

*reflecting on rejection*

FIGURE 220



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# 10: REFLECTION

A CONCLUSION

Waste is more than matter discarded or the 'dismissive' - [disposable excess] , rather waste is a place, a realm of values of perception.

Waste this dissertation attempted to unpack was the language of waste - so that the dialogue of solutions can begin to extend beyond environmental strategies into sustainable solutions to issues of wastes of space and social potentials.

Social waste is if anything the aspect of architecture which is defines it - because architecture is dwelling, and architecture is place and architecture is space for society.

Of all the values defined [ rejection, accepting and reflection ] this dissertation concludes itself with the value it believes architecture must forever align itself with - and that is an attitude of reflection - and as a reference to the attitudinal wall - reflection is a construction of all parts of the debate - reflection is the collection of materials, gravity, passage, labour, function and finally of a way forward.

The conceptual responses of this dissertation of the pin/beacon/artist residency - role theatre/floor/surface/movement/ dialogue hall and -frequency/gallery/art/making/people/time and waste spaces - generated an architecture of components, folly and parts - and as a reflection on this end product of a building - it created an inner complexity - which if we are to take this back into a social setting is what happens to us as individuals when we attempt to embody all perceptions of value - we must form and develop our own perception of value - and perhaps this architect should have sooner claimed her biases for an attitude of rejection - which in her opinion is not only a vital attitude necessary in architecture - but is also the value which does make room for rejecting and accepting - however never too directly rather - one should imagine the spectrum of which the author writes about [pg 42]

to have now developed itself into a large field of values - developing a gradient of attitudes and values in which all are relevant because of their presence in this world.

Waste is our art because waste is a part of us - it defines us whether we like it or not because it describes our way of living at this point in time - waste is a part of our Vitruvian legacy - and therefore we must continue to make it our art - an at this point a very autonomous kind of art -with more potential than ever before - for transformation of space laid waste and social issues wasting away good futures.

Architecture is the mirror of all waste not just the machine that disposes of it and carries it through its motions in reference to Peter Guthries - ' architecture is waste in transit' quote - architecture is also the mechanism that reveals potential - for people to look into and walk away with an inner reflection of the magnificent wierdness that is humanity and continue to find ways of being inlove with our nature, even if it is a wasteful and destructive one - it is one that can adapt, grow and realise all potentials.

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FIGURE 222 Final model with roof removed showing the role theatre at the top, the gallery in yellow 3d printed plastic and the waste spaces and residency at the bottom.



