13|14 **BARN**works

The Giles Hall brick BARN studio is the iconic studio-space (and place) of our students, alums, and visitors. It is a fitting prefix to the students' work. To our school, the BARN represents the joy, the energy, and the intensity of the study of architecture in Mississippi. Originally designed as an animal judging pavilion in the 1920s, it was later used as the university repair shop in the 1960s. A place where making had its academic roots before it permeated the academy. A place where pioneering digital nomads (with laptop computers tethered to Brazil-like ethernet cables dangling from the heavens) transformed the analog studio. It is work-place, village, and home . . . filled with natural light during the day . . . emitting an electric glow at night. A beacon on campus.

SCHOOL OF ARCHITECTURE
MISSISSIPPI STATE UNIVERSITY
College of Architecture, Art, & Design
899 Collegeview St.
240 Giles Hall
MS 39762
www.caad.msstate.edu

FACULTY ADVISORS

Jacob Gines
Emily McGlohn

EDITOR IN CHIEF

Devin Carr

ASSOCIATE EDITORS

Ryan Fierro
Mary Sanders
Ebony Batchelor

COPY EDITOR

Casey Walker

DESIGN | EDITING

Devin Carr
Kapish Cheema
Ryan Fierro
Zach Henry
Mary Sanders
Aryn Phillips
Casey Walker
Haley Whiteman

ADVISOR

Michael Berk

TYPSET IN

Collaborate Thin
Raleway
Helvetica Neue
Oriya Sangam MN

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INTRO

Welcome to the 5th edition of BARNworks, a selected monograph of works produced, designed, and organized by our undergraduate students that annually documents the 24/7 studio-activities in Giles Hall.

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

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

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

In closing, I would like to personally thank the student editors of BARNworks (Devin Carr, Mary Sanders, + Ryan Fierro) and their faculty advisors (Professors Emily McGlohn + Jacob Gines). A special thanks also goes to the School's Advisory Council for funding this annual publication.

Like the previous editions, the new BARNworks 13|14 is an abridged collection (a candid snap-shot) . . . presented again, without theme and (hopefully) without pretense.

MICHAEL A. BERK AIA

Director
F.L. Crane Professor
School of Architecture

Documenting the work produced by the School of Architecture (S|ARC) at Mississippi State University (MSU) has been a tradition for five years through the production of BARNworks. As each new addition is composed, the question of how to better represent the vast collection of S|ARC students' work from the previous year is raised. Since the work from each year's studio is of such importance – in being able to show the caliber of work from the school – other courses at MSU have not had the not previously been overlooked. Our school has rigorous History and Theory courses as well as core courses that look into specific topics pertinent to architecture.

A new design for BARNworks was implemented this year to include not only more work from the students at S|ARC, but the best work. The book's layout follows the classes students take in the order of their course codes. The students studio work can be seen next to their History papers or Structures projects in order to better represent an MSU School of Architecture student's education.

None of these efforts would have been possible without the help from the editing team: Ebony Batchelor, Kapish Cheema, Zachary Henry, Aryn Phillips, Casey Walker, and Haley Whiteman; who collected work and composed most of the pages inside of BARNworks, thank you. A special thanks to Ryan Fierro and Mary Sanders for their contributions to the new layout and willingness to treat BARNworks as an ongoing project as well as the faculty advisors, Jacob Gines and Emily McGlohn, for the freedom and guidance to do so.

DEVIN CARR

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. Devin Carr, Kapish Cheema, Aryn Phillps, Casey Walker, and Haley Whiteman, Zachary Henry, Ebony Batchelor, Mary Sanders, and Ryan Fierro each managed a portion of the publication and did so well. 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.

JACOB GINES
EMILY MCGLOHN

Faculty Advisors

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Faculty

DRAWING INTENSIVE
ARCHITECTURAL DESIGN STUDIO I A

1536

Students
ELIZABETH BEUCHE
DIONDRIA BINGHAM
ZACHARY HENRY
SAVANNAH INGRAM
HOLLY MARBUT
JOSHUA OVERSTREET
SARA PEPPERS

Lawyers talk, surgeons cut, architects - we sometimes say - make drawings. Architects don't make buildings; rather, they make designs of buildings yet to come. The premise is that architecture is a re-presentation of the designs that we create. Buildings present- again (or represent) the designs we make at our desk. Of course, this is not all there is to architecture. Architecture is also concerned with social settings, landscapes, ecologies, philosophies, technologies, materials, etc.; but for the sake of argument, the first project of a student's career at The School of Architecture at Mississippi State University is dedicated to the thesis that "architecture is the representation of design."

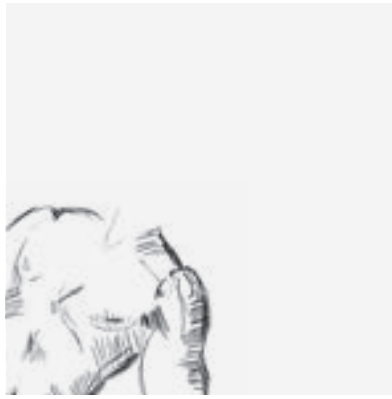
The goals for the "Drawing Intensive" project are basic but ambitious. Beyond the development of a portable- and therefore useful- set of drawing skills, students are challenged to take personal responsibility for our own critical-rational method and creative process. This ethos unfolds across a series of assignments focused on exercising judgment within the art of drawing. Drawing is discussed in three modes: observational, formal, and historical; as well as its fundamental material elements: line, value, and color.

The second project of the first year architecture studio is dedicated to exploring the concept of space and the traditional techniques of articulating human spatiality into an ordered whole, including: member, measure, symmetry, ratio, proportion, and eurythmy, among others. Space is the primary medium of architecture. "Composition-Around-A-Void" is a kit-of-parts exercise that methodically progresses from simple gestalt principles to more complex notions of ontological ordering and constructing. Students quickly learn the basics of architectural model making in various materials, as well as the conventional modes of representing spaces in architectural drawing: orthometric, axonometric, perspective, and collage, among others. Aside from these techniques, students are prompted to challenge and condition their spatial imagination and to advance speculative positions about what is important in their project, what shapes their decisions, and what brings meaning to their work.

Barn Skylight

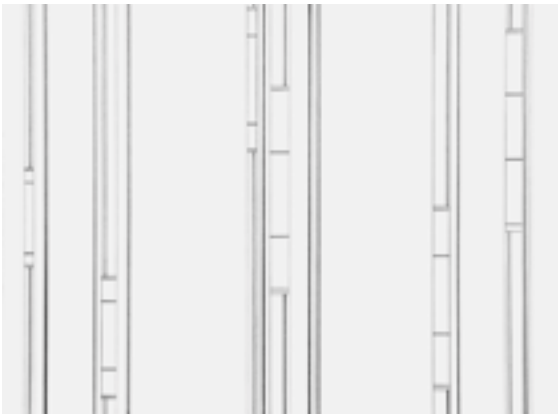
ZACHARY HENRY ▸

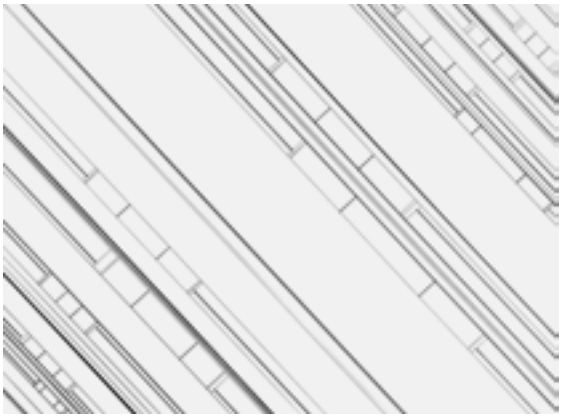
The studies of the basic elements of a line help build a foundation for architecture. This specific set of lines represents a folded line and a series of tooled orthogonal lines. The folded set creates a series of lines that represent a piece of ribbon. The tooled lines create a set of lines that run orthogonally in both directions creating an end result that resembles bamboo.

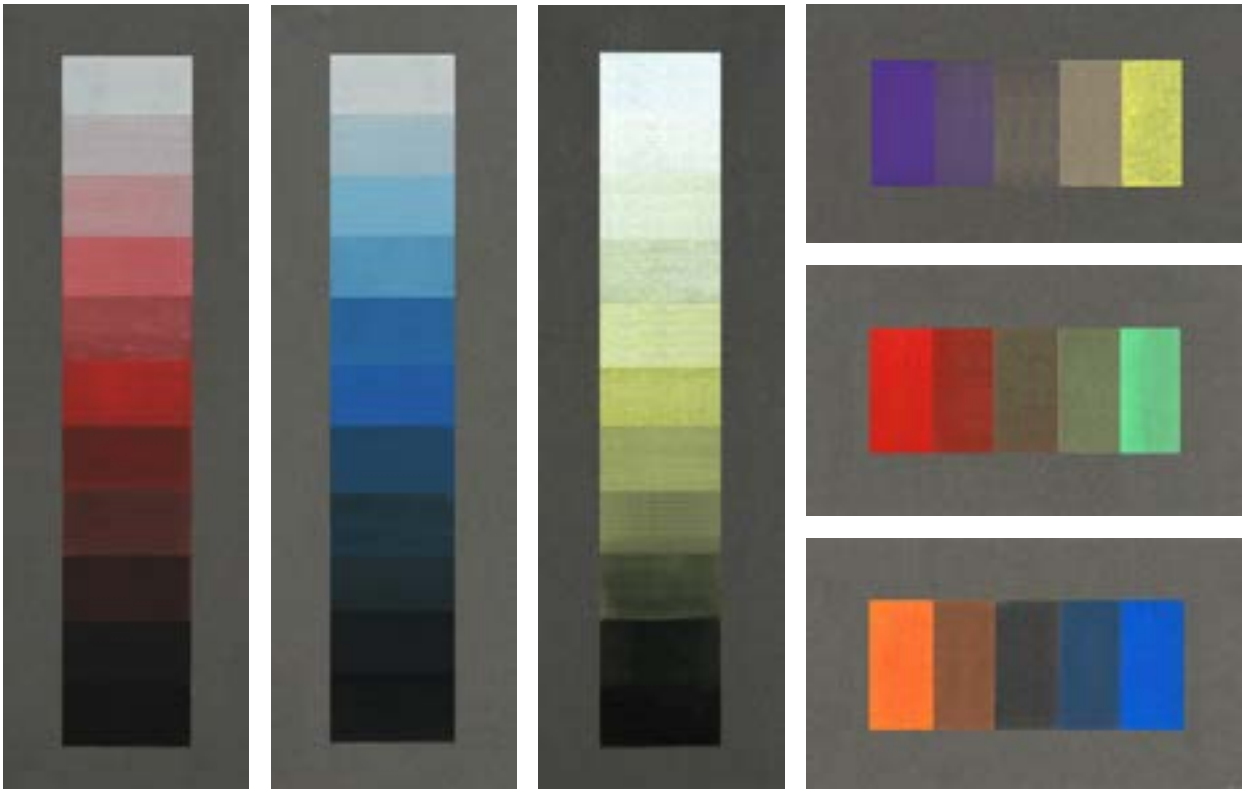


SARA PEPPERS ◂

The project represents an imitation of the embodiments captured by Michelangelo's drawings into a study of the movement in the body using just lines. The drawings explore different techniques (contour lines, hatching, and cross-hatching) of capturing the body. Darker and lighter spaces are formed through the use of different line weights and variation in the interval of the lines depending on the necessary effect.

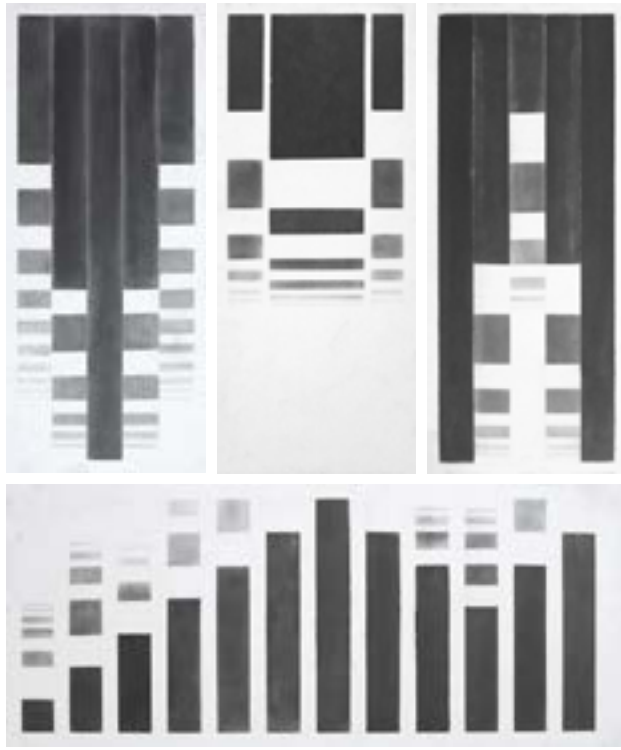






ELIZABETH BUECHE

The project experiments with the different values formed by powdered graphite. This series of drawings explores the rhythmic proportions formed in the variation of different values and scales within the composition.

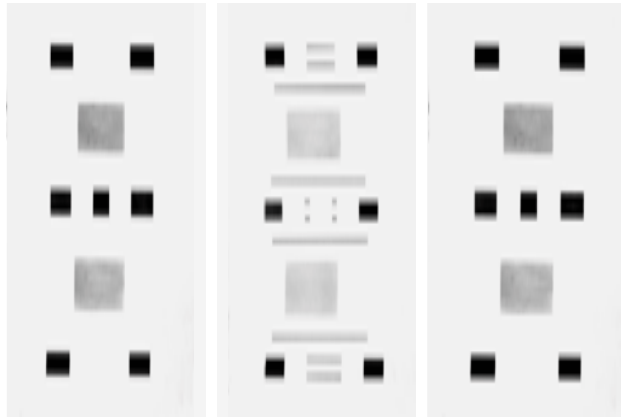


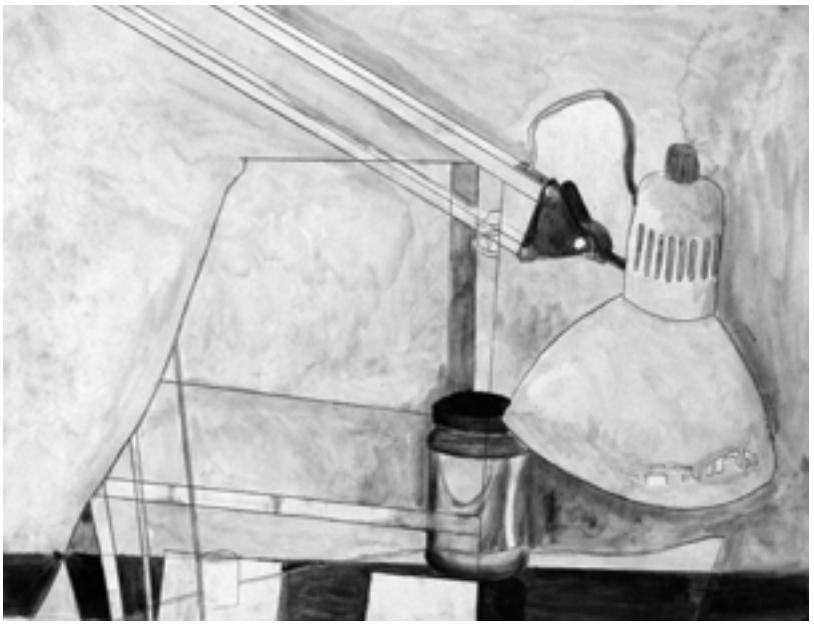
ZACHARY HENRY ◂

Color in depth through the use of pastels is the subject of this investigation. This project consists of many value strips representing hue, saturation, value, and chroma.

ZACHARY HENRY ▸

This project focuses on composition and rhythm. Experimenting with different values and shapes to create a series of proportional rhythms that is built on values is central.





BEN WEBSTER

The assignment was to make a still life and draw it in four different value compositions with any type of graphite. The 18" x 24" drawing investigates the values of the gray scale. The four value compositions are contour, middle ground, full value, and inverted value. I used a mixture of powdered graphite and water to establish value in the still life.

ZACHARY HENRY

This project is a series of drawings that represent reflections and refractions. The image was formed by a piece of glass that was angled in order to capture both reflections and refractions. The four different drawings each represent a different drawing technique: contour drawing, a full value drawing, a middle ground drawing, and an inverted value drawing.

JOSHUA OVERSTREET

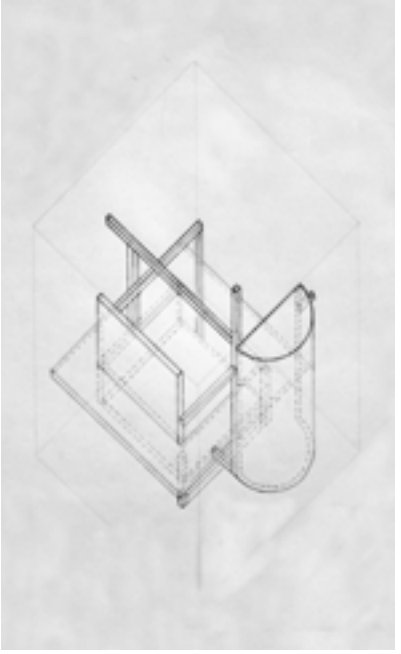
The drawing is an accumulation of previous studies of the basic elements of drawing – line, light and shadow, shape, and proportion and scale. The result is a large scale drawing of a bell pepper sliced in half and withered. The method of the project involved the use of a pencil attached to a 3-foot rod. Dark empty pits and the light parts of a pepper contrast with one another.

SAVANNAH INGRAM ▸
ZACHARY HENRY

Two flat planes, one curved plane, one joint, and three linear elements are the given objects. The dimensions of the elements are fixed, but they can intersect, subtract, and be combined within the boundaries of a 15" cube in such a way to create a purposeful composition of at least one void in relationship to its surroundings.

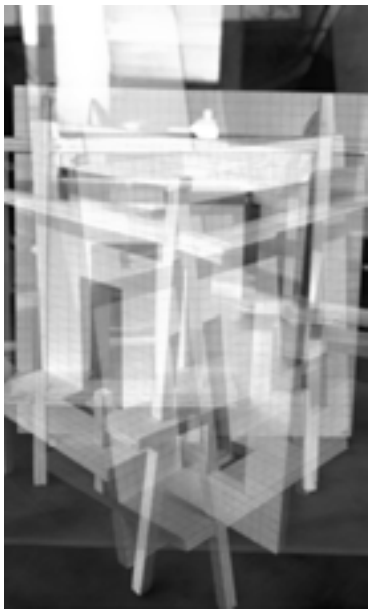
DIONDRIA BINGHAM ◂

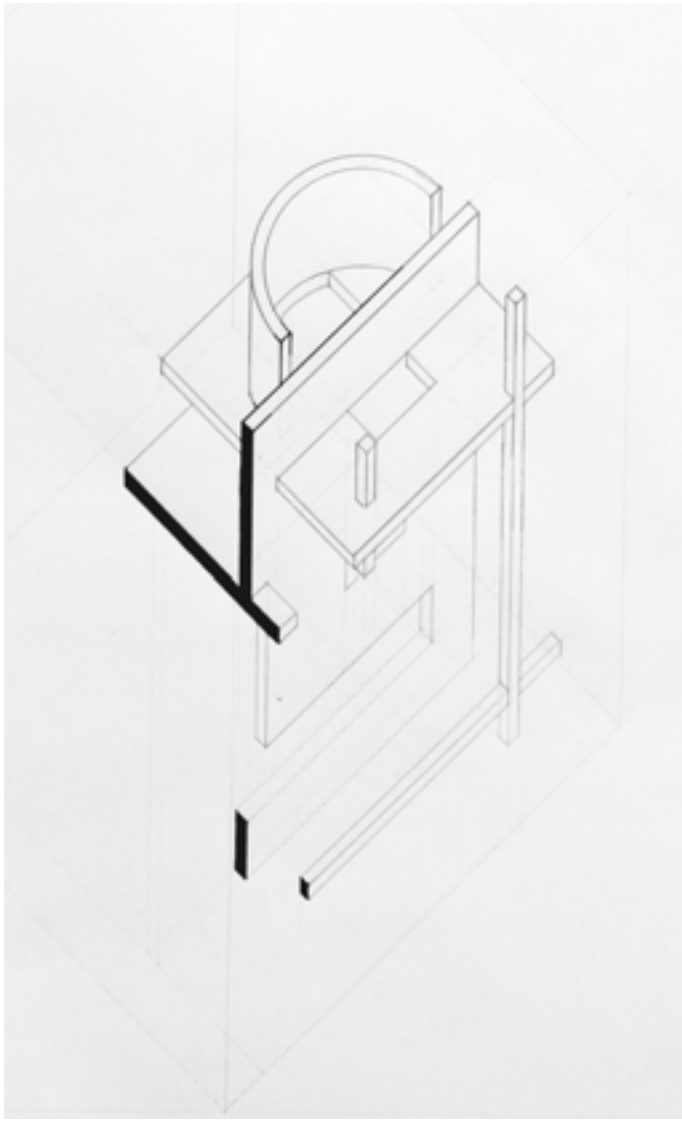
This project focused on our understanding of a three-dimensional composition as it relates to solid and void with a set of given objects. For this composition, the idea was to make slices and intersections through planes that are composed to either represent solid or void.



HOLLY MARBUT ◂

The objective of this project is to demonstrate a visual understanding of a three-dimensional composition, which explores the relationship between solid and void (analogous to the two-dimensional design of ground and figure), and demonstrates a critical understanding of projection by comparing various methods of projective and constructive drawings.





JEFFREY ROBERSON
FINAS TOWNSEND
ANDREW TRIPP
Faculty

LAST HOUSE | FIRST HOUSE

ARCHITECTURAL DESIGN STUDIO I B

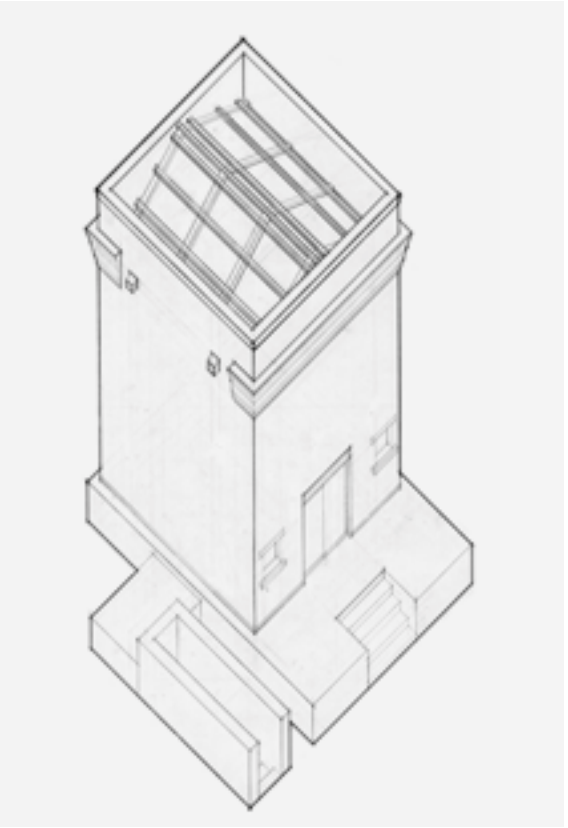
1546

Students
EBONY BATCHELOR
DIONDRIA BINGHAM
ZACHARY HENRY
JOSHUA OVERSTREET
SARA PEPPERS
BEN WEBSTER

The “Last House” is a case study project. It assumes an inductive and anachronistic approach that focuses on the formal description and analysis of seminal examples from the history of architecture. The analysis of an example, which is drawn from the last seven centuries of funerary spaces, is accomplished in four phases: The first two phases of this project consist of documenting a case study by accurately and thoroughly reconstructing the basic drawings and then creating an operable model that demonstrates a preliminary understanding of the space. The third phase is focused on the formal analysis of the plan and the relationship of its internal coherence to its larger circumstances. The fourth phase of this analysis consists of the verification and development of the third dimension of the plan analysis. Throughout the semester, the work is supported by weekly discussions, presentations, and writings on the ideas emerging in the studio.

The “First House” is a reflection of the “Last House”; it is the first house that the architecture student creates within the academic studio. It is also a summation of all of the things that were learned over the course of the year. Here, the principles and techniques established in the course of the case study of a funerary space are re-appropriated for the design of a house for an architect on an imaginary site. The house consists of a synthesis of four spaces: one for drawing, one for dreaming, one for reading, and one for discussing.

1st Year Studio - Barn

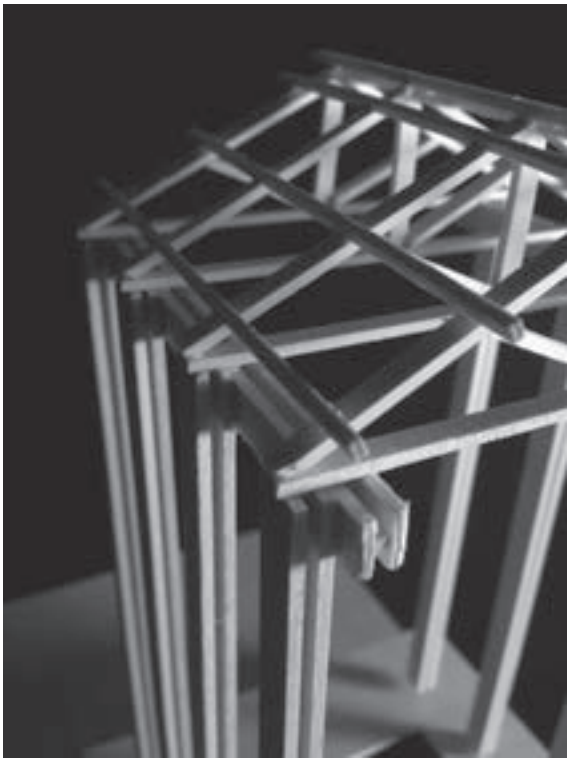


JOSHUA OVERSTREET ◀

Drawings of the chapel assist in understanding the techniques that were demonstrated within the project. The project emphasizes how the layout of the building and the elements of the building relate to its function and its symbolic qualities.

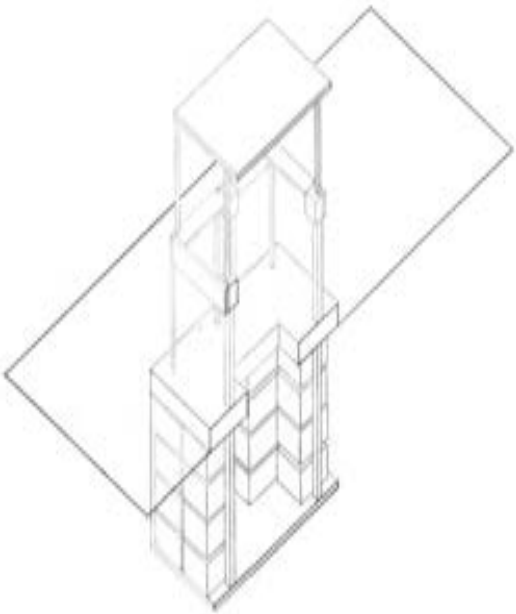
EBONY BATCHELOR ▶

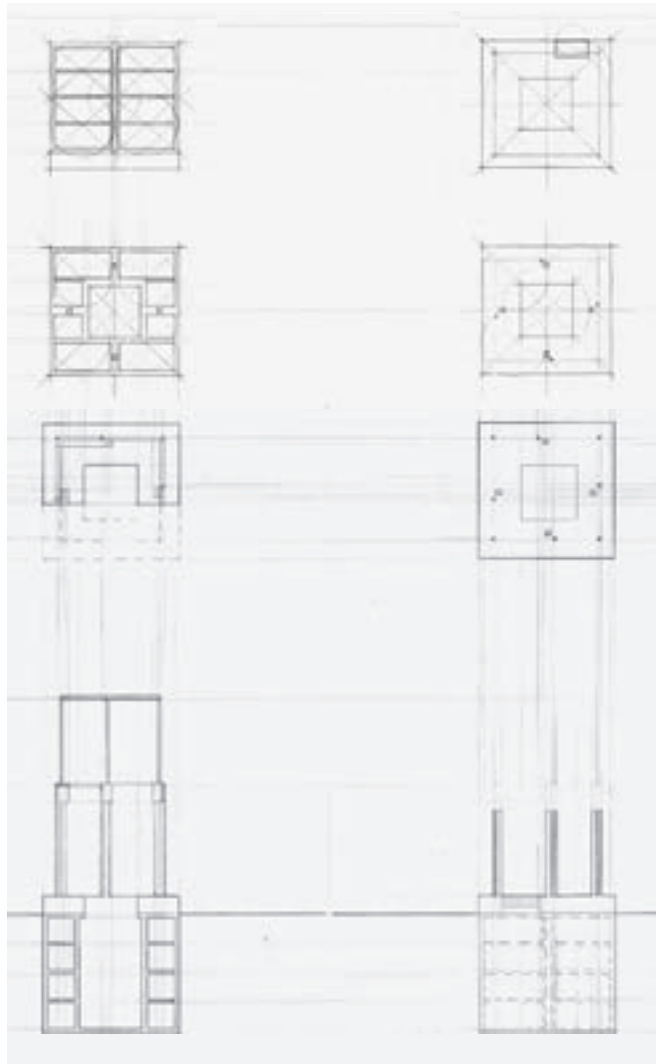
In order to recreate the tomb, the geometrical principles found in case study research were explored. The pillars and openings were systematically located.

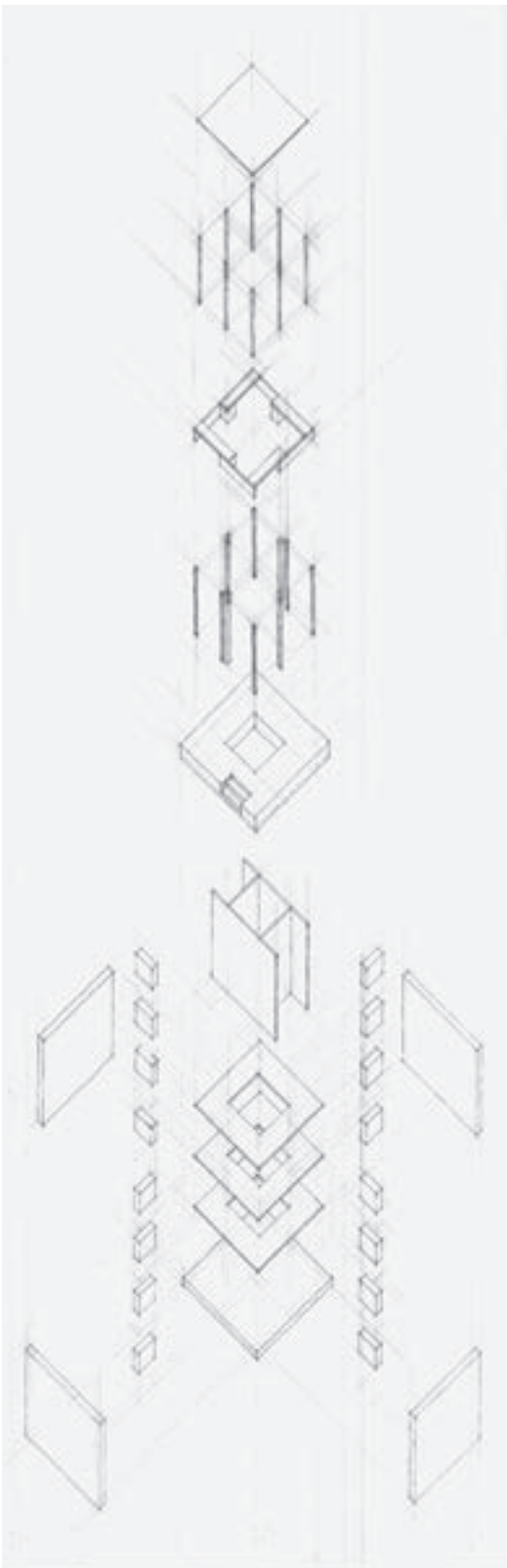


SARA PEPPERS ◀

The model of the building highlights the focus of the research. This project focused on the case study, Molteni Chapel by Aldo Rossi. The research centered on the details that demonstrate layers of proportions throughout the tomb.





