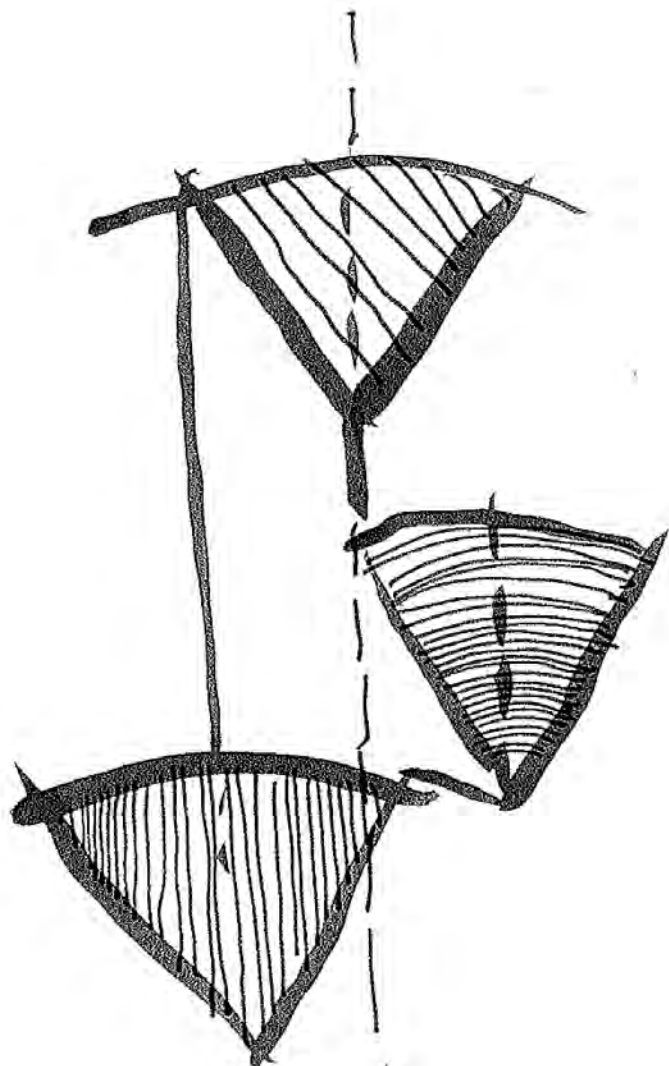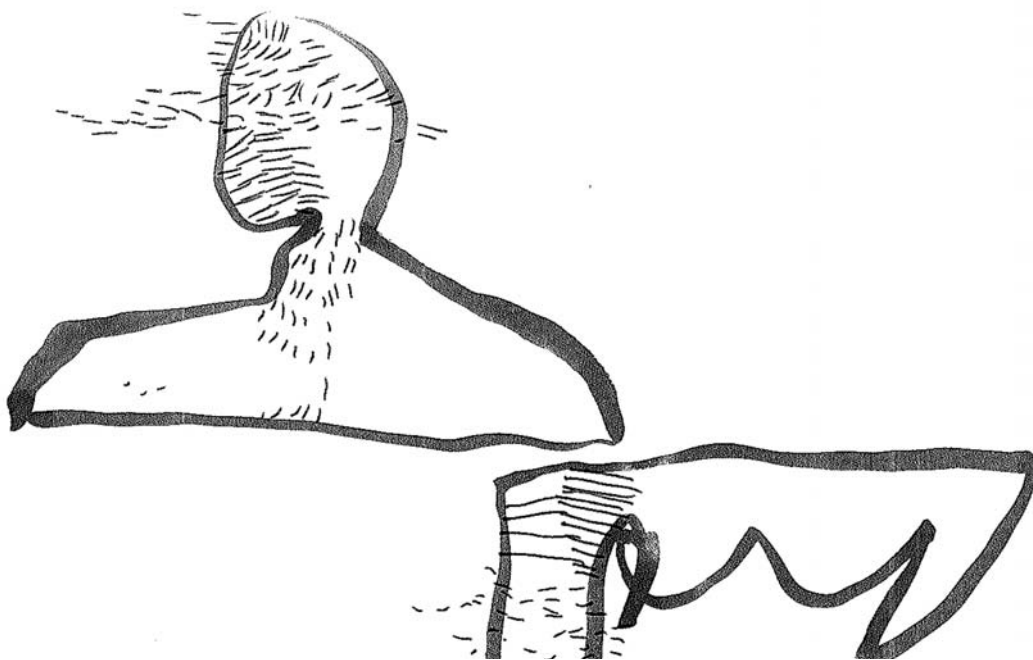*[reflecting of accepting]*

