning time. As an educational facility, the building itself strives to be architecturally educational - exposing and creating reveals of the steel structure and its connections, as well as of the mechanical, electrical, and plumbing systems throughout the building. The building is designed to be safe for a downtown area, with a visitor entry next to the administrative area, and student entries that are as far away from the street as possible - nearest to the bus and parent pick-up/drop-off areas.

The hallways are perpendicular to the administrative space as well for easy surveillance. Natural day lighting fills the building through a large, north-facing glazed facade on the east-west wing of the school, bringing light into those classrooms and the cafeteria as well. Operable, north-facing clerestory windows top the 2nd floor classrooms, and large inset windows help to illuminate classrooms, hallways, and the library. The windows in the classrooms and library have been designed to accommodate both sitting and standing of students. Their placement in elevation within the wall varies - depending on the average height of the students in that grade level. These windows punch through the walls, allowing students to occupy the interior and exterior of the building - breaking the barrier and idea of the classroom as a cell.



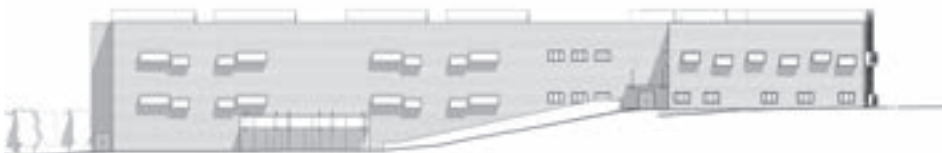




The impact of school design has been widely recognized as being significant in the effective delivery of teaching and learning. As traditional models of education begin to change, the schools themselves must also evolve, to include ideas such as multi-purpose spaces, and media centers - spaces that must be adaptable, motivating, and evolving. Adaptability in spaces should allow classrooms to vary in their use, being flexible to the subject matter being taught at the time, the current number of students, or the method of teaching between groups, individuals, or the entire class. Infrastructure for current and future technology should always be a consideration for flexibility with it being incorporated more and more within schools.

Spaces in schools that motivate not only students, but faculty and staff can help create a positive environment that people want to continue to be in. The building itself can be inspiring and informational through the expression of construction and choice of materials. Importantly, schools should be carefully designed to be safe and secure for both students and faculty/staff. Security should not compromise the freedom of the student so much as to make the school feel like a prison, as this would be inhibiting to the idea of a motivating environment. Schools make up some of our most important civic buildings - likely being the faces of our towns and cities. As such, schools become not just a place of student learning, but a place of community and out-reach to not just students and teachers, but to the general public as well.





Spring 2013

ARCHITECTURAL DESIGN

Fifth Year Comprehensive Project

FACULTY

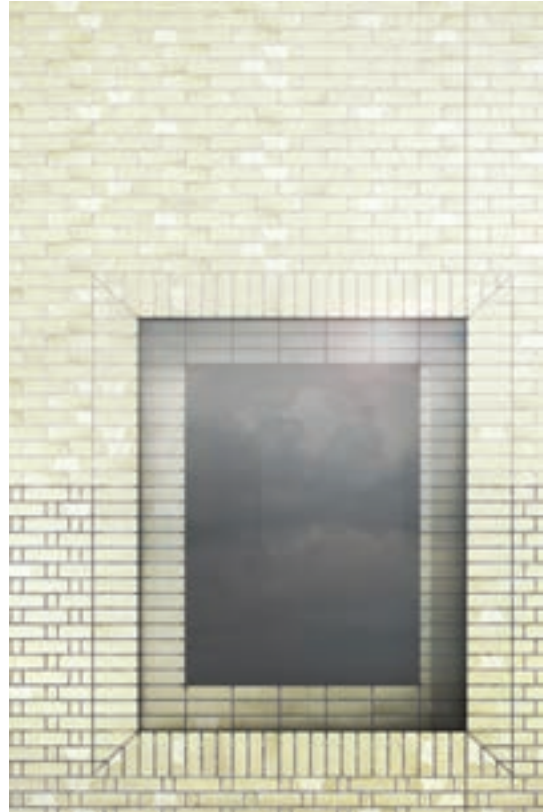
Jassen Callender

Mark Vaughan

STUDENT

Matthew Robinson

The design for this project is built on the idea that buildings in a urban context should not overpower their context. Urban buildings are apart of a larger fabric that create cities. Overstated figural moves can counteract and disrupt that fabric and the qualities of the surfaces within the fabric that hold it together. This project focuses on surface and how you design a surface with multiple layers of perception of both physical (far away and up close) and over time. First, there are two main layers of physical perception: far away and up close. Far away we see less detail and surface becomes more about bolder moves in pattern, color, and form. Up close, surface is more about subtle changes in color, pattern, and texture. Second, the design utilizes subtle detail to create changes that are revealed over time. The concept creates a building that is apart of the fabric through a layered surface that will reveal its beauty over time.









Spring 2013

ARCHITECTURAL DESIGN

Fifth Year Comprehensive Project

FACULTY

Jassen Callender

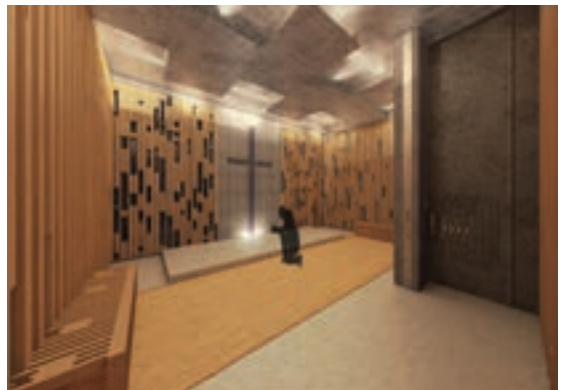
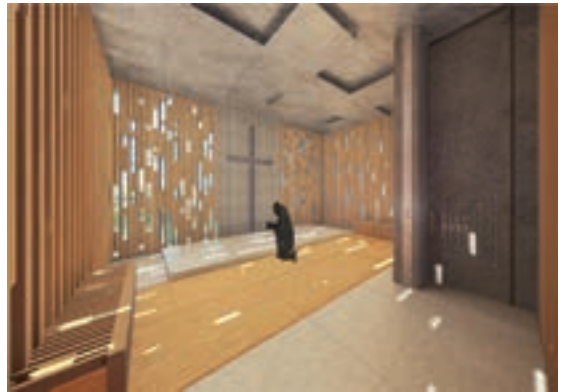
Mark Vaughan

