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School of Architecture

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*Mississippi State University*  
*College of Architecture, Art, + Design*



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**BARNWORKS** 17|18

A Student Publication

The School of Architecture at Mississippi State University occupies a special place academically and geographically, nationally and locally. We lead the way into the future with some of the most gifted and enthusiastic minds you will find in any lecture hall or studio in the nation, while we remind ourselves to be both cautioned and inspired by the roots of our past.

A part of a land-grant institution, the School of Architecture is committed to our state and region while never losing sight of the need to prepare our students to be successful actors on the global stage. Mississippi State University is a Carnegie R1 Top Tier (Very High Research Activity) Institution as well as a Carnegie Community Engagement Institution—a combination few universities can claim. This dual nature is reflected in the School's mission. We value teaching and service in equal measure. Research informs our outreach, and outreach inspires new lines of research. The interplay of these activities, along with our commitment to issues of social justice and community design, earned a Design Intelligence "TOP 25 Architecture Program in North America" ranking and another full eight-year accreditation from the NAAB in 2016.

Academically, the School of Architecture is a five-year Bachelor of Architecture (B. Arch) program—the State of Mississippi's only professional degree-granting program leading to licensure. We offer unique opportunities for innovative teaching, creative research, and unparalleled interdisciplinary collaboration, including two Collaborative Studios in partnership with the university's Building Construction Science program as well as our annual Brasfield and Gorrie Charette, which is open to seniors across the entire College of Architecture, Art, and Design. This intensive professional preparation is complemented with expansive travel opportunities. Students participate in annual field trips to destinations such as Dallas, Washington D.C., Chicago, and New York before culminating in our graduating class's annual, two-week-long experience in Rome. These required trips are supplemented by our summer Study Abroad options, which range from Northern Europe to Japan. Direct evidence of the success of this diverse approach is demonstrated by our graduates, who are accepted into the best graduate programs in the world or grow into leaders in professional practice. Or, as we can often boast, both.

Geographically, we find ourselves both scattered and centered within our state. The first four years of our curriculum are housed in Giles Hall, our award-winning facility on the main campus in Starkville, MS. The capstone fifth-year program is located off campus in the similarly award-winning Stuart Irby Jackson Center, located just blocks from the state's Capitol in Downtown Jackson. In addition, two exemplary research centers have grown out of this soil. Our Gulf Coast Community Design Studio, located in Biloxi, has been named one of just six AIA National Resilience Studios in the nation. And the Fred Carl Jr. Small Town Center recently celebrated 40 years of serving communities across the state this spring. But the kernel from which all of this grew is a building constructed in the 1920s for judging livestock, then repurposed in the middle decades of the 20th century for agricultural vehicle maintenance, before finding its purpose as the School of Architecture. It is a building that remains affectionately known as the BARN. And the BARN is still home.

This is the 9th edition of BARNworks, a monograph celebrating this unique place and the students, faculty, staff, and alumni who have made and continue to make it special. BARNworks is rare in academia for being organized, designed, and edited entirely by undergraduate students. And while it is fair to say it is the heroic product of many, special thanks are due to Avery Harmon, the Editor-in-Chief, and to the S|ARC Advisory Board—the former for her diligence in shepherding this book through numerous iterations over the past two years and the latter for their generous financial support.

As must be noted in every edition, BARNworks 17|18 is only a glimpse of the rich, sprawling diversity of activities that have and will continue to be hallmarks of our special place. Peruse these pages and, if you get the chance, we invite you to come see the larger world that is MSU's School of Architecture.

Jassen Callender  
Professor and Interim Director  
School of Architecture

## Introduction

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



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17|18

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## 8 First Year Fall Semester

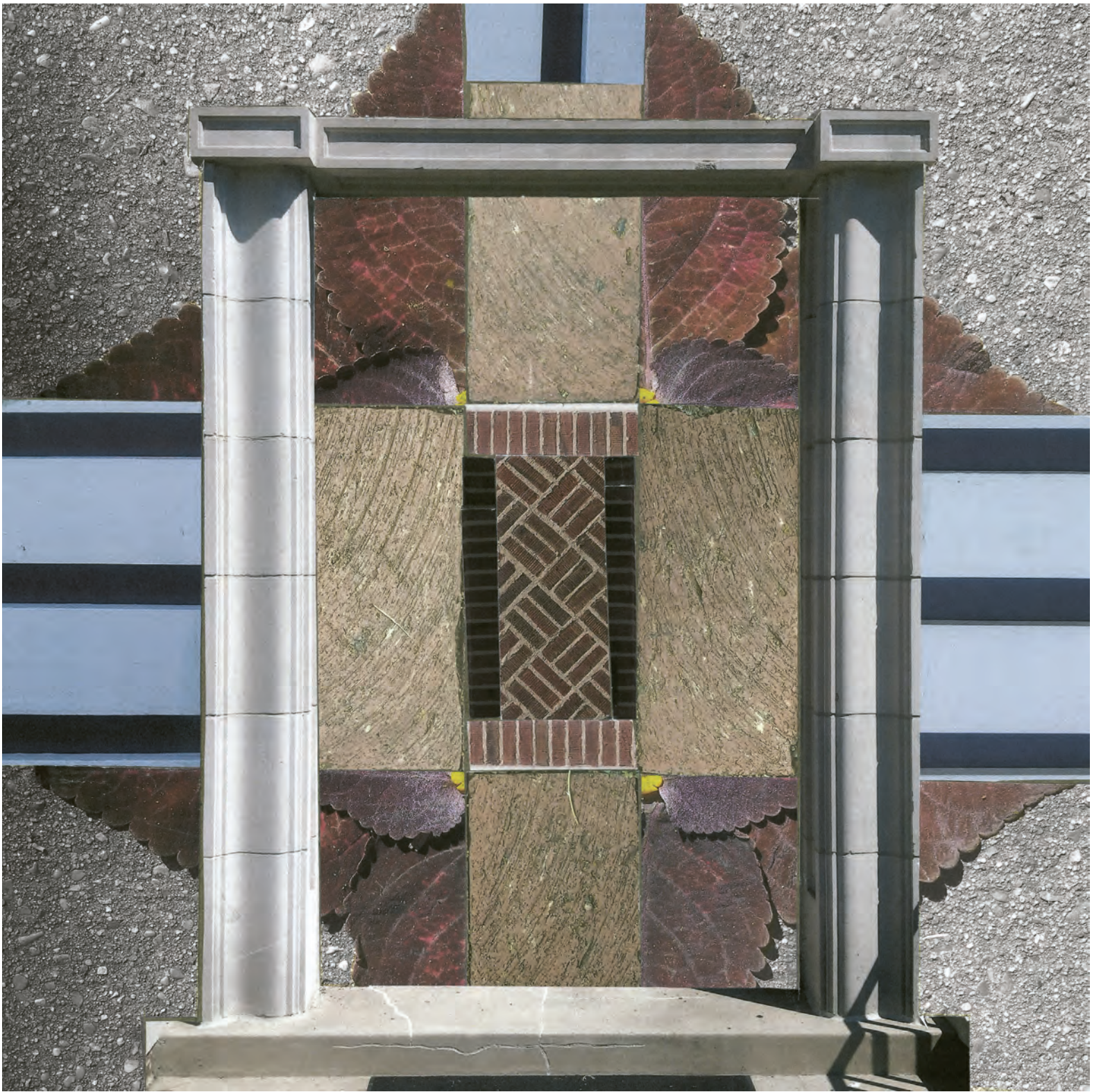
### *Representing*

Instructors:  
Andrew Tripp (coordinator)  
Francie Hankins  
Ryan Fierro

In the first project of the semester, students were asked to look up the verb "represent" and to copy the entry that they thought best fits this assignment and that most interests them. Then they were to take four photographs that show architecture representing their chosen definition.

They were then to print out their final four photographs and splice them together to create one, final, 12" x 18" composition mounted onto chipboard.









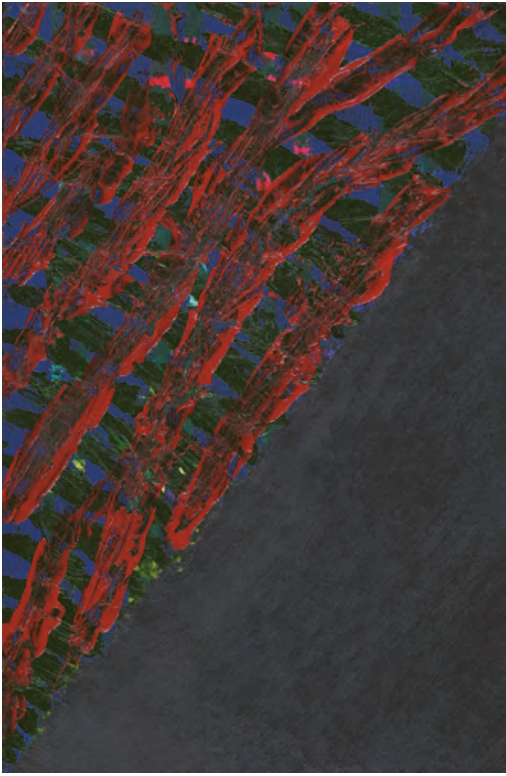
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*Color Practice and Theory*

The study of color offers an exemplary way of understanding the links between observing, thinking, and making, and it does so in a particularly focused way. It shines light into a critical and creative process as well as a way into the standards of craft and attention that are required of an architecture student.

Color is both objective and subjective. There is a science of color as well as an art. There is a technical vocabulary as well as techniques for observation that go well beyond the techniques of simply applying paint. But the study of color also relies on other disciplines.





It relies on drawing, geometry, and mathematics—all of which students used in the course of this project. But, most of all, it relies on intense observation of—and care for—the world around them and the things they make.

For this project, the students studied hue, chroma, harmony, color strength and design, as well as documentation.

Matthew Churchill  
 Trent Little  
 Grace Sheridan  
 Joseph Thompson  
 Nada Abdel-Aziz  
 Spurgeon Sanders  
 color and design, acrylic paint on chipboard, 8" x 10"



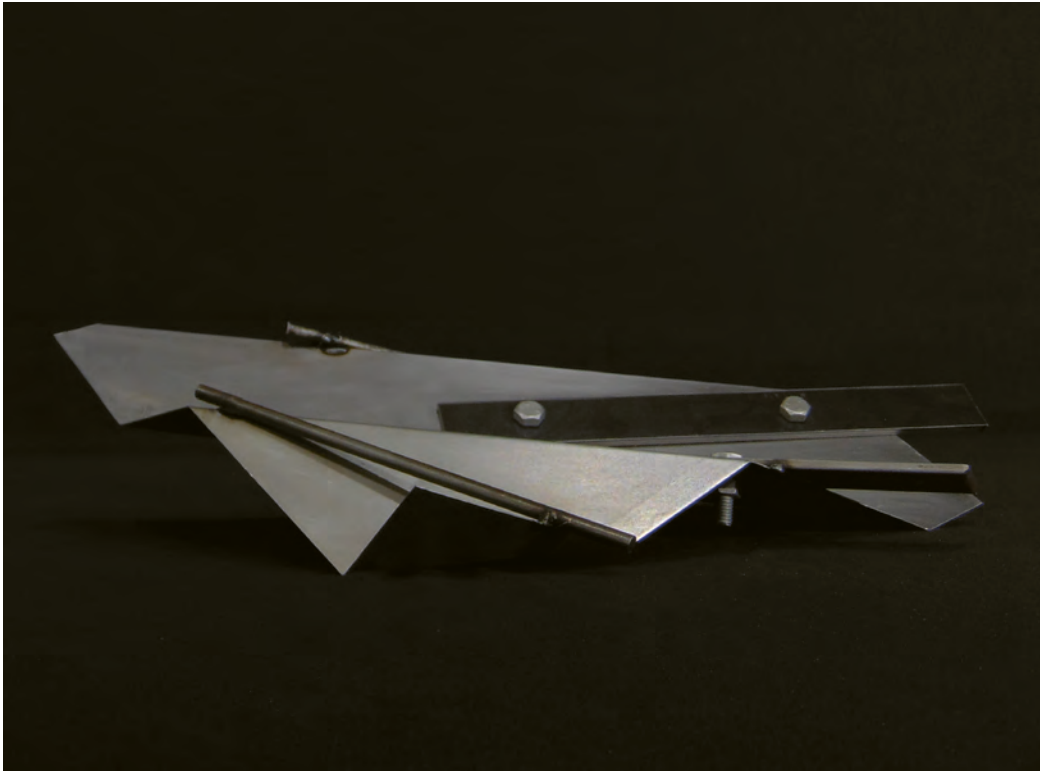
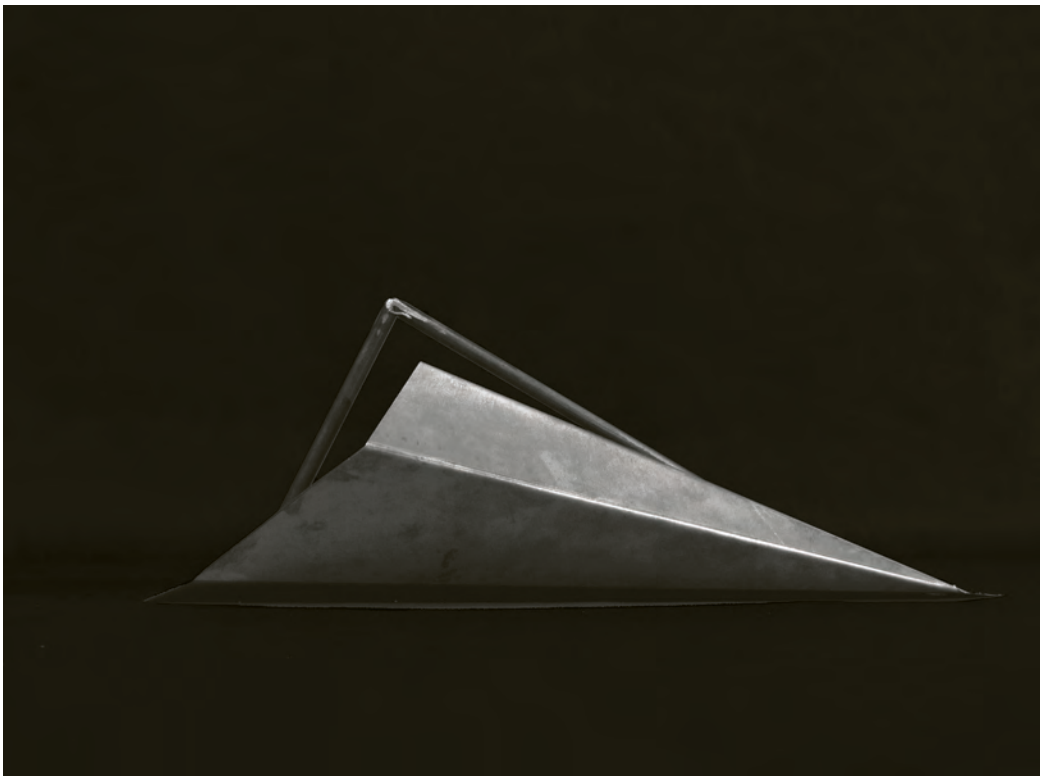
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*Introduction into Shop-Practices*

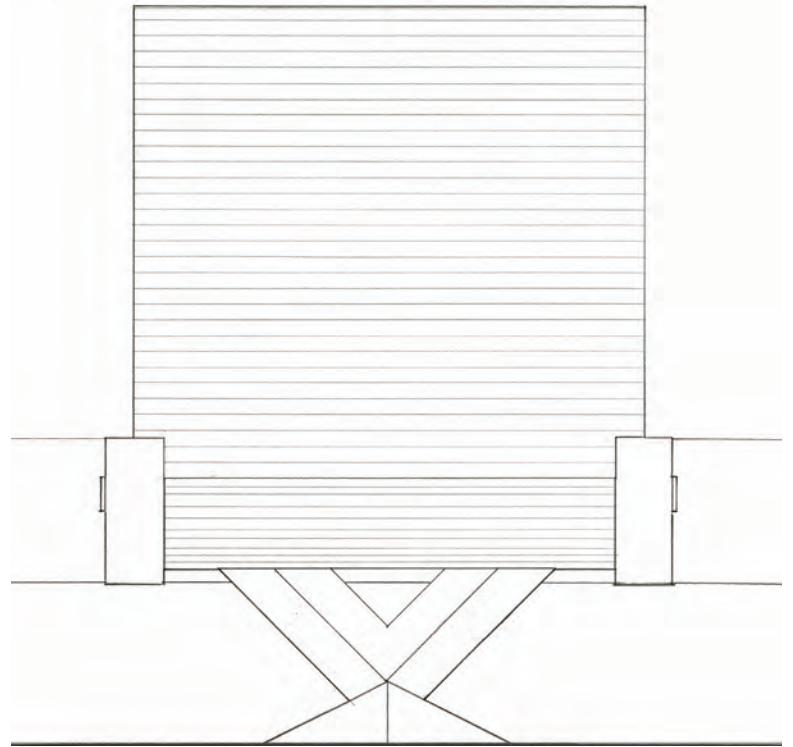
The third project of the semester served as an introduction and exploration in shop practices. The students were broken up into three groups: woodworking, metalworking, and form-working with plaster.

Each group focused on selecting, preparing, and making three-dimensional objects with their selected material as well as composing drawings to accompany them.







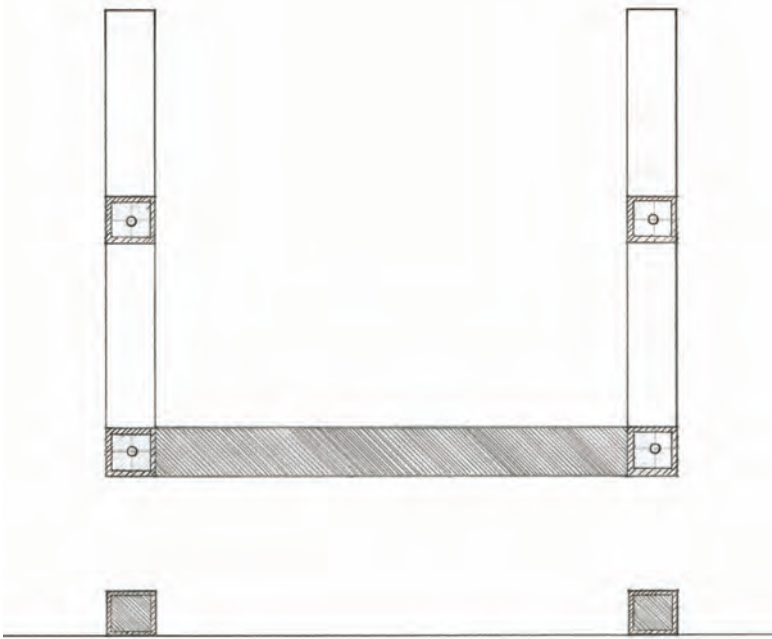
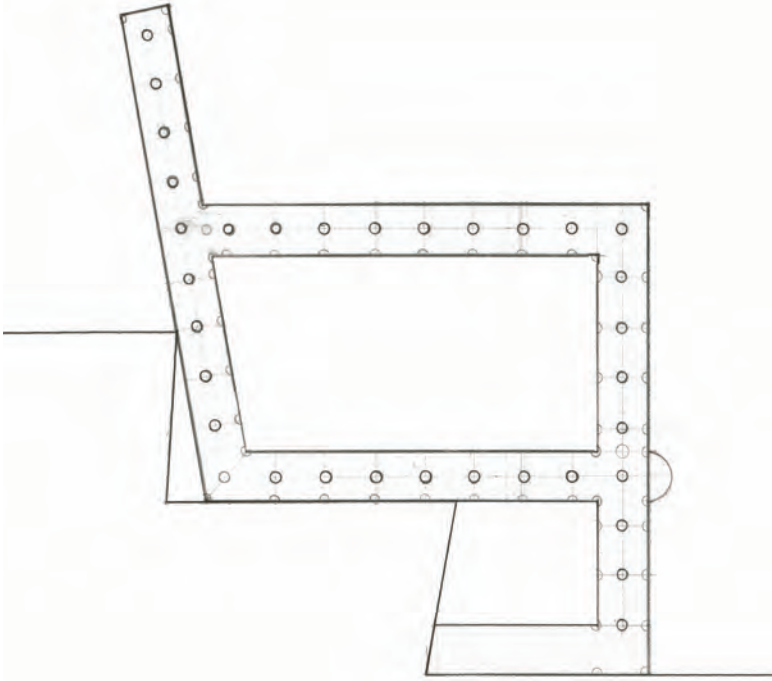


*Chair: An Elegant Solution*

The final project of the semester was to design a chair, but not just any chair—an 'elegant' chair made for stairs. The word "chair" comes from the early 13th-century English word *chaere*, which came from Old French *chaiere*. A history of the chair reveals a long, rich progression in its design as a symbolic and cultural article of dignity to a very simple and ordinary device.

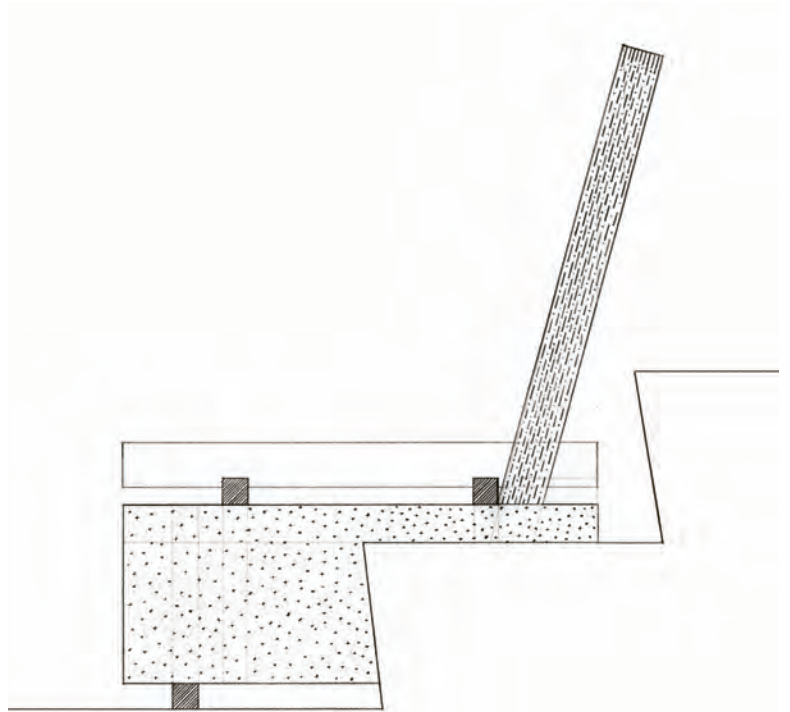
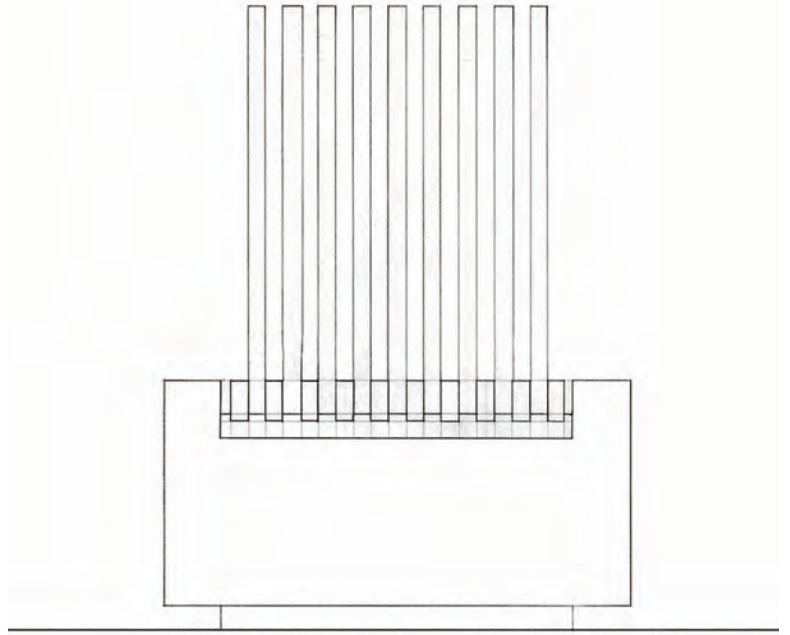
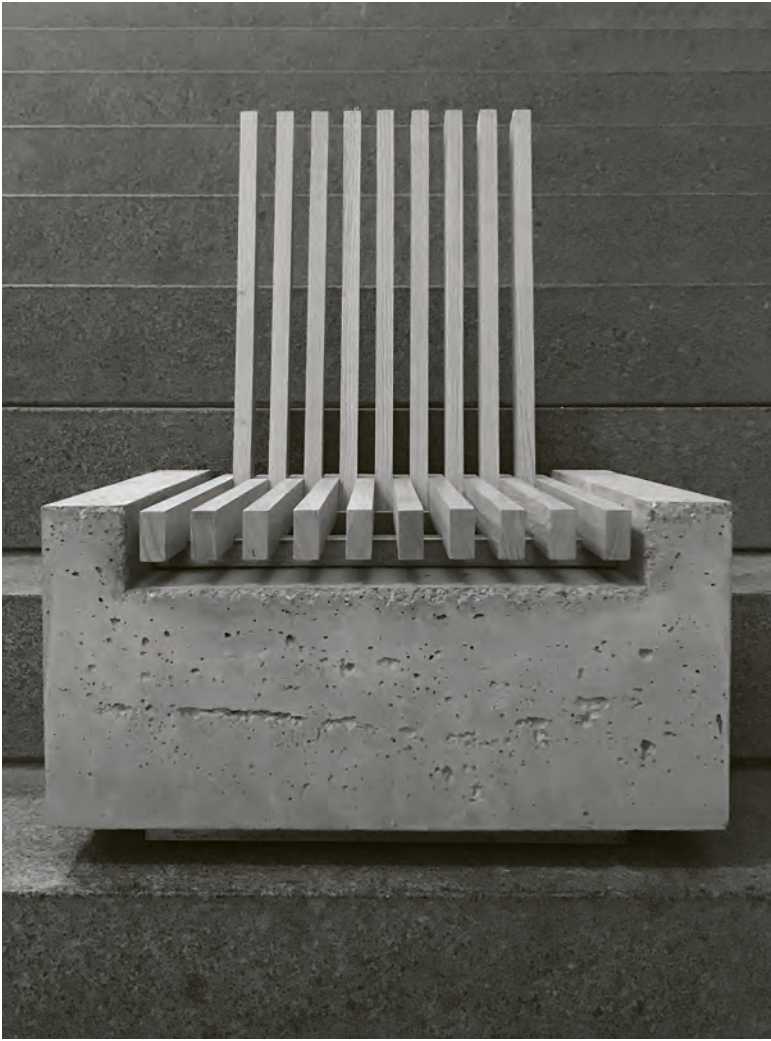
A student from each one of the material groups made up a team of three, with each member representing their respective material specialties: wood, metal, and casting.

Swayze Rawlings  
 Henry Rice  
 John Spraberry  
 elevation, graphite on bristol, 18" x 24"  
 plan, graphite on bristol, 18" x 24"  
 final model, metal, concrete, wood

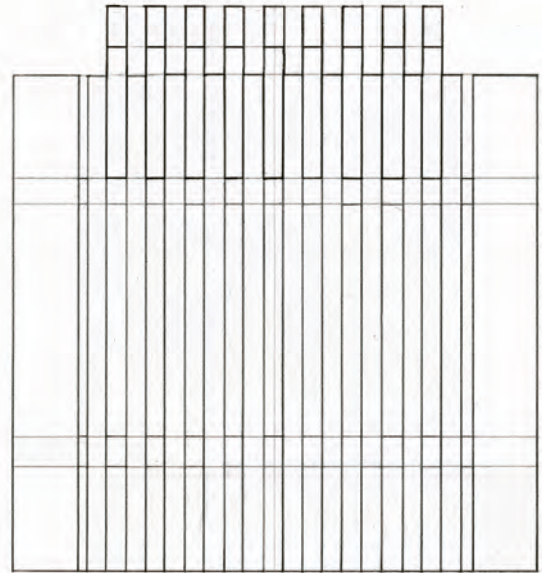
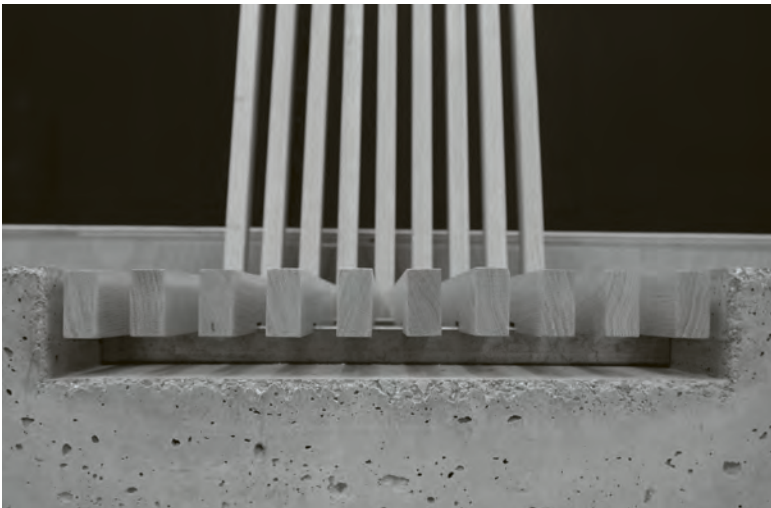


Spencer Cummings  
 Audrey Eisner  
 Robert Williams  
 elevation, graphite on bristol, 18" x 24"  
 section, graphite on bristol, 18" x 24"  
 final model, metal, concrete, woo



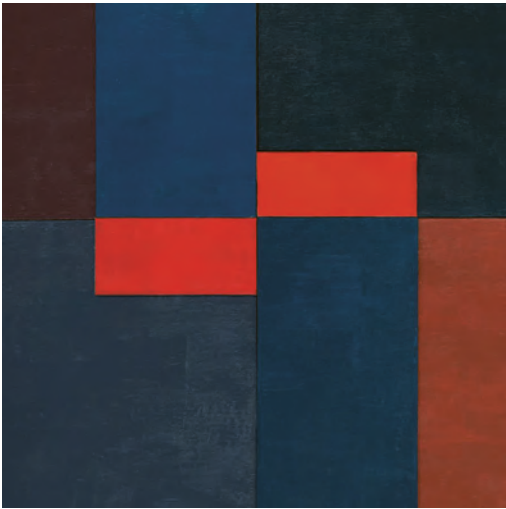


Thomas Boettner  
Nicole Columbus  
Spurgeon Sanders  
final model, metal, concrete, wood  
elevation, graphite on bristol, 18" x 24"  
section, graphite on bristol, 18" x 24"



Thomas Boettner  
Nicole Columbus  
Spurgeon Sanders  
final model, metal, concrete, wood  
plan, graphite on bristol, 18" x 24"





*Nicole Columbus*  
*Thomas Boettner, Nicole Columbus, Spurgeon Sanders*  
*John Spraberry*

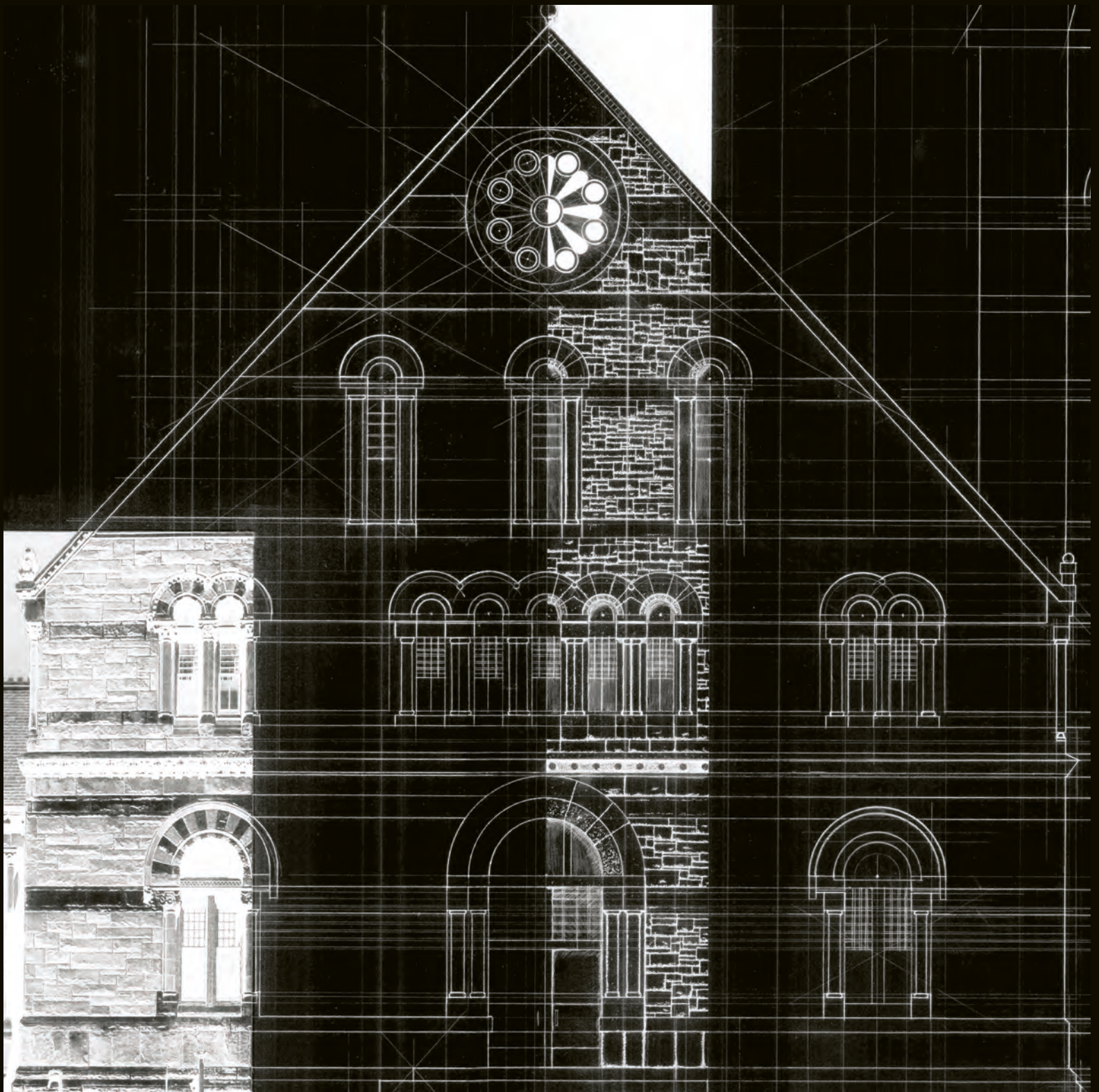
*Grace Sheridan*  
*Kayla Perez, Pace Dempsey*  
*Swayze Rawlings, Henry Rice, John Spraberry*

*Spurgeon Sanders*  
*Pace Dempsey, Kayla Perez*  
*Aniya-Wren Daniel, Trent Little, Matti Ping*

*Spurgeon Sanders*  
*Aniya Wren-Daniel, Trent Little, Mattison Ping*  
*Matthew Churchill, Nathaniel Roesener, Audrey Bright*

*color and design compositions, model details*





## 20 First Year Spring Semester

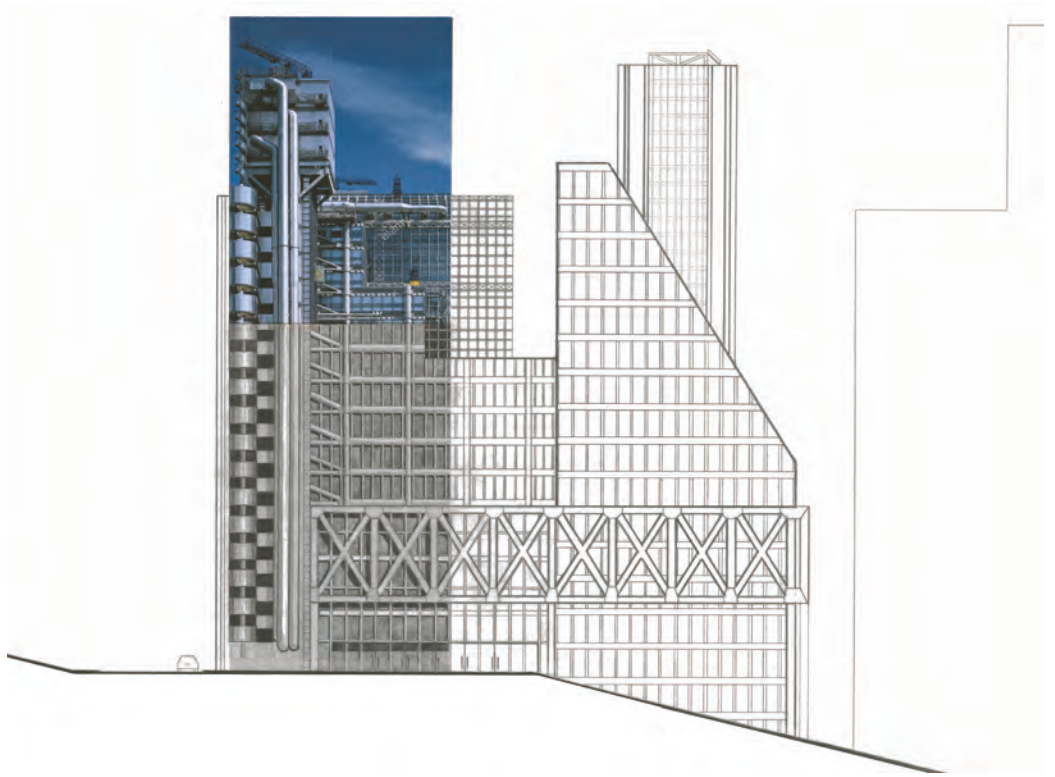
### *Something Old, Something New*

Instructors:  
Hans Herrmann (coordinator)  
Francie Hankins  
Ryan Fierro

For the first project of the semester, each student selected one building designed and developed by a specific architect. With the selection complete, the student undertook a study of that architect's body of work to develop a better understanding of the style and language of both that architect and the period of time in which they practiced. In addition to the collection/generation of a reference catalogue, students undertook the development of analytical diagrams intended to expose the underlying compositional logic of their architect's work.

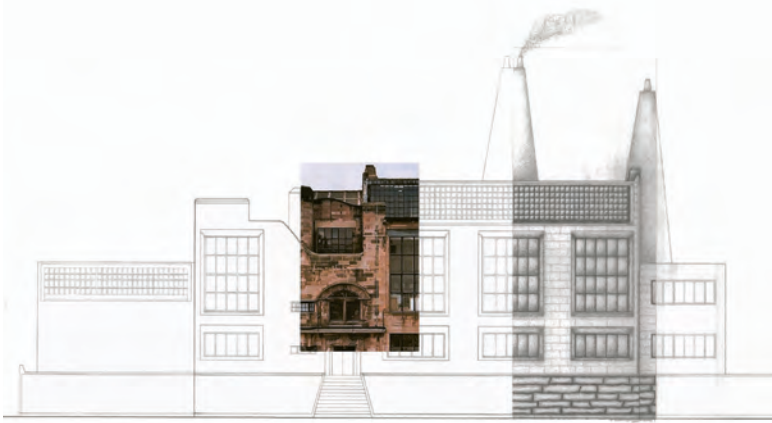
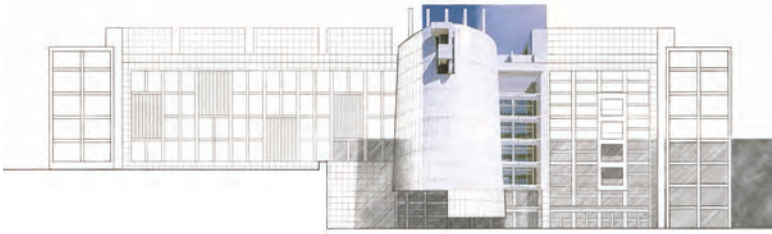
The students then chose a small portion of the façade of the initially selected building to redesign. Students were to represent their completed façade(s) on, and in harmony with, the architectural detail image. The image, as shown, was printed and adhered to a Strathmore drawing sheet, and then the students continued their design of the façade around it.

