

Heuristicism

Student Work

College of Architecture & Design, Kansas State University

Post Industrial Research Laboratory

Jeffrey Prose

Third Year Architectural Design Studio

Critics: Matt Knox/Wendy Ornelas

In the *City of Tomorrow*, Le Corbusier defines the city as "pathways of civilization" that make it possible for man to occupy the land. These "pathways of civilization" can translate to technology.

The project site, in the city of Blue Rapids, Kansas, is in dire need of resuscitation. Revitalization can be considered a utopian notion, such that technology brought to the city is a catalyst in our quest to restructure the city and to reestablish our connections to nature. Man's connection to nature is through the city/machine; the medium to which man can give form to his understanding of natural forces. As technology changes from a Newtonian dynamic to a quantum scale understanding, material and spatial conditions are engaged to comprehend the speed of such structures.

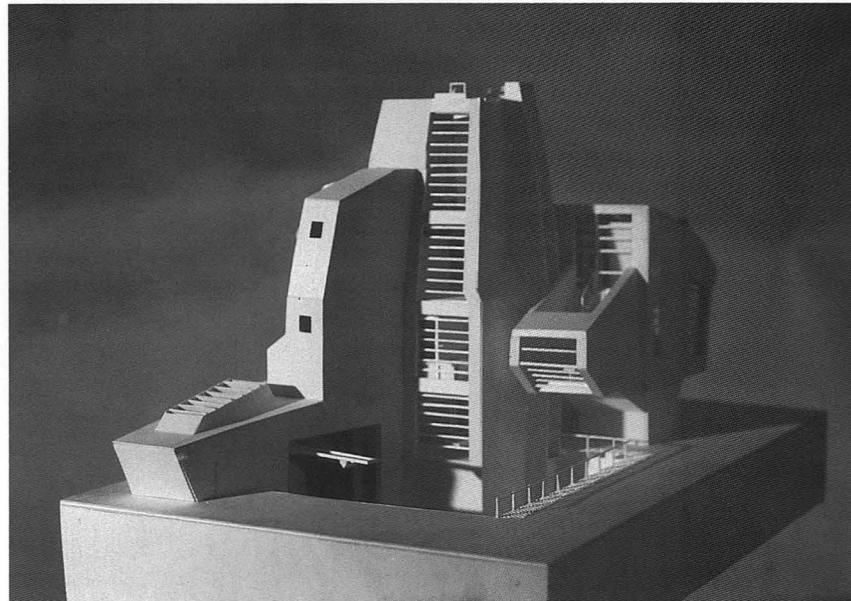
Drive-in/Fast Food Restaurant

Tanin Pongsilamanee

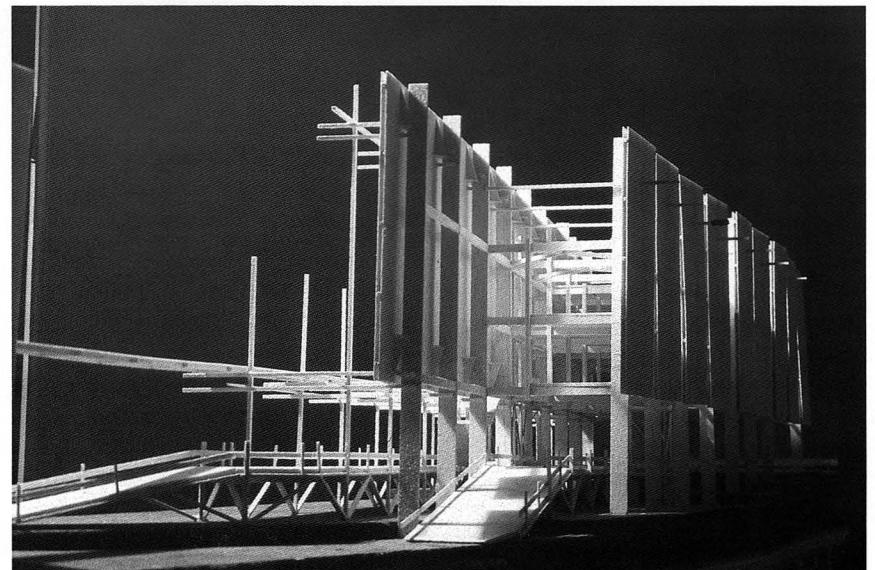
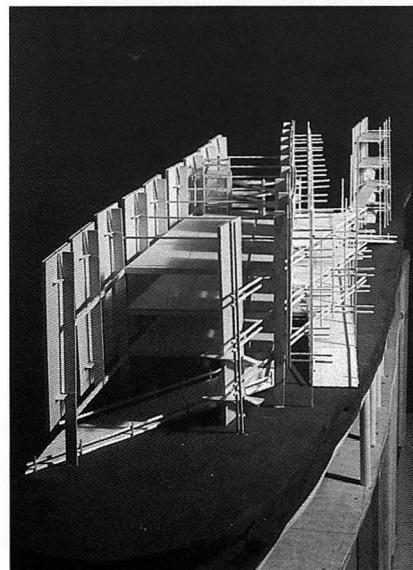
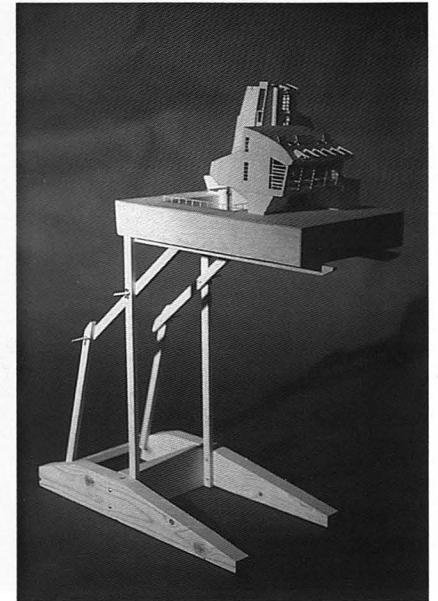
4th Year Architectural Design Studio

