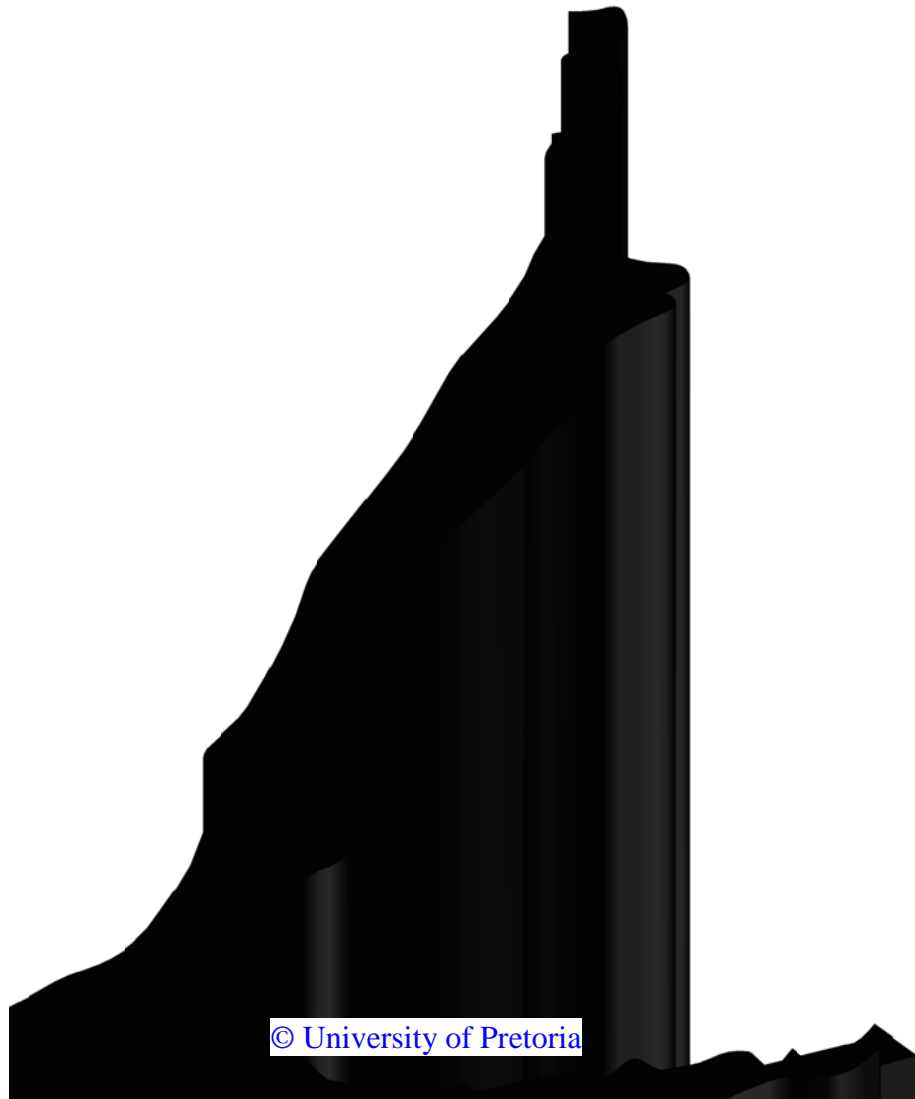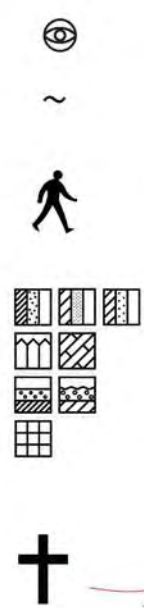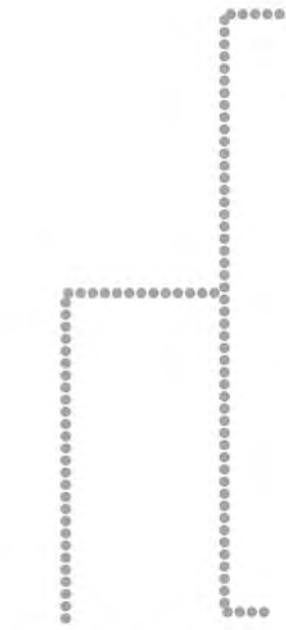# 02. THEORY
QUALIFYING INTUITION

THEORETICAL

Various interpretations of place are needed to underst[...]
programs exists are then taken further into an interpretativ[...]
generate an idea about place and explain it and the ar[...]