FIGURE 88: Sketches of theory continued into conceptual development, branching and compartmentalization through resource commodification as base for developing the attitudes to waste that then resulted in the conceptual strategies for these attitudes. IMW 2016.
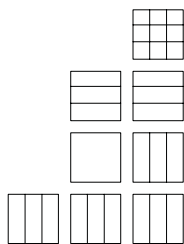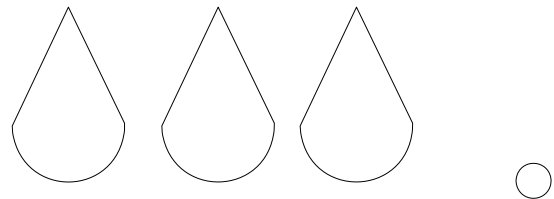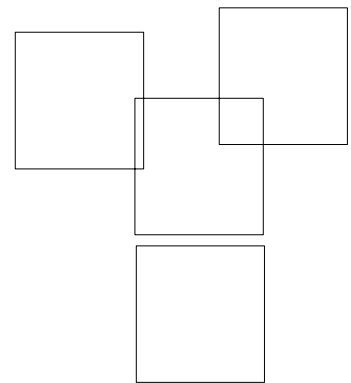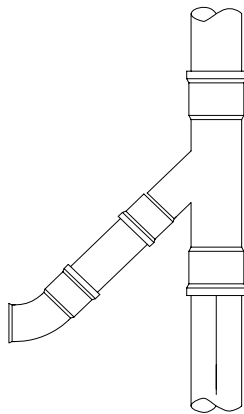
Δ ~ _|-

06. CONCEPTS

SOCIAL POTENTIALS
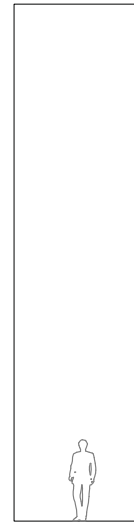
FIGURE 90: Diagram of symbols relating to programmatic requirements for the artist residency, including water, wifi, eating space, access to materials and experience of scale, IMW 2016.
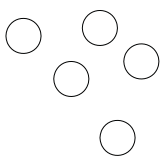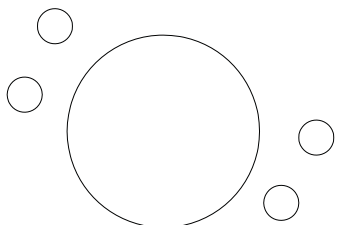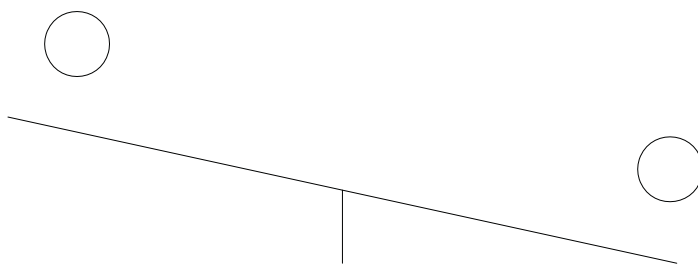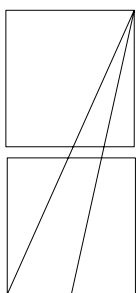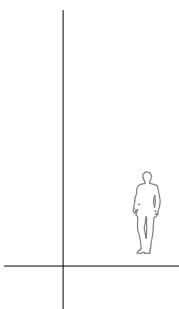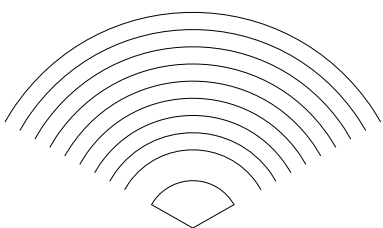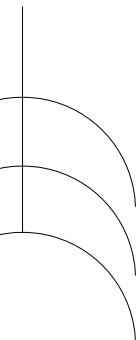
Waste in all its parts, its physical, its spatial and social parts have been unpacked in the previous chapters and alongside this, as part of the introduction of this book, the statemenat was made that the author designed through observation, three attitudes towards the value of waste. Spatial waste and its potential sought to be explored through the context of Silverton and its typologies of architecture and conditions, whilst social waste and its potential sought to be explored through the selection of a client, SLOWA and through the programme of transactional spaces as a typology of potential activation.

The attitudes were designed to investigate how one would go about using architecture to bring people to waste and engaging with it?

The author has hypothesized that art, considering its current and historical standings in the history of South Africa and the world, stands as the most powerful tool by which reflection of our societies political and economic struggles come about.

So as art establishes itself, not only does it speak of a positive future in the creative industries of South Africa with events like Design Indaba, Turbine Art Fair and the Social Life of Waste art fairs – the relevance of the programme can be justified. What the conceptual strategies thus sought to justify was how architecture can function like art, as a means to address attitudes and issues alike.

However, there is an obvious exclusivity when it comes to art. There are people who do not enjoy art, there are people who do not enjoy to see waste as art and there are people who believe certain types of art to be inappropriate. For example, the ANC Women's League took to marching about Ayanda Mabulu's painting of Zuma and one of the Gupta family members, so there exists social consternation relating to art. Even better because

now my dear South Africans – we have what we call dialogue – and this all through art. But is that dialogue accessible to the precariat, waste picker or the housewife?
Where does this dialogue manifest itself in such a way that a democratic society can be sustained in its access to more than art and information, but also to water, freedom of speech and shelter and in the case of 2016, free education?

It does so in architecture, in a space of transaction.

THE ATTITUDES TO WASTE

Accepting value

Rejecting value

Reflecting value

A space of transactions is, in essence, the entire platform of Silverton as the mapped conditions stated. However, when the conditions themselves become organised and grouped according to categories of transactions we are able to get three types of transactions. Those which in their time, place and personal relationship are lost transaction, discovered transactions and neutral transactions. These types of transactions relate to the waste attitudes that will be unpacked here in social scenarios.

