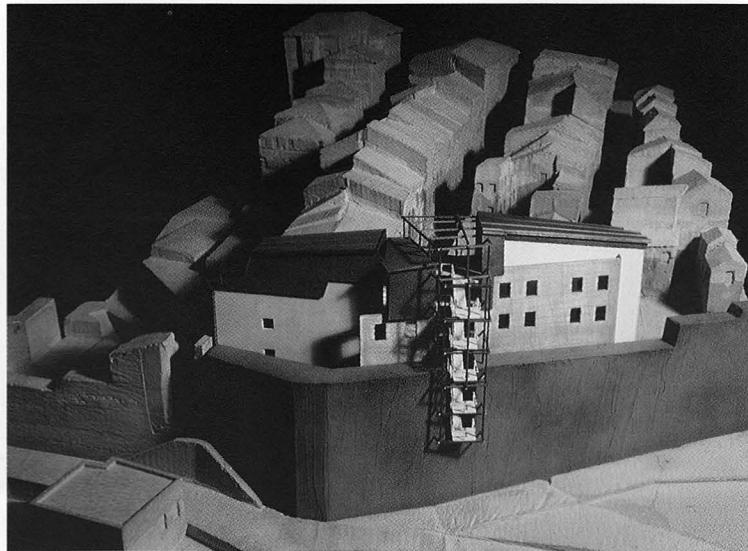


Uncovering and Interpreting

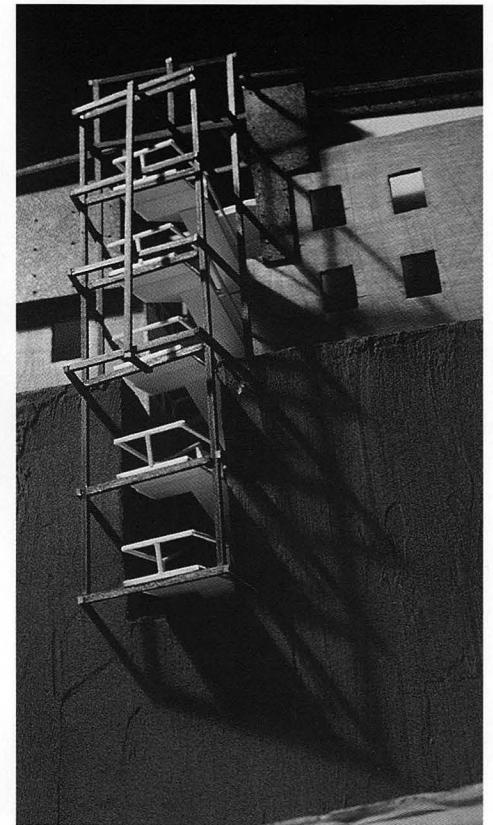
Student Work Kansas State University

Etruscan Artifact Museum
Trevor Hoiland
Critic: Robert Arens

The Etruscan civilization evaporated and left behind only traces of their culture; remnants of tools, funerary urns, and art. An existing building in Volterra, Italy (an ancient Etruscan fortress city) is intended to bridge the void between past and present through the exhibition of a small collection of artifacts. New galleries, which intervene in the building, overlook the surrounding landscape and break through the ancient barrier containing the monolithic structure of the city. The final composition reveals a duality within the architecture of the past and present; ultimately an attempt to reconnect the fabric of our existence to that of antiquity through a juxtaposition of contexts.



