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WASTE ART STUDIO of PLASTIC

W A S oP

Dissesive Architecture*
**[giving value to disposed able excess]*

Ilze Mari Wessels
2016

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FIGURE 4a : Perspective view of the Eastern edge of the building.

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Plastic Arts Institute and Residency
521 Pretoria Street, Silverton, Pretoria
25°43'59.8"S 28°17'53.1"E
Architecture
The Social Life of Waste
Poesies of Plastic waste in Architecture
Waste, Art, Recycling, Aggregate, Granular, Residency, Shed, Silverton

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THANK YOU + CONCLUSIONS

A special thank you to my family for continuous support and love and believing in my potential to conquer a small mountain that leads to the best of places - to my friends for their humour and their madness and their dedication to help realise every idea and concept into finality - my study leader for her presence and encouragement - and finally Dr. Arthur Barker for his guidance and persistence to bring about brilliant architecture through dialogue.

This disseration served to explore architecture as language of visions - the architectural project is always but a vision which the architect constructs into being through language itself and all its forms.

This dissertation sought to explore these languages rather than an architecture - however what has been discovered is that the building is not the terminus of the architectural dialogue instead only one platform for its departure into dialogue.

The architectural program of an artist residency in conjuction with a waste information centre culminated into three architectural typologies developed from concepts of perceptions of value relating to waste - which is recognised in this thesis as broader term that defines physical disposed matter - but also served as a description for the social and spatial conditions in terms of waste.

The beacon which is the architectural residency is a typology of attachment, extraction and precise reprentation as a means to express value of accepting waste - and so the architectural language of the beacon becomes that of physical waste matter and seeks to facilitate dialogue through its matter and thus generate social value that might be wasted relating to the object of matter waste.

The role theatre and frequency gallery refer to the planes. They serve as spatial activation and insertions for the reuse of an existing portal frame shed located in Silverton, secretly and invisble to most people. This inudstrial typology which is a ubiqutous and universal spatial reference to production is then used as the container of programs of small architectures of art making.

Although the architecture is small and seeminly formless - the agenda of this dissertation was aimed at confronting architectures luxurious grandeurs and aimed to make serenade an architecture of smallness - but also of a realness and buildability -

FIGURE 6 : Poster by IMW showing the 3d printed frequency gallery floor structure

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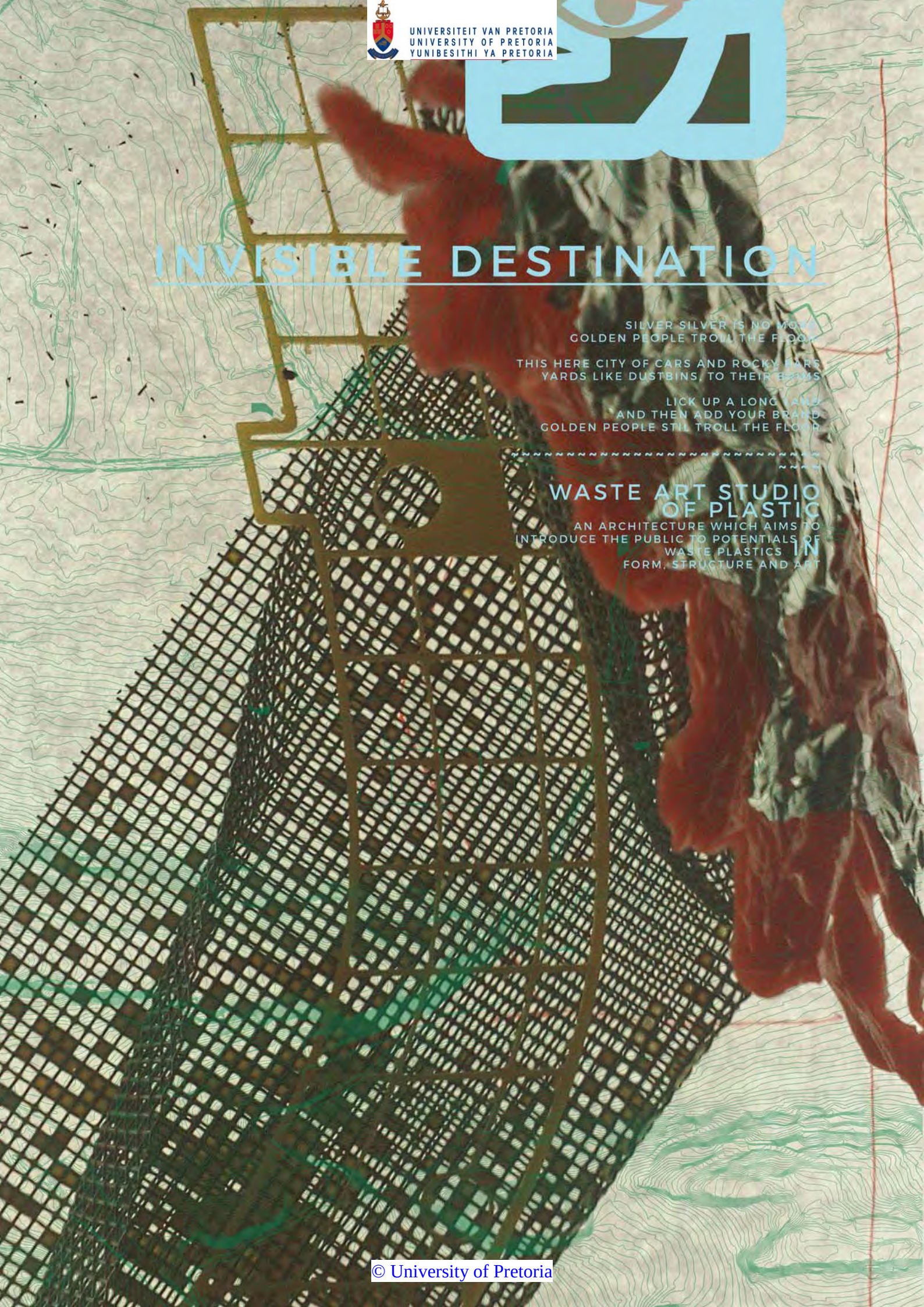