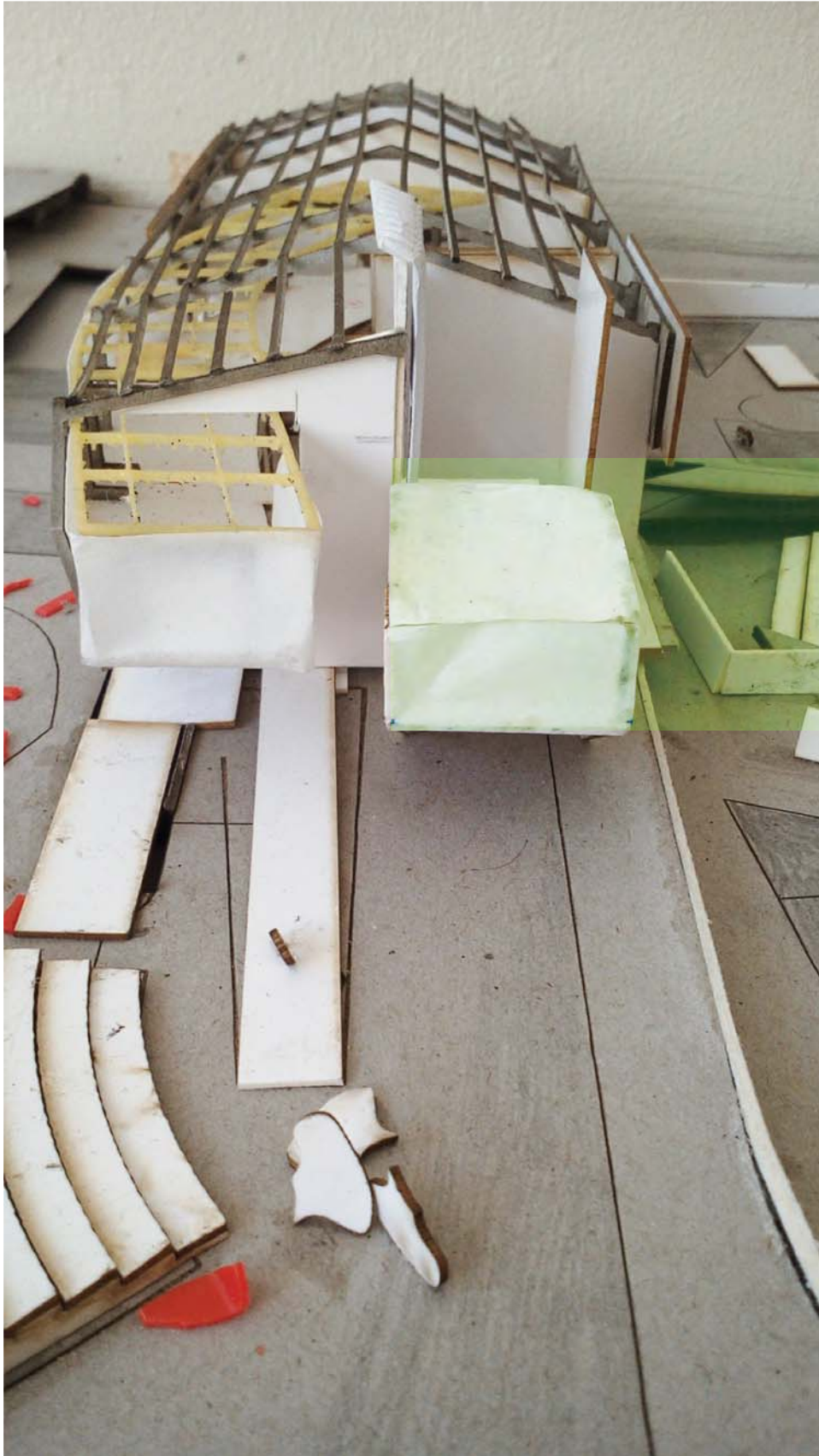


FIGURE 224 The Beacon at scale 1: 100 and to the left at 1:200 showing the steel structure that connects materials, motion and people.