STUDENT

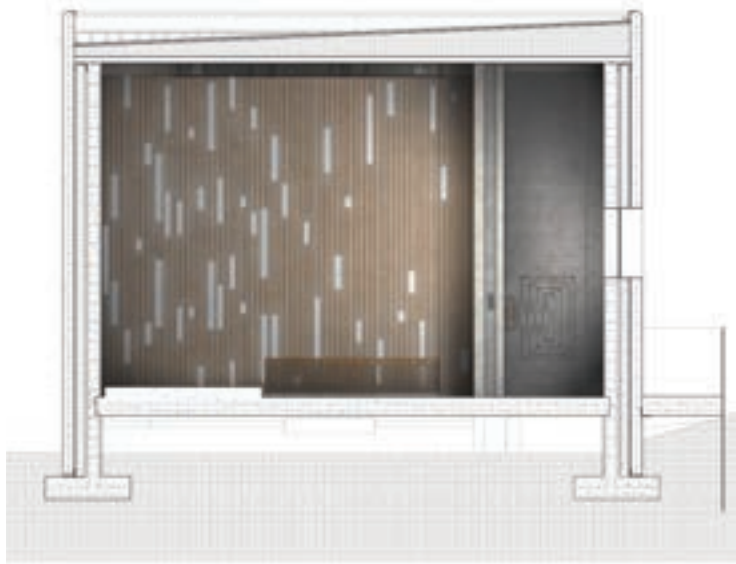
Casey Tomecek



Material and lighting is the focus of this project. Inherently in an exploration of light, time will also become important. The prayer space of the building will be the high point of this exploration, used in such a way so as to evoke emotion within the space. I imagine moments where the material and light allow the user to feel as though they are not in but out of the building, and moments when the materials surround you so much that you feel a strong sense of protection. The idea is to find solace and encouragement. The materials in some points will act to move light around the space and at others take on a different role. Many times the material will mimic nature. The recesses in the concrete are to be like the nearby trees. The windows are to be like rain.





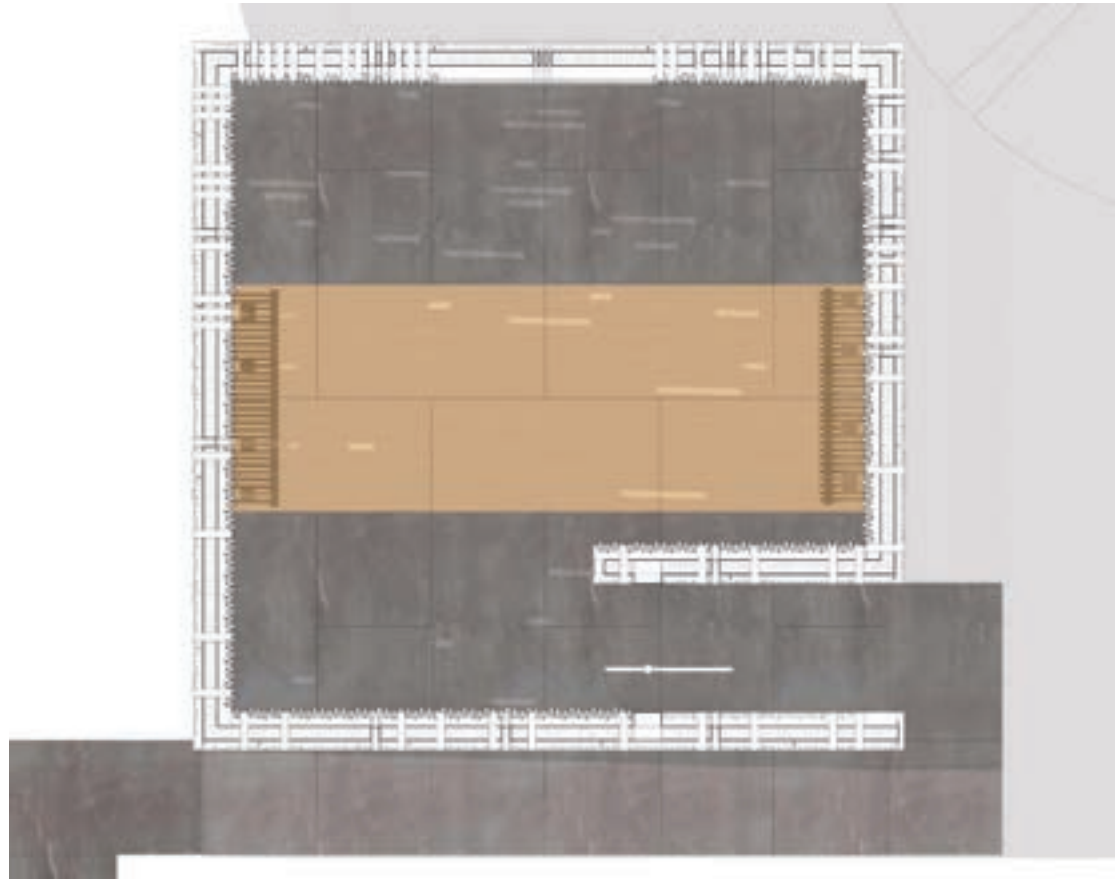
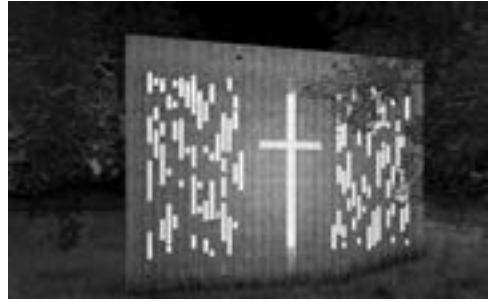


The building will also respect the site. The building will not disturb any existing trees. The path will meander among the trees on the site. The building's relationship to the city will be interesting given these concerns. The building will act as a retreat from the city. In many cases it may go unnoticed by a passerby. This makes the building that much more powerful when someone does take notice. The idea is to allow the user(s) peace and encouragement to pray. The building is oriented so that upon entry the user is momentarily directed back down the path he or she took to reach the chapel. This is to remind the user where they came from. Upon entry the entire space encourages solitude and focus.

The openings are numerous but their size restricts view. The void of the cross is meant to be the focus of the room. The fact that it is a void is to remind the user of the original cross of Jesus Christ.

This is the entire and complete intention of this project | to direct the users attention to God and not to self.