Critic: Vladimir Krstic

Speed changes the way people perceive the city. In *Exposed City* by Paul Virilio, "Speed, which replaces the distances of space and time, abolishes the notion of physical dimension." Also, in the theory of relativity by Einstein, speed (of light) changes the notion of space and time. Space becomes two-dimensional. As for time, it is eliminated; the sense of past and future disappears.



Post Industrial Research Laboratory, Jeffrey Prose



Drive-in/Fast Food Restaurant, Tanin Pongsilamanee

Reaganville: Raiders of the Offices Lost
Ramulus Gatapia
Fourth Year Architectural Design Studio
Critic: Robert Condia

As the shanties of the Thirties was the product of the Hoover administration, so is the rampant condition of leverage buyouts a product of Reagan's policies. This proposal is an office for corporate raiders designed to take temporary site on the alleged victim.

*You see men sailing on their ego trips
Blast off on their spaceship
Million miles from reality
No care for you, no care for me
—Bob Marley, So Much Trouble*

Crematorium

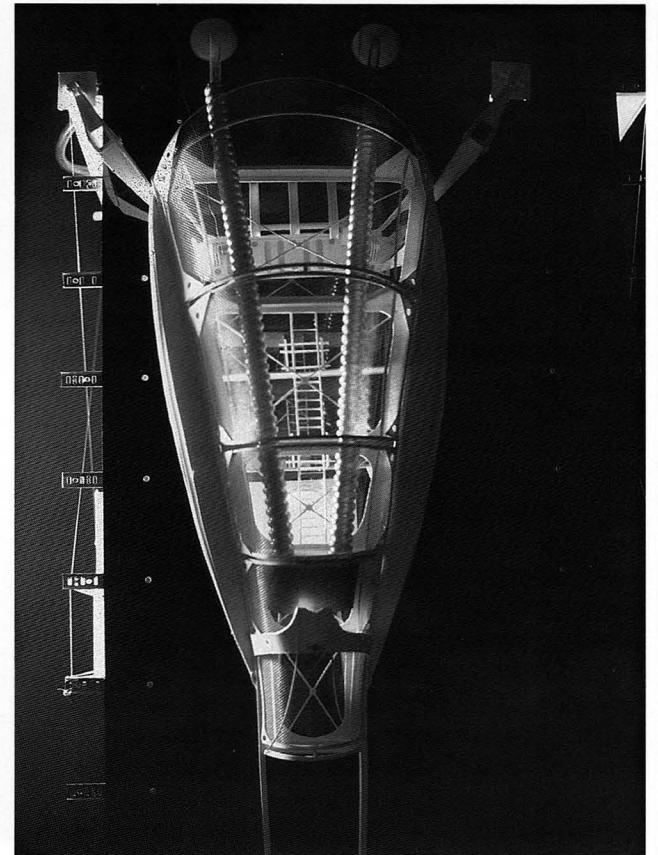
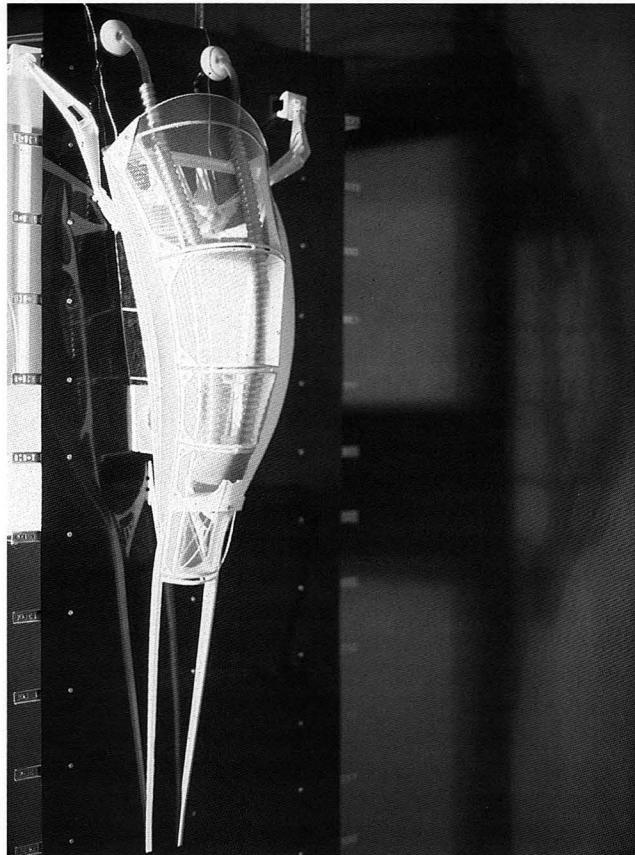
Don Keenan
4th Year Architectural Design Studio
Critic: Robert Condia

