

FRUITS OF BRICOLAGE

MSc3 Urban Architecture | Research Seminar

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CHAPTER 1
THEORETICAL FRAMEWORK

CHAPTER 2
EXAMPLES OF BRICOLAGE

2a Japanese Street Fashion

2b Picasso

2c Everyday Life

CHAPTER 3
MATERIAL REUSE

3a The Technical

3b The Cultural

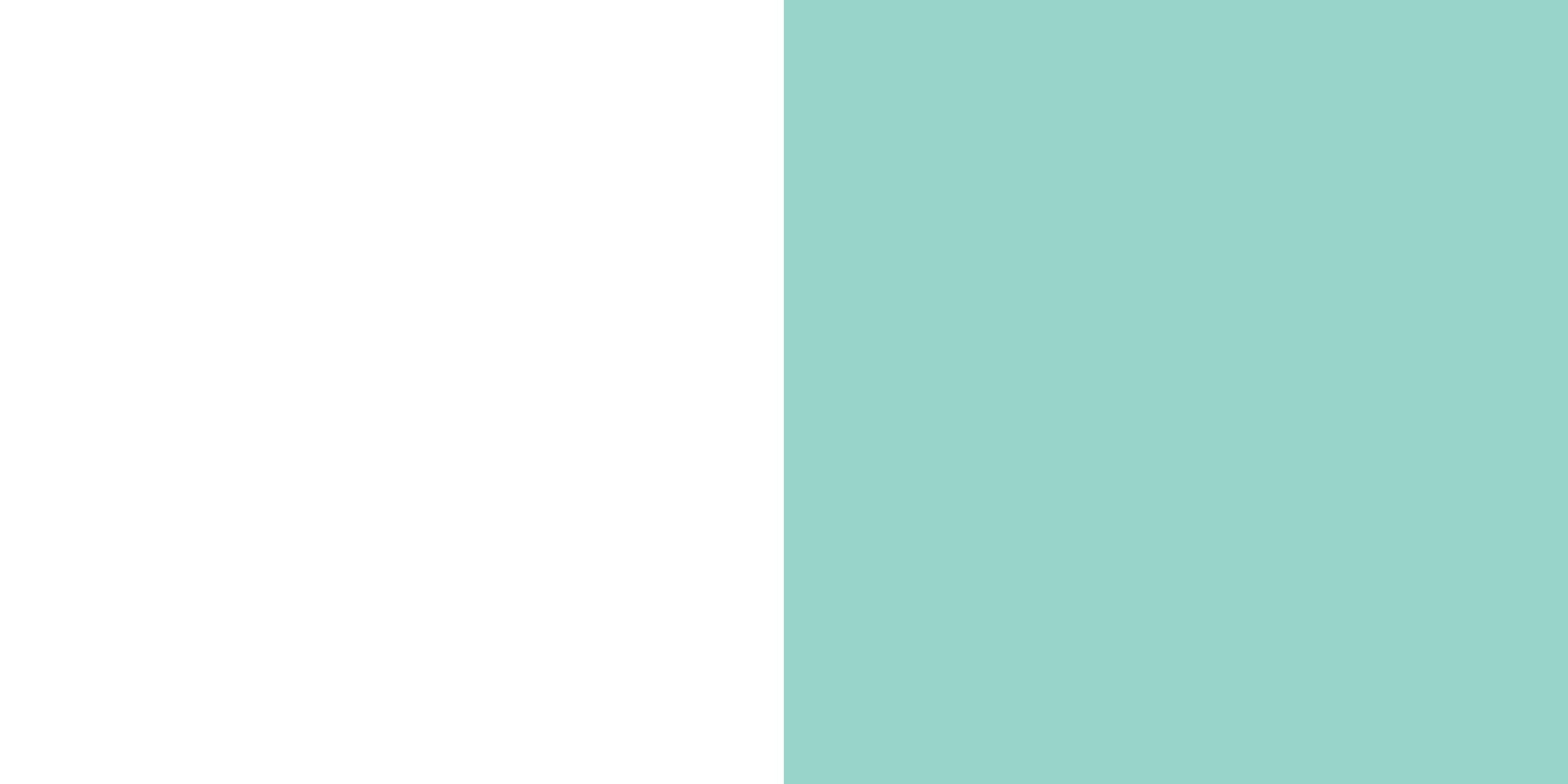
INTRODUCTION

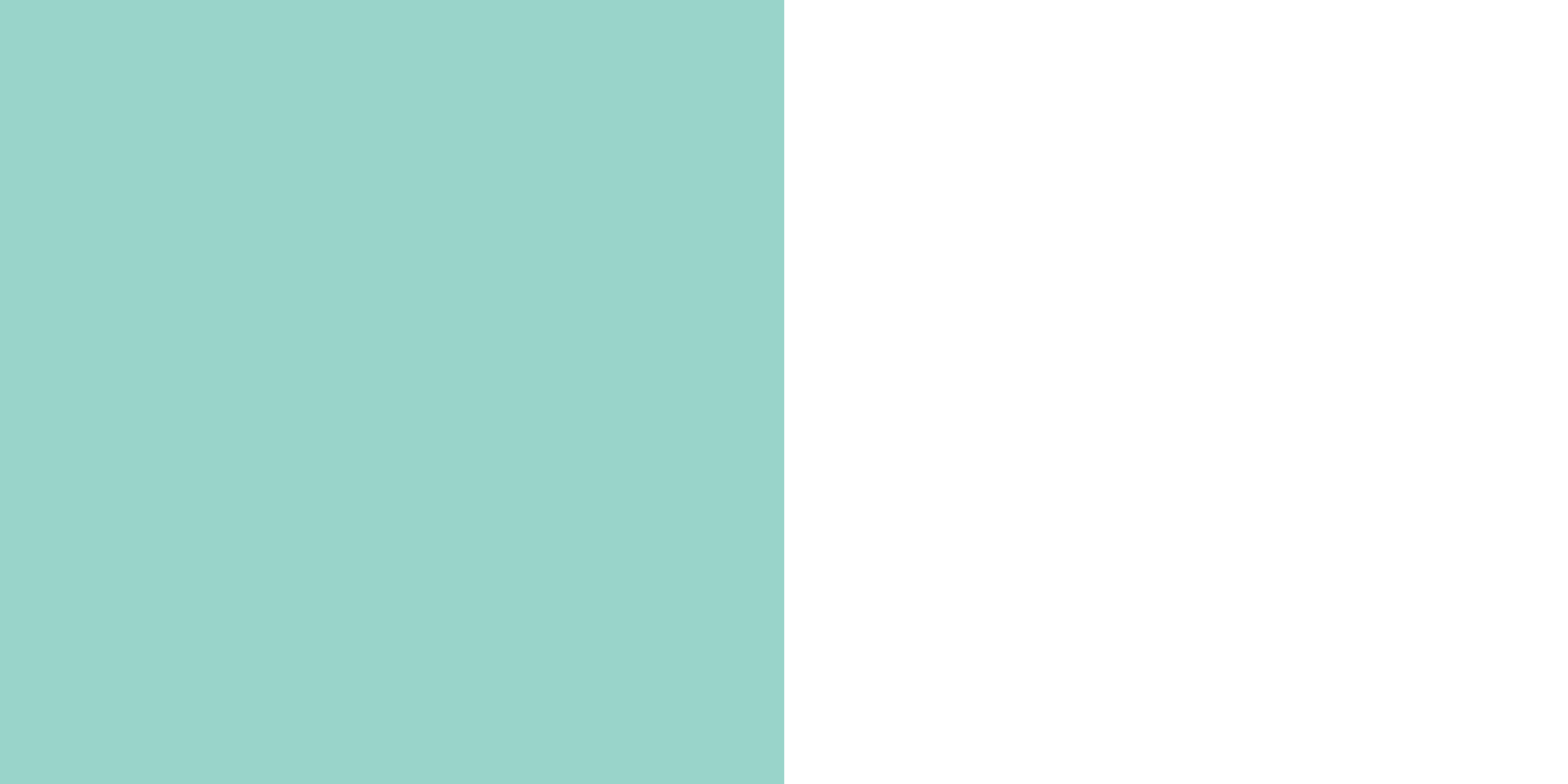
**MY WAY OF DOING
BRICOLAGE**

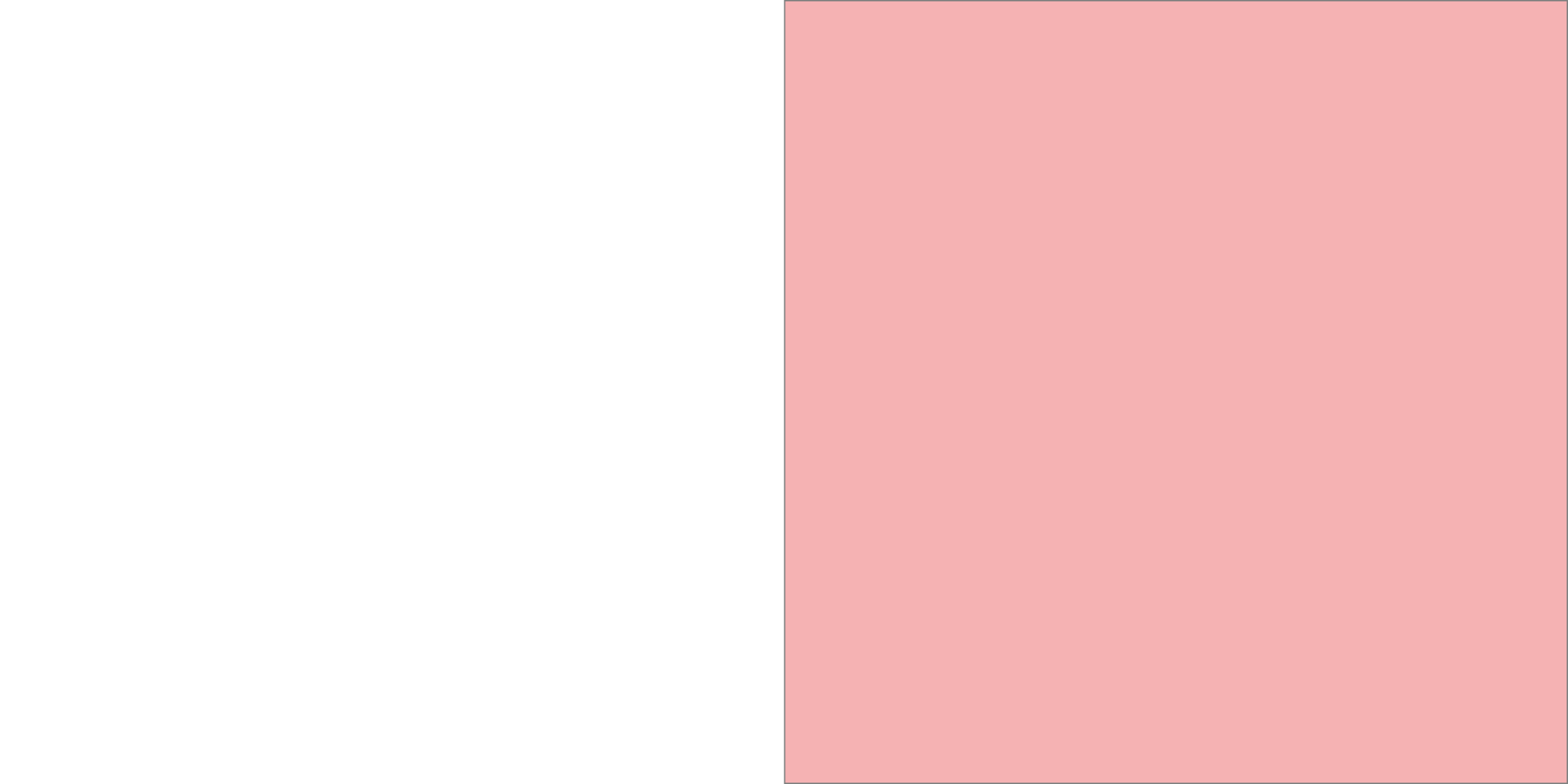
**MY GRANDFATHER'S
CLOTHES**

BRICOLAGE VS SPOLIA











They piece together an entire culture, and once they do, they formulate their own vision of it