MAPPING aimed to decipher the region into a set of symbols which could be continously used as a set of building blocks.

SYMBOLS were both physical ly representative, whilst some were more intangible.

TRANSACTIONS were extracted and grouped based on collections of mappings in specific areas. This then came to forming an urban vision.

GEOGRAPHIES and TIME as based on histories read, maps collected and writings read in relation to place, time and the experience of time in relation to intellect and intuition
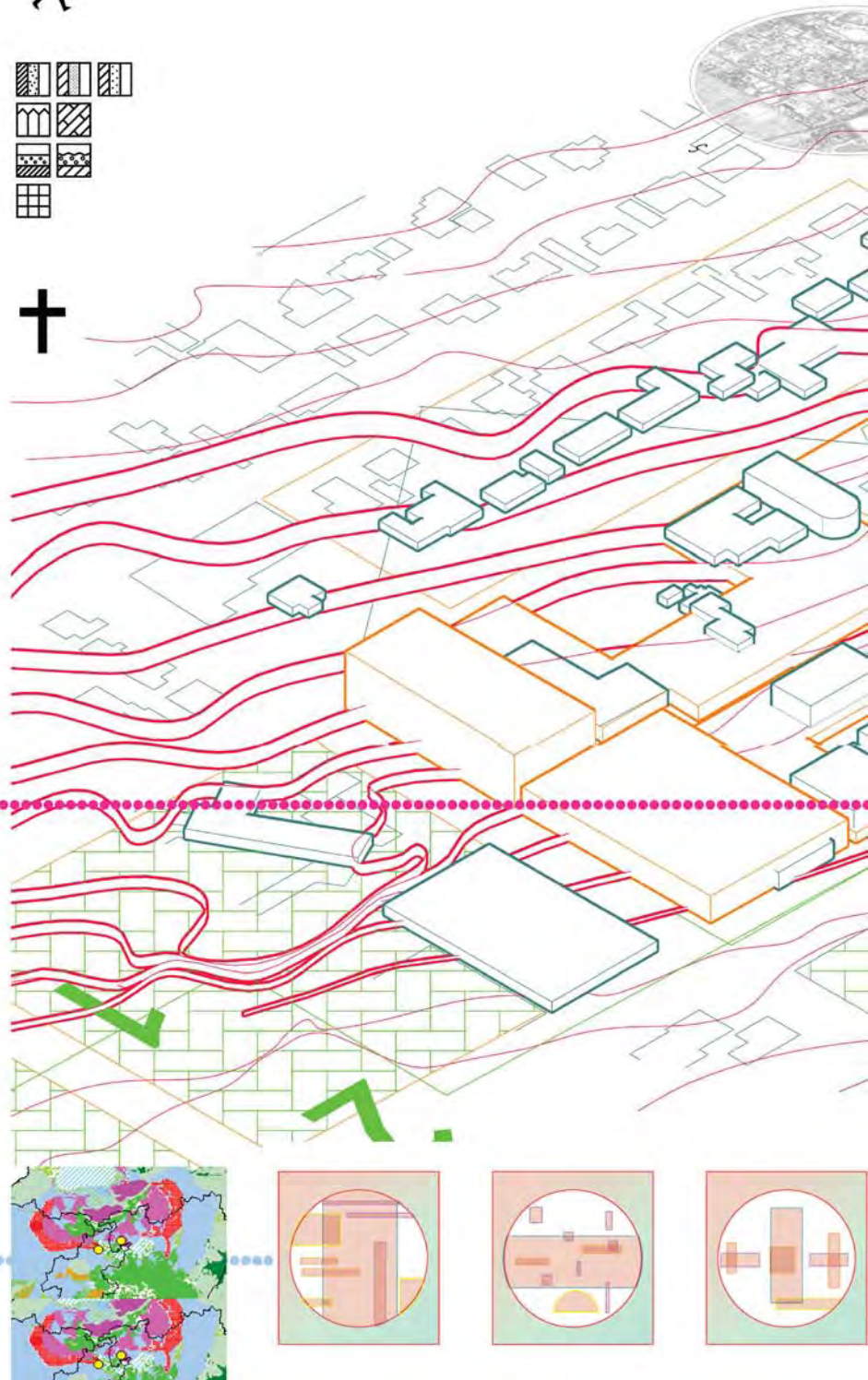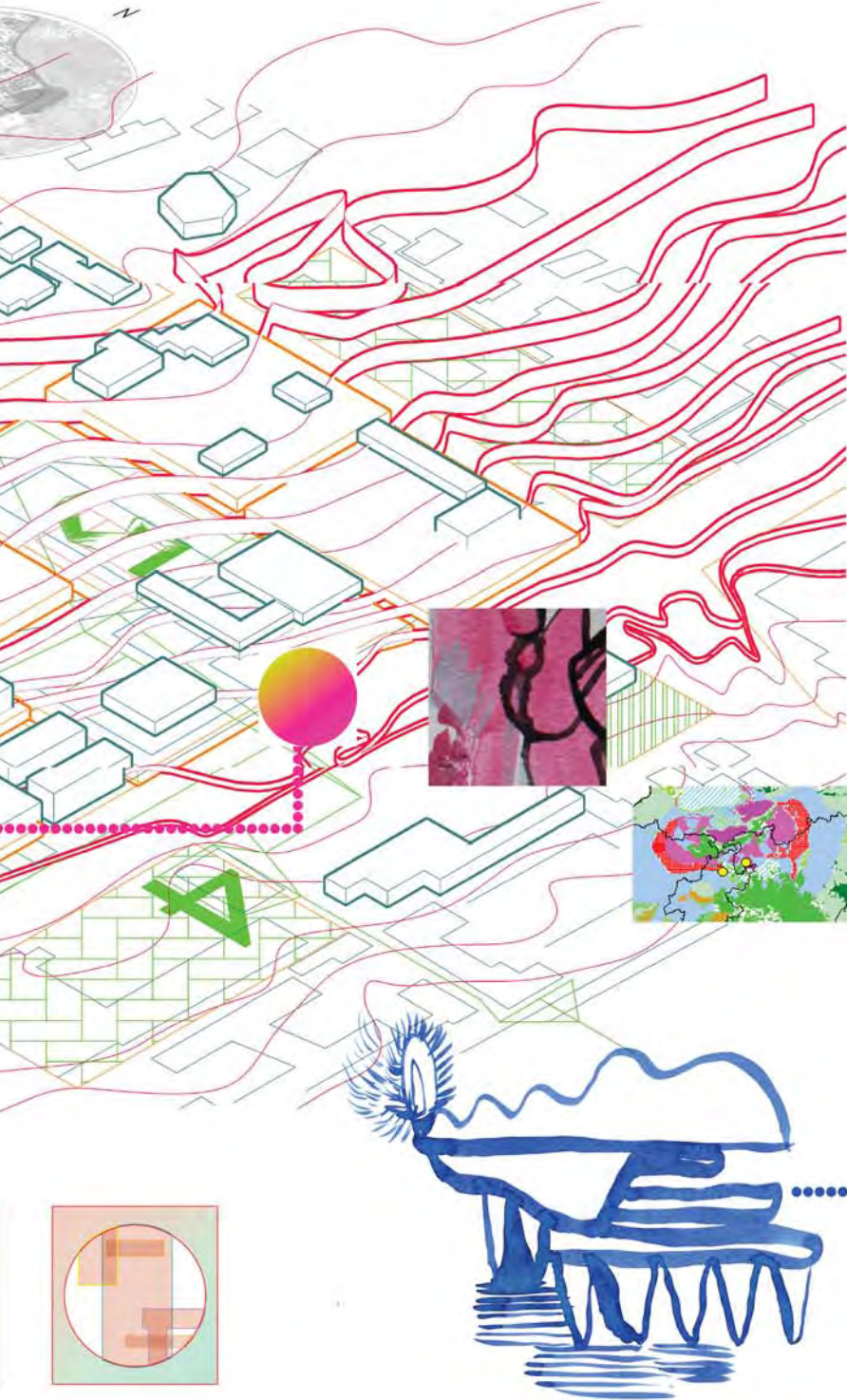
FIGURE 36 : Poster made to communicate the vast landscape of theory relating to context, issues and methodology to produce a codification. approach.