INVISIBLE DESTINATION

SILVER SILVER IS NO MORE
GOLDEN PEOPLE TROLL THE FLOOR

THIS HERE CITY OF CARS AND ROCKY BARS
YARDS LIKE DUSTBINS, TO THEIR BRIMS

LICK UP A LONG LAND
AND THEN ADD YOUR BRAND
GOLDEN PEOPLE STIL TROLL THE FLOOR

WASTE ART STUDIO OF PLASTIC

AN ARCHITECTURE WHICH AIMS TO INTRODUCE THE PUBLIC TO POTENTIALS OF WASTE PLASTICS IN FORM, STRUCTURE AND ART

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NOTES ON THE CODIFICATION OF THIS BOOK / LANGUAGE / ABBREVIATIONS

The research topic of this dissertation is focused on waste art and architecture . Through various investigations, three concepts were developed in relation to attitudes towards waste. These attitudes have been used as a mechanism of structuring this book as a means to emphasize the duality of meanings and the potential of interpretation of conceptual foundations and therefore function as an academic exploration of language and design in architecture.

Therefore, each chapter will begin with its designated number, conceptual marker, but also its explored attitude. These attitudes are clearly defined in the conceptual chapter, but for summary purposes a short and basic definition will be provided here for quick reference.

Accepting; a general attitude of embracing, absorbing, immersion towards the value of waste
Rejecting; an attitude of disposal, separation or non-acceptance of the value of waste
Reflecting; an attitude of questioning, debate and discussion relating to the value of waste

This book is also a tool for creative expression and serves to stand as final artwork of this dissertation, therefore, the use of poetic language will be utilised in the introduction of some chapters and works of art by the author are included in the visual language.

SLOW : the Social life of waste
IMW: Ilze Mari Wessels
PET:
AG : Element of Silver
AU : Element of gold

The Green Markers [Figure 6] are inspired by the series of books from OMA called *Elements*. The colour green will be used to mark out importance related to waste and its attitudes of value, as well as other important aspects in text.

Figures are also listed according to their pages numbers for less time wasting.

The precedents are located throughout the book as each chapter is inspired by an element of either art, architecture or waste.

The cover page image is a set of differently exposed film photographs taken by the author of an existing recycling building in Jet Park, 2015.

Δ : beacon
~ : frequency
_|- : role theatre
◊ : Invisible destination
✓: accept
∞: reflect
▪: reject

Internet references will make use of QR codes instead of typed out web pages for space and time wasting to be avoided.

And for the reference, North is always up.

FIGURE 8: Photocopy of doodles that eventually became translated into symbols for program. IMW, 2016