They are actively searching for something new, more about discovery than copying



It's almost like a re-imagining of what's already there



There is a love for everything that is available, culture in general



1. CHANGE OF MEANING/USE

PIECE 1 | APRON



FORMER FUNCTION:

Typical use, protection cloth when cooking, top layer in order to cover what's underneath



NEW FUNCTION:

Atypical use, now aesthetic element, acting as a skirt, upper part is now covered, layer in the middle

PIECE 2 | SKIRT/BAG



FORMER FUNCTION:

Skirt | Typical jeans skirt, at a former state probably in a more simple state



NEW FUNCTION:

Bag | The former object has been modified, now new functional and aesthetical meaning

CHANGE OF MEANING = MATERIAL REUSE : SUPERUSE

WINDOW FRAMES BECOME PARTITION WALLS | FROM WINDOWS TO OFFICE ROOMS



FROM SUPERFLUOUS CABLE REELS TO WOOD FACADE COATING



PIECE 2 | PANFLUTE



FORMER FUNCTION:

Panflute| This object was previously used as an instrument, to be traditionally played



NEW FUNCTION:

Accessory| The function is now merely aesthetical, it becomes something like a necklace to be worn

CORRELATION BETWEEN THE TWO:

THE IDENTITY OF THE FORMER FUNCTION OF THE OBJECT IS SOMEHOW STILL PRESERVED, ALLOWING THE IDENTIFICATION OF WHAT THE ELEMENT WAS BEFORE.