LANDSCAPE

and what to respond to. How people move, what
e framework/vision, all these are the systems used to
hitecture sought to be introduced to it.

CONDITION - Invisible Delineation

CONDITIONS derived from mapping, were sheets/ cards that interpretedeach mapping into a set of pricnciples and potential spatial responses.

SILVER as an element is also part of the composition of gold. This precious metal is manneristicly representative of the value of Silverton, but also the loss of value which occured during drought, depression and wars. [Kritzinger 1980 :64]

DIRA / ETSA words of an African origin used as part of teh urban vision to try and embody the visions intention to retain the making characteristics and qualities that are already exisint in the region.

When two people speak the same language they understand one another – and when a design speaks the language of the theory or vice versa, the understand one another and are able to explain each other. Theory is a language we learn through play, question and experience.

-----------------:

THEORY OF MAKING

Hans-Georg Gadamer states that theory through making is the act of moments, but is also about asserting various attitudes and conditions in which one keeps oneself [Ganshirt 2007:209]. This is something the author of this dissertation believes, although she herself does not claim to be the author of theory through making, rather contends the norm that theory be the initial informant of design and that theory is embedded in the architect themselves. Written theories exist as deep pools from which to draw aligning theories, which we as architects utilise to substantiate their actions and decisions in our makings. The process of making is a sure 'act' which guides theory because of the measurable matter to relate to and be interpreted. Although this could be considered a post-rational method, the author argues that it is the nature of intuition to rather use theory as the codification of actions and therefore as a tool for understanding the meaning of making so that making can be better understood.

BRANCHING THEORY

Figure 28b on the previous page refers to the conceptual understanding of the topic of waste as branch theory. This diagram represents how theory was discovered through the visual language of drawing and making. Branching logic theory relates to a type of mathematical thinking, however, at the time of this diagram being drawn and generated branch logic was attributed to the way in which different types of waste are created and moved along a system of disposing. The intuitive expression of an understanding of issues relating to waste, allowed for a discovery of a school of thinking related to science which then lead to further exploration and arrived at the ideas of syllogism, which in essence is the reversal of branch logic.

To summarise: the way in which an object of waste exists is as an energy potential that traverses along a selection of pathways that eventually become its final destination. The matter is disposed of and is then either destroyed along its selected channels or can be upcycled, recycled or downcycled.

Syllogism suggests that a conclusion can be deduced from two premises – and this follows a branch logic in representation, flowing from two to one, as if the return to the root – the core.

This dissertation attempts to transform waste branch logic into a syllogistic logic by selection of client, programme and eventually the architectures. Applying an understanding to the flows of waste through our lives is not deductive, but expresses part of a movement towards a greater understanding of waste culture. By understanding the path better we can work the logic along the path of a syllogistic argument and destroy the source of waste.

INTUITION

The drawings to the right are drawings completed a month before the academic year was to begin and in comparison to the drawings on the following pages [figure 32], which are part of an exercise facilitated by Arthur Barker and Johan Prinsloo