By ACCEPTING – The waste picker is one such a person who chooses, not necessarily through freedom but through a strive for freedom, to engage with waste and accepts its role of life-giving, in its own capacity. The transactions of accepting are both neutral and found in their equivocal exchanges of matter.

FIGURE 92: Poster communicating how existing programmes on site, in conjunction with mapped conditions and proposed vision, result in directions for a conceptual translation.

CONCEPTUAL BASE
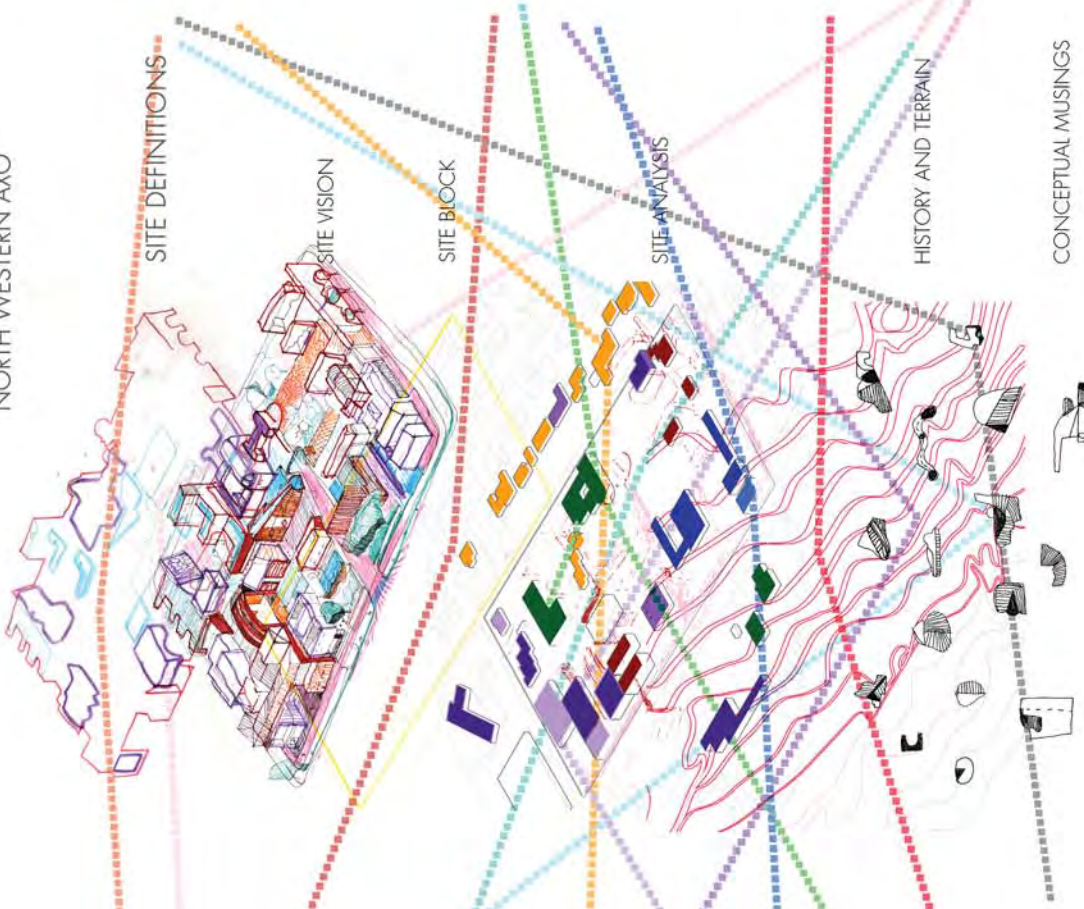
PROCEES

LEGEND

CONCEPTUAL DIRECTIONS

ART as a beacon of dialogue

ART as a stage for transparency

ART as medium for learning

NORTH WESTERN AXO

SITE DEFINITIONS

SITE VISION

SITE BLOCK

SITE ANALYSIS

HISTORY AND TERRAIN

CONCEPTUAL MUSINGS

ART

PUBLIC

VISION

PRIVATE

GREEN

RESIDENTIAL

EXISTING

COMMERCIAL

CIVIC

RELIGIOUS

CONTOURS

CONCEPTUAL POSSIBILITIES

By REJECTING – the nihilist, the person who consumes and exhumes at the same rate, the rate of exchange is equal but lost because of the minimal rate of exchange, however, it could be argued that by withdrawing from systems of dirt that you, in fact, exchange yourself with it in a different manner. But do those who reject waste and its value also reject the creation of waste for purposes of waste?

By REFLECTING – a person who is a waste generator, who has not always consciously applied themselves to the understanding of waste in its entirety, yet is in a process of exchange with transactions both lost, found and neutral.

The following words were initiated through a personal understanding of not how waste is generated or disintegrates, rather how it is considered in a social context. The concepts were then generated in coordination with these attitudes in asking what kind of spatial performance could embody, address and present the situation of waste to all attitudes in different ways. These ways have been named the BEACON, THE ROLE THEATRE and THE FREQUENCY, and will be unpacked as concepts briefly in text and then further through images. These images will then continue through into the REVEAL design chapter, mostly again, through images of spaces that developed around these concepts and then eventually into the technical chapter named SYLLOGISM. The syllogism chapter demonstrates how all the branches of waste, in its complexity, are able to come together and deduce from all the information, thoughts and drawings a final architecture for the waste-centric culture that we are.