THE FLUTE AND THE PIECES OF SHIPPING CONTAINERS ARE IDENTIFIABLE, STILL THERE

FROM DISCARDED SHIPPING CONTAINERS TO BRICOLAGE WORK FOR FACADE



2.BRICOLAGE: COMBINING AND CHANGE OF USE

OBJECT 1 |
BANDANA



OBJECT 2 |
CLOTH







OBJECT 3 |
TROUSERS







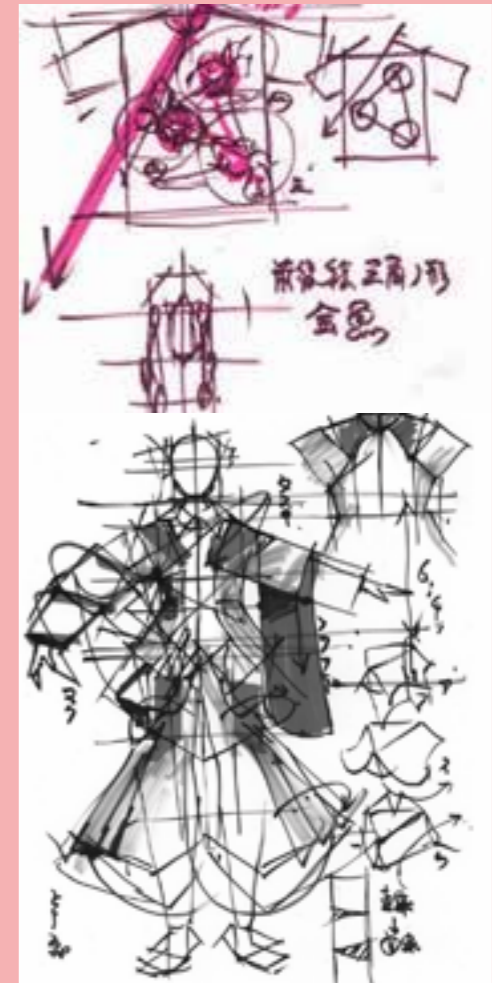


3. WAYS OF COMBINING



3. WAYS OF COMBINING|

Ways of composing, sewing, stitching, cutting, pinning, wrapping, gluing, and many other techniques



3. WAYS OF COMBINING



LOOSE



TIGHT

poor and melancholic subjects.

Starting from 1905, his color palette suddenly changes character, and more tepid colors, towards pink, ochre and orange, take over. This is the second important moment of his artistic maturation, the so called "Pink period". This phase, of intense production but brief duration, will be concluded in 1906 and it constitutes the logic continuation of the previous one. In terms of subjects painted, while in the blue period the characters were the exploited and the marginalized, in the pink one the main focus is towards the people of the circus and tumblers.

The last months of 1906 mark the so-called "African period", during which Picasso took an in-depth interest in the African and Polynesian ritual sculpture, which the flourishing trade with the colonies contributed to spread in many Parisian intellectual environments. In these works, which are often naive but of great expressiveness, he searches for the testimonies of a spontaneous and incorrupt humanity, not yet contaminated by too much ideology and social and cultural conditioning of Western tradition. The

formal contiguity with some African prototypes, of which Picasso himself was an attentive collector, is evident in many of his studies of those years, in which the vertical stretching of the face and the breakdown of volumes prelude directly to the next Cubist turn. Finally, in 1907, the artist exhibited *Les Femmes d'Alger*, the work considered as the undisputed founder of the Cubist movement. To the analytical phase (1909-1911), during which the paintings of Picasso and Braque, voluntarily unsigned, are often indistinguishable, follows the synthetic one (1912-1913), during which the differences of style of the two artists become evident. This is the most intense and happy period of Picasso's Cubism. Colors have become bright and the surfaces perfectly flat. Furthermore, the use of collage gives each composition a new and provocative meaning.



Experience: the colors of the blue and pink period belong to one of the most influential aspects of Picasso's later work. Although the several experimentations and variations he always makes with colors, these are recurring aspects that can be found in his palette through his body of work.