Taken by the death of a close friend—Richard Hartman—Mussorgsky was compelled to compose a piece of music upon visiting an exhibition of the late architect's works. Consequently, the memory of Richard Hartman continues to live on. Through Mussorgsky's efforts, his friend is forever immortalized. The program is an inherent response; an interpretation and manifestation of a feeling as spurred by music. The music, in this case, is Mussorgsky's *Pictures at an Exhibition*.

Immortality Realized

How it is I who searches for immortality. Through the erection of an artifact for the disposal of my physical being, this can be achieved. Long after my ashes have fluttered back unto the earth from which I came, the structure will stand in my name.

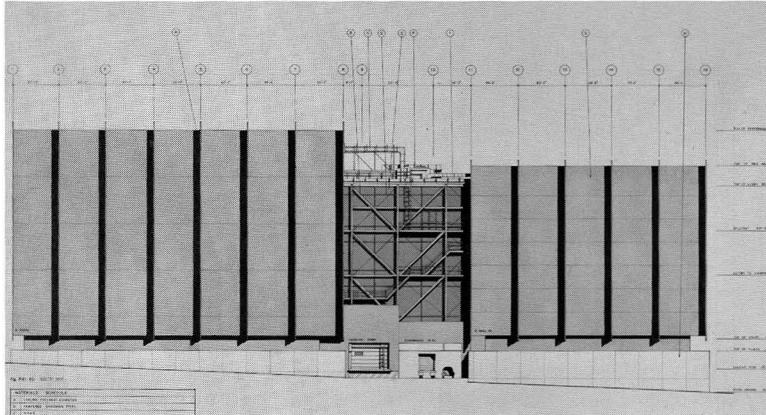
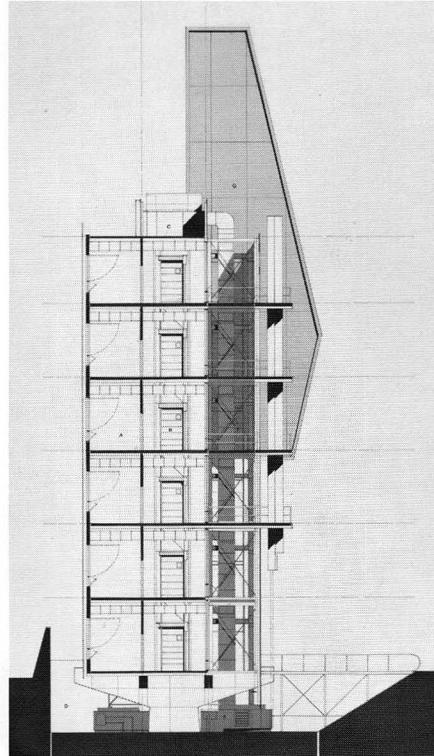
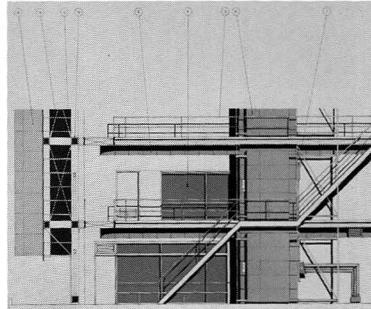
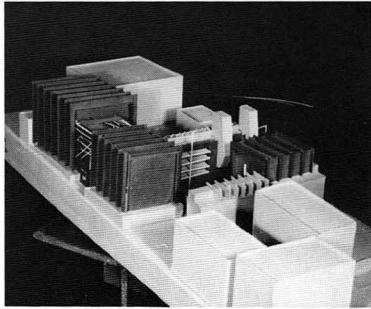
From then on, the structure—a totally solar dependent crematorium—can be used by anyone who desires. Steadily, the crematorium will hold a multitude of memories of those whose spirit, like Hartman's, will continue to live on.