THE BEACON Δ

This architecture serves to act as the guide not only in its materiality but in its meaning.

The beacon is considered to be the insertion of verticality into the existing architecture. Although referred to first, it exists as the extrusion of role theatre, which relates to not only the surface and platforms of information exchange that are abundant within all contexts, and especially Silverton as mapped out in the conditions, but also as the foundation for the beacon to come about. The beacon is the extrusion of plastics into the form of shelter for the artist but also of the material itself, which the artist in residence is to work with, therefore, a beacon of acceptance of all properties of waste-specific to this building.

THE ROLE THEATRE _|-

This architecture, as mentioned in the writing of beacon, is the surface where notions of waste can be played out through dialogue and making. These are the surfaces that need only facilitate change through consciousness and exists as the foundation of the project, but also as the silent servicer to the facilitation. The architecture of the role of theatre alludes to other wastes in an attempt to allow for greater reflection on the topic.

THE FREQUENCY ~

SOCIAL POTENTIAL through TECHNOLOGY AND THE DIGITAL

In his think piece about post-modernism, Charles Jencks writes about [AR 2011 website]the term 'new cathedrals' as an anachronistic metaphor for the gigantic server farms that anonymously house, on remote desert sites, the hardware of Google's search engines, but the ever-changing software packages and ethereal data banks that they create.

FIGURE 94: Diagram of the spatial and social inhabitation of the concepts, IMW 2016.
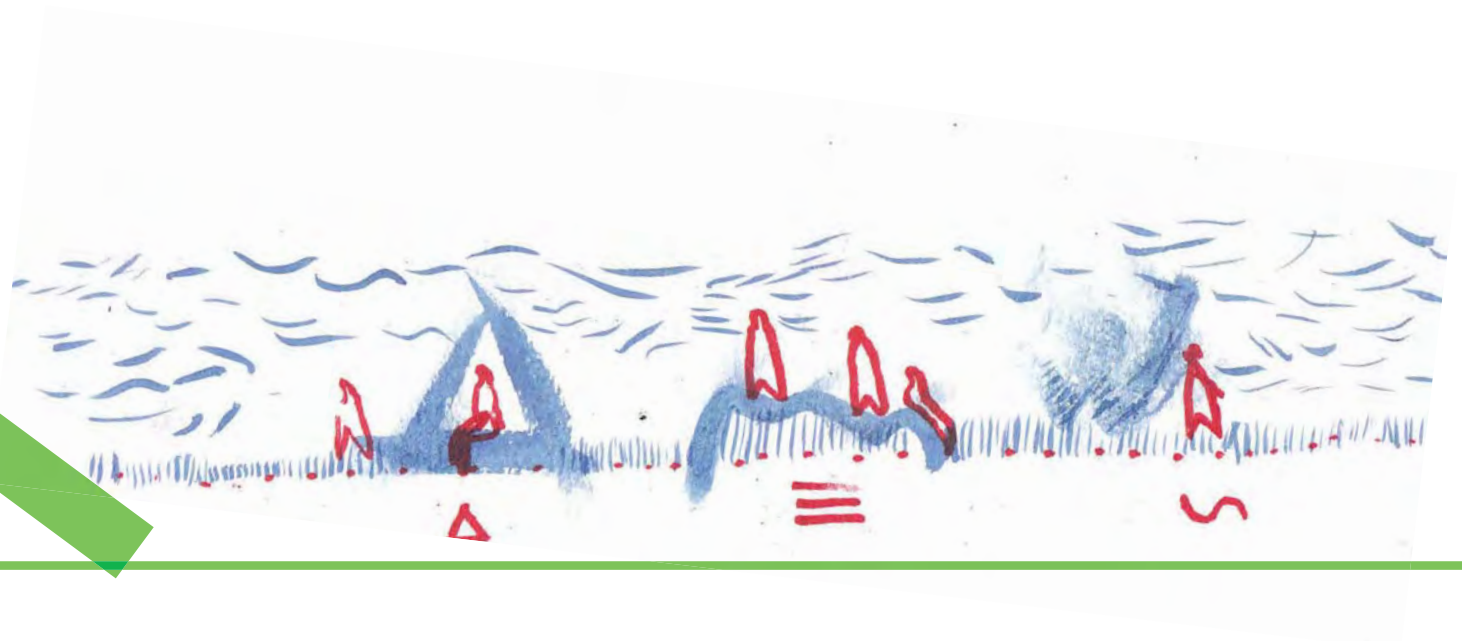
BEACON   ROLE THEATRE   FREQUENCY

The image, in its essence, is an object of representation [Bachelard and Jolas 1994:10]. The image painted at the Lascaux caves in France did not feel anything like a cow, a hunter or even taste and smell like the bloodshed from that hunt. It felt like stone; hard, cool and rough, dry and maybe even moist. The image was sculptural. The same is true of hieroglyphs, the flood tablet with the epic of Gilgamesh and other ancient carvings of narratives onto objects, the image itself became the image of place [Certeau 1984:79]. The image itself is more than just an image, it too is a surface which allows for the existence of image.