The fruit of this variegated background can be embodied in the previously mentioned manifesto of the Cubism: **Les demoiselles d'Avignon.**

In the autumn of 1906 Picasso appointed to work on a large-sized painting, corrected, deleted, repainted and repainted innumerable times, he will finally see the light only towards the end of the following year. Starting from Cézanne's solid volumes, Picasso simplifies the geometry of bodies (which represent five prostitutes in a brothel) which also involves in this simplification the element of space. While in the realization of the faces of the central figures Picasso is inspired by the Iberian sculpture, those of the two figures on the right are subjected by the influence of the ritual masks of Africa.

In this case all the rules of perspective are distorted, but also those of common sense. However, the apparent inconsistencies are aimed at a new and different perception of reality. No longer visual, as it had always been until then, but mental: that is, aimed at representing all that there is and not just what is seen. In this sense it should therefore not surprise us if we see two

or more sides of a character at the same time: it is as if we turned around and then tried to reconstruct the various views by superimposing them on each other.





AFRICAN PERIOD

AFRICAN PERIOD

INFLUENCE OF HIBERIC SCULPTURE

COLORS AND SUBJECTS: PINK AND BLUE PERIOD

AFRICAN PERIOD

TIME, THE FOURTH DIMENSION

The Cubist painters do not try to please our eye by imitating reality, nor, as the impressionists did, trying to interpret its suggestions. They, besides, strive to build a new and different reality that is not recessively similar to the one we all know, even if it is parallel to it.

Let's imagine for example a cube, one of the simplest and most well-known geometric solids. In any perspective view it will show us at most only three of its six faces which, despite being square, will appear as irregular parallelograms. The non-vertical edges, moreover, which in reality we always know to be equal and parallel, will instead be unequal and convergent. Despite everything, however, the vision of this cube we recognize as perfectly plausible. This time it is the development in plane of the previous solid. It has the six perfectly square and equal faces, with edges that are always perpendicular to each other. Not only; if we cut the cube so developed and fold the long faces the adjacent edges gluing them along the remaining ones would give us a three-dimensional construction of the cube.

The latter is much more true than the previous one, even if much less similar.

Moreover, since in order to take different points of view one needs to move, and in order to move one takes time, the temporal variable enters in some way into the process of artistic production, allowing one to simultaneously represent different moments of the same scene. The very name of the movement derives from the Cubist use of breaking down reality into elementary forms and volumes (similar to cubes, in fact).





ANALYTIC

RECALL OF PREVIOUS
SINGLE MEANINGS

RECOGNITION
OF SINGLE PIECES



SYNTHETIC

ABTSTRACTION

FULL COHESION

NO CONNECTION
WITH ORIGINAL PIECES
ANYMORE

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ABTSTRACTION

FULL COHESION

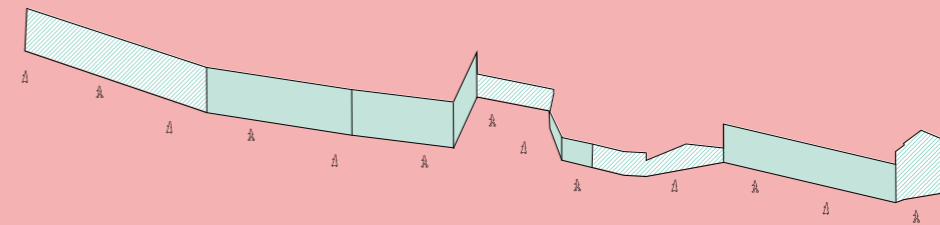
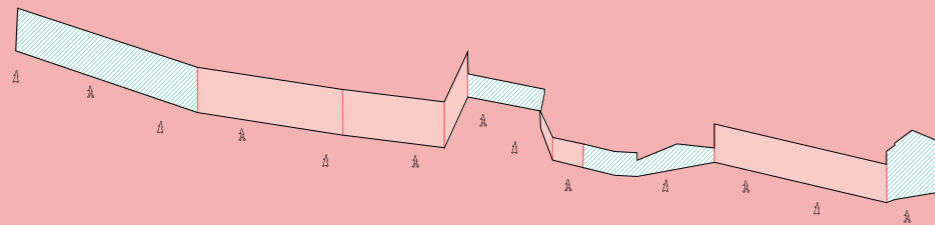
NO CONNECTION
WITH ORIGINAL PIECES
ANYMORE



ANALYTIC



SYNTHETIC



FRAGMENTATION

The period of maximum splendor of the movement, when the association between Braque and Picasso becomes so intense that the respective works are even indivisible, begins some time later, around 1909. It is the moment of the so-called Analytical Cubism, consisting in breaking down the simple objects of everyday experience (bottles, glasses, pipes, musical instruments, playing cards ...) according to the main planes that compose them. These planes, variously rotated, stuck and overlapped, are then extended and reassembled on the canvas in a conceptual way analogous to how it was observed in the cube.