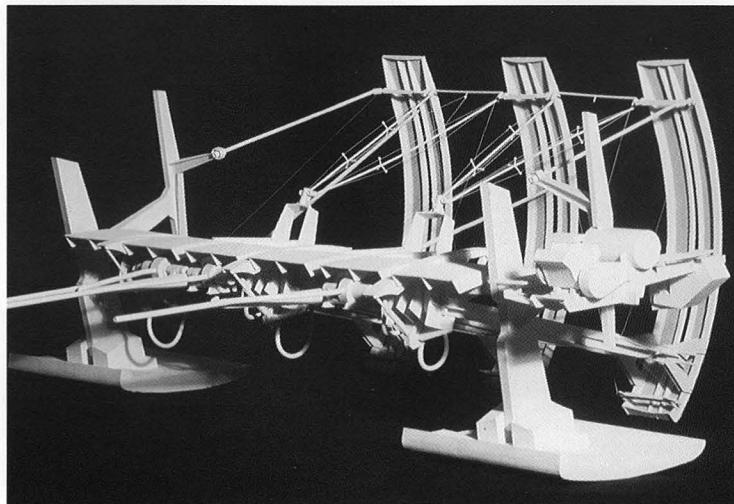
Etruscan Museum, Trevor Hoiland



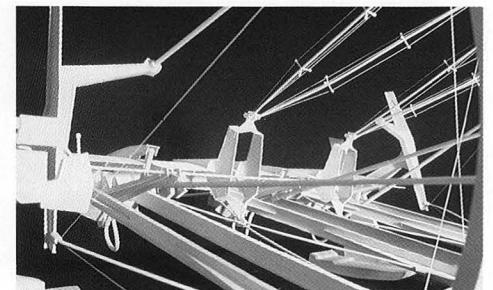
Galleries at ancient defense wall, Hoiland

Pump Station Number 13
Mark McGlothlin
Critic: Robert Condia

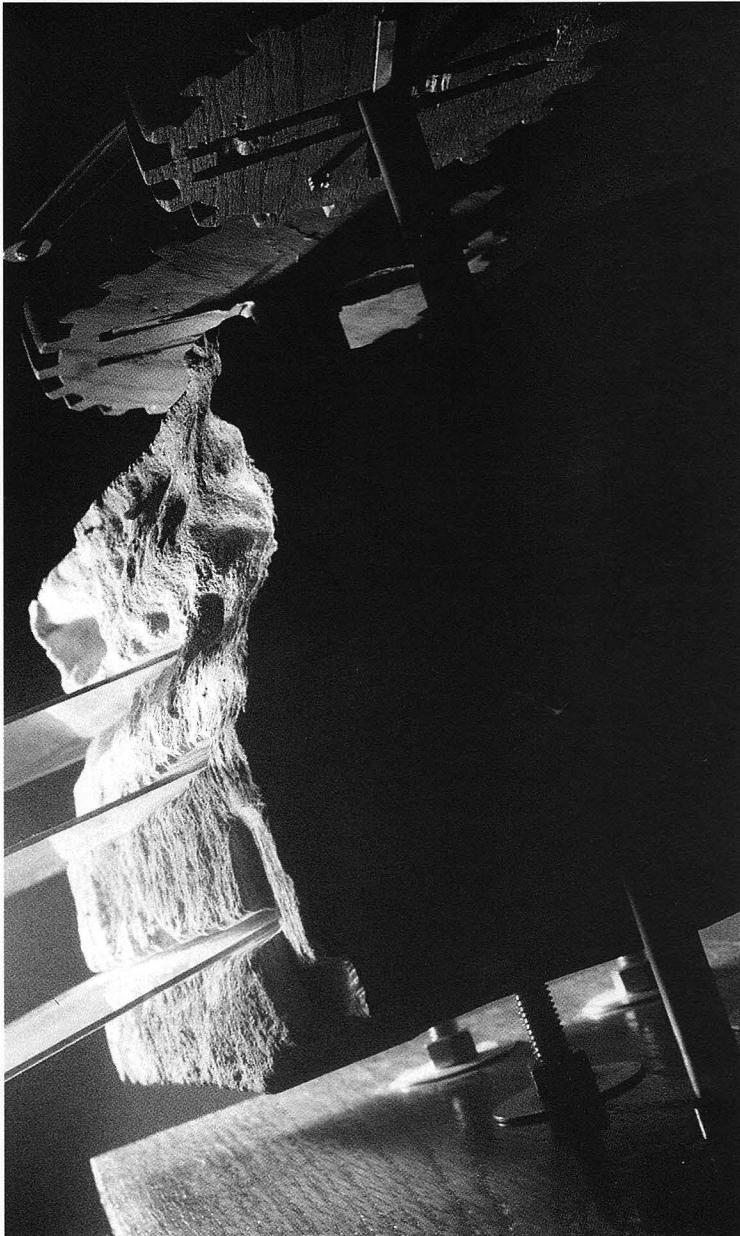
This project examines the junction of engineering, architecture and nature. It utilizes a principle found within nature to construct a water pumping station. Formal relationships examine an “arthropoda zygoptera” or dragonfly, indigenous to water laden areas. The mechanics of the fly’s anatomy have been paralleled to a water pumping device. Primarily an engineering feat, this pumping station possesses the architectural qualities of form, structure, and space. As a mobile apparatus, this station may be applied to rivers in need of revitalization.