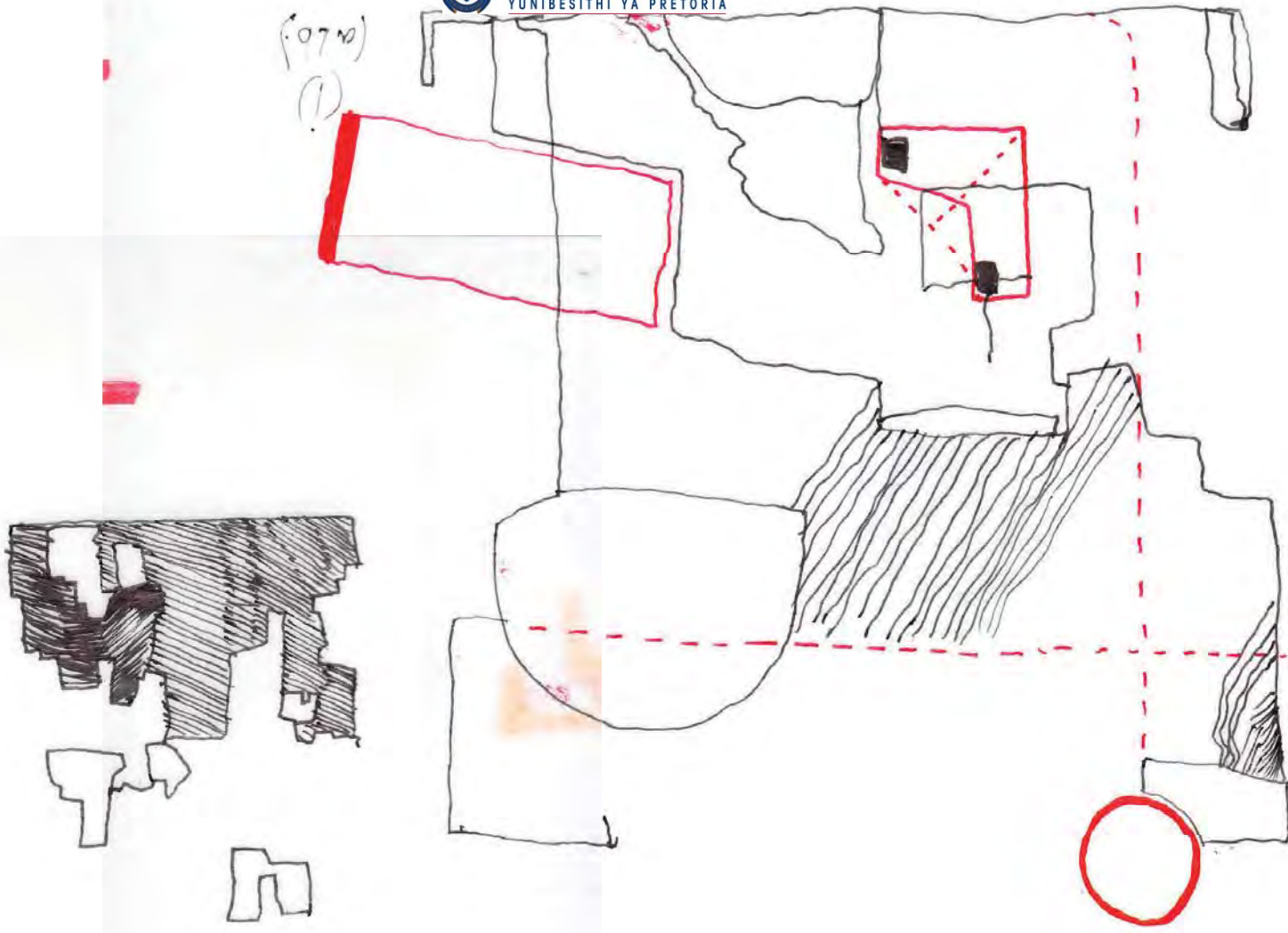FIGURE 38: Collection of scans of drawing from a pre-thesis exercise by the author, IMW 2016.
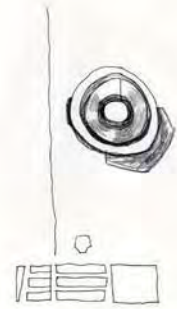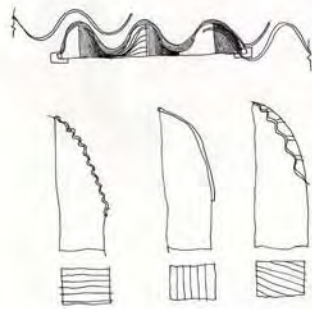
FIGURE 40: Drawings from the pre-thesis exercise for the Master class 2016, coordinated by Johan Prinsloo and Arthur Barker.