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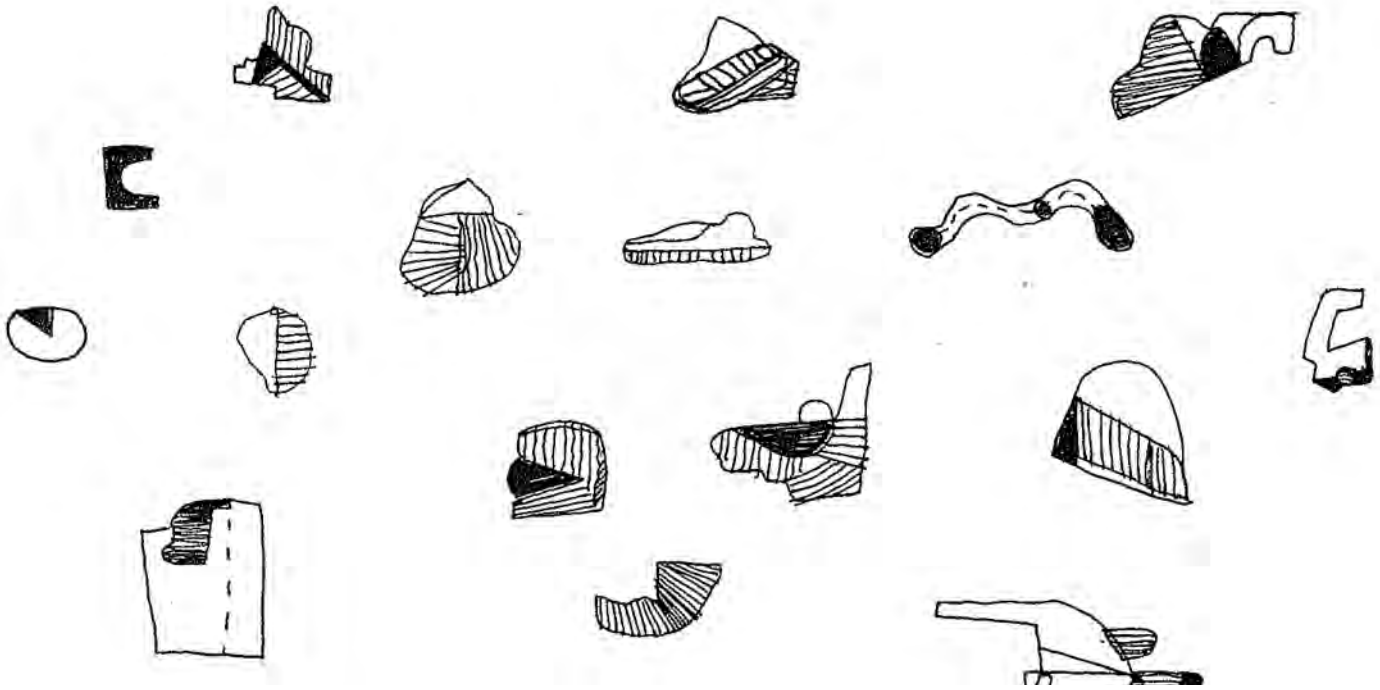

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CONCEPTUAL MARKERS

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station 79

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[reflection]

FIGURE 12a; 'The angry drawing' by IMW 2016

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00. INTO

IMMERSION INTO ISSUE

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So let us get into a little bit of something that is this, a little bit of nothing and a little bit of something.

Into this mess that is but mass, transfigured into a smell I cannot yet, but could and might stand for, a taste I never and sight I shall. This is the dustbin – have you met her ?

Now climb inside.

THE SEARCH FOR AN ISSUE

Issues are not hard to come by. Generally speaking, the world is full of issues, those we read about in the newspapers, those we encounter and experience firsthand;,ranging from economic to the environmental crisis, such as the current student protests at all South Africa institutions of higher learning.

Issues are defined as aspects of important topics for debate or in another dictionary based sense of the world it literally means to distribute and in a sense that is what issues in architecture deal with, not topics of relevance but also topics in need of distribution. This dissertation does not seek to delve into the psychological meaning of this relation to the author of a dissertation and the issues which are selected – rather recognise how design and the designer are intrinsically related and that even through the process of abstraction, interpretation, and critique, a designer is always interpreting through the lenses of the self. For this reason, the author would like to surmise how the selection of the issues relating to waste have been selected, because of associations with organisations and people that have inspired her to explore these associations in the premise of architecture through the medium of the arts. The image on the right is of an G. Mabundos artwork made from scrap steel taken by Pierre Reyneke on a visit to Maputo as part of the SLOW workshop in 2016.

The general issue is that of waste. The issue of waste can be vaguely interpreted through readings of definitions from the Internet to be that which has yet to be cultivated or that which has been disposed of or that which has been failed to make good use of. The dissertation tries to unpack waste along these definitions but also realises that the notion of waste is so current in current societies thinking, that perhaps it will one day no longer even exist.

Jeremy Till [2009:45] refers to a presentation by Peter Guthrie in his book *Architecture Depends* and quotes him on saying that 'architecture is waste in transit'. His statement encompasses the challenge that faces the built environment as a whole and to a great extent also confronts architecture in its actual matter to be held accountable for its enormous carbon footprint [Van Wyk 2006:15] and contributions to harming the resources of the planet which are clearly more vulnerable than ever before [Frampton 2009:56]. Currently, the position which architecture has taken in response to situations related to climate and resource concern has been to become more conscious of the building, its materials and construction methods, thereby actively conserving resources, but also considering how the building functions as an entity during its post-construction phase. It has however been debated that the energy outputs generated in order to conserve energy do in fact use more energy in its totality, much like the Cobra Effect, where a solution to a problem results in an amplitude of the problem.

This dissertation accepts this approach towards a conservation of resources, however, would like to explore the means in which architecture can extend beyond its physical parameters of being a responsible entity and explore strategies and methods of making a didactic architecture that communicates and extends the conservation ethic, through to its immediate context.

FIGURE 14A: Photograph by Pierre Reyneke of the artwork of Goncalo Mabundo, Mozambique, 2016.