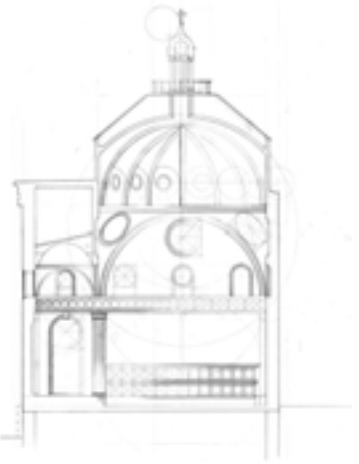


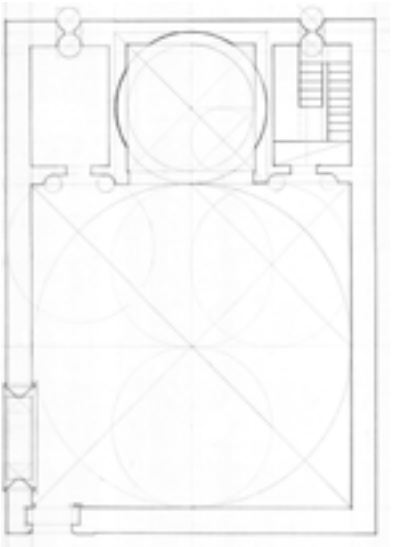
DIONDRIA BINGHAM

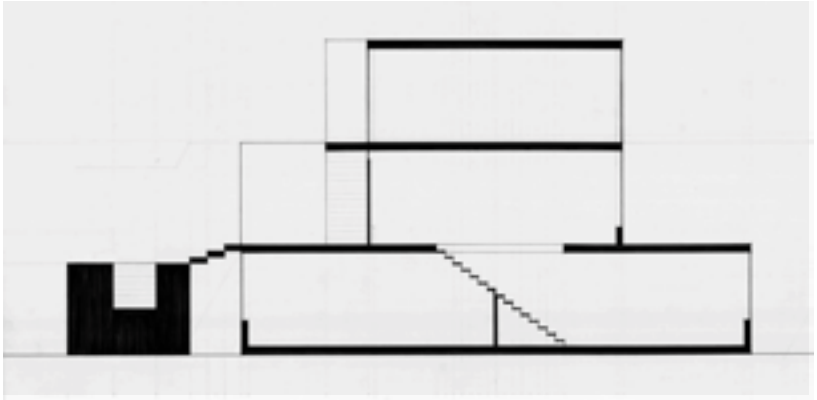
Exploration of the fundamental orders, elements, and configurations of architecture form drove this project. The analysis of the Bag Tomb, designed by Pino Pittiqoni, served to demonstrate the geometric functions and deeper meaning intended by the architect.

ZACHARY HENRY ▸

This project is dedicated to the exploration of the fundamental orders, elements, and configurations of the architectural form. This project assumes an inductive and anachronistic approach that focuses on the formal description and analysis of seminal case studies from the history of European architecture.

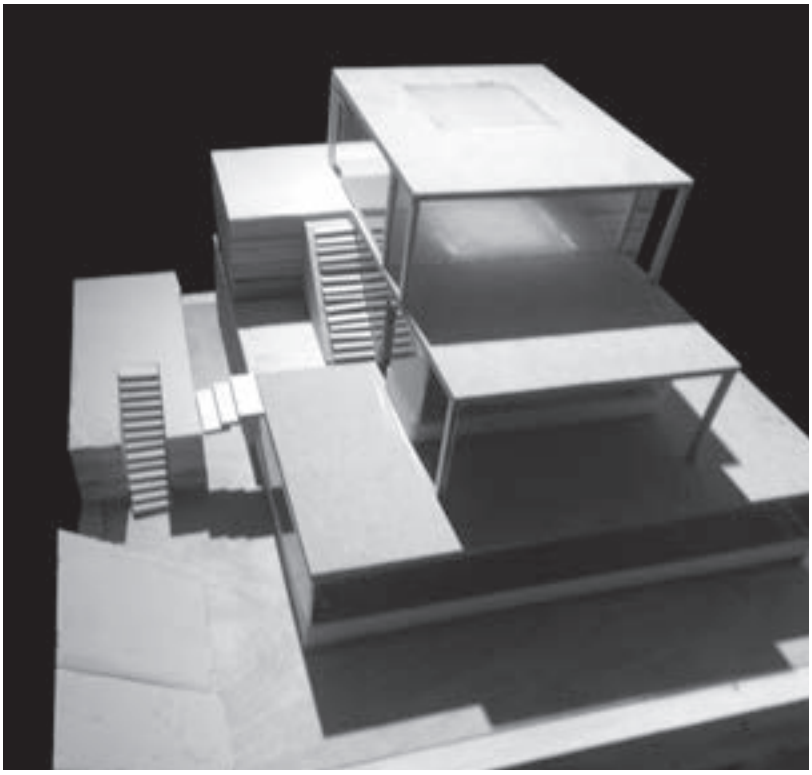






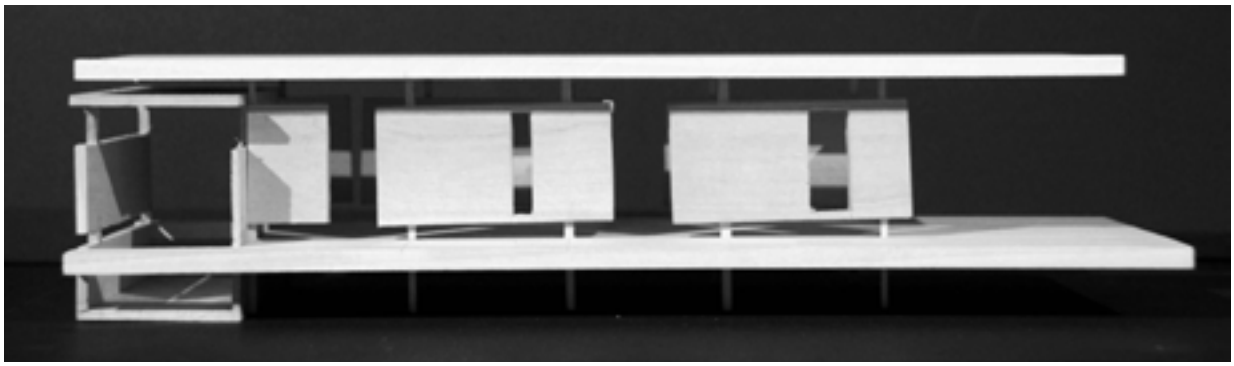
DIONDRIA BINGHAM

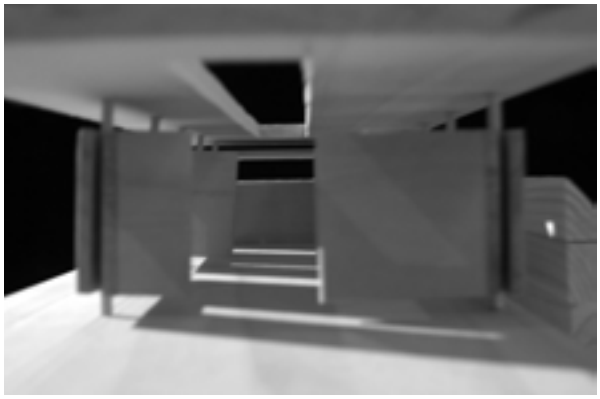
Three different house proposals served the purposes of: drawing architecture, reading architecture, discussing architecture, and dreaming architecture. For these proposals, I created a blocked formed space for each function and then arranged them through either intersection, stacking, or community.

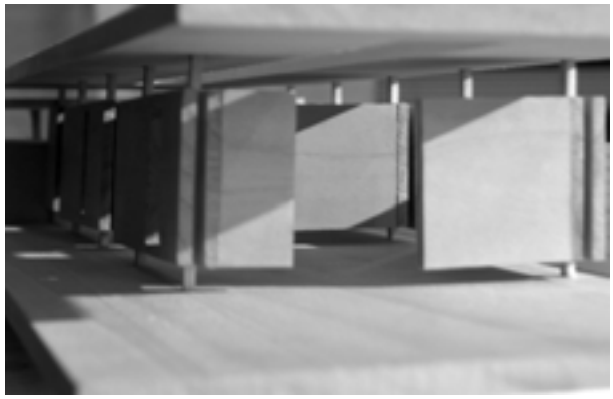


BEN WEBSTER

The concept for the house is levitation. In order to accomplish this concept: the structure is minimized; the floor is raised above ground; and the walls are allowed to float between the floor and ceiling. The light was essential to the design by the selective use of how light was used to highlight how natural light moves around the interior.

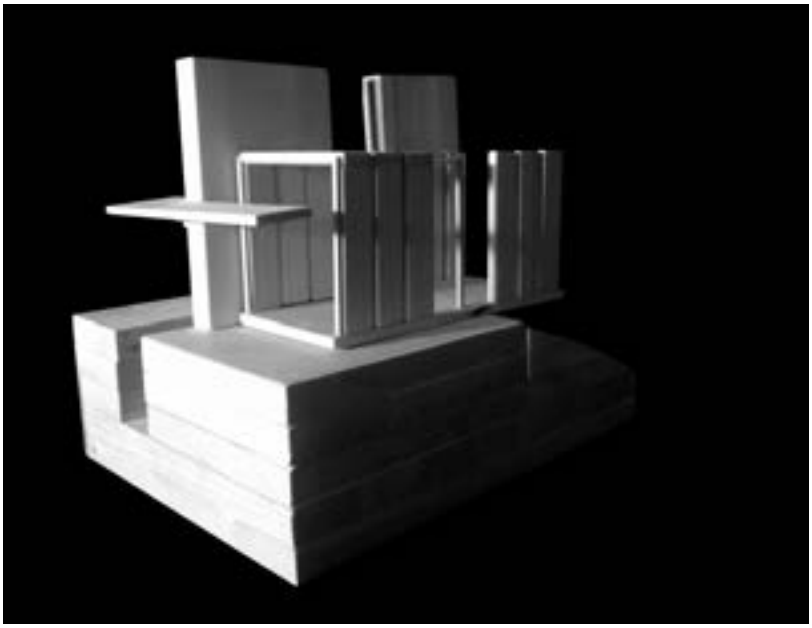






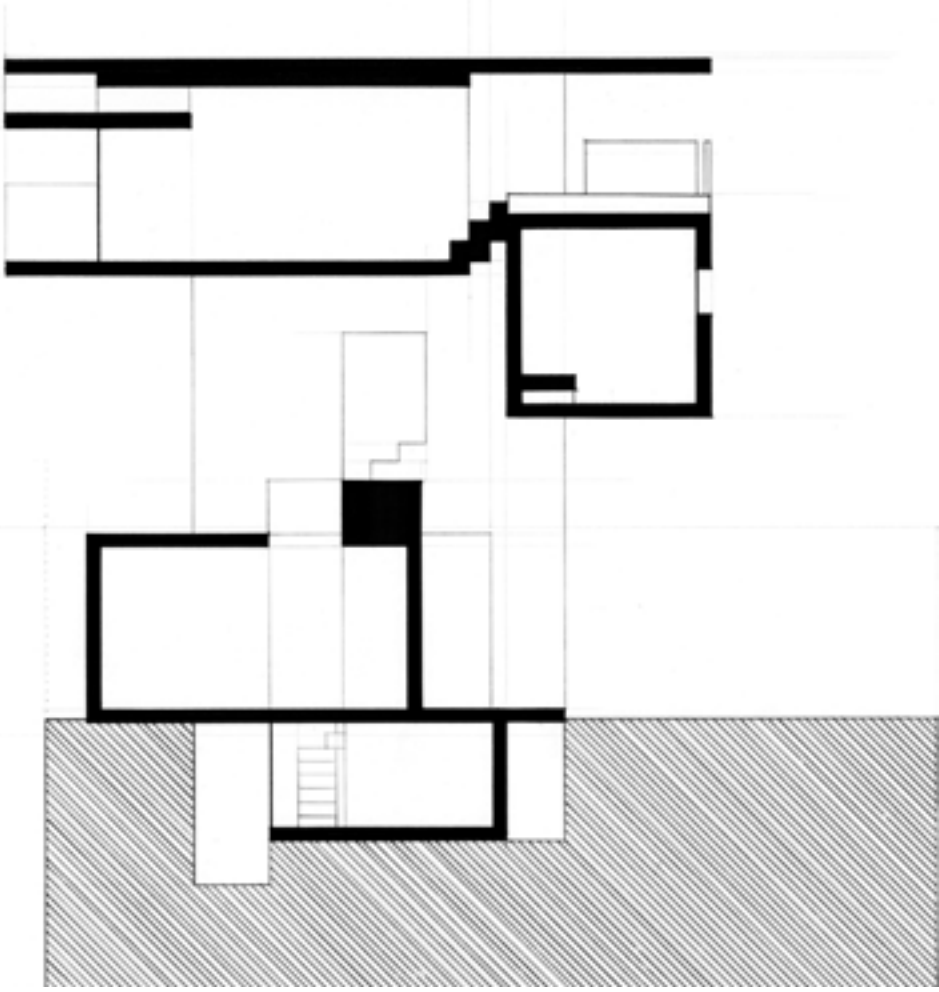
ZACHARY HENRY

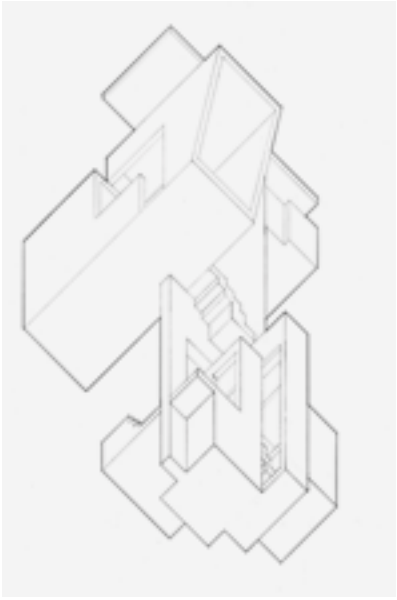
The basis for this project is the analysis from the Last House project. The First House is a re-composition of the specific orders, arrangement, and elements that were revealed in the case study. The First House is composed to support four poetic and self-reflective functions: drawing architecture, reading architecture, discussing architecture, and dreaming architecture. These spatial compositions are tested by the problem of circulation and threshold and by an abstract and simple, constructed site.



JOSHUA OVERSTREET

The program of the house consists of spaces for reading, dreaming, drawing, and discussing. The house is nestled into the site with the reading space located below, the discussing space located at ground level, and a cantilevering “pier-like” balcony for dreaming. The movement between these spaces is a response to the relationship that each has concerning the practice of architecture.





ANDREW TRIPP
Faculty

ARCHITECTURAL HISTORY I

ESSAY

2313

Student
BEN WEBSTER

The theme of continuity and variability contributes to the understanding of the history of architecture. Continuity and variability are terms that at first glance seem unrelated. In early architecture history, continuity explains the expansion of a city and how people manipulated the architecture over time to meet new needs. Continuity determines the success of an architectural system for the culture that uses it. Using what is already existing allows for a people to hang on to the culture of before without a whole departure from what they are used to. Bleda During, associate professor in Near East archaeology at Leiden University, discusses Catalhuyuk, where continuity is visible in the stratigraphic layers of the settlement, revealing that the occupants followed the wall patterns of the layer below. Variability at Catalhuyuk refers to the number of uses a room served. Catalhuyuk displays layers of time and how the people who lived there changed the city to meet new needs Variability of a space seems to directly relate to the architecture of the space, requiring high flexibility when variability is high. As urban centers rose, variability of a single space decreased and some of the activities moved to public areas, including religious temples. Excavations at Catalhuyuk uncovered that earlier on, a single room seemed to serve a great number of purposes. Later on, rooms became more specialized toward one use, allowing for public spaces in which everyone would come to do that activity, such as worship. Continuity and variability both explain the history of architecture, allowing one to see the evolution of the urban center and the culture of the people who shaped it. Henri Frankfort, a well-known archaeologist, writes about Mesopotamian town planning, which uses continuity and variability in a similar definition. Continuity is a way for people to connect to their ancestors or the past of their people, as well as following the established plots for houses. Carol Meyers, associate professor at Duke University, introduces continuity in context with religious places, such as the temple mount and the site of the Temple of Solomon. When using the term "variability" to refer the functionality of a space for multiple purposes, the Temple of Solomon and the temples that take its place have little variability, considering the space is specialized for religious rituals. Felicia G. Bock, a historian on Asian culture, discusses the renewal of the Shrine at Ise in Japan. The ritual uses the same kind of materials and same building process to rebuild the exact same shrine every twenty years. Continuity at Ise refers to traditions in practice for the renewal ceremony. Variability is not great in terms of uses of the shrine. Religious spaces are built to serve a specialized ceremony or ritual, never meant to host a great number of purposes.

The definition of variability changes as time and architecture progresses. Variability becomes more about the individuality of the architecture rather than the multiple purposes the architecture can serve. The definition of continuity begins to refer more to the collective or universal rather than the continuous use or rebuilding of the same space. Nuha N. N. Khoury, associate professor at University of California at Santa Barbara, discusses the mosque at Cordoba and how its continuity with other mosques of the Umayyad Caliphate represent a togetherness and stability in the massive Caliphate. The variability of the Cordoba mosque refers to its own reflection the symbol for the establishment of Islam in the Iberian Peninsula. Albrecht Berger, professor at the Institute for Byzantine studies at Ludwig-Maxilians-Universitat-Munchen, writes about the history of streets and public space in Constantinople, and how those who controlled the city affected its layout. The Roman origins of the city, first known as Byzantium, produced the grid of the older section in continuity with other cities the Romans built. As the city becomes more important in the Reign of Constantine, the city is

topography, varying from the grid plan of other cities. The variability found in the expansion to the city works better with the site it is on compared to the early grid of Byzantium . Continuity and variability work together as a theme in the history of architecture. The continuity in architecture progresses from a direct rebuilding of what was there before to the standardization of an idea over a widespread nation. Variability in terms of use of a space disappears, especially in religious spaces, and becomes more about the individuality of an architectural idea suited to a specific place. Continuity and Variability provide an important theme in architecture history, representing more than the physical architecture.

ANNOTATED BIBLIOBRAPHY

During, Bleda S. "Social Dimensions in the Architecture of Neolithic Catalhuyuk." Anatolian Studies 51 (2001): 1-18. Print.

Bleda During's "Social Dimensions in the Architecture of Neolithic Catalhuyuk" discusses the continuity and variability as a means to track the progression of the settlement. During introduces variability of the rooms in the settlement. To assess the uses of a room, he analyzed the artifacts and placed them into variable categories (9). This database includes how the room changed between layers of excavation. Other features of the buildings taken into consideration include burials, mouldings, and paintings (9). When analyzing variability of the rooms, Mellaart, an earlier archaeologist who excavated Catalhuyuk, labeled them as either shrines or non-shrines based on the number of significant artifacts found in the room (9). During discusses the flaws of this distinction, explaining how it is difficult to categorize rooms based on the social spaces common in today's cultures. In other words, rooms containing a greater amount are not necessarily temples or churches (10). Instead, the rooms seem to also show a degree of variability featuring some aspects of domestic activities. During gives rooms featuring 4 or more ritual features the distinction of being a ritually elaborate building (10). This distinction is somewhat arbitrary because of the number of items chosen, but nevertheless, indicates the high variability earlier on in the settlement. The ritually elaborate buildings act as an access point for more intimate rooms (10). The analysis found that a minority of the buildings held the majority of paintings and burials, indicating the room's greater importance.

The continuity of Catalhuyuk displays the progression of the settlement and the changing culture of its people. In the earlier layers of Catalhuyuk, the building pattern shows the use of the roof as access to a ritually elaborate room, where one would access other buildings from that room. This access pattern shows the development of private circles within the settlement (14). The roofs act as the routes for transportation of people and supplies. In continuity analysis, the earlier levels have a great degree of continuity (15). This gives the buildings an ancestral pattern that descendants followed. At what is called level V, the continuity was abandoned, leaving only 23% of the buildings present in the level below. The discontinuity at level V shows the break from the past, erasing the groupings of ritually elaborate buildings and normal ones that once made up the settlement. The major development of the discontinuity is the creation of public domain and pathways for transportation, at the same time eliminating ties to the past (16). Before, residents climbed over countless levels of roofs to transport. Beginning at level V, residents could move more easily using streets and opened up accessibility to neighborhoods and the ritually elaborate buildings. in level V, except continuity no longer seems to be an important element (15). The break in continuity seems to have allowed the inhabitants to break ties to the past, no longer repairing the same wall that had been there over several levels.

Frankfort, H. "Town Planning in Ancient Mesopotamia." The Town Planning Review 21/2 (1950): 98-115. Print.

H. Frankfort's article, "Town Planning in Mesopotamia," discusses the cities of modern-day Iraq. The cities range from "planned" to "grown." Variability appears to be lower in the planned city. In the creation of cities, Frankfort explains that the cities of Mesopotamia remained self-contained and self-supporting (102). City dwellers cultivated for themselves by either renting or owning fields, showing another example of self-sustenance within the city. In Khorsabad, the citadel holds the greatest amount of variability (107). The citadel contains the palace and Nabu temple, securing both power and religion. The open space below can be used as a gathering place for the people on important occasions or for the troops in times of battle. In a siege, the open space served as a place for the people to camp. In other areas of the city, fields, housing, and livestock each had a specialized location. The residential area contains small buildings, serving most likely as shops (111). There is a concentration of shops present at the southern end of the residential area, creating a bazaar area common in Middle Eastern cities today.

Continuity plays a role in the planning of cities in Mesopotamia. The Mesopotamian cities of the time used the streets as the disposal for waste of all sorts, causing the level of the streets to rise over time (100). When mud-brick houses either are abandoned or collapses, the owner will rebuild a house by first clearing the site, but will leave about a meter of wall above street level. The walls act as a foundation for the new structure, creating a continuity over time. This continuity gives a history to the houses, or a link to the past. The private houses of Ur are given separate plots, dictating the roads that go around them (109). The roads landlock the dwellings and create a continuity of the inner and outer walls in the city. In tradition, it was considered inauspicious to build out into the roads or hinder public space in any sort of way. Frankfort introduces readers to several cities in Mesopotamia. Several cities are planned, giving a purpose to each element put into the city (112). The planned out portions of the city include the public areas, such as the temples. The Marduk Ziggurat of Babylon is an example of a planned complex where the builders chose its site on the rocky bluffs above the Tigris (112). The ziggurat remains in the same place as part of the permanence of the planned part of the city, cementing an everlasting monument for the god of the city. The planned city of Khorsabad features gates that were placed at chosen spots during construction (105). The location of the gates remained the same however, the gates saw varying degrees of use. Elements planned before the occupation of the city never lose continuity. The elements such as the ziggurat remained an important and continuous institution in the Mesopotamian cities.

Meyers, Carol L. "The Elusive Temple." The Biblical Archaeologist 45.1 (Winter 1982): 33-41. Print.

Carol Meyers' article "The Elusive Temple" discusses the history of Solomon's Temple in Jerusalem. She outlines the history of the reconstructions erected at the same site, as well as the various changes made to the temples after construction. There is a continuity present at the site of Solomon's Temple. The site has played host to three distinct periods of temple building, each

replacing the last (33). Solomon's model for his Temple comes from the Tabernacle that Moses built using specifications from Yahweh (36). The Tabernacle was not a fixed structure, but moved with Moses and his people after their exodus from Egypt. The Temple of Solomon, or the First Temple, is constructed in Jerusalem, making a permanent structure to replace the temporary Tabernacle (34). The solid structure of the First Temple was a more powerful and strong symbol compared to the weak and vulnerable tent that had been their shrine (39). The First Temple was subject to change, obscuring the details of the Temple. There are several accounts that reveal various renovations done to the Temple, one of Solomon adding decoration, another about Manasseh modernization of the Temple. The Second Temple replaced the First Temple in the Sixth Century BCE (33). This Temple was built at the same site as Solomon's Temple, showing the continuity at this site. Again the Temple was subject to change over time. Those who remembered the First Temple saw its replacement as lacking splendor of its predecessor, but was never meant to be an exact replica of the one before (38). The postexilic Jerusalem could not afford to replicate the First Temple (39). Even though continuity of the site was maintained, as well as its purpose, the new Temple had not been built as an exact replica of the Temple of Solomon. Meyers explains that even when there is a conscious effort to replicate features of a previous structure, the attempt never succeeds (39). The site of the Temple maintains a continuity, however the physical form of the temple does not. It is also clear that rebuilding is something considered only after the original is no longer in existence.

There is little variability in terms of use of the Temple. The Temple's purpose was to stand as a house on earth for Yahweh (33). The Temple was perhaps the most important building in Jerusalem. The Temple symbolized God's ties with Israel as nation and Jerusalem as its capital, permanently fixed to the earth and no longer roaming in the desert (36).

The true appearance of The First Temple is not known, but many models have been made since the destruction of the Second Temple in the First Century CE (40). Models use literary resources as well as ancient depictions such as coins or scrolls as a basis. The Temple itself is more of symbol than an actual temple, considering how many attempts there are to replicate it. The continuity of the temple is therefore more symbolic than physical, stronger as an idea more than it is a building (40).

Bock, Felicia G. 'The Rites of Renewal at Ise.' Monumenta Nipponica 29.1 (Spring 1974): 55-68. Print.

Felicia Bock's article "The Rites of Renewal at Ise" outlines the tradition of reconstruction and renewal at the Shrine at Ise. The tradition, recorded as early as 785 CE, consists of rebuilding the shrine and all of its artifacts every twenty years (56). The site where rebuilding occurs is adjacent to the location of the existing shrine. The reconstruction that takes place demonstrates a strong continuity, not only in regard to location, but also the exact replication of every detail, building, and artifact (58). The methods for construction maintain a continuity, using the same methods that were in practice when the tradition of renewal began. Every aspect of reconstruction has its roots in tradition. The beginnings of the reconstruction and renewal tradition originate from when palaces were constructed to last the lifetime of the ruler, and then burned to prevent contamination from death (55). The earliest shrines were temporary, serving in a festival in of a deity and then destroyed afterward. The shrines linked to the Imperial House or Fujiwara House were considered important enough to keep rebuilding and have standing perpetually (56). The reconstruction was made necessary by the moist climate and the practice of inserting the vertical posts directly into the soil. The practice of reconstruction allows old traditions of construction and ritual to continue to the modern day, allowing craftsmen to pass on their craft to the next generation. The renewal of the Shrine at Ise produces a continuity of ancient craft (57).

Just like other religious structures, there is little to no variability of spaces in the Ise Shrine. The complex is made up of a large number of shrines. The space that holds the Shrine has some variability, considering that it is the setting for religious ceremonies, as well as the place where craftsmanship is renewed regularly. The Shrine is a place for worshiping, teaching, renewing, and preserving (55).

Once the new buildings are completed, the old buildings, gates, artifacts, and treasures are used elsewhere (68). The materials from the buildings are used to repair other shrines, while artifacts, sometimes traditionally buried, are bestowed upon other shrines. This distribution of pieces allows the material to be reused and not wasted.

Bock includes a description of the sengu ceremonies in which the most sacred objects are transferred from the old sanctuary to the new sanctuary. During the ceremony, junior priests dress in Heian period clothing carrying white lanterns (63). The ceremony features a representative of the Imperial family and participants of the ceremony dress in Heian costume. The use of the Heian clothing points out the continuity of tradition. The Shrine at Ise has preserved traditions that may be otherwise lost to time. The continuity of life of the whole people is evident in the traditions at Ise, showing a living history (99). There is a strong reverence to ancestral heritage (55). The act of renewing the shrine allows the old to stay new instead of aging into decay, continually honoring the past and making it current forever.

Khoury, Nuha N. N. 'The Meaning of the Great Mosque of Cordoba in the Tenth Century.' Muqarnas 13 (1996): 80-96. Print.

Nuha Khoury's article "The Meaning of the Great Mosque of Cordoba in the Tenth Century" explains the building of the Cordoba mosque during the tenth century, allowing readers to understand the continuity and variability in the mosque. It is important to note that the mosque has experienced multiple building periods or expansions. The Andalusian Umayyad Caliphate controlled Cordoba at the time. The Umayyads valued the preservation of Medinese practices and Islamic ideals (83). Their own desire to preserve these qualities is evident in the architecture of the Great Mosque of Cordoba. Al-Hakam's expansion onto the mosque takes the precedent into account by his refusal to correct the qibla (83). The qibla becomes a symbol of historical and dynastic continuity in the same way that the qibla itself maintains continuity. The Great Mosque of Cordoba becomes known as a symbol for conquest. Al-Hakam takes the same action that al-Walid does to transform the church of Saint Vincent/Saint John into the Damascus mosque (85). This transformation from church to mosque isa 'power paradigm,' the concept that the mosque is a representation for the power in charge. The power paradigm at the mosque in Cordoba signifies the continuity between the two victories of the Umayyads at Cordoba. The continuity shows the establishment and reestablishment of Islam in the Iberian Peninsula, as well as a universal standard for the Umayyads. The second building period of the Cordoba mosque uses the familiar architectural language of the old Umayyad Caliphate (85). This expansion physically

represents the continuation of the Umayyad history by displaying an unchangeable designation of the divinely ordained caliphs (85).
The Umayyads sought a continuity across the caliphate, creating a universal mosque design. The mosque at Cordoba replicates details of the qibla wall at the Prophet's Mosque in Medina (91-2). Khoury explains that the Cordoba mosque features an iconographic transfer of the Prophet's Mosque in the qibla wall (93). The iconographic transfer gives the strong meaning to the qibla, and commemorates more than the local mosque, but allows for connections that transcend boundaries of geography and time (94). The connections helped the Umayyads to hold authority over a vast area of land.
In terms of variability, the mosque has a feature that deviates from the iconographic transfer in the centrality of the mihrab. The central aisle to the mihrab is emphasized, leading up to a large central dome.
Another aspect of variability found in the Great Mosque of Cordoba is the commemoration of the reconquest of Cordoba. The expansion of the mosque marks this event in Umayyad history. The expansion is variable in comparison to the other mosques due to its designation as a symbol for Umayyad control in the Iberian Peninsula (85).
The Great Mosque of Cordoba contains the ideas of continuity and variability. The variability has to do with its individual distinction from the other Umayyad mosques as a symbol of establishment and reestablishment of power in the Iberian Peninsula. The continuity of the Cordoba mosque is displayed in its iconographic transfer of elements from the Prophet's Mosque in Medina in order to establish a universal mosque design throughout the vast Umayyad Caliphate.

Berger, Albrecht. "Streets and Public Space in Constantinople." Dumbarton Oaks Papers 54 (2000): 161-72. Print.