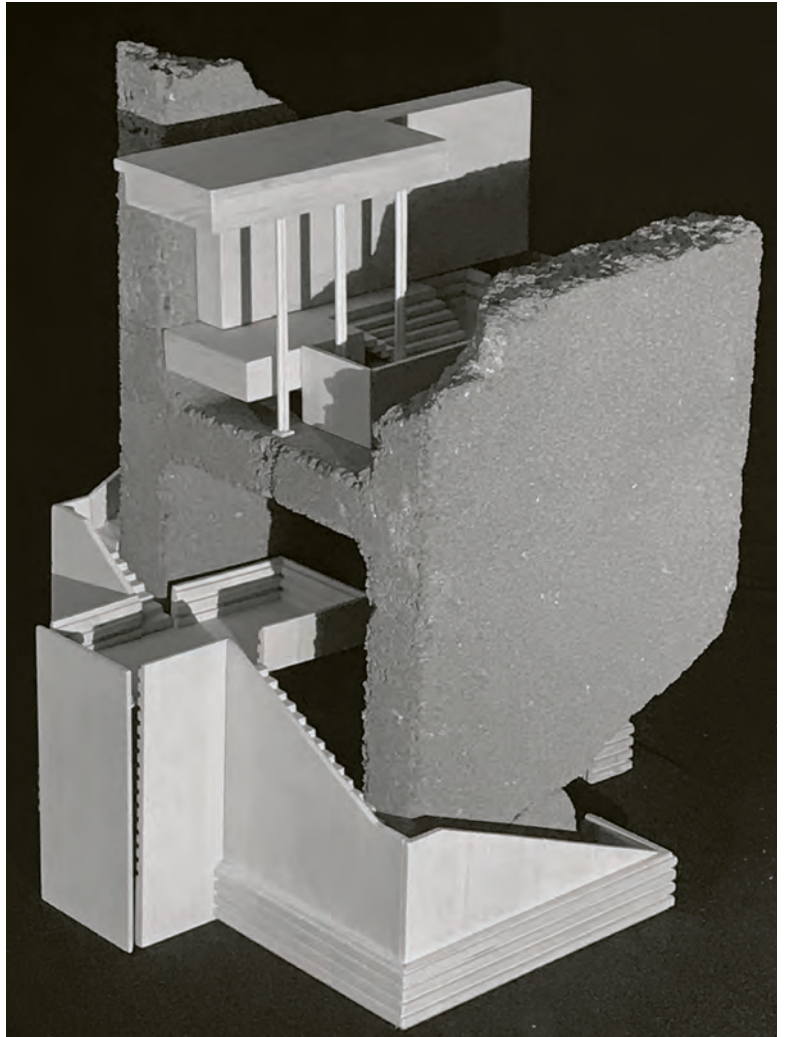
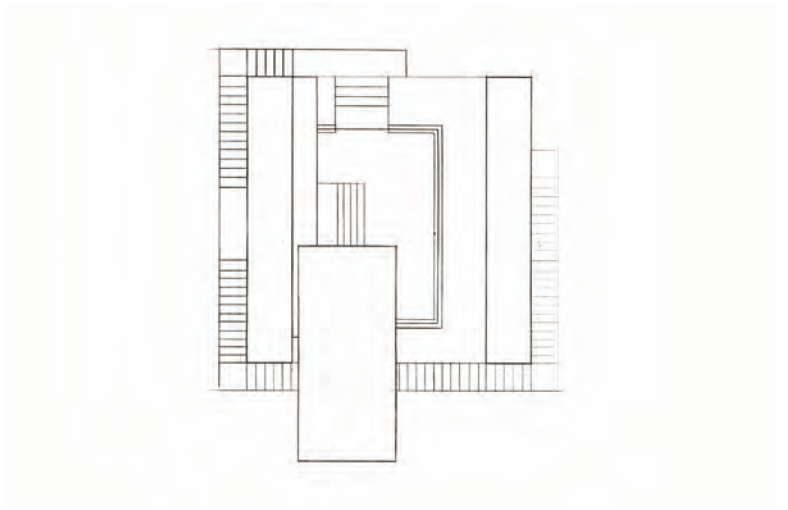






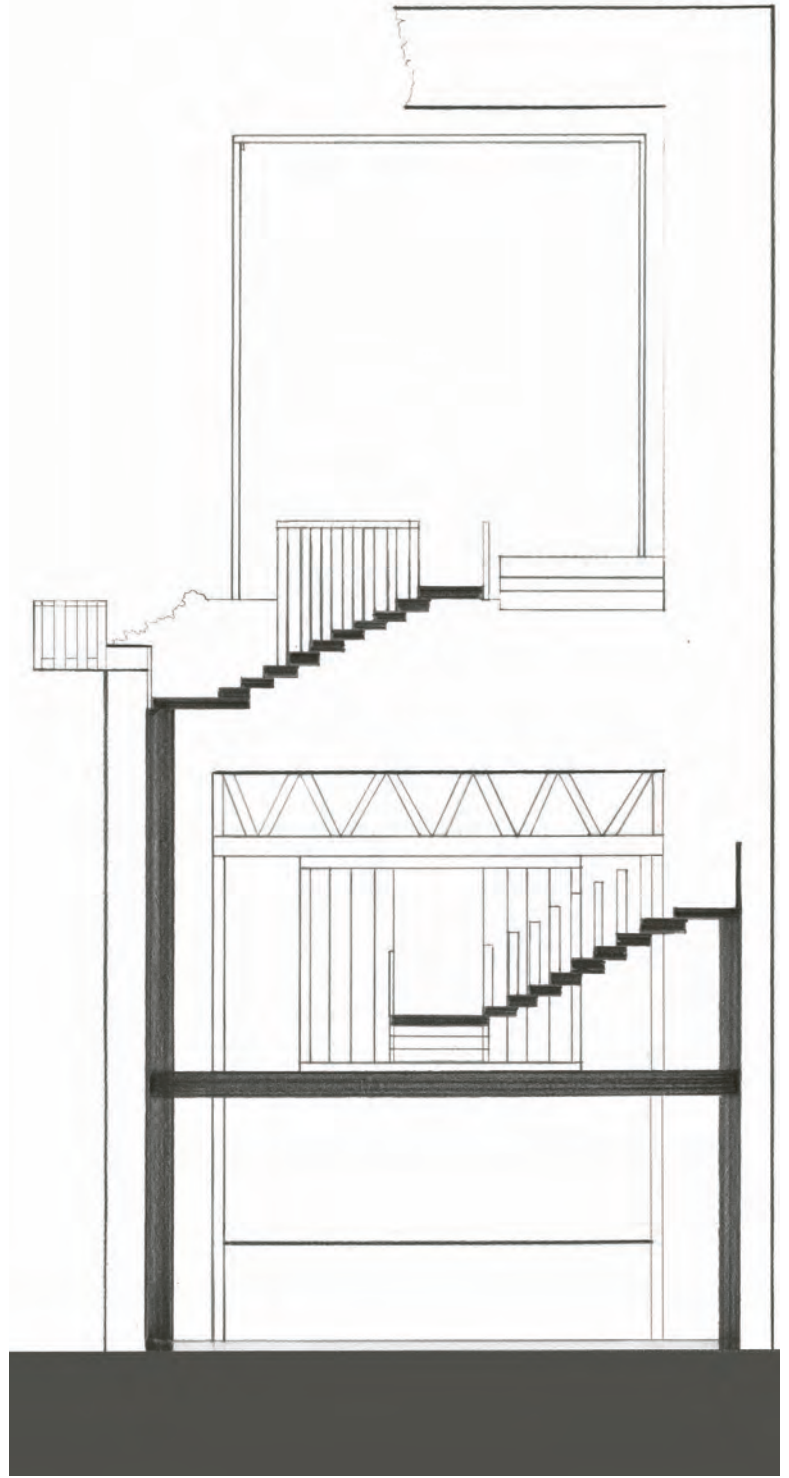
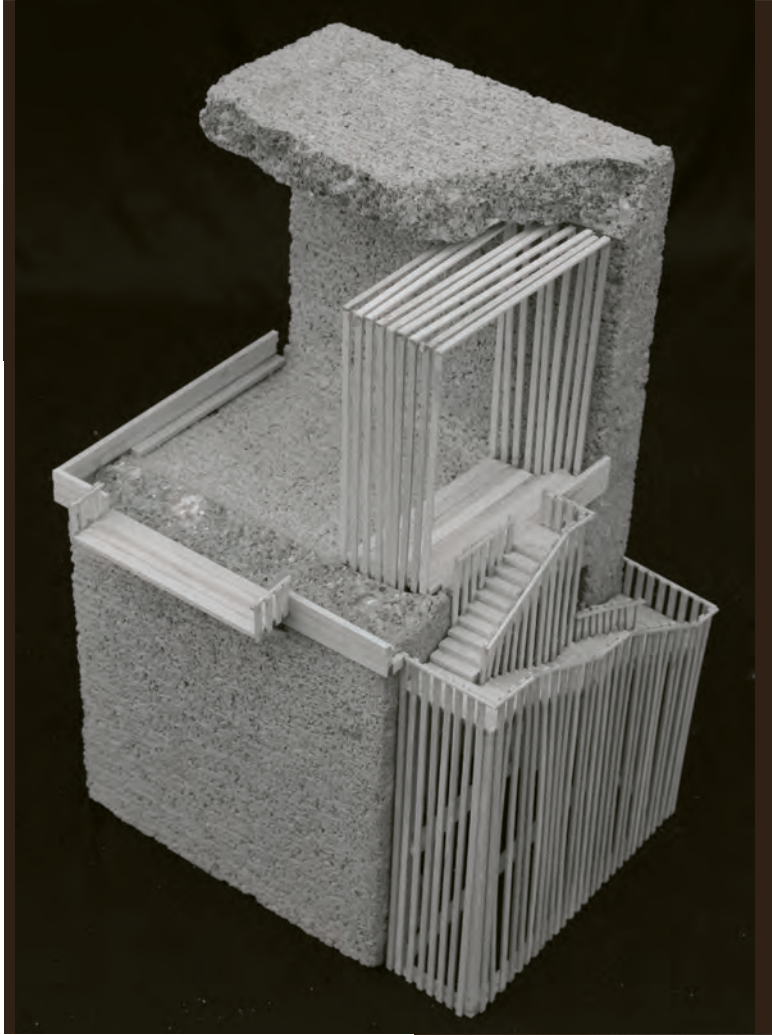
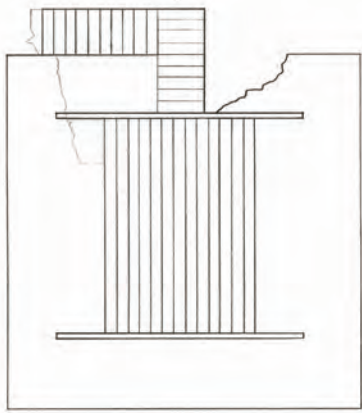


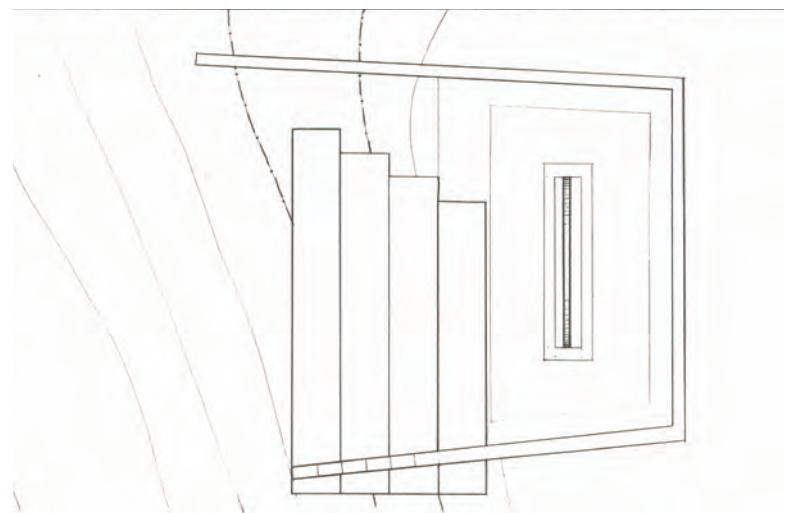
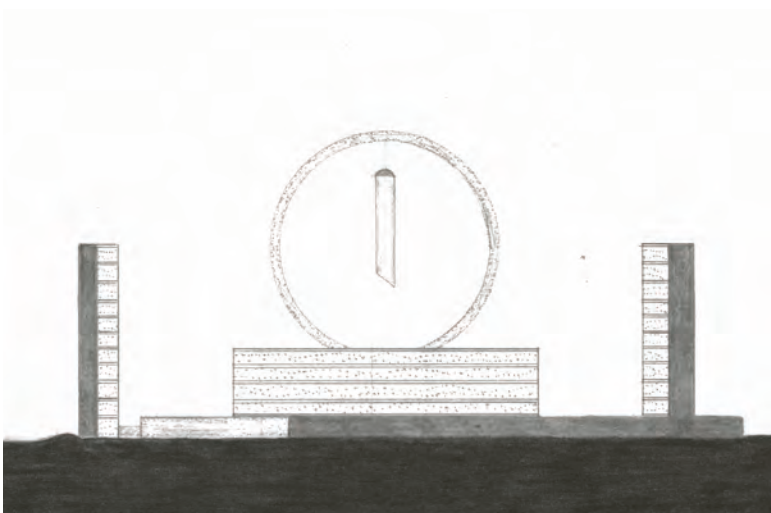
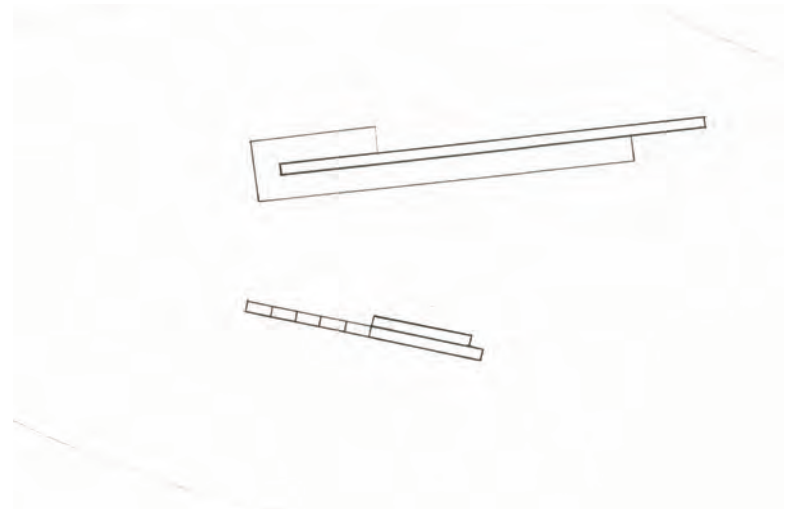
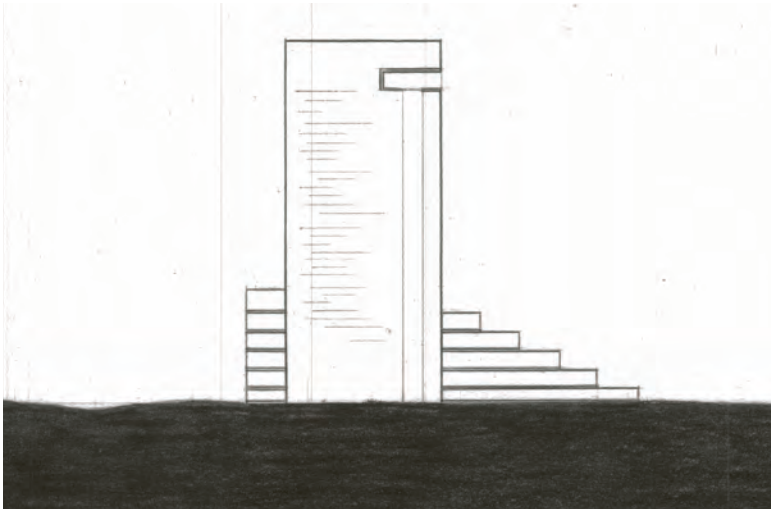
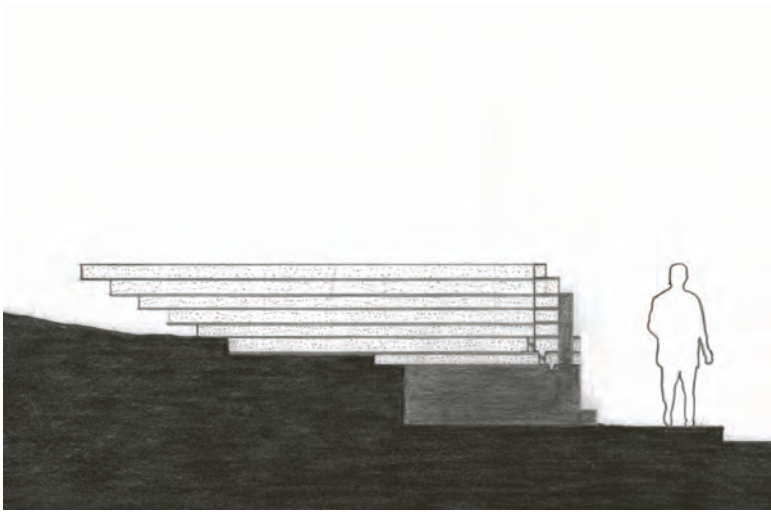




*Spurgeon Sanders*  
section, Photoshop  
graphite on bristol, 18"x24"  
final model, concrete masonry unit, basswood





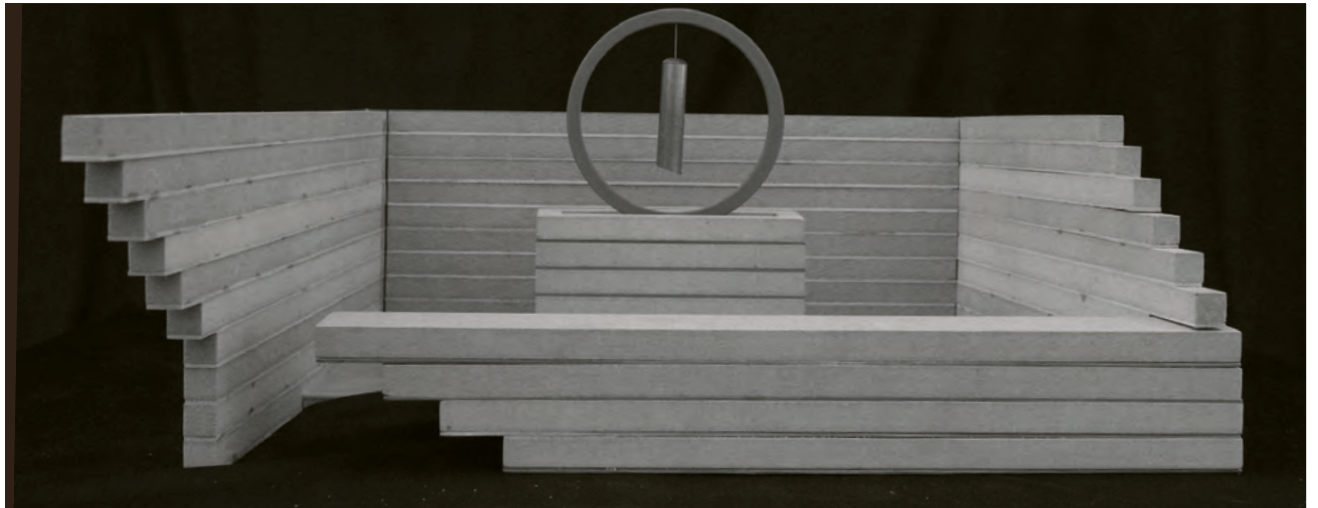
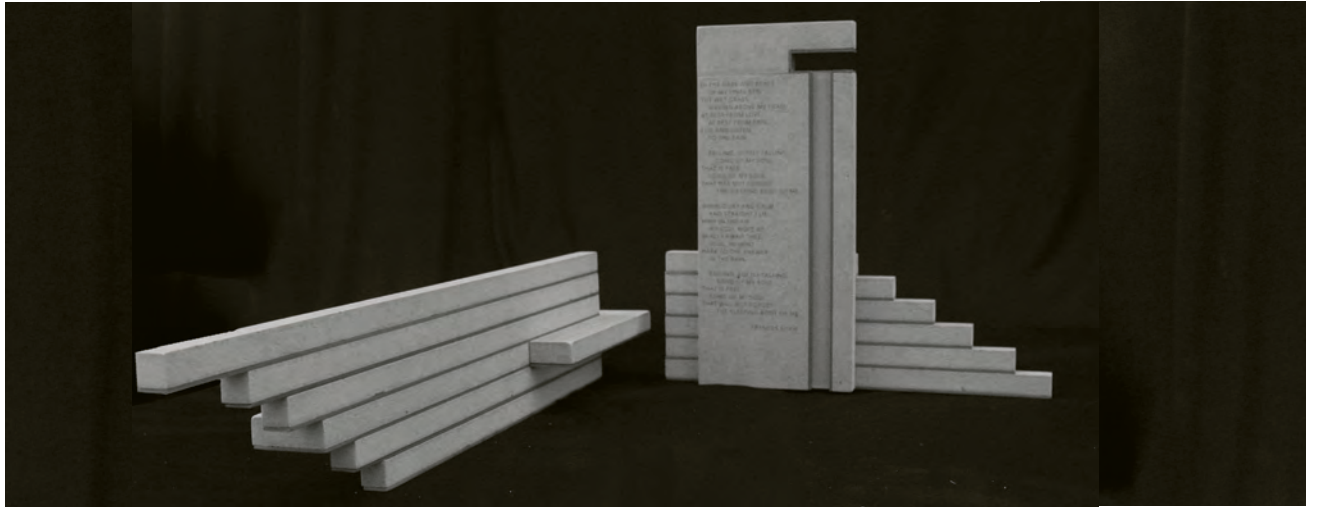
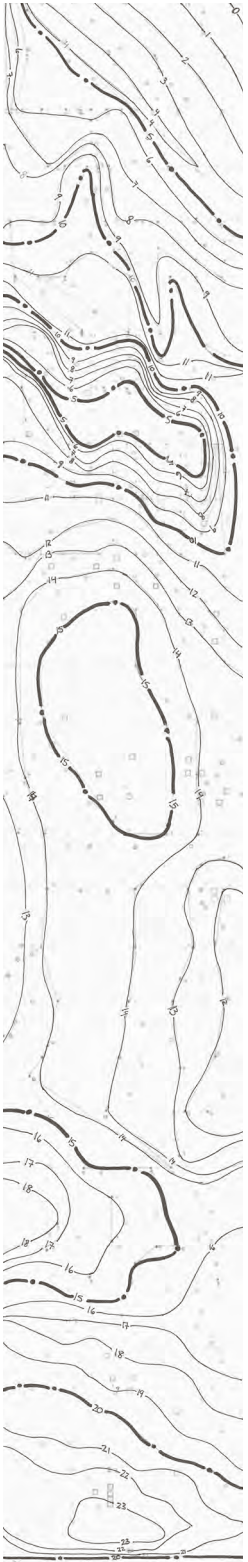


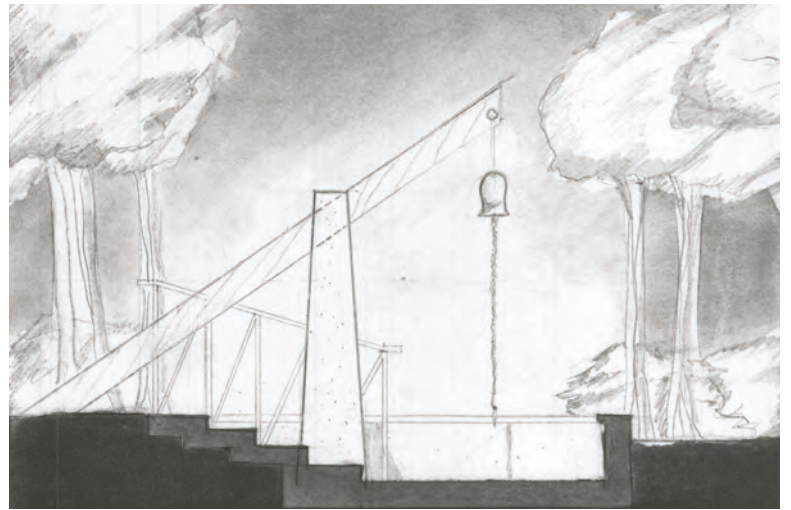
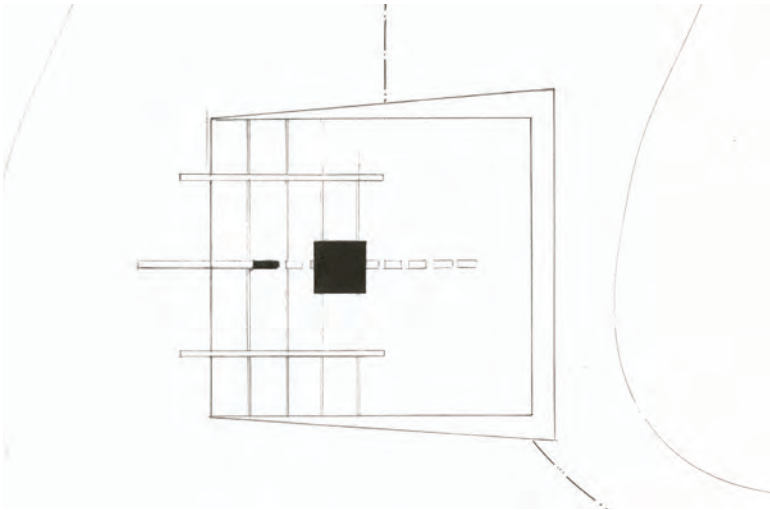
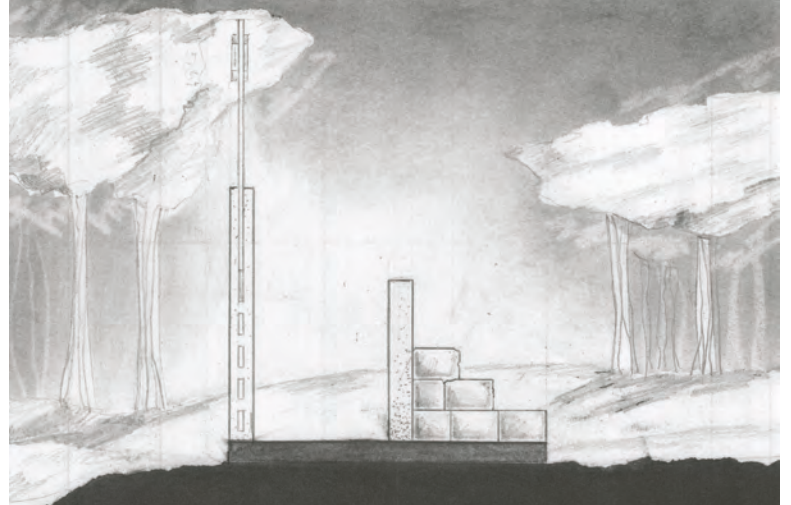
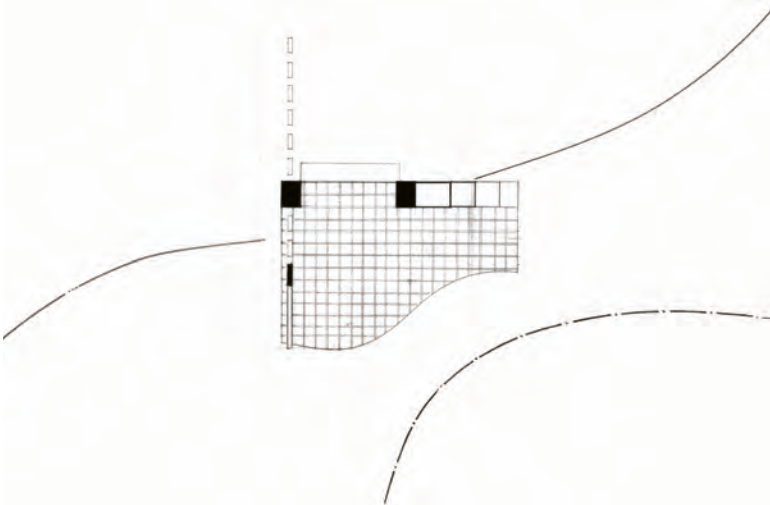
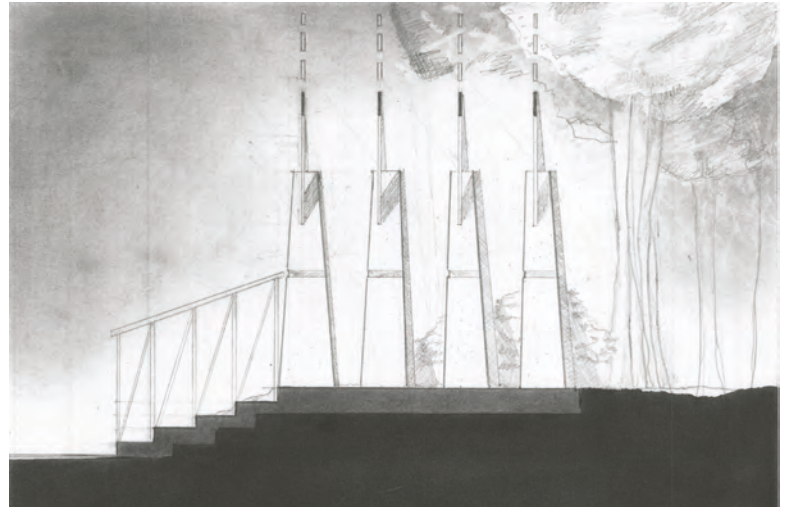
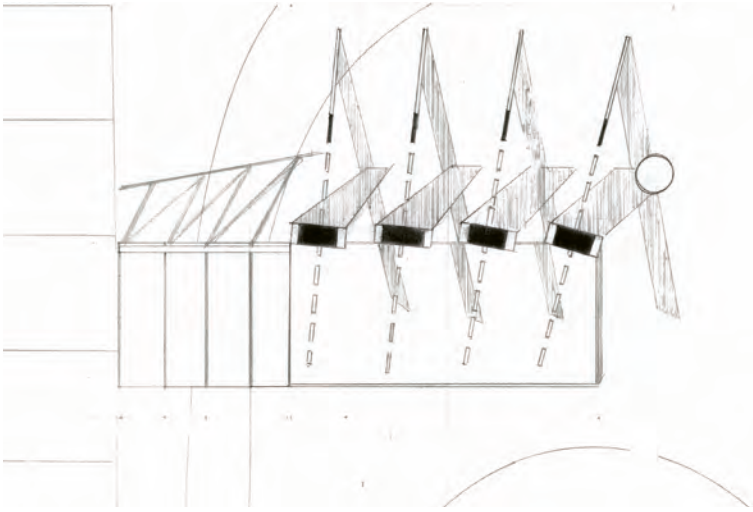
*Brush Arbor Cemetery*

The design of architecture prompts one to reflect upon and consider the past. Students were asked to study a derelict cemetery known as the Freeman Cemetery located in Starkville, MS. This cemetery has not been well maintained and very few people who were buried on this site still have their burial markers in place. The sacred space of the cemetery is slowly being consumed by nature as the remaining headstones and burial markers decay.

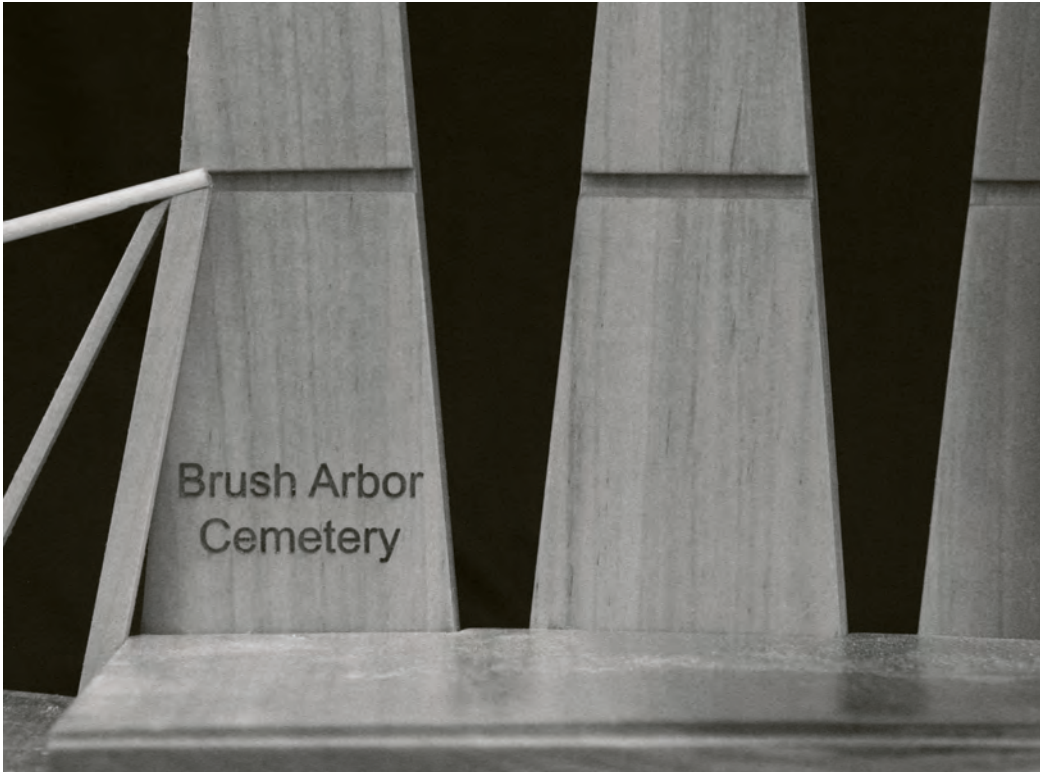
In this landscape of memory, students were asked to envision a means of memorializing those who were buried here whose markers have been lost to the passage of time. The project was to be modest in size yet profound in its presence.



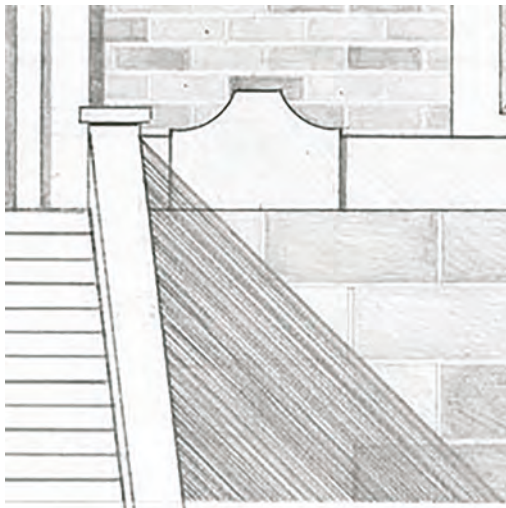
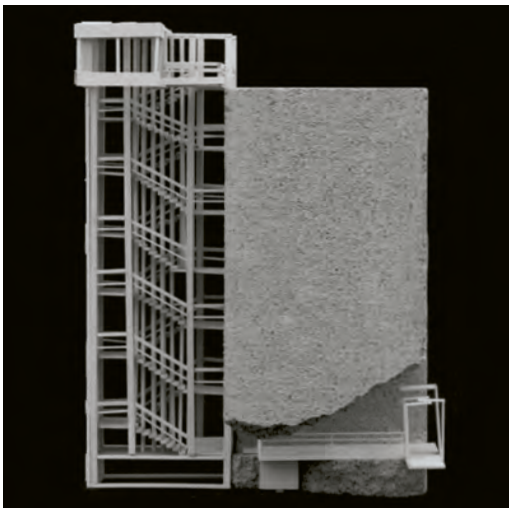
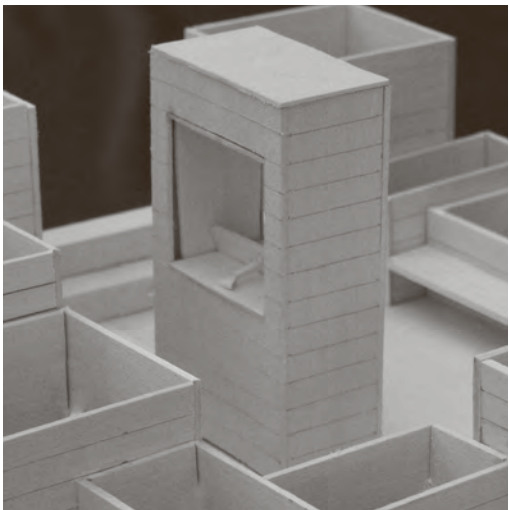
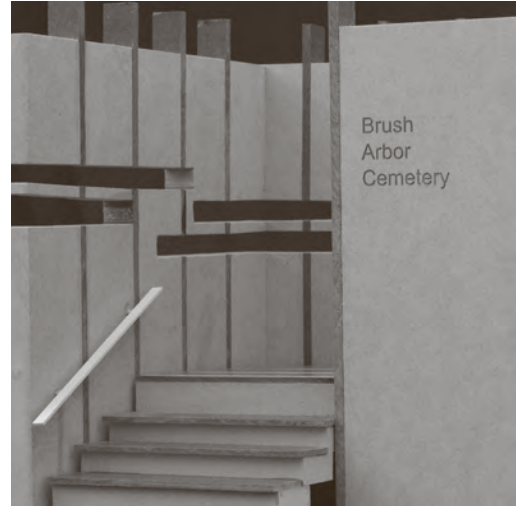
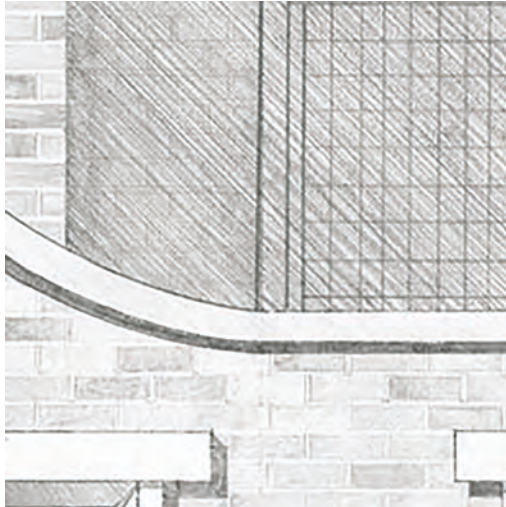
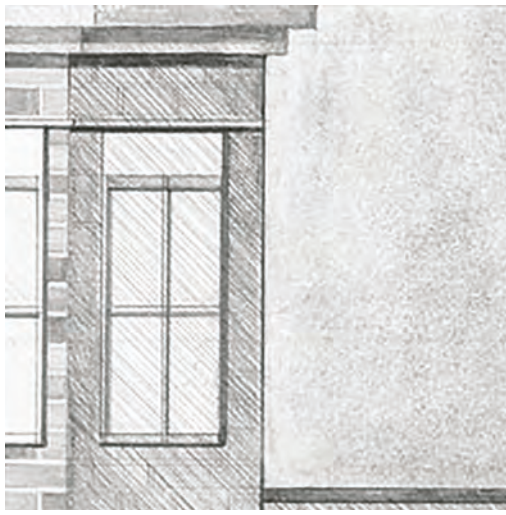












*Swayze Rawlings  
Caley Watts  
Grace Sheridan*

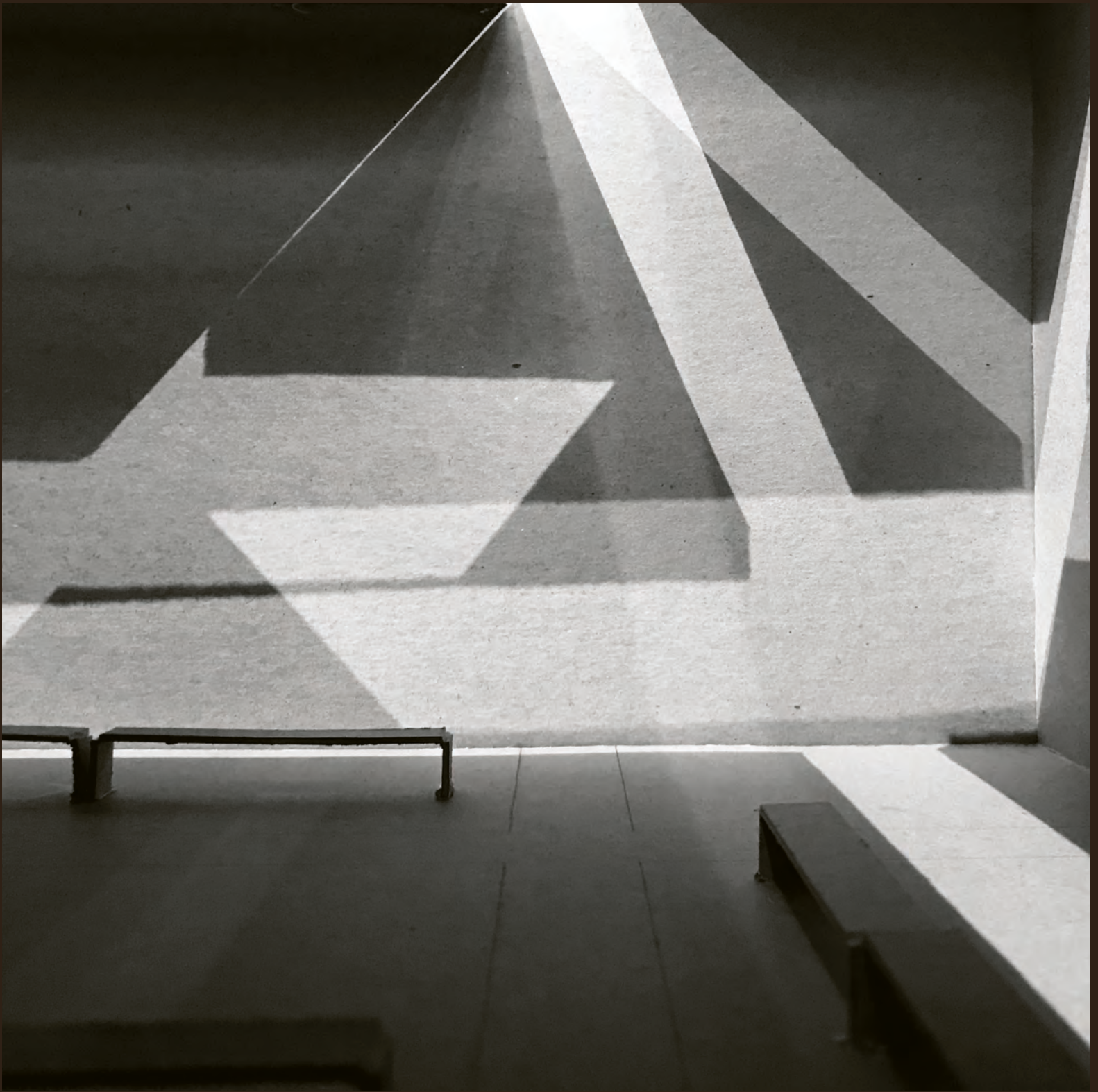
*Joseph Thompson  
Caley Watts  
Joseph Thompson*

*Trent Little  
Caley Watts  
John Spraberry*

*Trent Little  
Caley Watts  
Trent Little*

*final models, elevation*





32 Second Year Fall Semester

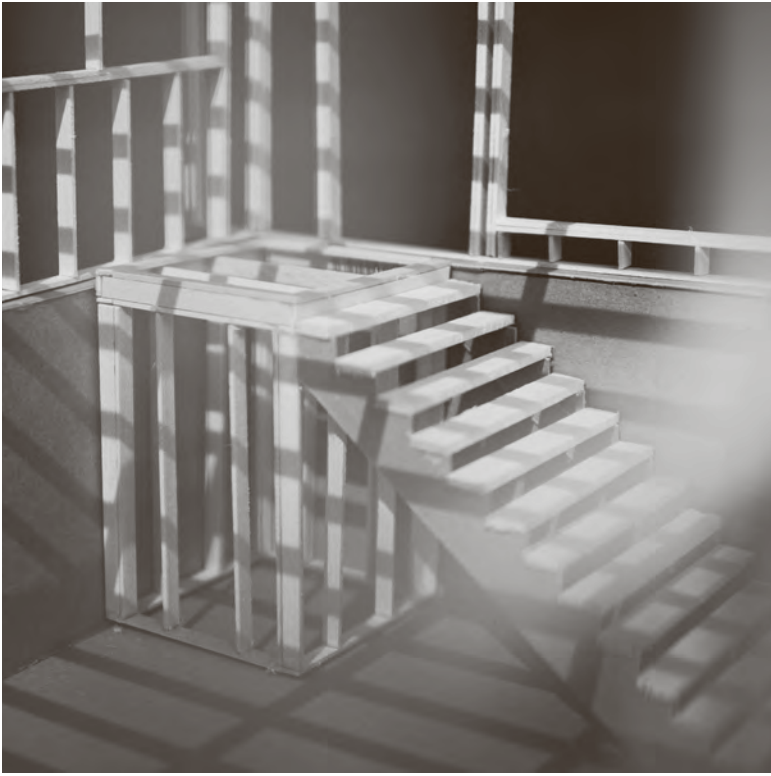
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*Quaker Meeting House*

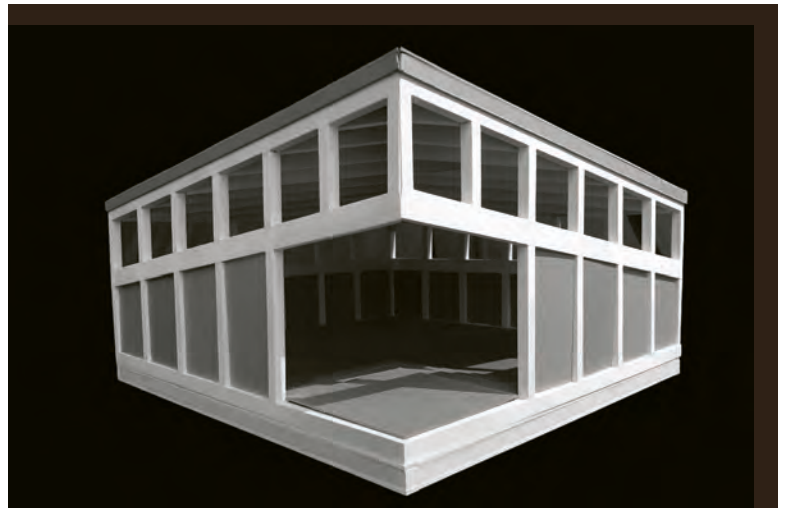
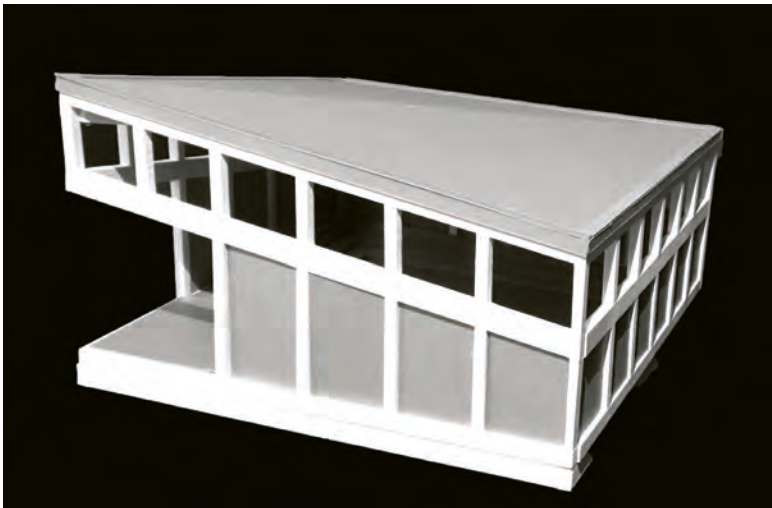
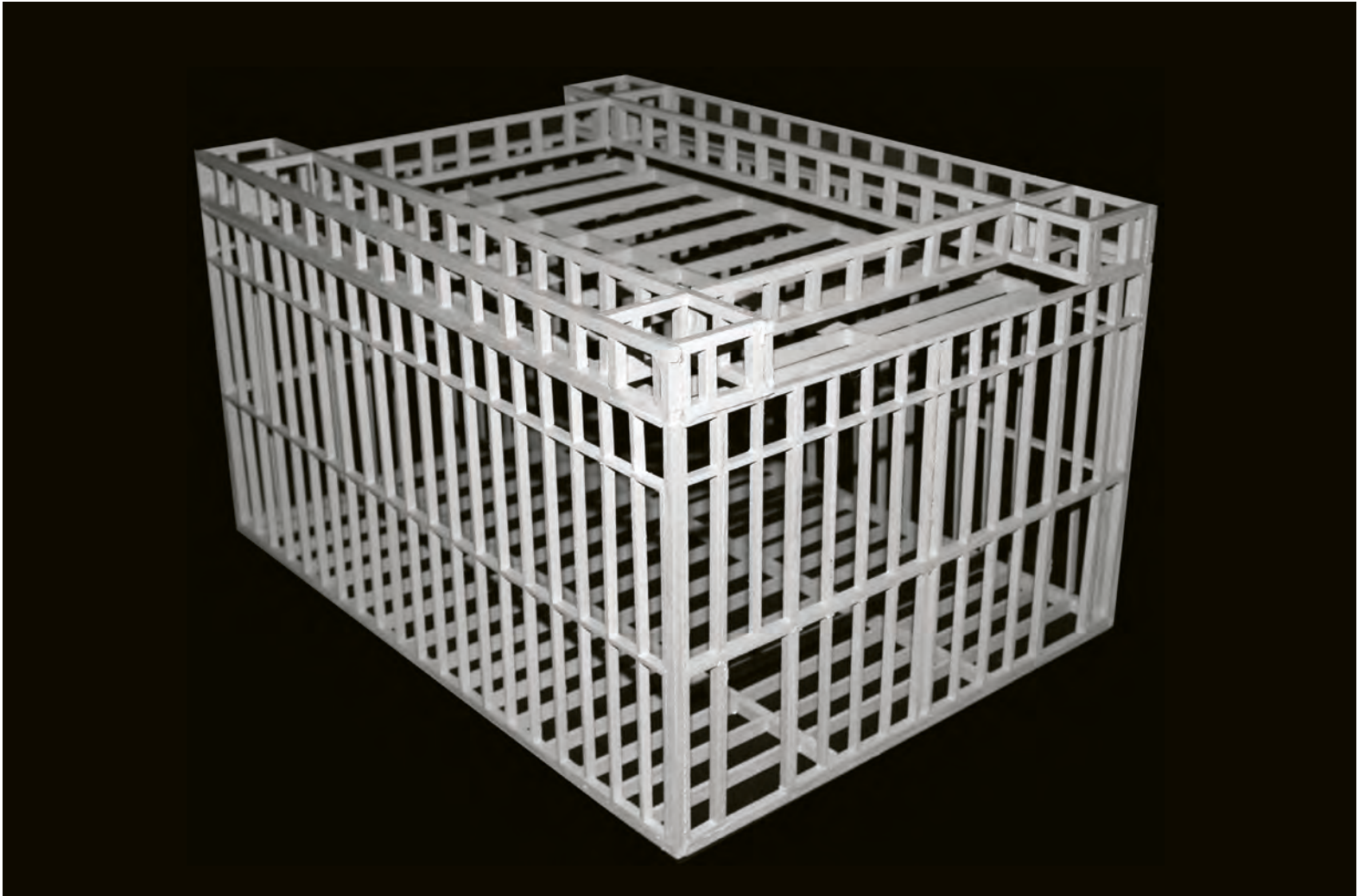
Instructors:  
John Poros (coordinator)  
Alexis Gregory  
Briar Jones (BCS)  
George Martin (BCS)

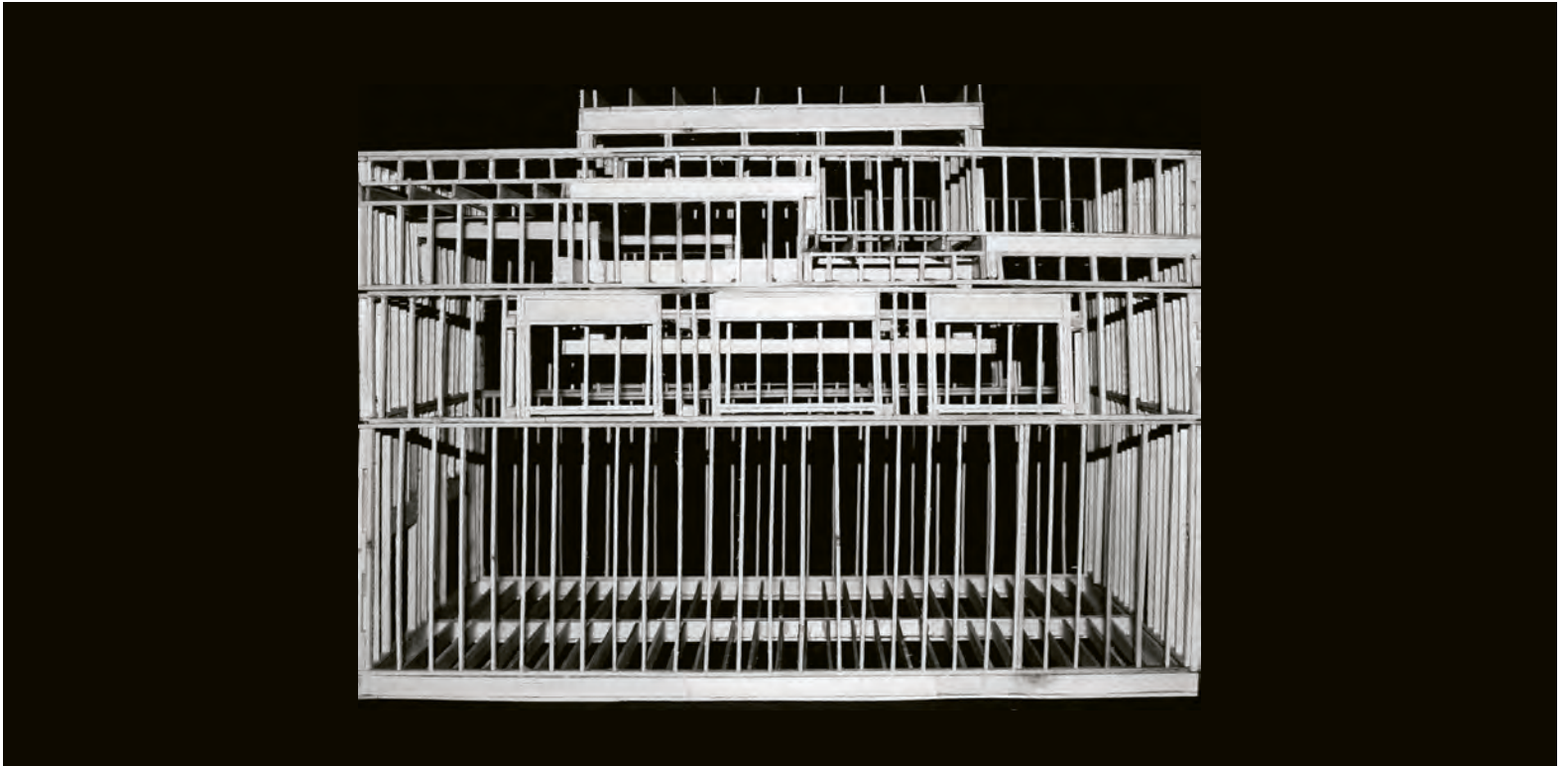
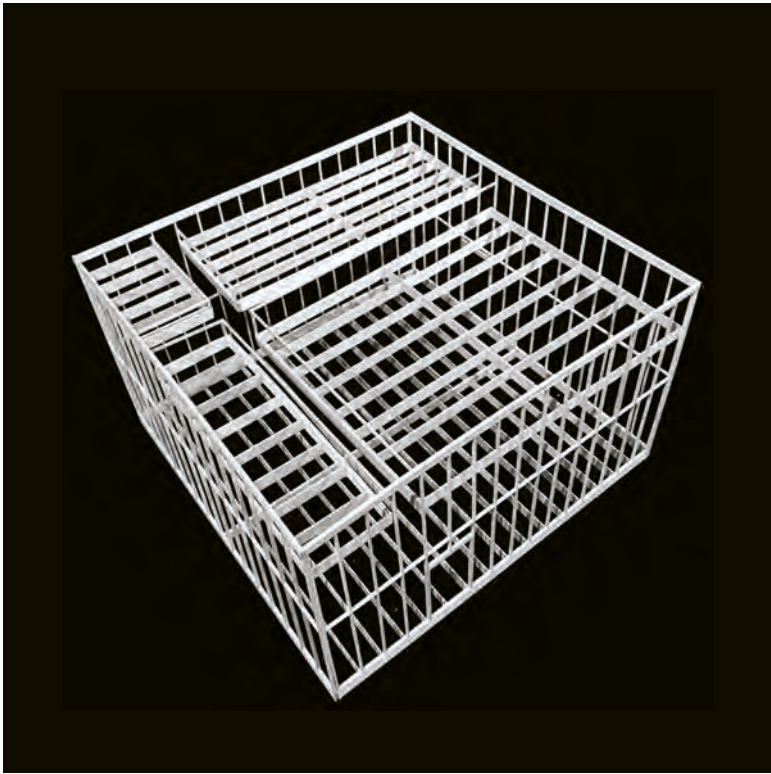
The studio began with a four-week collaborative project between the School of Architecture and the Building Construction Science program to design and build benches for various MSU Athletics venues. Students designed, cost estimated, and built the benches based on a budget given by MSU Events and Facilities Management.