The surface of the screen is the place where the image exists and also fails to exist because of the narrative which is embodied within it. Gotschall [2005:177] makes the argument that storytelling is only as old as spoken word, however, it could be argued that storytelling was first 'the visual action' from which storytelling arose, and therefore language.

Yet the amount of 'visual actions' which take place in the 21st century is enough to make the world shake off its own axis and stir up a few oceans and volcanoes. Technology combined with social networks allows for the constant exchange of information, most of which is becoming exceptionally visual: memes, Instagram inboxing, emoticons, stickers, etc. The abundance of visual stimuli related to action has resulted in a hyper-representation of reality [Ross 1995:148] which has contributed to the extreme abstraction of reality as described by Beckmann [1998: 180]. Thus, more and more the image becomes questioned as a false place with only a figurative truth.

This figurative nature of reality represented in image is criticised for being meaningless; the likelihood of manipulation of image makes image either untruthful or fictional.

This becomes problematic for the arts which are dependent on the figurative language of all things, including image, as a means to make meaning from reality about reality.

How then do we feel the image and its realness? This paper intends to explore the variety of meaning of places related to the digital image in order to understand the new territories of the online world and its effects on image culture [Wessels 2014:3].

CONCEPTUAL PROCESSING

The diagrams on the left are of values towards waste, communicated into spatial experiences, that led to the conceptual responses discussed in this chapter. As we are led into the following design chapter, it is the author's intention to remind the reader of the process of making and how drawing has a significant role to play in revealing the potential of understanding of space.

The top diagram expresses the accepting architecture that is associated with the beacon.

The second diagram expresses the rejection of the role platform, not only of waste but also of the body falling through space, the role platform facilitates movement.

The third and fourth diagrams express the concepts of frequency and its embodiments into not only the displacement of the body from top to bottom with the architectural element of the stairs, but also of the fluctuations of time in architecture. From the empty space, that is only the image of frequency, to the occupied space that is the energy of frequency captured through the resonance of architecture.

FIGURE 96: Drawings of spatial experiences based on the values of waste of rejecting, accepting and reflecting.