In the first weeks of the academic year it can be deduced that there is a value in the language of drawing. The exercises both elicit a certain type of imagined architecture, less bound to context than the type of projects that are completed as part of a MSc of Architecture and both sets of drawings communicate the potential of the drawing to become physical. The exercise done by the author produced a mini-dissertation and a sort of warm up for a complete package of the meaning of architecture, whereas the exercise facilitated as part of the University focused on process rather than get students to aim for a final product, although the final set of drawings and model was pinned up for viewing.

What the author intends to communicate here is that all drawings, their layers, their phases, their models and their wholes are the same, because of an intuitive desire that exists within the architect as artist to create meaning - these layers and repetitions and iterations are all the same meanings just in different formats - and as stated before this year the author intends to focus on the understanding of process in an attempt to unpack how drawing embodies meaning and how that meaning becomes revealed through drawing.

[UN]LEARNING CONSTANT

Another theory that the author associates with is that of the constant flux of knowledge. Recently there has been a video circulated that asks for the notion of Western science to be destroyed as we know it and rewritten in the context of African knowledge. As a western white woman, the author would like to state for the record that she is not of the opinion that Western knowledge should be eradicated as it forms part of another narrative of culture, place and people, however, recognises the value in questioning that which is believed to be understood and also in the ideas of UNLEARNING, which is a principle practiced by a Pretoria collective of artists call the 'Capital Arts Revolution' which seeks to explore the abstract, emotional and qualitative value of the arts without the structures as we know them.

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SPECTRUM'S OF EXPERIENCE

Finally in relation the understanding of spatial experiences the author resonates with the thinkings of Henri Bergsonian and his critique and writings about the sciences and their failure to define time by means of experience of the subject, this same philosophy of the inaccuracies of science to express the experience of time is believed to be the wasted potential of architecture. Thus, the selection of conditional methodology and symbolic languages to try and codify design in such as way that it becomes accessible enough to repeat and therefore as a comparative tool for understanding how methods produce different architectures. The author has not been able to test her method with other architects, although through the presentation of the urban coding , vision and conceptual translations of this into the terms of value and understanding of solutions, the author has been able to lay out a clear method which could be reapplied to any place.

SO WHAT

Theory is a platform of fluid knowledge that can be taken from, given to or become enveloped in, but overall it embodies the ethics of the role theatre, a surface/platform for the reflection of attitudes at all frequencies. At a glance it is clear that the theories of cosmological constants, branching and spectrum are the foundations for the eventual conceptual strategy to space making for waste architecture as the cosmological constant becomes embodied into the beacon and the branching into the movement through place and the spectrum represented in the philosophies of frequency of architecture and its experience.

FIGURE 42 : Diagram collage of an illustration of Bergson's theory of time and experience and of how the spectrum of experience alter through the section of the building.
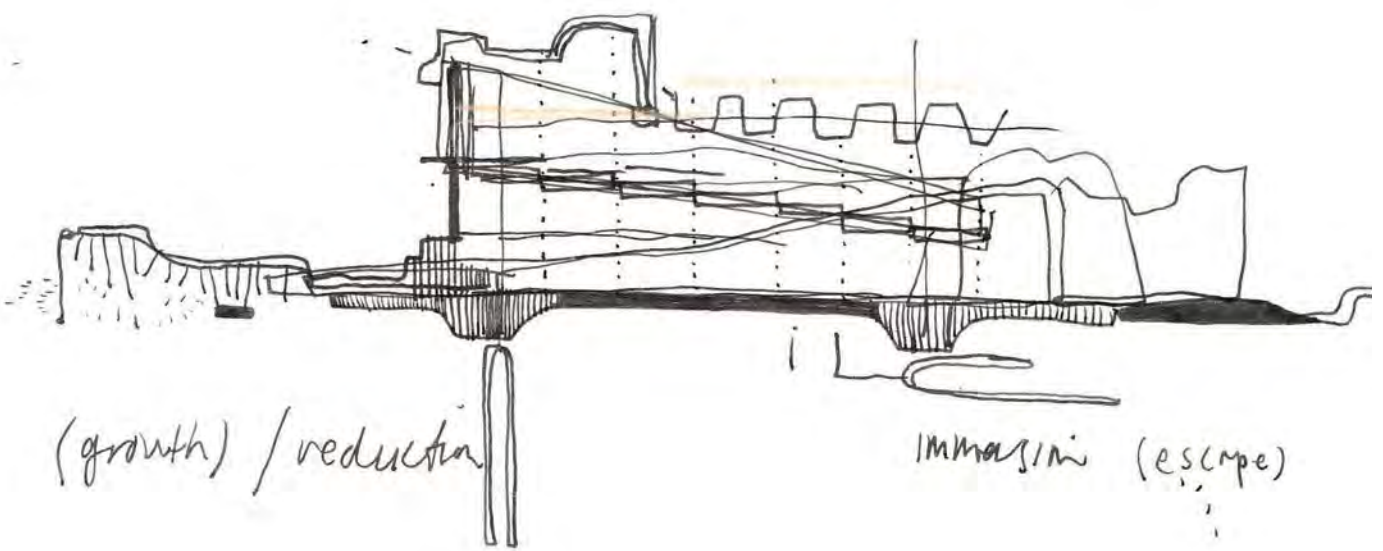
End of Worldline