Reaganville: Raiders of the Offices Lost, Ramulus Gatapia



Crematorium, Don Keenan



Kansas City Music Conservatory, Tony Duncan

Kansas City Music Conservatory
 Tony Duncan
 5th Year Thesis Project
 Critic: Michael McNamara

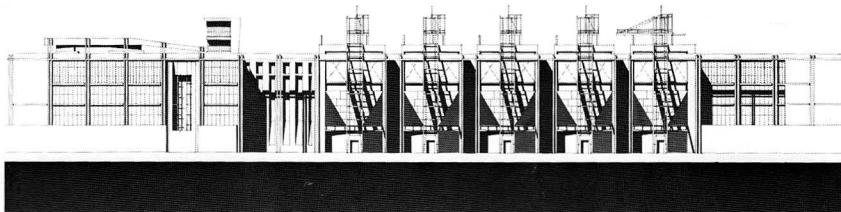
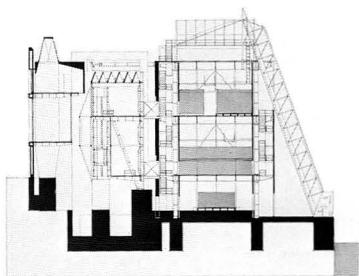
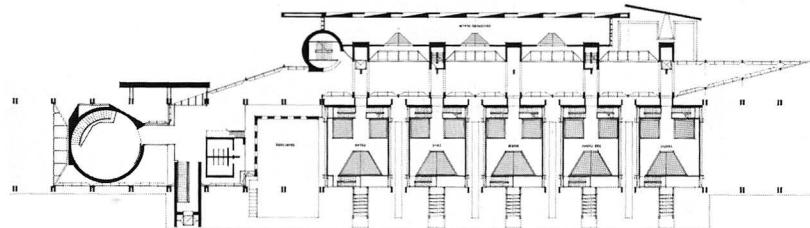
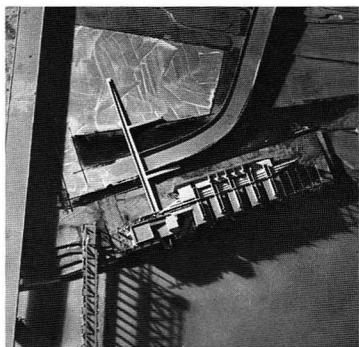
This project attempts to deal with the condition of technology in relation to the musical event. The performance takes place within an ambiguous "Black Box." Therefore, the architecture is merely a container that houses the many sophisticated systems that are necessary for the execution of a select piece of music. The building becomes a machine through the performance of the music that is dependent on its mechanical, acoustic, and lighting systems. As result, the building is doing work which defines "machine." Thus, the event occurs in a sterile and pure environment within the titanium hull of this machine.