Albrecht Berger's article "Streets and Public Spaces in Constantinople" investigates whether Constantinople had a planned layout with a regular street system, investigating continuity and variability of the city. The site of Constantinople began as the city of Byzantium, which was reinaugurated as Constantinople and again renamed Istanbul after the Ottoman Empire conquest. The city, therefore, was subject to multiple cultural changes in its history. Berger's article discusses the possibility of a regular road system that would have been set up during Byzantine times. In areas of the Consantinian and Theodosian enlargements, there is evidence of roads that existed before (162). One of these roads is called the Mese, meaning 'middle road,' which extended the Roman road Via Egnatia through the Balkan Peninsula, ending at the gate of old Byzantium. There are two coast roads that are believed to have existed before he refoundation of Constantinople. The two roads, one along the shores of the Sea of Marmara and the other along the Golden Horn, crossed the street grids that were added later and followed the lines of topography.
There is a continuity present in using existing roads from an earlier rule. In present-day Constantinople, three zones show differences in layouts. One is the old town inside the Severan Wall featuring no regular street system, another is Constantine's town featuring a regular street system, and the last is a Theodosian enlargement featuring no regular street system (162). Outside of the old town, public places were placed along the Mese or along southwestern or northwestern streets. In Roman Byzantium, there is regular grid of streets (163). The Romans set up their cities in grids. The street layouts is directed in such a way that there are either considerably flat streets or very steep streets with stairs. The Romans used a universal system of grids, applicable to any city they planned. There is no careful consideration in individual sites, therefore, the grid system ends up producing very steep roads juxtaposed to almost flat roads (163). This issue demonstrates the conflict between using a continuous system versus varying the system for a specific site. After the Constantinian refoundation, the street system becomes discontinuous to the street grid of Byzantium. The street system features a radial design that converges at Odun Kapi (165). The grid itself is now directed exactly north-south, no longer northeast (166). The new grid contains the Makros Embolos, or 'Long Portico,' in a right angle to the Mese. Outside of the city walls is Region VII, which is flatter and then slopes to the sea at one end. The first phase of expansion outside of the city walls was most likely five parallel streets in Regions VI and VII, one of the five being the Makros Embolos (167). The flatness of the expansion shows that the expansion was no longer in keeping with the continuity of the grid system, but instead varied to fit the specific topography of the site. The constructions of cisterns, aqueducts, and insulae, islands or large tenements, logically follow the street system (169-70). Constantinople's street layout shows changes in planning over time. The early city of Byzantium shows a strong continuity to a Roman grid system lacking consideration for the individual site. As building progresses in the Constantinian and Byzantine times, the deviation from the original grid system shows a variability or individuality compared to the site that considers the topography of the site.

ALEXIS GREGORY

HANS HERRMANN

EMILY MCGLOHN
S|ARC Faculty

TOM LEATHEM

LEE CARSON
BCS Faculty

MISSISSIPPI BAND OF CHOCTAW INDIANS PUBLIC TRANSIT SHELTERS

ARCHITECTURE STUDIO II A

2536

Collaborative Studio is an interdisciplinary, design-build studio between all of the second year students and faculty in the School of Architecture and the Building construction Science Program (BCS). Its goal is to create awareness of the relationships between architecture and construction professionals through knowledge development of materials, methods, and processes associated with the build environment and how they impact design and construction outcomes. Though a design-build project, students develop a working knowledge of the principle construction material families and their related construction methodologies while learning fundamental concepts of professional communication and collaboration.

Two bus stop shelters for the Mississippi Band of Choctaw Indians are the recent result of Collaborative Studio. The shelters were designed and built by 35 architecture students, 14 BCS students and 5 faculty members in 4 months. Participating in design activities and the preparation of schedules and estimates with equal interest, both student groups were asked to broaden their concepts of a studio project and the typical roles of their respective disciplines. Complete in one semester, on time, and on budget, the bus shelters are a success by typical design-build standards.

Studio funding provided by: The Mississippi Band of Choctaw Indians

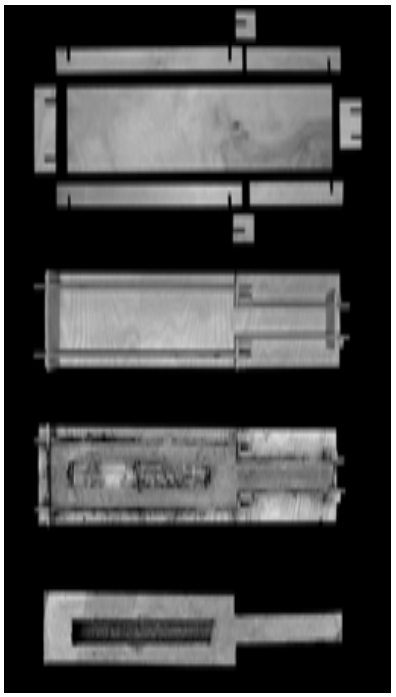
S|ARC Students

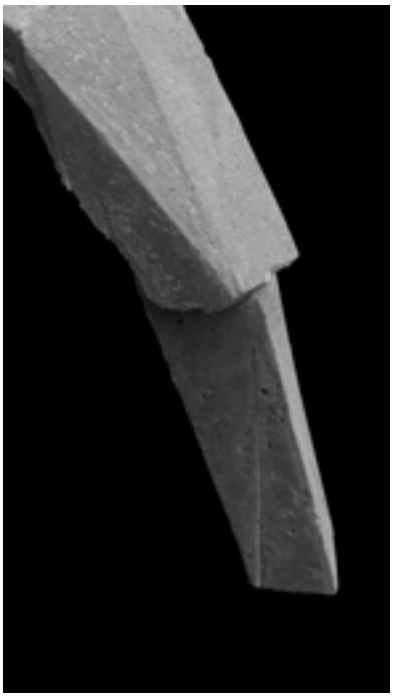
ASHTON AIME
CONNER ANSLEY
ANNA BARR
RIA BENNETT
AUREY BUSHEMI
ZACH BUSMAN
WALTER CARTER
KAPISH CHEEMA
CHAD CHORDRAY
AARON ELLZEY
BRANDON FAIRBANKS
CALEB FEARING
RYAN FIERRO
CELIA GARCIA
SAMANTHA GOODWIN
RACHEL GRIFFIN
THOMAS HAMPTON
EDWARD HOLMES
JOSHUA JOHNSON
CECILIA LEMUS
KIRBY LOCKARD
LUKE MARSHALL
RASHIDAT MOMOH
YERIX MOREL
RACHEL PATRONAS
LUCAS POSEY
SPENCER POWELL
JARED ROBINSON
NATHAN THOMAS
BRADFORD TREVINO
SAM VICK
ZACHARY WHITE
WHITNEY WHITE
GARRETT YELVERTON

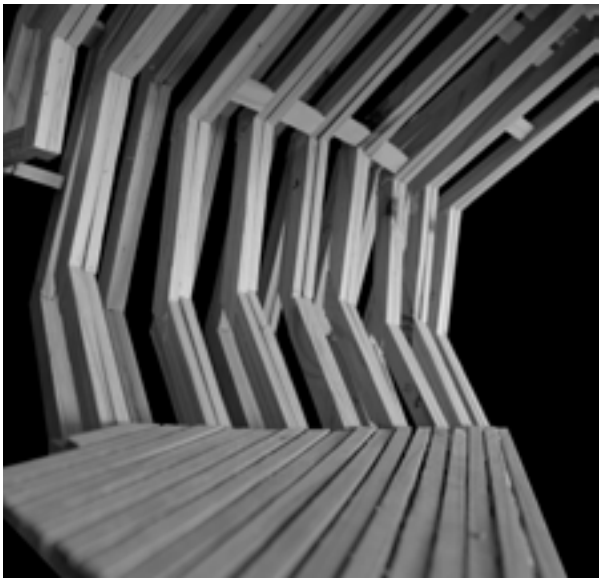
BCS Students

KYLE ALFORD
MICHAEL CARRAWAY
WEBB EMERSON
JOHN FORD
EVAN FULLER
BRENT GAUDE
CONNOR GOODSON
C. J. GRISH
BLAKE JIERSKI
ROBBY KEIFER
JACKSON PARKER
KY REYNOLDS
WILL SPARKS
TIM SULLIVAN

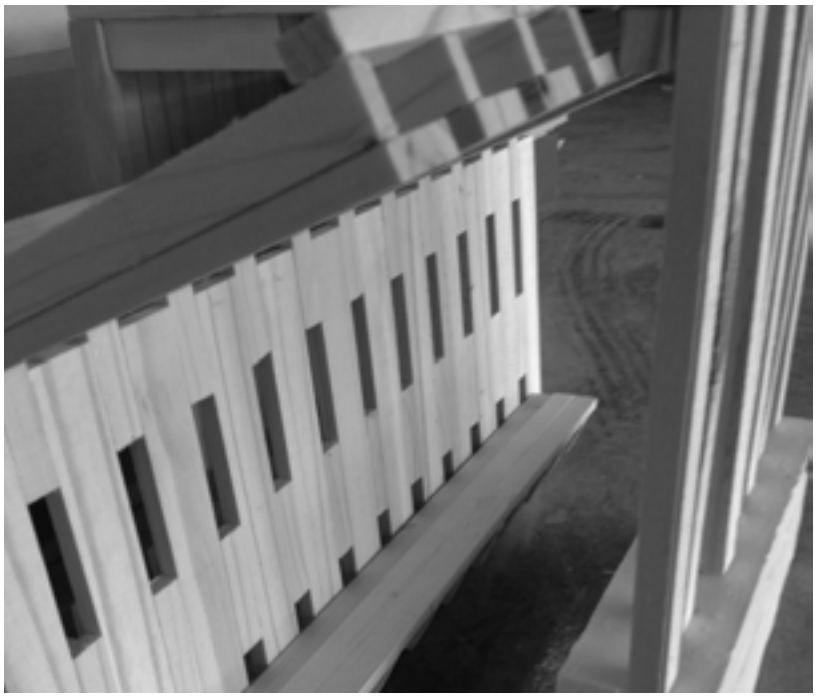
Giles Hall North Entrance

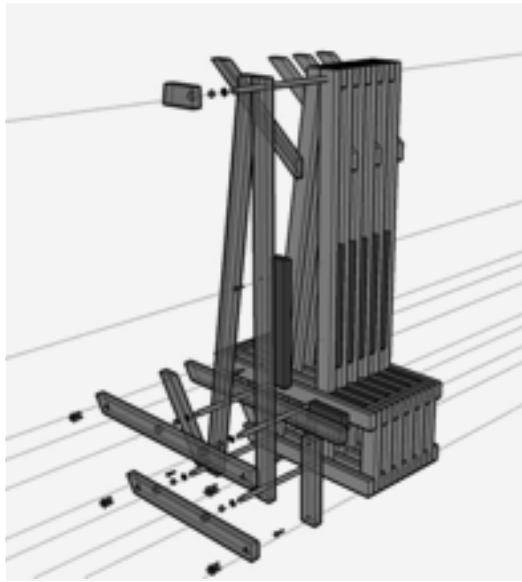






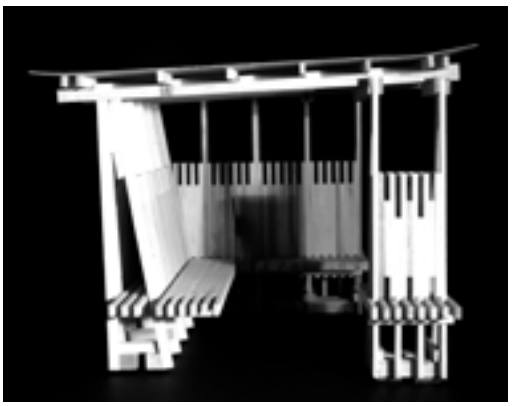
ASHTON AIME
RIA BENNETT
ZACH BUSMAN
CALEB FEARING
RYAN FIERRO
RASHIDAT MOMOH





TEAM SYNERGY

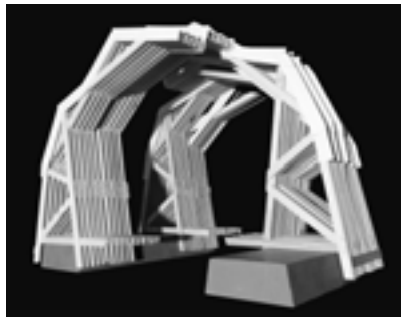
The shelter in Tucker, MS stands at the threshold of the Tucker Community Center and serves as a major transit node to the grade schools and local community college.




TRANSIT
@choctaw

TEAM OMNI

The Pearl River Shelter was built in the most populous of the eight Choctaw communities connecting patrons to regional medical, educational and cultural amenities.



TIM FRANK
RACHEL MCCANN
JUSTIN TAYLOR
Faculty

BOAT HOUSE
ARCHITECTURE STUDIO II B

2546

Students
RIA BENNET
ZACH BUSMAN
CALEB FEARING
RYAN FIERRO
RASHIDAI MOMOH
YERIX MOREL
BRADFORD TREVINO

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 also 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.

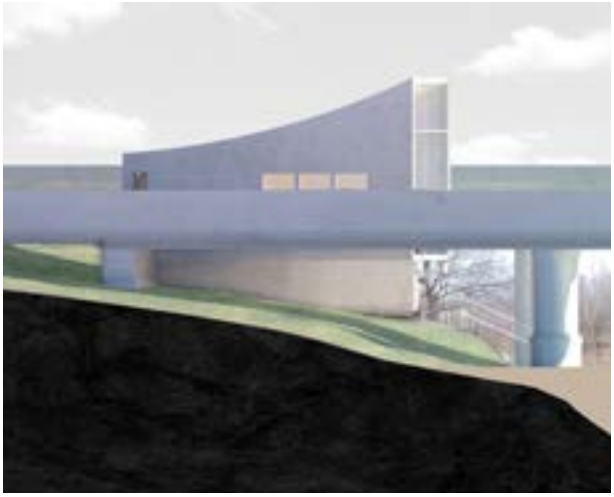
Giles Hall Main Stair

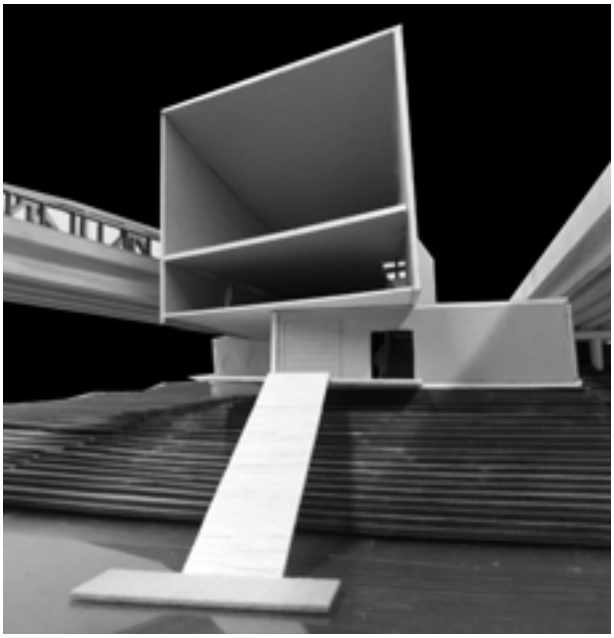
ZACH BUSMAN

The thought behind the shape of the building is to be close to the pedestrian bridge and far from the noise and shaking of the traffic bridge while utilizing as much space as possible. The large curved wall shapes interior, exterior, and courtyard space and inspired the curvature of the interior walls and the roof.

YERIX MOREL

The primary concept behind the boathouse design is stacking forms to create interesting and unique views. There are three forms in total that vary in size and shape, which frames a different portion of the Riverwalk. The top form overlooks the traffic bridge and captures the height of the trees and skyline. The middle form captures the majority of the Riverwalk through the two bridges. The bottom form captures the right portion of the Riverwalk and shows the flow of the river. The bottom form is more unique due to a scar (in the same direction as the current) driven into the site allowing for boat passage to integrate with the structure. With these different views, someone can experience the Riverwalk at different angles and through different frames rather than trying to grasp the whole Riverwalk at once.



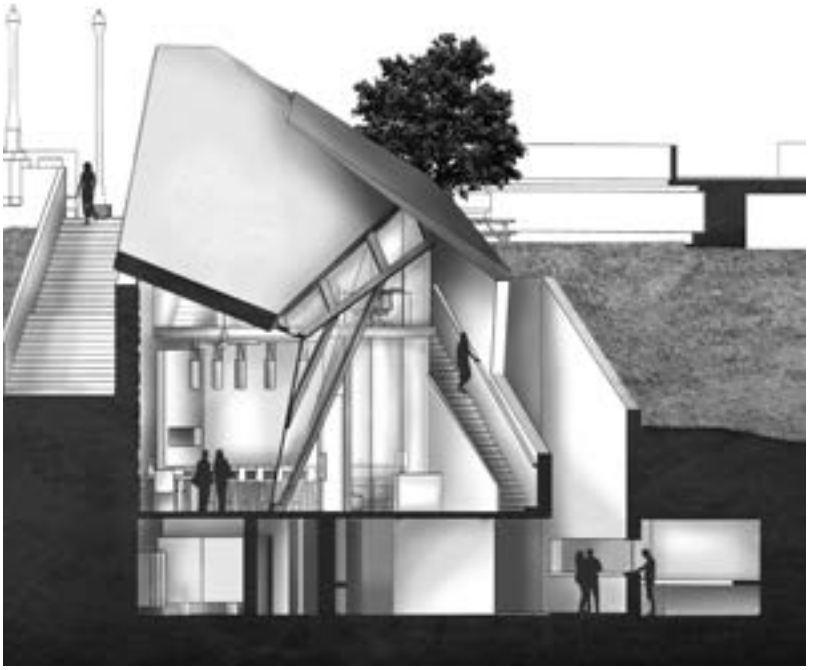


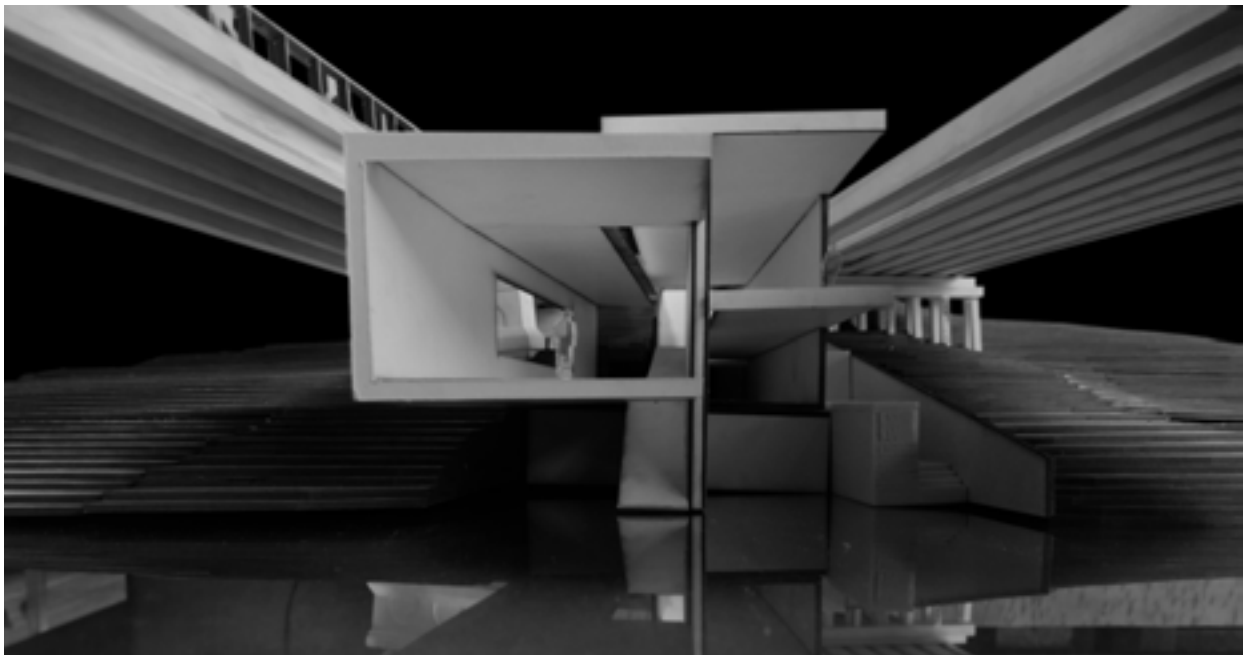
CALEB FEARING

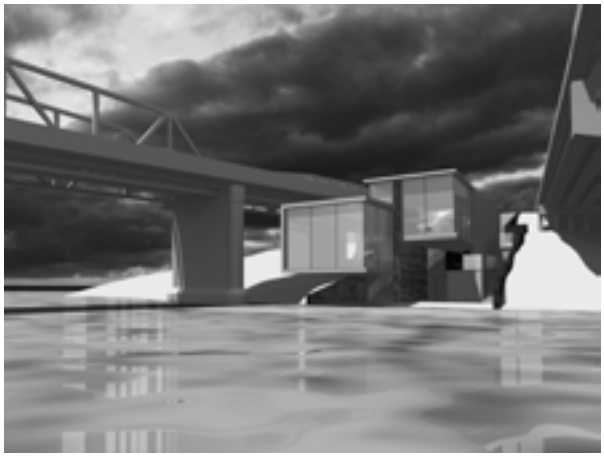
A boating facility serves as a riverwalk recreational area for Columbus, MS in between a vehicular and a pedestrian bridge. With such a narrow site, the design became an extension of the existing pedestrian bridge. Evolving from a series of folds and shears of a volume, the building emerges and expands horizontally from the landscape to commune with the river.

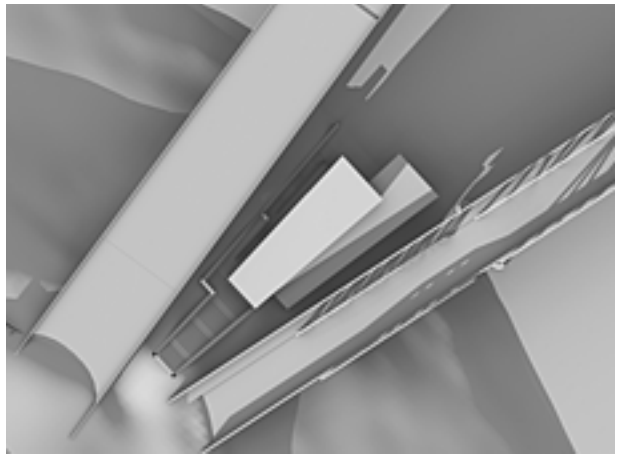
ASHTON AIME

The major focus of this project is to fragment views and emphasize certain conditions of the site as one journeys throughout the structure. Forms were generated with various techniques of folding paper in the attempt to find shapes that help create a stronger relationship between the two bridges located on each side of the site.



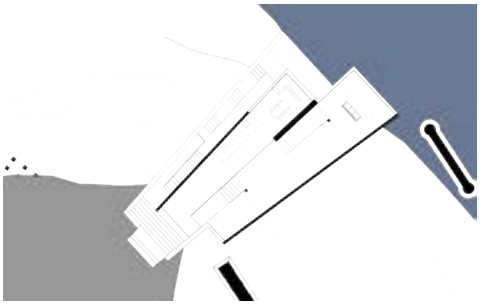


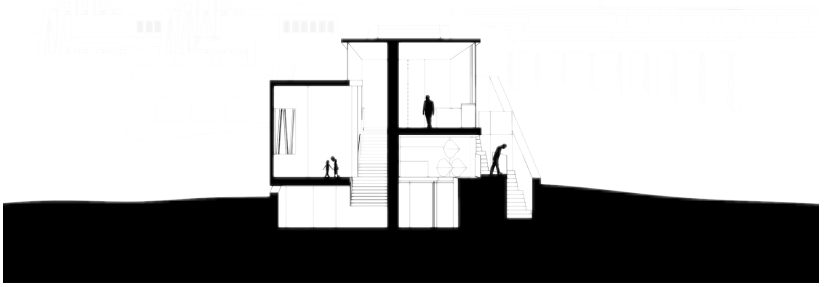




RYAN FIERRO

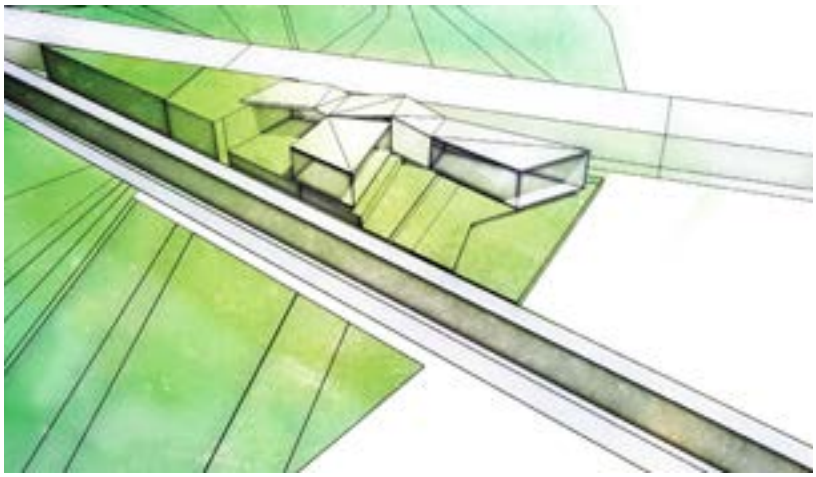
With site typology still motivating the design and progression of the spaces, the boathouse design is based on a downward progression and programmatic logic. Movement down the hill into the building is quiet, subtle, and natural. Once one enters the building, the volumes of masses intersect to form a circulatory core that provides access to the water as well as to viewing platforms, boat workshops, and a rental elevator. Boaters are able to directly access the water from the building's interior. The building's outward orientation facilitates the undisturbed experience of the water while isolating the inhabitants from the largely public site.





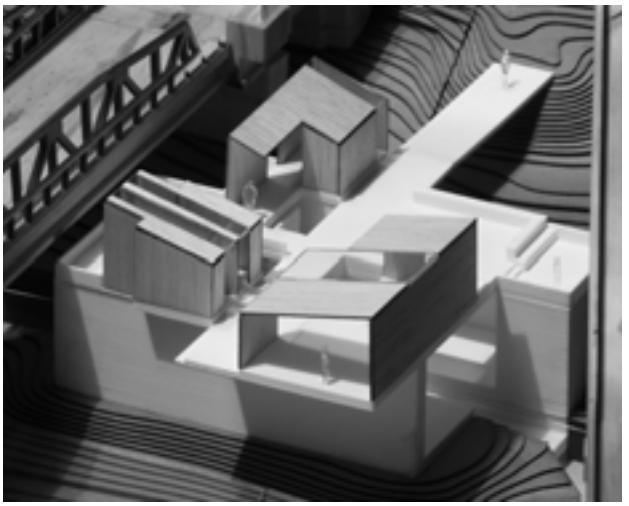
BRADFORD TREVINO ▶

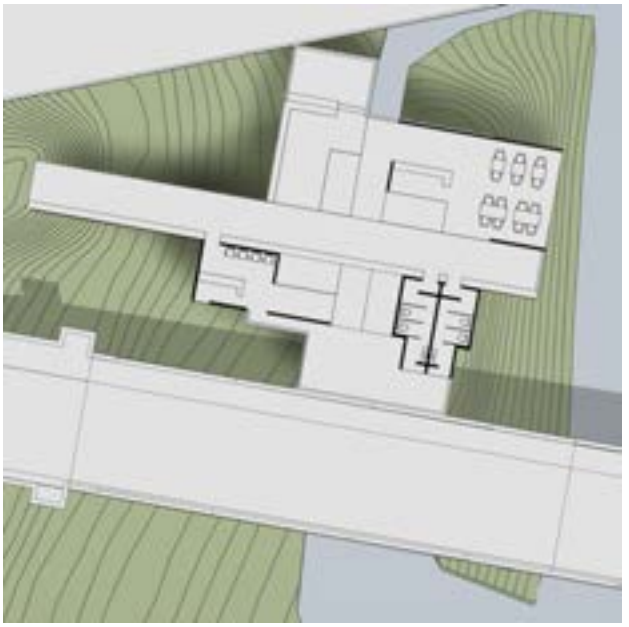
Connection with the river is the focus of this project. The center path in which one enters extends through the entire building so that as you approach the building, you become connected with the river seen at the end. The water in the loading dock runs entirely through the bottom floor. Due to this, the bottom floor is the most connected space to the water. When standing in this space, you can interact completely with the river without even leaving the building.

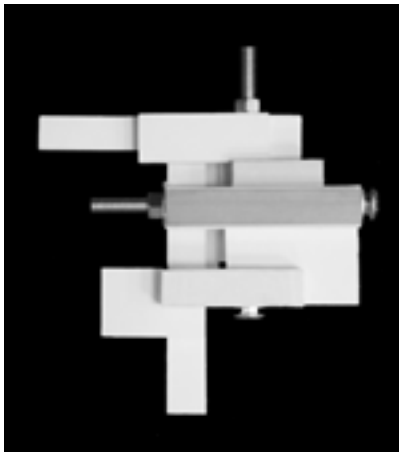


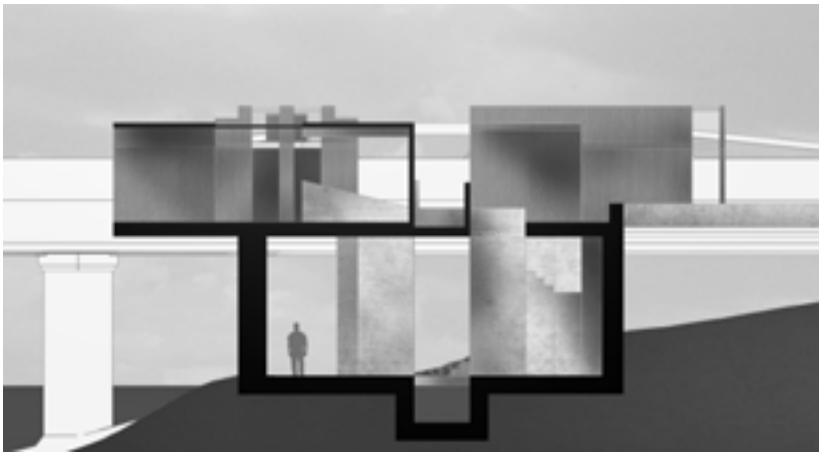
RIA BENNETT ◀

The finalized design uses the circulation of the main stairway as the heart of the building. This linear route through the space presents a procession of the human engagement of a space, which follows a sequence that encourages activities as one moves through the building. This route, or spine of the building, also creates a symmetric divide between the two surrounding bridges and therefore creates an orientation for the building that relates to the site. The building's form follows the idea that the building is creates spaces that are more compressed at the top entry and more open at the bottom exit. These counter-acting forces of compression and decompression encourage individuals to move out of the compressed spaces and thus move out towards the waterway to create an interaction with both the building and the river.









JACOB GINES
Faculty

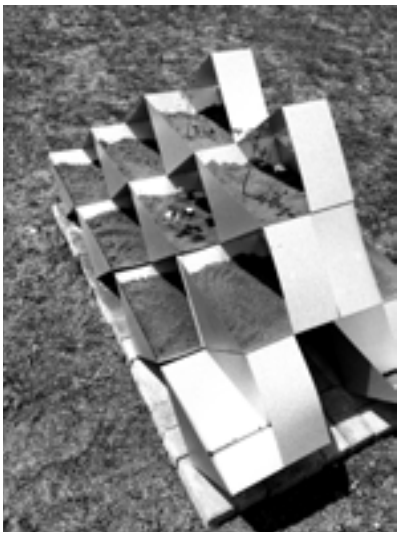
MATERIALS
VERTICAL GARDENS

2723

This course provides a critical analysis over a diverse range of materials that are used in construction and assembly. Each discussion introduces the technical and physical properties of each material, as well as the manufacturing processes, aesthetics, selection processes, and the overall environmental impacts. Through the semester each student develops a historical understanding of a material and then how it may be implemented in contemporary settings. Ultimately, the students demonstrate their knowledge through innovative projects that showcase any phenomological and latent experiences that are founded architecturally using specific materials.

Students

ASHTON AIME
CONNOR ANSLEY
ZACH BUSMAN
AARON ELLZEY
CALEB FEARING
EDWARD HOLMES V
CECELIA LEMUS
KIRBY LOCKARD
YERIX MOREL
JARED ROBINSON
JOHN MARK STUMPE
BRADFORD TREVINO
GARRETT YELVERTON




DeWALT

ANDREW TRIPP
Faculty

ARCHITECTURAL HISTORY II

LEDOUX | ESSAY

3313

Student
ALAINA GRIFFIN

THE ENLIGHTENMENT AND THE POLITICAL LANDSCAPE

With the start of the French Revolution, Ledoux found that his architectural efforts to date were not entirely appreciated by the French population, who abhorred anything relating to the royal court. Ledoux was quick to produce a document that supported a government that was beneficial to the whole people. In his own writing, Architecture Considered in Relation to Art, Mores, and Legislation, Ledoux speaks to the role that monumental design plays in the spectrum of society; "What! A monument that contributes to the splendor of a nation, a monument that brings together the efforts of the best talents in each field, a political body that gives life to so many others, cannot feed itself? Such is the force of intertia." Ledoux is stating that monuments have been built to a government that "cannot feed itself." Chaux can be viewed as a proposal to build a monument to something other than those who traditionally hold the most power. Even the term "inertia" is a reference to a modern mindset that involves the French Revolution and the Enlightenment. While the building at the center of the circular plan does belong to a Director, the workers' quarters are within close proximity, a democratic arrangement previously unseen.