Past Light Cone
of Worldline

( ) / absurd

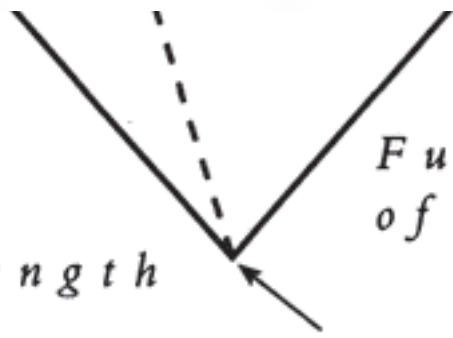banal (new)
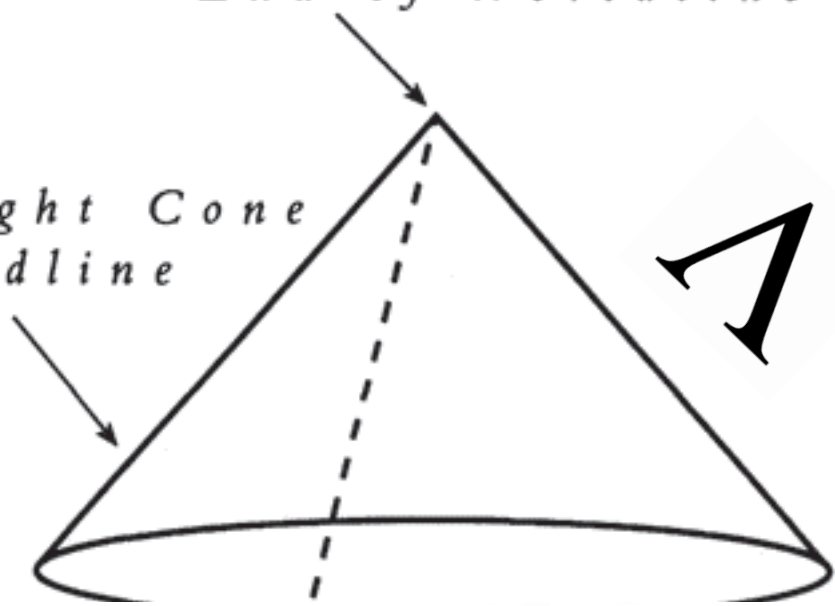
(growth) / reduction

Immagini (escape)

Time

Length

Width

Future Light Cone
of Worldline

Beginning
of Worldline

[reflecting on the client]

precariat defintion

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About 20 100 results (0,72 seconds)

Showing results for precariat **definition**
Search instead for precariat defintion