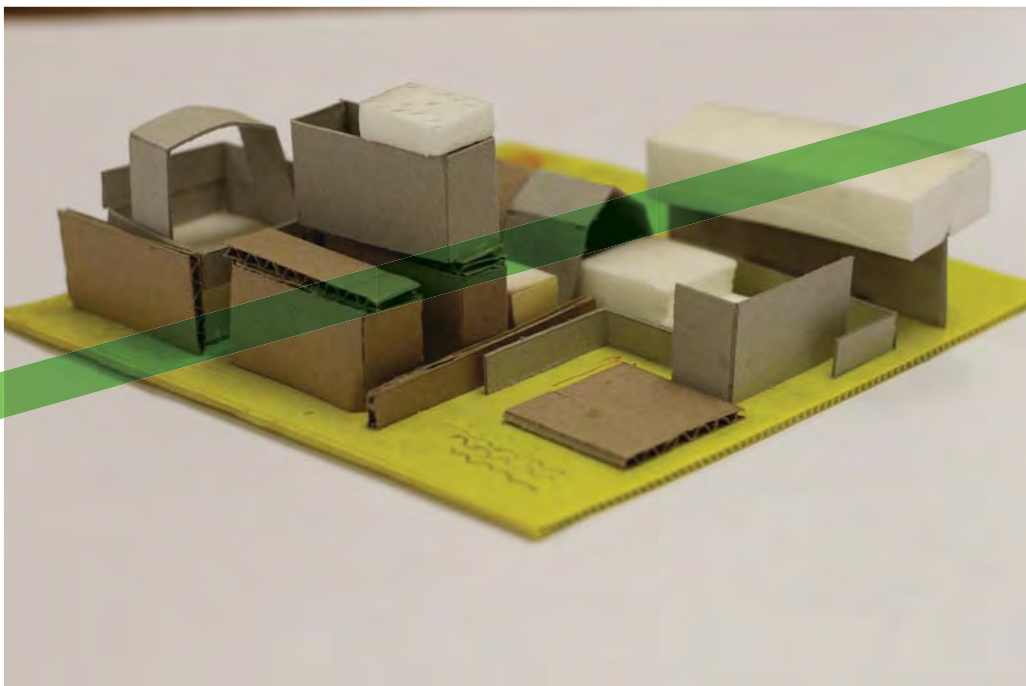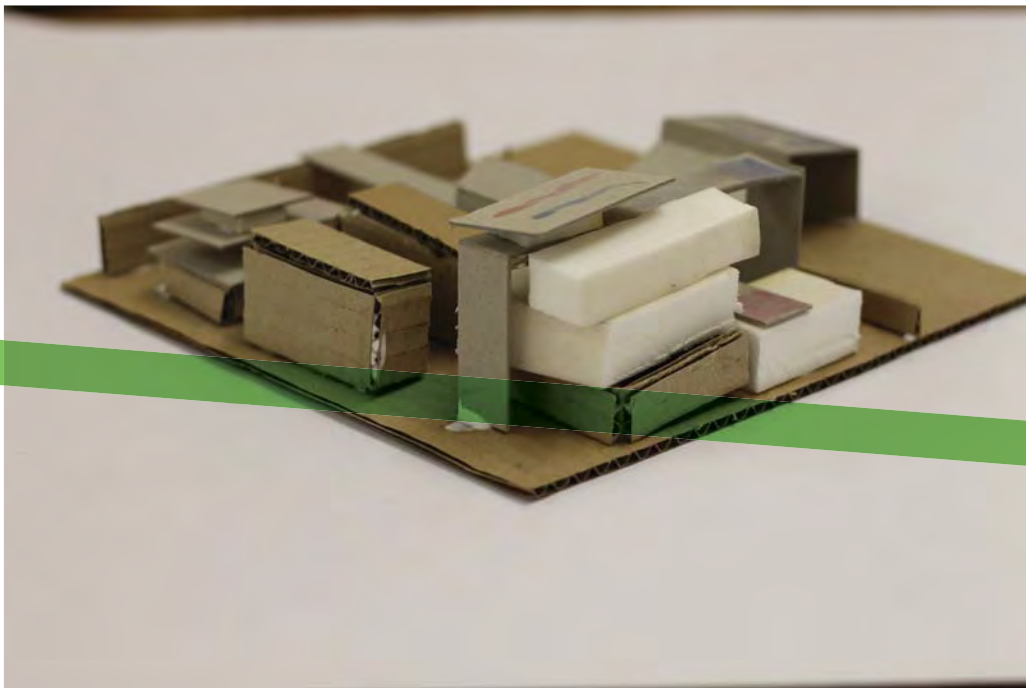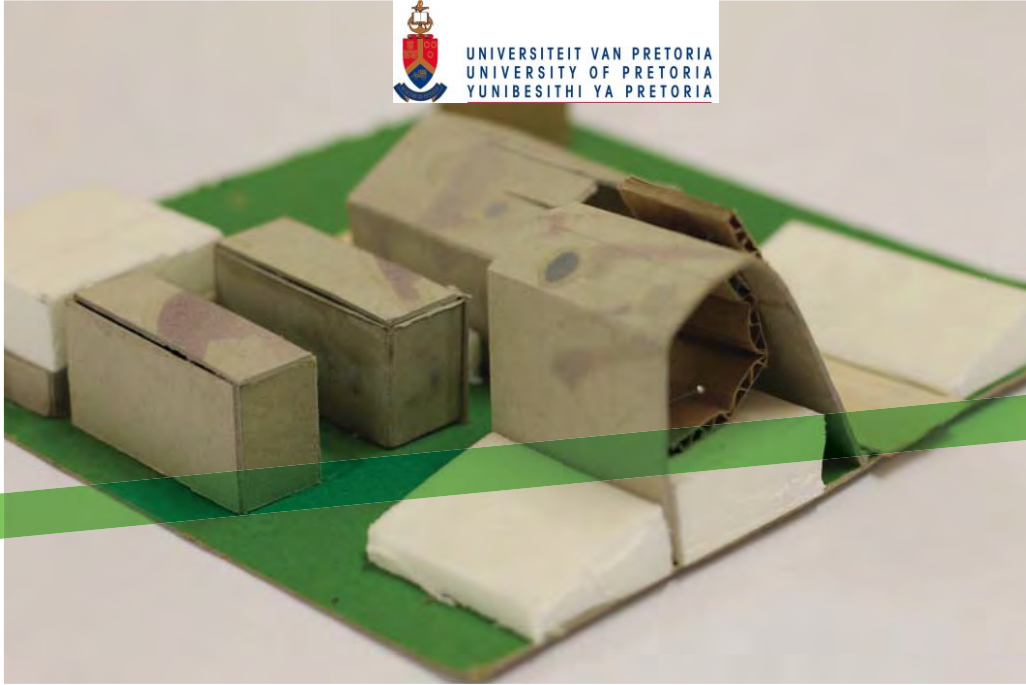# CONCEPTUAL DIRECTIONS

ART as a beacon of dialogue

ART as a stage for transparency

ART as medium for learning

FIGURE 98a: Conceptual directions illustrated as different types of lights, flames and sources of energy and their translation into spatial models for block visions.

R

CONCEPTUAL STRATEGIES

c1. Mentorship PIN [spolia / repurpose]

Pairing art with established programs to facilitate new dialogue of creating and its context.

The source of art is responsive to all contexts, yet to what extent can the limits of these proximities to context be pushed. How can the thresholds of conceptual contexts becomes merged as mentors into the arts.

Performing arts into the churches.
Visual arts into the Build it shop.
Digital arts from the police station.

Making art is associated to the workshop/studio space, however could architecture facilitate a direct connection between a 'real-world' program and the 'whimsical'
Studios and worskshop act as small beacon that act as a public interface into not only the making of art, but also the program from which the artists are directly extracting their creating energies from.