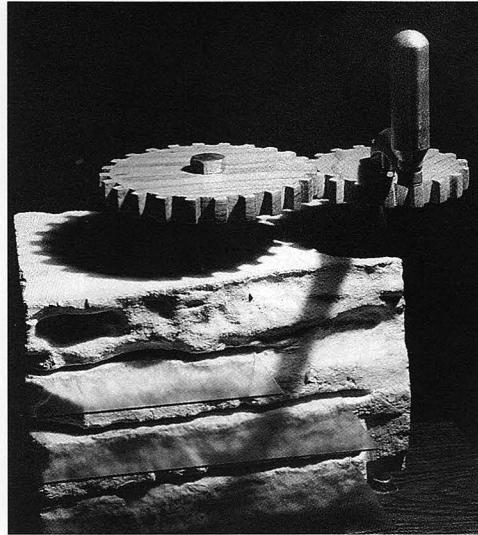
Pumping Station # 13, Mark McGlothlin



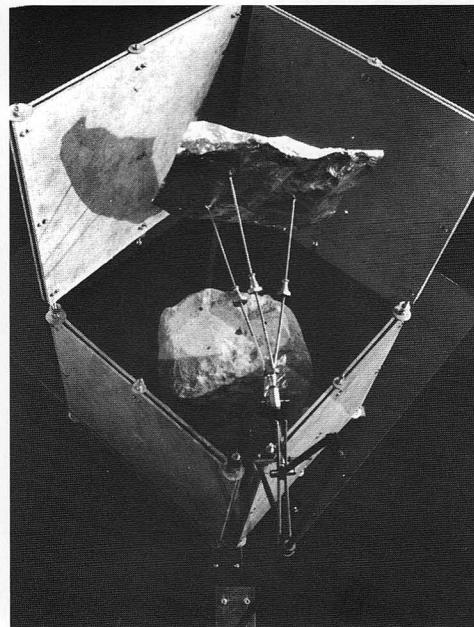
Station structure detail, McGlothlin



Contraction to expose the elemental fiber of stone, Brian Polt



Stone Contraction, Polt



Partitioning of form, David Beaver

Bayer Stone Competition Projects
 Critic: Vladimir Krstic

This project was to address a found condition within a piece of quarried Limestone. A stone was chosen that resembled a box with one open end, a result of sawing and smoothing. This open end remains in its natural state, rough and fossiliferous. The intention was to reveal the elemental fiber present on this natural side of the stone. A contraption was constructed as a continuation of drilling, a process of breaking down the stone begun at the local quarry. While the cams rotate the stone is pulverized from the inside-out by an expanding auger, and the intangible ingredient created by the pressure and the heat of the earth evaporates. The remaining sediment accumulates and is intercepted by planes of angled glass. Eventually, the sediment falls towards the outside face of the stone, transposing itself over the fossiliferous side and falling to the ground awaiting its next transmutation.

Brian Polt

The resultant of a process of scarring, this stone has a cubical form that is separate and distinct from its once natural form. A series of oppositions inherent to this physicality is revealed through extraction and masking. Within an orthogonal framework, the stone is separated from a thin piece of tin that has been pounded to the stone's surface. This tin representation, simulating the history of impacts, extrudes the physicality of the stone in an attempt to reveal its former reality.

David Beaver