In sociology and economics, the **precariat** is a social class formed by people suffering from precarity, which is a condition of existence without predictability or security, affecting material or psychological welfare.
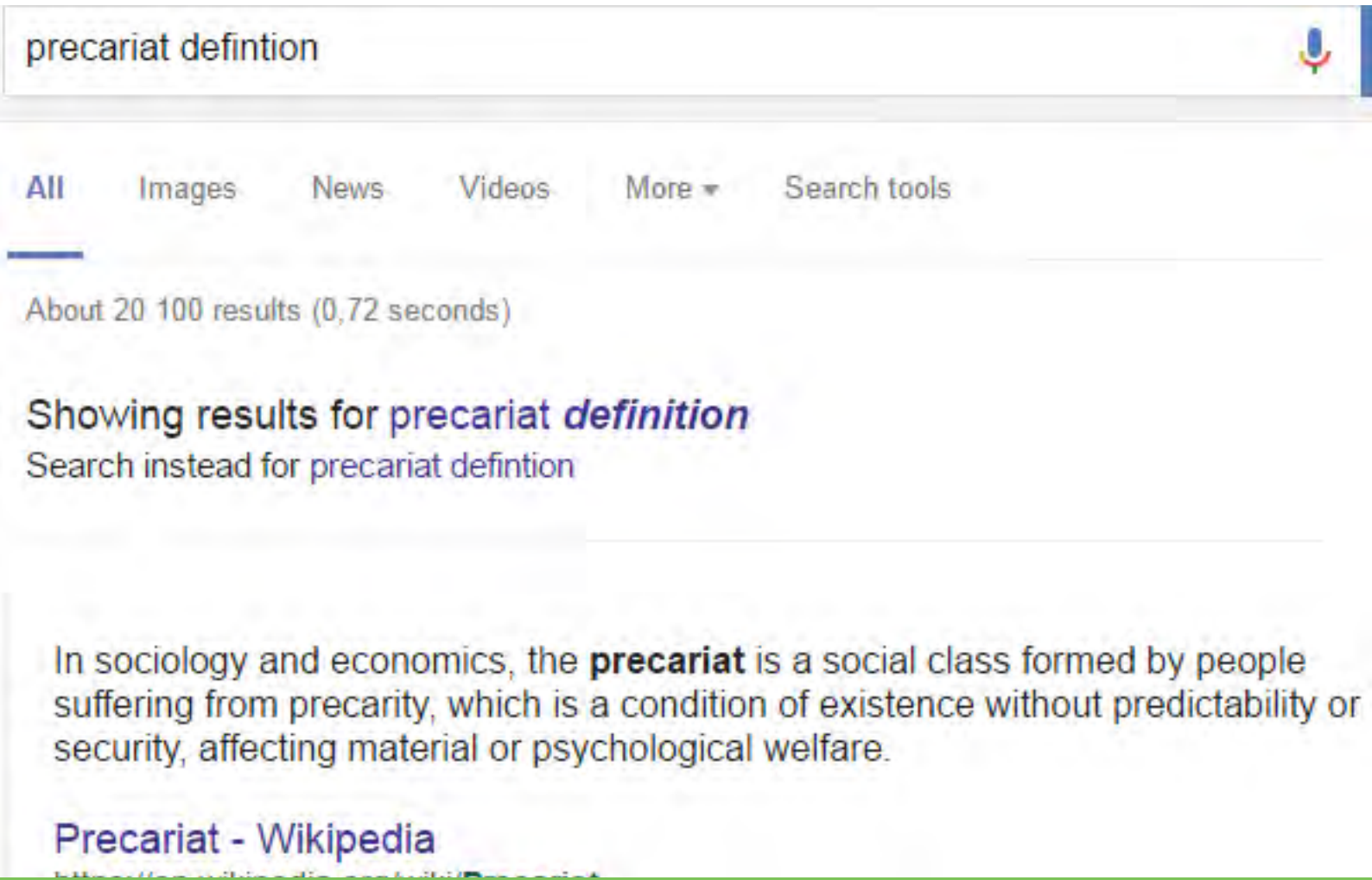
Precariat - Wikipedia

FIGURE 44a: Screenshot from google of the definition of Precariat. Fig 36b: Film photograph by IMW of 'Matter out of context' of plastic and wire waste located in the wilderness of Dullstroom in 2015.

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