The students then composed a series of two-dimensional composition projects that became the basis for the design of a small art gallery on campus. The work explored how proportional systems could bring order to plan organization and space. The remainder of the semester was spent designing a Quaker Meeting House for the benches designed earlier in the semester.

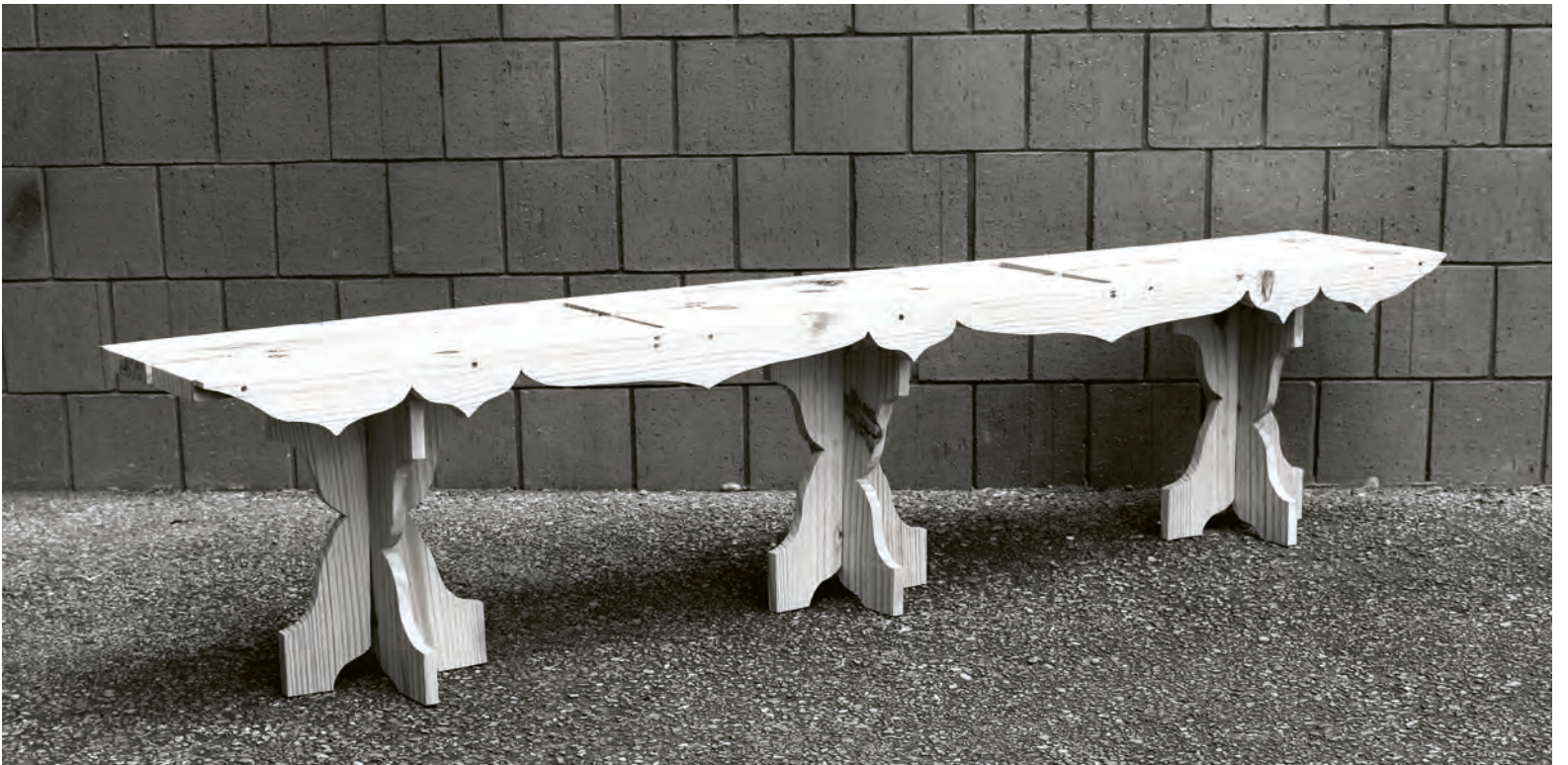


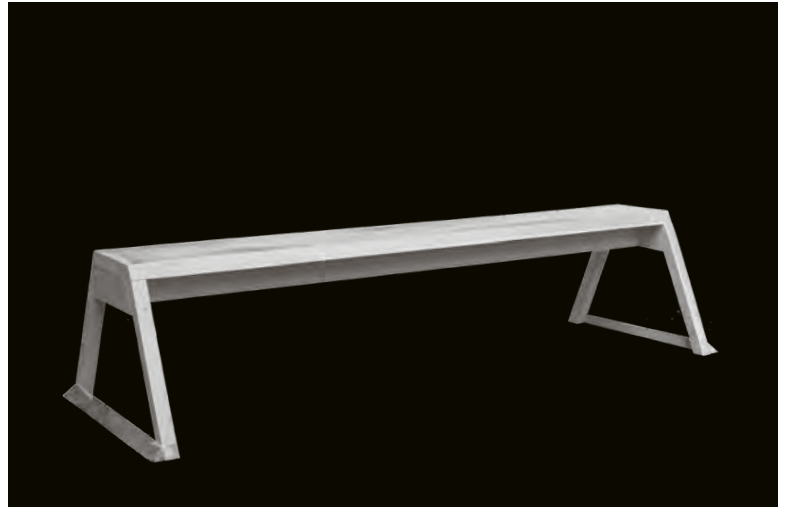












*Charlyn King*

*with the assistance of Kacie Lynn James*

*Davis Beasley and Julvian Cattledge*

*with the assistance of Chip Goza and Chris Sharp*

*Alexander Boyd, Sarah Hoing, and Kerry McElroy*

*with the assistance of Joey Deaton and Tanner Hughes*

*Felipe Olvera and Danielle Leclercq*

*with the assistance of Casey Pennebaker*

*Danielle Leclercq*

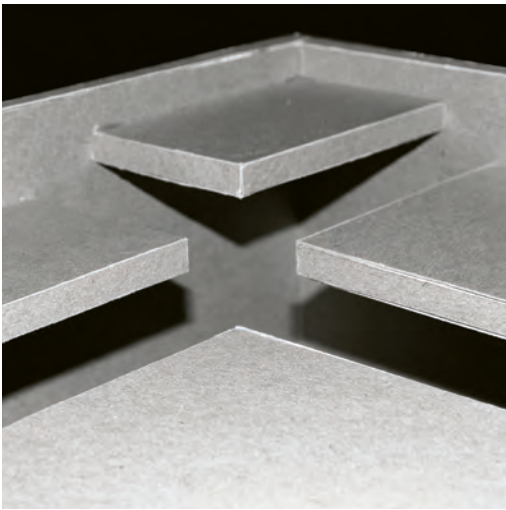
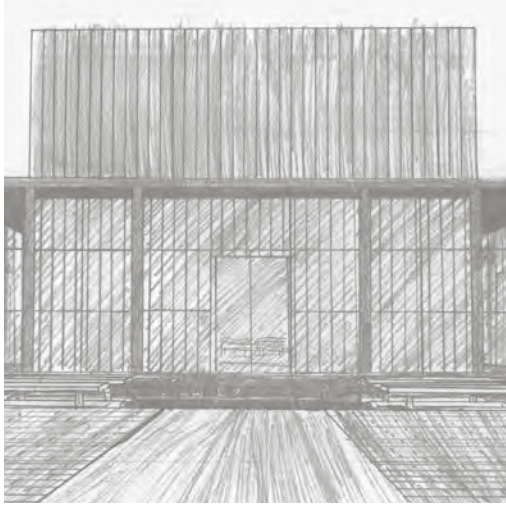
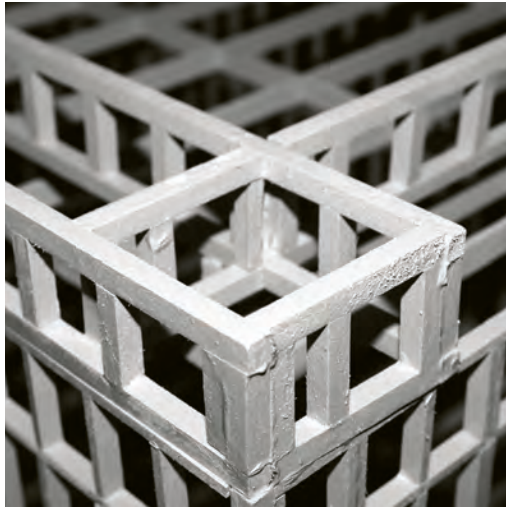
*with the assistance of Casey Pennebaker*

*Ashley Casteel and Jacob Haasl*

*with the assistance of Jonathon Burton*

*final, full scale model*





*William Jordan  
Alexander Boyd  
Madison Holbrook*

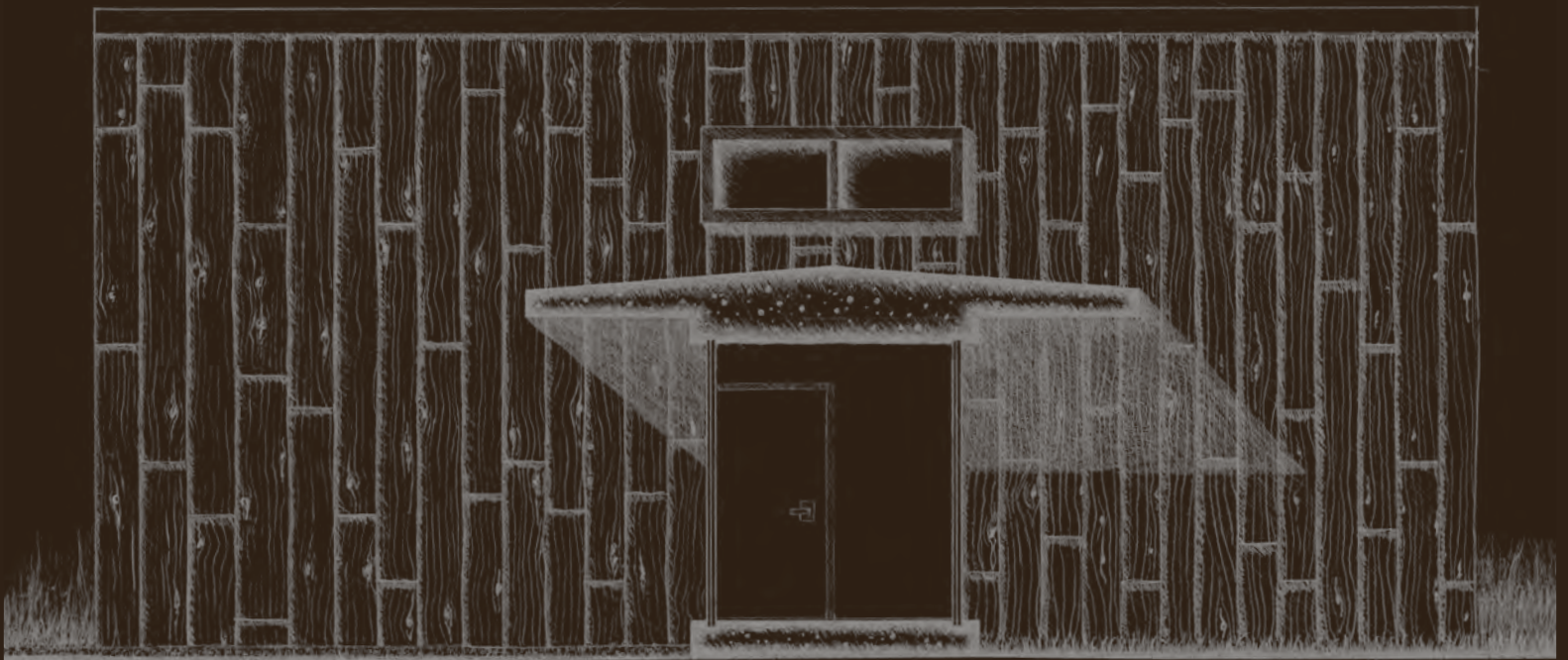
*Madison Holbrook  
Danielle Leclercq  
Pablo Vargas*

*Mariah Green  
Alexander Boyd, Sarah Hoing, Kerry McElroy  
Hannah Strider*

*Pablo Vargas  
Ashley Casteel  
Charlyn King*

*final models, graphite drawings, bench detail*





## 40 Second Year Spring Semester

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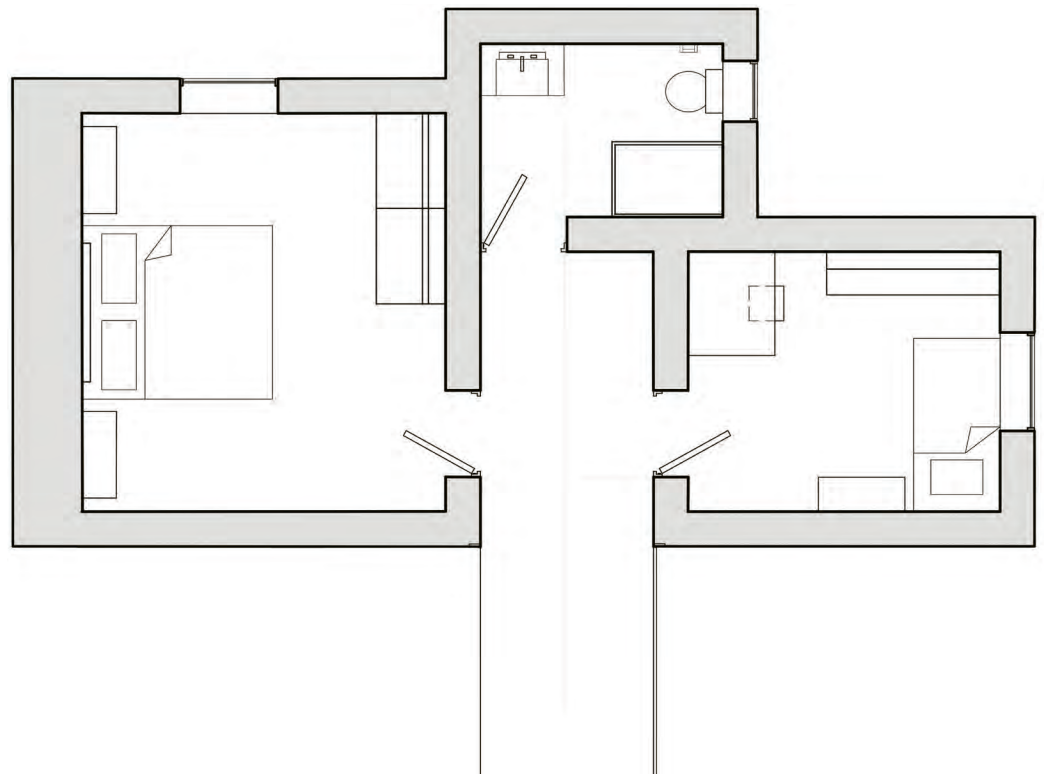
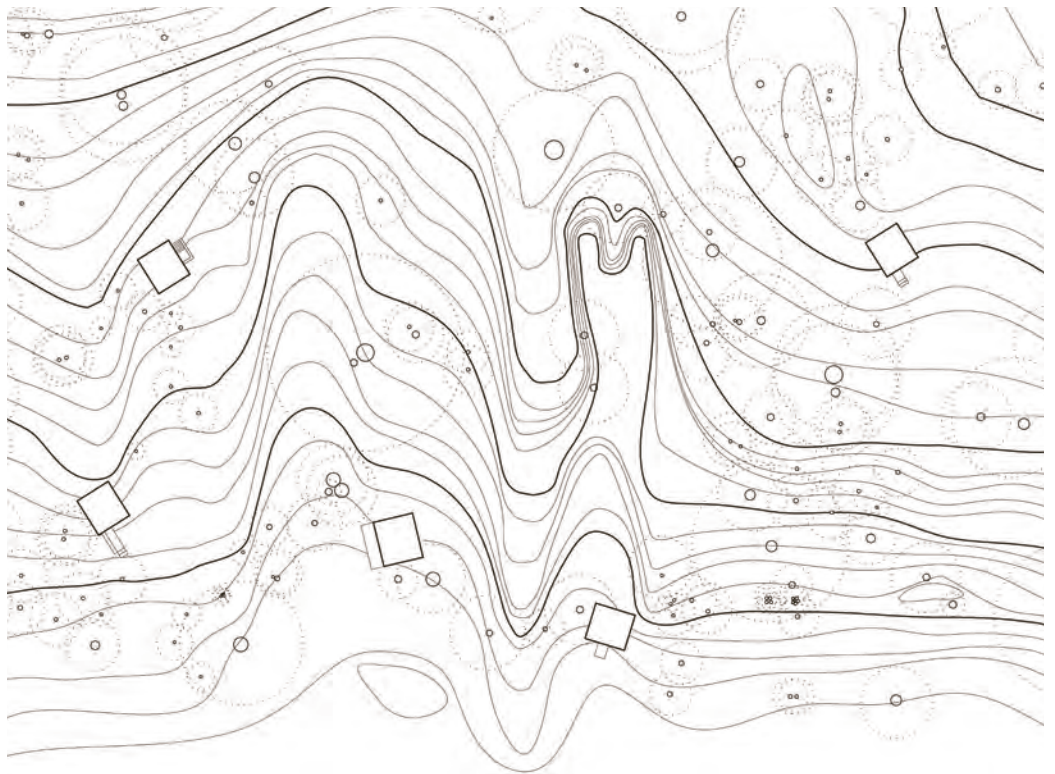
### *The Architectural Monk*

Instructors:  
Justin Taylor (coordinator)  
Bryan Norwood

The goal of the semester was to marry the art of site documentation and site observation with the process of iterative design and producing variations on a theme. The site was observed and documented utilizing traditional site measuring mechanisms, long time span site observations, and quick-form sketches. This information was compiled and edited to complete a base set of site observations to serve as a starting point for the primary phase of the project.

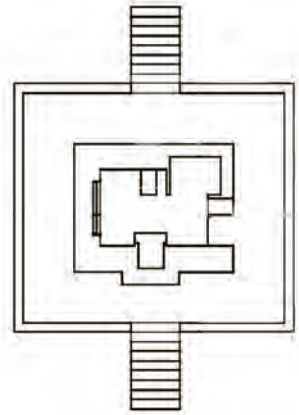
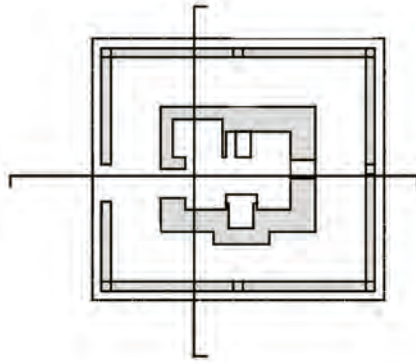
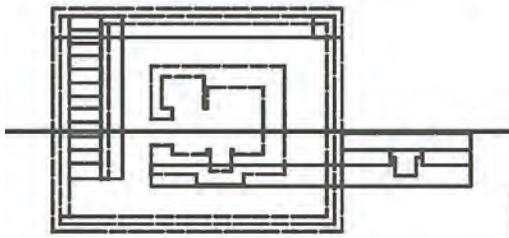
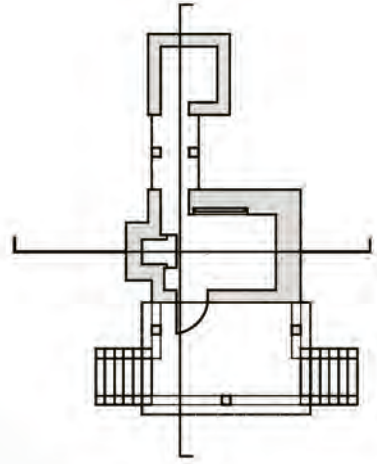
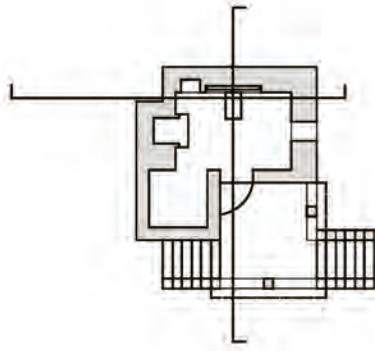
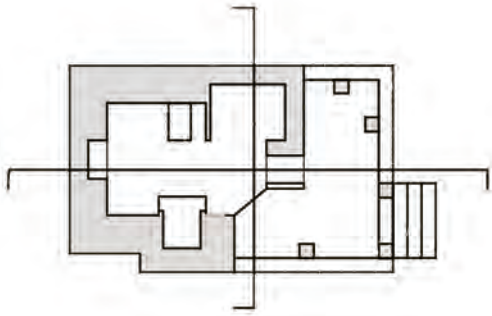
The second phase of the project was focused on understanding scale, the body relative to space, the space relative to form, and the form relative to the site. Beyond the site, each student started with a study of the body: scale, proportions, reach, functional interactions, etc.



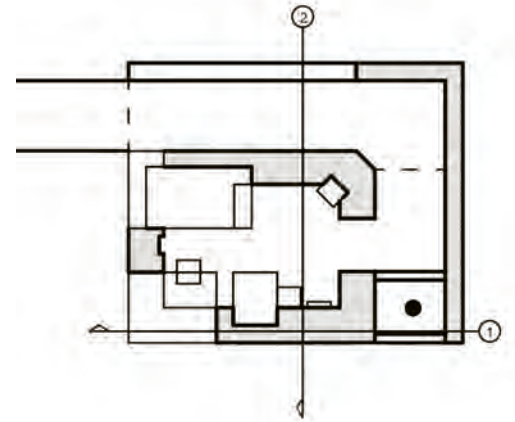
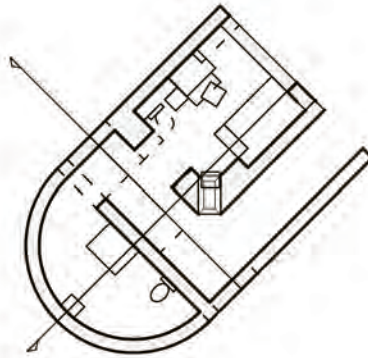
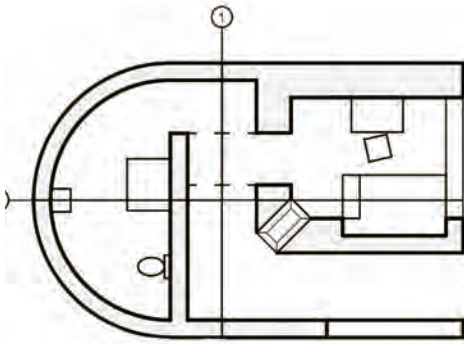
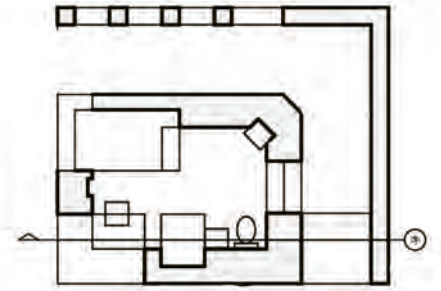
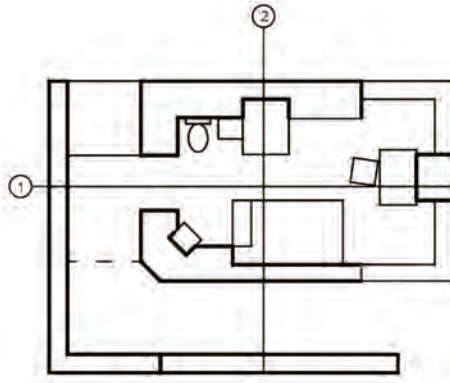
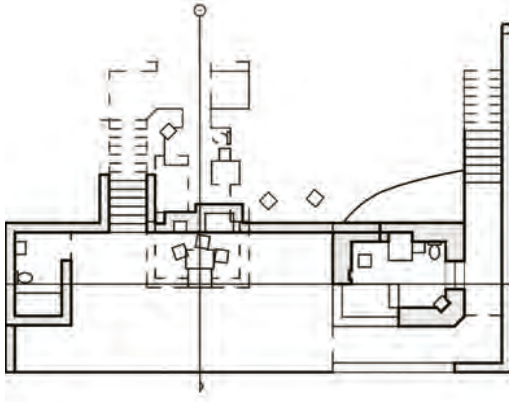


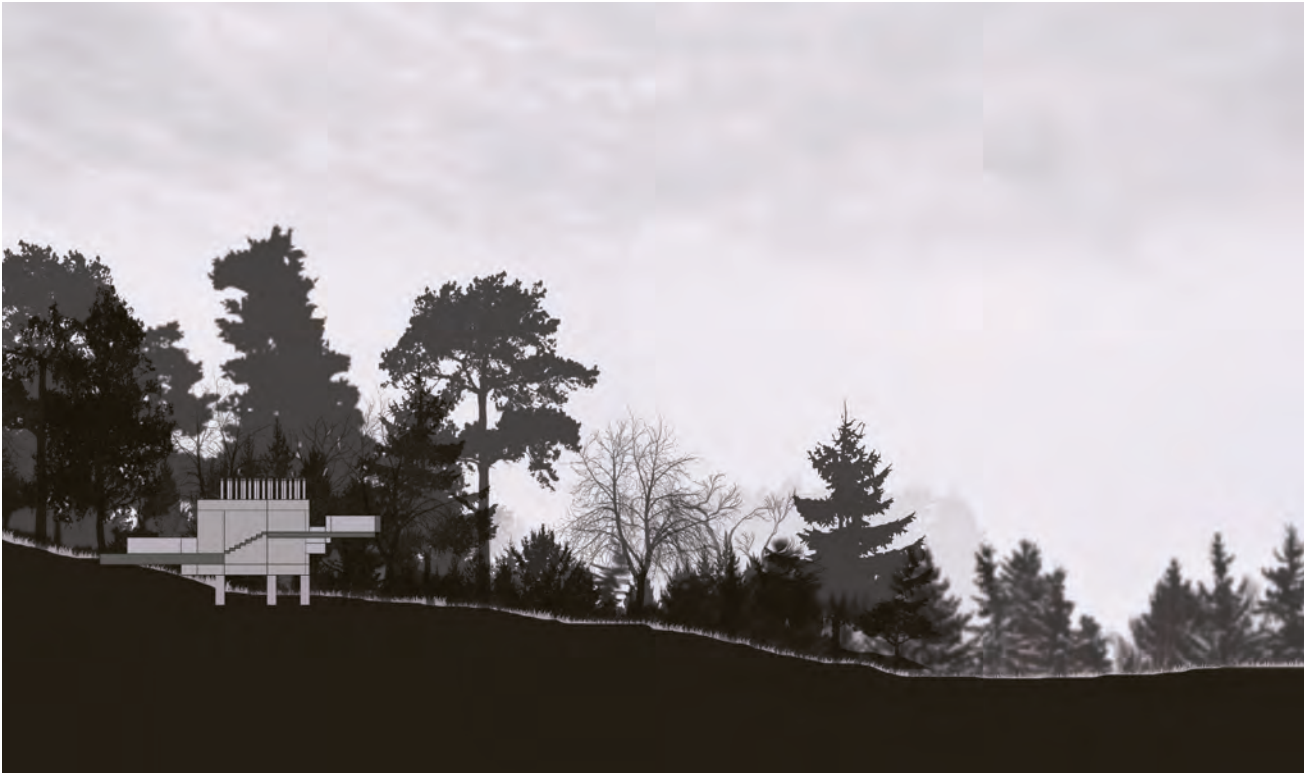
From the study of the body each student was given rules for variation such as the form being pushed into the earth, extending the threshold beyond the architectural passage, elevating the form above the ground plan, and moving the apertures to meet the edges of the form. These rules guided the creation of each form.

The third and final phase of the project was focused on a small family house for a caretaker who would oversee and tend to the ten forms created in phase two. Utilizing lessons from phase two, each project focused on implementing ideas which were developed earlier in a now-larger form and redefining the utility of the overall site.

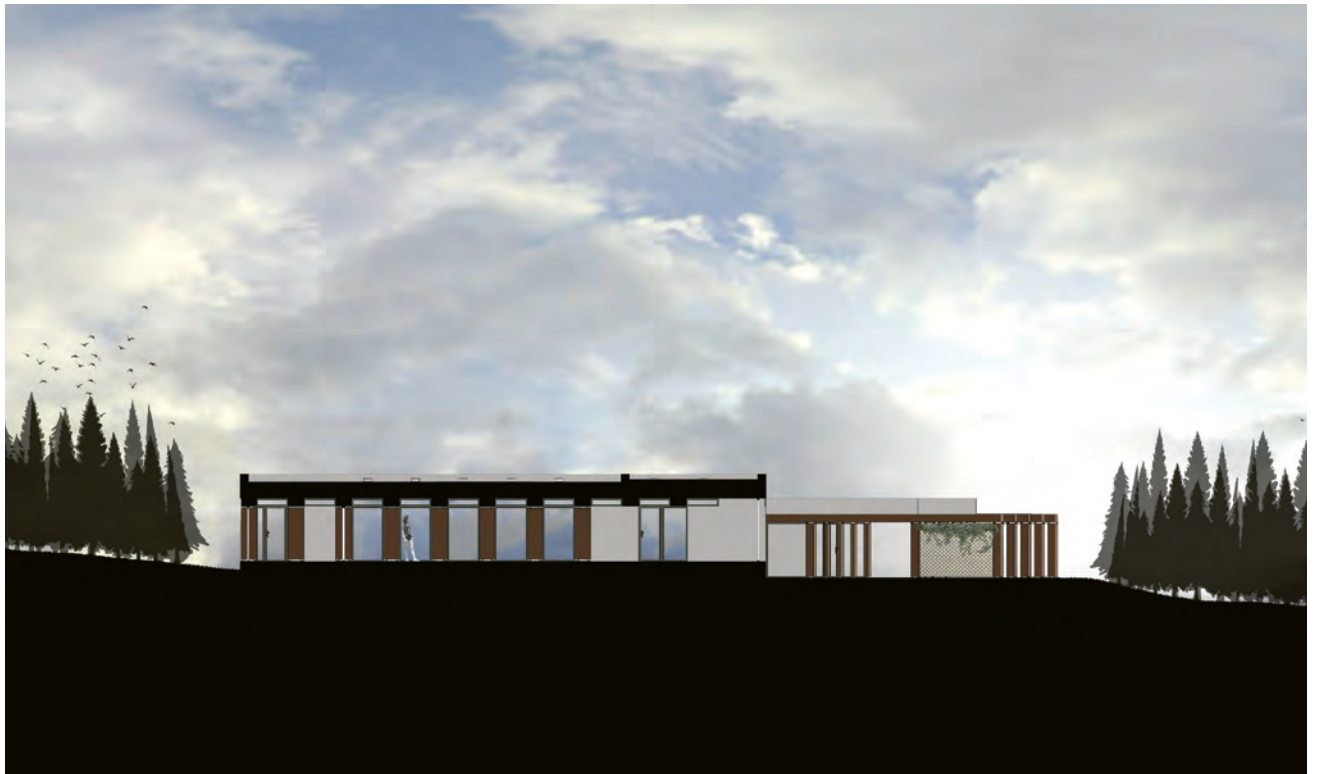


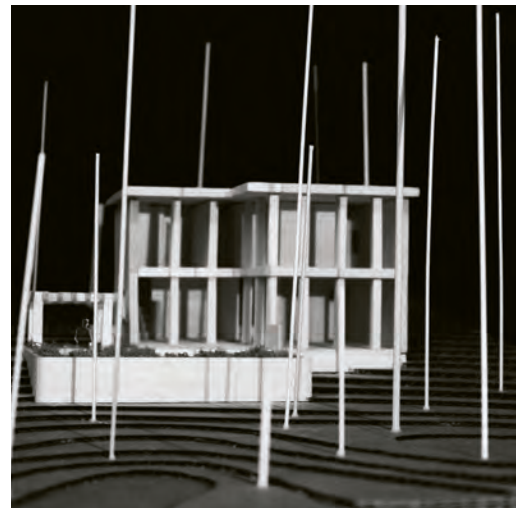
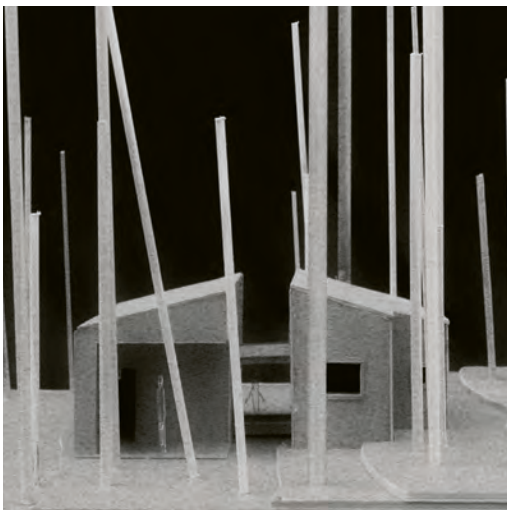
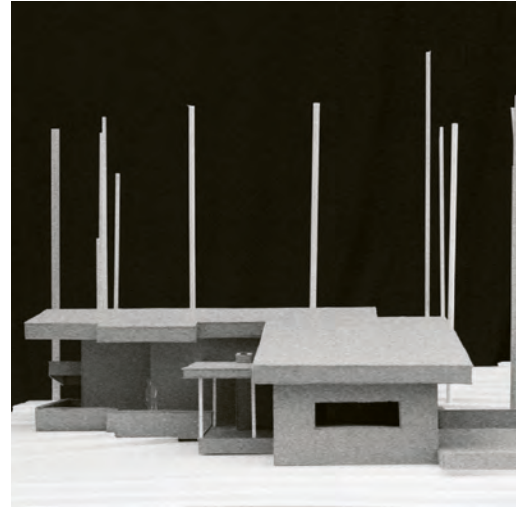
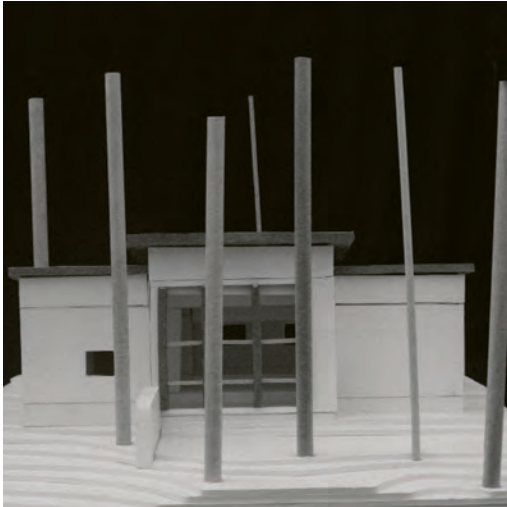
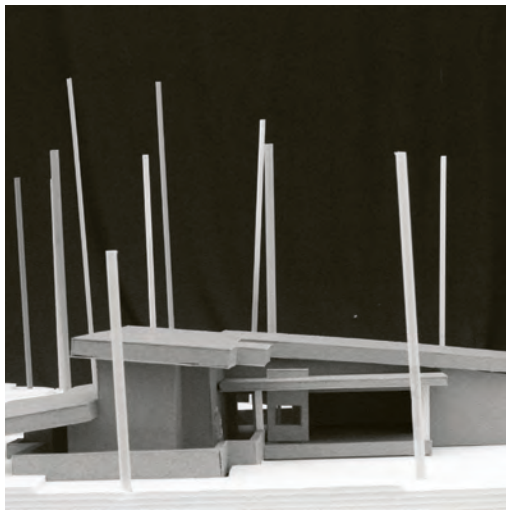
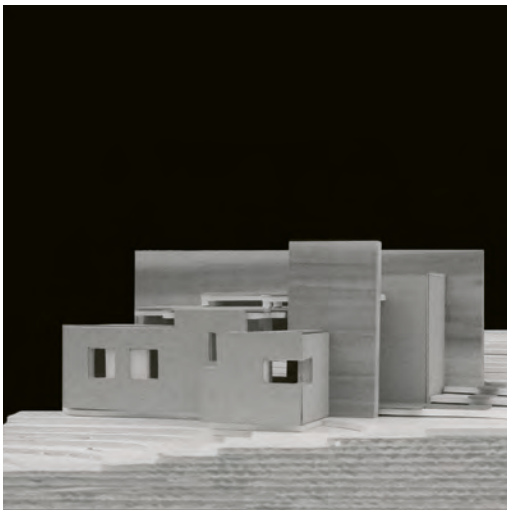














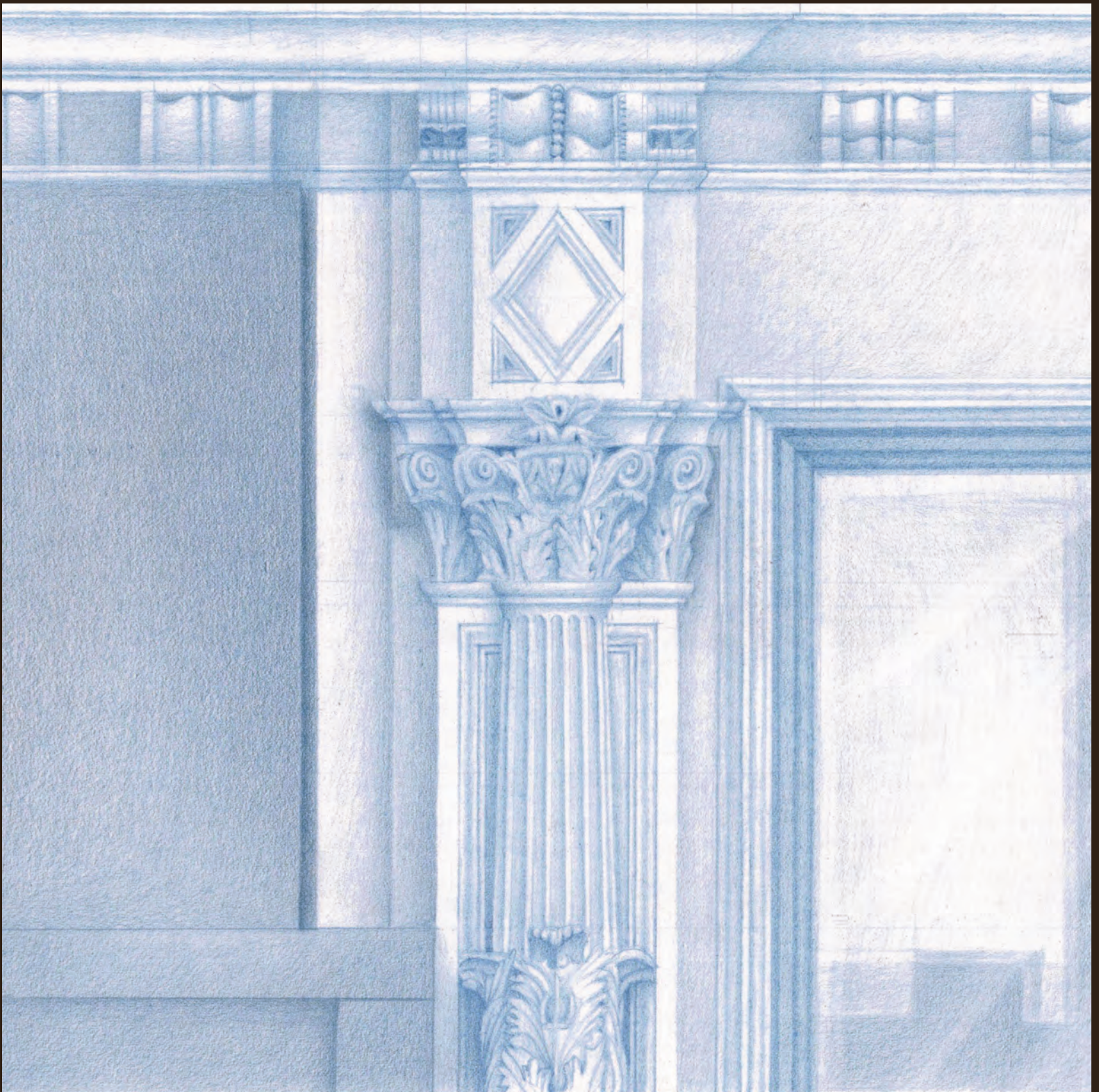
*Sarah Hoing  
Kaitlyn Breland  
Kerry McElroy*

*Kerry McElroy  
Caleb Shaw  
Kaitlyn Breland*

*McKenzie Johnson  
Avery Harmon  
Kerry McElroy*

*Caleb Shaw  
Baron Necaïse  
William Jordan*

*final model*



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*Multi-Family Housing: Chicago, IL*

Instructors:  
Justin Taylor (coordinator)  
Bryan Norwood

Architecture Design 3A developed a site understanding that extended the lessons learned from the prior spring's Architecture Design 2B and introduced a familiar, yet still very complex, building program: housing in a major city.