The French Revolution was sparked by the development of a belief system based on natural laws that were determined during the Enlightenment. This belief system, highly influenced by the writings of Locke and the Newtonian model, stated that the people under a government that did not serve in their best interest had an obligation to overthrow said government. Locke's political views were that of the Social Contract. The Social Contract is a theoretical document that is written between the governing, and those being governed. The document is subject to nullification at any time, if the will of the people (expressed in the document) is not being served. Revolutionary architecture attempts to engage the concepts based on The Social Contract.
This questioning and analysis infiltrated every aspect of life. Everything was subject to experiment, including architecture. Although the Saltworks at Chaux were designed during the reign of the monarchy, the ideals of a consensual society were already popular, and much of his design was based on democratic ideas. These manifested themselves mostly through the plan of the Saltworks. At the center of the semi-circular pavillion was the gatehouse. On either side of the gatehouse were the director's apartments. These buildings, which create an almost continuous stretch, are surrounded by gardens, through which an access road ran and created an axis. Surrounding the gardens were the walls of the saline. To the front of the main block of buildings were a bakery and a chappel. To the west and east, the coopers, carpenters, and blacksmiths had their quarters. Their housing was located in the same buliding as their workshops, but were on a second story. The saltworkers' apartments were placed on both sides of the main axis, and were more self-contained than the other workers' houses. Their quarters were a collection of rooms that surrounded a central communal space. The close proximity of the workers' quarters, and the close attention paid to their well-being and productivity, was inspired by the new political mindset. Picon, in his book Revolutionary Architecture and the Engineer's System, writes that the town was planned to "operate through the general will, the director's calculations, and the worker's actions."

The other driving force behind Revolutionary architecture was the enlightenment. The enlightenment spurred a sense of exploration into the beliefs that were assumed to be true about the world. In science, the enlightenment disproved the belief that the earth was the center of the universe, with all the planets (primarily the sun), orbiting around human life. Another important

discovery that was made was the geometry of the orbiting bodies themselves; rather than being an ideal circular path, the planets actually moved in an oblong ellipses. The universe was now seen as a machine that could be calculated, solved, and understood. The mysteries of nature were now only experiments waiting to happen. Everything could be analyzed and resolved through the development of the scientific method. The scientific method questioned the traditional beliefs by using a universal standard procedure. Architecture was put under the same scrutiny as the natural laws. Rather than abide by classical rules that had been in effect without a doubt for centuries, architects began to dig deeper into the principles and rules they were taught.

Through comparing excavations with drawings and treatises written by the Greeks, it was discovered that the divine proportions that had been held sacred for so long were arbitrary and inconsistent. This undermined fundamental architectural principles, and a new sort of architecture had to emerge. Like the systematization of nature, architecture was also systematized. Proportions and plans were based on their efficiency. For example, in the workers' apartments at Chaux, the living quarters are located directly above the very place they work. The saltworking buildings are aligned to provide the most efficient path from one stage of development to the next. Architecture was viewed as a system, built for economy and efficiency.

The shape of the ellipse also played an important role in Ledoux's design of Chaux. Like Versailles, where most of his orders would be coming from the sun king, the plan can be seen as a half-circle with paths that radiate from the central, metaphorical sun. However, the plan can also be viewed as an oblong shape, if the back courtyard behind the main stretch of buildings is also taken into consideration. This aligns with the new discovery of the non-circular shape of the celestial paths. It also reiterates the idea of a new center, and a new power behind the government. Picon states in Revolutionary Design, "Chaux's centre was occupied by the saltworks and the various public buildings, exalting the idea of collectivity and composing a single machine in the form of an ellipse."

The other manifestation of the enlightenment principles were social. The French population began to question tradtional roles of their government, which led to the revolution. Ledoux and many of the French Visionary architects took the implications of architecture very seriously, and considered their work to be not just a reflection of society, but a way of shaping society. At Chaux, Ledoux placed special emphasis on the centrality of the plan, and making the workers less marginalized than they had ever been before. Vidler, in his book Ledoux, describes the workers' homes as places they can be involved with both the earth and the government. (Ledoux. 98)This made their political beliefs incredibly important, and can be attributed to why Ledoux was arrested after the Revolution, despite his designs' alignment with the current political stance. "Since it celebrated the civic and the familial virtues, and the love of sciences and of the arts, Ledoux's reformism was primarily concerned with collective morality. In crystallising the spectators' emotions, architecture served the cause of social regeneration." Revolutionary Design, p. 282

NATURAL LAWS

The questioning, experimentation, and eventual systematization of everything, along with a new reverence for natural laws, led to the analysis of Nature's systems. According to the logic of the time, Nature was something to be figured out and broken down into a manageable and understandable machine. The French Visionary Architects faced a conflict. On the one hand, architecture was becoming compartmentalized and specified according to function and performance. On the other hand, nature was considered a mysterious and large manifestation of God himself. Architecture sought to express both. In the Saltworks, Ledoux mixes the machine of Nature, with her celestial systems and productive functions, and the sublimity of Nature, with her grand mysteries and vast information. He uses rustic columns, at a huge scale to show representation of nature, and to symbolize its grand scale. In his book Ledoux, Vidler writes about the use of the woods surrounding Chaux and the opposition that the workers faced from using the wood that surrounds the city. (Vidler. 125) The solution was to hire local craftsmen to work at the mine, and allow them to use a certain amount of the wood that was on their land. Ledoux writes about his views towards nature frequently in Architecture Considered in Relation to Art, Mores, and Legislation; "The sanctuary was impenetrable: the architect of the heavens seemed to have abandoned the terrain! Nevertheless, Nature occupies the highest place; the great ones of her court, formed by her, approach with respect and arrange themselves beneath her eternal laws." When he speaks about the architect of the heavens abandoning the terrain, he is referencing the influence of Deism. The Deist philosophy is one of a master clock-maker, who set into motion the Natural Laws and then pulled away to let them run their course. This theory both justified the Enlightenment scientific revolution, and the task of analyzing the Natural Laws. Nature, rather than humans or icons, takes the place of a deity.

Ledoux wanted to create an architecture that was both a reflection of Nature, and an homage to Nature. He did not see Nature as something to be controlled and used in a way to benefit man, but as a force that could organize the man-made world. Nature worked in a way that was systematic, geometric, and mathmatic. The plan of Chaux places special emphasis on the geometry. It is highly organized, using a succession of very specific and ideal shapes. Concentric semi-circles play the part as the main orgainzation, with very clear heirarchical axes. The main road provides on of the axes, and the cross axes of the buildings is the next most important. Like spokes of a wheel, the secondary roads radiate out from the central pavillion. The enlightenment brought about the heliocentric discovery, and celestial systems gained an importance. Ledoux placed special emphasis on the use of light in his buildings. His plans of Chaux were ellipses that held an important building in the center, with the less important buildings radiating out.

Despite Ledoux's attitude of reverence towards Nature, the city of Chaux was one that used her resources. The very buildings that reflected Nature's perfect systems also worked to mine salt from her. The buildings thus had an ulterior organization; one that was based on efficiency and economy. Since Nature could be understood, it could also be appropriated. He revolutionized the way salt was mined by bringing water to the wood, rather than wood to the water.

As romantic attitudes towards nature developed, so did the concept of the Utopia. Ledoux's Utopian ideals expressed themselves through his efforts to make his dwelling spaces as communal as possible. He wanted

each worker to feel comfortable and happy, in order for the machine of the saltworks to run as efficiently as possible. Each apartment housed a family, and connected to a central, circular space with a hearth and fireplace. Since most of the workers were locals who were new to the factory system, Ledoux provided personal gardens for them to grow their own vegetables. The theory was that happy, healthy workers would be much more productive than miserable workers. With an emphasis on Nature, and a new client (the public, rather than a monarchy), buildings were constructed under democratic principles that allowed for less formal and traditional architecture. The monuments of the time were built to either the power of Nature, or to the power of the Collective. At Chaux, the two are seen in unison.

THE SUBLIME

With the Age of Enlightenment, the ideas of Kings and Gods became discredited. Up until this point, kings ruled by Divine Right; the theory that a ruler is appointed by God and thus all decisions made during his reign are sanctioned by perfection. God was no longer viewed as a present deity, but as a master clock-worker who set into motion natural laws based on logic and rationality from which humans could derive laws applicable to their current system of society. Much of this thought process came from the idea that everything humans believed to be true should be scrutinized under the laws and systems that governed all things, including truth. The truth was now something elusive and new, but complete and unwavering.

The truth of architecture now had to be realized. Architects began questioning the rules that had been set in place for centuries about proportion, logic, and ornamentation. Instead of adhering to any number of rule-books that had been written about architecture, architects began excavating and analyzing ruins. They found a discontinuity between the text and theories about architecture that had been written, and the structures that had actually been built. The result was immediate. As Picon writes in A Natural Genius, “It then became a matter of urgency to free themselves from the rules of the past, so as to recover the truth of architecture.” The implications of this in French Visionary architecture were manifested in the “ideal” proportioning system. Laugier’s Essay on Architecture began to question but also justify the Classical Truths that had been used for so long. The use of columns, entabulature, and pediment had been used from the dawn of time, so it was appropriate to continue using. Any form of decoration or ornamentation, however, was unnecessary and should be avoided at all costs. As far as the proprotions of things go, the scale of buildings grew vast, and repition of classical elements like columns seemed infinite.

Suddenly, architecture succumbed to a new proportion, one which responded to the scale of Nature. This led to the introduction of the Sublime. The Sublime, whether in architecture, theory, or literature was the concept of having a sense of something larger than yourself. So large that it was borderline terrifying, and filled the spectator with awe. The sublime created architecture that engulfed and saturated the senses. It was vast in scale, played with light and shadow, and created atmospheres rather than logical spaces. The sublime was the manifestation of the romantic Nature, the aspects that could not be rationalized or ordered.

Picon touches on the subject in A Natural Genius; “Indeed, nature was a mysterious entity, which posed a threat to man, with the aesthetics of the sublime being positioned at the very heart of this disproportion between the creature and the work of the creator, a work which was itself traversed by contradictory and violent currents.” p. 262 In this instance, Picon is stating that nature is the provider of the sublime, which Ledoux echoes in his work. The use of large, rough cut stone on almost all of his buildings creates a texture that is natural and sensual. The columns, a classical element, have undulating stone that create mass and movement. Ledoux’s buildings also engage the sublime through their weight. His buildings are top-heavy with the roofs sitting low, creating a sense that the building is heavy, weighed down by itself.

The sublime, as sensual and atmospheric as it is, was based on one strict Enlightenment idea. The concept that all truth was derived only from the sense made the sublime a rational reaction to the ideals of the time. “It was a matter of deploying the elements of a composition in such a way as to produce a grandiose or a picturesque effect, by combining masses, by playing with light, by always drawing one’s inspiration from the changing spectacle of nature.” – A Natural Genius p. 268

“On the eve of the Revolution, the sorts of investigation advanced by architects were those of society as a whole, as it uncovered a series of contrasts, both within nature, between the beautiful and the sublime, and within reason itself, which seemed vacillating, shadowed and threatened with actual dissolution.”

PERFECT GEOMETRY

Ledoux believed in a geometry that was exact and ideal. An ideal geometry was nothing new; the circle and square had been idealized since Greek times. For Ledoux, the geometries were not something given to man by God, but something derived from Nature, and thus perfect in their own right. As Alberto Perez-Gomez states in Architecture and the Crisis of Modern Science, “the sphere, pyramid, circle, and square were related to the image of the world.” p. 153 They are representative of architecture that already exists, and were the most fundamental shapes in the world that humans had created.

The circle, related to celestial and water movements as well as cyclical seasons, played an especially important role. Ledoux’s belief was that, although these shapes were evident in a human-created environment, humans had drawn inspiration from nature at the time they first began creating objects, and thus the geometries still related to Nature. Drawing types began to change as a result. Rather than focus on the Classical details evident in buildings, representation turned to aerial views, and far-off perspectives. Distinct lines and absolute forms could not be discerned, only the overall shapes of buildings.

Despite his beliefs about the qualities of universal geometries, Ledoux drew many of his buildings’ forms from the direct surroundings. His interpretations of the function of the building and the site it inhabited were very literal. This type of architecture, which became a popular facet of French Visionary was called Architecture Parlante. The symbolism in his buildings required almost no extrapolation. For example, his quarters designed for the river-master used precise geometry to depict a building that straddled the river and allowed the current to flow literally through the building.

This related to the Enlightenment because it eradicated the need for traditional ornamentation. Rather than using decoration that had always been accepted, ornamentation was only used if it was a direct representation of what the building was used for. Ledoux designed the barrel-maker buildings to be shaped like barrels, the blacksmith's buildings were shaped like bellows, and drainpipes had the appearance of water dripping out of them.

This method of representation through building is also common in post-modern architecture. I think in both instances, it is a question of ornamentation. With the beginning of modern era, clear expression of structure, and little to no formal ornamentation, ideas are still being represented in some form. The architecture parlante attempts to embrace the idea that representation is inevitable, and does it through literal interpretation of function.

ANDREW TRIPP
Faculty

ARCHITECTURAL HISTORY III

CARLO SCARPA | ESSAY

3323

Student
RYAN FIERRO

Carlo Scarpa is an artist, an architect, a scholar, and an enigma. Those closest to him - his son and wife - saw him not as a world class architect or a professor, but as a quiet artist. Because his approach to architectural design is so different from his contemporaries, analyzing Scarpa through the lens of artistic interpretation would perhaps yield more interesting analytical results than that of an architect. Scarpa's design never seems forced, or unnecessarily exploratory, yet it purveys an unprecedented number of modern principles.

MODERN BEHAVIOR

To William Curtis, Scarpa would certainly fit the bill as a modernist due to his abandonment of classical detail, floating masses, clear-cut geometries, and irrecgular planning to name only a few. His attention to modern materials also reminds of modern ideas, and his meticulous favor towards hand-crafted joints and rich materials recall the attitude of the Arts and Crafts movements of various nationalities (Curtis 11-13,33-35). Hilde Heynen sees great importance in the separation from the past - or at least a separation with superficial imitation of the past - and Scarpa was as separated as any other modernist was. He never used classical ornamentation or elements, but abstracted their functionality. He did not use classical proportions, but he did use his own derivation of a proportioning system. He was an architect in the same way as classical architects, but without the unneccessary adherence to outdated and irrelevant historical precedence (Heynen 9-11).

POST-MODERNISM AND SPATIAL ORGANIZATION

The use and belief in proportioning systems harks back to his rigidly formal education at the Academy of Fine Arts in Venice, where he was trained classically as an architect, yet the way in which he executed the use of the proportion prelude the development of Postmodernism because of the variation and dissolution of regularity. Another of Scarpa's tendencies that allows him to be categorized a postmodernist is the chaotic and seemingly disordered qualities typically associated with the arrangements and compositions of his architecture.

Carlo Scarpa's guilding architectural premises all rely on contrast and contradiction: light and dark, solid and void, mold and profile, closure and aperture, opacity and transparencies, connector and link (Albertini 25). His architecture characteristically and intrinsically emphasizes the contrast - but also coexistence - of the ideas and methodologies. Although Scarpa was commissioned to do myriad classifications of projects throughout his career, the category for which he was most known for in his time was that of museums. Not only did Scarpa design the spaces of the museums, but he would often be commissioned to only arrange the works of the museum (Saito 160). He would spend months laboring over details that were to go surely unnoticed to most who saw it. Scarpa famously and scrupulously analyzed every square inch of his buildings and planned them out meticulously. For example, Scarpa's museums were focused entirely on the experience and environment of the art which the space enclosed. Every minutiae of every joint was thought out - but perhaps more importantly drawn out - to great extent. A particular obsession of Scarpa's was the design of the pediments and stands on which the art was placed (Saito 158), because he felt that the purpose of the architecture should be to fulfill the purpose of the building to the best of his ability, rather than serve as an icon or monument to it.

The most influential and important building type by Carlo Scarpa was easily his museums and showrooms, all of which were additions, renovations, or restorations of existing buildings. None other of his buildings capture the spirit and grace of his architecture the way museum

exhibitions do, for they unleash the fervent, passionate artist that Scarpa was known for.

Scarpa possessed an incredible eye for art, and that eye was put to excellent use developing and arranging galleries and gallery spaces. His reputation was impeccable, and he traveled all over Italy with a steady stream of commissions for museum designs. Because of the density and fullness of development of Italy, museums often exist in dense urban areas in historically significant buildings. For this reason, museums logically never built new buildings but rather would renovate and redesign the interiors of their existing buildings. That fact never set Scarpa back, in fact it empowered him to design the best spaces using a series of architectural strategies to improve the space for the art that was displayed in these museums, rather than the building being a visual focus - although the result was always carefully crafted and meticulously detailed in a way that made his buildings graceful, beautiful, and dynamic to the human experience. In fact, one of Scarpa's favorite details were that of the stairs, which he felt were under-appreciated as an architectural detail (Saito 182). His interest in stairs created a conscious ascension into his spaces and a more active participation from the person experiencing them that was indicative of his attention to detail. That same level of attention is standard for Scarpa (Saito 182).

MUSEUM DESIGN STRATEGIES

The core of Scarpa's design strategies can be separated into three main categories, each of which - or only some of which - can surely be applied to the designs and spaces of his museums. Three of these museums which are of special significance are The Canova Museum (Passagno), the Olivetti Showroom (Venice), and Castelvecchio (Verona), which represent the most famous and most admired of his museums, and each for their own respective qualities of grandeur.

The Canova Museum is an addition to an existing museum of the works of a famous sculptor born in Passagno, whose sculpture was of great significance to the city and its history (Caramel-Arthur 11). The Olivetti Showroom is a storefront on St. Mark's Square in the heart of Venice which shows off the Olivetti company, sellers of high quality and world-famous office equipment such as typewriters and calculators. Castelvecchio is a 14th century Italian military base converted into a museum for the art and history of Verona, which Scarpa played a significant role in refurbishing and renovating.

The three strategies I will cover here are certainly not the only techniques Scarpa used, but are over-arching and significant in categorizing the greatest works of his career. The strategies are intervention, juxtaposition, and renovation, each of which bears its own merit and own purpose in Scarpa's theory of design. Each strategy can easily exist in a building performing different tasks and contributing to the building and their experiential effect on patrons.

Scarpa's name is often associated with this particular type of architectural strategy when confronted with a historical building. Many of the buildings that Carlo Scarpa built in and on were extremely old yet integral to the context of the greater cities in which he worked. For example, the Olivetti Showroom was to be in a building on San Marco's Square in the heart of Venice. The square is the most important and popular gathering space in all of the city, and the shops around the perimeter have held great prestige for hundreds of years (Olsberg 98). Yet the spaces housed in the perimeter of the square were in terrible condition and - in Scarpa's eyes - held very little actual architectural merit (Olsberg 98). Because of these two existing conditions, Scarpa employed what I would consider one of his favorite strategies for architectural adaptation: Intervention.

INTERVENTION

Intervention can be defined as the parasitic infiltration of spatial devices into the existing fabric of an architectural environment. In other words, intervention is the contradiction and sometimes removal of aged, decrepit building qualities in favor of new and more designed surfaces, spaces, and textures. But Scarpa has an incredible talent for allowing the relationship between old and new continue past the intervention.

INTERVENTION AT THE OLIVETTI SHOWROOM

The Olivetti Showroom is an almost completely stripped interior building that he then reshaped and redivided in ways that left no indication of the previous layout and structure. Scarpa took what was a truly difficult site - a 16' x 69' footprint with only 13' ceilings - and re-imagined the circulation and layout of the space (Olsberg 98). Because the company that commissioned Scarpa was extremely wealthy and produced high quality luxury office equipment, their purpose was less about showcasing their products - which were well known - and more about a demonstration of their prestige and wealth (Santini 3). They gave the architect a blank check and a blank slate on which to impose his architectural interpretation of the intended function and character of the space (Santini 3). Scarpa understood that thirteen feet was unsuitable for a fully function two floors, so he made an upper mezzanine whose architectural atmosphere was a complete turnaround from the space downstairs. Not only was the space shorter in height, it also held different function. Almost no display of product was displayed on the mezzanine, rather it was an access point to corporate offices. From the perspective of intervention, the building is an extraordinary example of one that bears no imitation or reference to what previously inhabited the space, but allows the greater context to serve as the point of understanding between what is and what may have been before. This relationship in the showroom is one that - by dodging the previous connections of the building - actually invigorates a reaction from those who experience the building to understand and even appreciate the context into which this extraordinarily different space intervenes.

The basic tools of intervention used in the Olivetti Showroom are centered around contrasts of different types. First, the contrast of perception is dramatic and obvious (Santini 4). One leaves a well-lit, open, and tall anchor space, and traverses the glorious, masterpiece staircase of solid marble that meticulously morphs with the walls and display cases around and enters a space of subtle compression and relative darkness. One now views the store from above, the rich material contrast made obvious and more powerful. The mezzanine is a point of omniscient observation, seeing those who came just after you running through the same motions. You are given the opportunity to watch others interact with the materials, products, and spaces the way the architect imagined it.

INTERVENTION AT MUSEO CANOVIANO

Just fifty miles away, in Passagno, Italy, Scarpa completed yet another commission, but one that utilizes the concept of architectural intervention in an entirely different way (Los 8). The Canova Museum is a showcase of the body of work of an 18th century Italian

Curtis, William J. R.. Modern architecture since 1900. 3rd ed. London: Phaidon, 1996. Print.

Heynen, Hilde. Architecture and modernity a critique. Cambridge, Mass.: MIT Press, 1999. Print.

Saitu, Yutaka, Hiroyuki Toyoda, and Nobuaki Furuya. Carlo Scarpa. Shohan. ed. Tokyo: TOTO Shuppan, 1997. Print.

Scarpa, Carlo, Yukio Futagawa, and Pier Carlo Santini. Showroom of Olivetti, S. Marco, Venezia, Italy, 1957-58: Querini Stampalia, Venezia, Italy, 1961-63 : Castelvecchio Museum, Verona, Italy, 1958-64. Tokyo: A.D.A. Edita, 1979. Print.

sculptor, and Scarpa's role was to make an addition to the museum that existed (Los 9). The existing building was in the form of a classical church, with just the nave and aisles (Caramel-Arthur 11). Carlo Scarpa considered the existing conditions in his museums to be an incontrovertible reason for meditation (Santini 1). He felt that to truly understand a space, let alone alter and add to one, one must properly experience and inhabit it. Scarpa's conceptualization of experience of the past is manifest in the delicacy with which he places and intervenes his building in relation to the existing structure. The gentleness with which his forms intersect and frame the existing structures is a spiritual process for him, and his process was different from that of the Olivetti showroom because he used the intervention strategy far less often.

The Canova Museum feeds off of the parasitic nature of intervention, leeching off of the existing "basilica" form and running along it, sharing an ever-important interior wall with the old building. The points where old and new meet are detailed scrupulously and given the highest level of care. Scarpa is sure to respect the separation between the structures, and, perhaps more importantly, the spaces. To lead one into the new wing, Scarpa introduces a level change and a dramatic light change (Caramel-Arthur 13). Level changes are a bit of a hallmark for Scarpa, as he sees procession and movement very important, especially through the use of stairways. Inside the new addition are a series of incredibly modern spaces that exhibit clear-cut geometry, floating properties and masses, and complex inter-relationships between volumes. The plain white walls and lack of ornamentation give the addition a bright, light-filled, modern experience.

INTERVENTION AT CASTELVECCHIO

Scarpa's long-held relationship with curators at a 14th century military fort and barracks converted into a museum provided Scarpa with yet another opportunity to express architectural supremacy through a client with deep pockets (Beltramini 144). One main area of this building was transformed through intervention - while there certainly were others - and that is the fourteenth century wall that Scarpa stripped of its coverings (Beltramini 144).

Juxtaposition is an entirely different animal than intervention, yet if constructed and designed properly can have marvelously beautiful compositional results. Scarpa's main principles - as mentioned before - all relied on the concept of contrasts and contradictions, and juxtaposition is perhaps the strongest and most successful vehicle for the communication of contrasting qualities. Capturing the essence of materiality, historical content, and context for the museum content was facilitated by Scarpa's use of juxtaposition to literally compare two objects or concepts by placing them directly next to each other or inside one another.

JUXTAPOSITION

Architecturally, juxtaposition can have the same meaning as the dictionary definition of the word. I define juxtaposition in the world of architecture as a direct contrast - whether concrete or abstract - of two elements of the composition of a space. Now, whether that contrast is explicit or implicit, physical or conceptual, material or spatial depends entirely on the intention of the architect.

JUXTAPOSITION AT THE MUSEO CANOVIANO

The Canova Museum, in the same way that the Olivetti Showroom embodied intervention, totally and completely embodies and exhibits the concept of juxtaposition by its very existence as a building. Placed against the aging building, Scarpa's building represents modernism in countless ways. With floating masses raised ever so slightly from the ground of the existing site, banded windows and bay windows, stark white surfaces with no classical materiality, and plain, unadorned interior surfaces, Scarpa's addition is a remarkably modern building, especially in contrast with the classically modern building original to the site.

Within the museum, one of the building's walls shares space with both the old museum and the new addition, which, while forming a clear relationship between them, assists the juxtaposition of the old and new spaces by allowing them to both be compared to the same point of reference, intensifying how clearly modern the addition is without any classical ornamentation or elements (Caramel-Arthur 18).

Another juxtaposition between the two spaces is the quality and quantity of light. In the old building there are a series of dark spaces deliberately separated by transitional thresholds, generally in the form of archways. Yet, in the new addition there is one main space with a gratuitous amount of light allowed in through generous skylights and enormous bay windows, saturating the sculptures with the light they need to be understood and appreciated. The spaces are all intermingled and connected without any major interruptions. The distinguishing factor between the spaces are far more experiential than thresholds, for they occur almost without perception, through level changes (a personal favorite of Scarpa's), window type changes, or outward change in artwork orientation. Artwork, acting as the catalyst and purpose of the spatial interpretation of the space, was arranged with extreme care by Scarpa, and he was in control of their positioning for exactly that reason (Santini 2).

JUXTAPOSITION AT CASTELVECCHIO

Some of my favorite of Carlo Scarpa's juxtapositions appear in his work at Castelvecchio. Many of the architectural moves exist with modern, industrial materials, like a bridge extending over the plaza made of steel and concrete, penetrating classical building elements like brick walls and plaster coatings. The juxtaposition here lies in the materiality and in the form. Scarpa's use of materials exposes his enthusiastic accommodation of new materials because of their potential to expressively communicate the concepts of his architecture, purified forms made of rich, finely crafted materials (Olsberg 70).

The moment of the bridge is a particularly powerful move from Scarpa's career, one that is of undeniable finesse and grace, but also strength and resolve. Because the bridge shares a location with the previously described stripped brick wall, we encounter a striking example of material juxtaposition. On one hand, a pre-renaissance wall made of coarse brick and finely spread plaster, and on the other exposed concrete with rich wood and steel detailing (Olsberg 70). The visual and also textural comparison is one of incontrovertibly divisive nature, designating the old from the new and begging for a comparison between them (Curtis 15). In addition, there is geometric incongruity between the characteristics of the different families of materials; steel and wood lent themselves to straight, linear character, concrete had a capacity for expressive forms, and the massiveness of the wall was contradicted by the relative slenderness of the steel members. There is a striking beauty to the contrast and comparison of materials, and Scarpa was incredibly

Scarpa, Carlo, R. Nicholas Olsberg, and Guido Guidi. Carlo Scarpa, architect: intervening with history. New York: Monacelli Press ;, 1999. Print.

Crippa, Maria Antonietta, and Marina Randolin. Carlo Scarpa: theory, design, projects. Cambridge, Mass.: MIT Press, 1986. Print.

sensitive to that beauty and spent his architectural career mastering and perfecting material relationships and joining methods.

JUXTAPOSITION AT THE OLIVETTI SHOWROOM

In a similar way to the Canova Museum, the Olivetti showroom itself is a subtle yet powerful juxtaposition of spaces and surfaces. The building is situated in a highly classical network of buildings, all of which speak a very similar language. But this language was one which Scarpa had a general distaste for. He saw little merit in the architecture of the square, and when given a blank canvas and deep-pocketed clients, his first decision was to remove the fabric of the existing building and retrofit it with design that was exemplary of his ideals of architecture, which in this case were in direct competition with what he saw as poorly crafted and poorly designed architecture (Santini 3).

The third and final design strategy that was integral to Scarpa's process is that of renovation and restoration of historically significant architecture. In almost every piece of architecture that Scarpa creates, there is at least some level of restoration or renovation required. Sometimes, Scarpa restores structural systems - or adds them - but other times his restorations are bringing back to life facets of his given conditions that he sees as potentially important to the context of the future work (Olsberg 96). Again, Scarpa's classical training plays a role in how he interprets the importance and attractiveness of a piece of architecture that pre-exists what he was commissioned to do. The outcome of his decision to renovate, restore, or otherwise is always justified by the end result that is a somehow more sophisticated or extraordinary space than what came before. Even times when he was asked to arrange artwork for a museum, his rearrangement and renovation work (though very small scale) dramatically and efficaciously alter the format and perception of the space.

RENOVATION AND RESTORATION

I define renovation as the deliberate alteration of the interior of a building that stays true to its original form while allowing the spatial relationships to expand in meaning and perception. This differs from intervention because intervention often has little or nothing to do with retaining the character of the preexisting space. Restoration, contraritly, is the complete honesty of expression of the original intention and atmosphere of the space. Usually, restoration occurs - in Scarpa's line of work at least - in heavily trafficked areas and extremely old structures. Restoration is easily the least frequently used strategy of Scarpa's, for he usually attempted to find some greater scheme for the development of interior spaces, always seeing a way to a more elegant and effective space.

RENOVATION AT MUSEO CANOVIANO

The Canova Museum is an exceptional example of all of the design strategies that Scarpa used, and renovation is certainly no exception. While the bulk of his work went into the construction of an enormous addition, some additional energy was placed into the reconstruction and restoration of the original museum building, for over the decades it had fallen into a state of disrepair (Caramel-Arthur 12). Scarpa respected the building's original design and kept the atmosphere completely the same, which gave him a significant advantage in his conceptualization of a space which would juxtapose and intervene with the old museum.

Additionally, there was on the old campus of the museum a horse stable (Caramel-Arthur 18). This stable went unused for dozens of years, until Scarpa made the decision to extend the gallery into the normally neglected spce. The renovation was subtle and simple, with mostly just inhabitability issues and safety issues that had to be fixed, but he also added a pathway from the stable back around to the entrance, significantly altering the experience of touring the museum. Scarpa made a loop that would subconsciously prevent a patron from going backwards through his exhibition, a very deliberate move that demonstrates his critical talent for arranging works of art and their display spaces to affect movement of people.

RENOVATION AT CASTELVECCHIO

Castelvecchio is by far the most impressive and dramatic example of renovation of a historical building done by Scarpa. The relationship he had with the museum coordinator began with Scarpa being hired to simple rearrange the works of art and historical artifacts. Over the years, he was invited back to do odd jobs from inserting staircases to removing false-classical detailing that was added earlier in the century. The most significant commision in terms of renovations, as I just referenced, was the subtractive measures he was asked to do to remove the additions to the building in the 1920s (Olsberg 68). Designers and museum owners made the decision to add "period-correct" ornamentation and elements to the 14th century building, which resulted in hilariously inappropriate gothic ornamentation being imposed all across the building's exterior and interior (Olsberg 68). The architect saw far more merit in the original intergrity of the building, and took every possible measure to return it to its original, authentic form. This form combined with the art, historical memorabilia, and modern interventions create beautiful spaces with unbelievable layering of material, ideas, and history.

RENOVATION AT THE OLIVETTI SHOWROOM

Perhaps fortunately - considering the quality of architecture that preceded it - the Olivetti Showroom did very little restoration (according to my definitions). Scarpa added structural reinforcements to the original building, but other than being within the same skin, no visible reminder of the old interior is present. The room is famously modern and a standalone piece of architecture that Scarpa didn't need to reference the architecture of the past.