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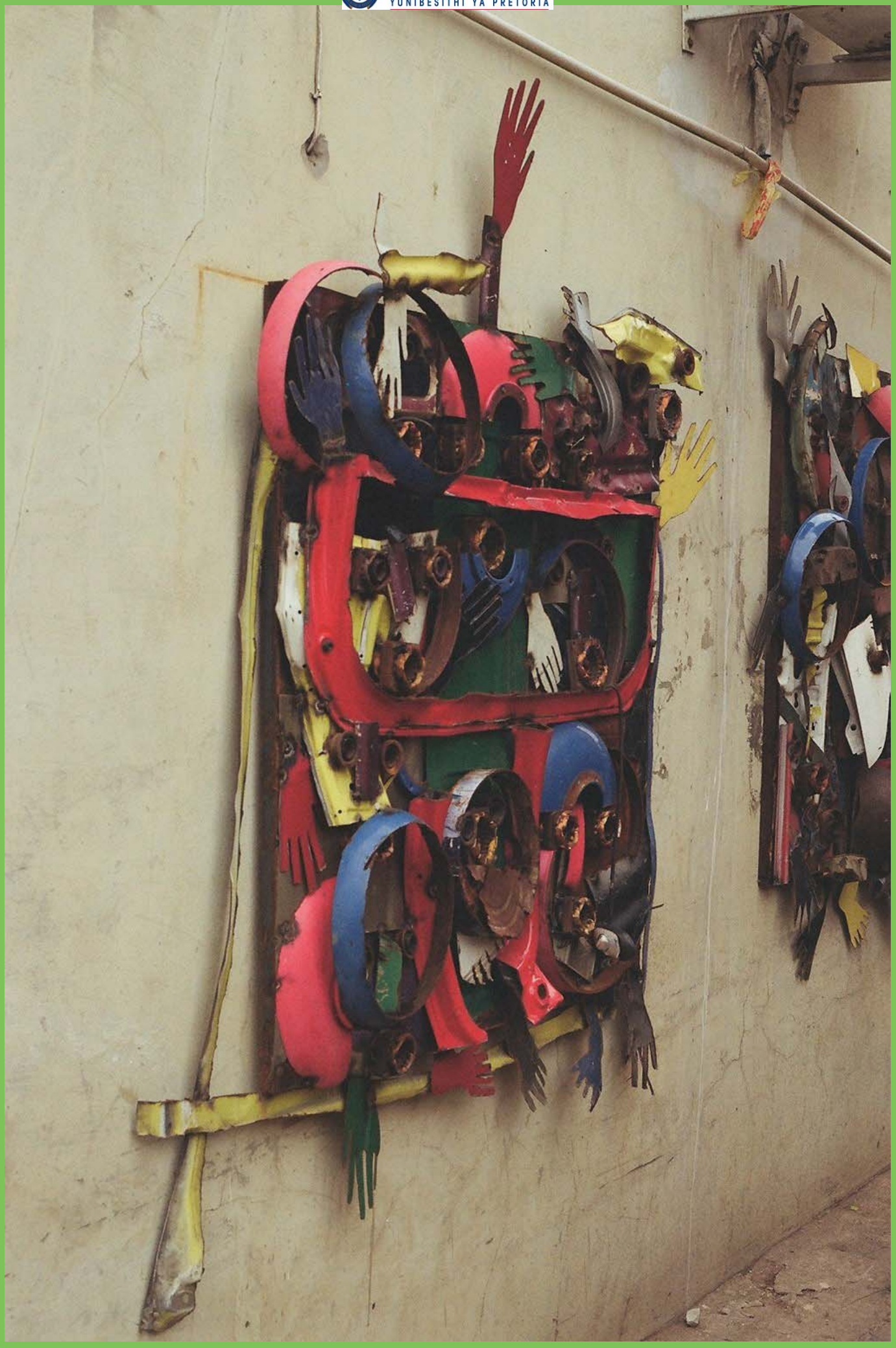

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This dissertation rejects the current waste/green aesthetic but seeks to reflect on the architectures that can become realised on a one to one scale for the effect of immediate change, architecture as an artwork, a sculpture, an object in space that is to be considered, witnessed and critiqued by its viewers and users. This desire for immediacy exists because of the state of planetary affairs and a hope that even on a theoretical level this architecture can become realised consciously for any reader.

METHOD OF DEALING

The author utilises the method of drawing, symbolic language and digital imagery to create her architecture. Architecture is to the author an art of language that can make use of almost any medium to communicate spatial potential on every scale possible as well as every social context. It is this language which the author seeks to explore in this dissertation through production, but also through the eventual refinement, because despite abundance of imagery there is a vocabulary that needs to be layered onto the abstract and conceptual character of drawings and visuals for the fluency in language to exist and it is essentially this practice which the author sought to explore throughout this dissertation and finally concludes that architecture is a process of revealing that which already exists within the mind of each architect through the process of language both visual, virtual and verbal.