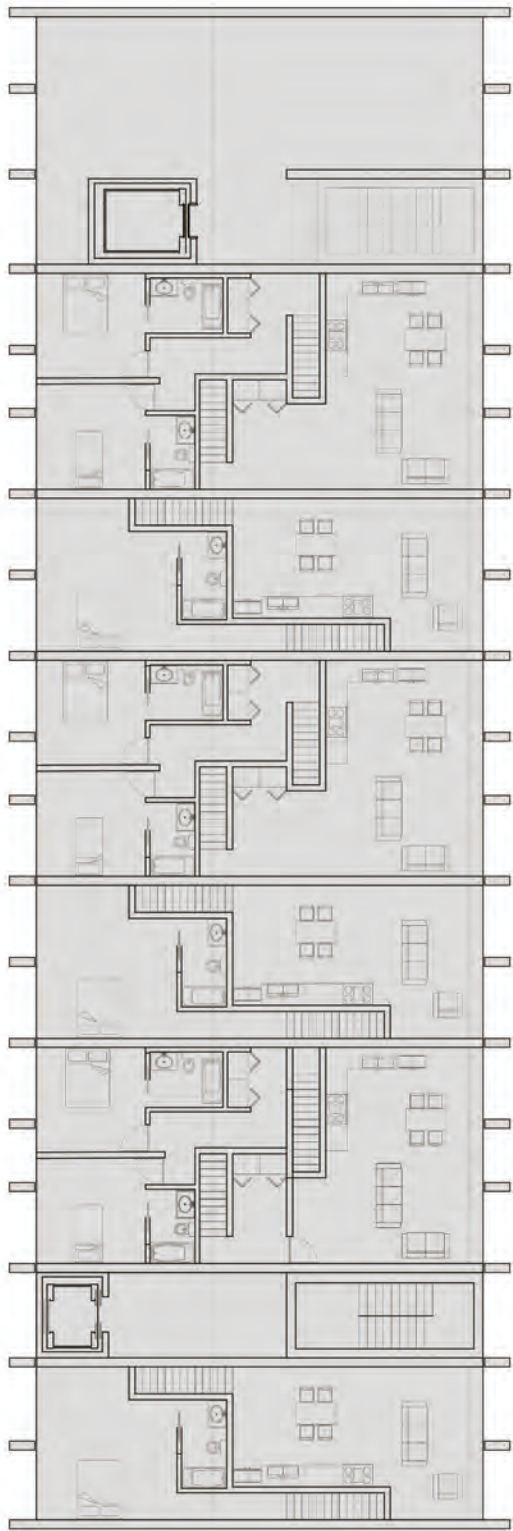
Students developed a schematic design for a two- to three-story structure with commercial area (in this case, a restaurant) on the ground floor and residential apartment units above.





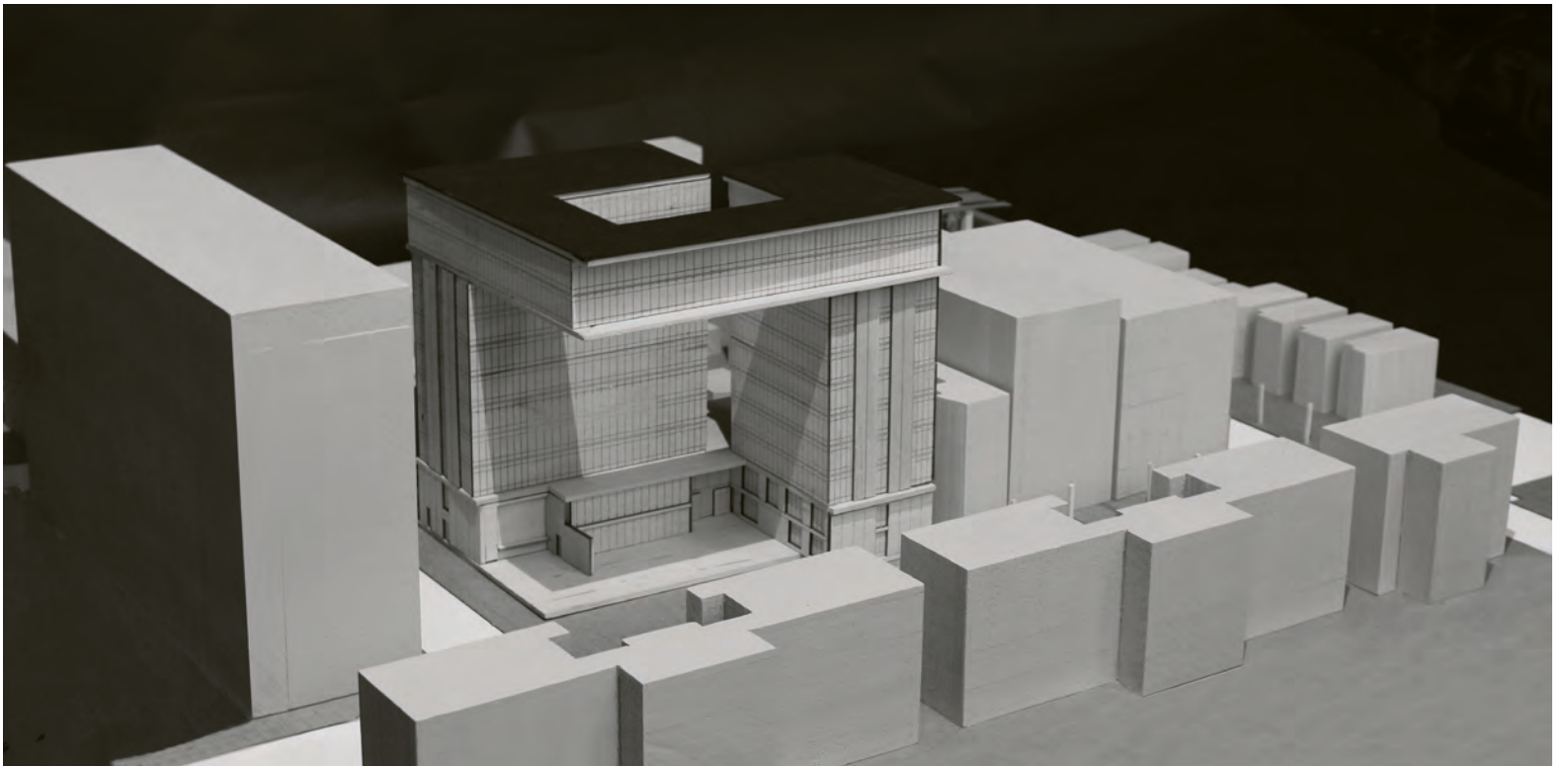
The second project was a housing complex in the Lincoln Park neighborhood of Chicago near the Sedgewick 'El' station. Students documented the plot as well as the built environment of the neighborhood, primarily through drawings.

For the duration of the semester, the students designed a multi-family, high-rise housing project with attention given to particular code requirements, i.e., egress and accessibility.

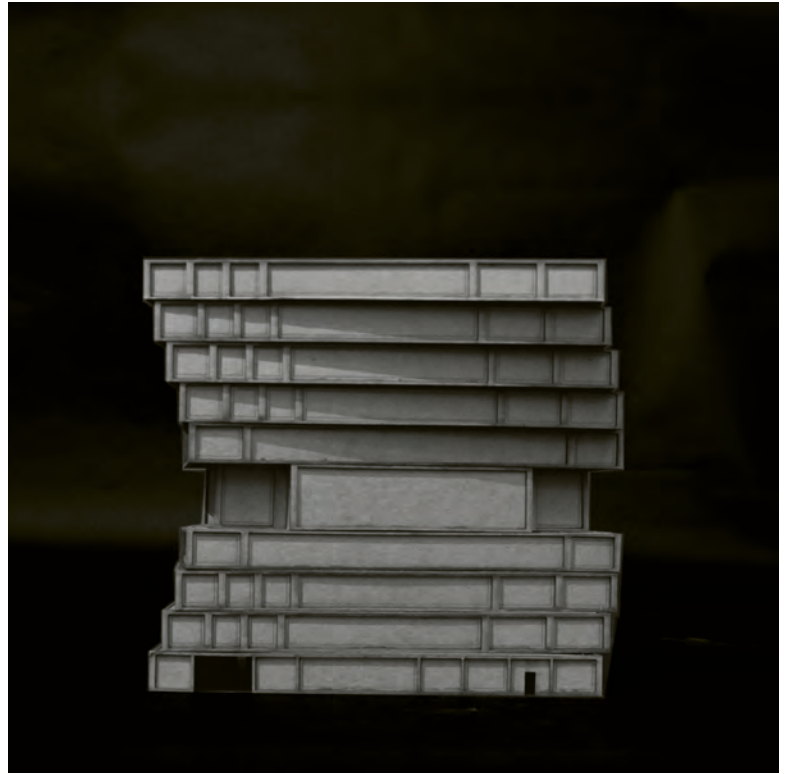
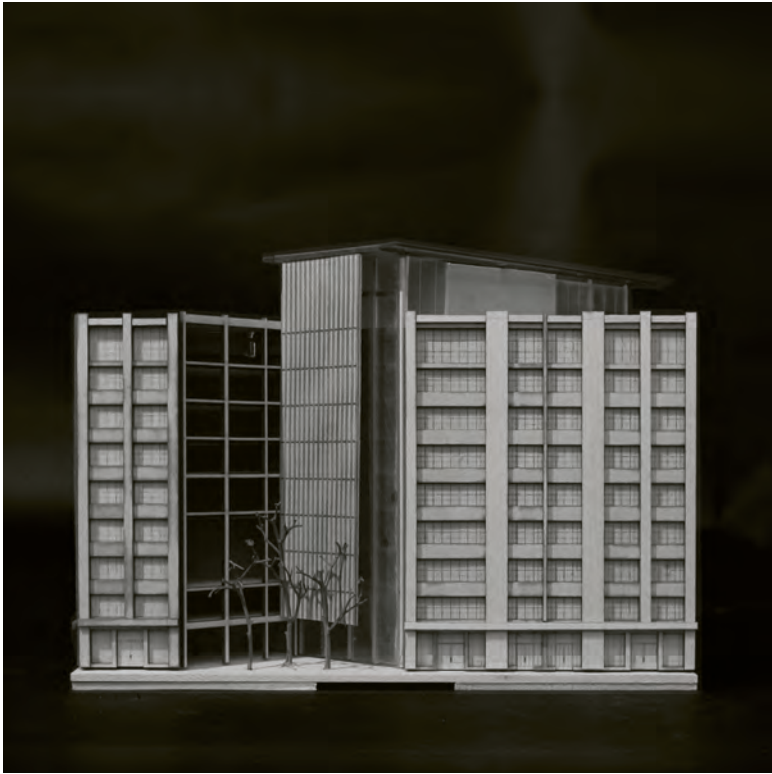






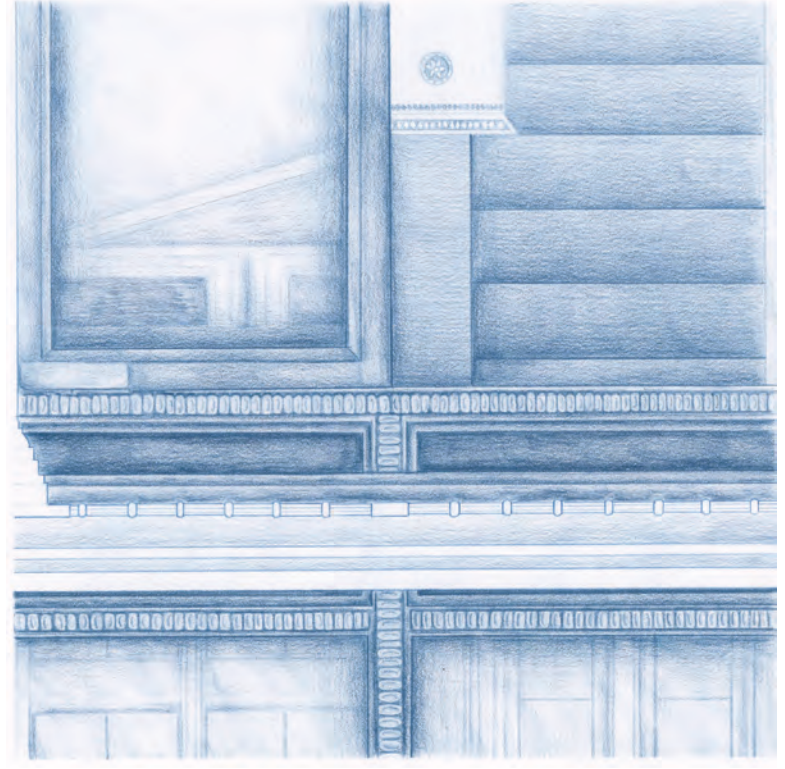
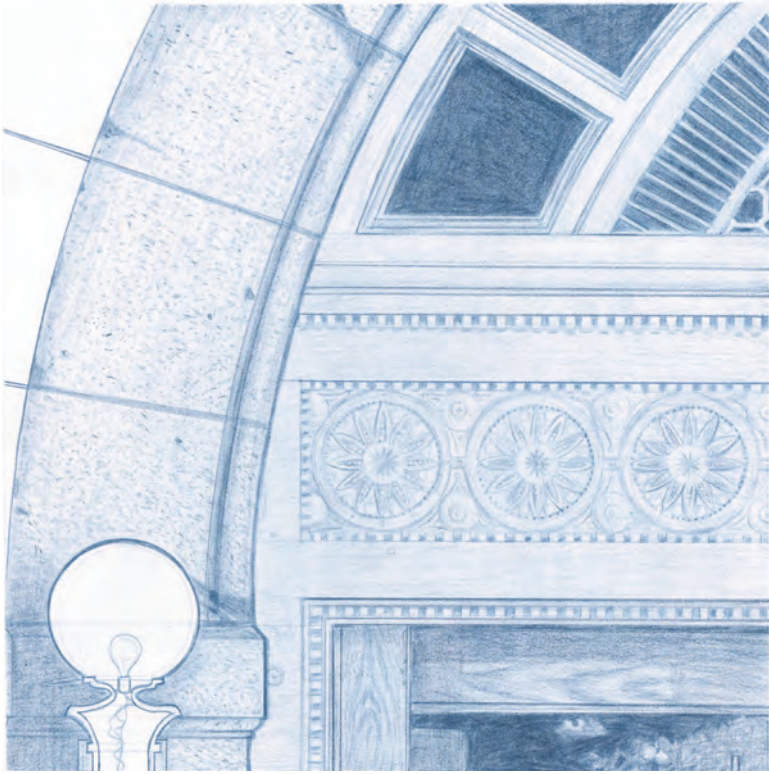




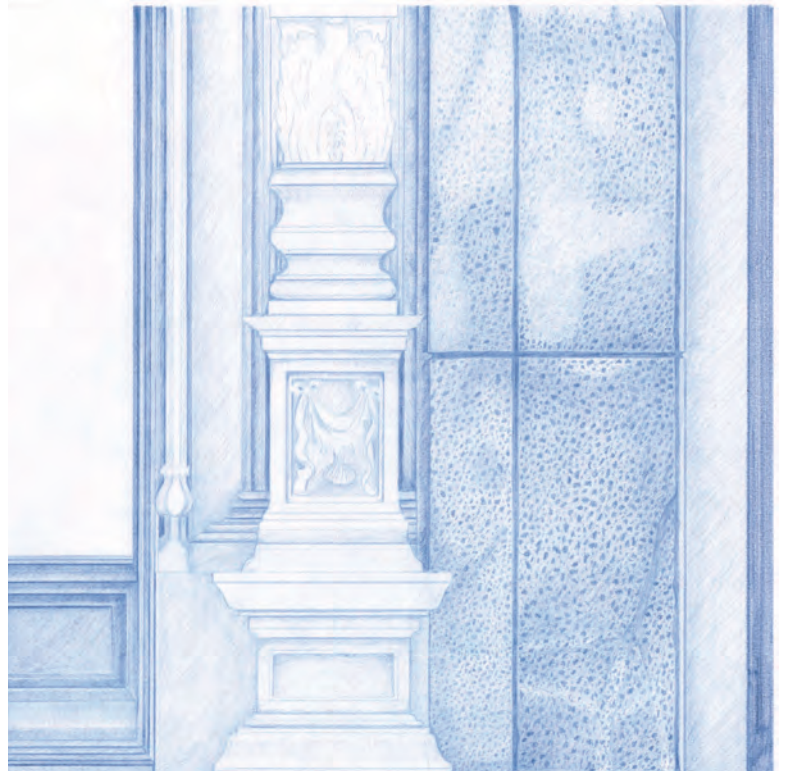
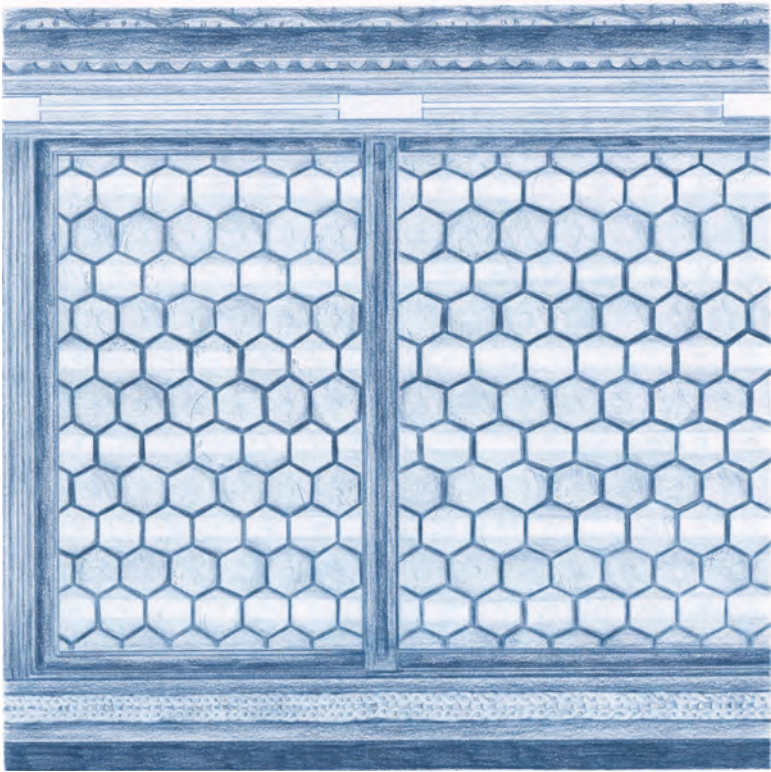
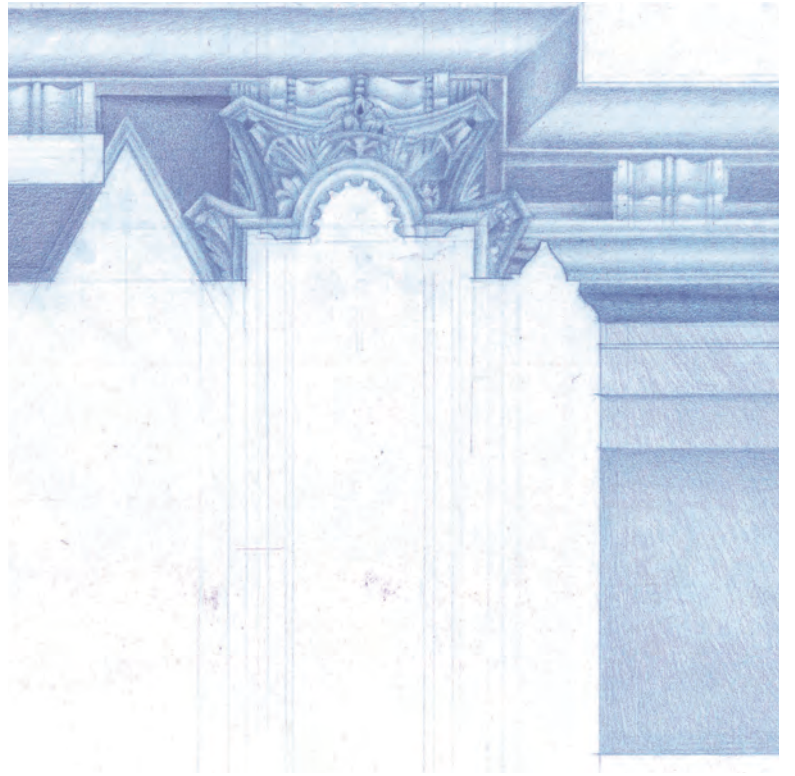


*Meredith Hutto  
Damion Hardy  
Matthew Murphy  
final model*

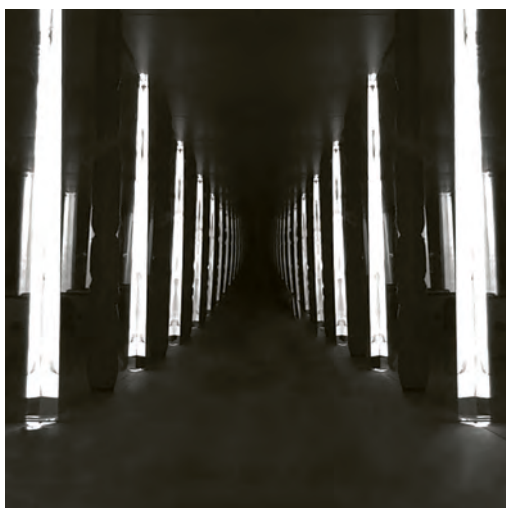
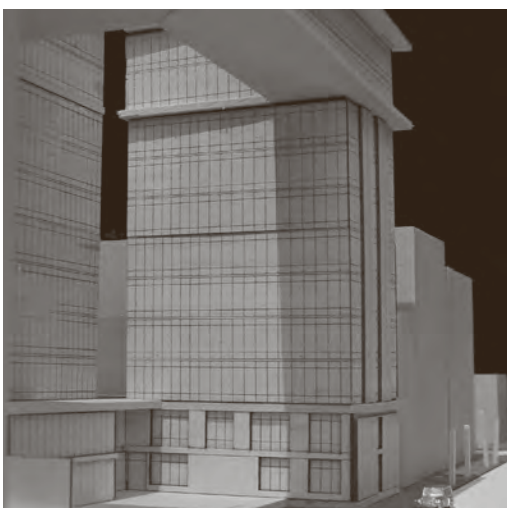
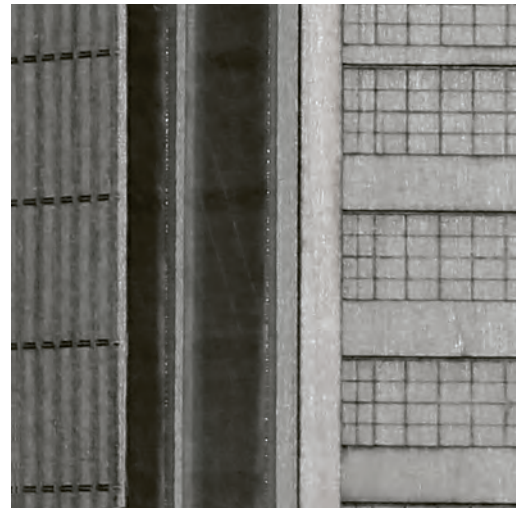
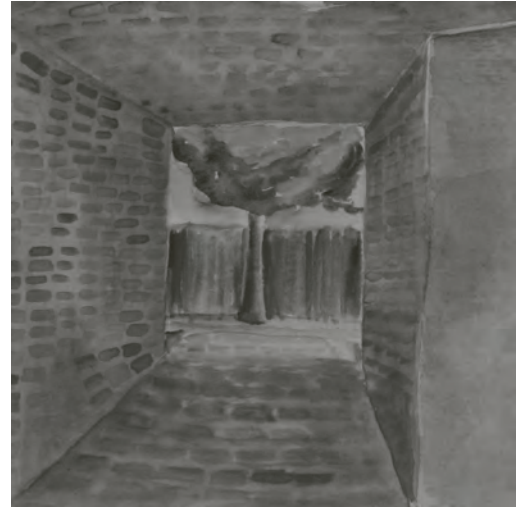
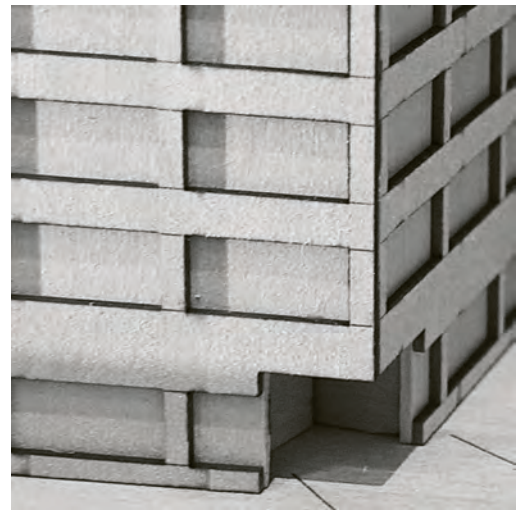
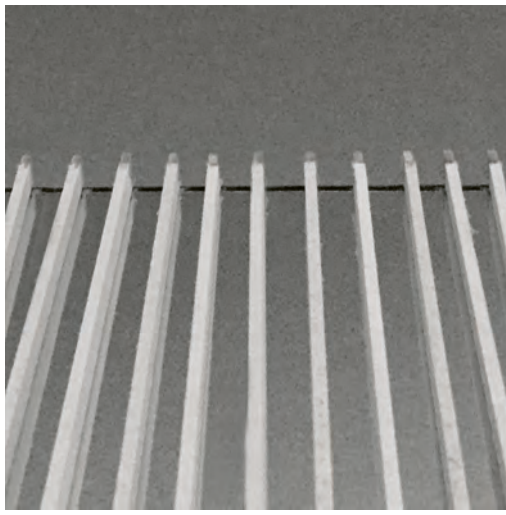
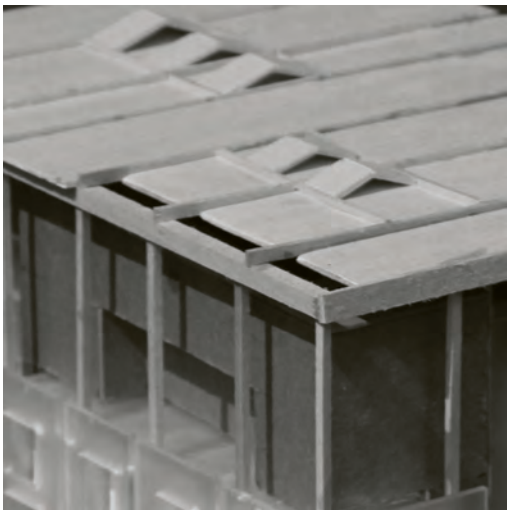














*Eric Hughes  
Davis Byars  
Maria Ory*

*Maria Ory  
Davis Byars  
Maria Ory*

*Tony Coleman  
Matthew Murphy  
Meredith Hutto*

*Tony Coleman  
Davis Byars  
Damion Hardy*

*final models, process models, watercolor perspectiv*



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*Meridian Police Station Renovation*

Instructors:  
John Poros (coordinator)  
Fred Esenwein  
Alexis Gregory  
Briar Jones (BCS)  
George Martin (BCS)

Sponsored by a grant from Marshall Development Corp. Ltd., the Collaborative Studio looked at an adaptive re-use for the old Meridian Police Station designed by the famous Mississippi architect, Chris Risher, Sr. A winner of the 1974 AIA MS Honor Citation, the building had been abandoned and faced demolition.

The Collaborative Studio did an assessment of the existing structure and then developed several re-uses for the structure, including a farmer's market/restaurant, a business incubator, venue spaces, a children's museum, and a graduate school of architecture.

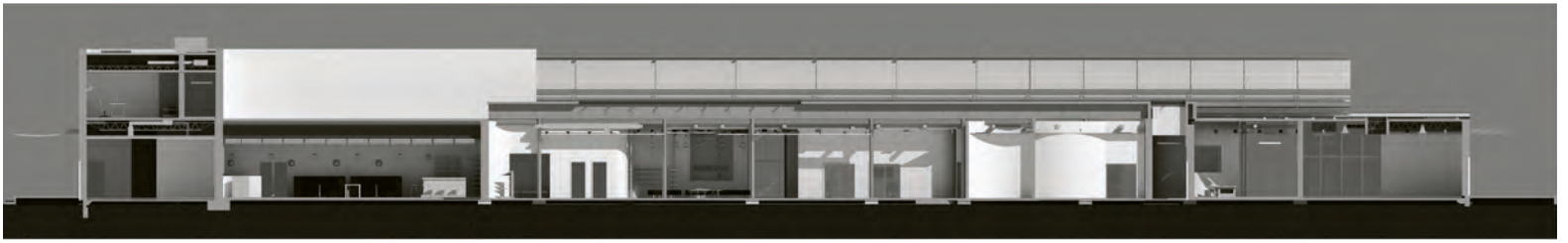
*Anthony Adamsky  
Trey Box  
with the assistance of Kory Gilner and J.D. Staten  
connection model detail*



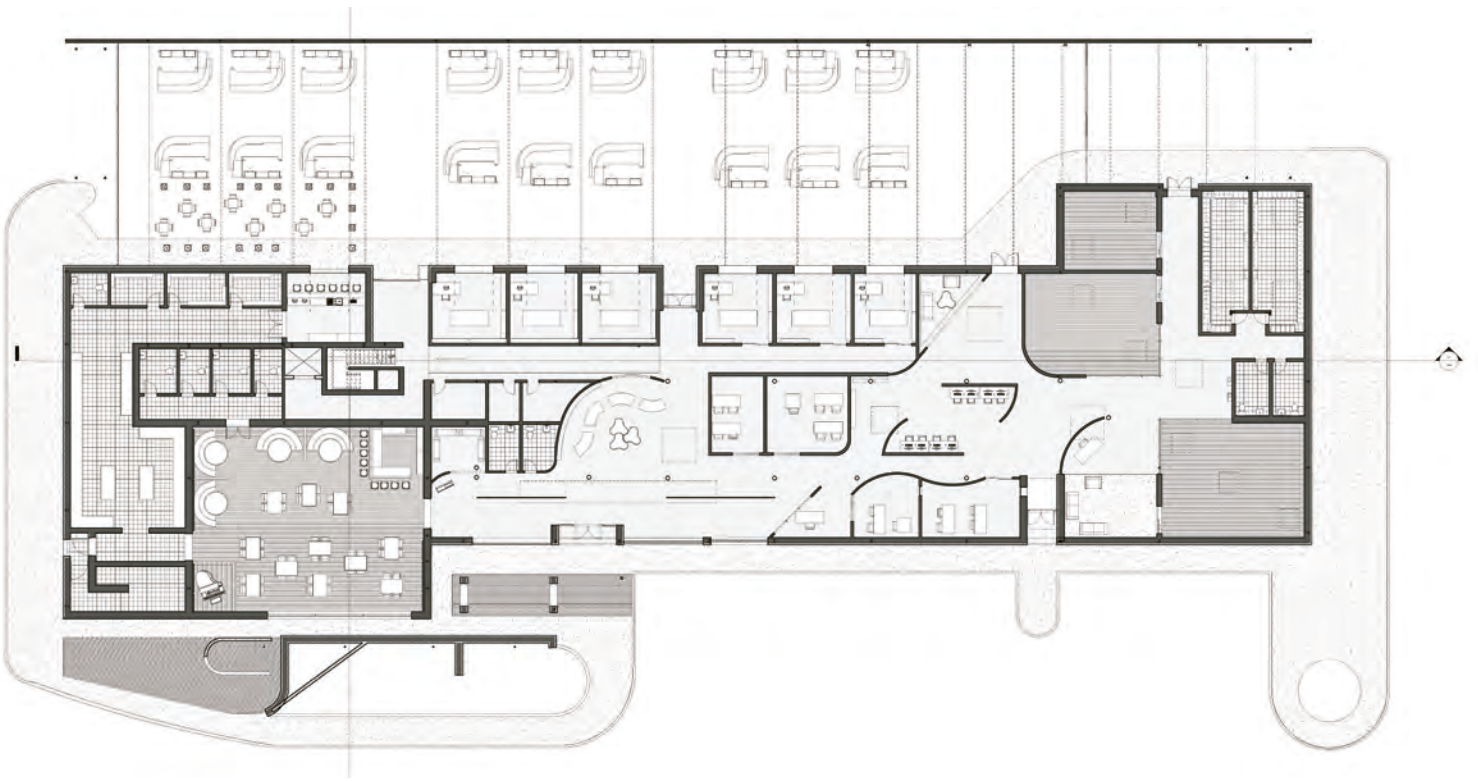


The studio not only developed architectural drawings for each of the programs but also, because of the collaboration with the Building Construction Science students, detailed cost estimates and construction schedules. The results of the studio were collected into a book to be used to help decide the future of the building.

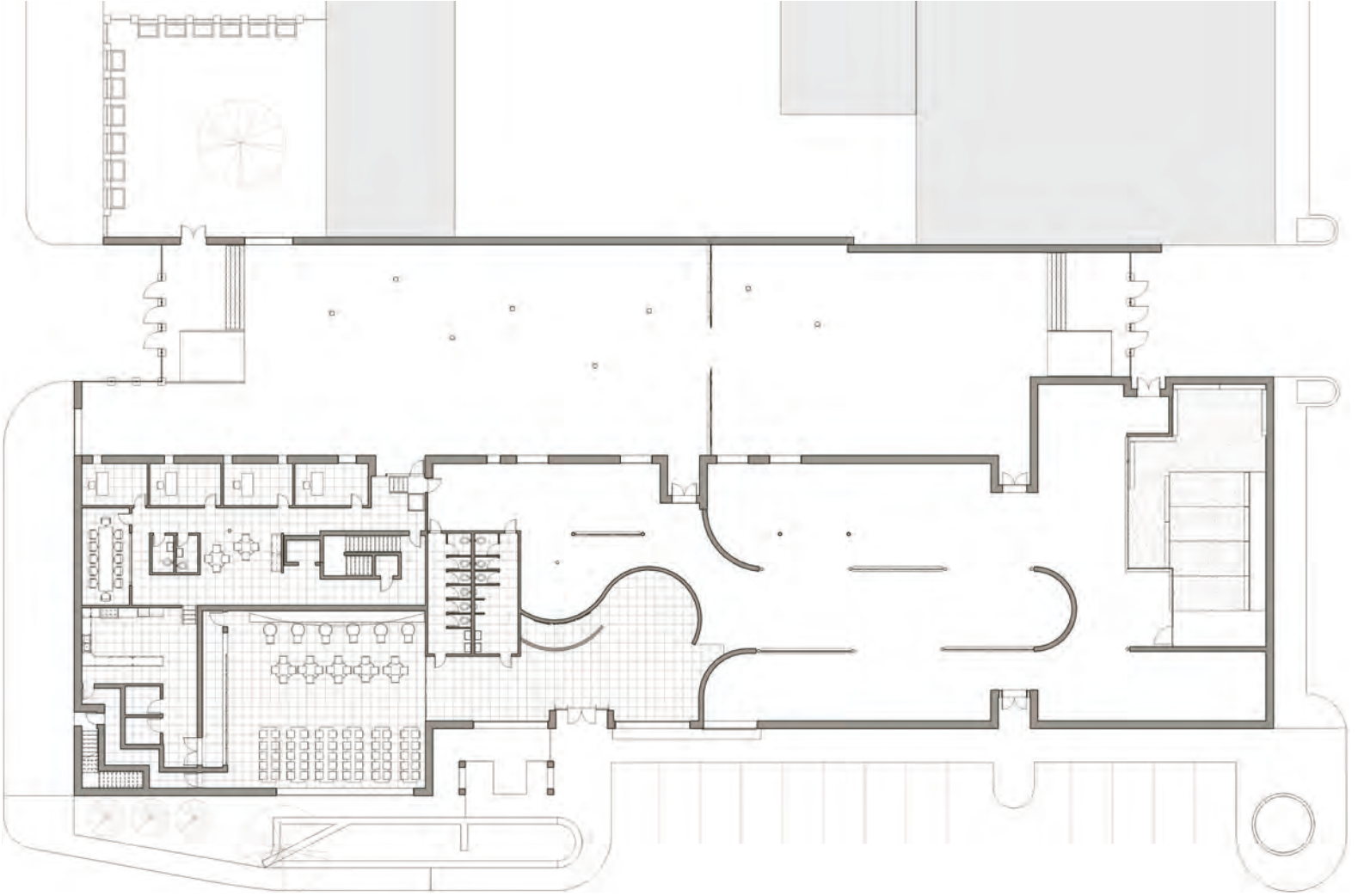
*Anthony Adamsky  
Trey Box  
with the assistance of Kory Gilner and J.D. Staten  
interior sections  
interior renderings*



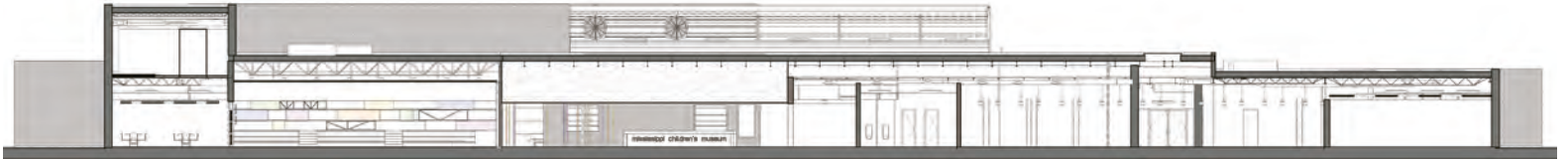
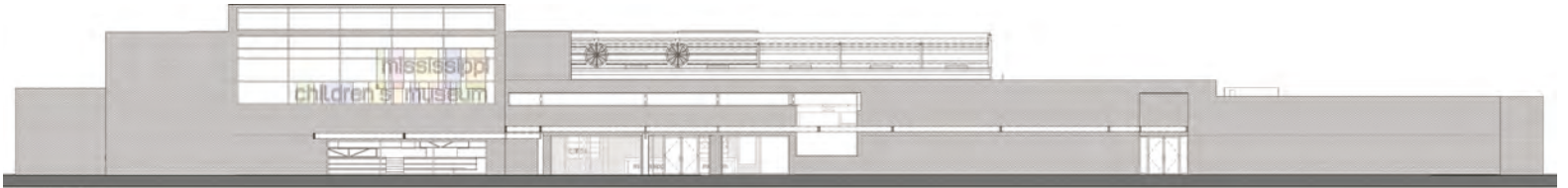




Jasmine Dennis  
Meredith Hutto  
with the assistance of Isaiah Brooking and Colby White  
interior rendering  
longitudinal section  
exterior sectional rendering

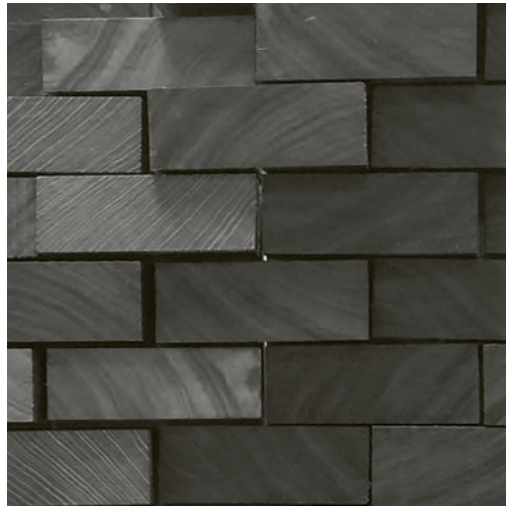
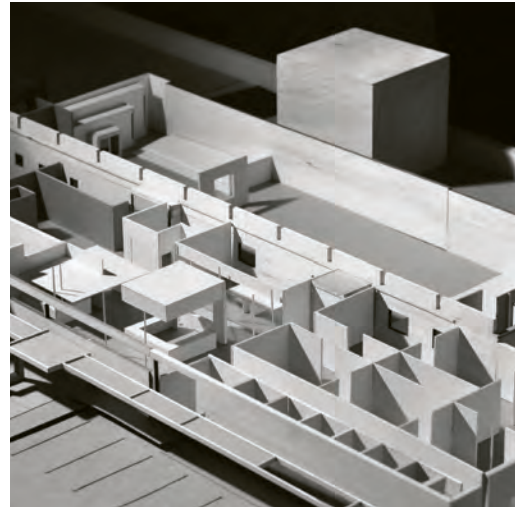
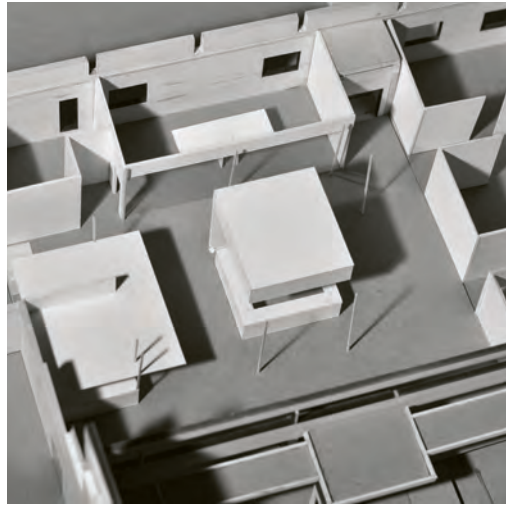
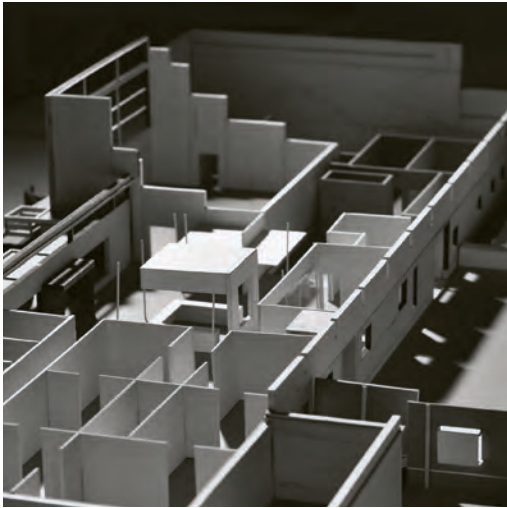
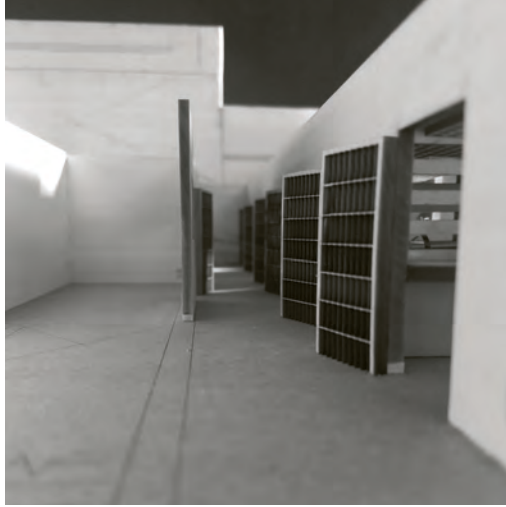






Brianna Brown  
Matthew Murphy  
with the assistance of Colin Manuel  
elevation  
section  
interior renderings





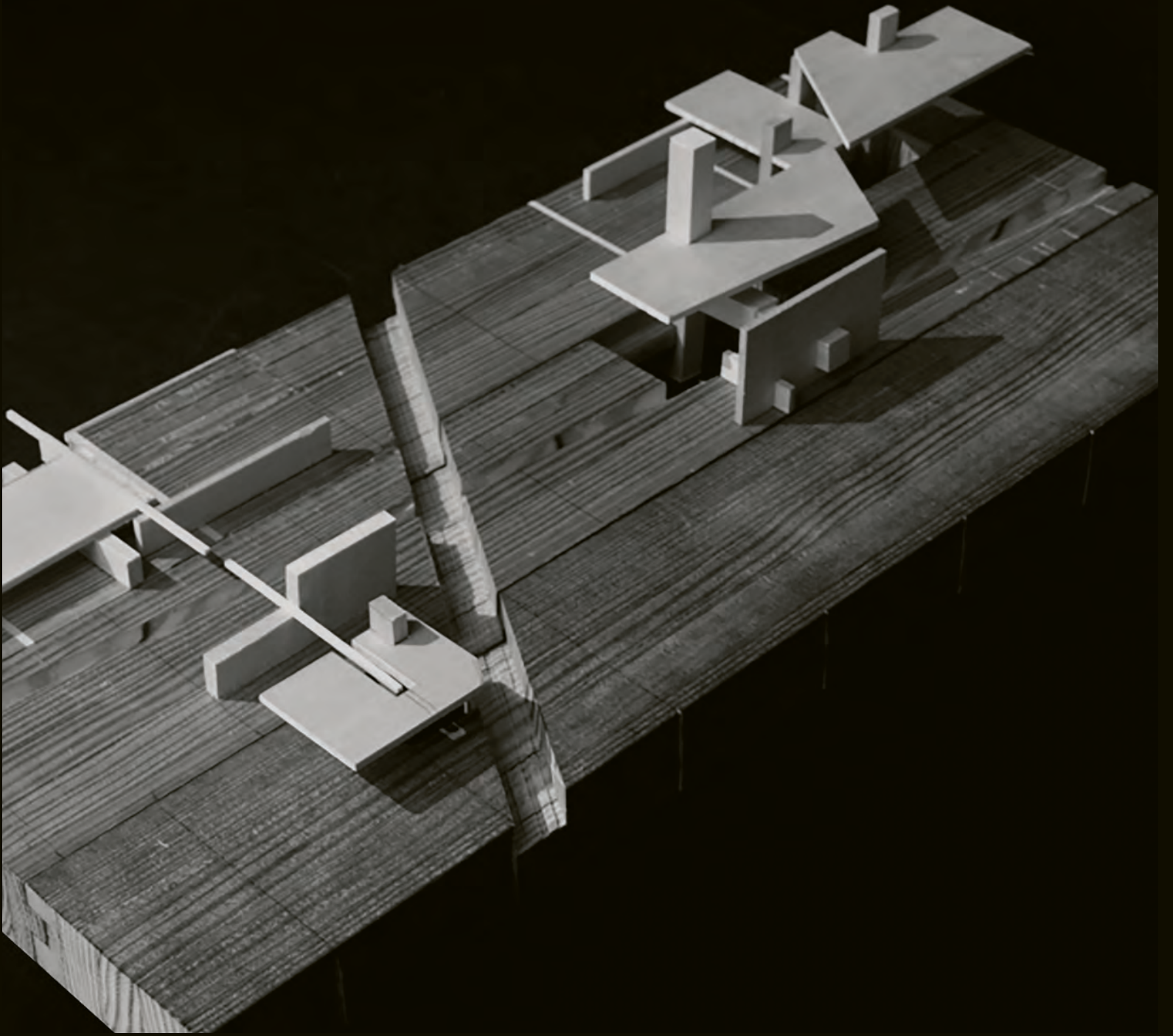


*Jasmine Dennis and Meredith Hutto, with the assistance of Isaiah Brooking and Colby White*  
*Jasper Harmon and Duncan Thomas, with the assistance of Miranda Paul and Roman Ramirez*  
*Jasmine Dennis and Meredith Hutto, with the assistance of Isaiah Brooking and Colby White*