Maybe Scarpa saw the rest of San Marco's Square as an adequate enough representation of the architecture of the area, or maybe he truly saw no merit in maintaining the integrity of the design of the original buildng. Either way, the interior of the Olivetti Showroom is a striking contrast to the context and city fabric which is outside of the building.

CARLO SCARPA

Carlo Scarpa eludes classification in as definite a way as most modern masters. While his motives and techniques were very modern, he was never trying to be part of a movement. His museums were exucuted in the most pragmatic way possible, and he put every ounce of his energy into assuring perfect quality of his craftmanship. Not only were his museums famously well-designed, but most of them are still standing as testaments to the man, not to the art. His buildings were so fine and so perfected that it would be unthinkable to take one of them down. Scarpa's legacy lives on as an enigmatic designer whose style was eclectic, often chaotic, but always modern.

Albertini, Bianca, and Alessandro Bagnoli. Carlo Scarpa: architecture in details. Cambridge, Mass.: MIT Press, 1988. Print.

Los, Sergio. Carlo Scarpa: an architectural guide. Venice: Arsenale editrice, 1995. Print.

Arthur, Judith, Carlo Scarpa, Stefan Buzas, and Richard Bryant. Carlo Scarpa: Museo Canoviano, Possagno. Stuttgart: Edition Axel Menges, 2002. Print.

Scarpa, Carlo, Guido Beltramini, Italo Zannier, Giannantonio Battistella, Vaclav Nedi, Kurt Walter Forster, Ilaria Abbondandolo, and Laura Orsini. Carlo Scarpa: architecture and design. New York: Rizzoli, 2007. Print.


BOB AND KAT

JACOB GINES
JUSTIN TAYLOR
Faculty

URBAN DWELLINGS

ARCHITECTURE STUDIO III A

3536

Students
LORIANNA BAKER
CARTER BROWN
PATRICK BROWN
DEVIN CARR
KEVIN FLORES
SANG NGUYEN
ARYN PHILLIPS
MARY SANDERS
TAYLOR YATES

Narrow Dwelling: project one for IIIA is the design of a Single Family Dwelling with generous access to natural light and access to the street. The dwelling is a minimum of 500 square feet and not exceed 1500 square feet. Each site parcel is approximately 8' wide and 30 feet deep. Each student studied the local conditions of site and site envelope, and developed a set of studies. These studies took the form of a series of gestural and iterative sketches looking at issues addressing space in plan (circulation, structure, view light, etc). From each conceptual study they developed a more formal elevation, and or sectional study. These examined not only the space but the also the context. The elevation and sectional studies steal heavily from the facade studies without being burdened by them. After developing one unit the students were asked to multiply their building seven times making a row house configuration. In addition to the drawing and modeling work the students were treated to a rare project; full scale site drawings. Because the site was local and had an existing slab the students were asked to select seven projects and as a class construct full-scale floor plans on site.

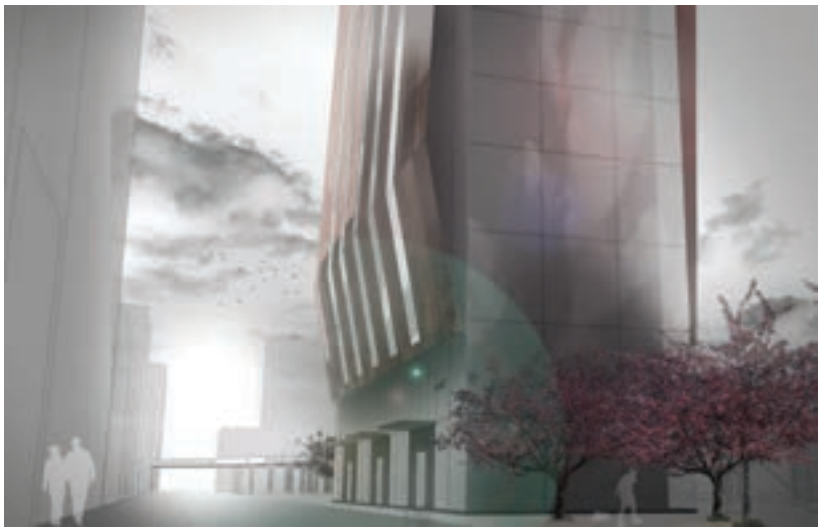
Chicago: Project two for IIIA is the design of a multifamily residence in old town Chicago. The students were given a long linear site with the Chicago Elevated Train passing along one side. The students were given the opportunity to use one quarter of the over all site for their building. Each student was required to have a first floor retail condition with apartments above. Students grappled with the nature of building on a confined site with a public transit system in close proximity.

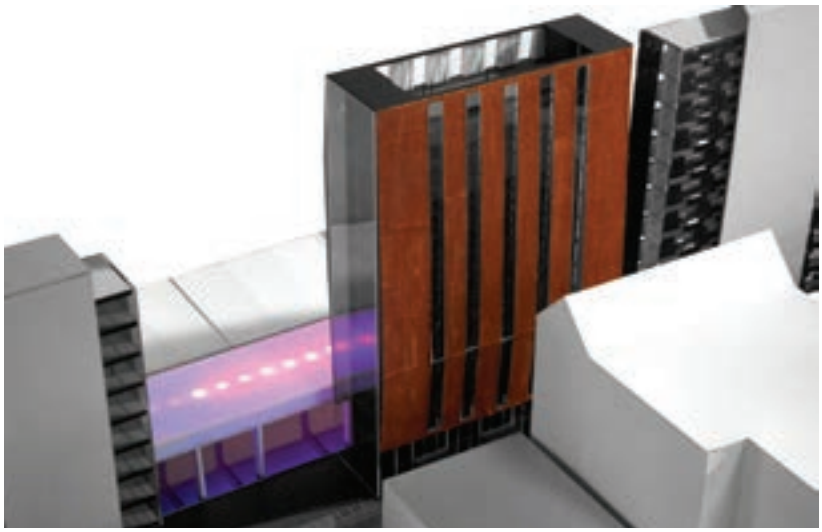
PATRICK BROWN ◂

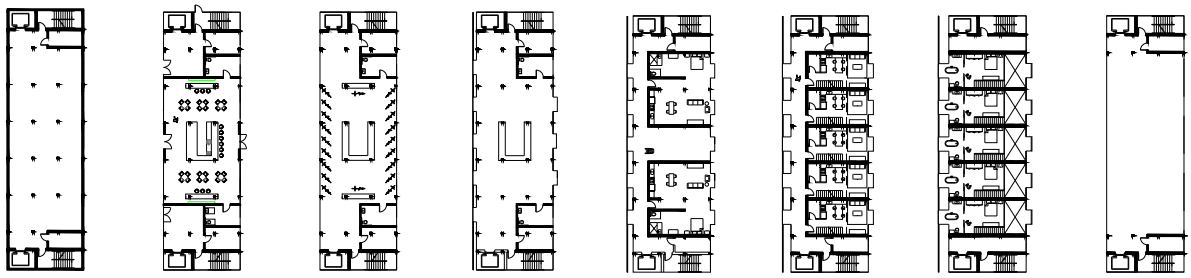
The design is driven by functionality and focuses on how a person interacts and experiences the spaces they dwell in. On the interior, attention to material and open natural day lit spaces create a rich and enjoyable atmosphere, while the exterior spaces are a monolithic dominance to the street corner which represents privacy.

KEVIN FLORES ▸

This project illustrates the dominance of nature over the man made material due to the overgrowth of the site, through its splitting of the building into two sections, private and public. The public side is meant to represent nature and how it tends to not hide or depend on man made things. The private side is meant to represent the man made things and how we tend to adjust our surroundings as a means of adapting to nature.

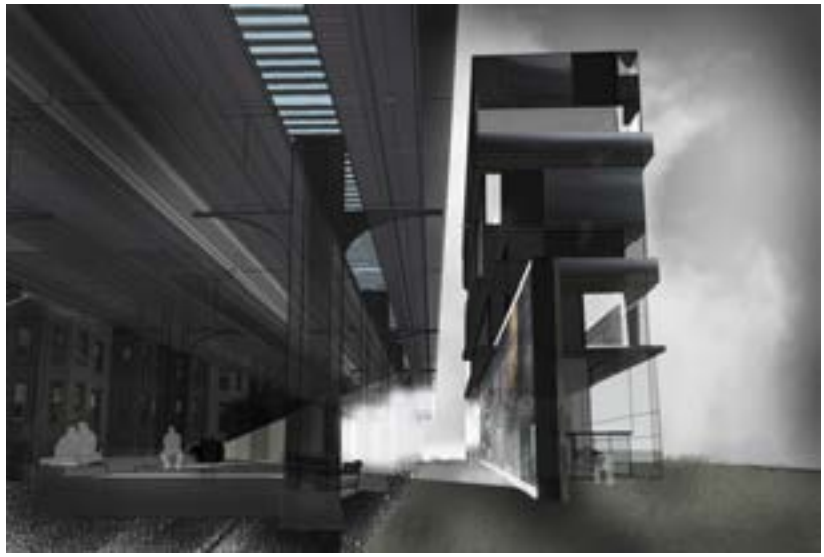






PATRICK BROWN ◂

The design is a super modern approach to the question of form against function and appropriateness of design aesthetically over functionality. This is a stance on pure operability and functionality that makes the residents lives better. Revealing all the mechanical and structural detailing, this industrial design utilizes the raw structural skeleton, and the operating networks of plumbing, electricity, and air to be the natural beauty of the design.

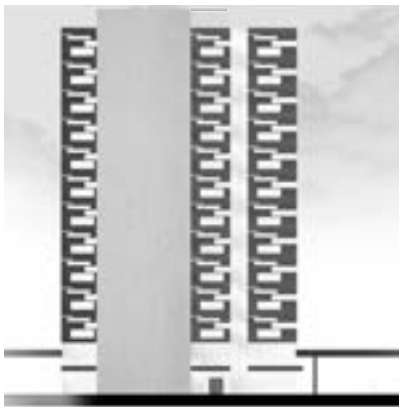


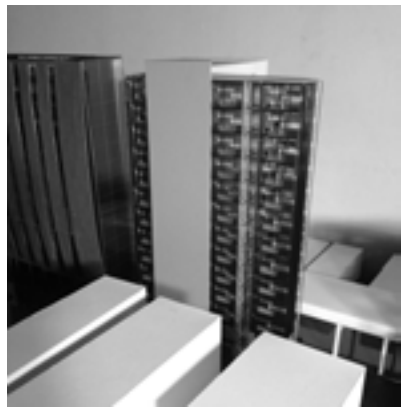
ARYN PHILLIPS ◂

This project focuses on extending the ground level community garden space up, forming private living walls for residents. The facade creates three different conditions, partially open, completely open, and completely closed, depending on the function of the space. The ground level entrance creates both a living wall for the public and a screen for the outdoor cinema located underneath the 'L'.

KEVIN FLORES

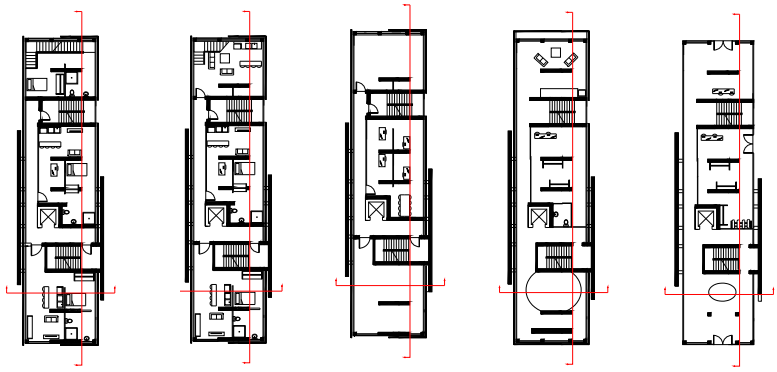
This design is driven by the format of the L in Chicago. There is a large vertical structural section present in this design, which is then inhabited by a very horizontally oriented facade design composed of a screen system. The composition of this design was initiated by the composition created by the 'L' and its structure.

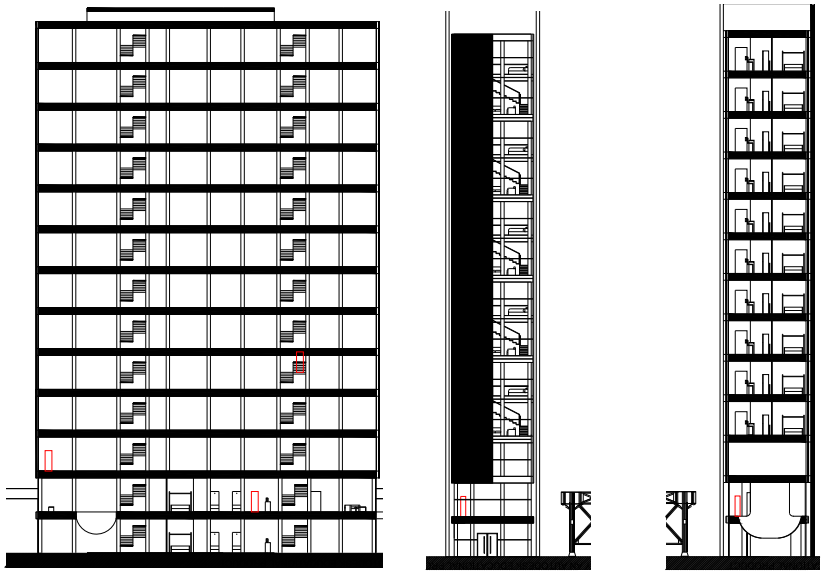


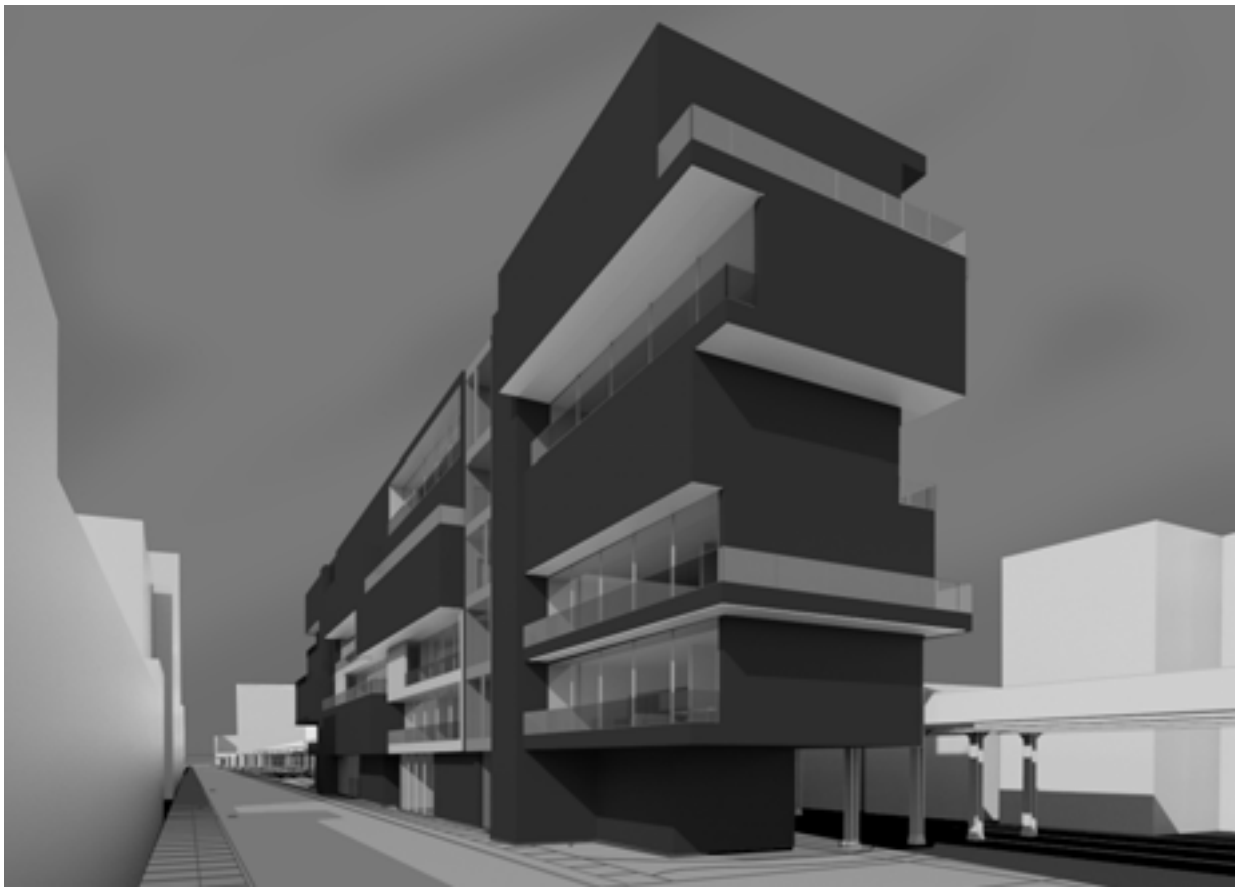


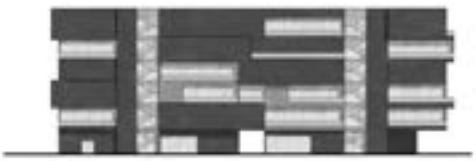
MARY SANDERS

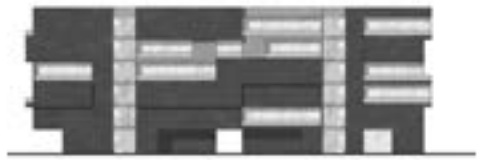
The concept behind the Old Town Chicago apartments is the connection of the urban landscape to the dwelling spaces. The ground level spaces serve as a community grocery store and workout facility that have access to the adjacent park, while the upper floor contains one and two bedroom apartments as well as studio apartments. These two environments meet on the second floor patio. This void within the building serves both the apartment dwellers as well as the surrounding community.





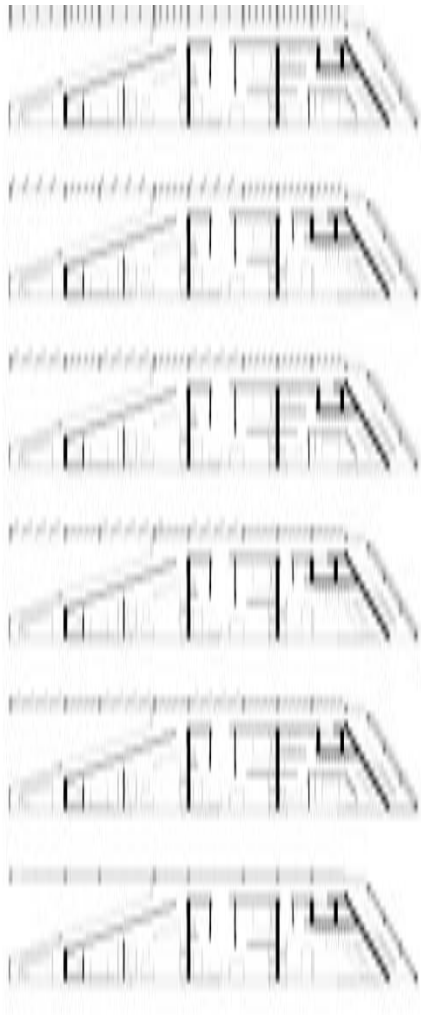






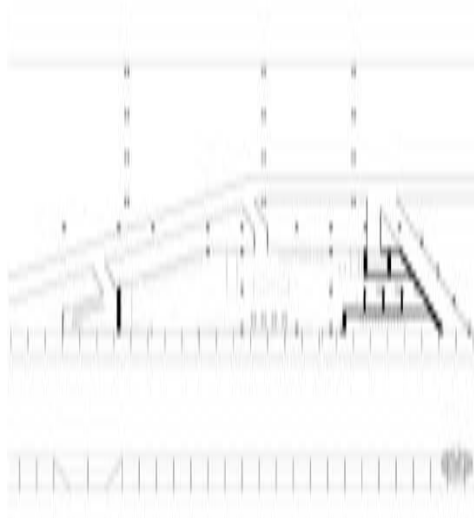
DEVIN CARR ▸

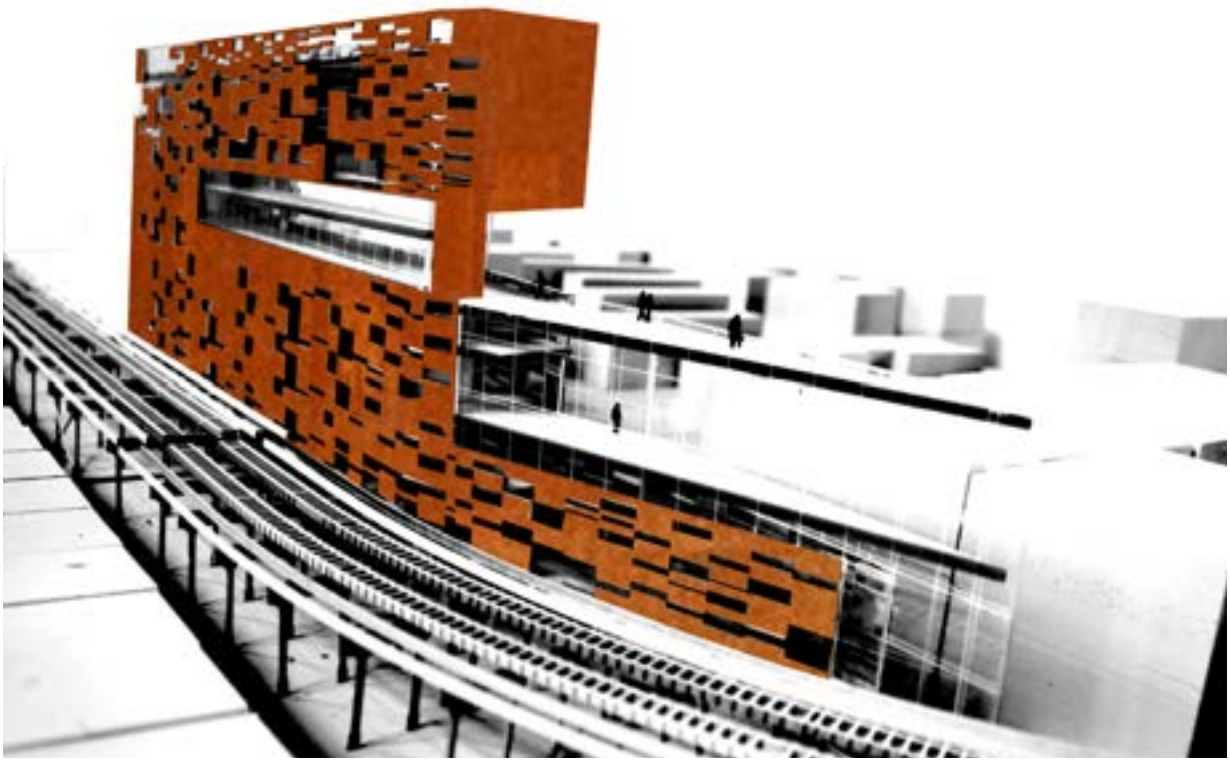
Taking advantage of the building's position on the site, the formal move is to be a wedge. Using the concept of splitting, the form of the building moves in between the existing walking path and the new park under the railway. A wall holds the boundary of the site that blocks noise from the railway and sun during the warmer months.



CARTER BROWN ◂

The conceptual nature of the design is based on the solid/void relationship created by the shifting and mirroring of the various apartment spaces. This shifting allowes for the creation of green space balconies for every apartment. The idea is to create an apartment that is open and part of the surrounding environment, while still providing the necessary privacies.





SANG NGUYEN ▸

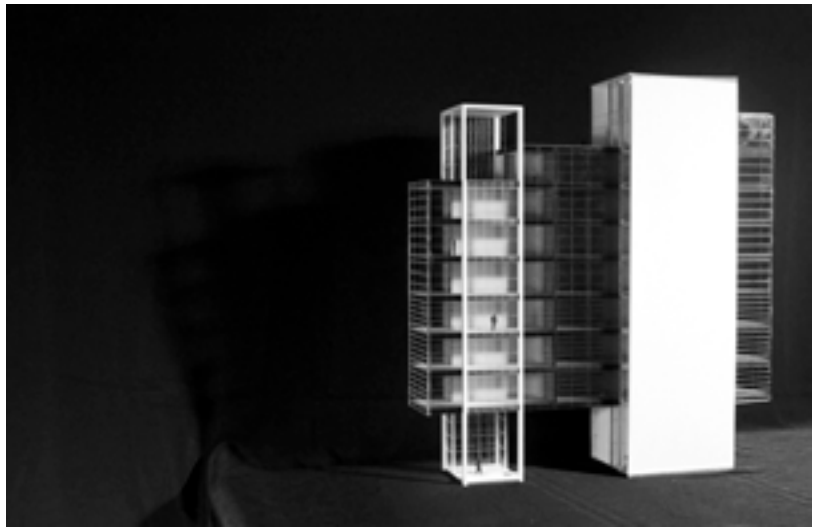
The parti for this project is unique in regards to the context of the surrounding area. The spaces all employ the open floor plan idea that allows for maximum use of the space. The facade is static but has an illusion of shifting panels that appear to flow in one direction and goes against itself in the other direction. The structure of the building is semi-exposed on the interior and the materiality of the building facade is composed of black stainless steel that poses as an icon for the surrounding area.

LORIANNA BAKER ◂

The Chicago Sliver is a mixed-use building and is located on a thin piece of land backing up to the 'L'. The building includes three and four bedroom apartments, a work out facility and an outdoor patio on the right half of the building. On the left side of the building, there is a bike co-op on the first and second floor and an indoor vertical-community garden on the third through fifth floors. The project was designed in conjunction with two other students. The building next door shares the vertical circulation tower, allowing residence access to the roof gardens on top of both buildings.

TAYLOR YATES ▸

This eleven floor apartment located in Chicago, IL, has a retail space on the ground floor and twenty-one apartments. The site is directly adjacent to the L train that runs through downtown Chicago, and the building is designed from the datum line it creates. It allows for maximum public space at the ground level, with every apartment raised above the train line.



ALEXIS GREGORY
EMILY MCGLOHN
S|ARC Faculty

TOM LEATHEM
BCS Faculty

CALEDONIA FIRE STATION

ARCHITECTURE STUDIO III B

3546

Students
CARTER BROWN
PATRICK BROWN
ERICIA COX
KEVIN FLORES
RYAN MURA
CODY SMITH
MARY SANDERS
CASEY WALKER
HANNAH WAYCASTER
BCS Students
BRYAN MARKS
ALLIE SALAS
PHILLIP VANCE

The Third-Year Collaborative Studio is a partnership between the School of Architecture and Department of Building Construction Science. This also includes the Third Annual Brick Industry Association Student Design Competition. Teams of three or four sudents have members from each department. The student teams designed a new fire station in Caledonia, MS for the Lowndes County Volunteer Fire Department. The students have worked with their faculty and a collection of volunteer fire fighters, professional architects, and professional constructors to develop the project. The winning team was composed of Carter Brown, ARC, Patrick Brown, ARC, Bryan Marks, BCS, and Casey Walker, ARC. The judges for the competition included John Beard, AIA and Dale Riser, AIA, LEED AP BD+C of Beard + Riser Architects in Greenwood, MS, John Anderson, AIA LEED-AP and Allison Anderson, AIA LEED-AP of Unabridged Architecture in Bay St. Louis, MS, Mike Grote of the Gulf Coast Community Design Studio and Tulane University, Glen Clapper from the Brick Industry Association Southeast Region, and Mark Spears, the Fire Chief for District #3 of the Lowndes County Fire Service. Additional reviewers of the student work throughout the semester included School of Architecture alum Ryan Florriech, AIA, NCARB of JBHM Architecture in Jackson, MS and Tim Younger and Sammy Fondren also with the Lowndes County Fire Service.

Studio funding provided by: The Brick Industry Association

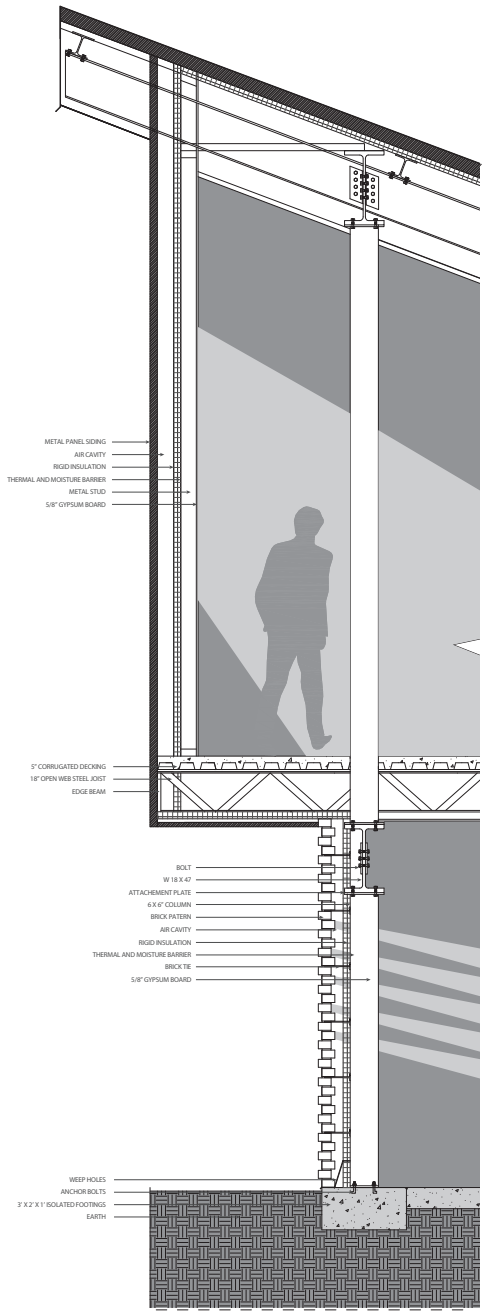
Giles Hall Entrance

CARTER BROWN
PATRICK BROWN
BRYAN MARKS
CASEY WALKER

Through the reinterpretation of a prefabricated steel structure, design objectives emerged: modularity, functionality, sustainability, and constructability. The objectives informed a new design.

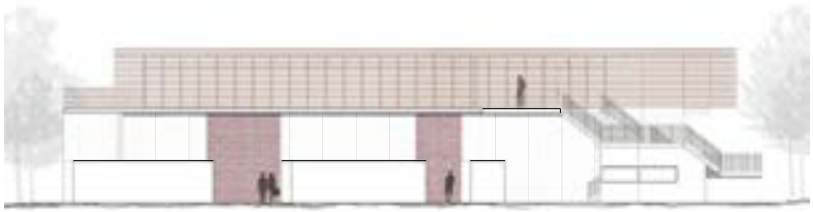
RYAN MURA
ALLIE SALAS
MARY SANDERS
HANNAH WAYCASTER

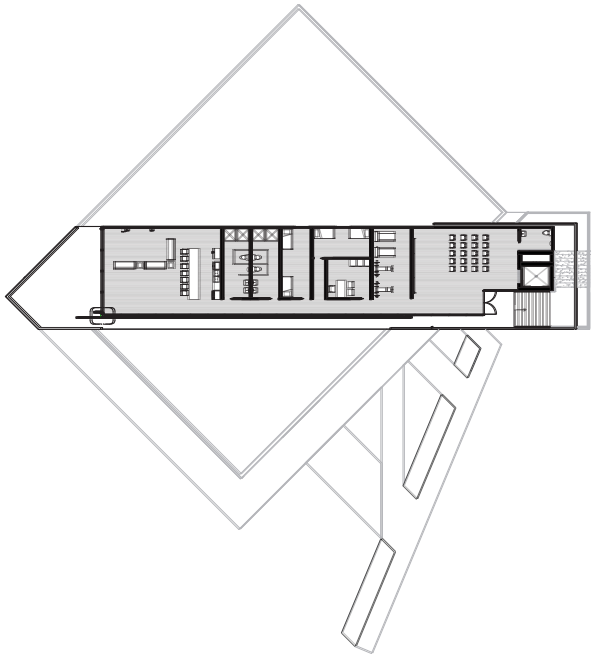
The concept for this fire station started with the idea of placing the entire program under one simple folded roof. With a simple elegant form, the details became the focus. The brick design is an offset of wythes where some of the brick is subtracted to bring light into needed spaces. A polycarbonate backup wall allows for the light to enter into the spaces during the day as well as become a landmark for the neighborhood at night.