An Aquarium for Kansas City
 Todd Powers
 Fifth year Thesis Project
 Critic: James Samuel Jones

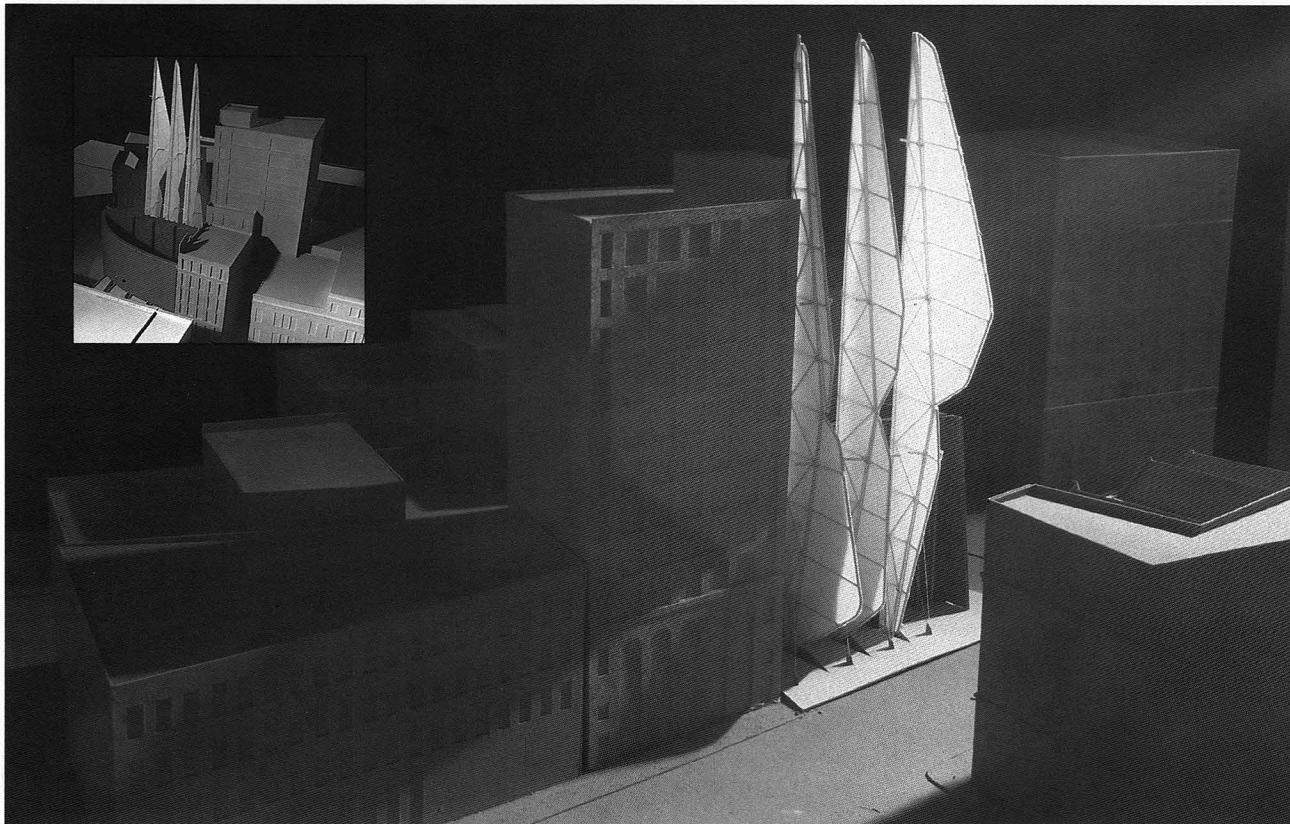
Architecture is one of the most urgent needs of man, for the house has always been the indispensable and first tool that he has forged for himself. Man's stock of tools marks out the stages of civilization; the stone age, the bronze age, the iron age. Tools are the result of successive improvement; the effort of generations is embodied in them. The tool is the direct and immediate expression of progress; it gives man essential freedom also. We throw the out-of-date tool on the scrap heap.