ARCHITECTURAL DESIGN

Fifth Year Comprehensive Project

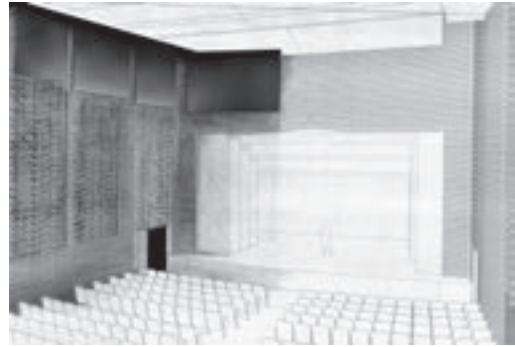
FACULTY

Jassen Callender

Mark Vaughan

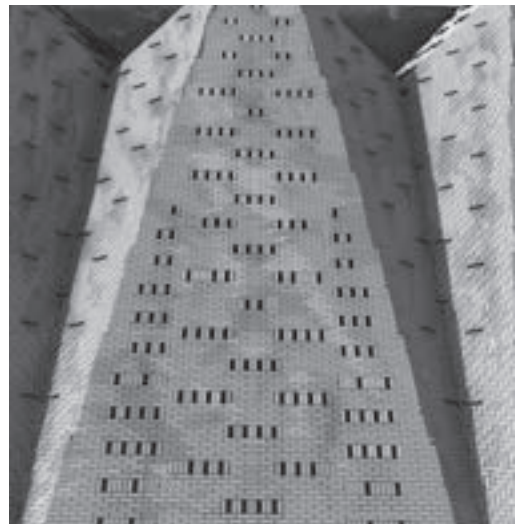
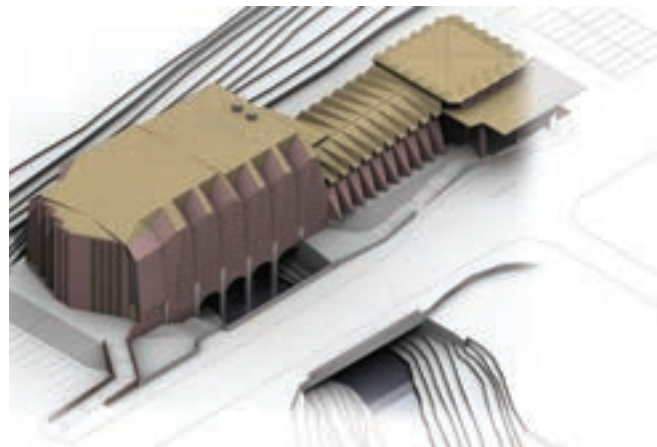
STUDENT

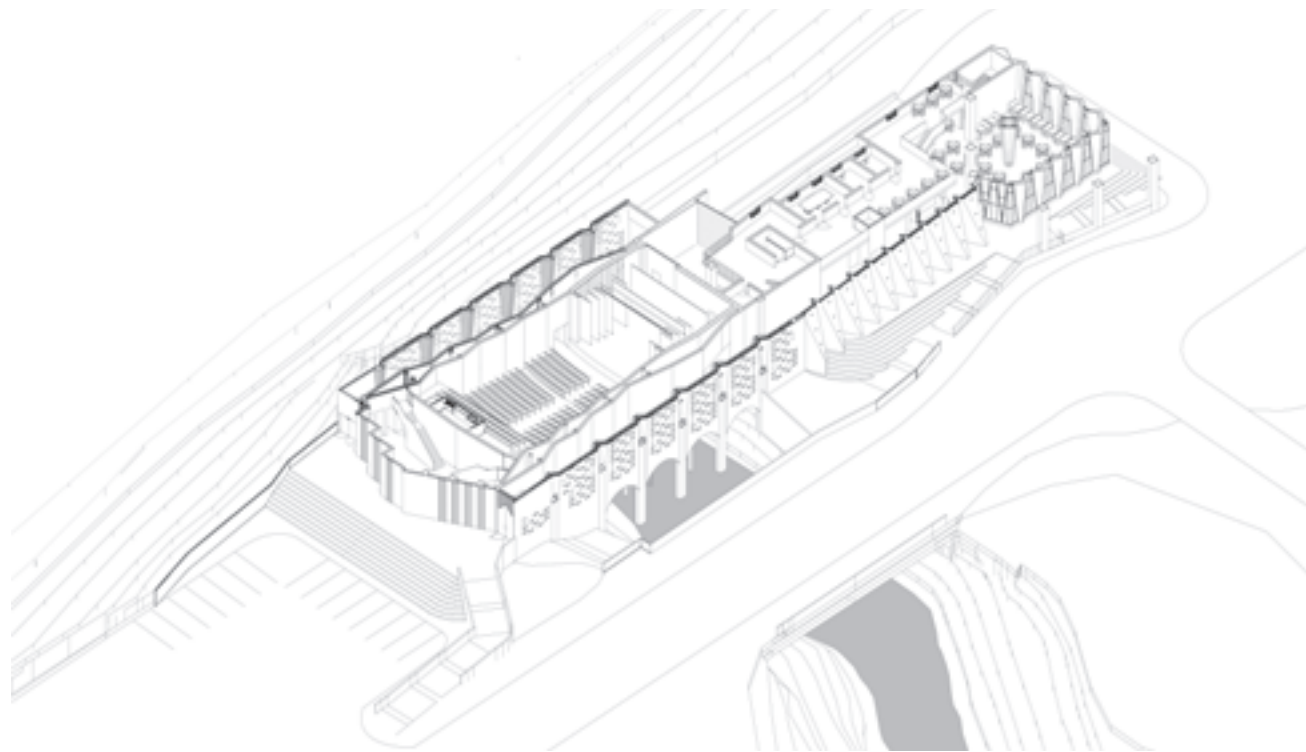
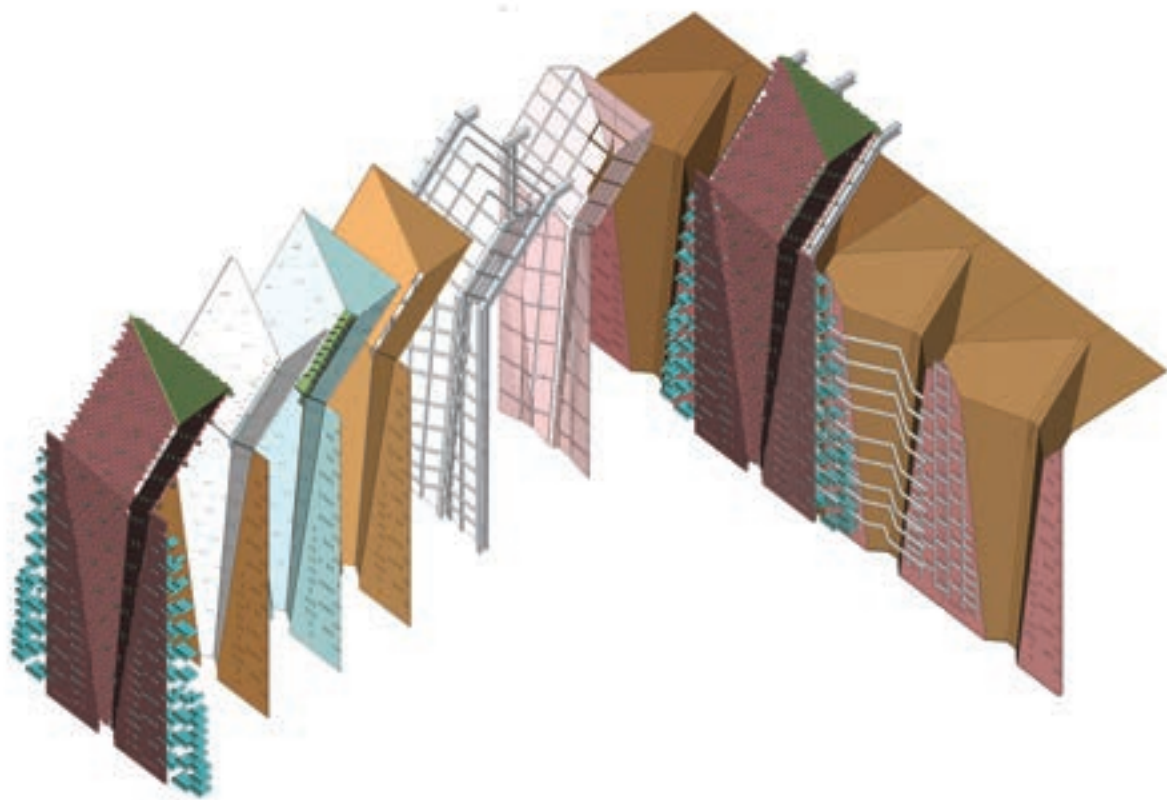
Joel Wasser



