



03. SLOW[A]

COLLABORATIVE LEFTOVERS

'Dirt and waste are merely the products of systems of social classification. Where there is dirt there is a system.'

Jeremy Till 2013

SOCIAL WASTE

The Social Life of Waste Arts [SLOWA] is a regional network of artists, researchers and institutions that has been allocating funding to investigate, document and communicate through event, art and exhibition the current issues relating to waste. The quote above by Jeremy Till aims to relate how, through waste, a collection of systems have begun to establish themselves, especially those of an informal level in terms of social structure, mainly referred to as the 'precariat'. [Reynecke 2015: 15]. [See figure 36a].

What the precariat represents is the precarious situations and assumed chaos associated with waste: the dirt, the landfill cliffs and the danger of pushing around a trolley heaped in waste, but also selling waste at fluctuating market prices that do not necessarily allow for the freedom of lifestyle which is also associated to the precariat. However, the existence of this social class displays how a number of people have decided to respond to perceived chaos through the creative process of order. Social phenomenon such as these are what an organisation such as SLOWA emerged from and begun their research and activation of this social class as a means to communicate its potential value, and also to some extent advocate the social crisis at hand that exists parallel to that of the environmental one, but finally to communicate an otherness to the defined systems.

LIFE WASTE :

The social issues are plenty, and as the process of waste unpacking continues so too does an understanding of potential solutions for social issues.

For example, waste as building material in the areas where housing is an issue, water wastage management where water waste is an issue, basically waste is the type of issue that brings about positive change that also inspires technological development, however, it is argued that waste should not even exist in the sense that matter of such value become discarded in times when resources are scarce and water is low.

The environment has become an economy, or as Zizek explains in his online video [scan qr code] about how ecology has become the new religion in its promotion of a conservative attitude to development rather than encouraging the growth of the artificial. Think technology that is not about solving issues but rather about realising potential, imaginings and dreams, much like Archigram cities, and their potential to walk, lift off and travel into space.

It is through the author's involvement in this network, as an artist and researcher, that the topic of this dissertation is situated in waste. The dissertation seeks to contribute to how architecture can function for temporary networks such as SLOWA in order to extend its own life span as a temporary network. The dissertation also incorporates the principles of the network by unpacking the name for example, by which to make an architecture. Therefore, SLOWA becomes the client, the social beacon for addressing the values assigned to waste through observation in life.

OF WASTE :

The network consists of four different hubs in four different cities; Harare, Maputo, Johannesburg and Pretoria. Every year each hub hosts a regional workshop for the duration of a week, where four artists from each hub contribute their skills and works of art to a culminating event of a final exhibition that is open to the public, as a means of communicating the agenda of waste potential. In the past year, regional workshops have been dedicated to sharing ideas, knowledge and skills. During workshops there is a generation of new information that could be utilised as a primary set of resources from which to begin formalising the network.



FIGURE 47 : Photograph of the artist from Maputo making screens with reused plastic bottle caps, IMW 2016 and QR code to <https://www.youtube.com/watch?v=lQbIqNd5D90>.





The workshops also work towards the greater goal of contextualizing the issues surrounding waste in our societies and making possible solutions clearer, as well as more didactically accessible to the greater public.

The author visited Maputo in 2016, with her introductory chapters, to propose how her dissertation attempts to incorporate the artist agenda of the network into a real world context, so that the research could align not only with the authors own ideals relating to waste, but also align to the goals and outcomes of the network itself.

The realness of the dissertation's client is a critique on the role of architecture in general. In reference to the previous chapters which outline the various issues related to waste, resource endangerment and the environment in relation to architecture, it is clear that architecture no longer needs to serve as monuments of grand consumption, rather architecture of humble representation and in a Vitruvian sense of legacy is needed. How can we keep justifying mass development when resources are scarce? The author's intent of selecting the temporary yet real client is a means of expressing and exploring how architecture itself can be temporary, small and slightly apologetic about how it has played a definitive role in positioning humanity in a situation of compromise.

Yet as waste become the object by which we begin to measure new architectural actions by, what then becomes the informants of design that contribute to waste consciousness? An attempt to use waste form [in the leftovers sense] as a generator was useful in terms of design mechanics but not for social reconstruction, therefore the client of SLOWA requires a programmatic codification of space that directly engages with waste attitudes of rejection, reflection and accepting. Then, in the same manner that the artists of the network use waste as a material for language so too does the material quality of this architecture come about at a much later stage. Instead of making it the major focus of the architecture, it becomes the binding aggregate which is then mixed into the fluidity of the social and spatial precariat.

WASTE WASTE:

Programmes of engaging with waste:

INFORMATION LANDSCAPES AND TRANSACTION SPACE

As technological advancements continue, so too do the means of using it and Futugawa states in the writings of the Morphosis special issue by the GA Document [2005], '... with each new advancement comes a new means of building,' it seems that information landscapes are the ones that have become the most complex in a time where advancements are becoming more and more frequent.

From an architectural perspective, the important point is that we need to translate technologies into architecture for a collective experience. How we do this is via different media and perspectives, ranging from digital screens to lecture halls? Because it has become a new form of language, the a younger and newer generation is learning about at rapid rates and are becoming extravagantly incorporated into our everyday. Therefore, the author seeks to be the technology of transactions for social waste to be utilised.