MEASUREMENT OF PROGRESS

Codification has been utilised to a great extent to justify thinking in relation to place, see the conditioning chapter of the urban vision and mapping process. However, coding place and waste attitudes and eventually concepts lead to a level of complexity which resembled a mathematical formula that the author feels she may not be able to fully unpack in a single year of work, however, it has been an exploration of how rigour of method can be applied to an intuitive way of creating architecture. Codification also allows for process to become more accessible and therefore further researched and tested as a methodology for making architecture. Coding has also been a way to layer language into the visual aspect of architecture in an attempt to become better equipped in a vocabulary of describing design thinking and process to others.

VISION OF ARCHITECTURE

What this dissertation hopes to state through the topic of waste is that as of late, current society still functions along a flawed and flustering value system, especially in the context of South Africa which is not only dealing with its apartheid legacies, but is also in the process of defining its identity, but also in the global context of a world of capitalism and therefore it is the hope of the author that the dreamlike science fiction architectural nature, like the work of Archigram, can become imagined here in response to the desire to want to change the way in which architecture is made. An architecture of smallness and an architecture that recognises its temporality and finally an architecture that recognises its potential as art.

FIGURE 24: Image of Archigrams ‘Walking City’ scan the QR CODE on the right to visit Arch Daily, the source of the image.

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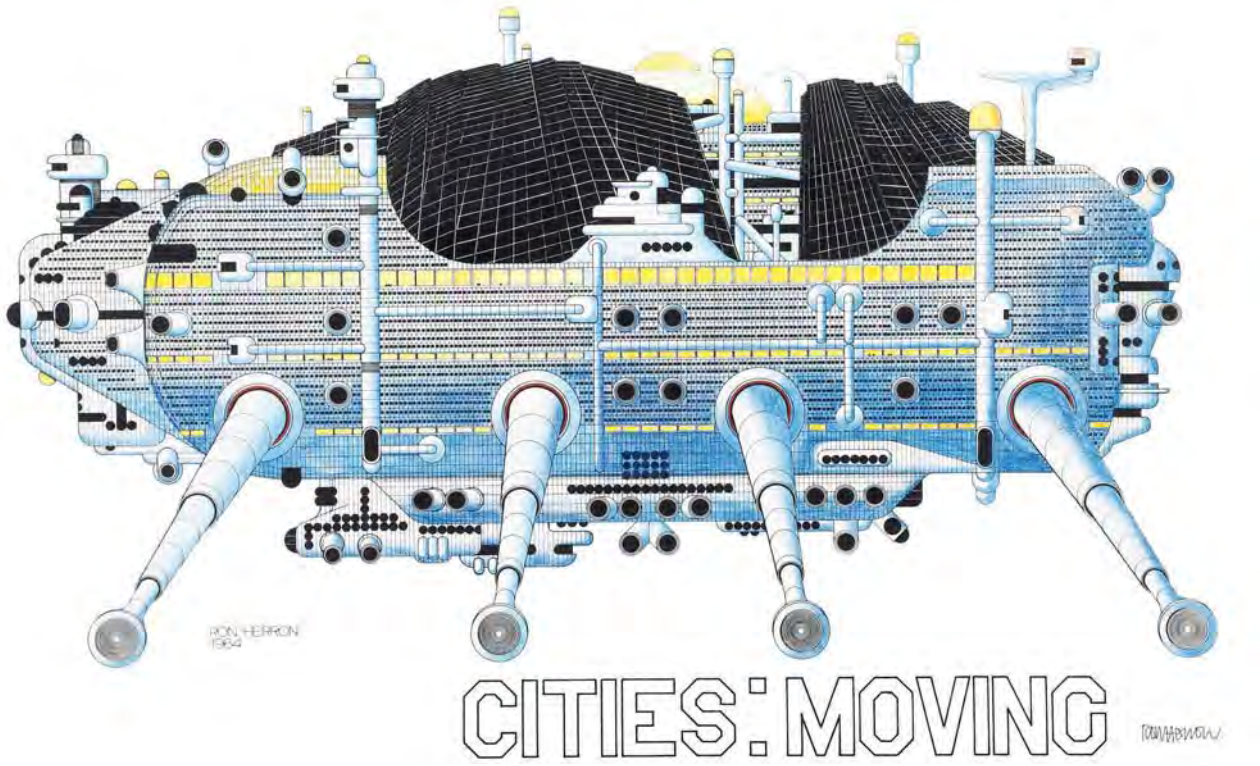

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[accepting waste]

FIGURE 26a : Photograph of leftovers by IMW 20b: QR code to a gif of a visiting to soshonguve on youuth day [June 16] 20c; view of abandoned building in Pretoria, IMW 2015.

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01. WASTESCAPES

TYPOLOGIES OF WASTE

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WASTES

Pollution is a necessary result of the inability of man to reform and transform waste.

The transformation of waste

The transformation of waste

The transformation of waste

The transformation of waste is perhaps the oldest preoccupation of man. Man being the chosen alloy,

He must be reconnected via shit, at all cost.

PATTI SMITH,

[lyrics from 25th floor.]

WASTESCAPES

Residential buildings, a recent Birkhauser publication [2015], introduces the book by defining the current global issues defining architectural challenges Pfeiffer [2015:10-25] goes on to write about the current architectural context and the five main challenges facing architecture today, which will be elaborated on and responded to below and correspond to the images on the right.