Time + pressure. Two variables affect all things. Why is it that we seek to avoid these two judges? Many a creation has been dreamed of outside of the influence of wear and tear. These objects stand out as a testament to humanities ingrained desire to deny the passage of days, but everything eventually crumbles. Objects that are created without consideration of the element of time are essentially thought of inside a vacuum. This vacuum is very convenient for the narcissist in all of us but it belays the inevitable influence the external world will always have on us. If objects could actually be made to be, in effect, timeless- would they posses any value? If everything we made never withered and faded would there be any unique worth to anything? It is in this stream of thought that I hope to place my thesis. Can the damaging passage of time add exponential worth to a space? Would someone desire the continuation of a space that has aged well or the continuation of a timeless space?

A special wall construction system was invented to allow for the sloping angular walls of the exterior facade. The system is essentially a steel supported brick veneer, but because the brick veneer is not simply vertical the steel angles within the wall had to be staggered to allow for water to run down behind the wall. Essentially a waterfall is created within the wall. A material called hydro-conduit is used to support the sloping brick veneer. Hydro-conduit is a structural vapor barrier.





Spring 2013

ARCHITECTURAL DESIGN

Fifth Year Comprehensive Project

FACULTY

Jassen Callender

Mark Vaughan

STUDENT

Andrew Robertson

The surface of a building is not simply a superficial application but rather a means by which the building communicates and expresses itself within its context. It is not only a cover that renders the building as a an object but defines it as a participant of its context. In order for the surface to become a spatial construct and not simply an application, pattern, rhythm, depth, and tone were closely investigated and applied.









ARCHITECTURAL DESIGN

Fifth Year Comprehensive Project

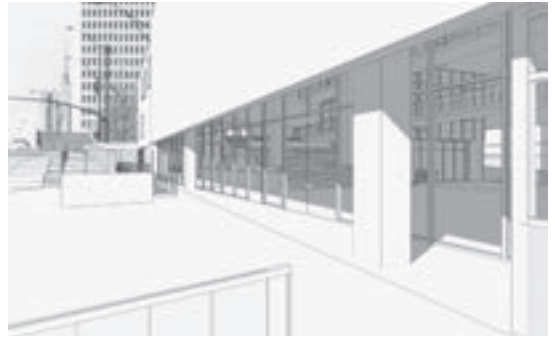
FACULTY

Jassen Callender

Mark Vaughan

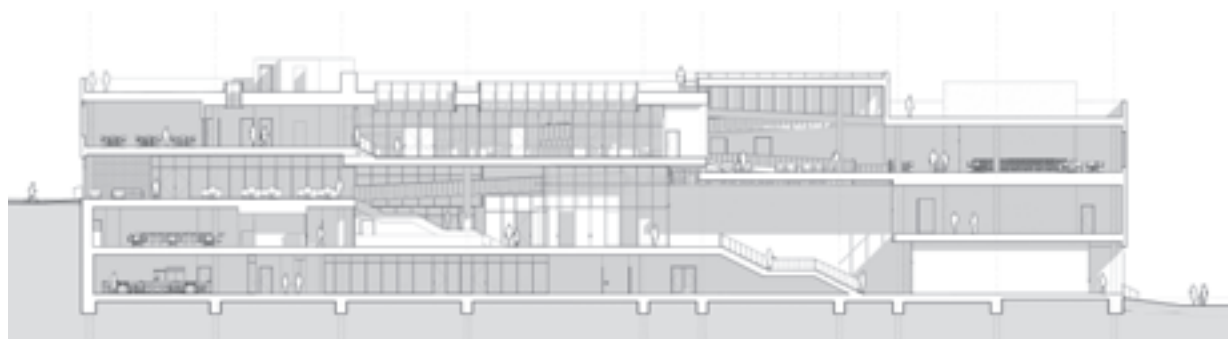
STUDENT

Dennis Daniels



The site is located on the northeast corner of Jefferson St. and High St., at the edge of downtown Jackson, MS. Through mapping the growth of the city from 1822 to present and the existing corridor of High St., patterns emerged that represent the physical and sociological consequences of suburban city growth and decay. The range of zoning, scale, adjacencies, connections, and massing of the existing buildings along the street edge presents a drastic shift from the urban to suburban. This coexistence is the driving force of building the program. The building acts as a link from suburban and urban clusters. It acknowledges the variations of adjacent land use through mixed-use components with civic and cultural uses to create a hybrid community and civic center. Internally adjacent voids and masses are offset in order to create interstitial spaces along a linear path. Floor plates and spatial massing act as figures within a space but maintain visual connection creating a segmented urbanization or a clustered suburbanization. The massing is used to connect, direct, and stabilize the building within a drastic landscape. The façade consists of punched openings, which represent figures in a void along a seemingly regular patterned façade. Complexity comes when shadows are cast and movement is given to the seemingly regular. Subtle implications of direction and pattern cause a slight shift that creates perceptive indicators of external and internal interactions. These subtle complexities allow the building to act as multiple edge definers, space creators, and visual voids within a landscape.