ERICIA COX
KEVIN FLORES
CODY SMITH
PHILLIP VANCE

The proposed design begins with the typology of a fire station. Then continues by emphasizing movement and fluidity with the approach, compression through circulation paths, and facade systems. Form begins to juxtapose suburban grid and sustainable practices, defining the orientation of conditioned and unconditioned spaces.





JOHN POROS

Faculty

STRUCTURES I - II

3904
3914

Students

CARTER BROWN
PATRICK BROWN
DEVIN CARR
DAVID KETT
LUCAS POSEY
MARY SANDERS
CODY SKINNER
COLTON STEPHENS

At the completion of this course, students have a thorough knowledge of shear, bending and moment in statically indeterminate structures. Students are familiar with various structural systems including continuous beams, rigid frames, plates and shells as well as the basic concepts for foundation design. A basic understanding of the issues of lateral loads from wind and earthquake forces is also gained.

While the calculation of forces and stresses are important skills to learn and master, the main goal for a student of architecture is to understand how these forces affect form and how form affects these forces. To this end, students are asked to analyze structures and understand how to develop and optimize a structure. Part of this work will be to have a basic understanding of how construction affects structural design as well. In the laboratory, the physical consequences of structural loading and failure will be measured against theoretical knowledge from the classroom.

JEFFERY ROBERSON
Faculty

ARCHITECTURAL THEORY

DWELLING AND PLACE ACCORDING TO HEIDEGGER | ESSAY

4313

Student
JENNI BROWN

Martin Heidegger, with his preoccupation with the relevance between man, dwelling, and space, works to define space, working it out of its reputation for "indeterminateness" within the realm of art theory (117). At his theory's most basic level, he insists that space, as opposed to place, is found in the world, rather than the world being "in space" (94). Place, then, can be constituted in a location, in a thing, in a situation. Space, while opening the world at the feet of the one who experiences it, is measured "poetically," according to Heidegger, who explains that a true dwelling is done as authentically as truth of the world is communicated by authentic poetry. In the same sense that an effective poet must have the technical ability to communicate this truth, so must an architect have the ability to dwell in order to create a space in which dwelling is a possibility. Heidegger explains these aspects of his theory by way of his descriptions of the "letting-dwell," the "letting-appear," his claims about the dwelling function of the ancient temple, and the significance of sculpture in defining space" (102, 103). It is necessary for Heidegger to first explain his notion that building's primary function is to construct space in a way that allows dwelling within its boundaries – building is primarily a "letting-dwell" (102). The issue with this claim, for Heidegger, is the process by which those boundaries are constructed. If the designers haven't the ability to truly dwell, to truly come to oneself within a space, then they will be unable to construct a space that allows others to do so. Thus, Heidegger calls on the Greek origin of the word technique, the trained and perfected ability to carry out a specific trade – the method of "letting appear" the truth that is communicated by one's work of art (103). For the Greeks, the word "techne" is defined as being "neither art nor handicraft but rather: to make something appear" (103). In the same way that the constructs of poetry, built by boundaries and gateways of language, communicates truth in our interpersonal and personal ability to dwell, so do the specialized techniques of architects communicate truth in a person's ability to dwell in their constructed physical space. The physical space that Heidegger highlights as an example of truth-achieving dwelling is the Greek temple, which escapes modern, industrialized construction's insecurity because of "the hunt for gain and success" and "preoccupation with aestheticizing" (104). The temple, with its structure designed for the transcendence of its inhabitants to the supernatural, creates a perfect space for dwelling. The technique that went into constructing the Greek temple "opens up a world and at the same time sets this world back again on earth, which itself only thus emerges as native ground" (115). The temple is thus able to bring forth the world through its enhancement of space. Heidegger then defines sculpture as the artform which most adequately encompasses his idea of place. He says that sculpture, as a solidified gathering place, "grants the tarrying of things under consideration and a dwelling for man in the midst of things" (118). Sculpture pinpoints a place within a space for the indwelling man to outwardly identify with, as opposed to his inward adaptation to his outward experience of space. Man, with the place of sculpture is being, and in the space of architecture, is dwelling.

Leach, Neil. "Building, Dwelling, Thinking." Rethinking Architecture: A Reader in Cultural Theory. New York: Routledge, 1997. N. pag. Print.

RETHINKING ARCHITECTURE | ESSAY

Student
ARYN PHILLIPS

The article, "Rethinking Architecture" by author Neil Leach, architectural theorist and professor at the University of Southern California, states the existence of the separation between building and dwelling. Dwelling is independent of time and experience and dependent upon atmosphere and perception, therefore every building is not a dwelling. As time and technology have progressed, modern buildings are moving further away from being considered dwellings because of the decentering of architecture that has begun to take place causing architecture to lose its identity and place, which is a major component to being considered a dwelling. Architecture is losing its ability to be traced back to a particular culture or place, therefore inhabitants of architecture are losing their ability to find "rootedness" in architecture. To understand the effect of the loss of identity in architecture on the identity of the inhabitant found through architecture one must first understand ideas about what it means to dwell. Three entities that define dwellings are identity, perception, and place.

Peter Eisenman states "The 'real building' exists outside the drawings, The difference here is that 'architecture' and 'building' are not the same". In the same way that architecture and building are separate entities, buildings and dwellings are separate concepts as well. A dwelling is dependent upon whether or not an individual finds its 'home' in a place. Students are not at 'home' in a school despite the amount of time spent there. Dwelling is independent of time but dependent upon whether the person willingly inhabits a space and takes control of the "preservation" of that space. It depends on whether an inhabitant has its identity there. It is a place that a person returns to after being away for a period of time, a place of restoration. If that piece of architecture that is considered a dwelling was not impressed by the inhabitants experiences of that space, one would lose their identity and not find solace there.

Along with the role of identity found in architecture, perception of a place as it relates to cultivation defines a dwelling. The more involved the inhabitant is in the progression of that space, the more a person will feel the need to protect it, for example when it says, "Man... merits and earns much in his dwelling, for he cultivates the growing of things of the earth and takes care of his increase". Dwelling in this case is described as a result of time spent in a place. Dwelling is not defined by physical cultivation, because a place of work could also be considered an act of cultivation of a space. Dwelling is considered by the amount of willingly invested time in a space- "a man dwells in what he builds". Dwelling is dependent upon the perception of a space and whether or not the inhabitant is at 'home' there.

As architecture begins to establish identity and preservation in inhabitants, a dwelling is defined by the atmosphere it creates and the sense of 'place' established. The article describes this condition of 'place' as a state that "opens a region in which it gathers the things in their belonging together". A dwelling is seen as something beyond the physical characteristics of shelter-shelter from the outside, but acts as a shelter that provides protection for the 'spirit' of the inhabitant. It acts a physical place that encompasses a sense of gathering and collected experiences of the inhabitant. Dwellings preserve and protect these memories or experiences and in a way reflects the identity of the inhabitant within its 'walls'. Dwelling in this sense relates to a metaphysical state or atmosphere created. It is determined by the perception of the inhabitant and is not grounded by a physical form. Every building is not a dwelling. Dwellings are not initially made but occur completely dependent upon the inhabitant's experience of a space. It is an entire entity that is independent of form, time, and physical space, but acts as force that reinforces and influences the identity, place, and spirit of inhabitants.

Leach, Neil. "Building, Dwelling, Thinking." Rethinking Architecture: A Reader in Cultural Theory. New York: Routledge, 1997. N. pag. Print.

TIM FRANK
RACHEL M^{c}CANN
Faculty

COASTAL FRAGMENTS

ARCHITECTURE STUDIO IV A

4536

Students
BYRON BELLE
WILL COMMARATO
KATHERINE ERNST
JOHNATHAN GREER
DAVID LEWIS
ALEX REEVES

Throughout the last decade, the Gulf Coast of Mississippi has survived many tragedies – the perfunctory list includes Hurricane Katrina and the BP Oil Spill. These various tragedies have caused a sense of fragmentation and entropy, which have vastly changed the character of the Gulf Coast. The two studio sections undertook different programs in order to address the fragmentary nature of the coast.

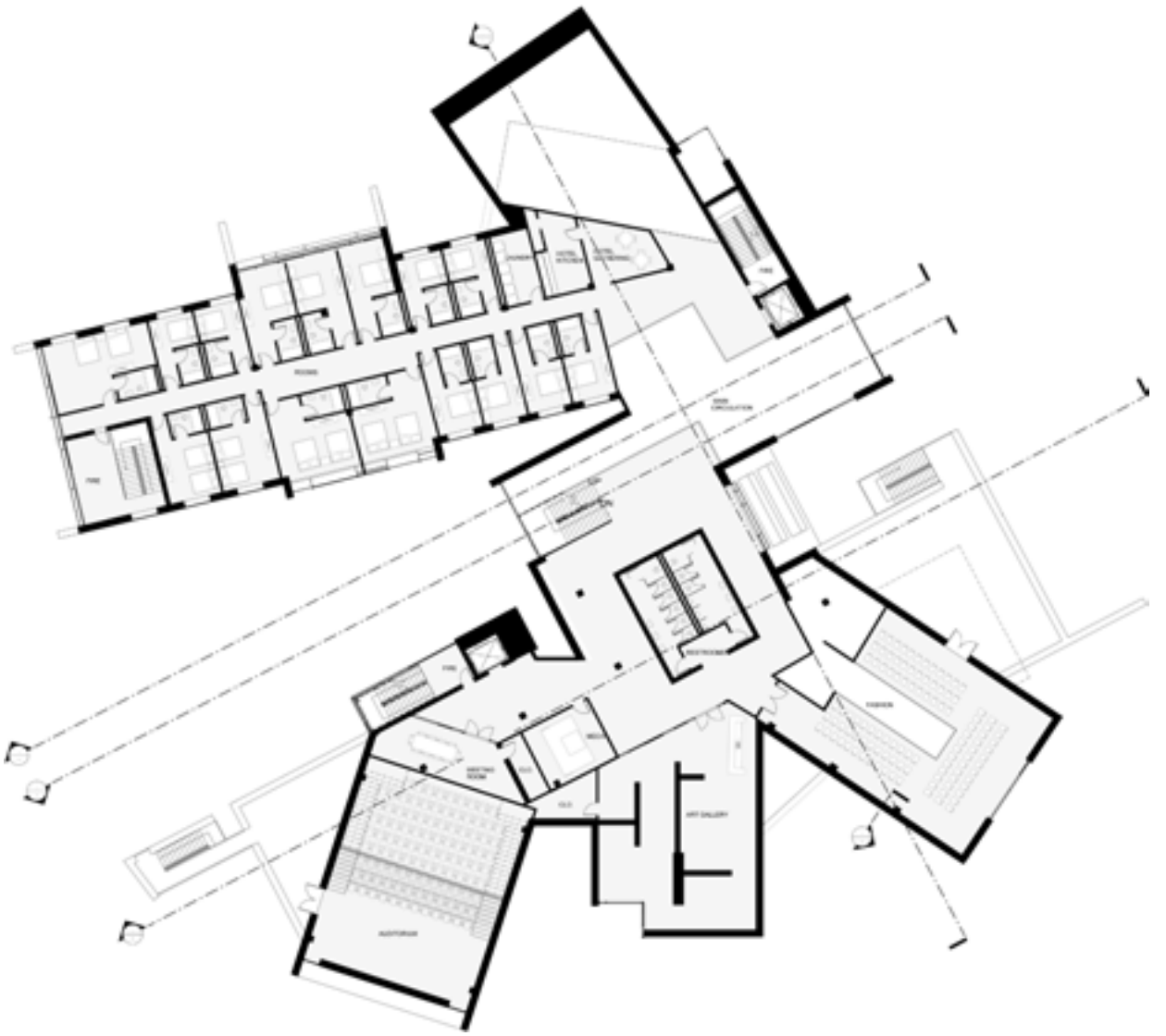
One studio sought to create a space, which would act as a place of healing and learning for the coastal communities. This project was to include spaces such as laboratories for marine researchers, vessel repair spaces, and meeting rooms for members of the community. Students in this studio were encouraged to experiment and test various methods of parametric design and other popular post-modern design strategies.

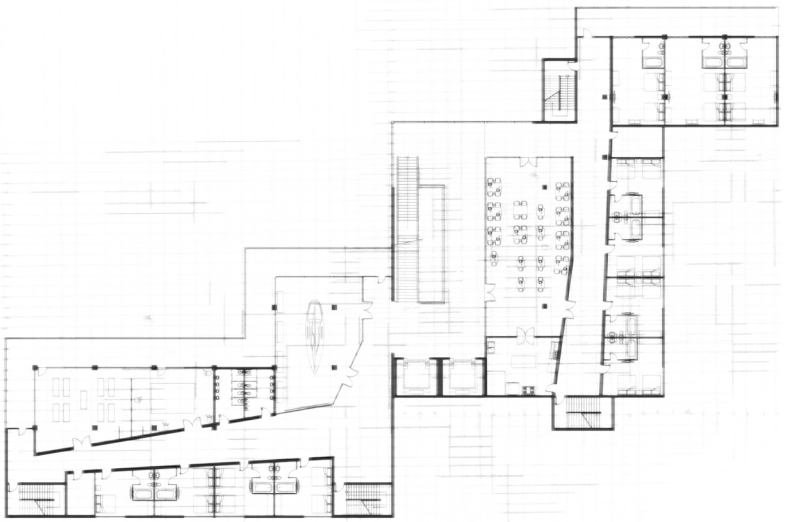
The other studio sought to create a space, which would unite vice and virtue through a casino, which would contribute economically and ecologically to the community. Students were asked to study and observe the effects of globalization on the urban fabric as well as how natural disasters and imbalances create conflict. The results of this studio were projects, which try to balance the urban framework with the coastal environment, while still benefitting the community in multiple ways.

Fourth Year Studio - Barn Mezzanine

WILL COMMARATO

The concept of the project establishes an ordered system to a chaotic form and space. Simple geometric masses align along a specific axis that provides direct circulation and a systematic order. The building form follows a secondary concept that relates to the chaotic order of the live oak trees on the site and the ever-growing mixing culture of Biloxi.





BYRON BELLE

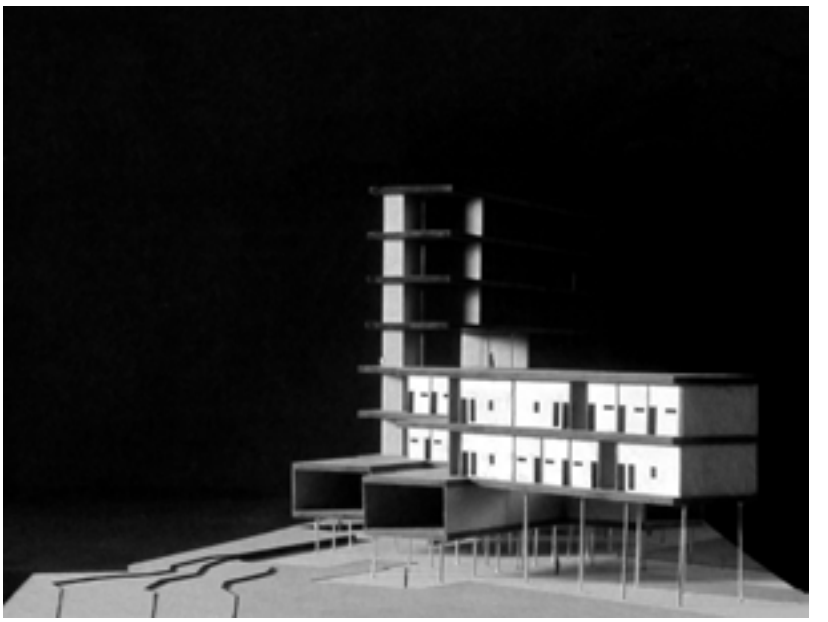
This project is a social experiment that can show how the different cultures on the Gulf Coast can coexist. Chaotic spaces exist on each floor of the building. The public and private spaces are grouped together with a similar program that had the same movement through the building.

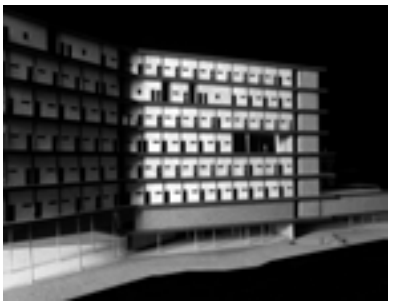
ALEX REEVES

The concept of the Biloxi Cultural Center is to create a space which folds around the existing and historically significant Live Oaks that are native to Biloxi. Formally the spaces are crafted to create an experience through crossing cultures among the patrons at the center. Structurally, the diagrid skin supports the perimeter of the building shell minimizing interior columns and creating various levels inside the center.

JOHNATHAN GREER ▸

A folding line of modules rests on a field of columns. These folds allow the building to create spaces within it, promote outdoor activity on the ground, and provide a range of Gulf views from above.



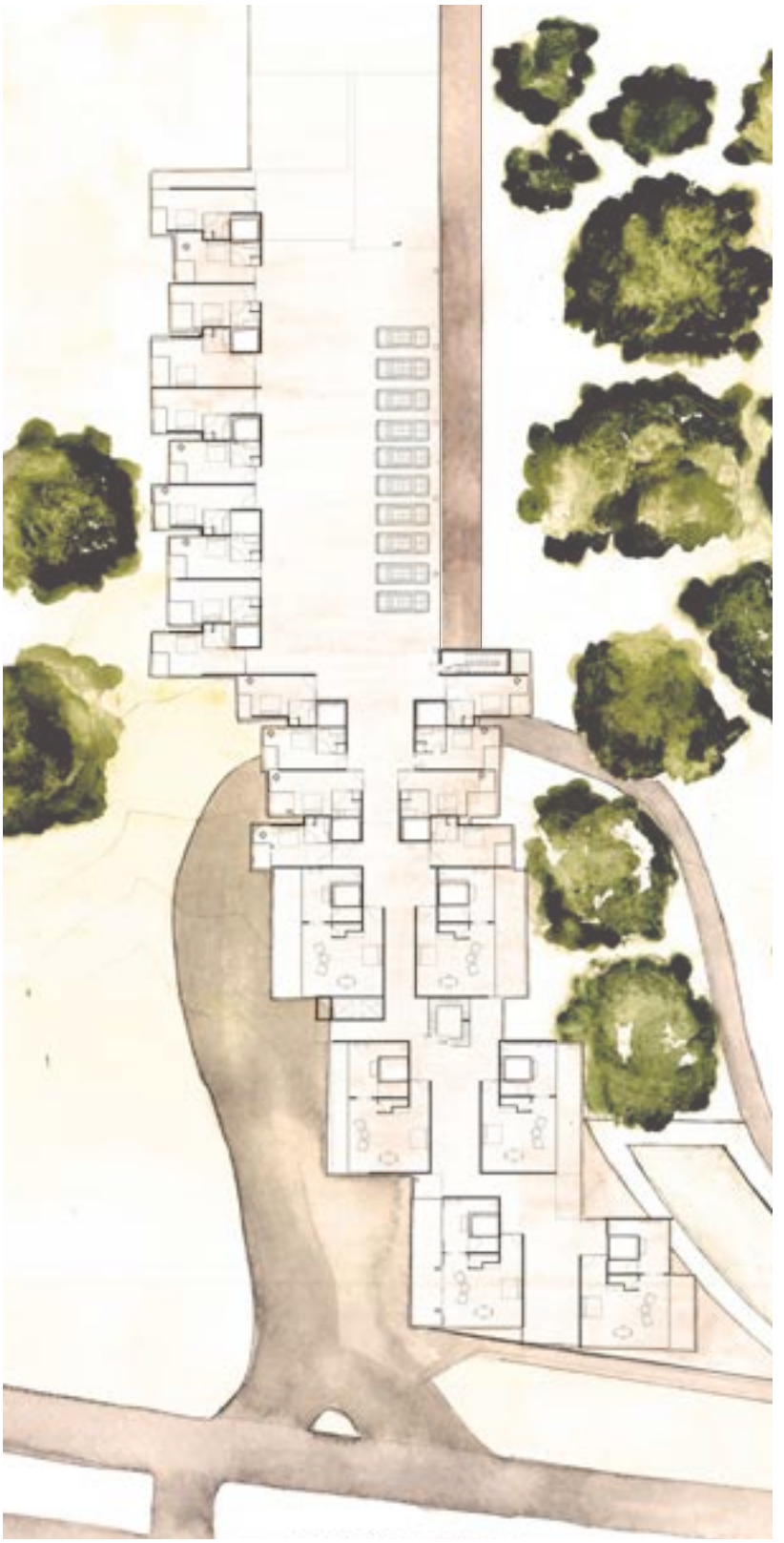


DAVID LEWIS ◂

Biloxi has many cultures from all over the world that combine to form a wonderfully diverse population. The design of the building is inspired by the idea of pulling the cultures from their geographical locations to intertwine and overlap the cultures into one grand meeting place.

KATHERINE ERNST

Conceptually, the Eco Resort is not private verse public but public verse semi-public. The lighting casts minimal shadows in order to create a very open scheme. All of the rooms are composed of lighting from the light wells that expose the darkest areas of a room and question how exposed someone can really feel.



JACOB GINES
HANS HERRMANN
Faculty

MISSISSIPPI MARITIME MUSEUM

ARCHITECTURE STUDIO IV B

4546

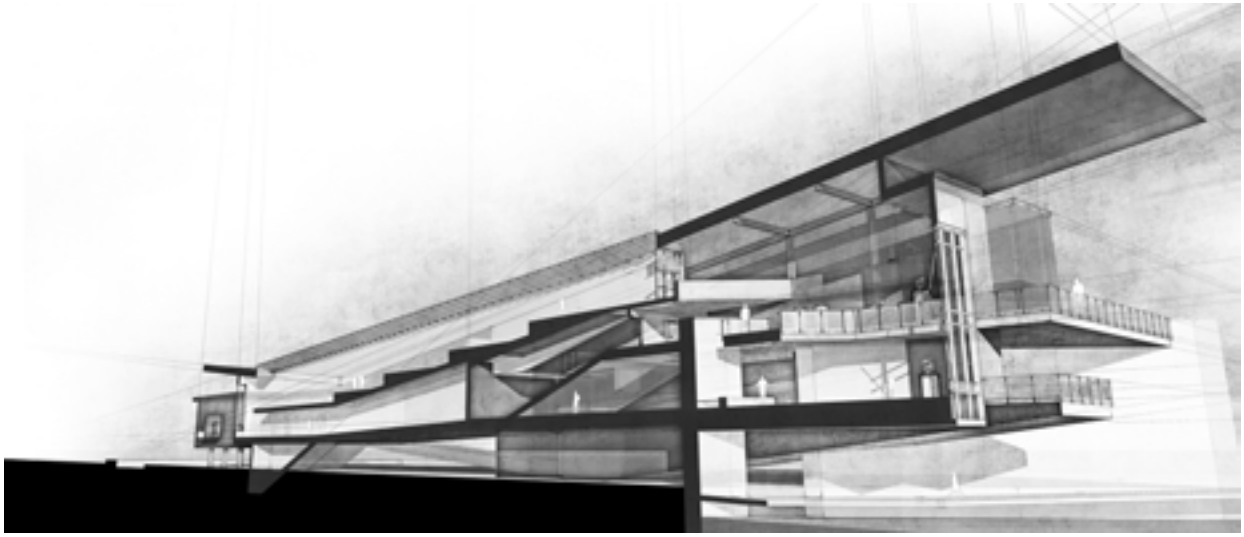
Students
JARED BARNETT
KATHERINE ERNST
JOHNATHAN GREER
LANDON KENNEDY
ALEX REEVES
JOHN TAYLOR SCHAFFHAUSER
ETHAN WARREN

In the fourth year comprehensive studio, students were asked to design a Maritime Museum located in Mississippi's best know ship-building city, Pascagoula, MS. At the beginning of the spring semester, all fourth year architecture students had the opportunity to not only meet the Mississippi Maritime Museum Board of Directors, but also discuss with them directly about their vision for a maritime museum in Pascagoula, Mississippi.

Thus, the students began their design work directly from information discussed in a constructed "charette" of conversations with the Board of Directors. The charette was facilitated by Prof. David Perkes of the MSU Gulf Coast Community Design Studio with professional consultation by Belinda Stewart, FAIA of Belinda Stewart Architects, PA. After spending an entire day discussing the broad vision at hand, students then toured and documented their prospective site along the Pascagoula River. Upon returning to campus, students began their design work right away to finish a proposal of the museum that included programming, schematic design, and design development of the 30,000 sq. ft. museum situated off highway 90 on Lowery Island. Upon completion of the first iteration, students were then given the opportunity to "re-do" their projects, creating a second design proposal based on a self-critique of the ideas and concepts developed during the first designs, and a focus on the development of a more rich and synthetic design rooted in the history and the much anticipated bright future of Pascagoula, MS. At the completion of the semester, students presented both of their projects to the Board of Directors and local architects and faculty.

Studio funding provided by: Mississippi Maritime Museum Board of Directors

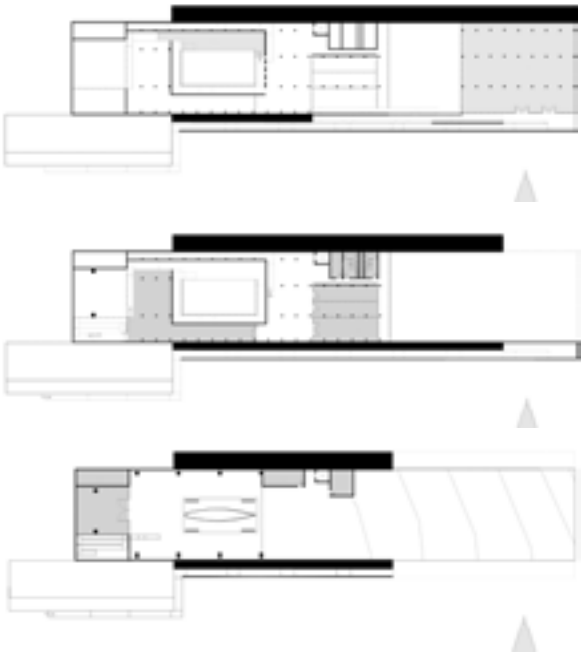
3rd Year Studio - Mezzanine



JOHN TAYLOR SCHAFFHAUSER

(Right) Alongside this innovative industry, however, lies the purity and complexity of the gulf coast ecology. Miles of federally protected wetlands encircle this industry to create an “industrial delta” of commerce. In essence, displaying this juxtaposition of industry and the environment propelled forward in to the design of the museum and its inherent pathway to the USS Cole. The museum path is articulated as a series of ramps and spaces organized according to a chronological timeline of maritime history. Just as significant moments of discovery or innovation have occurred in history, the ramps and spaces of the museum react accordingly, turning and pausing throughout the building as a sort of inhabitable map of the past. As ramps not only provide an accessible means of egress (veterans and elderly patrons), they generously provide significant opportunities of circulation to become the exhibits themselves.

(Left) Iteration two is directly juxtaposed to iteration one of the Mississippi Maritime Museum (the machine IN the garden). This constructed landscape of symbiotic architecture derives its garden directly from the machine, which utilizes a cellular language of expressive tectonics and systems to reveal the hidden functions and daily fluctuations innate within the coastal wetlands' ecology. Thus, the maritime is elevated beyond walls of paragraphs to an inclusive landscape of demonstrative modules, housing both interior and exterior spaces for both ship-building and displaying amongst the reconstructed wetlands.

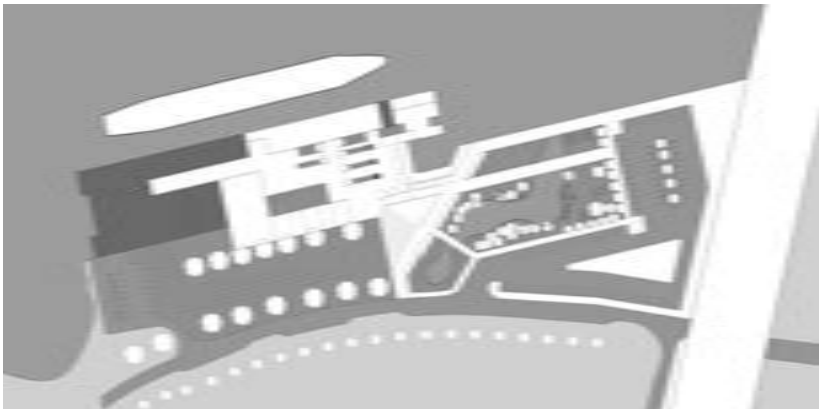


LANDON KENNEDY ▶

The proposal focus of the site and museum are exclusively to the USS Cole ship with attention to the experiential qualities of moving people around the site. A parti was developed based on a stepped down amphitheater seating surrounding the battleship that addressed the land as well as the water.

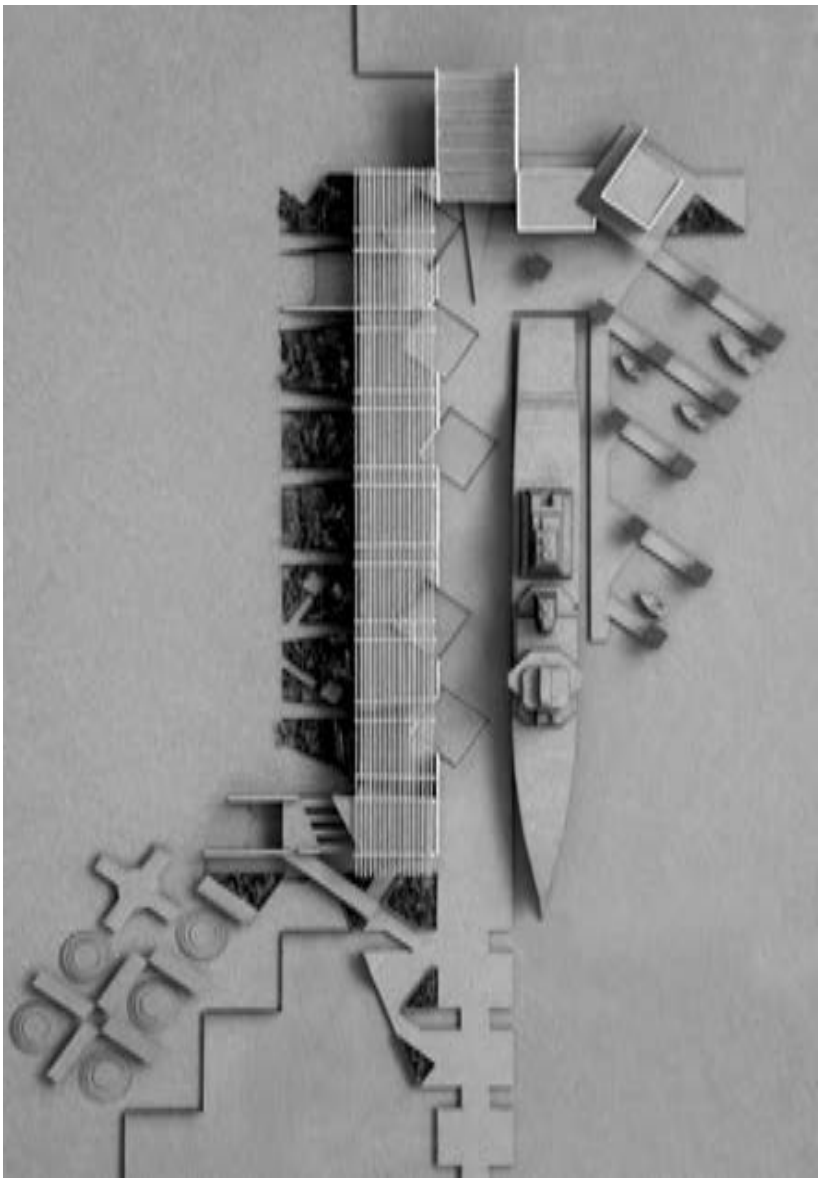
KATHERINE ERNST ◀

Siting the building perpindicular to the battleship, the site contrast the two axis. The intersection of both axis serves as the main gallery where both the exhibits and battleship may be observed.