1. The new social and demographic context that relates to the elderly bubble and the migration conflicts experienced as part of the thirsty planet syndrome.

2..Another seemingly unending condition that is sprawl and the unsustainable land consumption rates – creating strange and non-resilient pockets of sealed off the land, somewhat like suburbs, that see islands of function irrespective of the global context.

3. The continuing complexity of legislation with its rapid rate of accepting new laws, but because of a bureaucratic tendency not being able to apply them fast enough.

4.The well-publicized climate context and finally the newly popularized LCA analysis of materials, an awareness of the embodied aspects of material use.

WASTE EXPRESSIONS

That waste is the expression of mankind's inability to transform in the words of Patti Smith song 'The 25th floor' might be assumed true if one has to reflect on the existing social conditions proliferating globally through environmental toxification, social uprisings and protest, violence and political corruption without consequence of what comes after- i.e.: what can be learnt when the libraries are burnt to the ground? In such a context it may be difficult to grasp or relate to any future and architecture is about imagining a place for futures.

It is through a hyper-poeticisation of waste that there exists the potential to create a realism of the irrelevance of death and rather communicate the value of life and its continued and intertwined cycles. In other words, waste could exist as a narrative by which secularity can extend itself or perhaps even find itself cultivated into a [video] [Zizek 2006] religious outlook that might relate to reincarnation.

However, this dissertation investigates how waste transmits beyond matter moving along the branches [see chapter theory] of disposal and discarding, but also exists as matter of a more conceptual nature, be it consciousness in the form of stagnation or of an abandoned building that cannot be used for its purpose like Figure 20c.

FIGURE 28: Diagrams drawn based on the writings of Pfiefer, IMW 2016.

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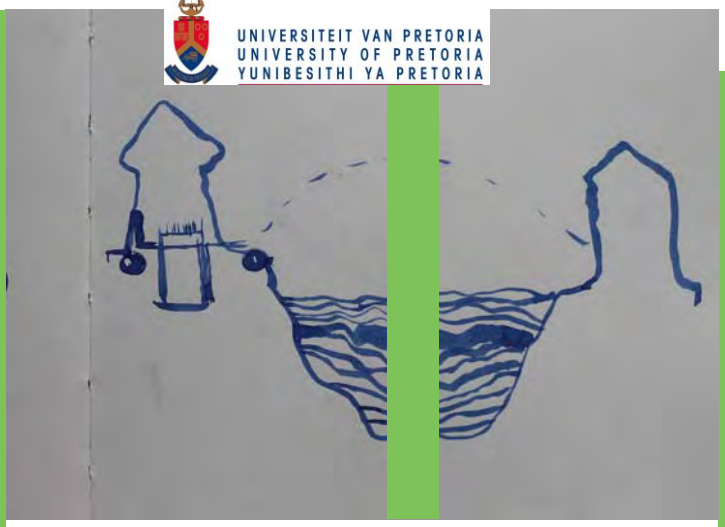
1.



2.

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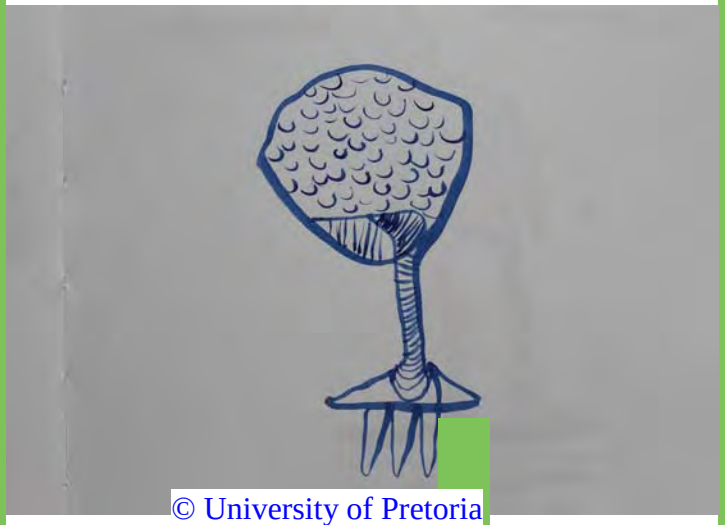

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Waste, besides being the disposed matter, exists as the uncultivated space and mind, which is also what this dissertation seeks to engage with.

As stated in the introductory chapter it is clear that humanity is in full confrontation with its finite environment, coming to terms with both the eventual and inevitable collapse [Frampton 2007: 344]. Frampton writes conclusively about the complex territory of the capitalist surface, that it exists within a network of abstracted boundaries or fiscal fences that separate individuals from communicating because of access to the environments in which we interact. The ordering structures of capitalism do not reject its responsibility to both the environment and the planet, however, extends itself in directions hard to understand, therefore the dissertation seeks to explore how architecture can serve as this medium of message about the relation between environmental capitalism. Introducing the economics of waste and the precariat social class [see chapter SLOW] that still function within the classic principles of supply and demand, yet generate an economic gravity that disregards the consumptive attitudes of capitalism, rather operate with a system of reassigning value to that which was considered worthless.