CORE AND ELECTIVE COURSES





CORE COURSE

Structures I

FACULTY

John Poros

STUDENTS

Brooke Dorman

Melinda Ingram

Jake Johnson

Landon Kennedy

David Lewis

Rusty McInnis

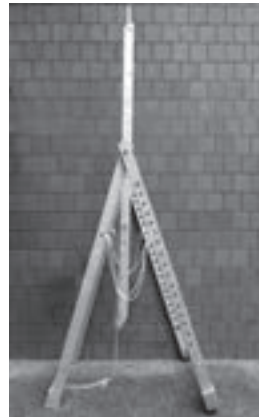
John Taylor Schaffhauser

Haley Whiteman



The structures sequence consists of a lecture class and a laboratory. The lecture class introduces structural concepts while the laboratory is meant to test those concepts with real world problems. In the fall semester lab, students are asked to build a ten-foot tall tower as light as possible that resists a lateral force. Students are encouraged to not only apply the knowledge learned during lectures but to also instill conceptual ingenuity to their towers. Ultimately, the students test their ideas and towers to the point of failure or toppling, evaluating their performance in form of detailed reports examining both the mathematical successes and failures of their respective designs.

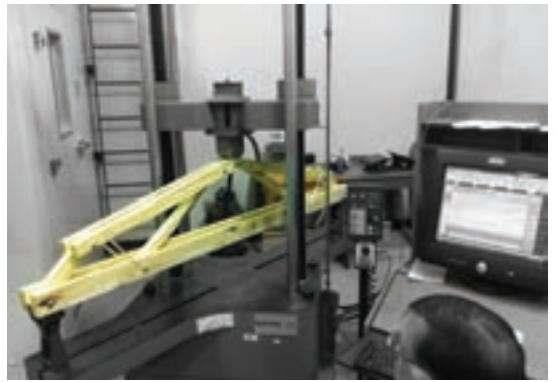
The students also design and build a small wood truss. The wood truss is then tested to failure at the Sustainable Bio products Laboratory on campus. Like the towers, students evaluate the successes and failures of their trusses through mathematical analysis.



Brooke Dorman
Rusy McInnis



Landon Kennedy
David Lewis



Melinda Ingram
Haley Whiteman



Jake Johnson
John Taylor Schaffhauser

CORE COURSE

Structures II

FACULTY

John Poros

STUDENTS

Jared Barnett

Brooke Dorman

Katherine Ernst

Jordan Hanson

Savannah Harvey

Melinda Ingram

Jake Johnson

Landon Kennedy

Trey Brunson

Samantha King

Walt King

Robert Ledet

David Lewis

Garrett Little

Emily Lysek

McKenzie Moran

Emma Kate Morse

Allie Salas

Mark Simpson

John Taylor Schaffhauser

Kyle Stover

Ethan Warren

Ross Ware

Haley Whiteman

Evan Willis



Savannah Harvey

Jake Johnson

Emma Kate Morse

Allie Salas

John Taylor Schaffhauser

Walt King



The second semester of the structures sequence follows suit from the first semester in its integration of lecture and laboratory. Following the fall's laboratory design / build projects, students in the spring design and construct a tensile membrane structure that functions as a shelter for a tailgating tent. Through utilizing digital modeling software specifically for designing tensile membrane structures in addition to physical modeling, students are encouraged to experiment with different materials and methods of making and assembly.

Ultimately, the students bring their final designs to "The Junction," the Mississippi State University tailgating area adjacent to the football stadium, to compete in a race of speed of both assembly and durability of their tensile structures.



Brooke Dorman

Samantha King

Garret Little

McKenzie Moran

Evan Willis



Emily Lysek
Melinda Ingram
Mark Simpson
Haley Whiteman
Trey Brunson



Jordan Hanson
Landon Kennedy
David Lewis
Kyle Stover



Jared Barnett
Katherine Ernst
Robert Ledet
Ethan Warren
Ross Ware



Spring 2013

ELECTIVE COURSE [DESIGN/FABRICATION]

Building Bridges

FACULTY

Hans Herrmann

w/ Bob Bruzack, Dept. of Landscape Architecture

STUDENTS

Devin Carr

Jerry Darnell

Kevin Flores

Michael Ford

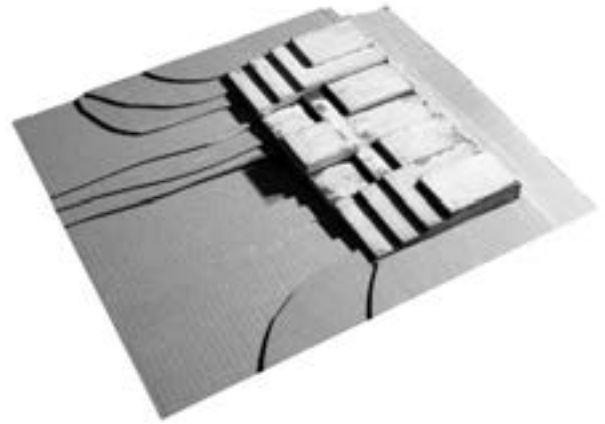
West Pierce

Nick Purvis

Cody Smith

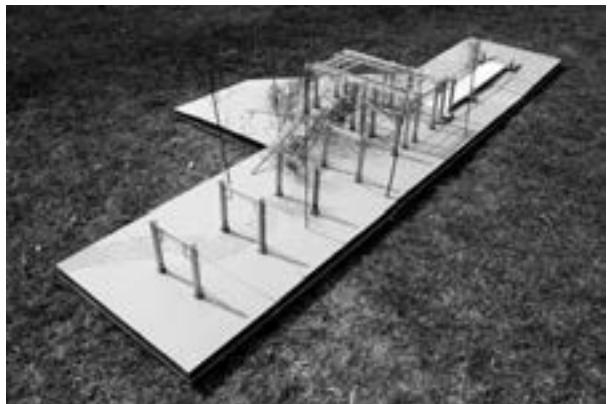
COLLABORATOR

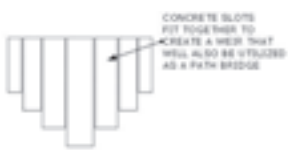
The Crosby Arboretum, Picayune, Mississippi



Architecture students and Landscape Architecture students began a collaborative design project to develop schematic proposals for architectural elements of the soon to be completed Gum Pond and Forested Stream Exhibit. Working throughout two semesters, students worked independently, then collaboratively to cultivate design concepts that offered two highly detailed schematic designs. The designs were presented to the Arboretum administration and board members. Following the design trajectory set in the spring, students in the fall semester choose to focus on the design of the pedestrian bridges and weir structure. The final design was guided by the necessity for stabilization of the watercourse and pond hydrology. Working through designing both aesthetic details and construction methodology, the bridge resulted in a modular construction that would accommodate the challenges of construction within the site and easy duplication for ten additional bridges in the future.

The Crosby Arboretum (managed by Mississippi State University) was planned and designed by noted Mississippi landscape architect, Edward Blake; it contains a structure (Pinecote Pavilion) designed by Fay Jones, FAIA.