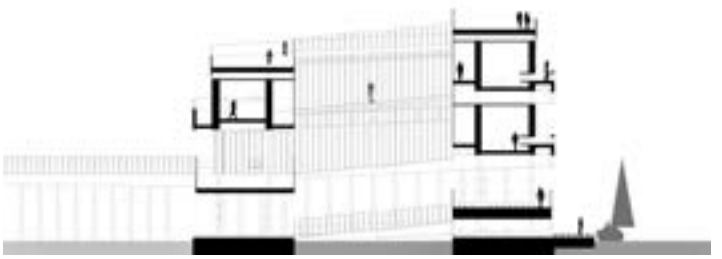
JOHNATHAN GREER ▶

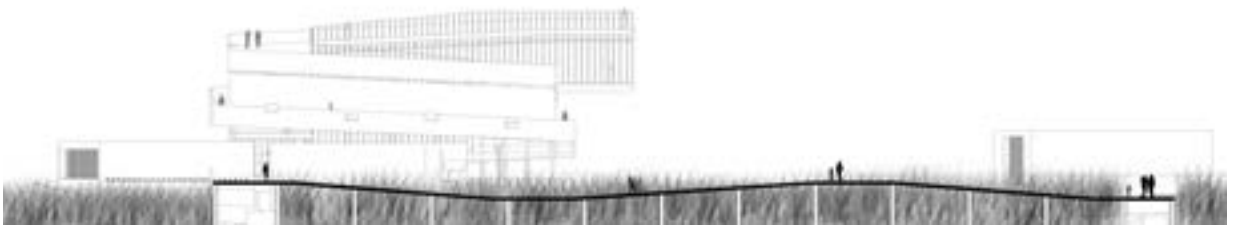
(Right) At the intersection of land, water, ship, and building, a series of grids are overlaid that are extruded and divide the spaces within the site. The length of the project and the act of surrounding the vessel allows the ship to not only be a gallery, but a wall, which enhances its own presence and the space it rests in.

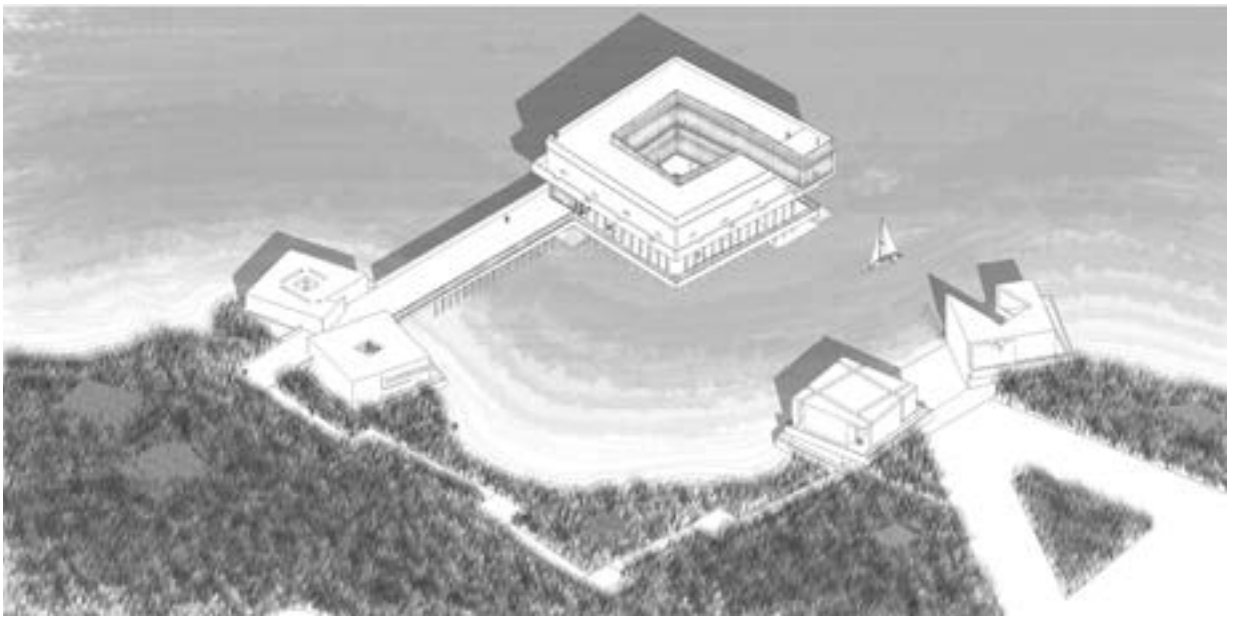


ALEX REEVES ◀

Designing the experiences and approach to the museum originated from the concept of preserving and restoring the natural Eco tone of the site. An Eco-tone is a biologically rich transition zone between two dissimilar areas. The transition zones give the opportunity to create a space, which enhances the experiences and approach to the Museum while giving back to the city its protected wetlands. Preservation of the rivers natural edges has the opportunity to restore the health and native plants that purify the site runoff while minimizing hard surfaces. This idea transcends the natural environment and has the ability to promote long-term vitality of the community and provide amenities for the community. The ecology of the area is displayed throughout the site to create an educational "playground" for the community to engage.

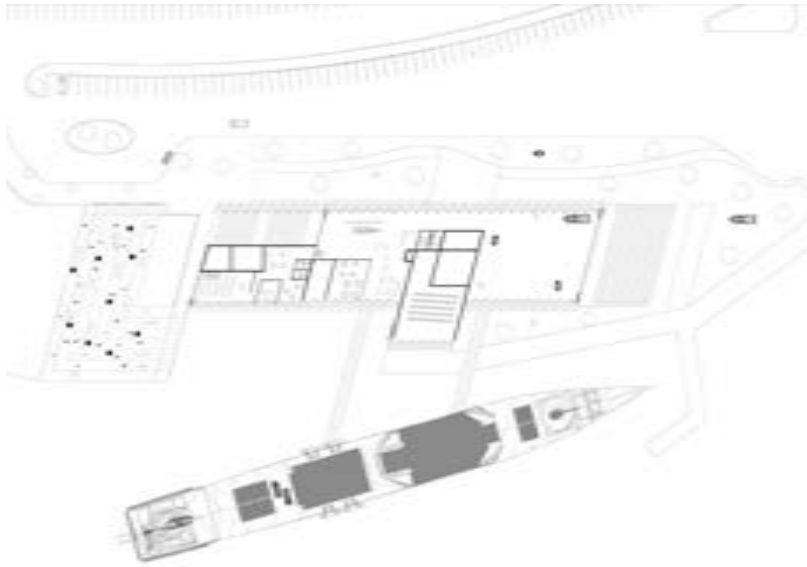






ETHAN WARREN ▶

The goal for the proposal of the MS Maritime Museum is to create a landmark for the city of Pascagoula. This museum is designed to be a tool for educating people about shipbuilding and a training center for building ships. The folded plate structure has many uses; it is a tool for educating because it is composed of recycled materials - something Pascagoula has never seen before. Therefore the building will become a natural landmark for the city.



JARED BARNETT ◀

As the subject stands at the terminus of the ship-building museum facing south, they are aligned with the ship-building classroom, and a view of Ingels Ship Yard beyond. This alignment is a convergence of Mississippi Maritime past, present, and future implied through an additive and subtractive formal relationship.

WASHINGTON ALEXANDRIA ARCHITECTURE CENTER

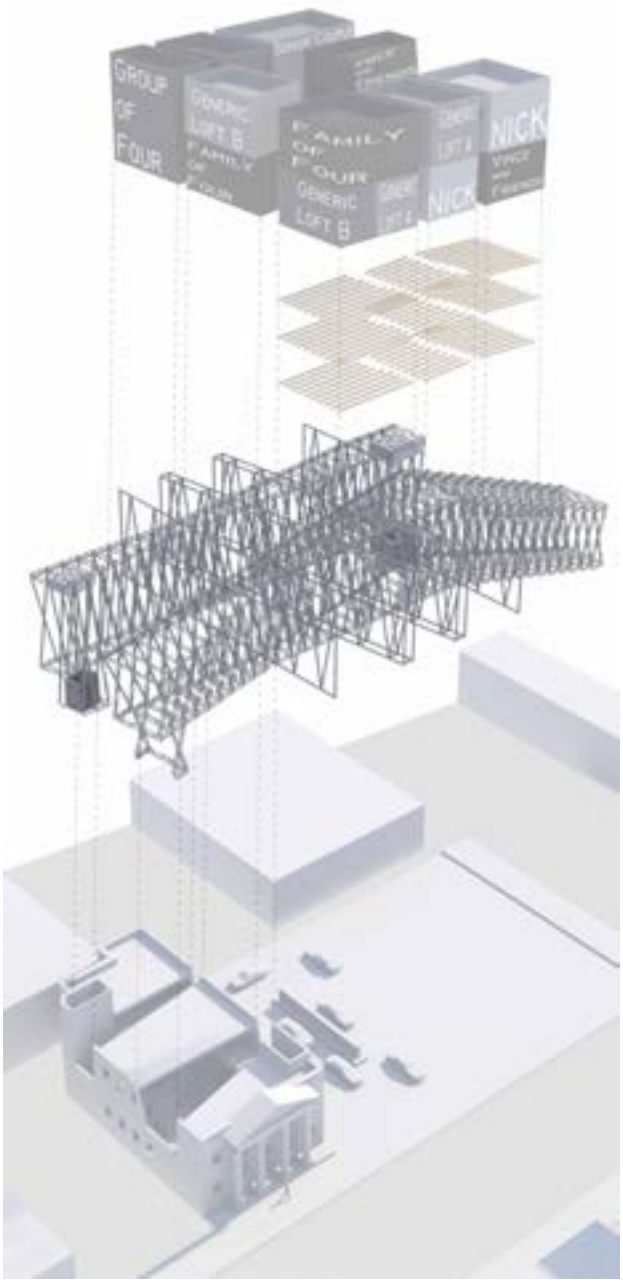
ELECTIVE STUDIO

4546
WAAC

Students
JARED BARNETT
BROOKE DORMANN
JOHN TAYLOR SCHAFFHAUSER
LARRY TRAVIS
HALEY WHITEMAN

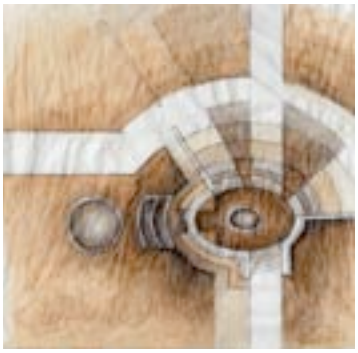
A select number of students in their fourth year of study have the opportunity to attend a program that has operated as the urban extension of Virginia Tech's College of Architecture and Urban Studies in the Washington/Alexandria metropolitan area for the fall semester. In the words of the director of 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."

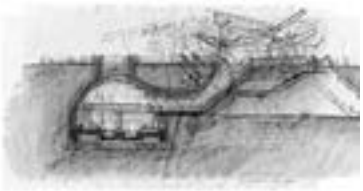
The program is committed to individual professional growth through the design process as revealed and validated by the produced work. It has faith in the value of architectural elements and is synthesized through both reason and intuition. It honors research leading to codify objective knowledge in an 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.



JARED BARNETT

The house of Knowledge was conceived as a renovation and addition to a neoclassical building on 15th St. and U St. in Washington D.C. The neoclassical building is altered to fit a digital library and the addition to the west is co-op housing. These two programs are connected by a public space that presents a uniquely open relationship between the library and the housing and as well as between the library and the city. Certain proportions and relationship (part to whole) are borrowed from the existing building, however the addition has its own contrasting presence emphasized through the experience of compression, release, and an abundance of natural light.



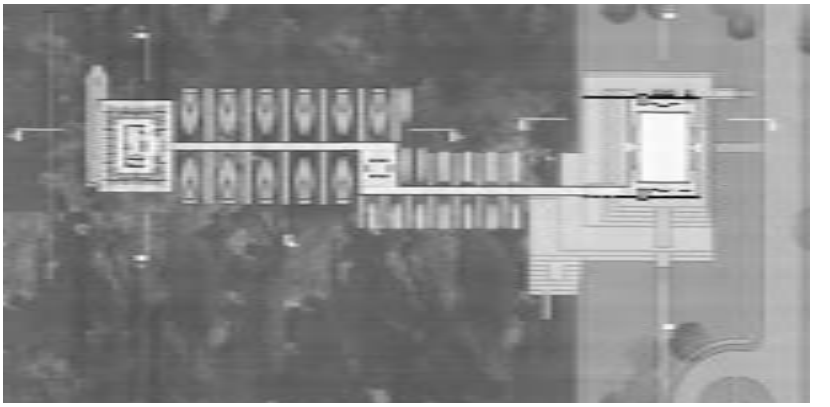


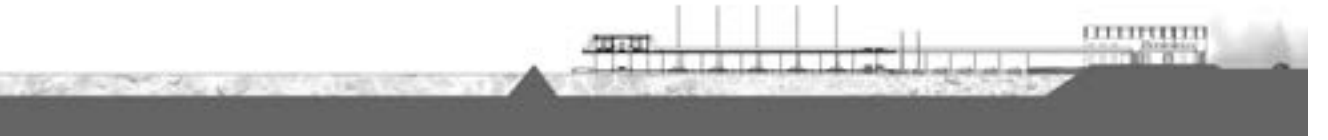
JOHN TAYLOR SCHAFFHAUSER

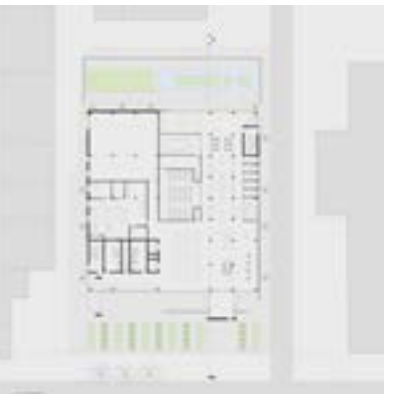
Often referred to as our country's front yard, the National Mall in Washington D.C. is perhaps one of the most underwhelming urban green spaces in the world. With the Smithsonian Metro Station acting as its primary threshold to tourists, the metro can easily be thought of as our nation's front door. Presently, however, our nation's front door is a hole in the ground surrounded by a few bushes, completely unmarked or recognizable apart from an eight foot tall kiosk announcing its presence. This project challenges these present conditions, placing the Smithsonian Metro Station at the forefront of D.C.'s monumentality and grandeur, seeking to elaborate upon both the federal nature of the city of Washington and its diversely international culture.

HALEY WHITEMAN

Programmatically, the goal of The Potomac Water Taxi Station at The National Mall is to supply tourists with another means of traveling around Washington D.C. Users first arrive to the station by entering through a visually heavy open-air plaza where they may travel through the walls of the building and see a preview of events they may find on the National Mall that day or purchase tickets for a ferry ride. While waiting for the ferry, patrons can travel down to experience the change of tides, or walk to the building at the end of the boardwalk for a snack. This building, a light counterpart to the heavy, uses contrasting materiality but similar composition and construction to allow an experience from different perspectives, at the land, at the water, above the land, and above the water.

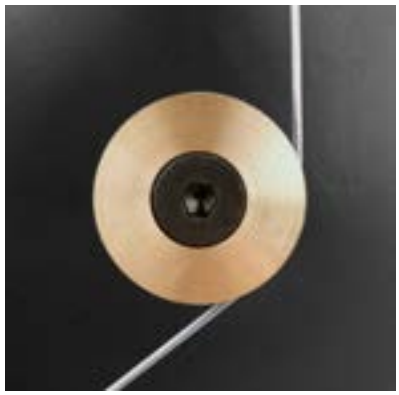






BROOKE DORMANN
JOHN TAYLOR SCHAFFHAUSER ▸

Built as a permanent installation to the Washington Alexandria Architecture Center, this stairway trellis was constructed to better link the existing bar on the second floor of the atrium to an existing bench on the first floor, connecting the two spaces with a structure in which vegetation could flourish. The design and fabrication of the trellis was undertaken by a group of four, with the majority of energy spent in working aluminum and bronze with the metal lathe. Through weeks of practice and learning how to manually dimension both aluminum and bronze on the lathe, a final iteration of the design was fabricated and installed in the space.



LARRY TRAVIS ◂

The purpose of this project is to explore contemporary styles of architecture and develop a personal style of architecture. Contemporary spacial patterns are a main component of the style created characterixed by complex pattern and form.

JOHN TAYLOR SCHAFFHAUSER ▸

Objects whose functions are shrouded with mystery have long intrigued us. The design of such an object, or Token of Wonder (undertaken by a group of four), often carries with it some kind of message to the user through engagement or interaction. The Smartphone Theater, through its primitive means of making, proposes a question regarding our reverence of technology. With our phones becoming smarter, we rely more and more on technology for both answers to our everyday questions and our standard of beauty. This object seeks to question the validity of this trust by allowing means of ancient making to enhance a contemporary experience - the creation of a physical social network through the amplification of sound.

JASSEN CALLENDER
MARK VAUGHAN
Faculty

URBAN ANIMATION

ARCHITECTURAL DESIGN STUDIO V A

5576

Students
TYLER BAUMANN
MACK BRADEN
ZACH CARNEGIE
MICHAEL VARHALLA

During the first week of the fall semester, students worked collaboratively to construct a site model of approximately fourteen greyfield city blocks. This model served the studio as a whole for the entire semester. In the second week, students began to formulate a response to the question, "what makes a thing 'animate'."

Each week, one studio day was dedicated to one of three assignments: Mondays were focused on the development of a full scale sheet metal light fixture; Wednesdays, on the development of a significant interior public space; and Thursdays, animate urban form. Until midterm, these projects were treated independently in order to allow students to gain insights into the particular problems each assignment poses. After midterm, these three projects were slowly merged. This work ranged from social concerns at the scale of the urban fabric to those of the individual and his or her relation to the artifacts of culture. These scales are related in some obvious ways. Students were responsible for making other connections and drawing larger lessons – both practical and theoretical – across the work.

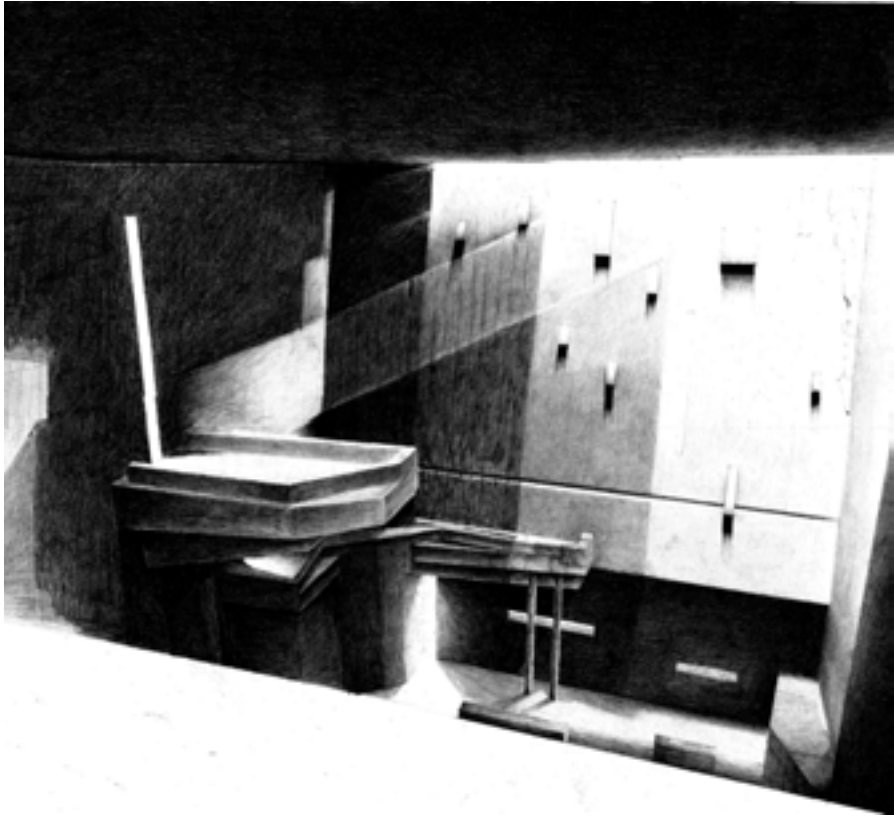
Jackson Design Center - 5th Year Studios (3rd Floor)

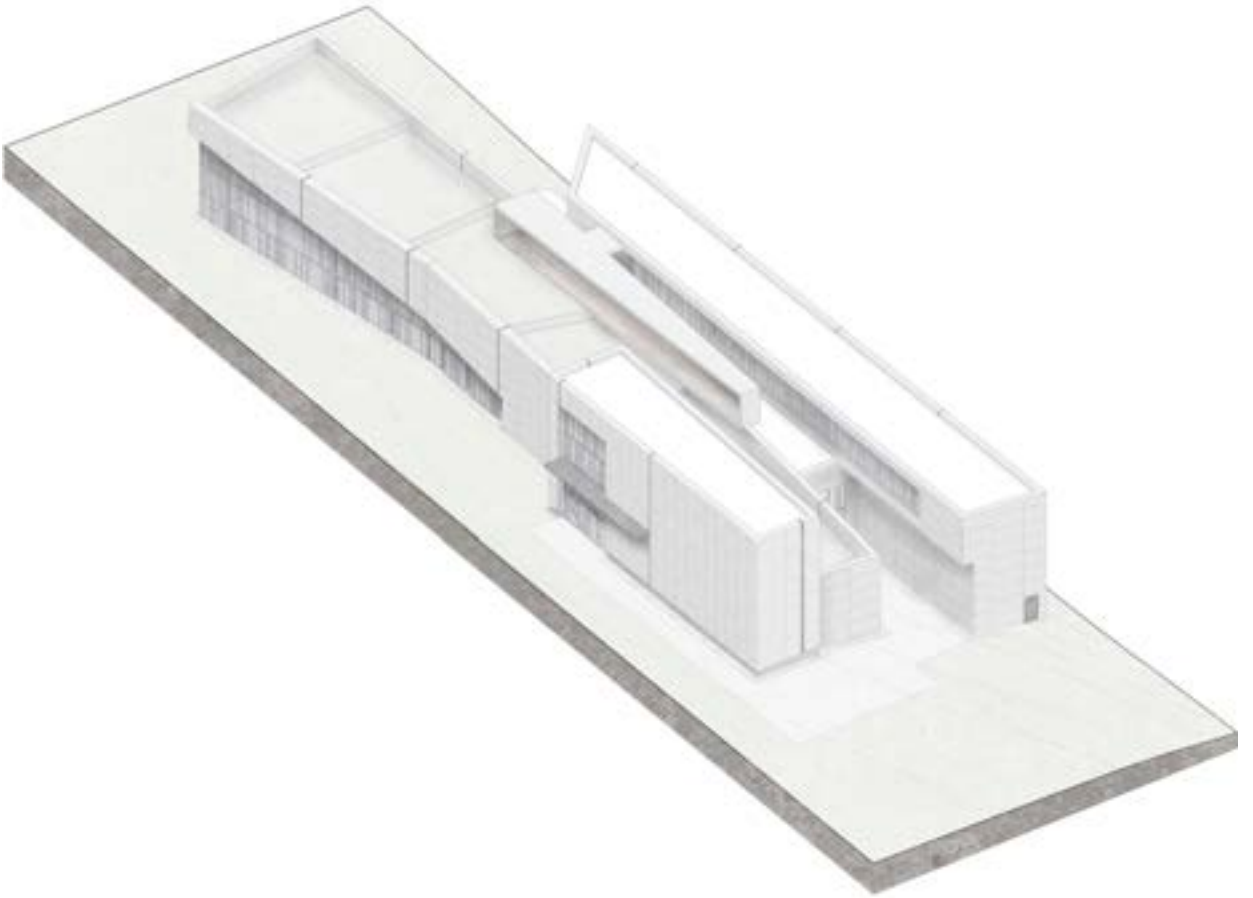
TYLER BAUMANN

The thought process behind this series of projects was to use them as tests for spatial ideas and individual artifacts that might be used in the final thesis project. Three main project focuses were completed during this phase of the thesis project. The three focuses included an exterior building study, an interior space study, and a light reflector/fixture that could be used in a space. Each focus represents a specific aspect of a complete building and each was initially developed in isolation from the other two until they were brought together at the end of the semester. By separating each aspect the possibility for generating new design ideas was enhanced by not worrying about the limitations or influences of other aspects of a building. This effectively allowed for pure design in each element of the building that could be later tailed to work with other singularly designed elements while still allowing the core spatial concept to remain intact.

The exterior shell project and interior space project eventually developed similar spatial questions that later
impacted the final thesis project. Field versus moment became a constant question in how to create balance in either a wall surface or ground surface. Too many points on a surface can take away from a wall while too
few can be overtaken by surface. Developing a pattern that would work with the overall structure and space eventually became the driving force for this phase in the entire process.

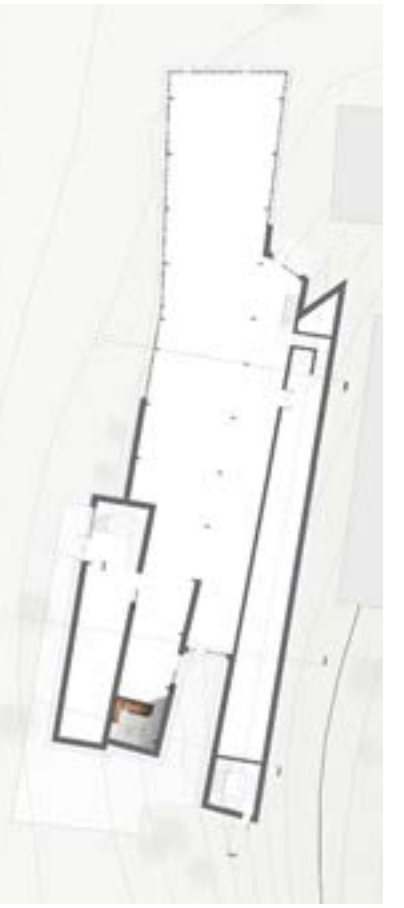
The light reflector project allowed lighting issues to become another focus for developing space and the artifact itself. Balance in light output and aesthetic molding of the object and light must be considered so as to create a unified moment within the space. Once again balance was an important aspect to consider.

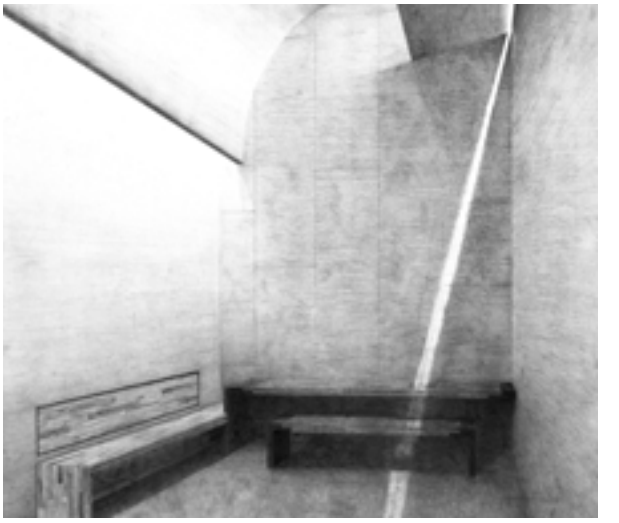




MACK BRADEN

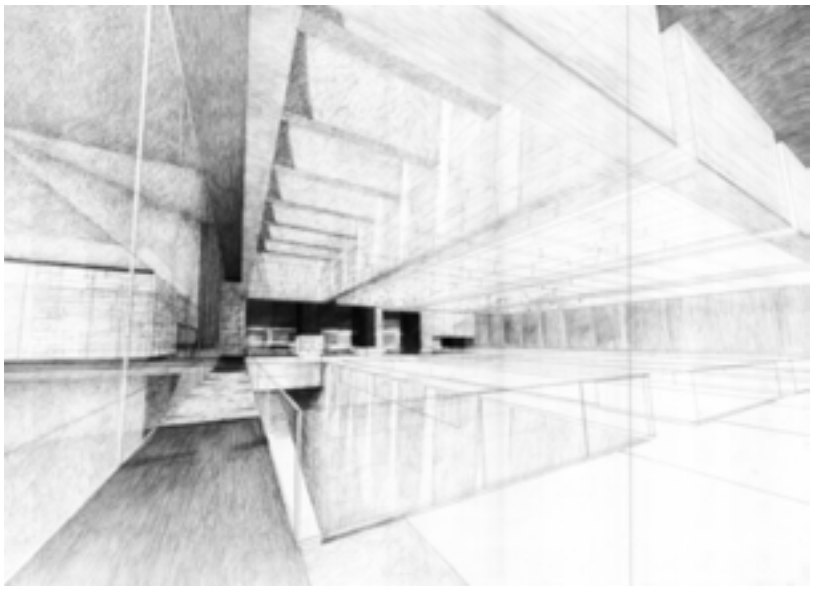
After reflecting on the work completed in the fall semester, it was my intention to utilize the information, processes, and issues discovered to form a basis to essentially continue the work, but on a different project. The primary lesson that was contributed to the final project was the integration of an architectural element that was designed separate from the larger scope of the project. The detail was designed in such a way that it holds its own as an individual element but also can be placed into the project site without the need for total redesign. This concept was derived from the interaction of the building mass and the interior space. This manifested in a design process that cannot be totally separate from the larger design. The primary problems that were faced were those inherent in designing a detail, especially a detail that will be able to serve as a base for a window, a door, or an opening through a wall. The other main lesson that was taken from the initial investigations was simply the exploration and study of the wall sections. These exercises contributed to my overall understanding of how buildings are put together and the importance of knowing that. With one semester already spent emphasizing the detailing of the design, certain issues were already resolved and many others were brought to light prior to beginning the final project.

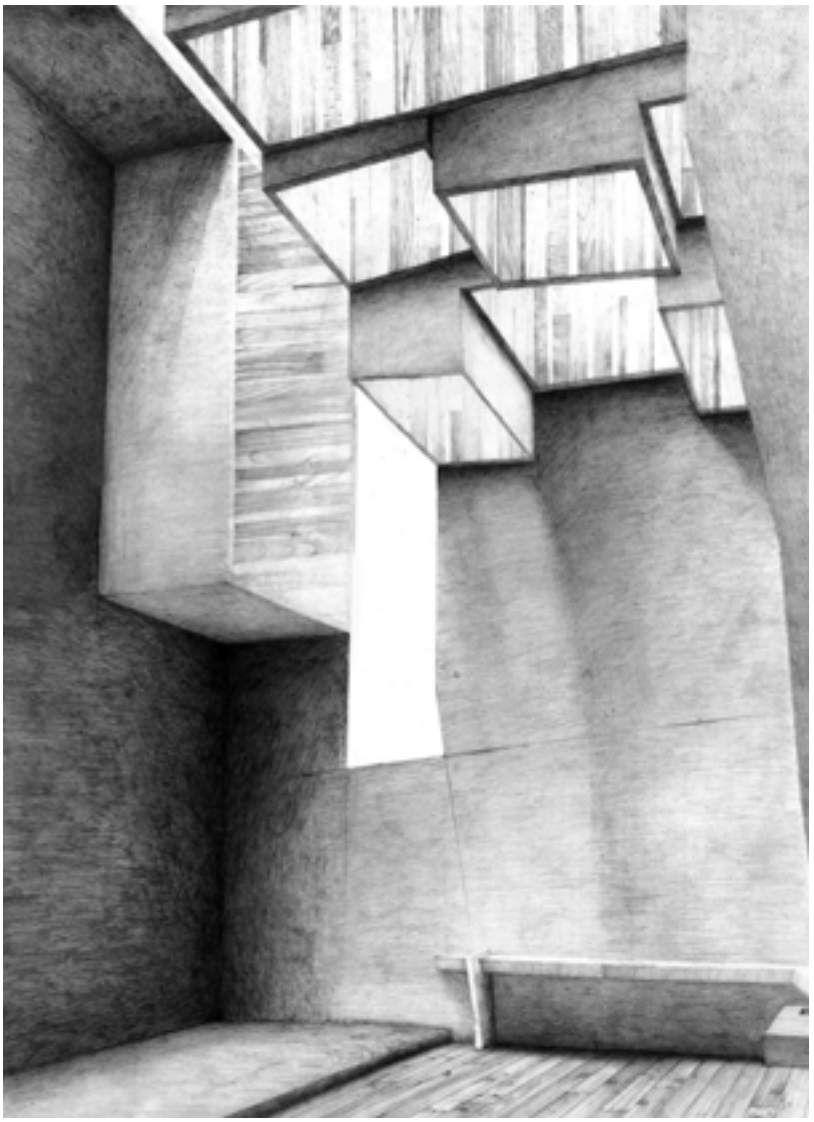




ZACH CARNEGIE

A major design driver from the fall semester's urban form project which has been carried through to the spring semester is the need for a site-specific solution to the need for a separation in the private and public elements of the building. The need for this separation is not only due to areas which are publicly and privately accessible, but is due to the varying acoustical needs of most of the program spaces. The fall semester posed the problem of creating two, simultaneous points of entry on a relatively small, flat site. This enabled my decision to create, next to the primary retail entry, a prominent, exterior stair leading to the third floor public area and auditorium. The spring semester's project, located in the vacant lot surrounding and overtaking Fondren Guitars, has a significant grade change and a large retaining wall next to a major street. This will allow for the possibility of having differing points of entry while remaining on ground level. This design strategy will create an opportunity to draw from and enhance the urban culture of the Fondren district and to design a single building which, at moments, may seem like two.