THE ARTIST RESIDENCY AND THE ARTIST

Spatial Requirements of an artist residency according to the Alliance of artist Communities Guide [arts.gov 2011:6] for residency specifies are related to drainage and floor finishes that ensures the material which will be worked with by the artist will not cause permanent damage to the architectural finishes. Ventilation requirements are dependent, much like SANS on the type of occupancies but in the case of a residency, again also to the type of material to be worked with. Residential requirement are also standard and

FIGURE 48: Scan from journal demonstrating the translation of transactions and spatial requirements for artist residency into diagram.



ventilation: chemical passages, air cycling

methods of volunteering + fundraising

- positive reinforcement
- mentoring
- role playing
- pairing

community raising

art raising

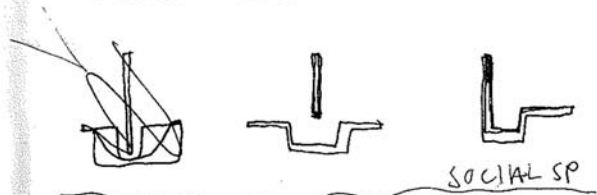
AAC architects perspective
GARDNER-STUDIO

Harry Teague

1. Light: south, soft, natural
artificial, led, colour balance
2. Inside out: access to the arts
3. Maximise space: volume des
space, use
sculpture -
moveable,
4. Proper method: WiFi, ...



Form/Function: utilitarian function
formal freedom
material selection rugged,
durable, cleanable,
malleable, approachable,
durable.
simple walls - wall types



SOCIAL SP

1. Mix: central mixed use, community
public interaction, activity group
classes, casual interact, receptors

Food culture, more community
opportunities, indoor outdoor,
day, night, rituals, entry plans.
mixes of public and private
solution, connectivity, promotes
organic happening between situated

Services: when or walls without pipes
Flexibility: floor, material selection

Experimentation: medium spaces



sometimes same as
different medium
shared spaces - experimentation
private studios - specific.

Toxins: proximity ventilation

Community programs: artists to community
or community to artists
communal on or off-site

⊗ Connected to local building services:
community, municipality, builders association

Director perspective

Talk to artists: what works well
beneficial changes to that
which is



require basic amenities for an artist. The most specific requirements are those of the gallery and spaces in which is to be shown because of lighting requirements for art works and also for public access to the space.

THE GALLERY AND THE EVERYONE

The gallery serves to be a space where art can be shown and displayed and therefore seeks an understanding of the kind of arts that will be shown there. The current movement towards digital arts also influences the kind of spaces needed. According to the AAC guideline document there are three main considerations described as 'Mixing, Eating and Balance' which in short are concerned with how the artist studio space mixes with that of the public or in the case of this dissertation - how it will mix with the social part of waste; designated spaces for eating and the waste aspects thereof and finally in reference to balance is related to the mixing of public and private but describes the need adapting qualities to space to allow for a fluctuation of use.

THE TOILET AND THE VISITOR

Although the spaces for learning can happen with dialogue halls, amphitheatres, open air stands, the lawn, the gallery and the makers studio - there is a desire to also make an exhibition of the toilet itself - the space of human waste creation. As written about in the chapter WASTESCAPES, the author believes strongly that water conservation is vital as a life source for people and nature alike. Something like a low flush toilet saves litres of water [Koolhaas 2014: 55], however toilets deal with their waste in wasteful ways despite their water saving abilities, for example, when toilets are able to treat liquid and solid separately even more water can be preserved. The way in which we dilute clean water with 'dirty' matter is problematic merely because there are better ways in which to do so. There exist

an abundance of attitudes towards the toilet, not only its technology but even in the position of the person using it, ie. the squat versus the sitting position. Therefore considering the programme of the toilet as an informant of design is a way in which the author not only seeks to make an exhibition of this space but also to consider and explore the potential also as a beacon of attitude transformation.

THE ARTIST AND THE RAGPICKER / WASTE PICKER / THE LEPER OF FRANCIS

Poets find the refuse of society on their street and derive their heroic subject from this very refuse. This means that a common type is, as it were, superimposed upon their illustrious type. ... Raggpicker or poet — the refuse concerns both. {Benjamin 1997 : 46}

The writings of Benjamin [1997] about Charles Baudelaire distills a part of waste which the project identifies with - about how waste is able to serve as metaphor or inspiration or tool of superimposition into the art of writing - that which is physical only in its ink and pages - beyond that waste is transmitted into consciousness and this speaks to the more transcendent spaces of waste - that will be a part of this dissertation - those spaces where ideas of waste are destroyed and created in the form of dialogue exchange. For example the arrival at this interpretation of waste was through dialogue with a friend, Patricia Theron and as an artwork on writing I include her interpretation of Benjamin's quote.

The raggpicker is a recurring motif in Benjamin's writing and offers a useful metaphor for his textual methodology. Benjamin focuses on the margins of the modern city, scavenging amongst the texts and oral histories that have been omitted or neglected. Literary raggpicking resurrects discarded texts, forming them into new texts. Benjamin was interested not just in what is, but in what was and what might be. He is looking for where the imagined city meets the material one. [Theron 2016]

FIGURE 50: Photograph by author of the Waste Art Fair event organised by SLOW as part of JHB Art Week, the skate event.



[reflect on the context]



FIGURE 52a: Sketch by IMW (2016) of the Pioneer Museum House in Silverton. 32b: edited photograph by IMW of the interior of the community centre of the site block.