*Anthony Adamsky and Trey Box, with the assistance of Kory Gilner and J.D. Staten*  
*Jeremy Farrar and Evan McElrath, with the assistance of Evan Hodges and Jon Russell*  
*Jasmine Dennis and Meredith Hutto, with the assistance of Isaiah Brooking and Colby White*

*Anthony Adamsky and Trey Box, with the assistance of Kory Gilner and J.D. Staten*  
*Anthony Adamsky and Trey Box, with the assistance of Kory Gilner and J.D. Staten*  
*Anthony Adamsky and Trey Box, with the assistance of Kory Gilner and J.D. Staten*

*Tony Coleman and Satchel Starling, with the assistance of Ben Chubb and Reggie Richey*  
*Tony Coleman and Satchel Starling, with the assistance of Ben Chubb and Reggie Richey*  
*Anthony Adamsky and Trey Box, with the assistance of Kory Gilner and J.D. Staten*



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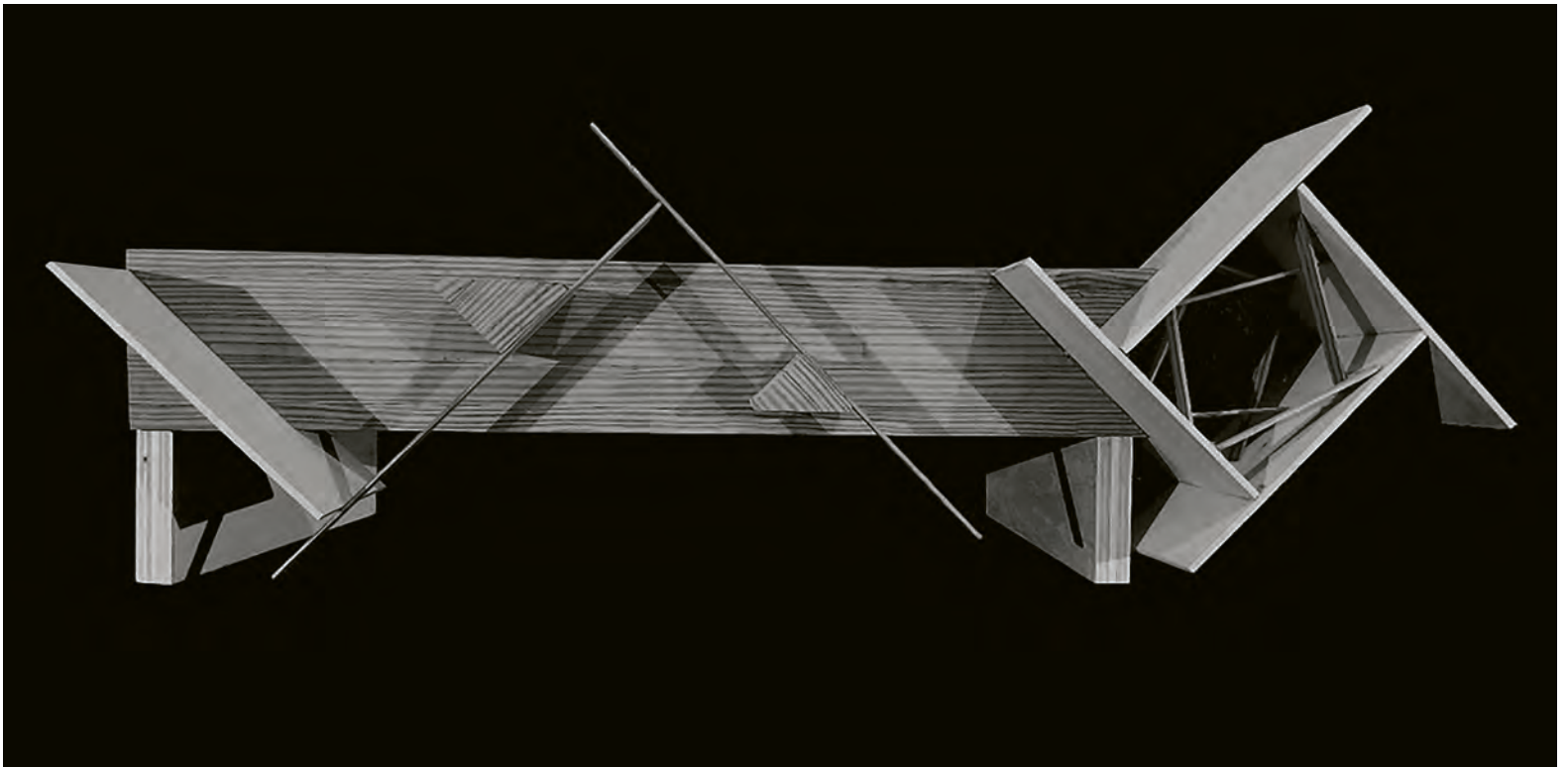
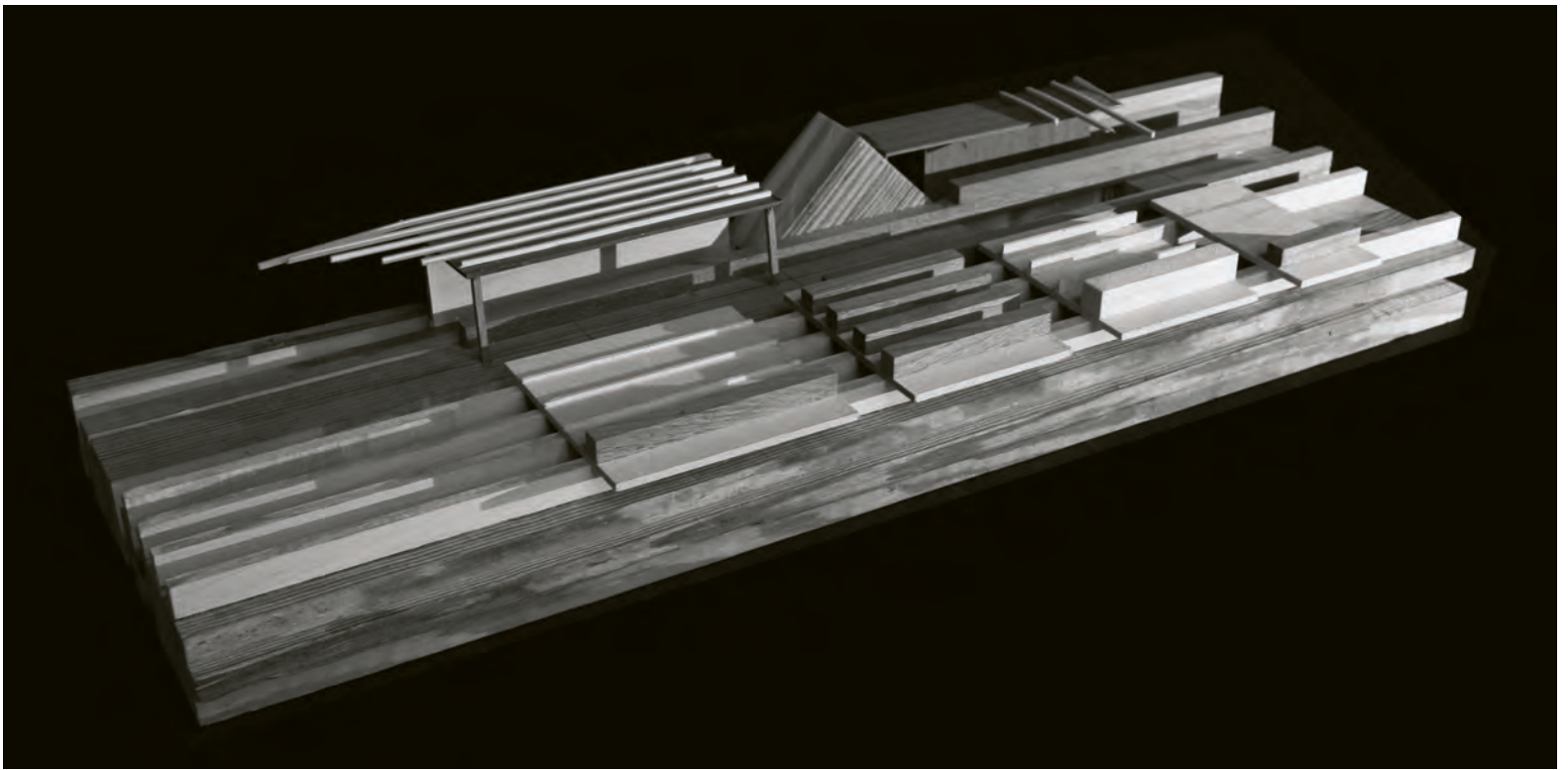
*Mass Timber Forestry Center*

Instructors:  
Fred Esenwein (coordinator)  
Jacob Gines

An introduction to Mass Timber construction tectonics and applications. Students developed a master plan and building proposals for a forestry education and outreach center to be located in Jackson, MS. This studio was sponsored and supported by our partners at the Mississippi Forestry Association and Wildlife Mississippi.

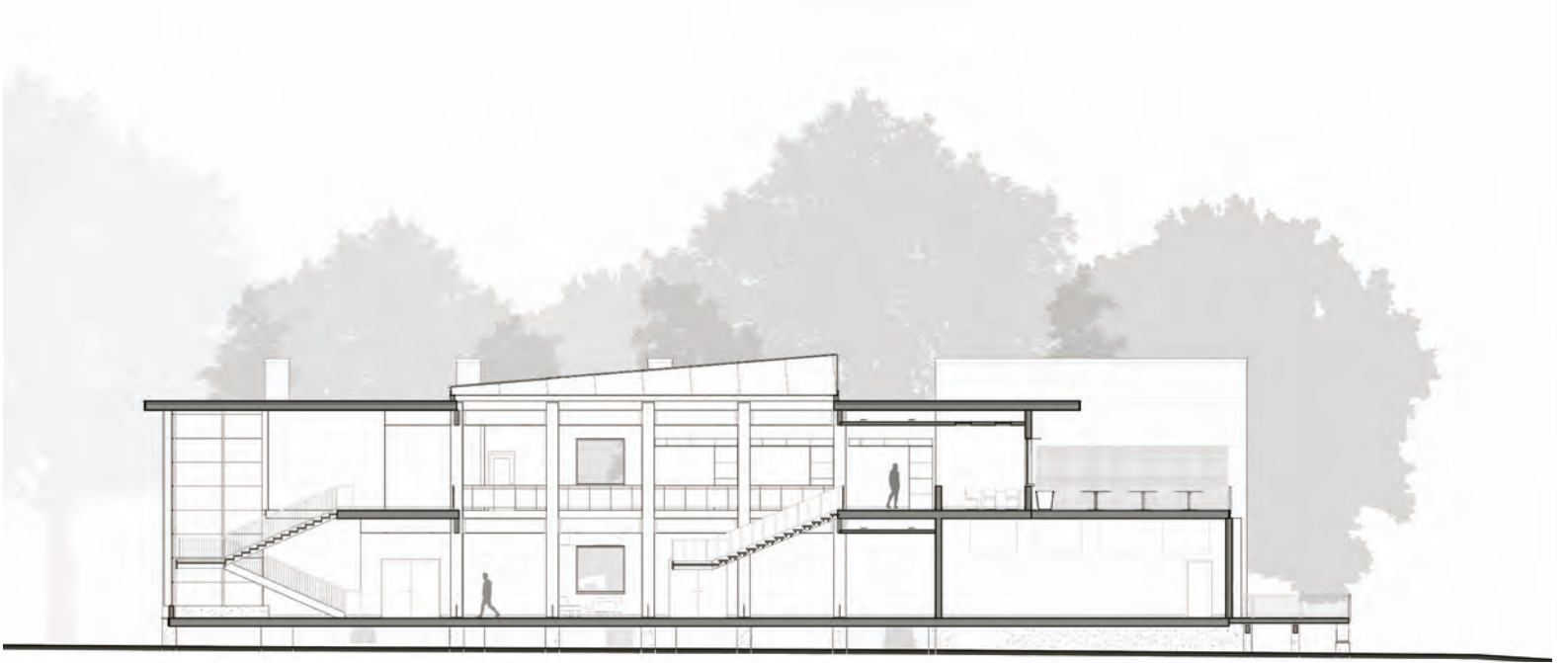
The primary design objective of the semester was to design a state-of-the-art forestry center that would be the headquarters for the Mississippi Forestry Association (MFA). Students were to utilize Mass Timber building technologies as the primary structural system.



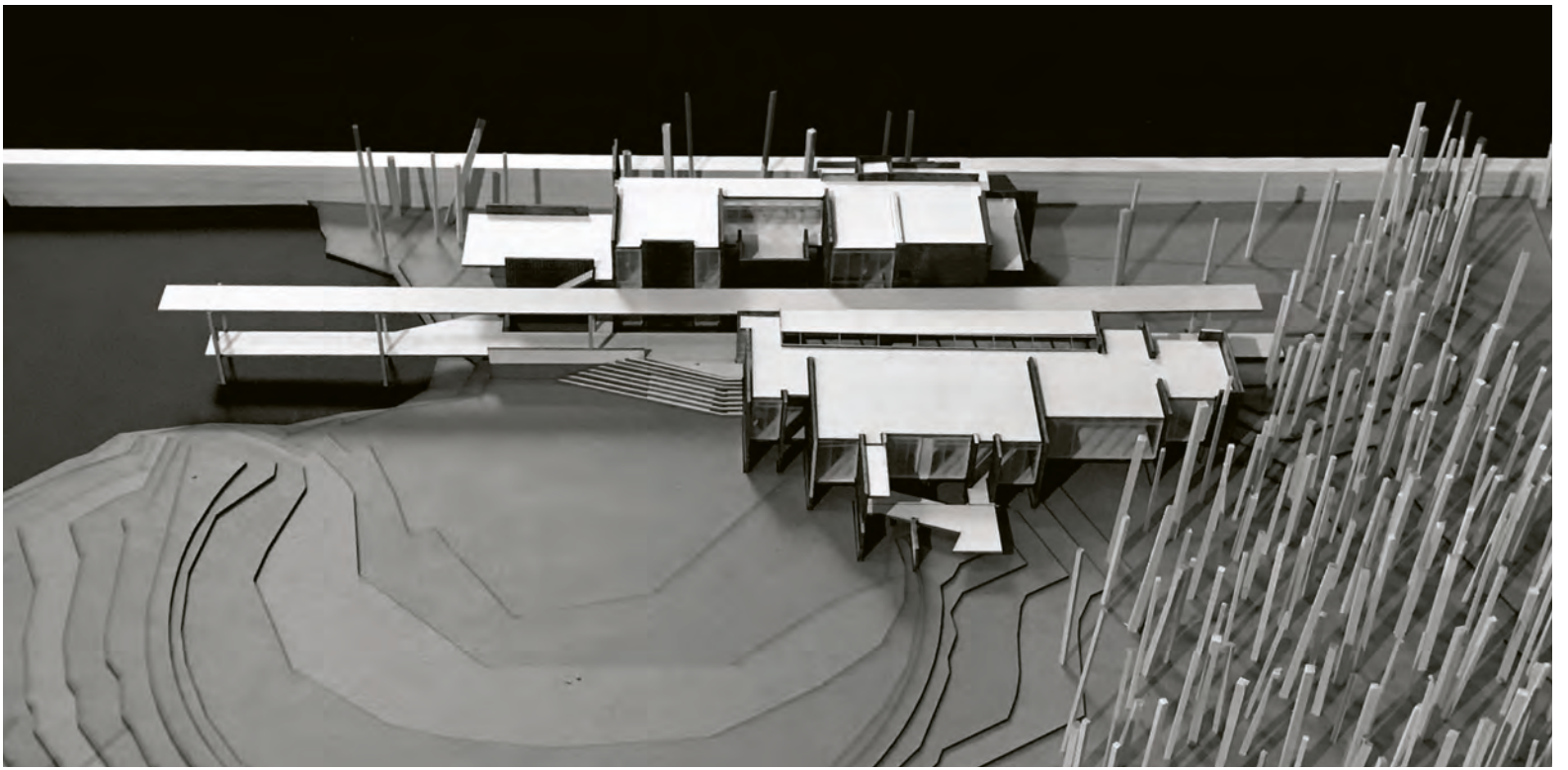


The students worked in teams of two directly with the client (MFA) to develop the programming, siting, and design approach for a 7,500- to 10,000 square foot facility to be located at the entrance to the Fanney Cook Natural Area in Flowood, MS.

*Joshua Cummins, Alex Ross  
Lee Bryant, Alan Pittman  
conceptual/context models*







Lee Bryant, Alan Pittman  
Barnes Brown, Patrick Greene  
final model



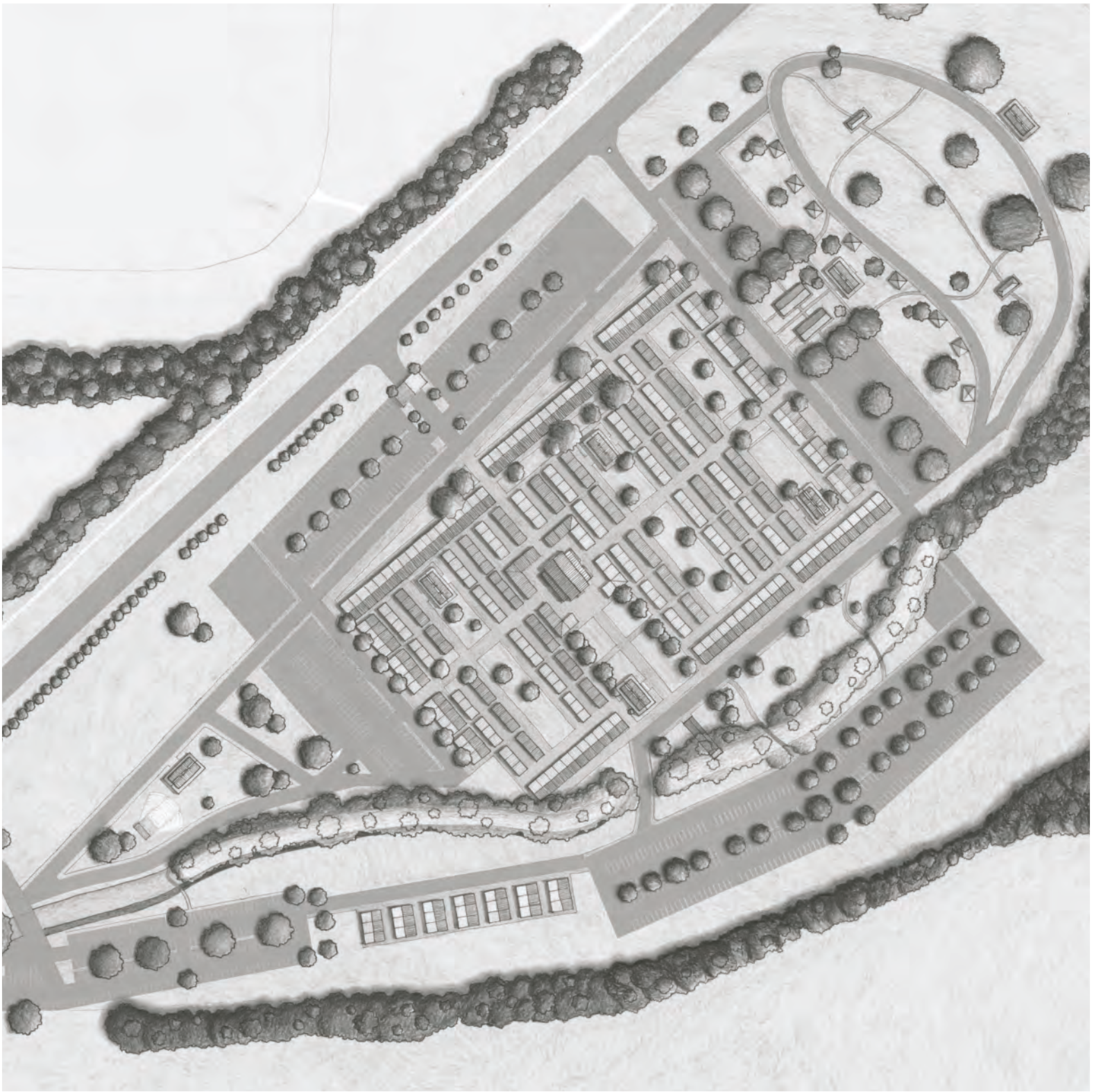


*Flea Market: Ripley, MS*

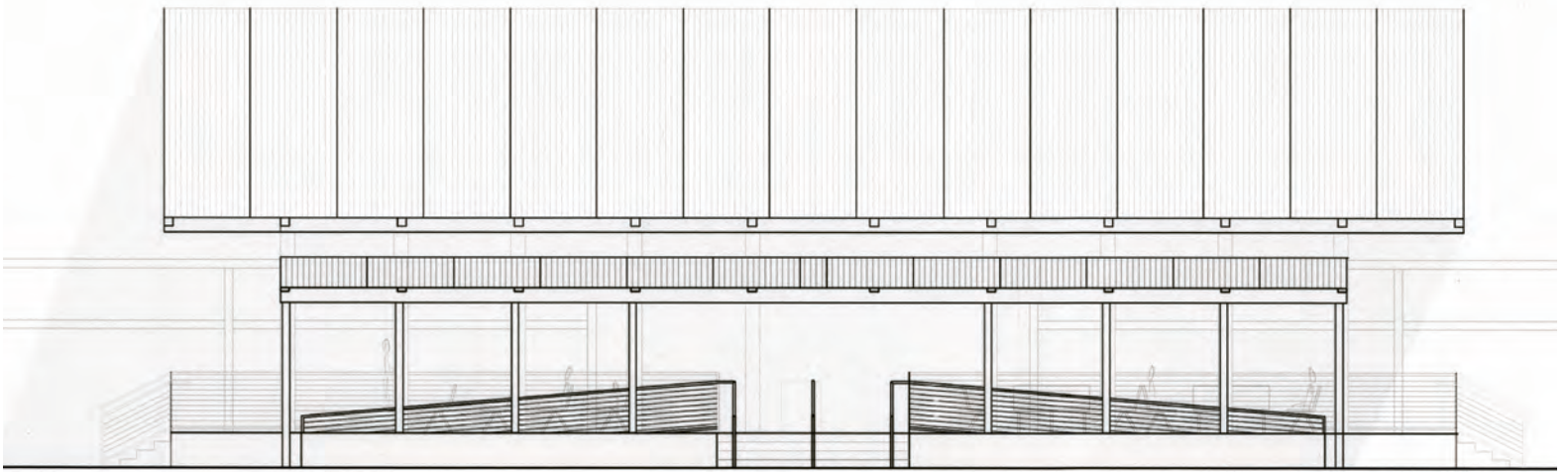
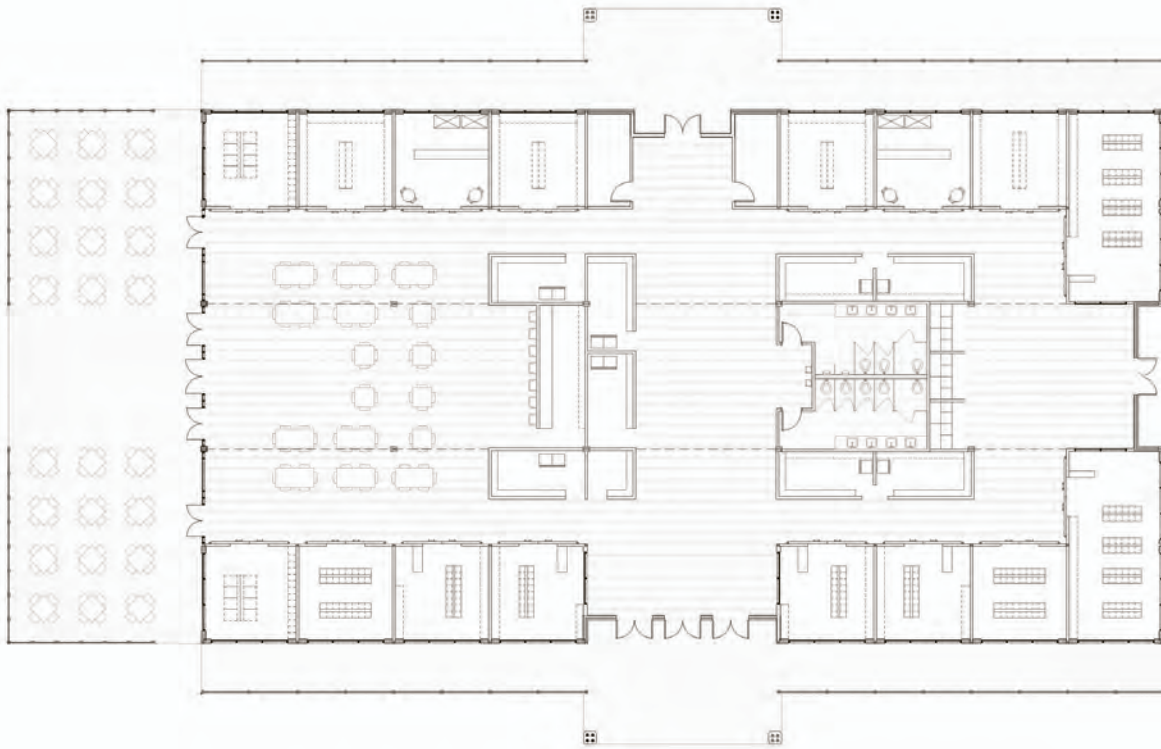
The studio collaborated with the Carl Small Town Center (CSTC) to develop a planning proposal for the First Monday Trade Day in Ripley, MS (Tippah County). First Monday Trade Day is a monthly flea market held throughout the year with an estimated 35,000 visitors over the weekend.

Local officials wanted to improve the market experience. The CSTC acted as the owner's representative and provided workshops to help students become more aware of planning strategies and to engage the community with design ideas.

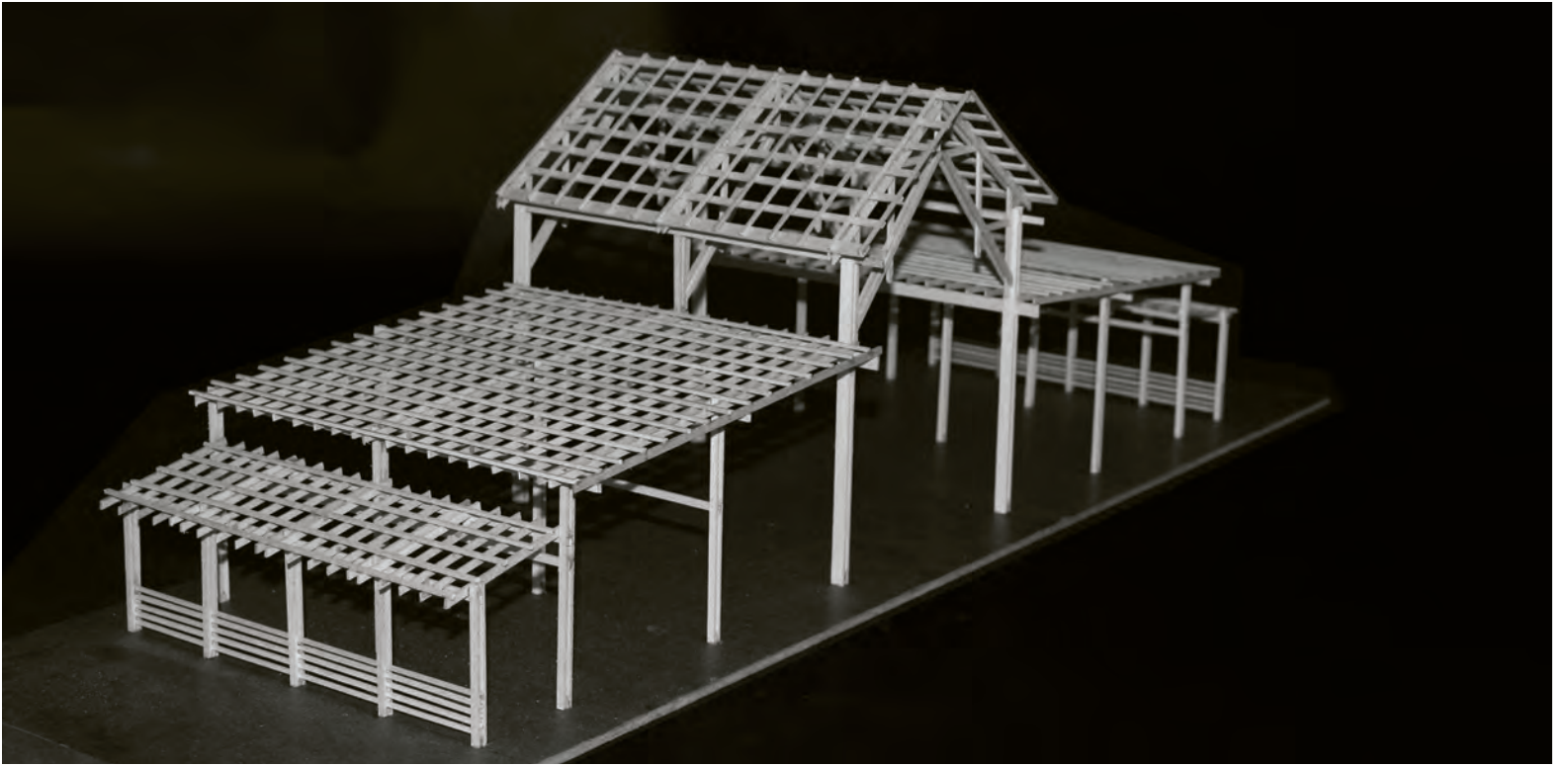




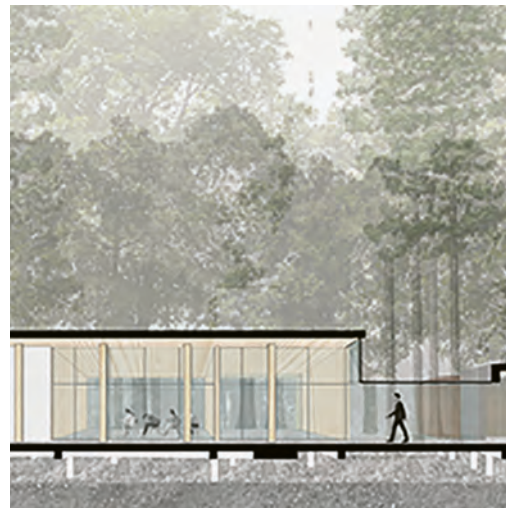
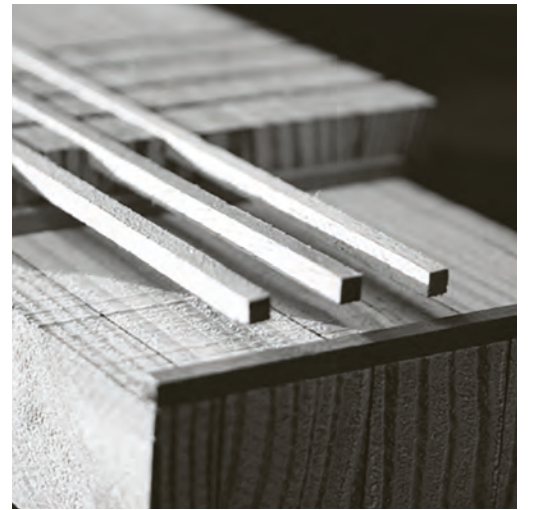
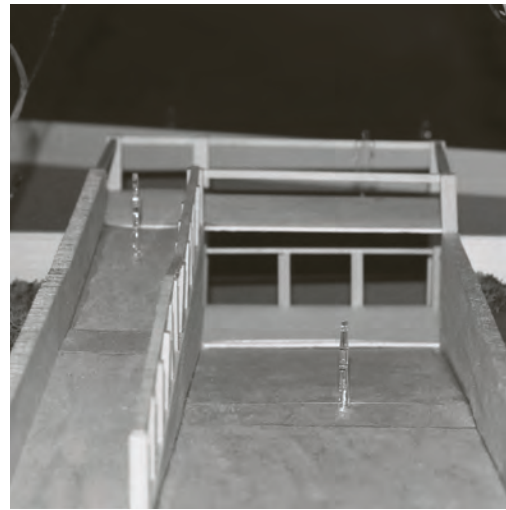
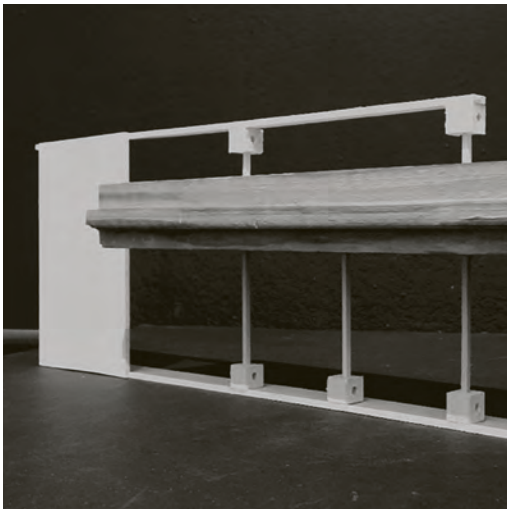
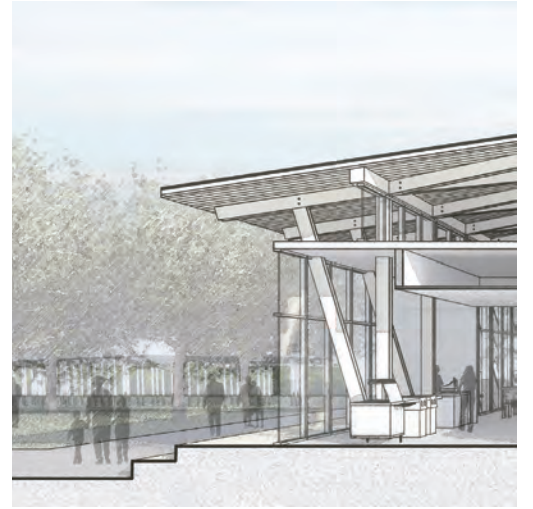
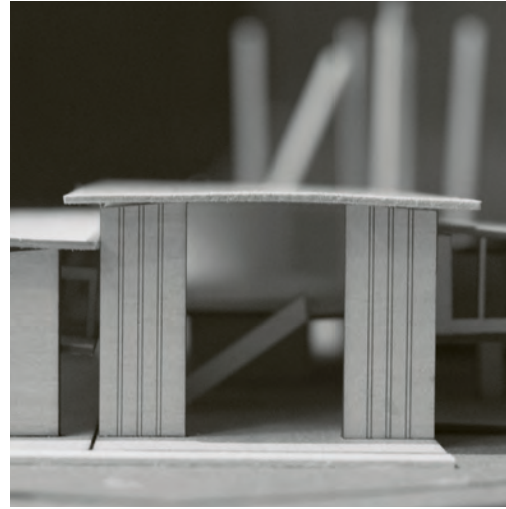
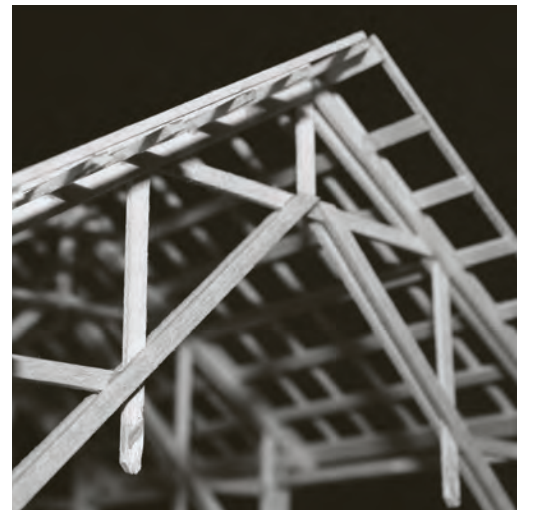
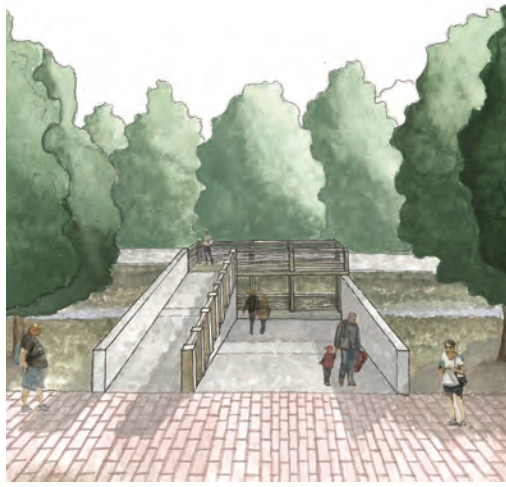














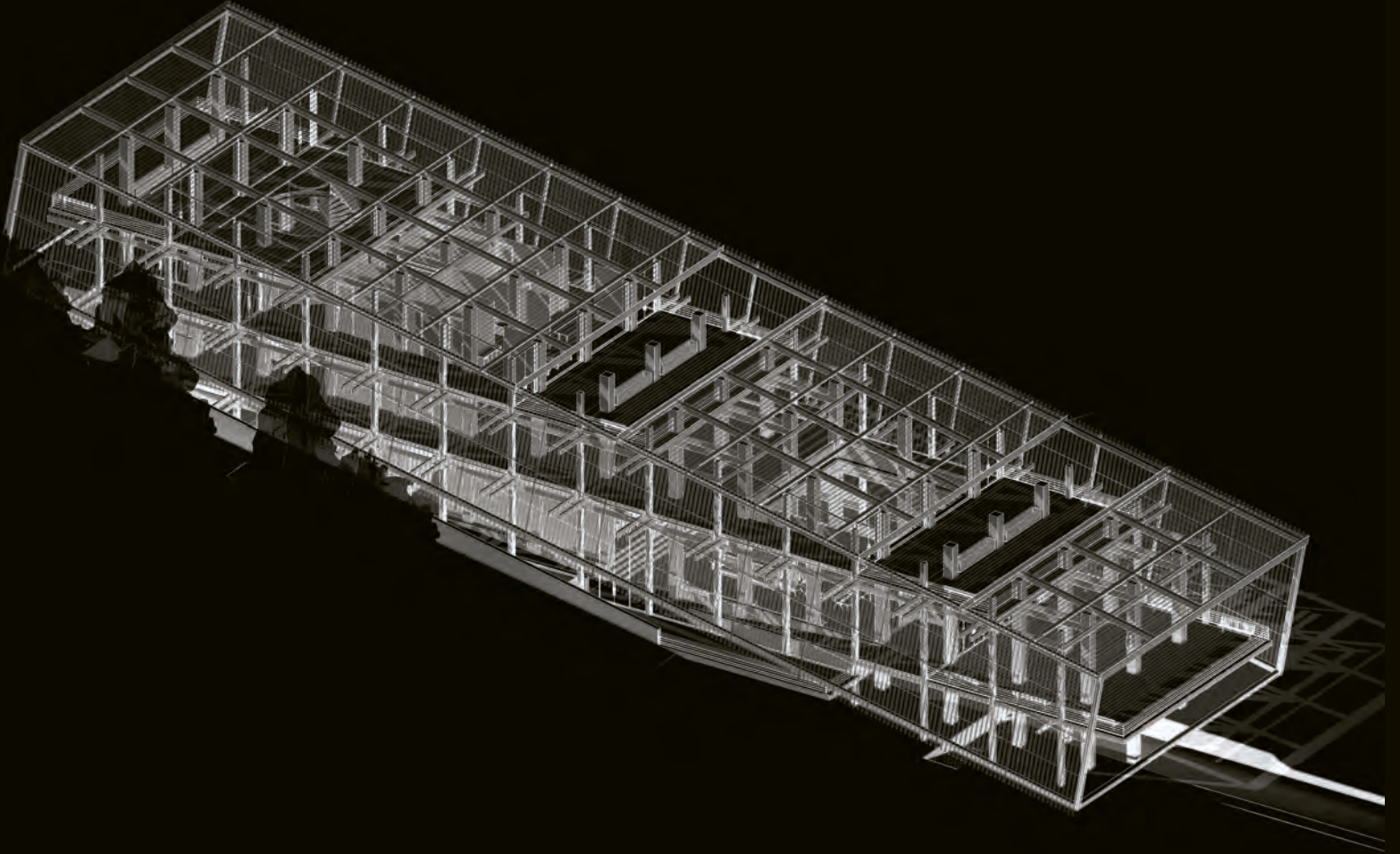
*Joshua Cummins, Alex Ross  
Hannah Hebinck  
Asher Paxton*

*Leah Welborn  
Nate Johnson, Kelli Weiland  
Tahir Khan*

*Zachary Kelly, Tyler Scott  
Hannah Hebinck  
Shelby Christian, Max Wilson*

*Rayce Belton, Jake Gartman  
Rayce Belton, Jake Gartman  
Rayce Belton, Jake Gartman*

*concept/context models, watercolor rendering, final model*



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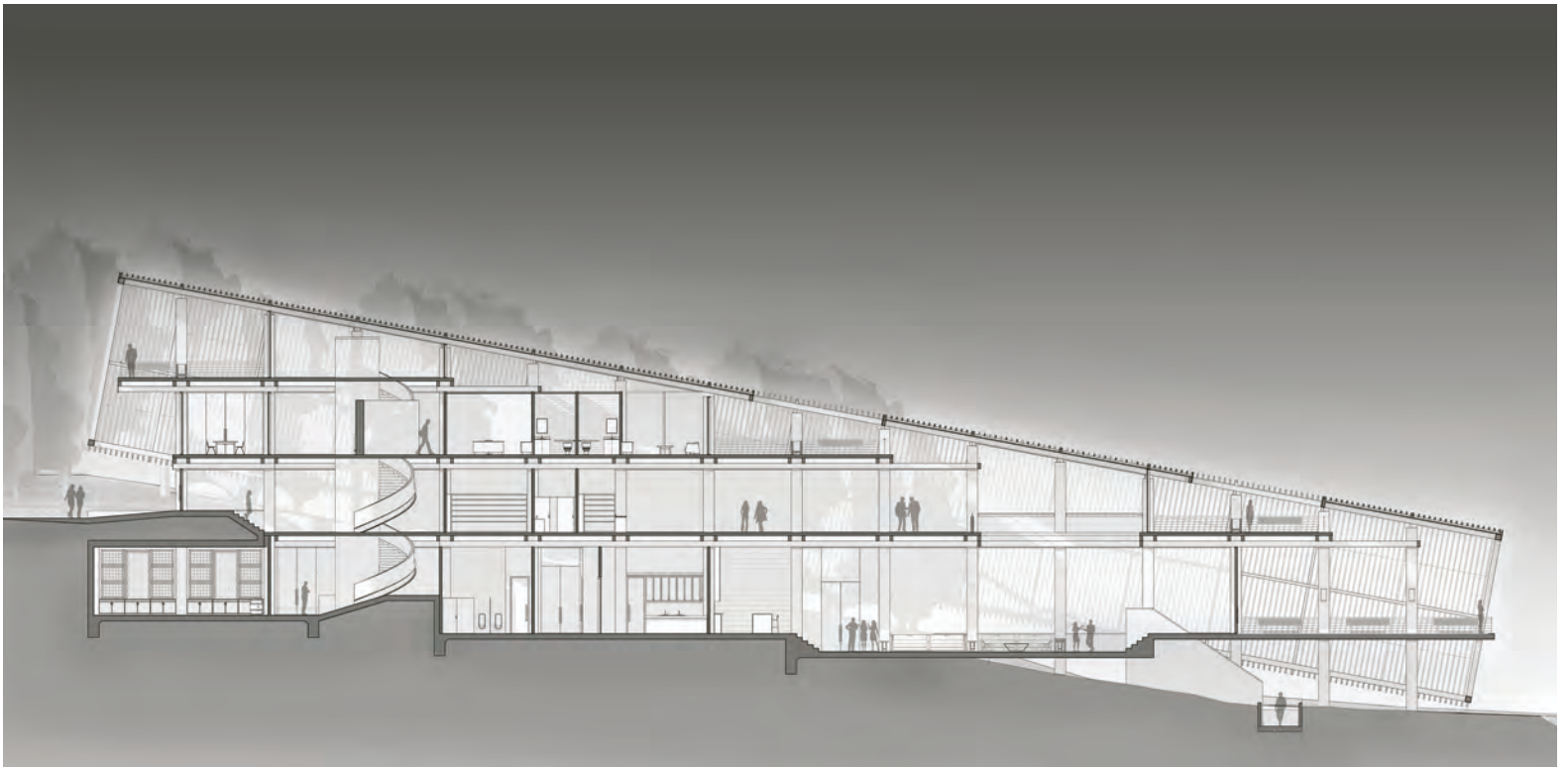
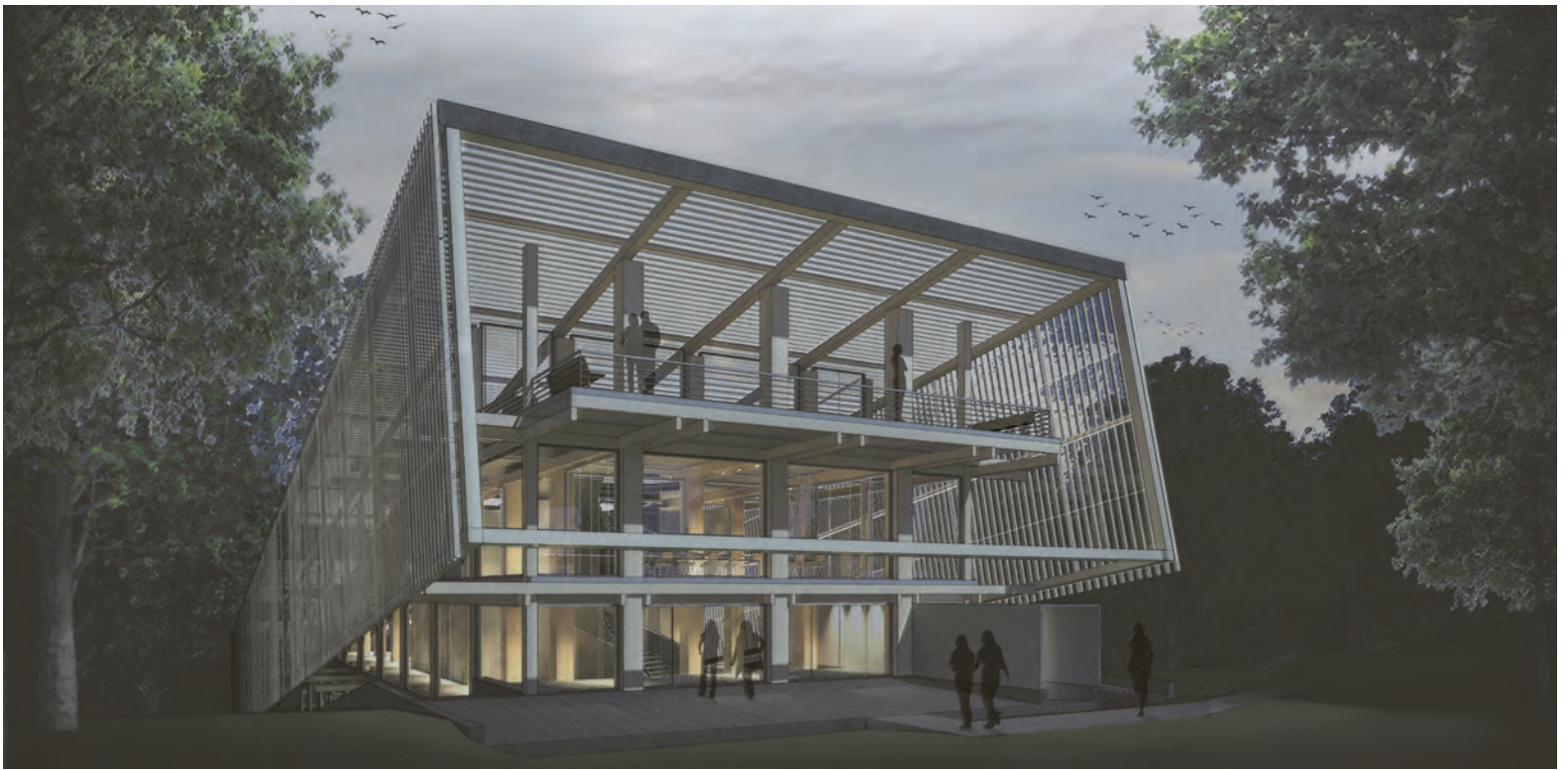
*Building, Dwelling, Gardening: Winery*

Instructors:  
Andrew Tripp (coordinator)  
Jacob Gines

In this studio, the students were to complete a comprehensive design for a winery. The studio was broken up into a series of modules. The first exercise was focused on 'leveling,' and the students completed a set of drawings and models based on the site.