Architecture is not the combatant/enemy to 'the system' that is capitalism, which Frampton associates to the issues at hand of resource depletion, rather the author would suggest that architecture should exist as the tool by which introductions to 'otherness' can begin to be carried over as a liberal social consciousness that is relatable and navigable to any individual.

How can architecture simply communicate to an individual a hope for a future, thereby reaching a conscious state of empowerment in light of our overwhelming world of crisis? The following chapters will unpack waste in its social and spatial capacities and define the idea of waste beyond the landfills, as well as the matter accumulating in our bins. It begins with the unpacking of waste expressions and their meaning to the author, based on readings and accepted ideas, but also the rejection of certain attitudes.

WASTE OF PEOPLE:

FOR PEOPLE TO BE WASTED DOES NOT ONLY REFER TO GETTING EXTREMELY DRUNK BUT SPECIFICALLY THE WASTE OF SOCIAL POTENTIAL [IN THE FORM OF TRANSACTIONS] THROUGH SOCIAL ISSUES SUCH A POVERTY, HOMELESSNESS AND DISEASE. [CH SLOW]

WASTE OF TIME:

Not making the most of time.

WASTE OF SPACE:

Empty/ unoccupied /unaccessible space or a person who is regarded as unnecessary.

WASTE OF WASTE:

Letting waste be.

WASTE NOT WANT NOT:

Name of the last exhibition hosted by SLOW at the drill hall in JHB.

WASTE OF WATER:

THIS IS THE GREATEST CRISIS OF SOCIAL ISSUE YET. LACK OF ACCESS TO CLEAN DRINKING WATER CAUSES DEATH WHICH A LIFE WASTED BY THE DISREGARD OF THE WELL BEING OF ANOTHER.
This is the conclusive part of this chapter because waste can be unpacked in so many ways and this year itself could go to waste if there is no definitive stand taken by the author of this dissertation about waste.

FIGURE 30: Collage of photographs of scrap yards in Silverton, IMW 2016.

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The greatest resource at risk of waste is water and this is something directly related to the built environment and the way in which we can deal with this is by using fewer resources, recycled and reclaim spaces and materials and also activate places where people can access information about technologies and the future awaiting.

To conclude the author would like to state that she believes,

THERE IS NO SUCH THING AS A WASTE: ALL THINGS EVEN THOSE DESIGNATED AS WASTE HAVE VALUE WHETHER PHYSICAL OR JUST CONSCIOUS FOR CONSIDERATION. TRUE WASTE - SOMETHING OF TRUE NON-POTENTIAL CAN ONLY COME ABOUT WHEN WE DISREGARD VALUE OF LIFE IN ALL ITS FORMS, THEREBY ACCEPTING WASTE AS AN ENTITY FOR REJECTION RATHER THAN REFLECTION.

FINALLY, WASTE IS A NECCESITY FOR CREATING - IE. ONE CANNOT CREATE WITHOUT WASTING - WE CAN MERELY GO ABOUT BEING CONTINOUSLY AWARE OF OUR ROLE IN RELATION TO WASTE- ARCHITECTURE CAN FACILITATE THIS AWARENESS