The architectural language becomes a unifiying factor that facilitates an identity although the architecture would need to be physically seperated . Where clusters of these architecture form, interactive energies merge into a between architecture.
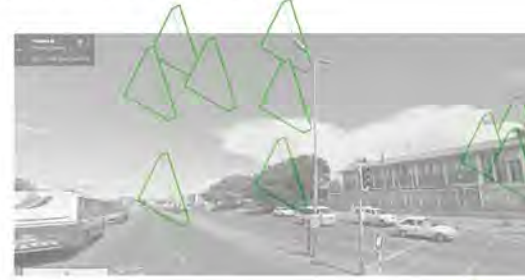
c2. Role Theatre [disposal + dismantling]

Forcing two programs to become the other in order to better the understanding of one another about the other and about itself. Principles of synthesis, imitation and reinforcement as practiced in art and health.

Art has been introduced as a tool for mediation and faciliation of environments of healing; a field such a art therapy assumes that through interprative methods of psychology, that one can assist a patient to attain better mental health.

Psychological health is becoming more of discussed matter in media and even popculture.

Art medical centre
Medical Arts centre

The concept seeks to explore how programs can live outwards into the public dimension, and also facilitate a educational virtue about the mysterious and condemend ways of health. What mechanisms of architecture challenge understanding of programs - how can archtiecture disrupt the conventions of theatre, of arts of medicine and at the same time allow for spaces to develop within their own professional dimensions.

c3. Frequency exchange [collect + reject]

$F = v/a$
Velocity of the wave and the length of the wave.

The community and its range of demographical figures are dwelling, moving and remaining in all aspects of place within the context, this quality if spatial use seeks to be contained as used as a structural pulsation channel that runs through the generic conventional spaces associated to an artist residency.

The channel space acts as an informant and dictator of spatial behaviour within the generic gallery volume, bringing a concentrated density of information about the context into the buildingm rather than the building going out to the public.
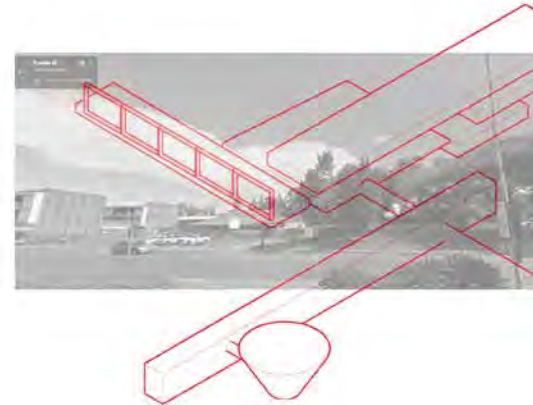
FIGURE 100: Final concept poster unpacking spatially and conceptually the potential of concepts of beacon [then pin], role theatre and finally frequency, IMW 2016.

Architecutral Potential

- Original adapted into new use
- Form from meetings not objects [outside in]
- Highlight junctions

Architectural Mechanism

- Apertures
- Passages / corridor
- Toilet

Architecutral Potential

- Dispose of weak part of program
- Dictate process of breakdown
- Form from removal processes
- Elevate succesful qualities

Architectural Mechanism

- Stairway /escalator / elevator
- Platform/ floor to wall / stage/ curtain
- Fireplace
- Ramp

Architectural Potential

- fresh insertions of architecuture
- Virtual structure/ artificial realities made spatial

Architectural Mechanism

- Roof / ceiling
- Doorway
- Columns
- Facade
- Balcony
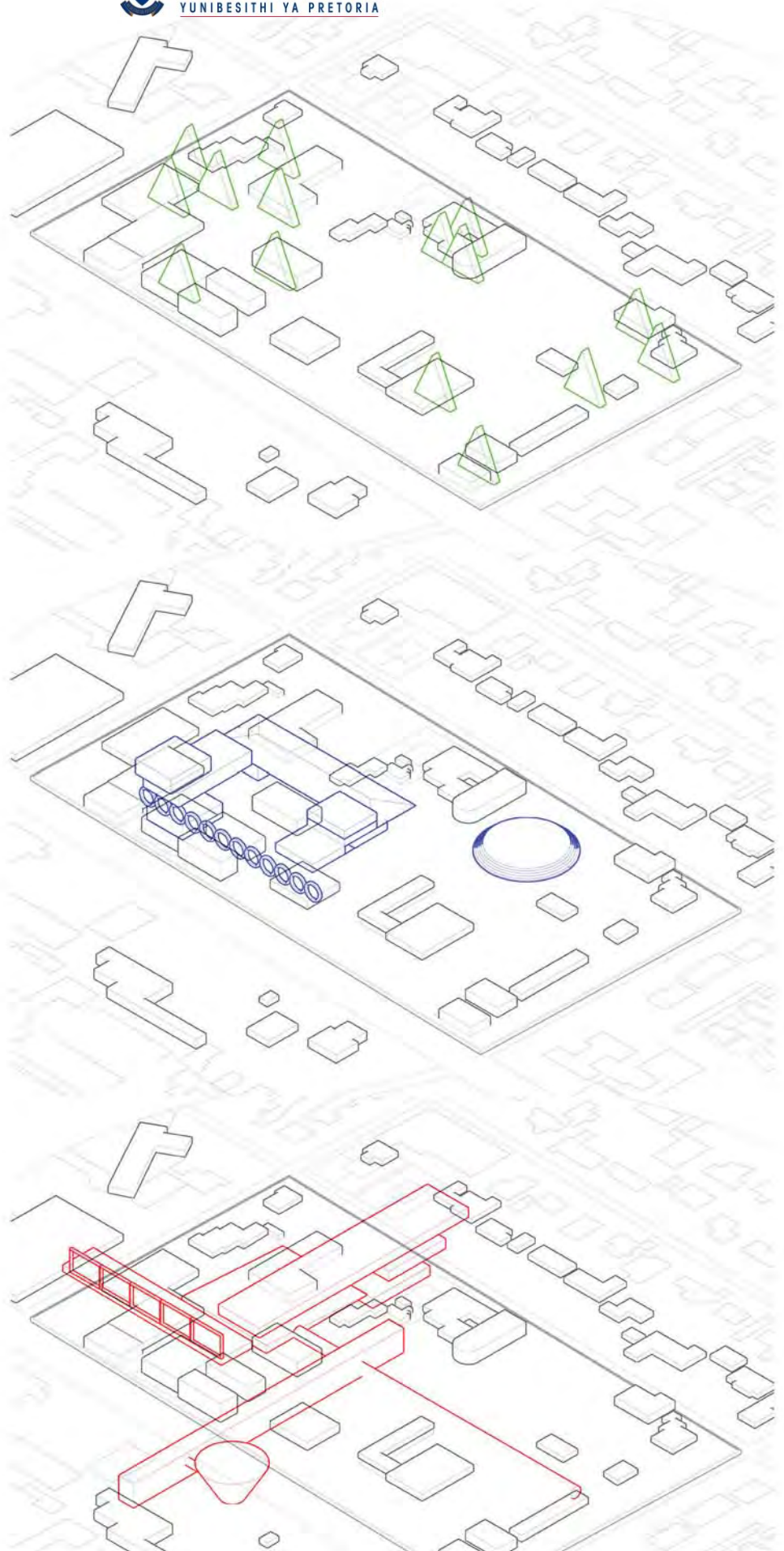
FIGURE 102: Diagram of the concepts overlayed onto the face of time clock to communicate the use of space over time. 92b: Diagram of sketch of branch logic being applied to the structure of the dissertation book serves to remind the reader of this moment in the book where the syllogism begins.