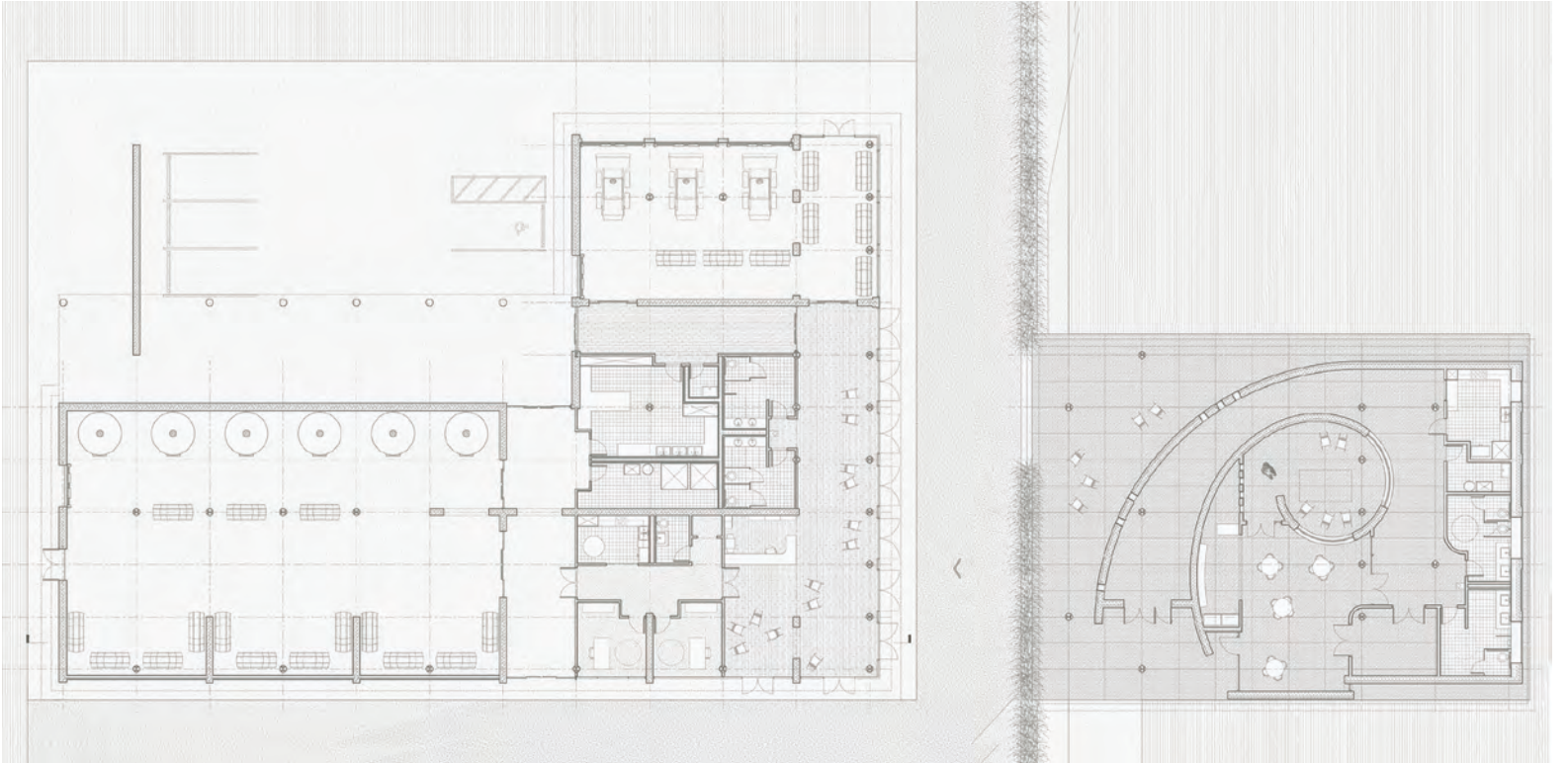
They then moved onto structural drawings and models. The next stage was spent synthesizing the two earlier stages before moving on to the following phase in which students were asked to create an arrangement of micro-climates that complemented their concept.



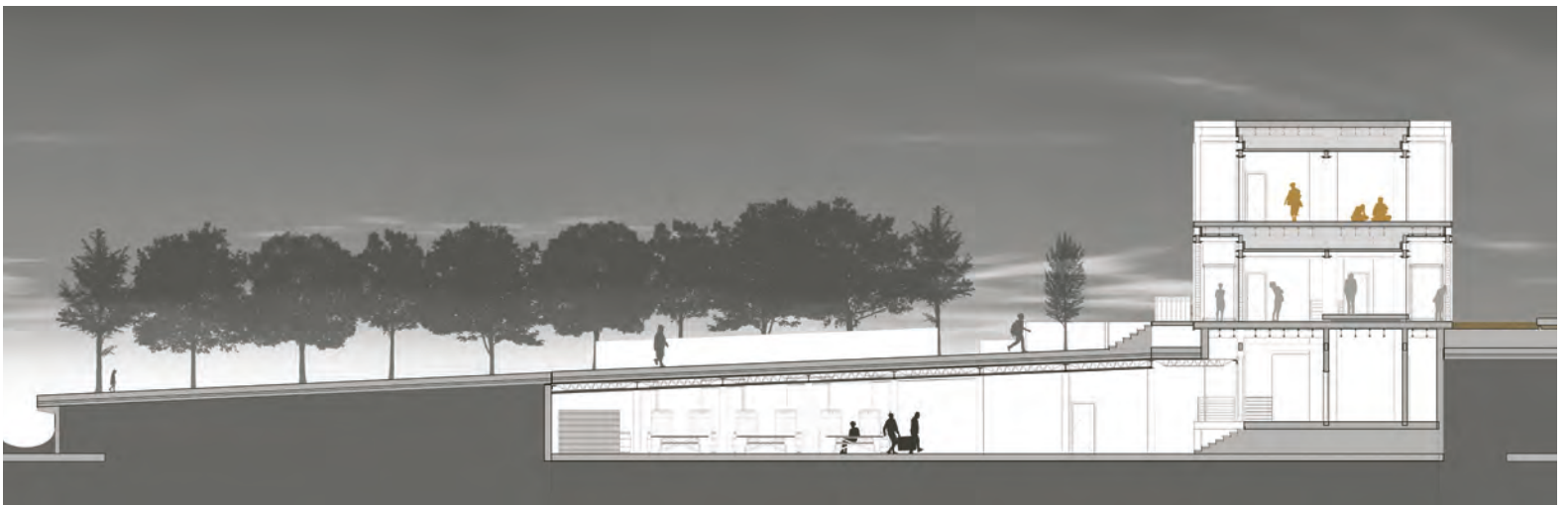
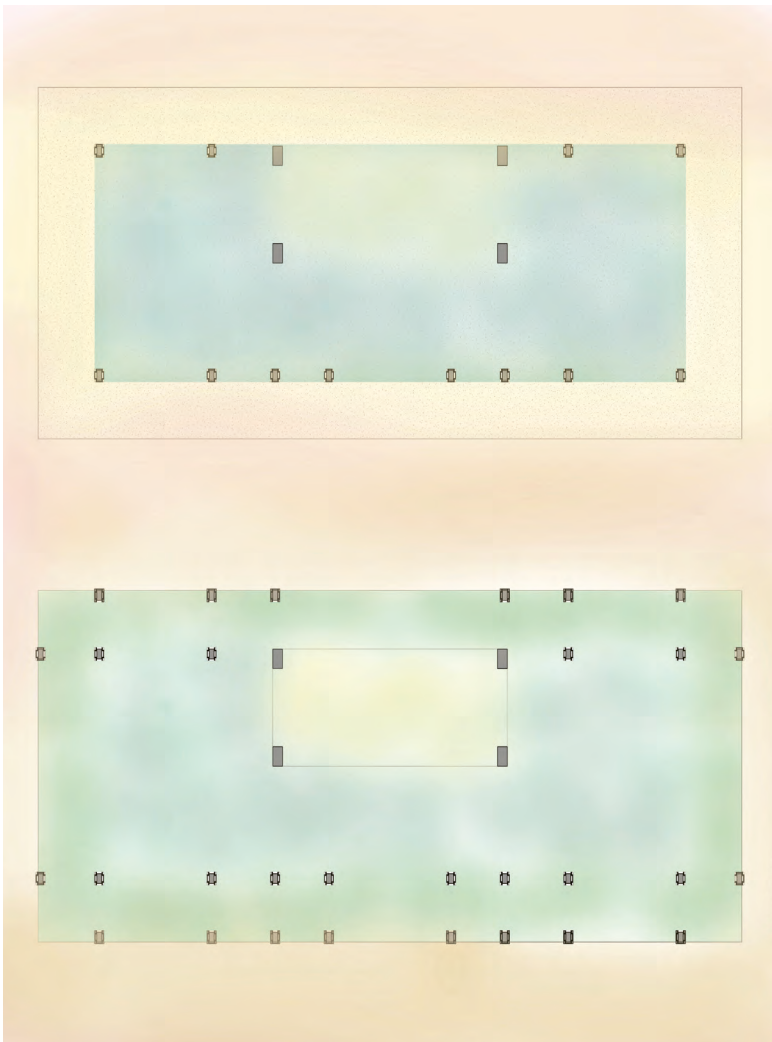


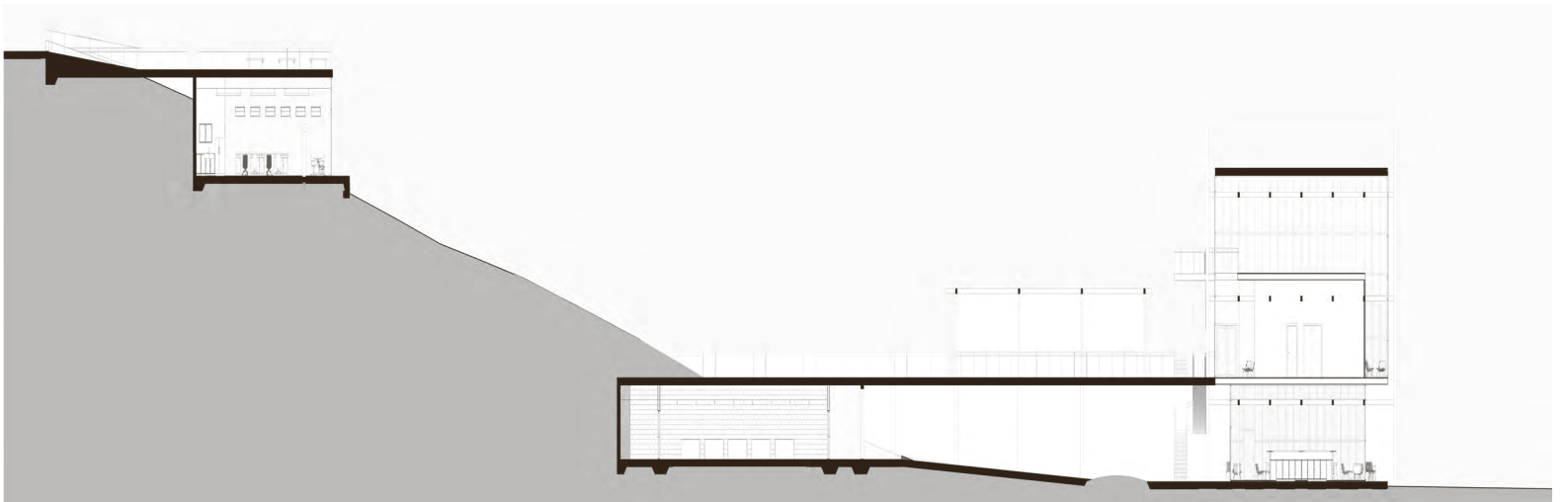
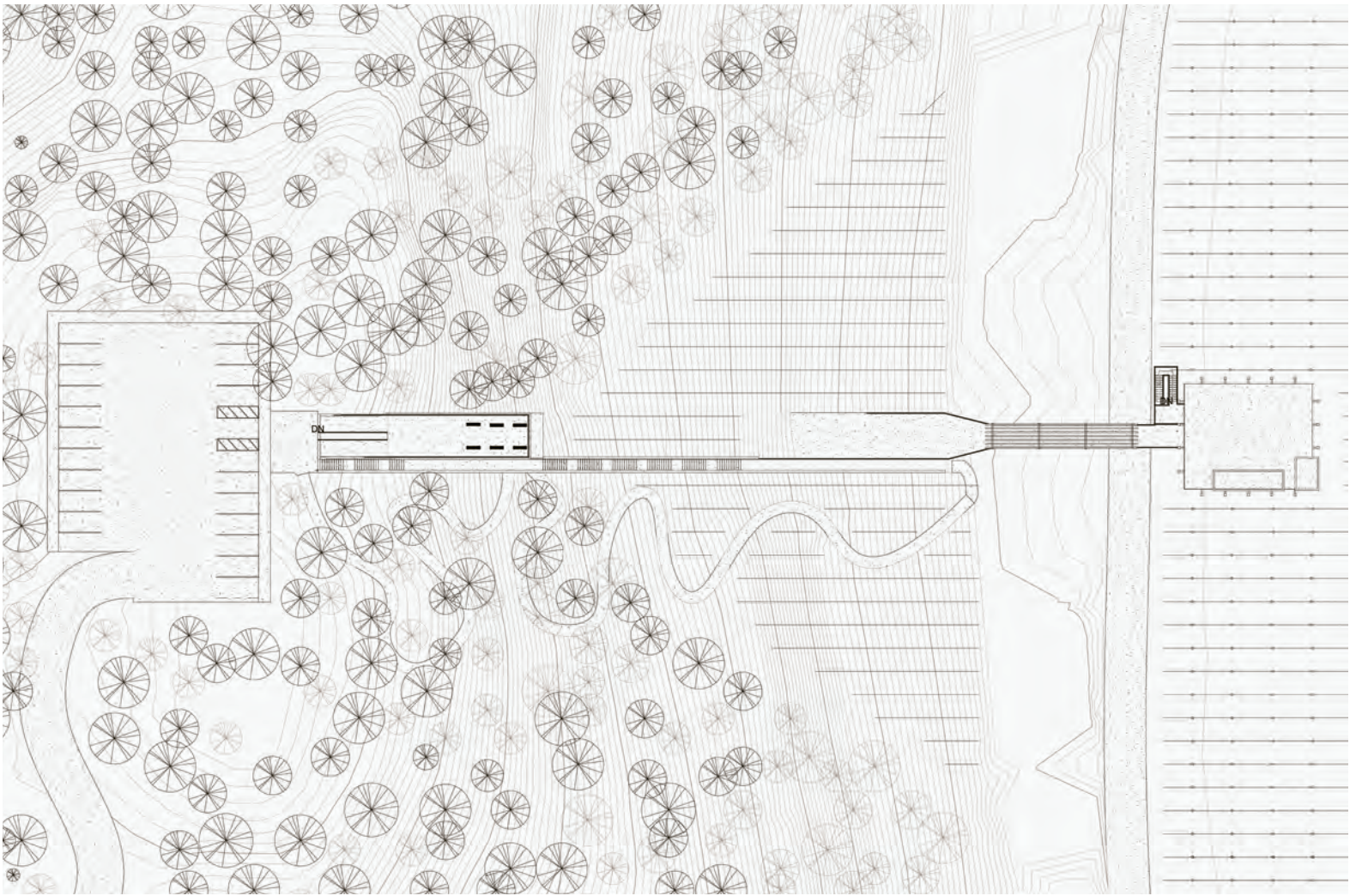
From there, students enclosed their concept and space-planning design with partitions, façades, envelopes, etc. The students then went through another synthesizing exercise of the previous four modules before adding in the necessary equipment.

The result was a final, complete, and comprehensive design exhibiting the wealth of knowledge learned in the previous eight semesters of architecture school.

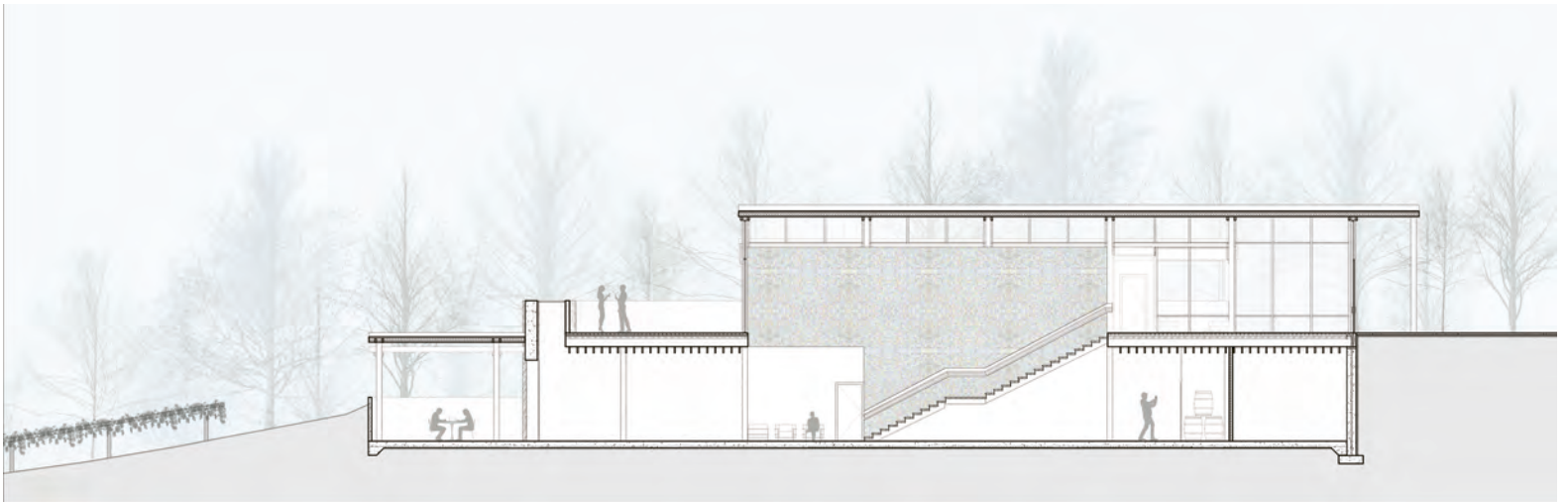
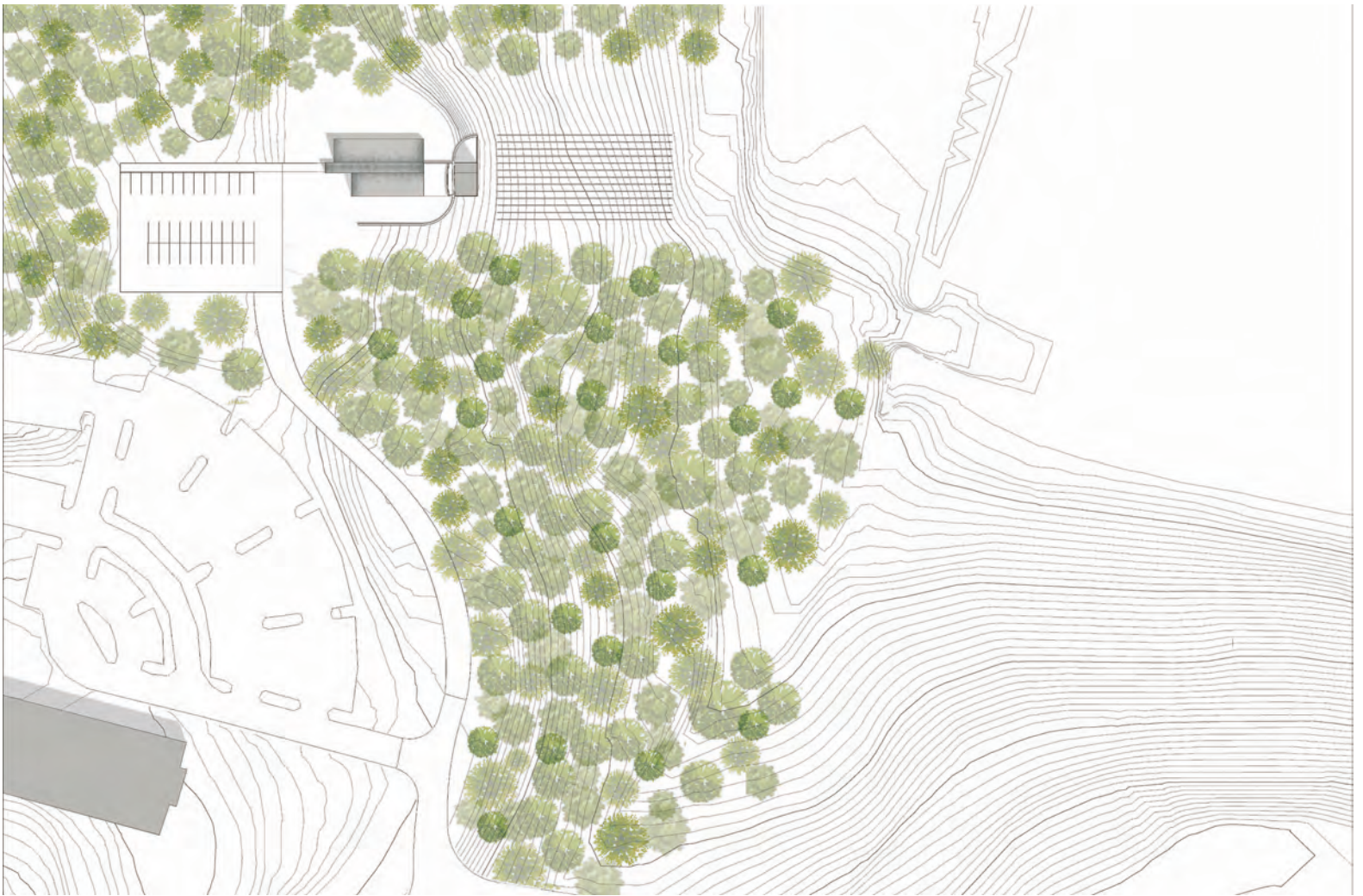




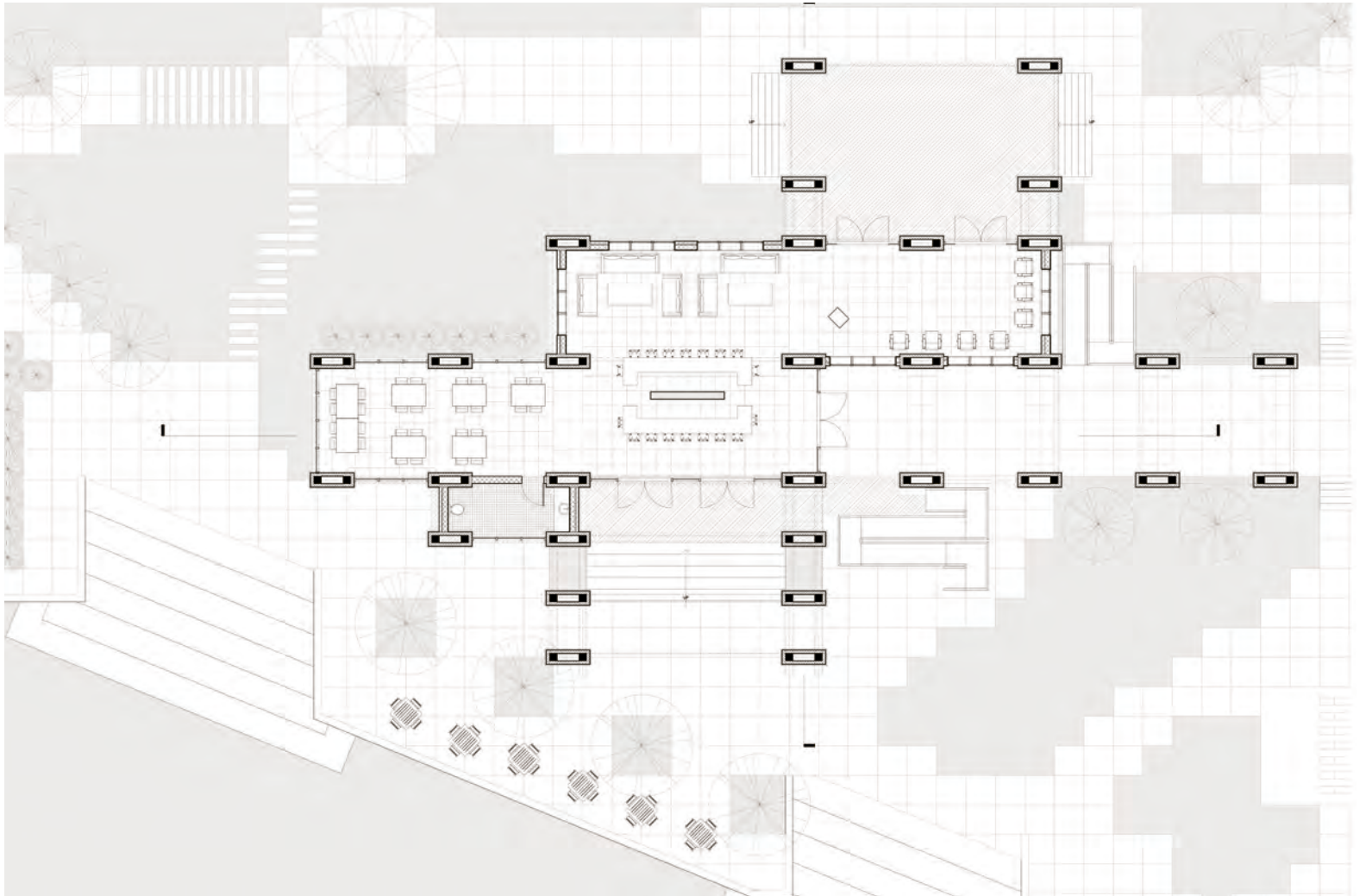








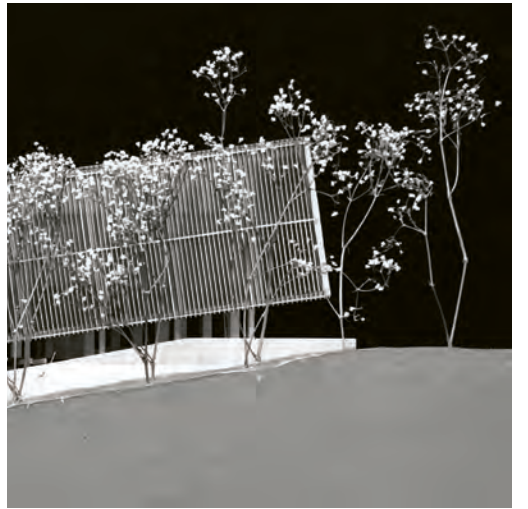
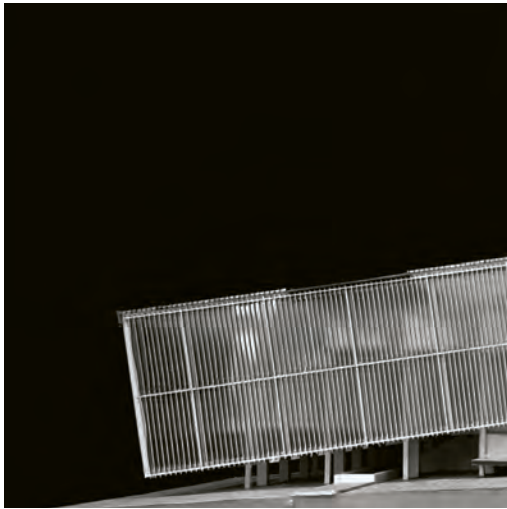
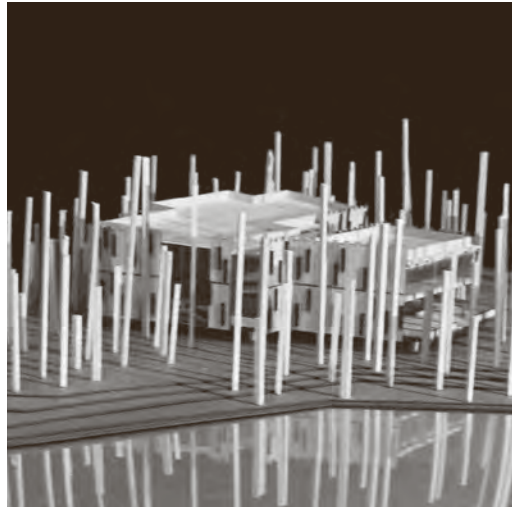
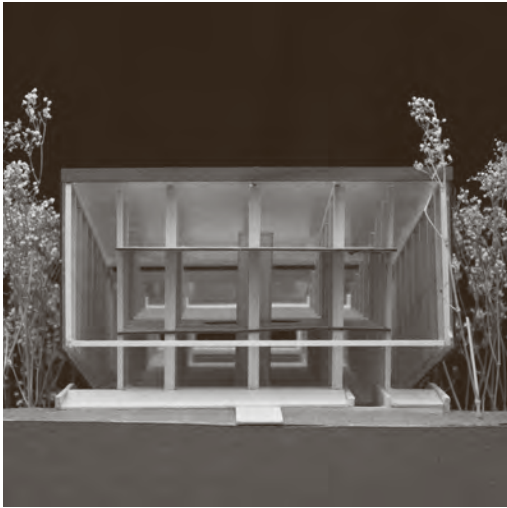
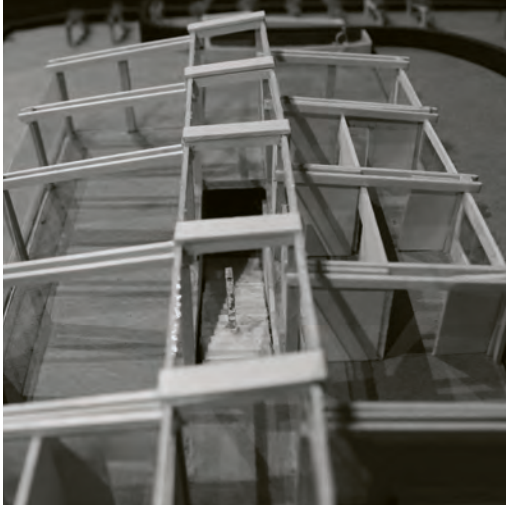
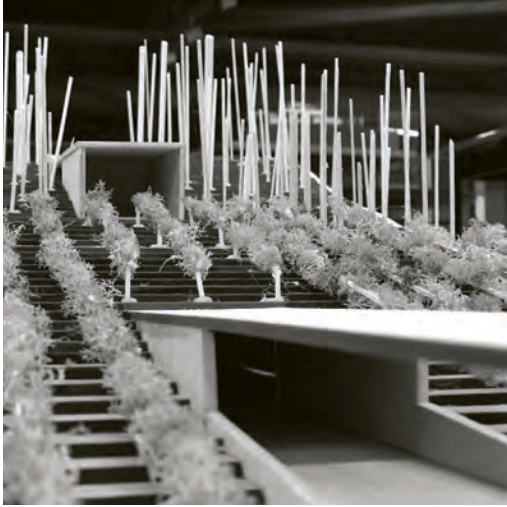
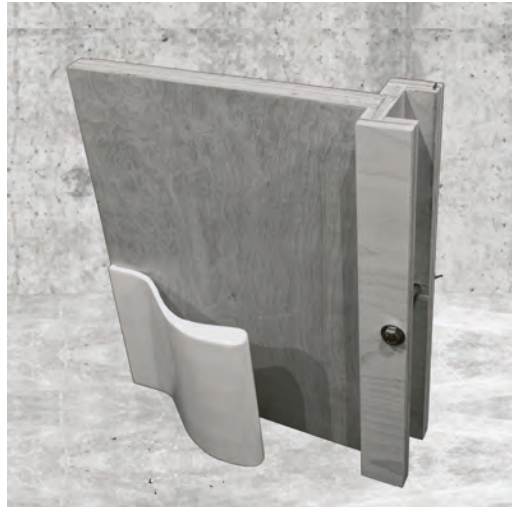














*Mitchell Hubbell  
Daniel Smith  
Matthew Lewis*

*Leah Welborn  
Hannah Hebinck  
Matthew Lewis*

*Tahir Khan  
Hannah Hebinck  
Barnes Brown and Patrick Greene*

*Tahir Khan  
Tahir Khan  
Tahir Khan*

*full scale railing/handle detail model, final model*



---

*An Imaginary City Between  
Utopia and Dystopia*

Instructors:  
Jassen Callender (coordinator)  
Mark Vaughan

The Jackson Center fall studios aim at a reorientation of the students' habits of thought as well as the design processes by which they approach architecture. As a preliminary reorienting step, students were tasked to ask questions like "what are the physical constituents of a comfortable or pleasant place?" and, conversely, "what are the objective constituents of an uncomfortable or unpleasant space?"

Students sought these conditions in existing places, built models of those spaces, and then made modifications to those models such that a rotation of the models would alter its reading (this orientation, comfortable; that orientation, uncomfortable). After the initial individual work, students worked at an urban scale in groups of five.



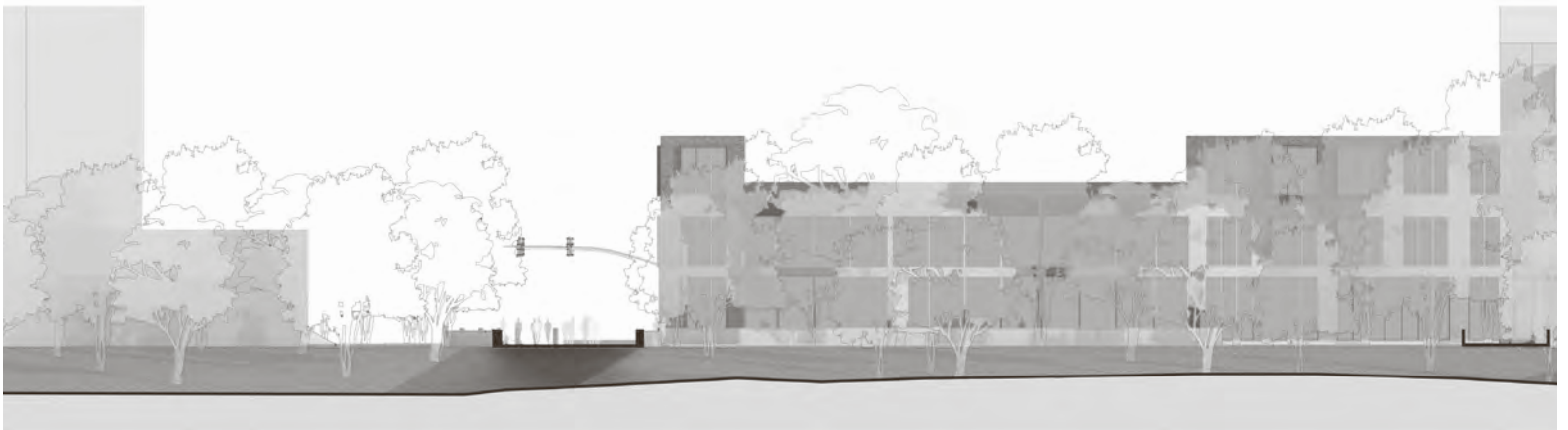
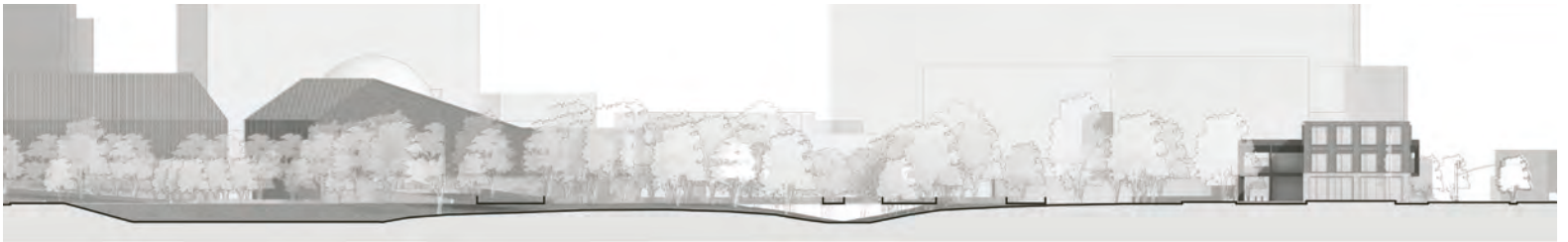
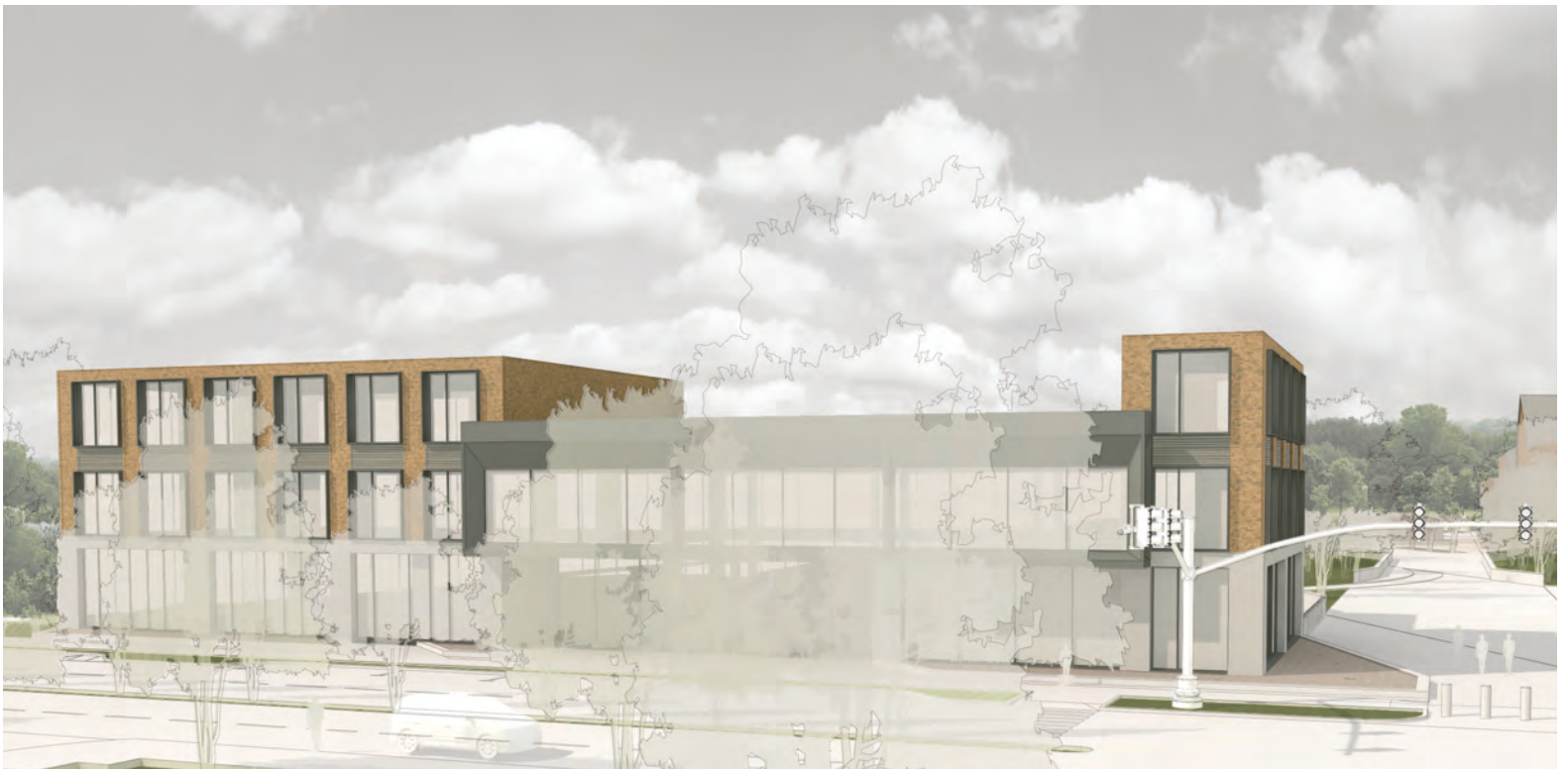


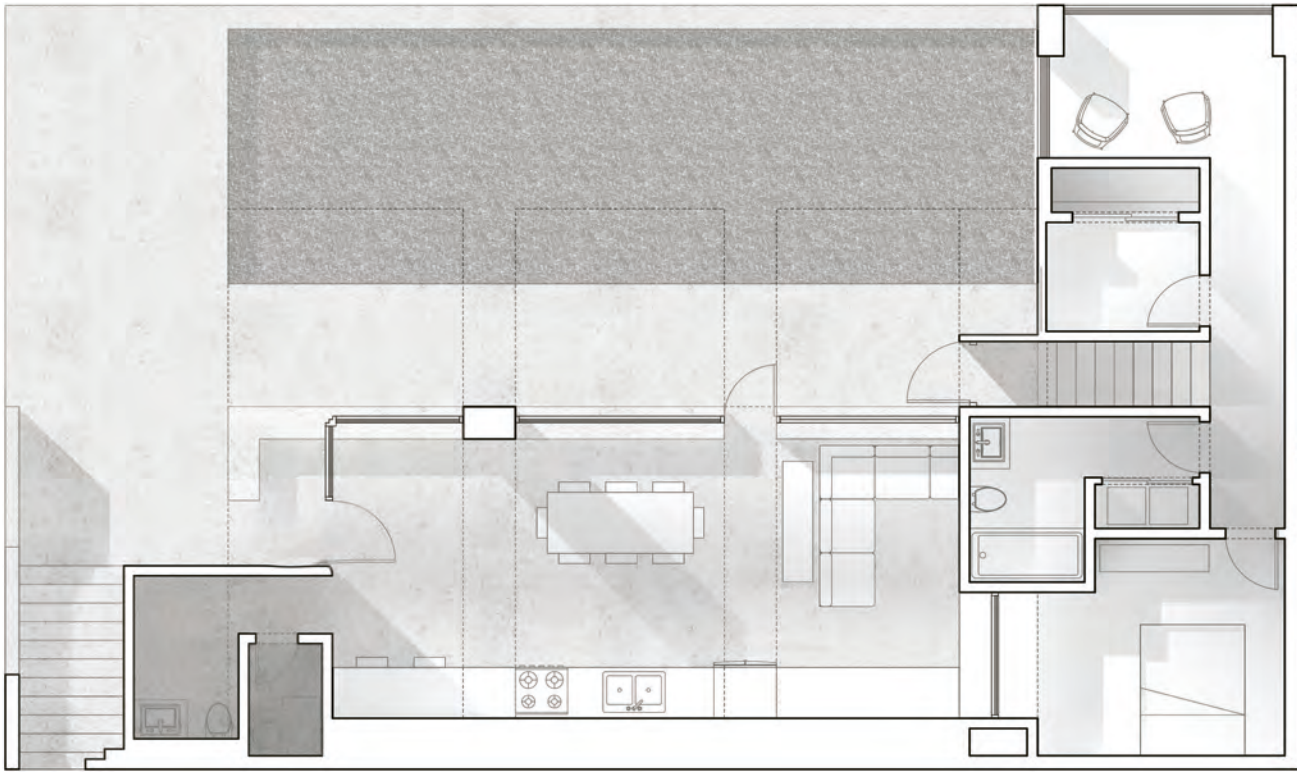
Each member of the group brought a minimum of five previous models and arranged them in a way that would make a city feel comfortable in one orientation and uncomfortable in another. Each group produced ten final renderings, a city model, and a few sections and plans of cities that were conceived from the intended experience.