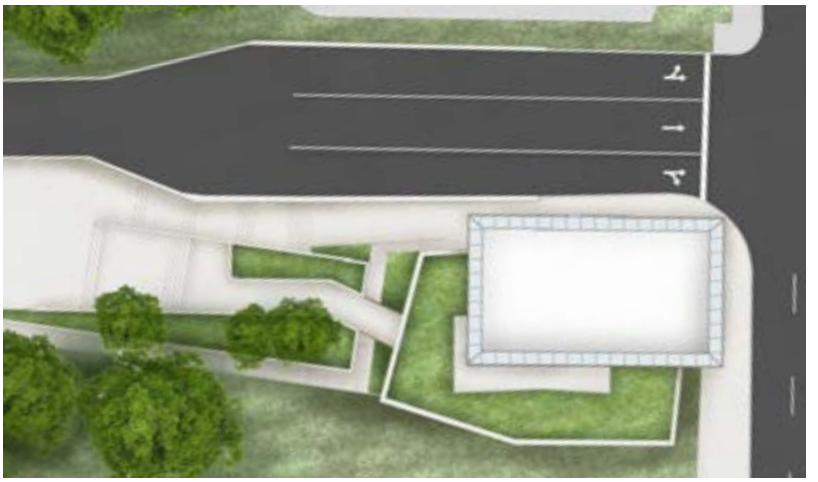


MICHAEL VARHALLA

The first project to be considered is the production of a light fixture. This fixture, a galvanzied steel sheet construction, is a wall-hung structure with an external light source. The ambition of this project was to create a fixture which manipulates light both in a directional sense and in color temperature. The material of the fixture and the wall substrate contribute to the color dynamism of the light. This color manipulation, along with the layered geometric construction, were the essential qualities carried forth into the thesis.

Another project considered is a study of massing completed in the context of downtown Jackson. Studying the relationship of great building mass to a dynamic topography, as well as all applicable urban accommodations, the building continues to develop on the concepts of layering and depth, especially in relation to the ground plane.

A drawing completed alongside these prior two projects was a study in material behavior and light manipulation, married with a complex geometric scheme - essentially a middle ground between the light ficture and the exterior form study. The images to the right document the light fixture, mounted to the wall, showing the color and light manipulations as discussed earlier.



JASSEN CALLENDER
MARK VAUGHAN
Faculty

CAPSTONE PROJECT

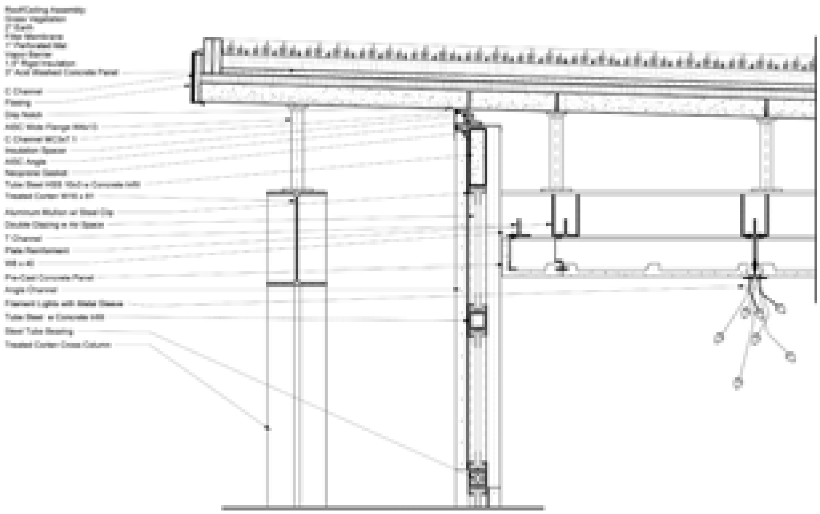
ARCHITECTURAL DESIGN STUDIO V B

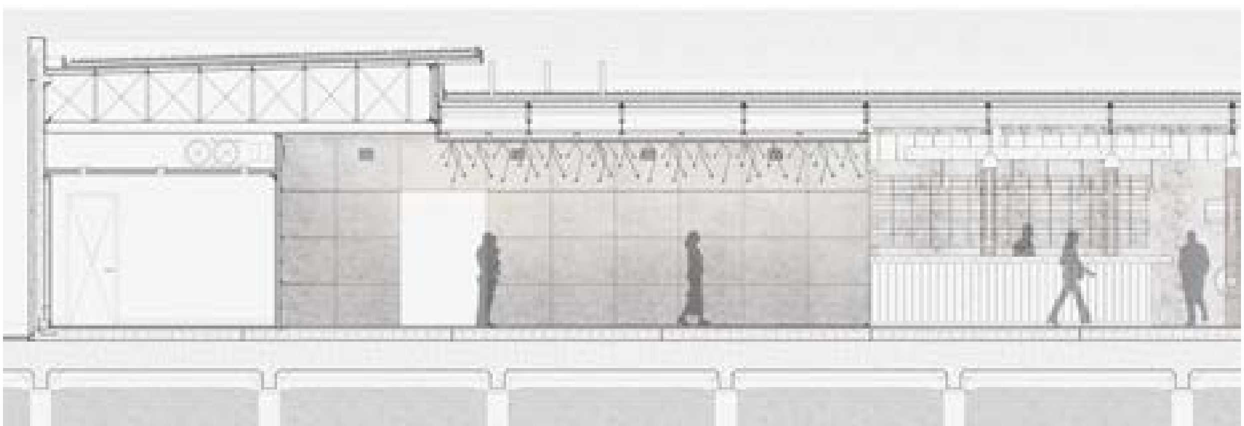
5589

In Studio IV B students have the oppurtunity and freedom to choose the program of the project they are to examine for the semester. All preliminary work is done before students enter the semester, setting them up to spend time soley on the project itself. This is so students can have a holistic project that encompasses all aspects of the building. The site is in Jackson to engage students in an urban fabric and understand how architecture can impact and be impacted by it.

Students
TYLER BAUMAN
MACK BRADEN
DANIELLE GLASS
CHELSEA PIERCE
MICHAEL VARHALLA

Jackson Center - Gallery Light Well


Roof/Ceiling Assembly
Green Vegetation
2" Earth
Filter Membrane
1" Perforated Mat
Vapor Barrier
1.5" Rigid Insulation
3" Acid Washed Concrete Panel
C Channel
Flashing
Drip Notch
AISC Wide Flange
C Channel
Insulation Spacer
AISC Angle
Neoprene Gasket
Tube Steel HSS w Concrete Infill
Treated Corten
Aluminum Mullion on Steel Clip
Double Glazing w Air Space
T Channel
Plate Reinforcement
Pre-Cast Concrete Panel
Angle Channel
Filament Lights with Metal Sleeve
Tube Steel w Concrete Infill
Steel Tube Bearing
Treated Corten Cross Column



TYLER BAUMANN

The overall scope of the thesis involves analyzing sites to eventually locate and design a self sustaining green space/courtyard that possibly incorporates a small cafe. The small space and food establishment allows for focus on the projects larger function of addressing issues of craft and building/spatial articulation. This primary focus heavily revolves around the concept of how a space be designed to attract and contain people. In other words, can a space draw people in and then provide them a reason to stop and contemplate their surroundings. In addition to the development for the space itself, site context plays a large role in provoking a spatial reaction. Due to the symbiotic nature of project space and site, the area in which the project resolves itself is as important a factor as the manipulation of the thing itself. Consequently, a heavy urban location is more likely to enhance the small scale project proposal by forcing the space to work with the pre-existing interstitial space of the city. Paley Park, which is a small 4,200 ft2 moment located in Midtown Manhattan, New York, is renowned for its large presence yet small physical stature. By resolving itself as a small outdoor public space, the impact for pedestrian walking is magnified due to the strong juxtaposition of its presence with the immediate surroundings. The space is designed to work and serve in manner that is friendly and inviting to human scale through accessibility, size, function, and general aesthetics.

MACK BRADEN

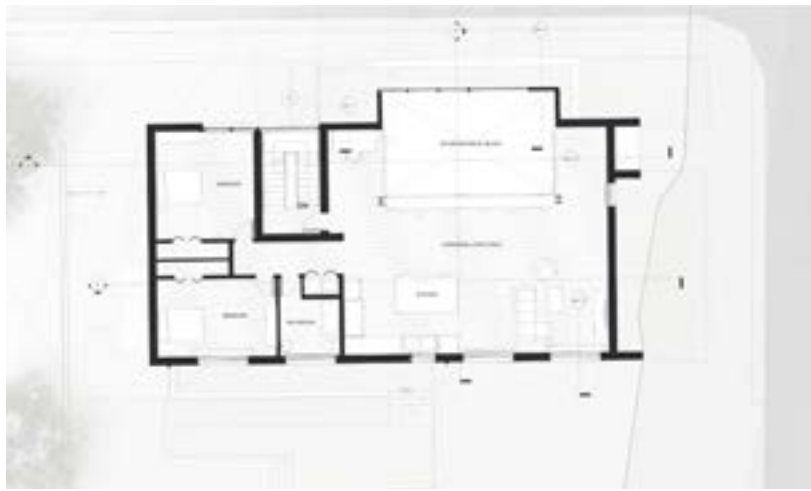
The development of a series of details informed the overall design of a building reuse in the form of a live/work space. The building is located in the Midtown area of Jackson, MS. The industrial nature of the Midtown area supports the program and the overall design.

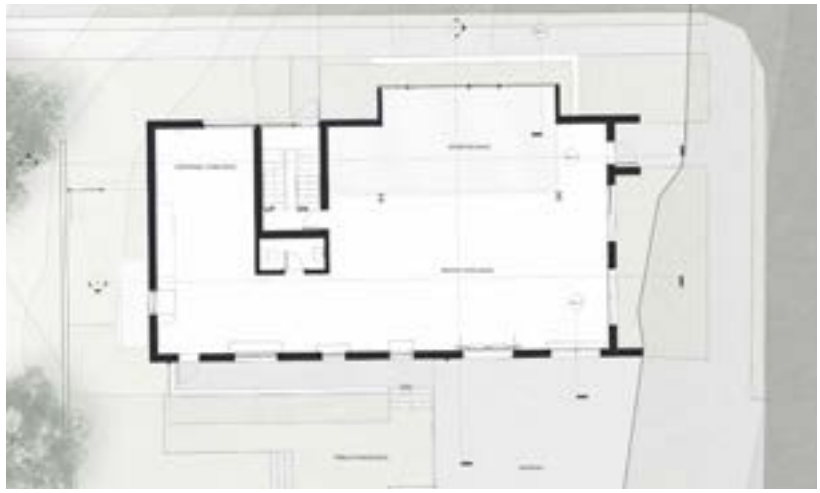
The conceptual investigation sought to study detailing and joinery to understand how details create, define, and affect space in order to heighten the occupant's perception and awareness of space. The exploration looked at design from the inside out, rather than the typical design strategy that begins with a building form or mass and working inwards. Such a small program was selected because it focuses on the design of details and promotes the ideas of reuse and adaptability of the space. The space was designed in such a way that any creative professional could inhabit the space and easily make it their own.

The base detail that was studied was a simple opening, not a door or window but only the vessel in which they are placed. This study then resulted in the development of doors, windows, floor plate openings, parapets, etc.

Once the base detail exploration had reached a resolution, the two different scales, seen in the program and the detail, were developed in tandem so that they reinforce each other rather than one being supportive of the other. The idea is that, through designing the detail at the onset of the project, there was an additional layer of factors that informs the overall design. It is the details that make a building what it is, but that detail must be a critique of, and critiqued by, the holistic design.

The manifestation is a building, improved from its former condition, which enhances its context and instills a simple understanding of space at the two scales mentioned. The result was a design that heightens occupants' spatial awareness through the details, thus making the building more comprehensive on a larger scale.





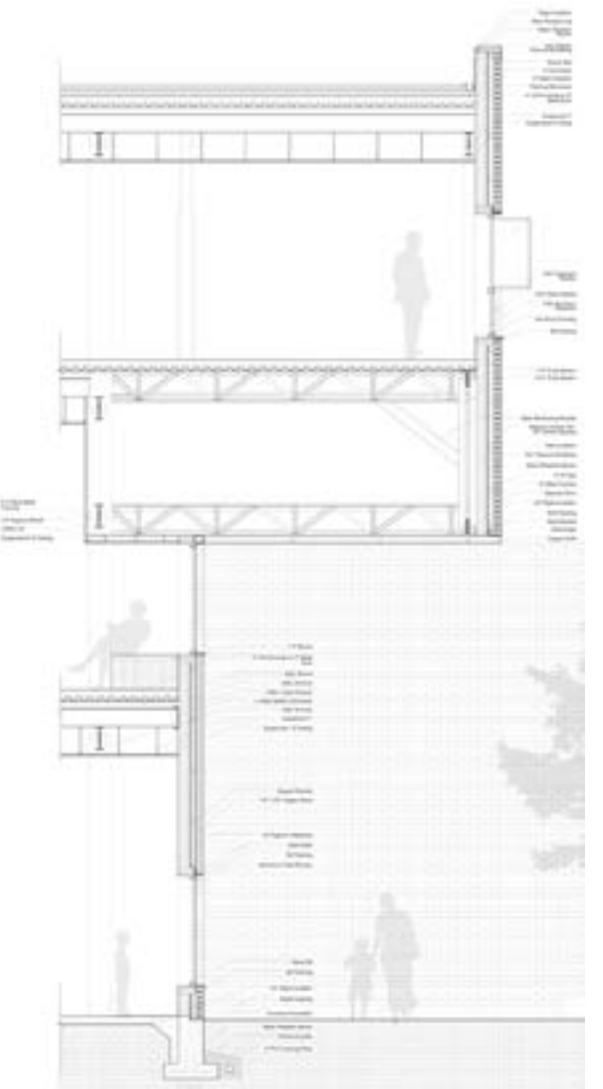
DANIELLE GLASS

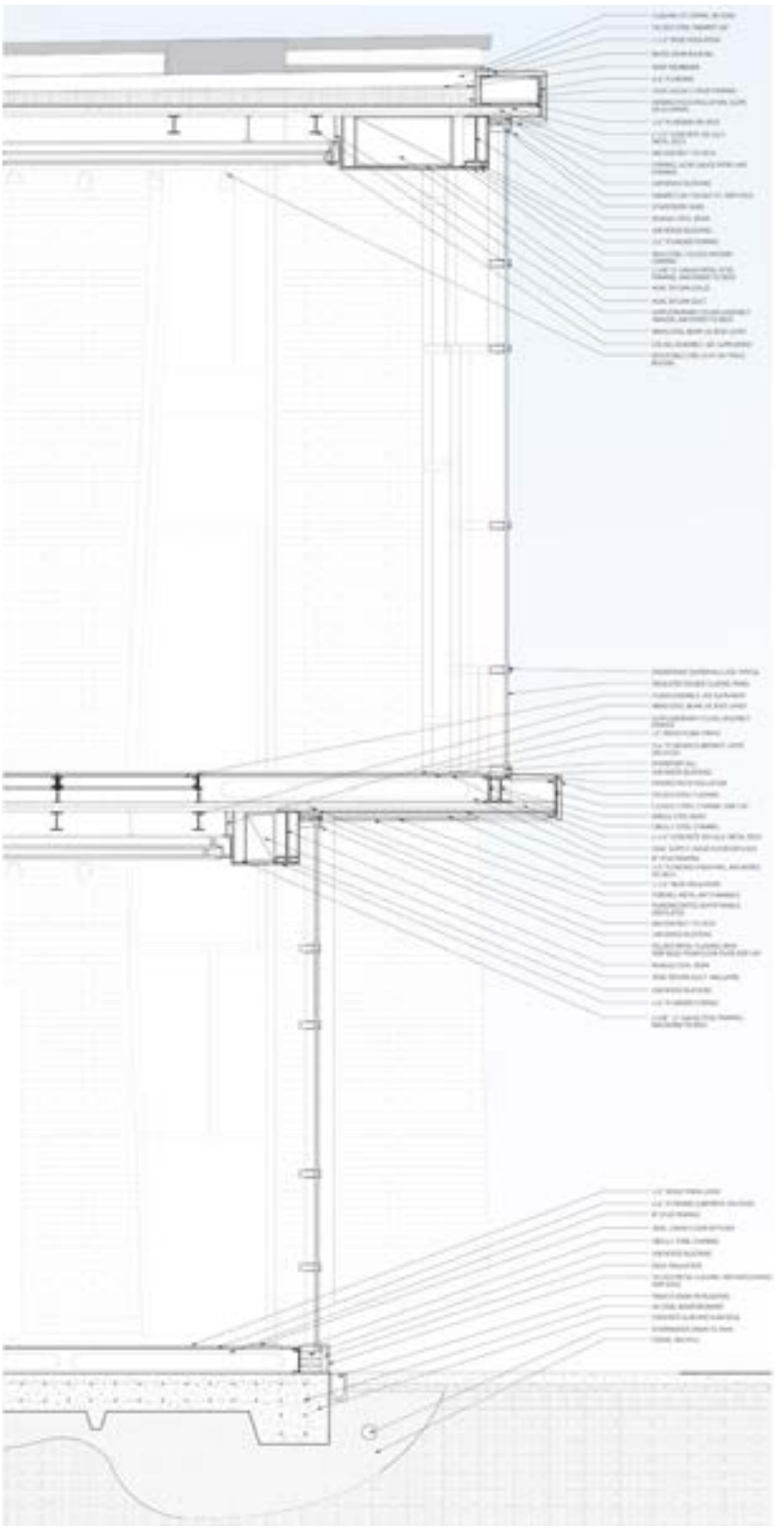
By using the personality research to help design the classrooms in the new addition, a variety of spatial environments were created within each classroom. This gives the students an opportunity to choose the spatial setting in which they feel more comfortable. Although the classroom was designed in specific zones, these zones could change positions and create different and overlapping areas for multiple personality types. The introvert zone is designed with a shorter ceiling height and both columns and short walls to provide more of a sense of enclosure. This zone consists of mainly individual seats. The sensory zone also has a shorter ceiling height, but does is designed to be more open than the introvert zone. It also has both individual and group seating arrangements. The extrovert zone is designed to have a taller ceiling height and is located next to a large area of glazing to provide the most open area within the classroom. This zone also consists of mainly group seating arrangements.
The walkway that spans between the new addition and the existing building can be accessed from both the first floor and the second floor. Certain areas along the walkway are designed to appeal to certain personality types much like the zones of the classroom. The extrovert area of the walkway occurs on the second level where it is exposed to the sky and much more open. The introvert area occurs on the lower level of the walkway, between the existing building and the short walls. This creates a more enclosed area and creates only one unobstructed view. The sensory area also occurs on the lower level, but occurs where the path opens up to two unobstructed views which creates a partially enclosed area along the path.

The lobby is designed as a space for students to gather in between classes and during lunch. By having a specific space that encourages group gatherings, students may be more inclined to gather here rather than in the hallways. The lobby features a large stairway that takes students to the bridge on the second level. It also features a stepped seating area for students to use as sitting and gathering space. The lessons learned in the personality research were also applied to the lobby, but not specifically zoned. The lobby uses low walls, areas of lowered ceilings, and various seating areas to appeal to every personality type.

CHELSEA PIERCE

A New Eudora Welty Central Library in Jackson, MS: It was important for this project to focus on ways to better connect the new library to the cultural attractions that surrounded the site. In order to accomplish this, the new library needed to relocate to the northern side of the site, which allowed for a lawn that started to directly influence circulation and movement through the site and to these various attractions. This new library also took advantage of holding the street corner and urban edge, as well as creating a relief along State Street by ways of a cantilever. This structure signified the entry into a large open lobby space that begins to take advantage of the northern orientation. It was also important to create transitional spaces that could change throughout the life of the library as they change over time. These spaces included large, open stack areas, meeting rooms for the community, a caf., and a substantial computer area. The materials were also an important aspect of the design and led to an overall better connection to the surrounding sites. The use of copper and brick contributed to a better connection within the building's context as well as creating an interesting contrast along State Street.

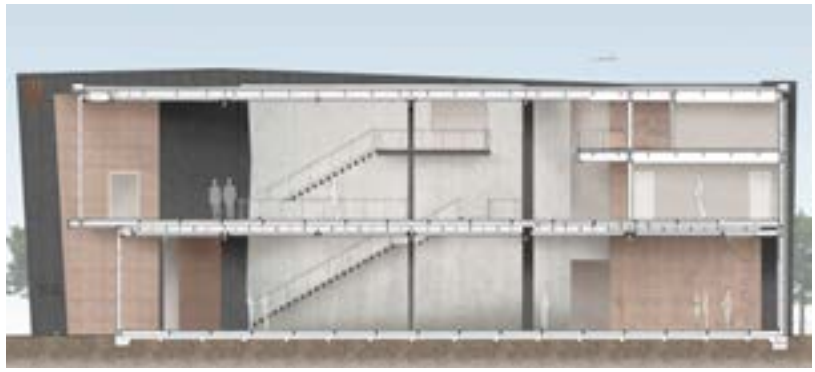




MICHAEL VARHALLA

This project will delve into an architectural strategy which explores the relative value - financial, aesthetic, functional, intrinsic and durability - of aspects of architecture. This microscopic study will hopefully develop an architectural image which, when viewed holistically, should serve to show the potential of otherwise overlooked architectural components. This will be accomplished through the intergration the building's programmatic demands, its structural requirements, its mechanical equipment requirements and its typical construction methods.

The thesis proposes a community multi-use space, with the program dominated by a series of galleries that host a primary exhibit – which is architecturally driven, emphasizing the importance of the proposal's concept – and a flexible exhibit space, for the purpose of community outreach, among others. This building type was selected due to its capacity for public interface. It is likely that the program will attract the most diverse users due to its ability to facilitate a multitude of events and user groups. Such diversity of users provides the opportunity to spread the advocacy for improving the built environment. The building will be sited within downtown Jackson It will intend to address the questions discussed above by offering a design which highlights efficiency, flexibility and durability in order to holistically design competent architecture. It is the intention that this type of design will deliver enough long-term value to alter the opinions of clients and builders about what architecture should be.



HANS HERRMANN
Faculty

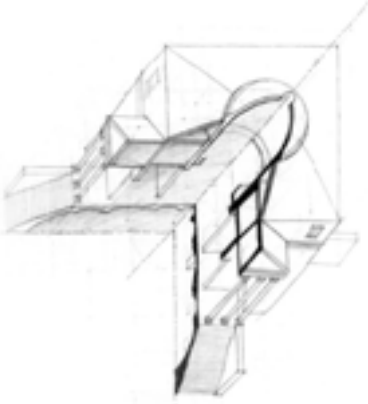
DIDACTIC SKETCHING

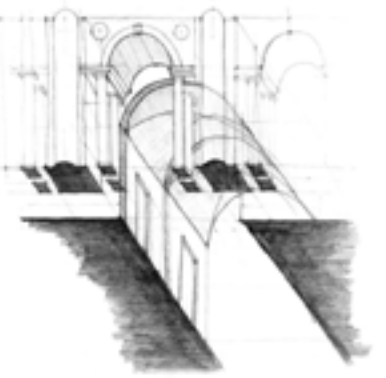
STUDY ABROAD TRIP IN ROME, ITALY

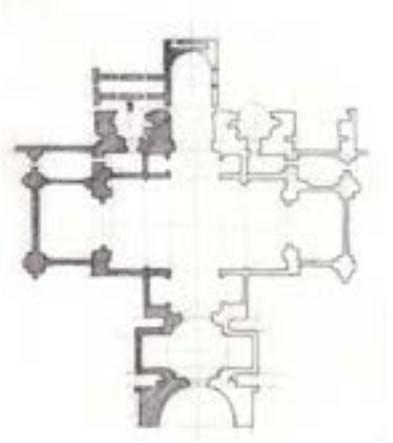
4990

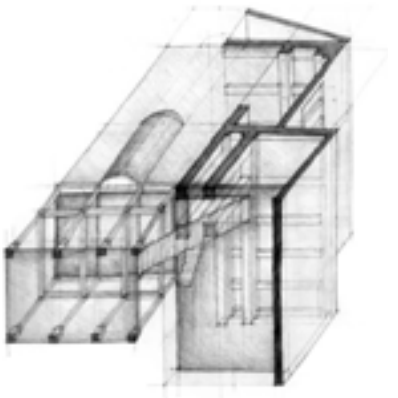
Didactic Sketching studies the relationship between physical space and graphic representation. The course is field-based with students study in situ. Designed to offer students a means by which to graphically capture both the formal qualities and nuanced atmospheric conditions generated by renowned works of architecture, the course/classroom migrated across Italy, Southern Europe and Austria.

Students
ZACH CARNAGIE
KATHERINE ERNST
JOHNATHAN GREER
JACOB JOHNSON
MCKENZIE MORAN
MARY SANDERS
JOHN-TAYLOR SCHAFFHAUSER
CHANCE STOKES
WILLIAM TONOS
CASEY WALKER









STUDENT ORGANIZATION

NOMAS | TRASHIONSHOW

NOMAS, 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 repurposed materials. Students also design the set and a celing installation. The MSU Fashion Board works in conjunction with NOMAS by providing models and to help organize the show.

PRESIDENT
ANTHONY PENNY

VICE PRESIDENT
AYRN PHILLIPS

STUDENTS
RYAN FIERRO
SAM GOODWIN
ALAINA GRIFFIN
RACHEL PATRONAS
KEAIRRA WILLIAMS
GARRETT YELVERTON







S|ARC HARRISON LECTURE SERIES
AND GALLERY EXHIBITION

The Harrison Lecture Series is sponsored through generous donations by Freda Wallace Harrison and Dr. Robert V. M. Harrison, FAIA, FCSI.

In conjunction with the Harrison Lecture Series, rotating gallery exhibits were hosted in the Giles Architecture Gallery.

69.70 Competition - Salt Lake City AIA Competition
Faculty Show - S|ARC
What Is ECO?
TRASHIONshow - NOMAS
Fall Semester Student Work Show - S|ARC
Preserve Nation
Mississippi Modern - TSD Original Show
Graphic Design for College Athletics
Spring Semester Student Work Show - S|ARC

MS Modern Show

GULF COAST COMMUNITY DESIGN STUDIO | GCCDS

BILOXI, MS

13|14

DIRECTOR
DAVID PERKES

PLANNERS
KELSEY JOHNSON

INTERN ARCHITECT
HEIDI SCHATTIN

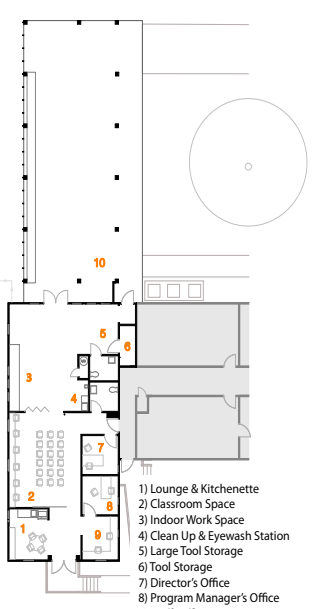
PUBLIC DESIGN INTERN
ELIZABETH ENGLEBRETSON

Interior renovation and outdoor workspace to serve the needs and communicate the organization's "can-do" philosophy, designed to be built with a volunteer barn-raising week.

The Women in Construction Training Center creates teaching and workspace for a non-profit organization whose mission is training and placing women in non-traditional construction occupations. The training program is part of Moore Community House, an organization founded 90 years ago by the National United Methodist Women to serve low-income families in Biloxi, Mississippi.

The built project not only serves Women in Construction's functional needs, it communicates the "can-do" philosophy of the organization. Design-build elements in the interior renovation show innovation and resourcefulness. The roof of the outdoor workspace manifests how an ordinary, repetitive building element – a roof truss – can accomplish something unique. The roof structure is made of four different trusses to create a simple roof plane and a complex ceiling shape. Clerestory openings bring light and ventilation into the workspace and the folded roof lifts the space along building's public side creating bays at a scale fitting for the residential neighborhood.

Building the workspace was as important as getting it built. In other words, the activity of building was not simply a means to produce a building; construction training for women is the organization's mission and the building is the lasting record of achieving their mission. The construction centered around a week of forty volunteers from a sponsor organization who traveled to work on the project. The sponsor paid for most of the construction, thus supporting the organization and giving their employees a team-building, service opportunity. Accordingly, the construction created a "barn-raising" experience using many hands of volunteers and Women in Construction students working alongside the contractor. MSU's Gulf Coast Community Design Studio received an honor award in the architecture/new construction category for the Women in Construction Training Center in the Moore Community House. The new training center adds to the capacity of the organization functionally, socially and economically. It provides useful work space as well as communicates to funders, women students and potential employers the mission and "can-do" philosophy of the organization.



1) Lounge & Kitchenette
2) Classroom Space
3) Indoor Work Space
4) Clean Up & Eyewash Station
5) Large Tool Storage
6) Tool Storage
7) Director's Office
8) Program Manager's Office
9) Staff Office
10) Exterior Work Space

CARL SMALL TOWN CENTER | CSTC

STARKVILLE, MS

13|14

DIRECTOR
JOHN POROS

ASSISTANT DIRECTOR
LEAH KEMP

ENTERPRISE ROSE FELLOW
EMILY ROUSH-ELLIOTT

OFFICE ASSOCIATE
TRACY QUINN

OFFICE ASSISTANTS
REUBEN BURKE
EMILY MCREE
ALANA RAY

INTERN ARCHITECTS
WEST PEIRCE
TAYLOR KEEFER
DUSTIN LANGFORD
ANTHONY PENNY
HANNAH WAYCASTER

"Promote good design and planning for small towns, Promote regional planning and cooperation between communities, Encourage the development of public space and life within towns and communities, Promote sustainable development, Influence public policy on the built environment, Provide towns and communities with an active resource center for contemporary small town design issues, Promote collaboration between communities, students and faculty." - The Mission of Carl Small Town Center

RIGHT, TOP: New home owners in Baptist Town cottages; RIGHT, MIDDLE: Pocket Park construction in Baptist Town neighborhood, Greenwood, MS; RIGHT, BOTTOM: Corinth Softball / Soccer Park proposal.


416

HISTORY

School of Architecture | Mississippi State University

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, FORMCities, an international urban design conference at the Jackson Community Design Center, and the A+CA symposium. In 2010, S|ARC received a full 6-year accreditation from NAAB; it has been continuously accredited since its inception in 1973.

Giles Hall new additions to the Barn

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