CONCRETE SLABS
PUT TOGETHER TO
CREATE A BRIDGE THAT
WILL ALSO BE UTILIZED
AS A PATH BRIDGE



ELECTIVE COURSE [DESIGN FABRICATION]

Habitat for Humanity

FACULTY

Alexis Gregory

STUDENTS

Melinda Ingram

Jake Johnson

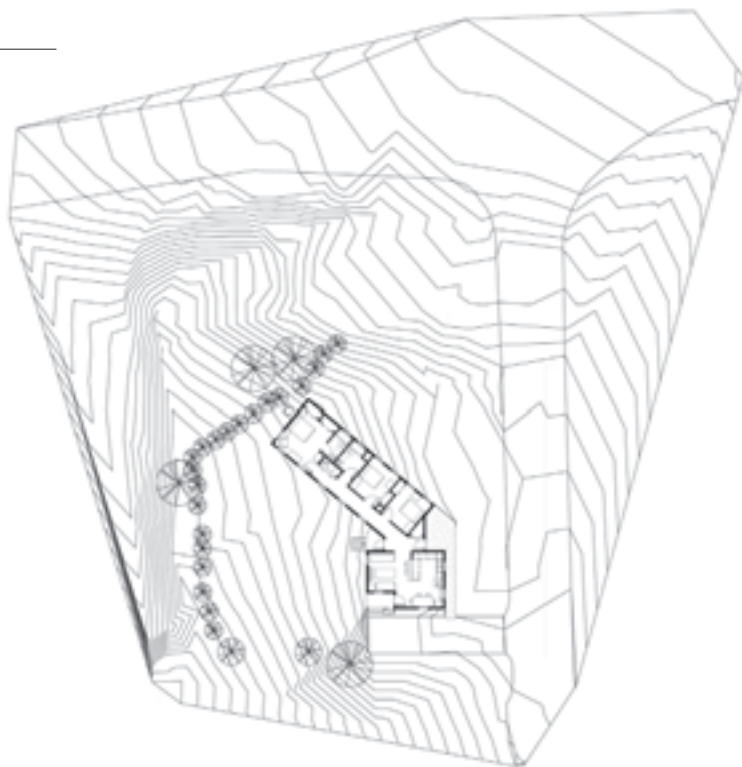
Alex Reeves

Mark Riley

Adara Trautman

COLLABORATOR

Starkville Habitat for Humanity



The Architecture for Humanity organization is interested in service-learning to aid those throughout the world that have been affected by poverty, war and natural disasters. The students working on this research worked with the Starkville Area Habitat for Humanity to design the upcoming Maroon Edition 2013 house to be constructed in the fall semester of 2013. The class was composed of students from the School of Architecture and the Department of Building Construction Science. Students met and worked directly with the future homeowners for the house in addition to members of the Starkville Habitat for Humanity board.

The research studied the effects of service learning on millennial students working on architecture design and construction. The students worked, as a team to design the house and create the construction drawings that will be needed to order materials and construct the house. They worked to utilize modular materials for construction detailing, to limit the expense of the house construction, the ability to complete a construction budget estimate to help provide guidance on the expense of the construction of the student design, and the ability to complete a construction schedule for the project to understand the time implications of design for a non-profit client.





ELECTIVE COURSE [DESIGN FABRICATION]

Virtual Spaces

FACULTY

Justin Taylor

STUDENTS

Melinda Ingram

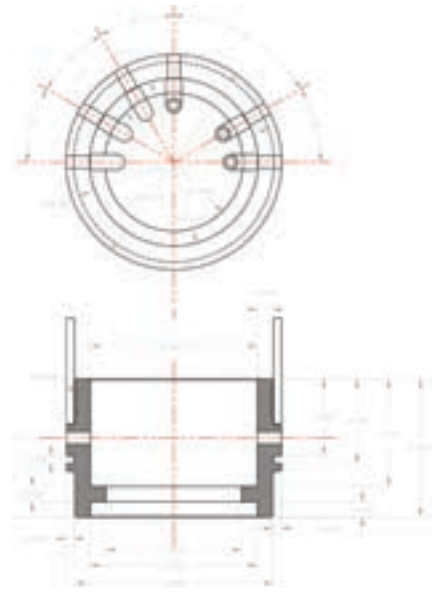
Jeff Johnson

Taylor Keefer

Ryan Mura

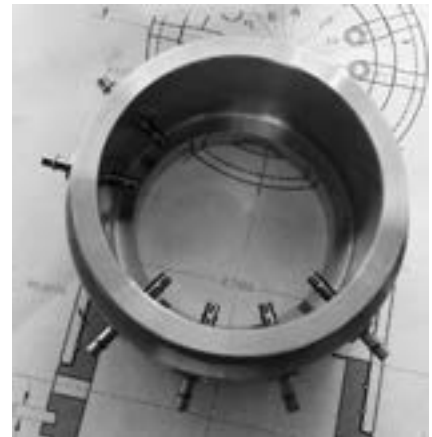
Colton Stephens

Chance Stokes



Each year the entire class designs a cumulative project that applies all the principles developed in the class. The students are given a brief on the function of the project and what parameters they must follow. For this course the students were asked to design a sealed system that supports a single plant of their choosing. The students were responsible for designing the containers, picking the plant, researching the plants needs, designing / building the electronic systems, and testing all components. Some parts were designed and fabricated elsewhere, these include the glass containers (produced by Adams & Chittenden) the aluminum collars (machined by various outside parties) and the mounting systems (provided by various outside parties). The primary hydroponic system consists of circulation pumps, water level sensors, ph sensors, co2 sensors, air circulation pumps, temperature sensors, artificial lighting systems, and programming boards to control the various components. The students were responsible for programming and syncing all systems.

The primary goal of the project was to teach students the complexities of sustaining life inside a sealed container while simultaneously teaching them about electronic and virtual systems. Although the space they created was small the implication and knowledge gained from their design are much further reaching.





FIELD TRIPS

In Association with Design Studios

FIRST YEAR

Atlanta, Georgia
Dallas, Texas

SECOND YEAR

Philadelphia, Pennsylvania

THIRD YEAR

Chicago, Illinois

FOURTH YEAR

New York City, New York



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 Philadelphia, Pennsylvania. There, they visited the Independence Hall and the Barnes Foundation. 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, in addition to the Farnsworth House. The fourth year studios visited New York City, New York. Here they were able to visit Central Park, the Guggenheim Museum by Frank Lloyd Wright, and the World Trade Center Memorial.



Second Year



Third Year



Fourth Year

STUDENT ORGANIZATION [TRASHIONshow]
National Organization of Minority Architecture Students

PRESIDENT

Samuel Ball

VICE PRESIDENTS

Brooke Dorman

Haley Whiteman

STUDENTS

Lorianna Baker

Brooke Dorman

Katherine Ernst

Kevin Flores

Jordan Hanson

Jake Johnson

Landon Kennedy

Anna Lyle

Emily Lysek

Rusy McInnis

McKenzie Moran

Chris Rivera

John Taylor Schaffhauser

Cody Smith

Haley Whiteman

KeAirra Williams

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 installation made by NOMAS members. By questioning the topic of Fabricating Architecture, students’ conceived the idea to create a temporary installation of pre-fabricated chipboard portraits. The portraits were derived from members in NOMAS.