In the final weeks of the semester, the students again worked individually. Tasked with selecting a city block they designed with their group and incorporating it into a real-life city block of Jackson, MS, the project opened new ways to think about the city block the students would explore during the spring semester.

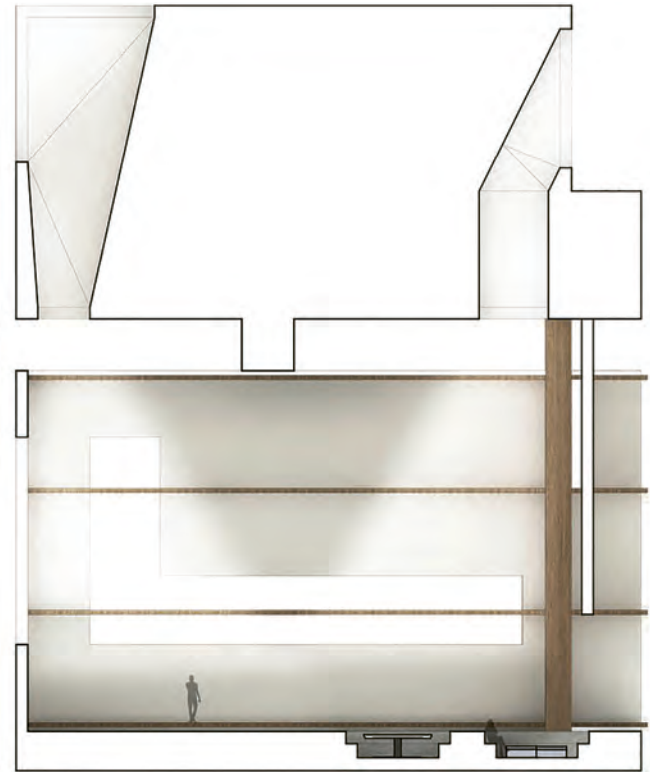
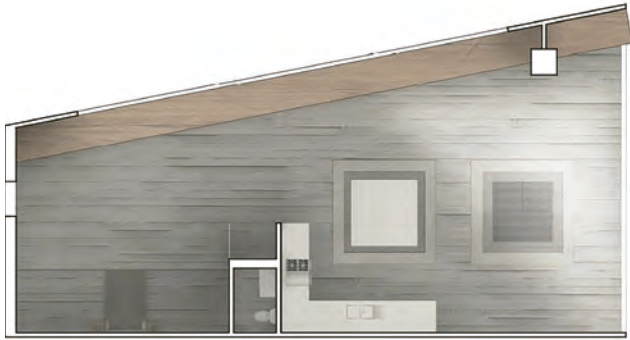


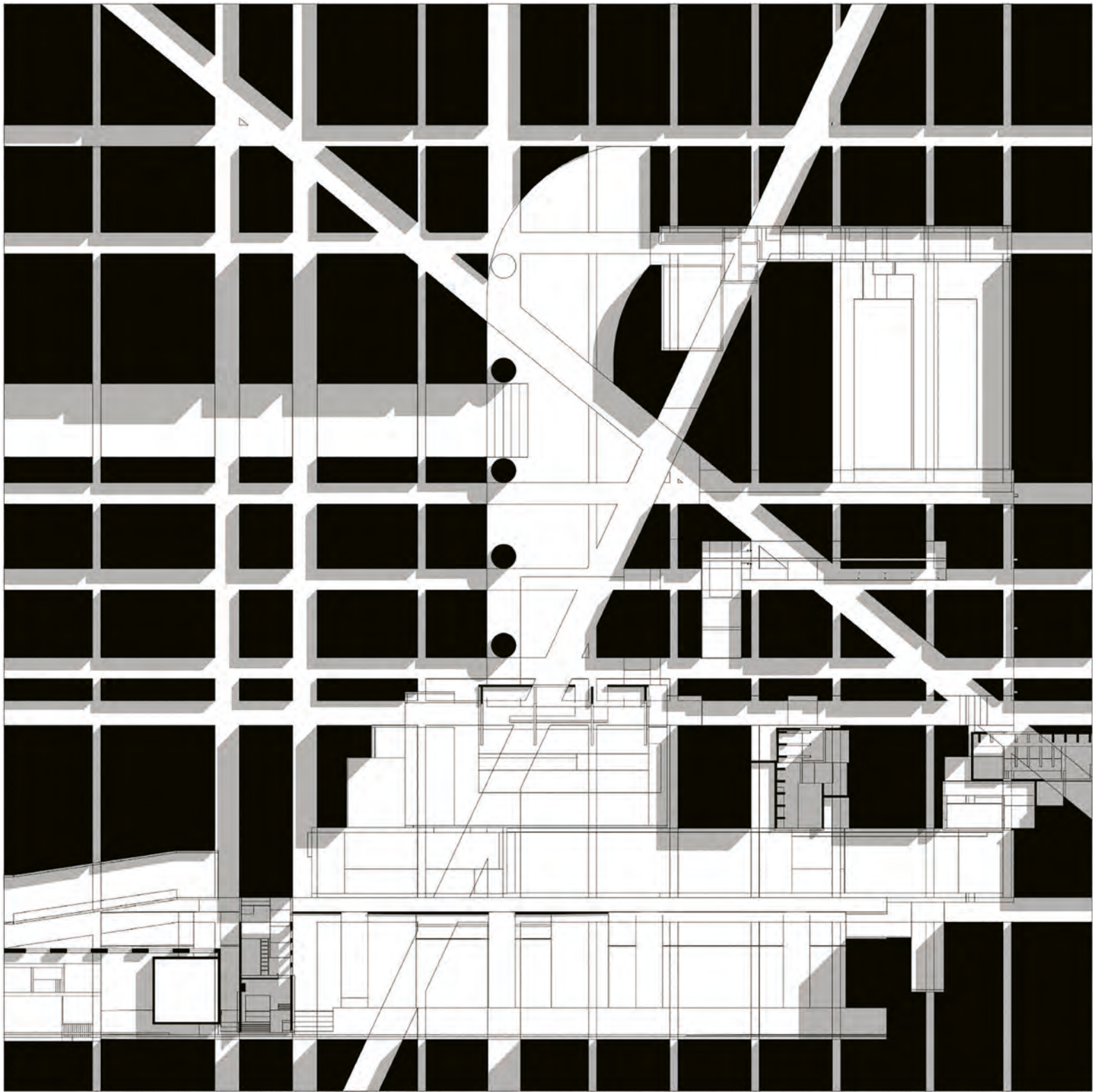






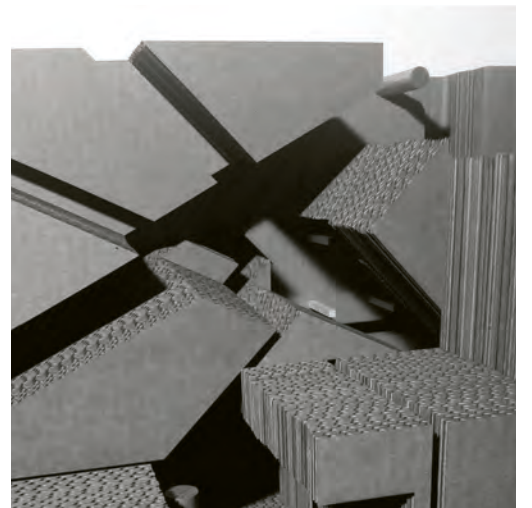
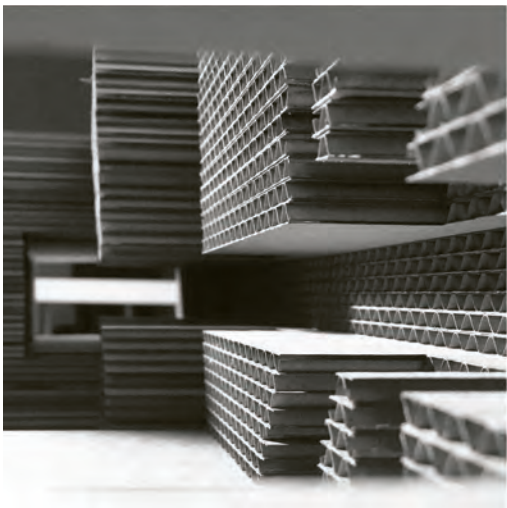
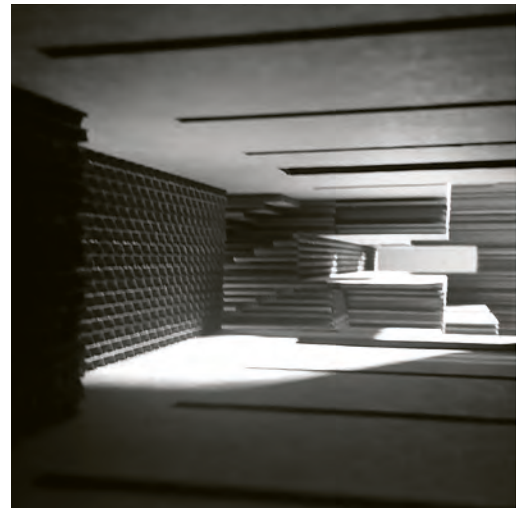
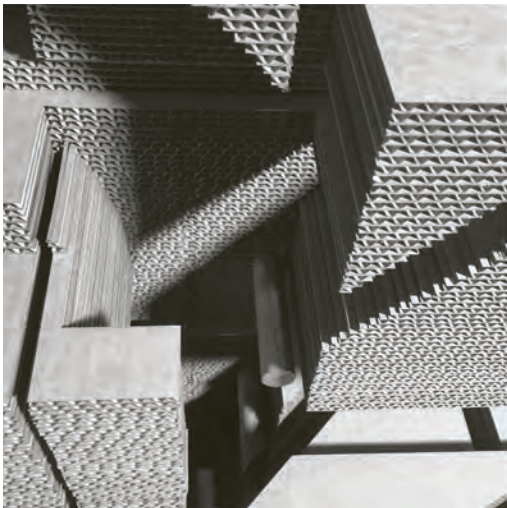
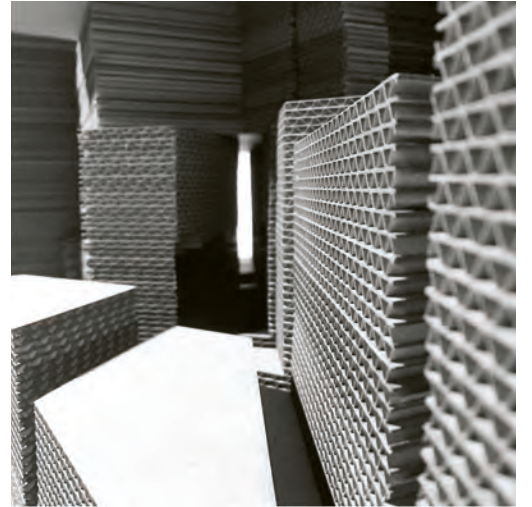
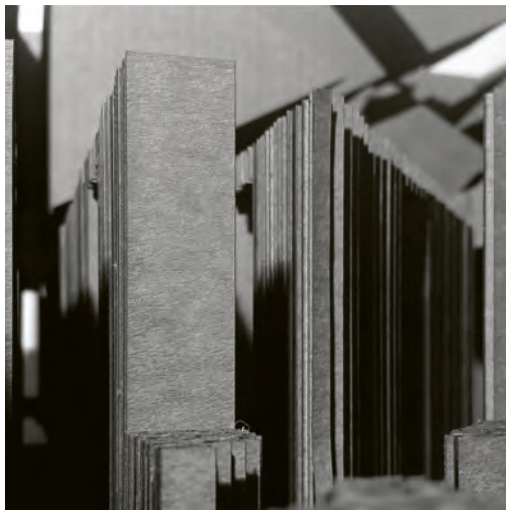
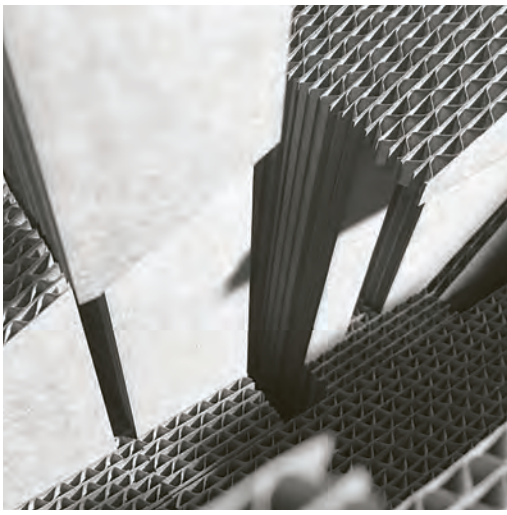














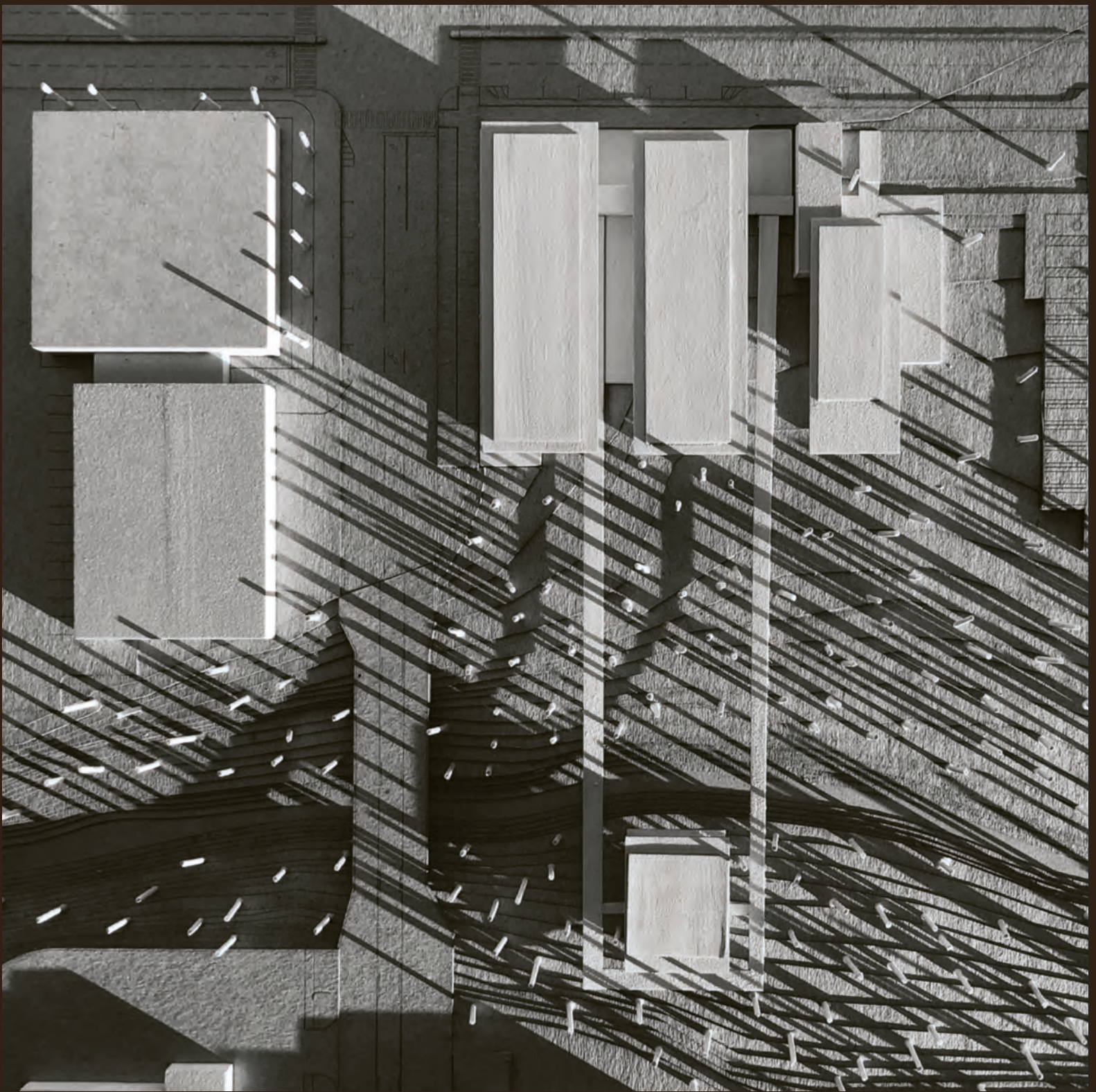
*Zachary Busman  
Zachary Busman  
Zachary Busman*

*Zachary Busman  
Zachary Busman  
Zachary Busman*

*Zachary Busman  
Zachary Busman  
Zachary Busman*

*Zachary Busman  
Zachary Busman  
Zachary Busman*

*final model detail*



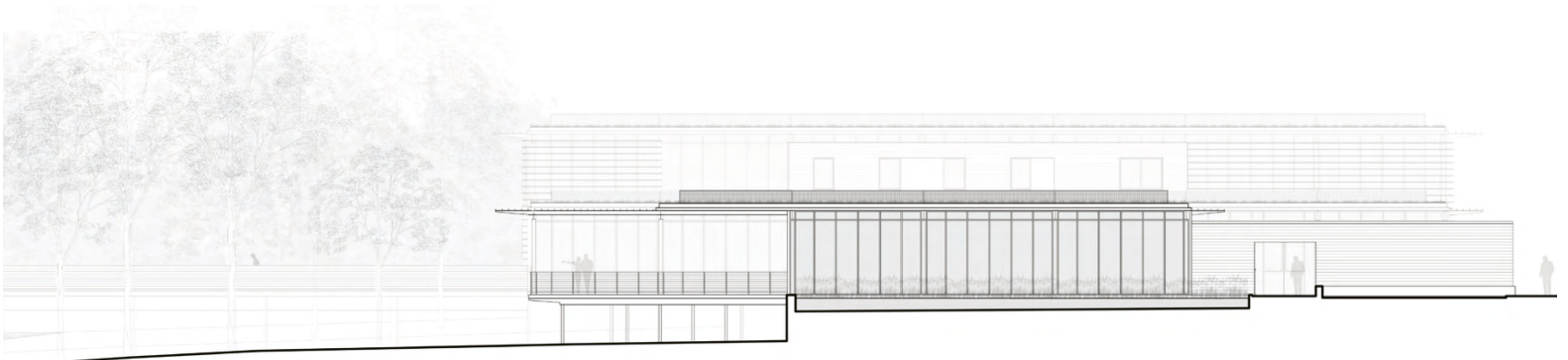
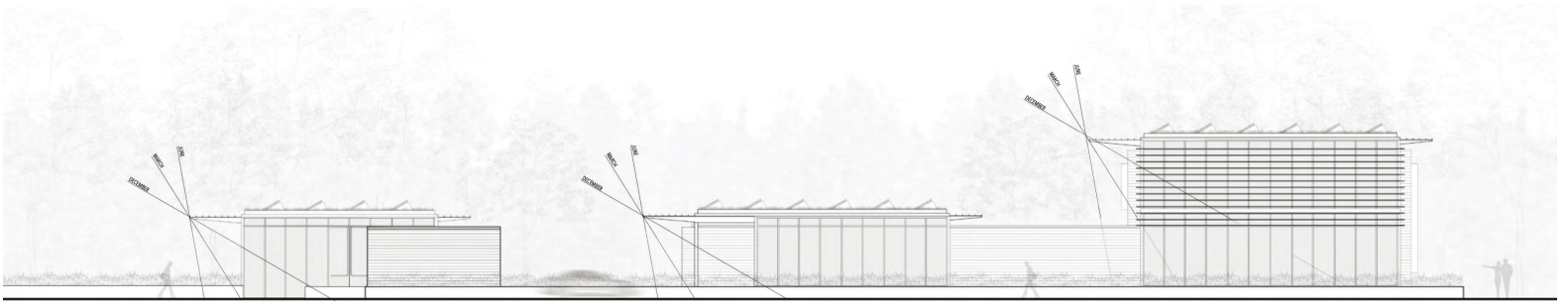
*The Jackson Urban Ecology Center*

Student: Zachary Henry

The Jackson Urban Ecology Center will be more than just a building; it will be an ecological niche within a very concrete urban environment. This center will focus on connecting the community with nature and allowing for a full interaction of plants, animals, and humans. The Ecology Center will be a world-class center for environmental efforts and education. The Urban Ecology Center should serve as a model for environmental stewardship through its use of locally sourced materials, environmentally conscious design decisions, careful preservation of the existing plant-life on the site, and use of renewable energies.

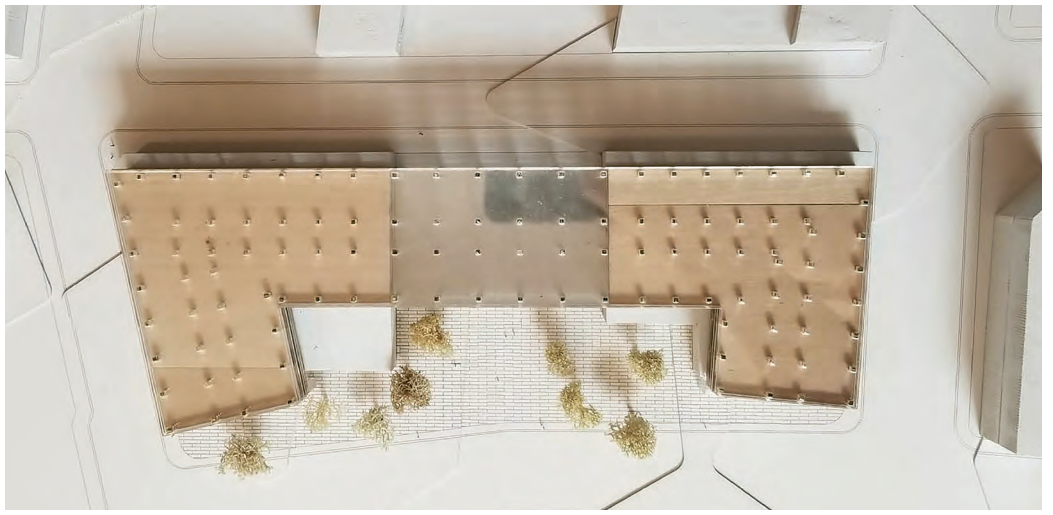
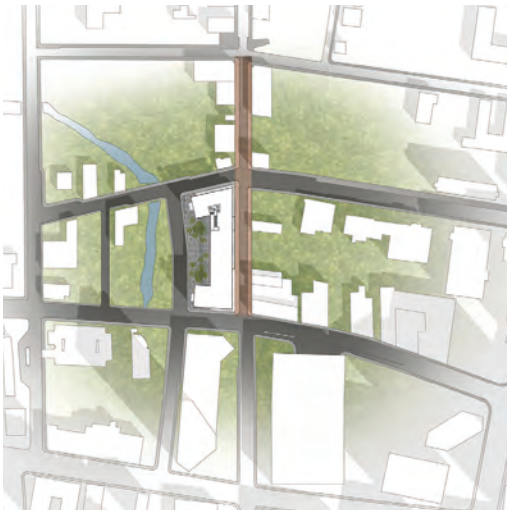
The Jackson Urban Ecology Center will be located on a 4.5-acre site at the corner of East South Street and South West Street in southeast Jackson. This site is home to the ecosystem that thrives off of Town Creek and the surrounding vegetation. The center will boast a state-of-the-art facility across 20,000 square feet on two stories. It will house classrooms, libraries, research laboratories, auditorium, and a new local fresh cafe. In addition, the more extensive 27-acre reserve will be scattered and traced with nature trails and markers to educate the public on the ecosystem present on the site.





The new building and facilities will meet the Living Building Challenge requirements, and it will produce all of its own energy, making it net-zero. The Jackson Urban Ecology Center will become a beacon to educate the public on environmental concerns and issues, and it will bring awareness to the important species that reside in the Town Creek Ecosystem and the watersheds of Mississippi. It will also become a preserve for the flora and fauna to rejuvenate in this reserve. The world is in an environmental crisis. A crisis where we are killing off the biodiversity of the planet.

This center will begin to educate the public on the larger issue of ecology. It will provide a safe home for the wildlife that once lived here and will begin to reintegrate the connection of the wildlife back to Town Creek. Hopefully, through this center, the residents of Jackson and the larger state will begin to understand the importance of fixing this issue



*Mixed-Use Project*

Student: Zachary Busman

Farish Street served as a cultural and business hub for the African American population of central Mississippi. In the mid-twentieth century, Farish Street was the largest economically independent African American community in Mississippi. Today, however, the Farish Street Historic District isn't so lively anymore.

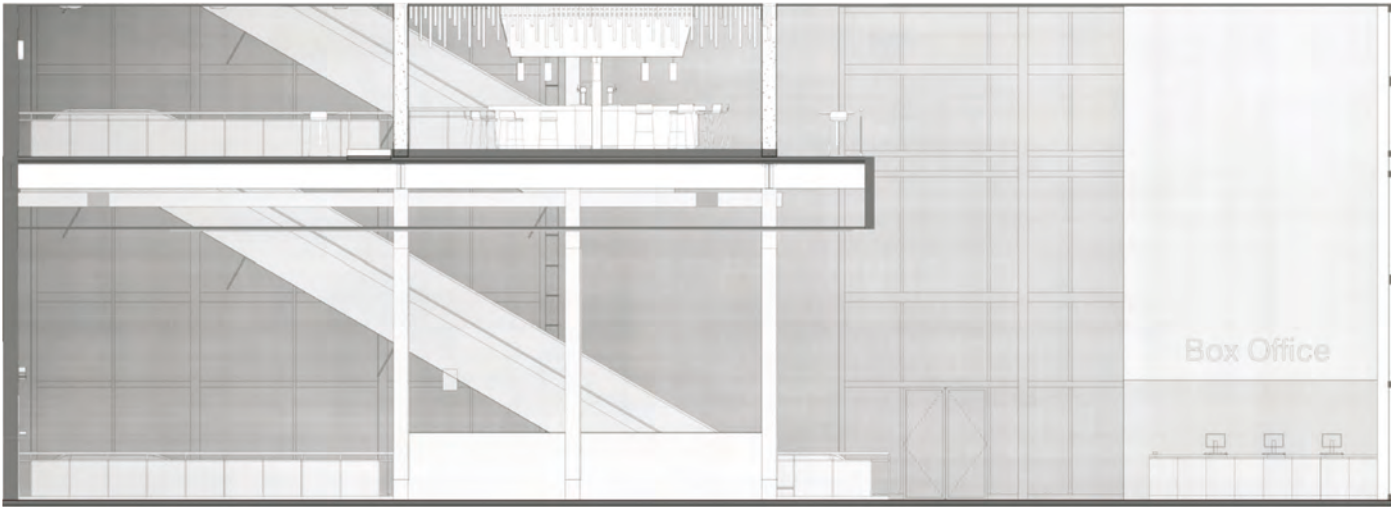
Nearly all the buildings suffer from collapsed roofs, broken windows, crippled façades, and worn out signs. There has been no upkeep to the point that many have completely decayed, leaving nothing but the foundation and a few bricks behind.





Since 1979, there have been many attempts at various rehabilitation plans. Unfortunately, there is little to nothing to show for the work done, but plenty of blame to go around for poor plans, mismanaged budgets, building permit refusals, and construction overruns.

The root cause of these problems is located in the city's complex and radically changed history. The goal of the project shown is to revitalize Farish Street with the above mixed-use building.



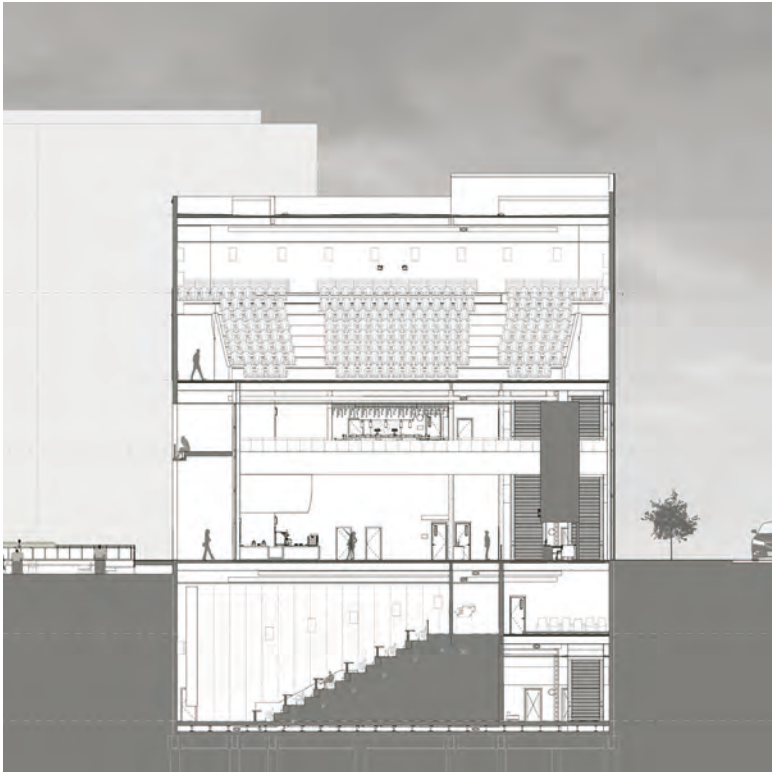
*Contemporary Multiplex Movie Theater*

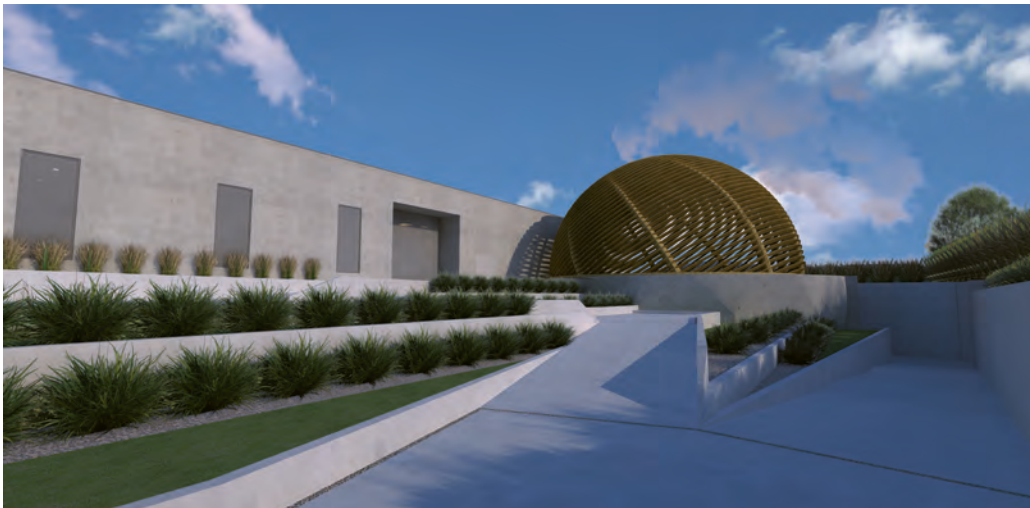
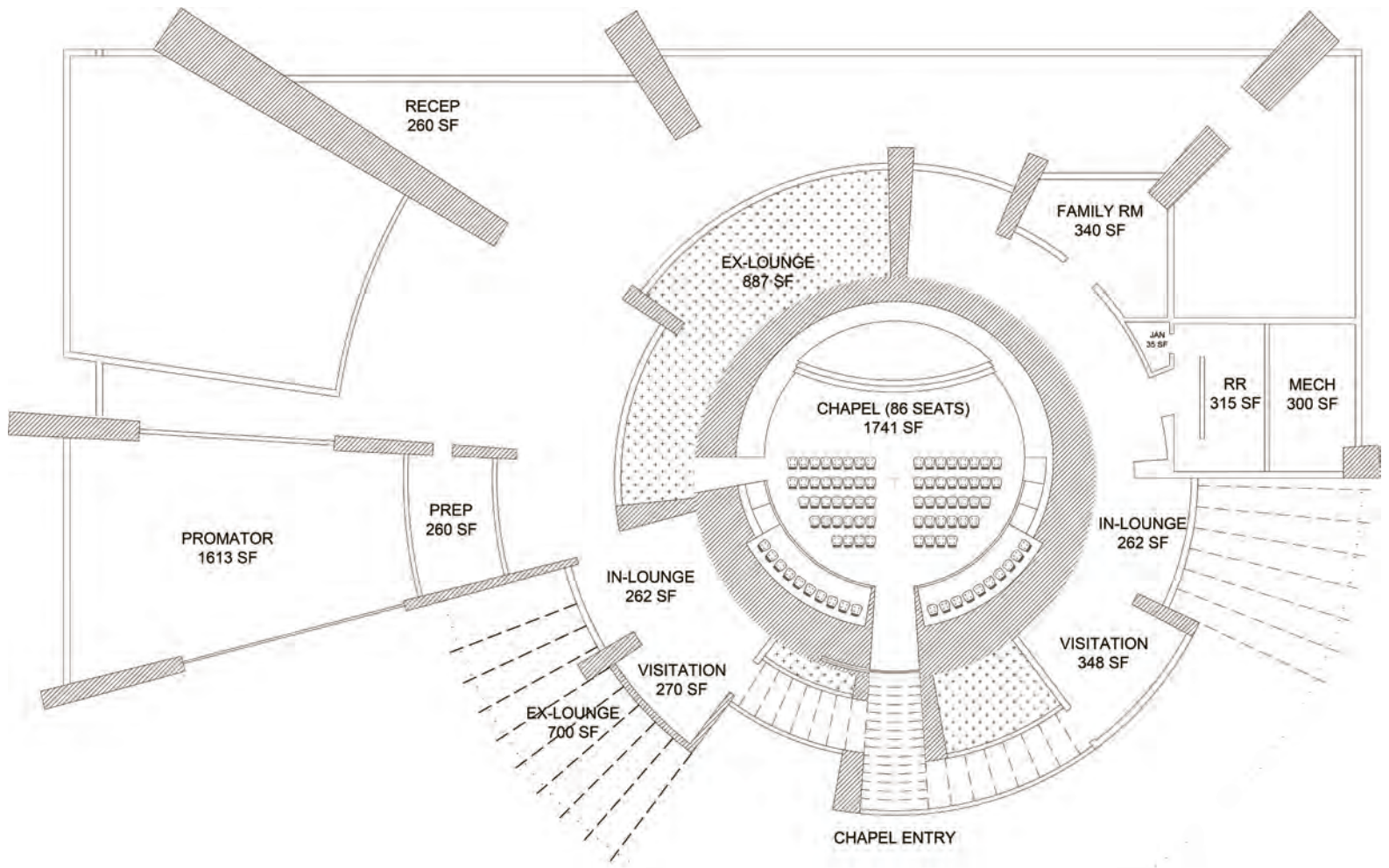
Student: Ebony Batchelor

The project's program was an urban movie theater set in downtown Jackson. This stacked movie theater consisted of seven auditoriums, three concession stands, a bar, and an outdoor space to watch movies. The theater was six levels with two levels underground. The semester was spent diligently working on the floor plan to make sure that the egress was sufficient enough to get everyone out in case of fire.

After tackling that, she used terracotta panels and LED screens on both the exterior as well as the interior to create a building that can adapt with the changes that all theaters go through over the years.







*Prometorium*

Student: Edward Holmes

There is one thing that every single person that has lived on the earth has in common: We have been born, and we will eventually die. We all will pass away to become part of nature again. In the past, death has been viewed in many different ways by all cultures. Humankind prefers to celebrate the life of the deceased, and there have been spaces all throughout history that do just that.

This project rethought what an after-death space is and addresses the emotional and spiritual concerns of the living, while respecting the departed and the earth that they left behind. This project differs from all existing after-death programs because it introduces a relatively new way of transitioning the body from one phase to another.

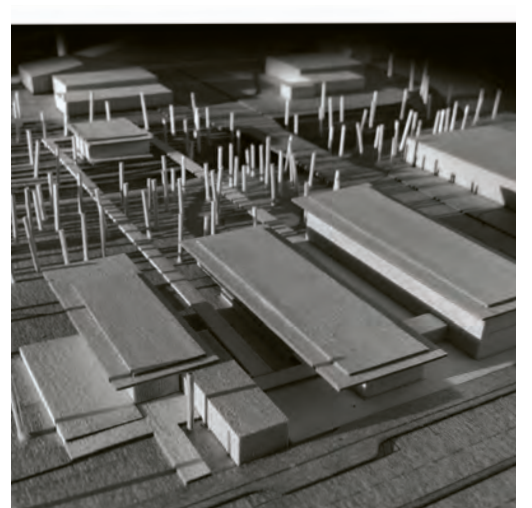
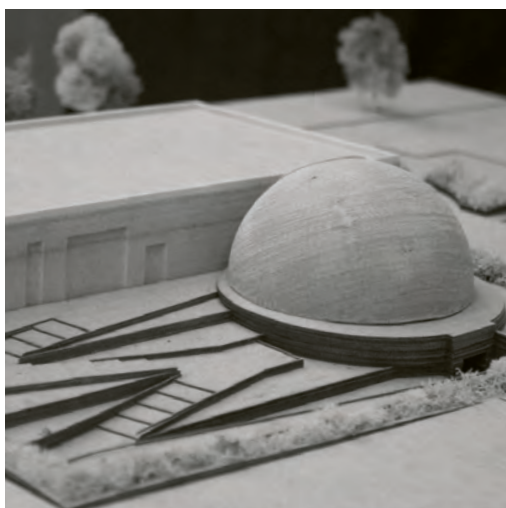
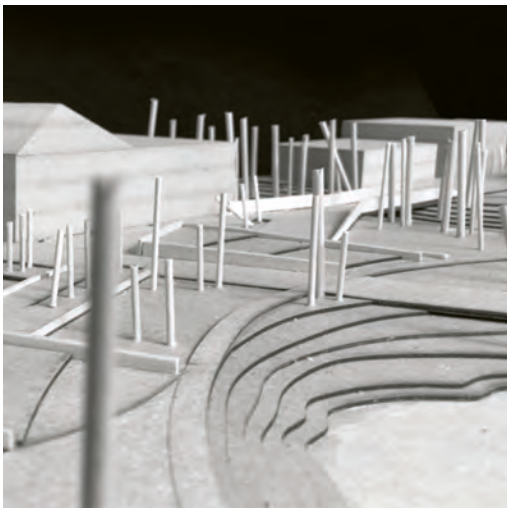
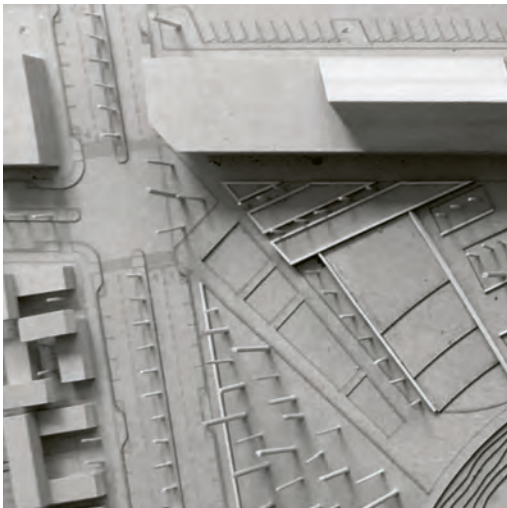
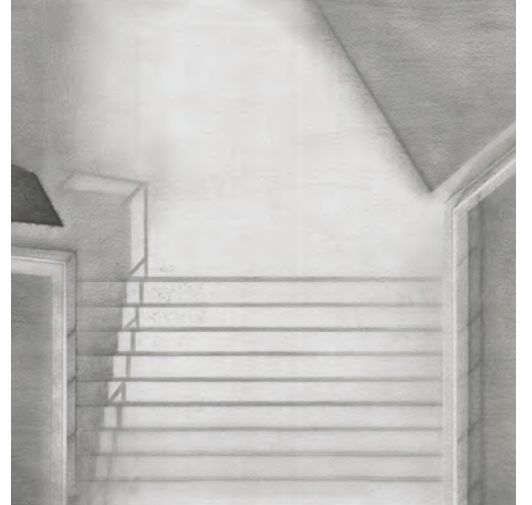
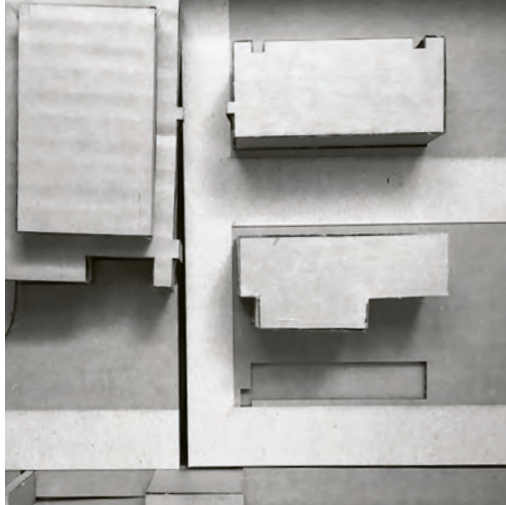
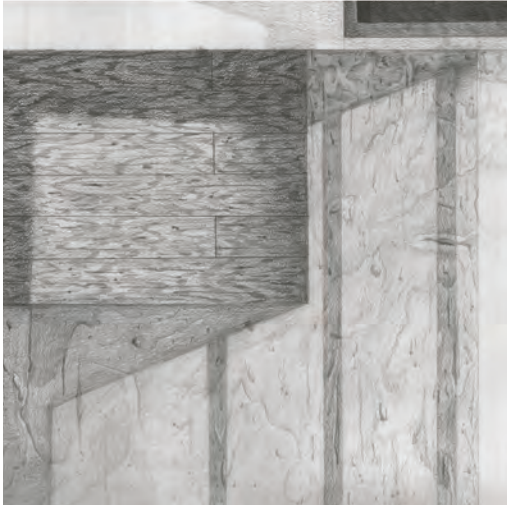
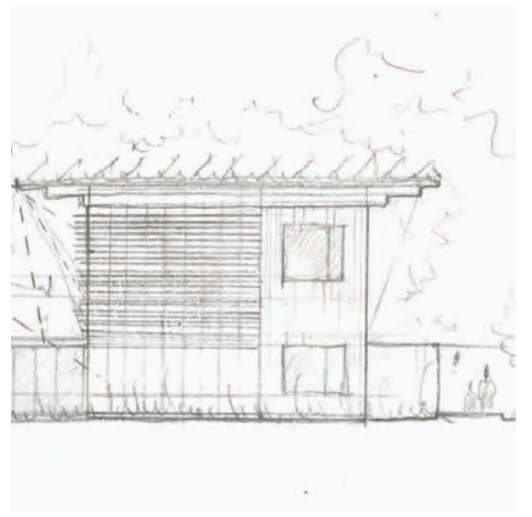
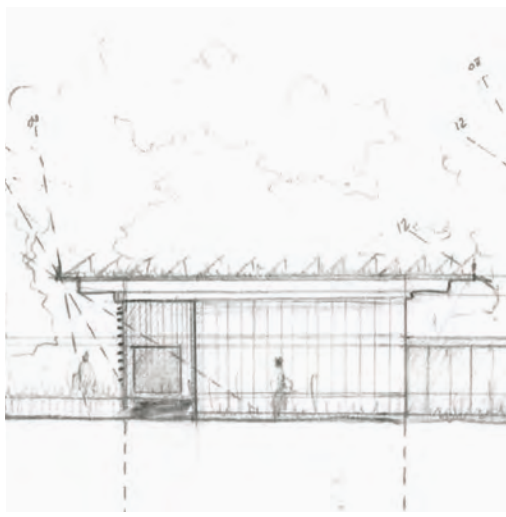
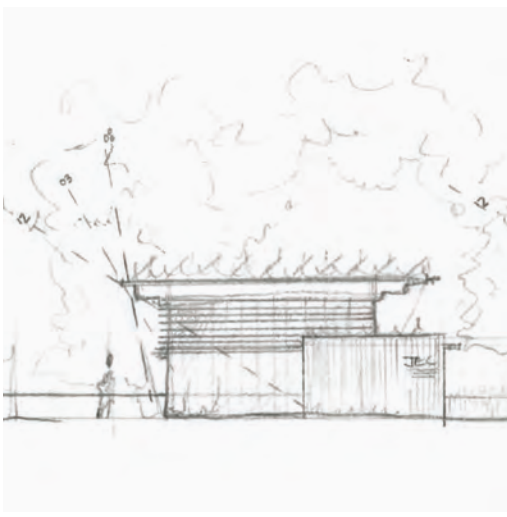




Swedish biologist Susanne Wiigh-Mäsak developed a new technology to responsibly lay a body to rest while respecting the earth. This process is called "promession," and it freezes a body to transform it to dust that can be buried, spread, or mixed with planting material for trees and flowers.

This process is a fraction of the cost of a traditional burial, and it is more environmentally responsible. This process will serve as a catalyst for rethinking the traditional role of a funeral home.