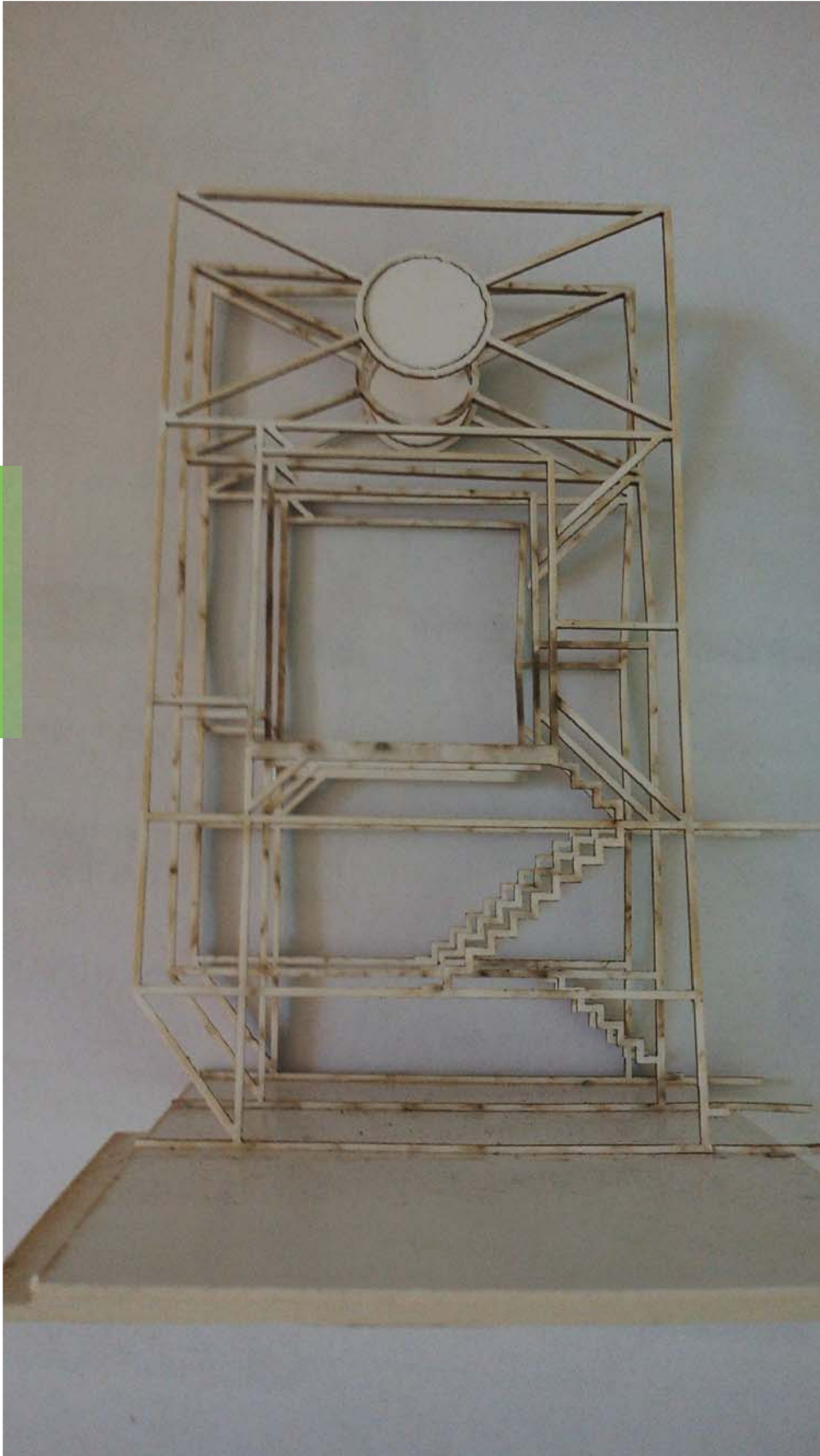




FIGURE 226 Detail model photographs - highlighted in green is the gallery, top left - over the maker space - top right and bottom - rejection of existing waste.

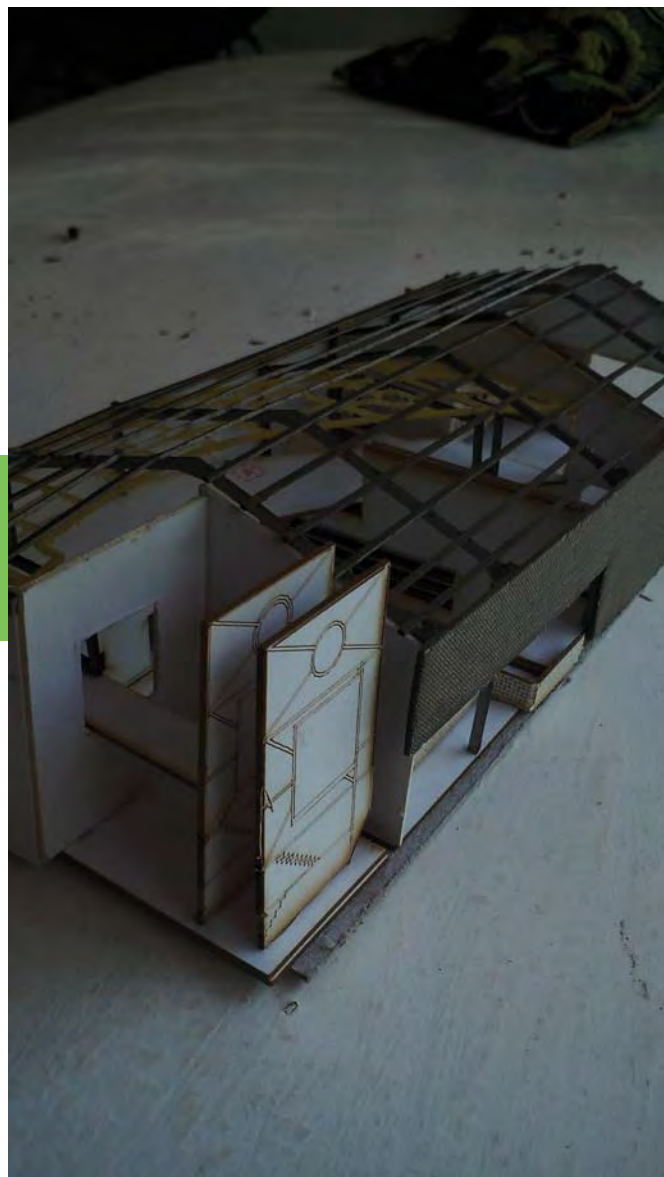
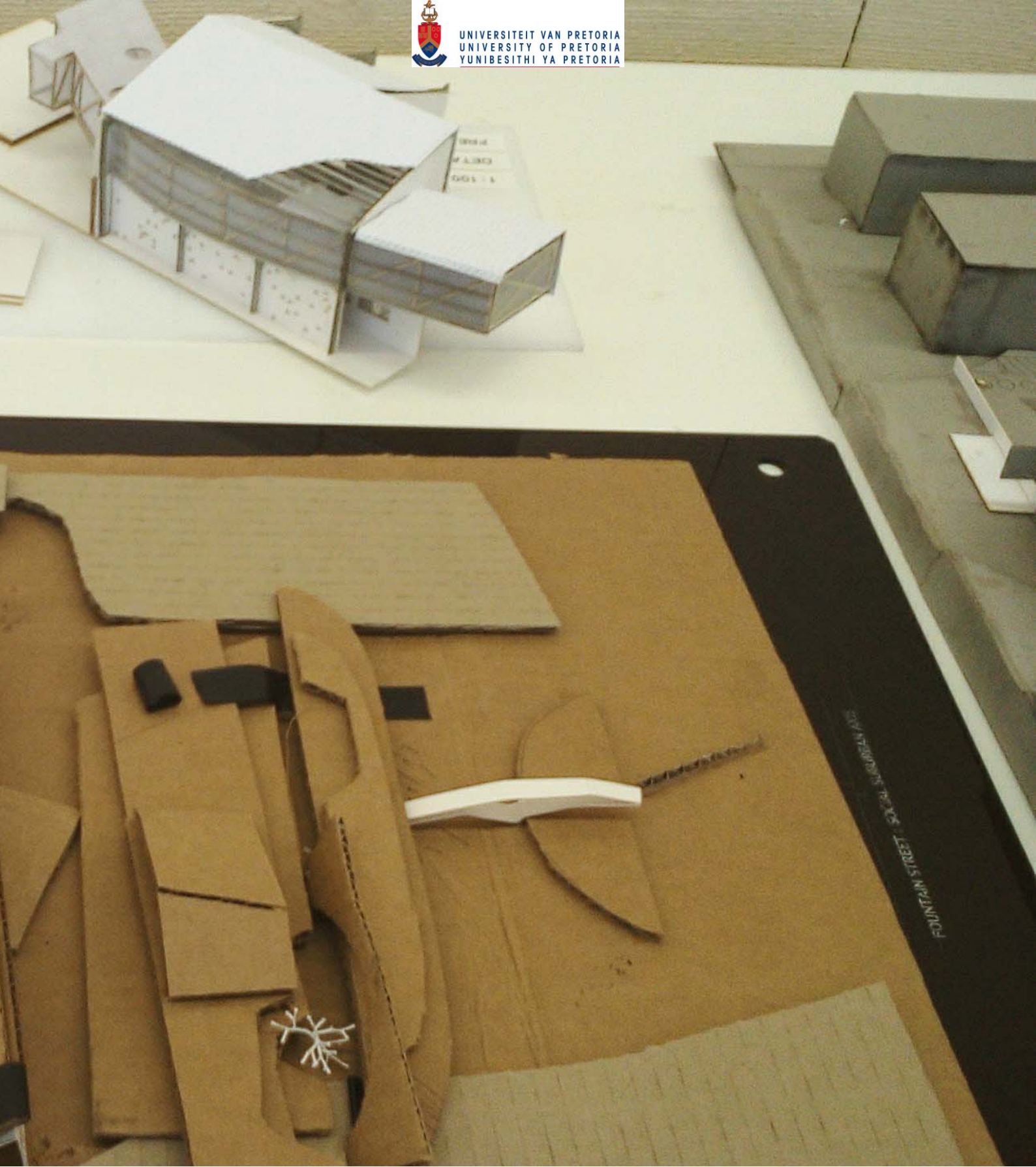