Brooke Dorman
Jake Johnson
Haley Whiteman



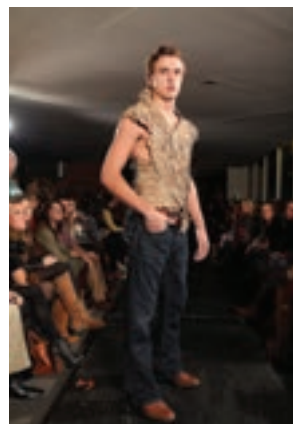
Kevin Flores
Cody Smith
Casey Walker



Haley Whiteman



Chris Rivera



Haley Whiteman



Emily Lysek
Rusty McInnis



Brooke Dorman
John Taylor Schaffhauser



Jordan Hanson



Katherine Ernst
McKenzie Moran



Landon Kennedy
David Lewis



Lorianna Baker



Jake Johnson
Anna Lyle



KeAirra Williams

SCHOOL OF ARCHITECTURE EVENTS

S|ARC GALLERY EVENTS (Giles Hall)

09.14.12 - 09.26.12	Robin Wade Furniture Furniture Maker Florence, Alabama
09.28.12 - 10.17.12	Joe MacGown Scientific Illustrator Starkville, Mississippi
10.19.12 - 11.07.12	Dylan Karges Artist Starkville, Mississippi
01.30.13 - 02.13.12	Earthborn Studios Ceramics Leeds, Alabama
02.15.13 - 03.04.13	Wendy Allison Artist Birmingham, Alabama
03.06.13 - 03.29.13	Melanie Townsend Colvin Artist Montgomery Alabama

S|ARC HARRISON LECTURE SERIES**

08.31.12	Martin Despang University of Hawaii at Manoa Associate Professor
09.14.12	William Massie Cranbrook Academy of Art Architect in Residence
10.26.12	Todd Hido Photographer
11.14.12	Marc Simmons Front Inc. Partner
02.01.13	Walter Hood Hood Studio, Principal of Design University of California, Professor
02.15.13	Edward Cazayoux, FAIA Environmental Design Principal
03.22.13	David J. Lewis, AIA LTL Architects, Principal Parsons The New School for Design, Professor
04.05.13	Lisa Iwamoto Iwamoto Scott Architecture, Principal University of California, Berkely, Associate Professor

**Funded by an Edowment from:
Robert V.M. Harrison, FAIA, FCSI
and Freda Wallace Harrison

RESEARCH CENTERS





RESEARCH CENTER

Carl Small Town Center (CSTC) Starkville, MS

DIRECTOR

John Poros

ASSISTANT DIRECTOR

Leah Kemp

OFFICE ASSOCIATE

Tracy Quinn

OFFICE ASSISTANTS

Chelsea Boothe

Shelby Cook

Hollie Phillips

Lauren Vowell

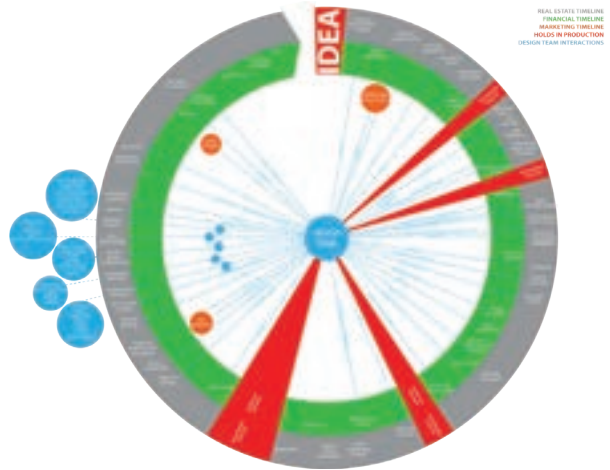
INTERN

Taylor Keefer (Belinda Stewart Architects Fellow)

COLLABORATORS

Belinda Stewart

Jacob Gines



Mississippi, as with the rest of the Southern United States, is historically associated with an agrarian rather than industrial way of life. However, “King Cotton” brought the industrial revolution to Mississippi in the form of cotton gins, cotton mills, cotton oil mills, and cotton compresses.

The research topic seeks to better understand the extent to which the cotton industry was present throughout Mississippi by examining where cotton was grown, harvested, processed, and exported. The second part of this research project locates existing all cotton production facilities through the use of historic resources and modern technologies, and documents whether these buildings may be renovated, reused, or restored.



KING COTTON

Mapping Mississippi's Post-Industrial Landscape

ECONOMY

Before the Civil War, cotton was a major staple of Southern economy. Most crops were developed either by Union troops seeking to lower morale of the planters or by planters who were told to prevent Union troops from relying on goods. Because of this, the economy of Mississippi took a major downturn between 1860 and 1880. The cotton industry in manufacturing (as illustrated in the diagrams to the left) dropped from \$6.5 million in 1860 to approximately \$7,200 in 1880. The Reconstruction did little to reverse the economy of the South as cotton prices continued to fall. In 1878 epidemic of yellow fever also greatly affected the economy in Mississippi. After 1880, the economy slightly increased with cotton in manufacturing reaching \$22,000 by 1930, but industry in Mississippi never truly recovered to its antebellum magnitude.

SOIL

Since most of the economy of Mississippi is based on agriculture, the types of soil that are present in the state have a strong influence on what type of industry (ie. cotton, corn, etc.) will exist in different parts of the state. Mississippi contains roughly twelve different types of soil, which are shown in the diagram to the left. Of these cotton soils, only four are suitable for the growth of cotton and these are marked in the diagram to the left. One area that is most noted for its cotton production is the Mississippi Delta or the Mississippi Alluvial Plain. The soil in this area contains many nutrients that are made of deposits from the Mississippi River. Another area that is very suitable for cotton farming is the Blackland Prairie. This area stretches across ten states in the Southeastern United States and its name is derived from the rich black loam that exists in the area. This region is rich with nutrients that allows for the production of most crops in the area.

TRANSPORTATION + TRADE

Once a largely agrarian state, Mississippi had the means and methods for planting, growing, and harvesting cotton. However, beyond growing and some selling, Mississippi did not have textile mills that could take the raw material of cotton and turn it into the finished products of cloth or yarn. Cotton from Mississippi was shipped to other parts of the country and the world. Forty percent of the cotton revenue in New York City was made on cotton from the Mississippi Delta and seventy-five percent of the cotton in textile manufacturing in England came from the same area. Trading and exporting were essential in order for planters to make a profit on their crops.