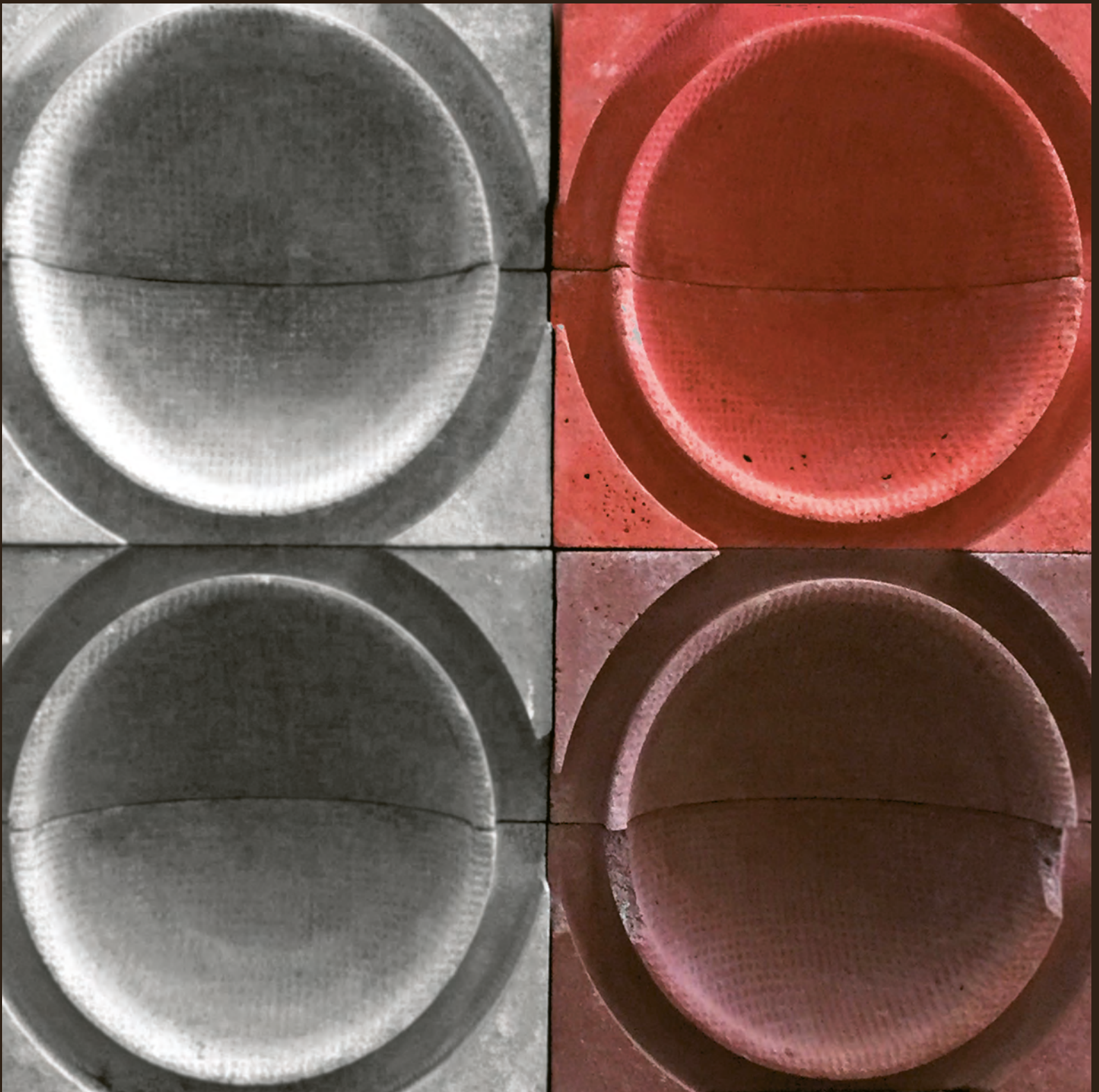
*Zachary Henry  
Zachary Henry  
Zachary Henry*

*Zachary Henry  
Zachary Henry  
Zachary Henry*

*Zachary Henry  
Zachary Henry  
Zachary Henry*

*Zachary Henry  
Edward Holmes  
Zachary Henry*

*process drawings, texture drawings, final model*



106 Materials (ARC 2723)

*Material Innovations in Concrete Masonry  
Unit Fabrications Lab*

Instructor:  
Jacob Gines

The human race has been constructing with masonry and earthen materials from the foundation of our existence. With the relatively recent development of concrete as a primary building material, we have been able to construct durable, strong, and imaginative structures.

However, the concrete block/brick has been cast as a fairly static and, quite frankly, boring component. Obviously, there are several factors that have driven the design of concrete block/brick over the years—not the least of which have been cost, modularity, and efficiency in the fabrication process.

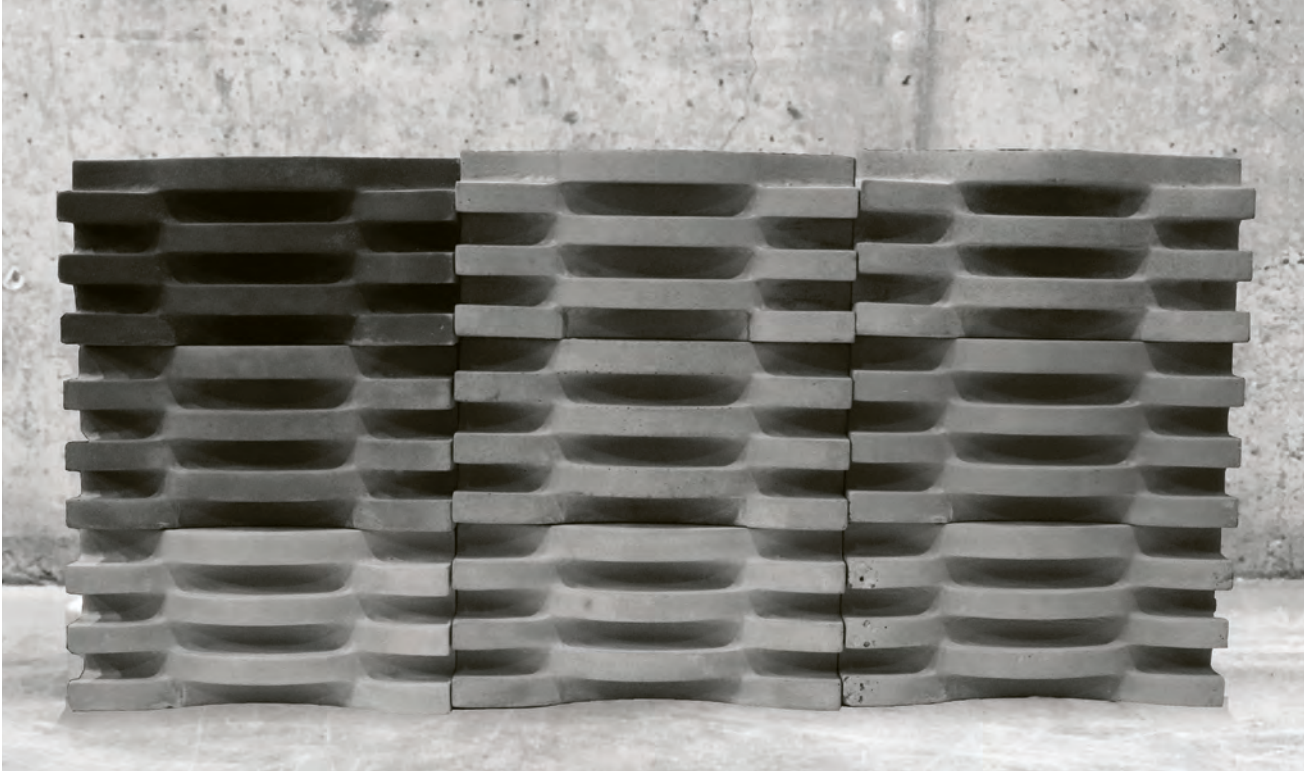
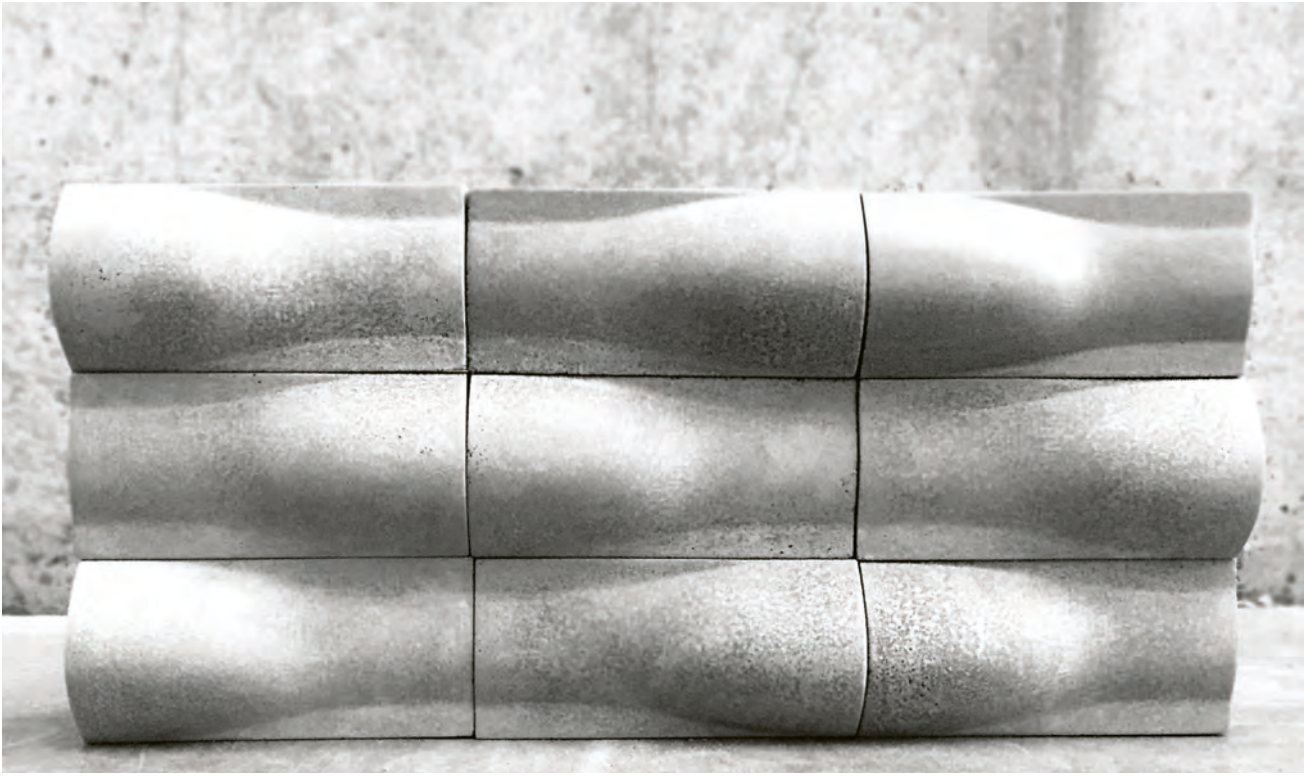
Sarah Hoing  
Kerry McElroy  
Jesse Stevens  
*full scale concrete block fabrications*



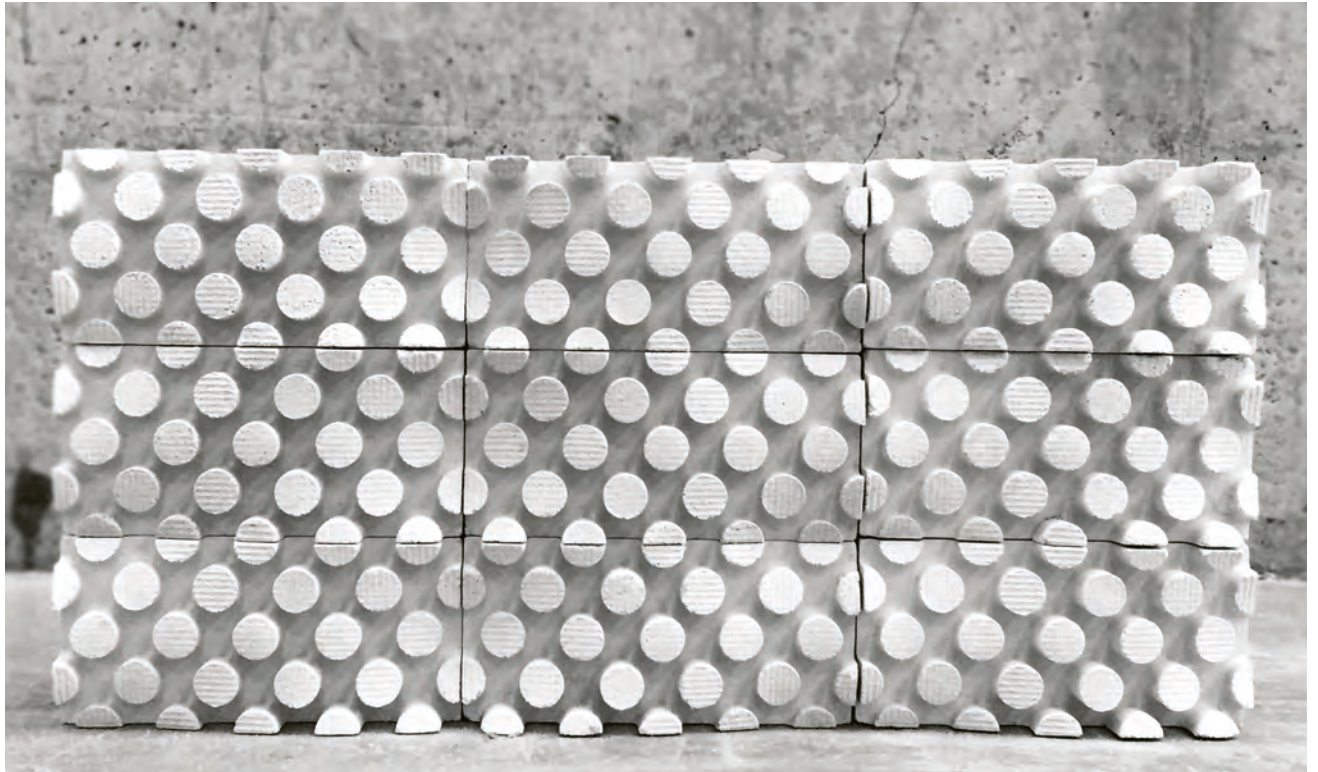
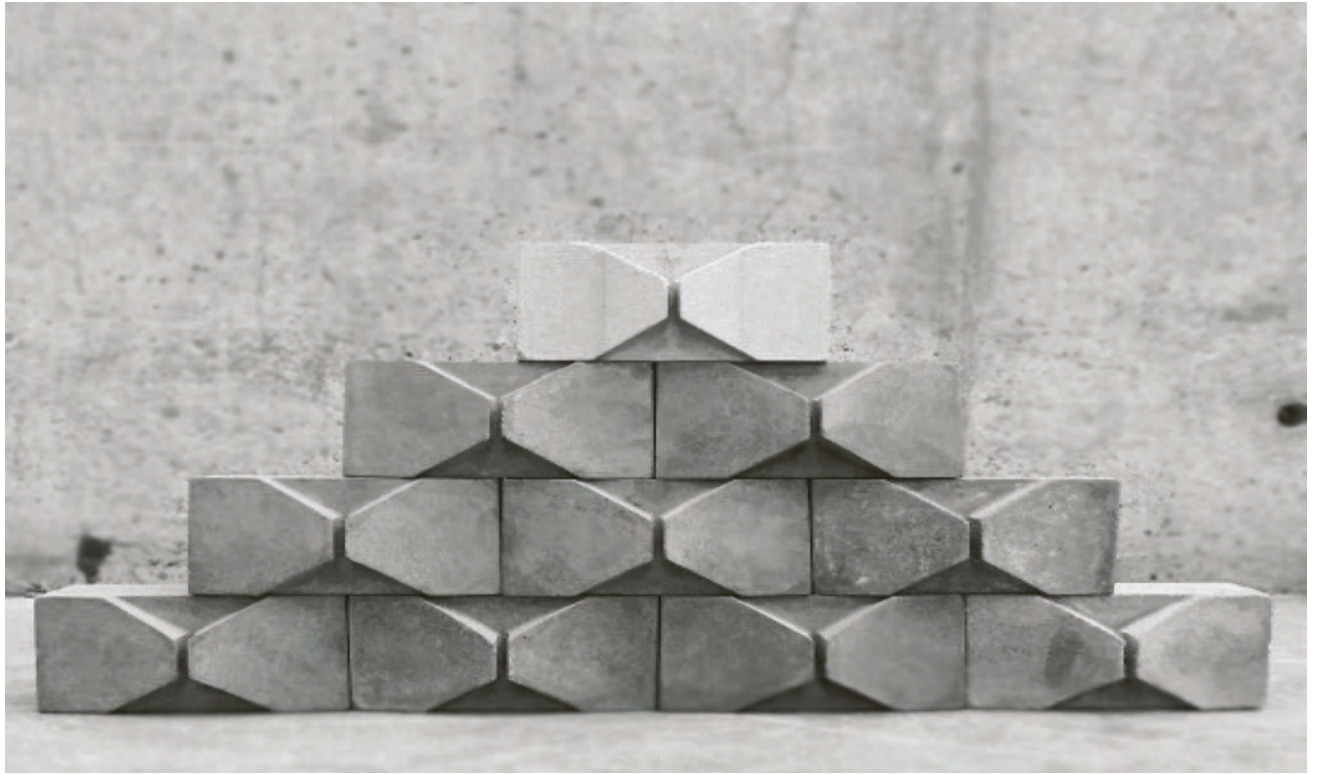


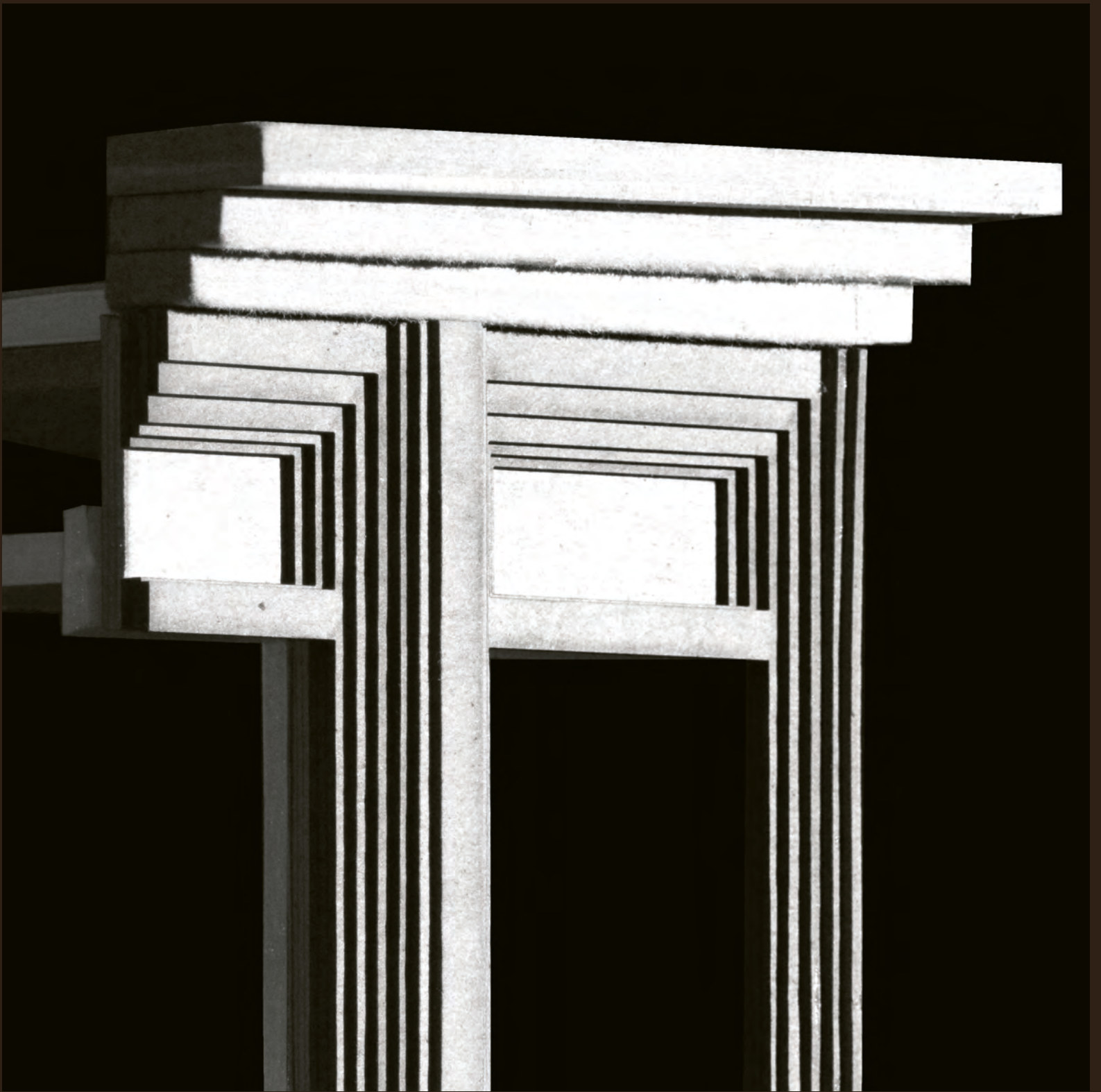
For this project, students worked in groups of three and produced a set of concrete masonry units based on a single design. Each "brick" had to fit the dimensions of  $3\text{-}5/8" \times 3\text{-}5/8" \times 8"$ . They were encouraged to consider the use of light and shadow, composition, orientation, usefulness, and configuration. Students engaged in a very specific digital fabrication process for the design and development of their custom bricks.

*Kaitlyn Breland  
Alexander Boyd  
Mariah Green*  
full scale concrete block fabrications









110 Assemblages (ARC 3713)

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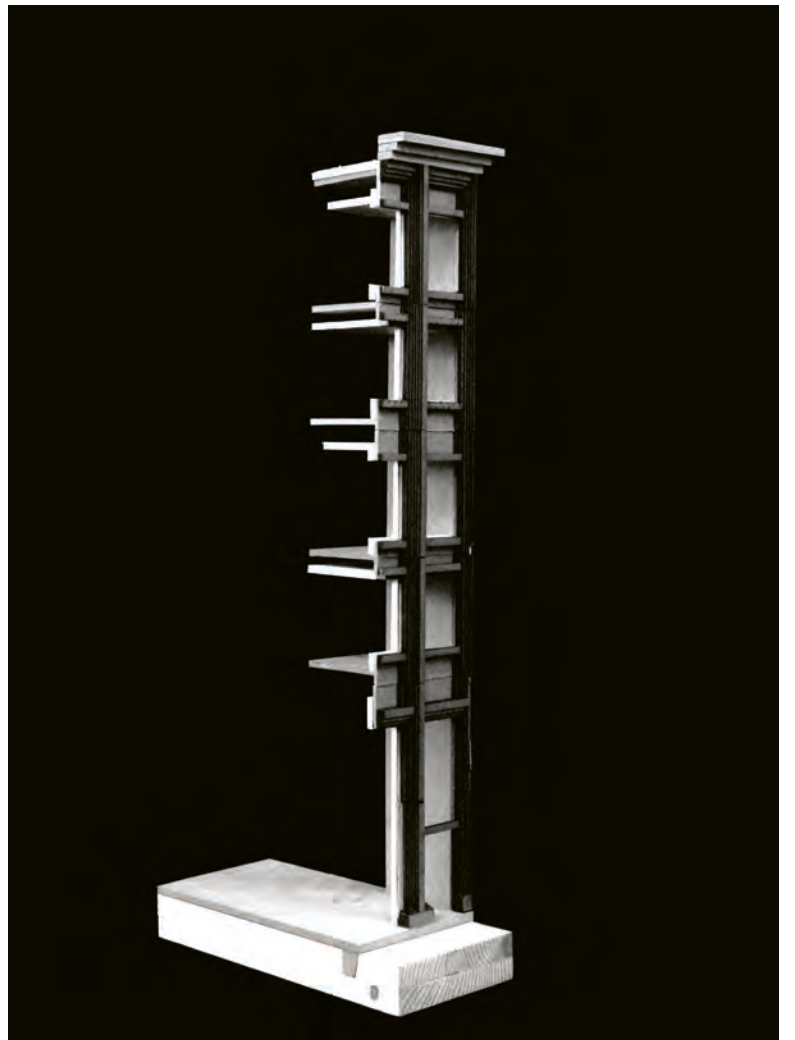
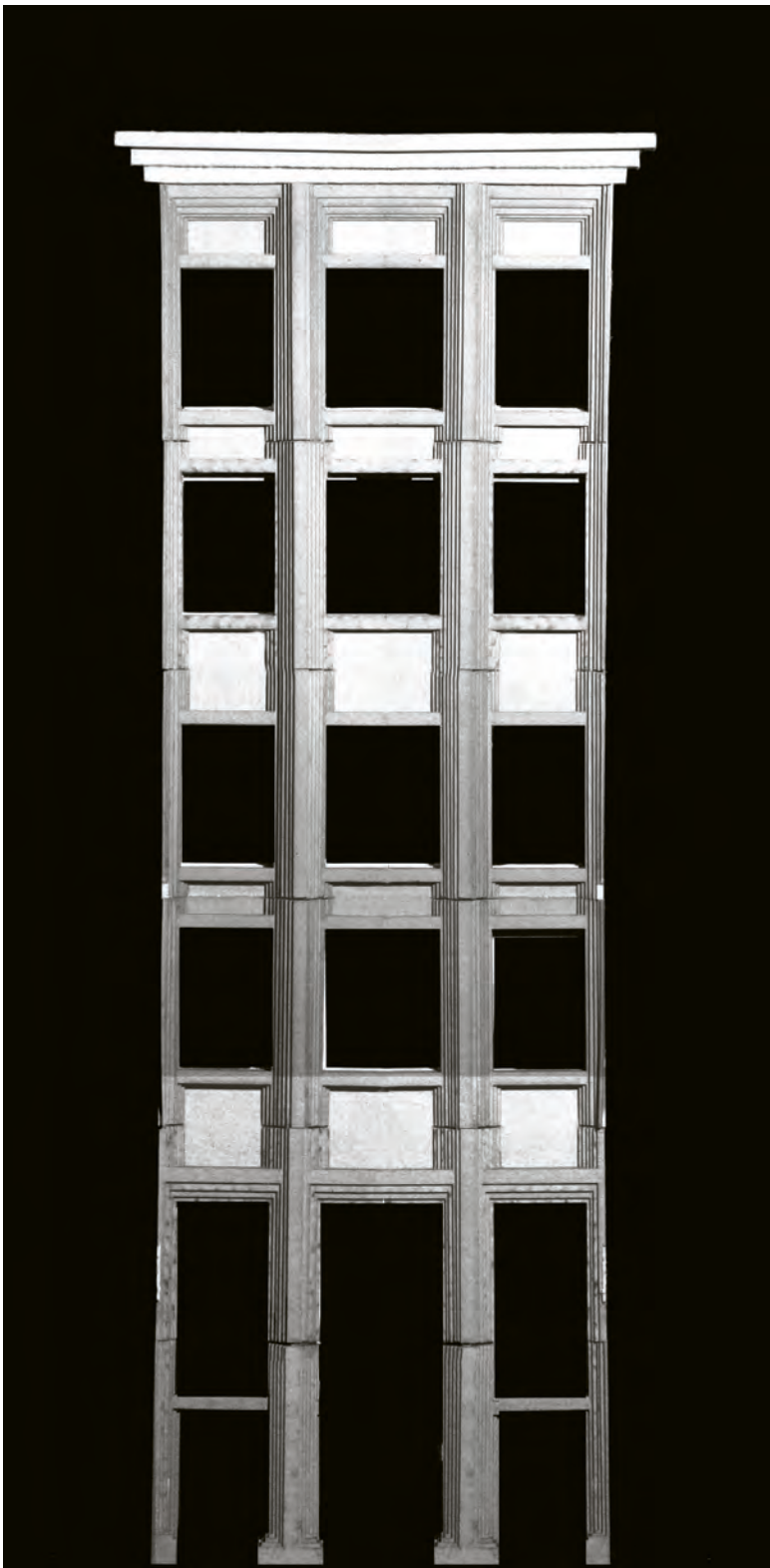
*Sectional Model*

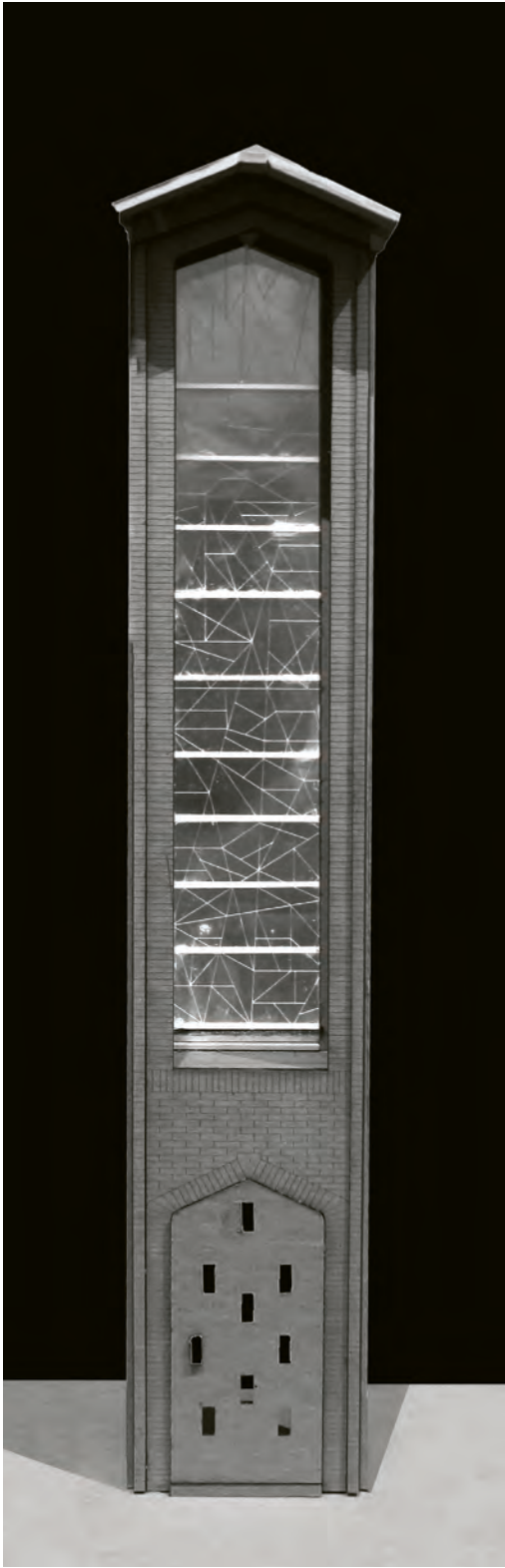
Instructor:  
Alexis Gregory

This project serves to introduce students to construction detailing in building elevation, wall section, and floor plan details and to familiarize students with different building envelope systems.

Existing buildings on the MSU campus were studied for their ability to be examined in person so that students could better learn through personal experience.















## 114 Student Architectural Study Abroad

*All photos captured by students*

Instructor:  
Fred Esenwein  
Andrew Tripp

For the month of July, a group of twelve students went to Rome, Italy to observe the art, architecture, and urbanism of 'The Eternal City' firsthand. The students participated in two courses during their time in Rome. The first was The Preservation and the Project of Antiquity, where students studied and observed the ancient works of Rome.

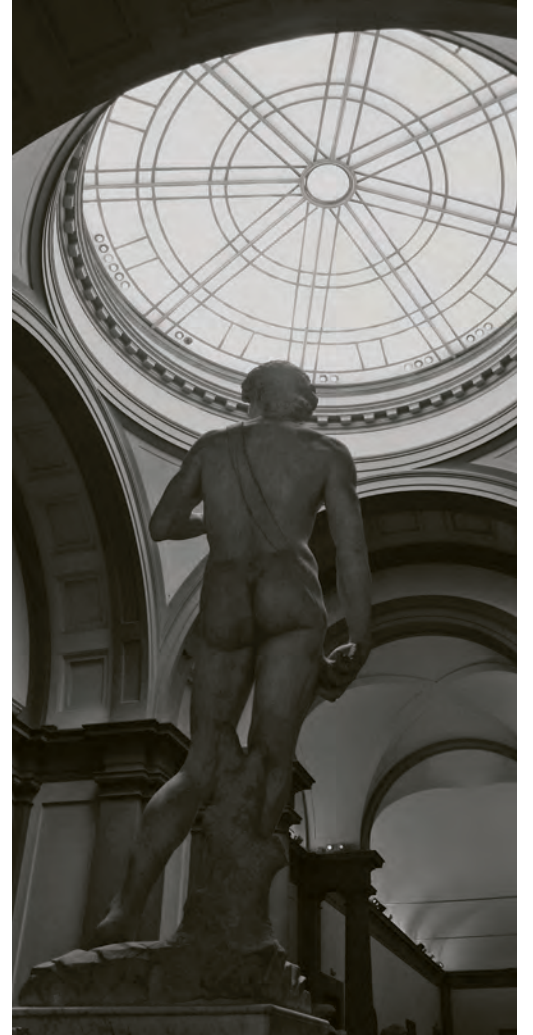
The other course was Preservation and the Project of Modernity, in which students studied and observed the modern works of Rome and how those works related to antiquity and preservation.

In addition to their time in Rome, the group also traveled to Florence, Sienna, Orvieto, Pompeii, Tivoli, and Venice.













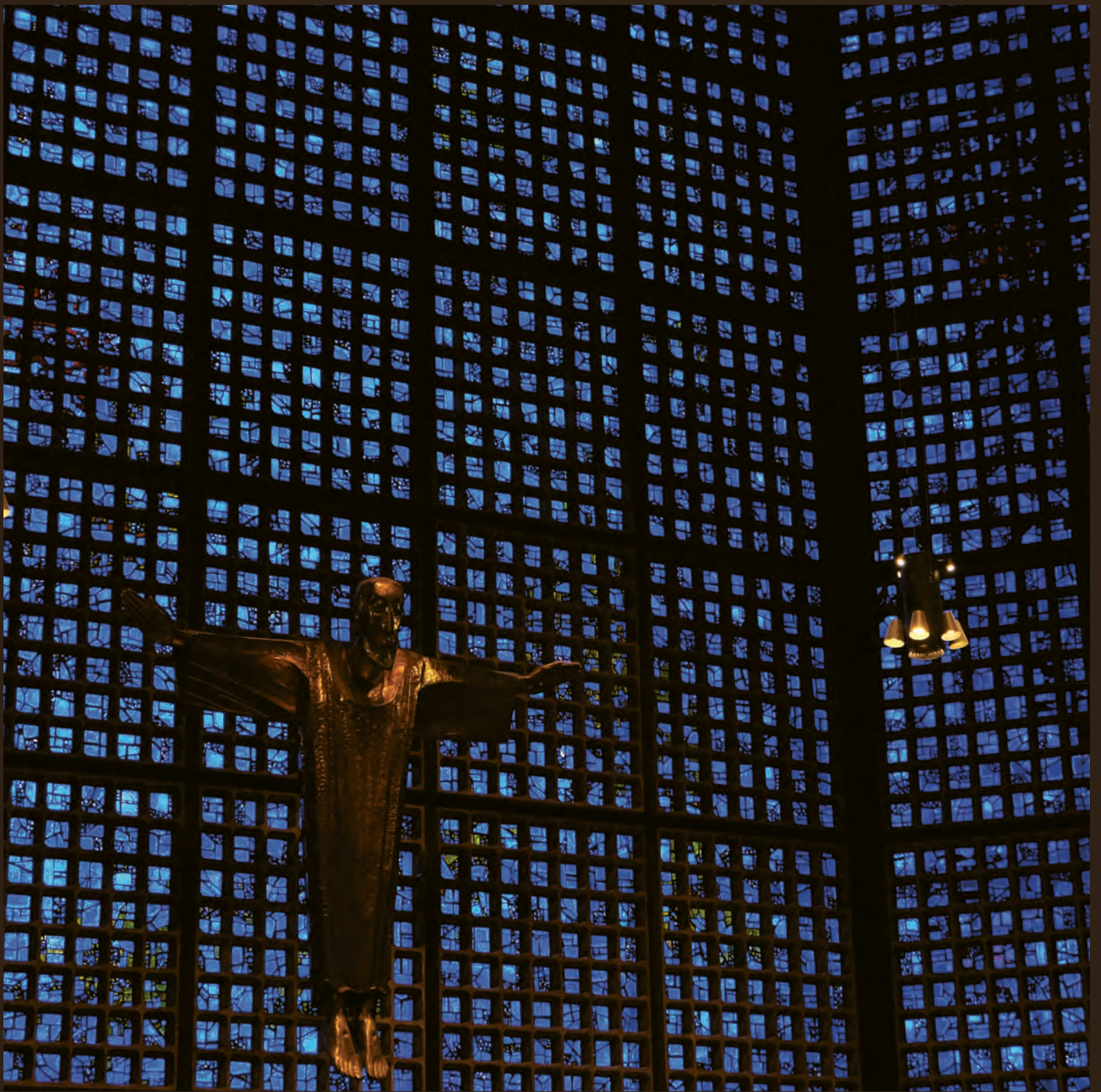












120 Aydelott Travel Award

*A Study of Late-Modernism's Manifestation  
Across the World*

Recipient:  
Daniel Smith

I used the Aydelott funds in order to travel through Europe, Southeast Asia, South America, and even the northern United States in order to do research at the Louis Kahn Archives at the University of Pennsylvania. The buildings which I visited and subsequently studied (arranged chronologically according to my travels) are: Le Corbusier's Notre Dame du Haut in Ronchamp, France; Egon Eiermann's Kaiser Wilhelm Gedächtniskirche (Memorial Church) in Berlin, Germany; Louis Kahn's Jatiya Sangsad Bhaban (Bangladeshi Parliament Building) in Dhaka, Bangladesh; and Lina Bo Bardi's MASP (Museu de Arte de São Paulo) in São Paulo, Brazil.

I proposed my research with the desire to study public spaces (at geographical extremes to one another) which were all created in the Late Modern Period. The research, though, quickly changed scope and its focus was narrowed to individual research projects about the individual buildings, their architects, and their positions in culture and society. Le Corbusier's church in Ronchamp was studied as a piece of sculpture that also housed architectural space and functions.





Egon Eiermann's church in Berlin was studied by observing the architect's emulation of both Mies van der Rohe and Gottfried Semper, while viewing the building's interior and exterior as intrinsically connected with the urban fabric of Berlin's Breitscheidplatz. Louis Kahn's Parliament building in Dhaka was viewed as an architectural manifestation of Muslim and Bengali culture which was successful in reviving and grounding the Bengali peoples and culture once again in their religious and cultural roots.

And the museum in São Paulo by Lina Bo Bardi was analyzed as an architecture which embodied the flourishing contrasts of Brazilian culture in both its construction and in the glass easels which hold the art in her picture gallery.

*The Bayon Temple at Angkor Thom  
Siem Reap, Cambodia  
Muslim Couple Courting At Lalbagh Fort  
Dhaka, Bangladesh*



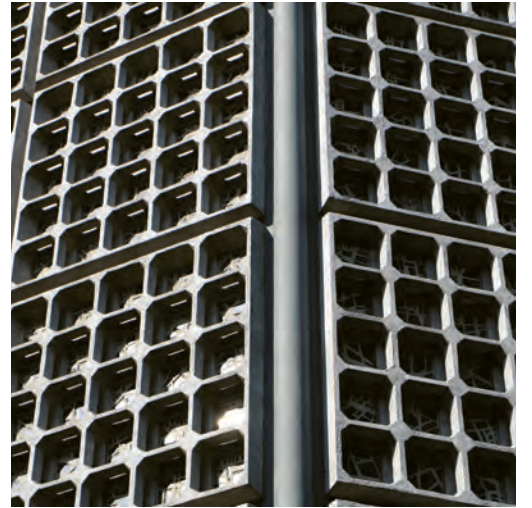
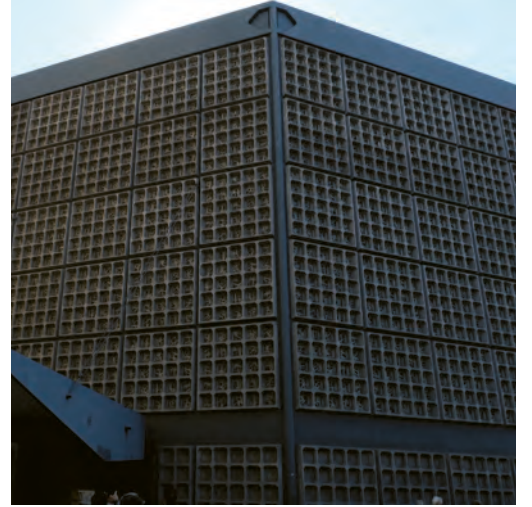






Buriganga River  
Tomb of Bibi Pari  
Dhaka, Bangladesh









The School of Architecture (S|ARC), 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 V. M. 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. Professor William G. McMinn, FAIA was named first Dean of S|ARC and was charged with assembling a faculty. Initially consisting of borrowed classrooms and a few adventurous students and faculty members, studio space was relocated in 1977 from a renovated dormitory to a building originally designed as a livestock-judging pavilion and later used as a motor pool – the BARN. A 1981 Legislative appropriation of \$4.9 million for construction and furnishings resulted in an award-winning addition designed by James H. Eley, FAIA. Dedication of the new facility took place in 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 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 to prepare 21st century practitioners. 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—and later renamed the Fred Carl Jr. 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 in Jackson, MS, home of the Stuart C. Irby, Jr. Studios and the Jackson Center Fifth-Year Program. Designed by Charles C. Barlow, Jr., AIA, 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 on the Gulf Coast in Biloxi, MS.

Following Dean McMinn's departure in 1984, Professor James F. Barker, FAIA became dean. After Dean Barker's departure in 1986 (to later become Clemson University's president), Professor John M. McRae, FAIA (vacating the department chair at the University of Florida) became dean and was responsible for guiding S|ARC's development through its second decade. Upon his retirement in 2001, Professor James L. West, AIA, became the School's fourth dean. In the early 1990s, the School was recognized nationally in the Carnegie Boyer Report for its pioneering Digital Nomads pedagogy of integrating laptop computers directly into the design studio led by Professor Michael Berk, AIA; its commitment to the innovative combination of digital and analog technology continues to mature. In 1995, the School established a Master of Science degree in Architecture (under the leadership of Professors Charles Calvo and Michael Fazio, PhD) and established an advanced research and teaching laboratory for high-performance computing. As a result, the Design Research and Informatics Lab (DRIL) not only served the undergraduate and graduate programs but also supported college, communities, and university related research activities using digital media and the web.

In 2004, under the guidance of Dean West, 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 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 had its first Interim Director appointed, senior faculty member Professor David Lewis, PhD. After a lengthy national search in 2006, Professor Caleb Crawford, AIA, was hired from Pratt Institute. In 2009, senior faculty member and F.L. Crane Endowed Professor Michael A. Berk, AIA, was appointed Interim Director, and officially named the Director of the School of Architecture in 2010 by the Provost. In 2018, Professor and Fifth-Year Director Jassen Callender was named the Associate Director of the School of Architecture and, with the retirement of Professor Berk in 2019, was named Interim 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 Carnegie Boyer Report. Its graduates have thrived in graduate programs at Harvard, Yale, Columbia, Rice, Washington University, Virginia, Virginia Tech, SCI-ARC, Boston University, The Architectural Association, and Cambridge University in England—as well as leading and managing international design firms such as HKS, TVS, SOM, Gensler, RTKL., Herzog & De Meuron, Foreign Office Architects, and Perkins & Will, to just name a few. National Council of Architectural Registration Boards (NCARB) statistics show that S|ARC alumni continuously score higher on the



ARE 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. Crane Professorship in Architecture; from a group of alums, the School received its first facility endowment (upon the retirement of founding faculty member Professor Michael Fazio, PhD) with the upgrading and renaming of the Jury Room (Fazio Jury Room); in 2007, with support of the Lukes, the Giles Hall Architecture Library was endowed and renamed (Bob and Kathy Luke Library); in 2009, the School received the endowed Robert and Freda Harrison Lecture Series; in 2010, the School received additional support from the Harrisons to endow and name the SJARC Giles Hall Auditorium (Robert and Freda Harrison Auditorium); in 2011, Professor David Perkes, Director of the Gulf Coast Community Design Studio, was awarded the AIA Latrobe Prize (\$100k) from the AIA College of Fellows and was also named a Champion of Change by the White House; in 2015, the Gulf Coast Community Design Studio was named an official AIA National Resilience Studio (one of eight in the country); in 2016, MSU had its first-ever exhibit in the Smithsonian Institution (at the Cooper-Hewitt Design Museum), showcasing the SuperUse Pavilion design/build project headed-up by Associate Professor Hans Herrmann, AIA; also in 2016, SJARC received the Aydelott Travel Fellowship endowment to support annual student travel with a \$20k stipend; and finally, in 2019, the Giles Hall gallery has been endowed (by the McNeels) and named the Charlotte and Richard McNeel Architecture Gallery.

SJARC 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. In 2016, Design Intelligence named the MSU School of Architecture a “TOP 25 Program in North America” (out of 120+ accredited programs). In recent years, SJARC has been nationally recognized by NAAB (National Architecture Accreditation Board) and A+CA (Architecture + Construction Alliance) for pioneering a new and innovative Collaborative IPD Studio pedagogical model which involves teaching two of its design studios integrally with the College’s Building Construction Science program.

The MSU School of Architecture offers the only NAAB-accredited

professional architecture degree in Mississippi. It has approximately 200 students with a student-to-faculty ratio of about 15:1. All of its 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 the Harrison Visiting Lecture Series, bringing in national and internationally recognized architects, artists, and philosophers. The student organizations (AIAS, NOMAS, APX, and TSD) regularly host Friday Forum weekly lectures, Gallery Shows, Movie Night Film Series, and other major activities (like the Annual Beaux Arts Ball and the annual NOMAS Symposium and Trashion Show). 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; FORMCities, an international urban design conference was held at the Jackson Center; and we co-hosted the International 2015 BTES (Building Technology Educators’ Society) Conference. The program has been continuously accredited since its inception in 1973, and, in 2016, SJARC received a continued eight-year full accreditation from NAAB with numerous mentions of meeting the NAAB Criteria and Conditions with ‘Distinction.’



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128 S|ARC Advisory Board + Students

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It is with much gratitude and excitement that I present the ninth edition of BARNworks. It is my hope that this edition lives up to the standard set before it as well as of the work put forth by the students and faculty.

This monograph depicts the diligent efforts of my friends and colleagues at the Mississippi State University School of Architecture. Without the help of the 2018-2019 production team, BARNworks would not be possible. I am incredibly appreciative of their hard work and dedication to this publication—so to all of you, thank you.

Additionally, I would like to thank the Advisory Board for their generosity and support of this work, and Finas Townsend for his support as the BARNworks student advisor. To my predecessor, Leah Welborn, thank you for your patience and consistency with my endless questions, and to my successor, Kayla Perez, thank you for already showing such dedication to the future well-being of the magazine.

I am indebted to Michael Berk, Interim Director Jassen Callender, Mohsen Garshasby, and Jamen Berk for their careful direction and patient guidance throughout the process of creating and publishing this work. It has been a blessing to learn from them.

Finally, I would like to thank the School of Architecture for entrusting this opportunity to me. This experience has taught me; it has grown me; and I have absolutely loved it. Thank you.

As Leah said so beautifully last year, the work presented is a glimpse into the challenging, rigorous, and rewarding work done in the Giles Hall Barn—a place many, myself included, feel at home.

Signing off,

Avery Harmon  
*Editor-In-Chief*

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