T.DISSERTATION FORMULA

comparative method.
method of dialogue

wastes $\quad 1 \quad + 2 \quad = 1\frac{1}{2}$

$1\frac{1}{2} + 1^{\frac{1}{2}} = 1\frac{1}{4}$

$1\frac{1}{4} - \left(\frac{1}{4}\right) = 1$

the degree $\quad 4^{\circ} \quad \left(\text{degree of} \atop \text{criticism}\right)$

Ⓐ ACC

1,2mm x 988 x 6000mm Corrugated PVC Sheeting
fixed @ 5mm intervals and filled with
recycled plastic content as insulation

0.5

2.4

0.1

2.7

0.8

1

1.5

0.5

50x50x3.0
60x60x4

1.1

CONCRETE WALL CONSTRUCTION WITH INSET PANELS
OF RECYCLED PLASTIC
AND CASEWORK AS A SOTRE WALL AND ALSO
DISPLAY COMMUNICATOR OF MATERIAL TRANSITION

0.7

6mm Galvanized
Profile Sheet WITH SOUTHERN SKYLIGHT
ROOF FLASHING DETAIL TO BE ADHERED TO

0.6mm PVC SHEETING FIXED
ONTO PURLINS OVER
GALLERY GIRDERS WHICH IS
FIXED INTO EXISTING PORTAL
FRAMEWORK
AND UP INTO PURLINS

AEROLITE INSULATION PANEL
FIXED BETWEEN PURLINS AND CLAD WITH A
POLYCARBONATE SHEET TO RETAIN.

CASEWORK DETAIL BUILT INTO CONCRETE WALL

50 X 50 X 3MM RECTANGULAR SECTIONS
SPACED @ 500MM AND CLAD AND INFILLED WITH RECYCLED PLASTIC MATERIALS

1900 x 220mm x 5m masonary wall for which the
folded down transformed [spatial waste] roof is attached .

DOUBLE LEAF BRICK WALL SUPPORTED BY EXISTING I-SECTIONS
WITH STRIP FOUNDATION WALL 500MM BELOW GROUND LEVEL
WITH AGRICULTURAL DRAINAGE FOR WATER RUNOFF

THE ACCEPTOR OF WASTE

THE REFLECTO

FIGURE 104 Sectional detail drawings of how conceptual
value of waste become translated into the walls that
divide the spaces and also support the gallery as it pierces
through the structure exisitng,

A REF

A REJ

0.4

SUSPENDED CEILING PANELS FILLED WITH AEROLITE iINSULATION

RECYCLED WOOD PANEL ROLLING DOOR ON STEEL FRAME

RECLAIMED WASTE TYRE WALL CONSTRUCTION
FIXED ONTO STRIP FOOTING
[see plan and section c for more information]

1.4

3.7

4.2

EXPANDED METAL SCREWED INTO STEEL SECTIONS AND SHAPED TO THE CURVE

EXISTING FOOTING

SALVAGED WOOD DOOR
50 X 3M X 8M

CONCRETE STAIR
TO GALLERY

LOAD BEARING CONCRETE WALL

2MM CONCRETE SCREED WITH BLUE COLOURANT ADDITIVE

OR OF WASTE

THE REJECTOR OF WASTE