Since cotton was an antebellum industry, the most important methods of transport were railways and waterways. Because of this, the economy of Mississippi largely relied on the Mississippi River. The railways were also very important in trade and the fact that most of them were destroyed during the Civil War had a very large negative effect on the economy. In order, these diagrams show the railways, roadways, and waterways that exist in Mississippi. The last diagram is based on the information from the first three diagrams and it shows the collection centers within the state and as well as the cities in neighboring states that would receive most exports. Most of the products from within the state went to Jackson, Greenwood, West Point, Hattiesburg, and Meridian and from these locations, where either shipped to Memphis, New Orleans, or Mobile. From these locations, most products would go to other parts of the country and the world.

COTTON INDUSTRY

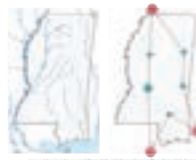
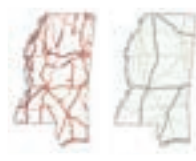
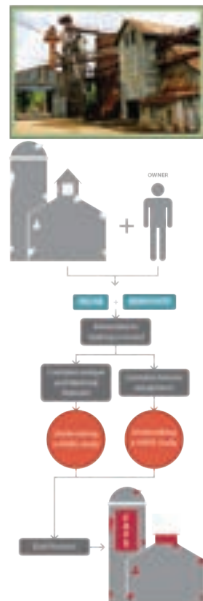
Based on information from Sanborn maps (maps that were originally used for fire insurance liability purposes) dating anywhere between 1880 and 1940, all buildings that were associated with the cotton industry were inventoried and marked on the map to the left. These buildings include cotton mills, cotton oil mills, cotton gin, seedling, cotton warehouses, and cotton compresses. The information helps to create an idea of where most of the cotton was produced within the state as well as to reinforce the soil and trade diagrams shown above. An interactive version of this map can be found on GoogleMaps that allows for viewers to see the remnants of those buildings as well as their relationship to the towns and cities that they are in.

The diagram below further illustrates where the presence of the cotton industry was most felt by showing the number of buildings in the different counties and regions of the state. The largest presence of the cotton industry is in the Delta, mainly because of the alluvial soil that is so well suited to growing cotton and the proximity to the Mississippi River that allowed for easier shipping to New Orleans and Memphis. Another part of the state that had a large amount of cotton industry is the Pine region. This area contains the Blackland Prairie soils, which were well suited to the production of most crops. The Pine region has a better proximity to Mobile, another common port for Mississippi production, than the Delta, Hills, or Capital River regions.



HISTORICAL BUILDING MATRIX

After identifying the location of these cotton industry buildings and if they are still standing, the next question is what should be done with these buildings? The diagram to the left illustrates a process that viewers and developers can utilize in order to decide what should be done with these buildings. Whether it is to renovate, preserve, restore, or reuse it. Below there is an example using the Jackson Cotton Oil Company Mill that is based on conversations with the current owners.



RESEARCH CENTER

Gulf Coast Community Design Studio (GCCDS) Biloxi, MS

DIRECTOR

David Perkes

CONSRUCTION MANAGER

Mike Grote

LANDSCAPE ARCHITECT

Britton Jones

PLANNERS

Kelsey Johnson

Adrine Arkelian

INTERN ARCHITECT

Sarah Grider

Since 2011 the Gulf Coast Community Design Studio (GCCDS) has been working with community partners on the redevelopment of downtown Biloxi. GCCDS is currently coordinating the planning and design efforts of Biloxi Housing Authority, Biloxi Main Street, City of Biloxi, local design firms, business owners and arts advocacy groups to ensure an open and collaborative process. These efforts include traffic engineering, pedestrian circulation, streetscapes design, open space redevelopment, building development opportunities, landscape materials palettes and identifying funding sources for proposed projects. GCCDS houses current and historic information, photographs, drawings and market studies in their studio/exhibit space to facilitate the ongoing conversations that support these efforts.





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 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, NOMAS Symposium, 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.

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As the returning Editor-in-Chief of BARNworks, it both an honor and a privilege to be writing this postscript for a second time. Being that the entirety of my architectural education has coincided with my involvement with BARNworks, I am incredibly thankful for the unique experience that I have gained through my participation in producing a total of four editions of this monograph.

As the production of BARNworks has undoubtedly been instrumental in both my classmates' and my own architectural education, I have been able to witness a growing appreciation of transparency between the different year levels and faculty within our School of Architecture. I have not only watched BARNworks become an external beacon of enterprise - a symbol of our School's long-standing legacy of design excellence - but also an internal catalyst of innovation and discovery, inspiring new realms of intensity and rigor.

In addition to this vital evolution within the culture of our School, I have watched BARNworks evolve as an artifact. From four years of collaboration between numerous design team members, faculty, and publishers, I have intimately witnessed the nature of an extensive iterative process, and ultimately its ability to advance both efficiency and edification.

Needless to say, without a dedicated and enthusiastic design team, this process would immediately collapse. Thus, it is with great humility that I thank the most productive and motivated design team that I have ever worked with. Your tireless efforts have made my job exceptionally enjoyable, and I can confidently say that the future of BARNworks is brighter than ever in your capable hands. I would also like to thank my faculty advisors, Professors Gines, McGlohn, and Berk, for their steadfast dedication to outstanding quality and excellence that I know has rendered this edition of BARNworks to be the best yet.

John Taylor Schaffhauser
Editor-in-Chief

As faculty advisers, it is exciting to be a part of the current edition of BARNworks. This student designed and managed publication is an important record for the School of Architecture and an excellent way to share the amazing work produced by our students.

For an architecture student five years of school seems endless at times. In reality it's moving quickly and a record such as BARNworks stops time for a moment. It serves as a catalogue of fond memories of fun and hard work. For some, they may remember the long nights it took to render their project just as they saw it in their mind's eye. For others, a project in BARNworks will remind them of the first time a concept clicked in their mind. Some will only remember how much fun it was to spend time with like-minded friends in class and in studio. As architecture students we all share these experiences.

BARNworks is also a tool to share the high-caliber work produced each year at MSU. This book is given away freely to guest lecturers, professional architects, and prospective students. It helps to place our students in jobs all over the country after graduation and during summer internships. It also attracts new students who then strive to maintain the quality of work that BARNworks exemplifies.

The design and management team for BARNworks has an important job and they take it very seriously. John Taylor Schaffhauser, this year's - and last year's - editor-in-chief, has graciously and professionally led his team two years in a row. Devin Carr, Kapish Cheema, Aryn Phillips, Casey Walker, and Haley Whiteman each managed a portion of the publication and did so well. Another team of students, Ryan Fierro and Mary Sanders, worked this year to redesign the publication, and we are excited to use the new template for the next BARNworks. We would also like to thank Michael Berk, Director of the School of Architecture, for his full support.

We look forward to working with the new BARNworks design team next year and know that it will be a success.

Emily McGlohn + Jacob Gines
Faculty Advisors





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