—Le Corbusier 1931

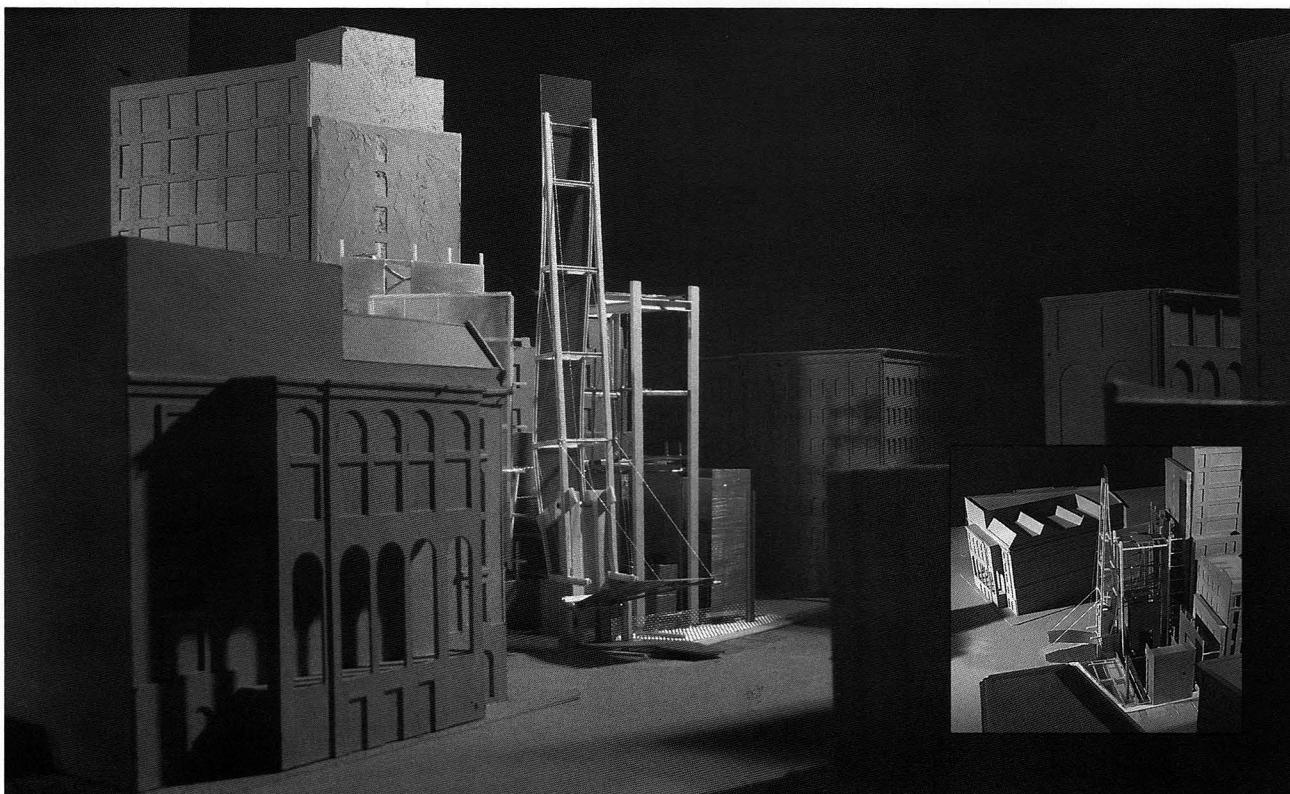
The aquarium is a tool through which meaning is conveyed by the formal characteristics we define as architecture. Currently the tool requires a reinterpretation and not simulacrum. We must rediscover the model which once had meaning. The aquarium resides on the edge between the natural and the man-made; the river and the city. And in this position, the model defines the meaning; the difference, between similarly defined realities.



An Aquarium for Kansas City, Todd Powers



Urban Cemetery, Michael Linenbroker



48 *Urban Cemetery, Bennet Stindt*

Death in the City

5th Year Architectural Design Studio
 Critic: Vladimir Krstic

The intention of this project was to face and explore the anonymity of the city through the idea of death as an architectural program. The conceptual argument was based on Aldo Rossi's assertion that only civil aspects of feelings associated with death can be architecturally expressed. The cemetery was analogously seen as a public building, a place where one's "private relationship with death becomes once again a civic relationship with the institution." Hence death was a design subject confronted on the civic plane where the parameters of its collective significance were to be searched and constructed within the particularities of the given site/city.

—Vladimir Krstic

This urban cemetery denies society's obsession with preserving the dead as nostalgic memory or embalmed artifact. Set within the heart of New York, monumental sails overpower the site, breaking planned boundaries and engaging themselves into the space of the street. Here lies an Architectural metaphor of a fixed vessel, which blatantly confronts the city inhabitant with the idea of death, and the crematorium's ritual that returns the remains back to the earth. The irony of a vessel "run-a-ground" struggling to free itself relates to our own soul wrestling to liberate itself from the prison of the physical world. Inevitably, death comes to set our soul free.

—Michael Linenbroker

From birth to death, the automobile is the transitional vessel, only to be recognized in the funeral procession as the morbid reminder of our mortal being. As the 'draw-bridge' interrupts societies relentless travel, the hearse arrival becomes the essence of event, the exploited element in the processional passing of our physical presence. Confrontation of the mechanical sublime elates of the now, the presence of ones own physical being.

—Bennet Stindt