FIGURE 228 Table of models - from left to right: Technical concept model [blue and red and yellow] , beacon model , detail model, site model with conceptual pink foam form making experiments and below that 1: 100 site model within urban framework, first model of the year in brown card - from masters class exercises.





*The above photographs were taken in and around the industrial suburban edges surrounding Sandvale. The context surrounding this transit area of the airport experiences an urban variety of suburban contexts and their low density developments to the low density developments of factory spaces that are used as mini factories for a variety of industries.*

*The architectures of brick and zinc and glass exist as small venturi sheds with their signage and their logos sealed poster boards - however in the town of Silvertown there is a shed with walls filled in by the crater of an engine. In his room full of engines, the engineer decides to drink a glass of water.*

FIGURE 230: A set of narratives created by the author to allude to the mystery and beauty of industrial spaces which here serves as a happy ending.



*And, so he turns away from his engineroom, and approaches the wide zinc sink and turns the rusty tap twice to the left and again until it turns no more and as the tap reaches the end of its ribbon a soft tremor, of a cold shift occurs within the being of the engineer.*

*The water has finally ceased to run from the taps, the lines have all run dry and the raptures of beer halls begins, and all kind men are mankided. The warnings were not heeded, the signs were none obeyed and now the city dries and parched must carry itself away.*

*The above is a short story written by the author, imagining the context of a future apocalypse in response to four photographs taken in industrial areas within Gauteng.*

*The narrative elicited hopes to set only an abstract scene, to evoke a scenario where architecture has failed but why even the author cannot say, although this dissertation hopes to provide an exploration into how architecture can inspire a narrative of growth and freedom.*