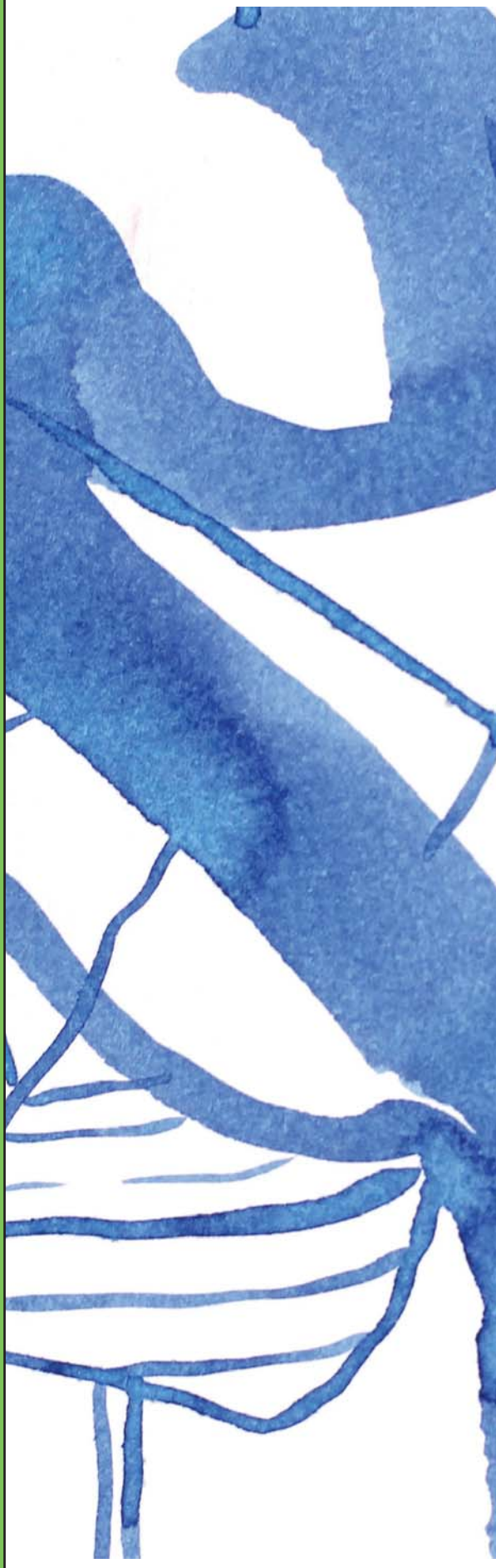

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FIGURE 33 : Early sketch of the branching logic which is contained within the map of Silverton, IMW 2016.

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[rejecting the accepted theories]

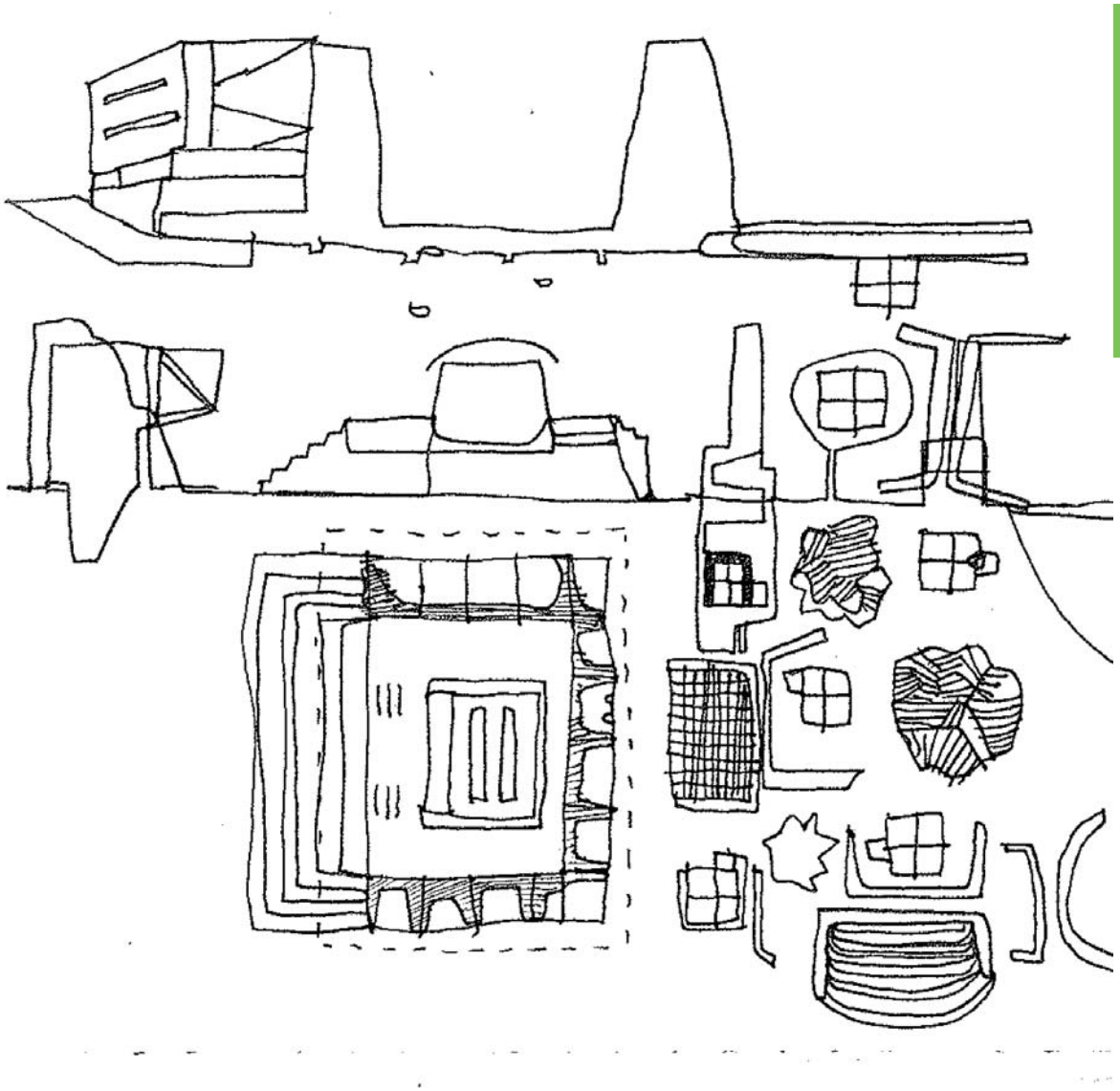

FIGURE 34a: L Urban Vision diagrammatic conceptual sketches, Fig 28b: Vectorised and 3-dimensionalised branch concept diagram, IMW 2016.

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