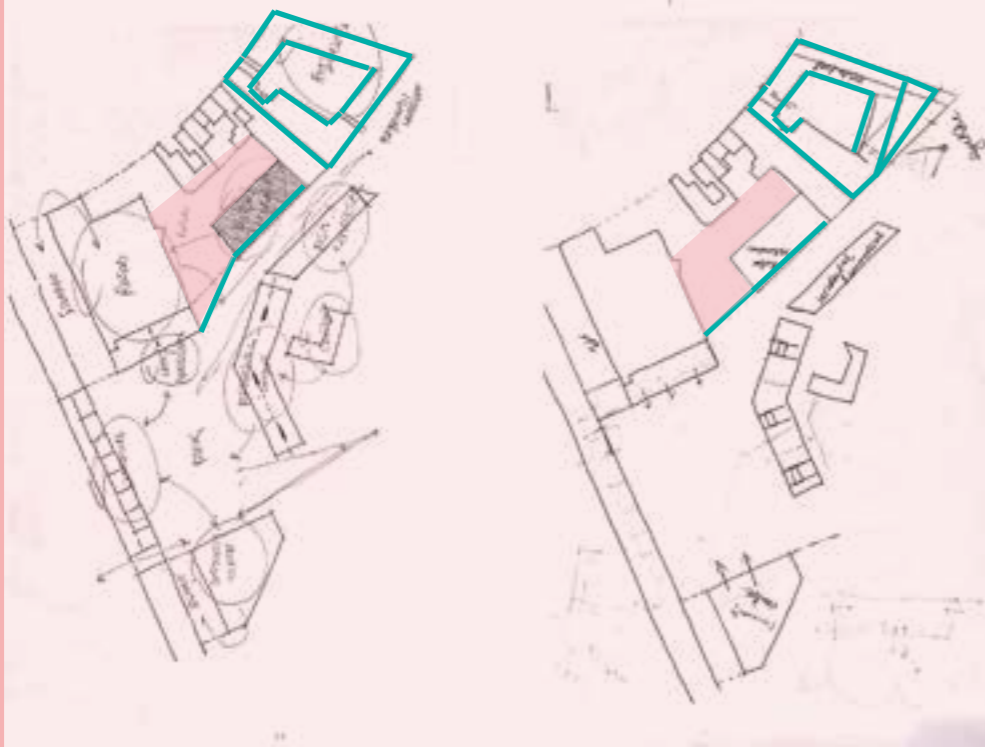
The colors used in these operations are usually earthy and neutral in tone, so as not to interfere with the understanding of the forms.

Between 1912 and 1913, Braque and Picasso directed their research towards a reconstruction of objects previously fragmented into new and often fantastic objects that, while maintaining some analogy with the original ones, live an autonomous reality of their own, characterized also by the use of bright and deliberately anti-naturalistic colors,

the unlikely.

We are thus in the phase of «Synthetic Cubism», in which the innovative equivalence between painting and nature, of which Picasso and Braque claimed revolutionary originality: at this point, in fact, the artist manages to create forms and situations that no longer have any relationship with those that are already known, even though they sometimes retain some distinctive features and in some always well recognizable way.





The fragmentation and recomposition as approached by Picasso is helpful in terms of technique and logic of development of a design. In this particular case, this method is reflected on the understanding of the site and

of the possibilities of evolution of the spaces, composing and recombining the volumes and directions based on site alignment suggestions and on the goals to achieve.

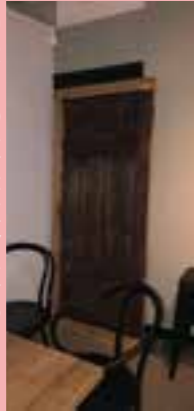


MATERIAL REUSE: THE AESTHETIC ELEMENT

CORRESPONDANCE WITH AESTHETIC OF THE SECOND HAND MATERIAL



REMINISCING OF FORMER MANIFESTATIONS | FORMER SECOND HANDSHOP BECAME A RESTAURANT: TO RECALL THE PREVIOUS IDENTITY OF THE PLACE SOME OF THE FRAMES HAVE BEEN KEPT

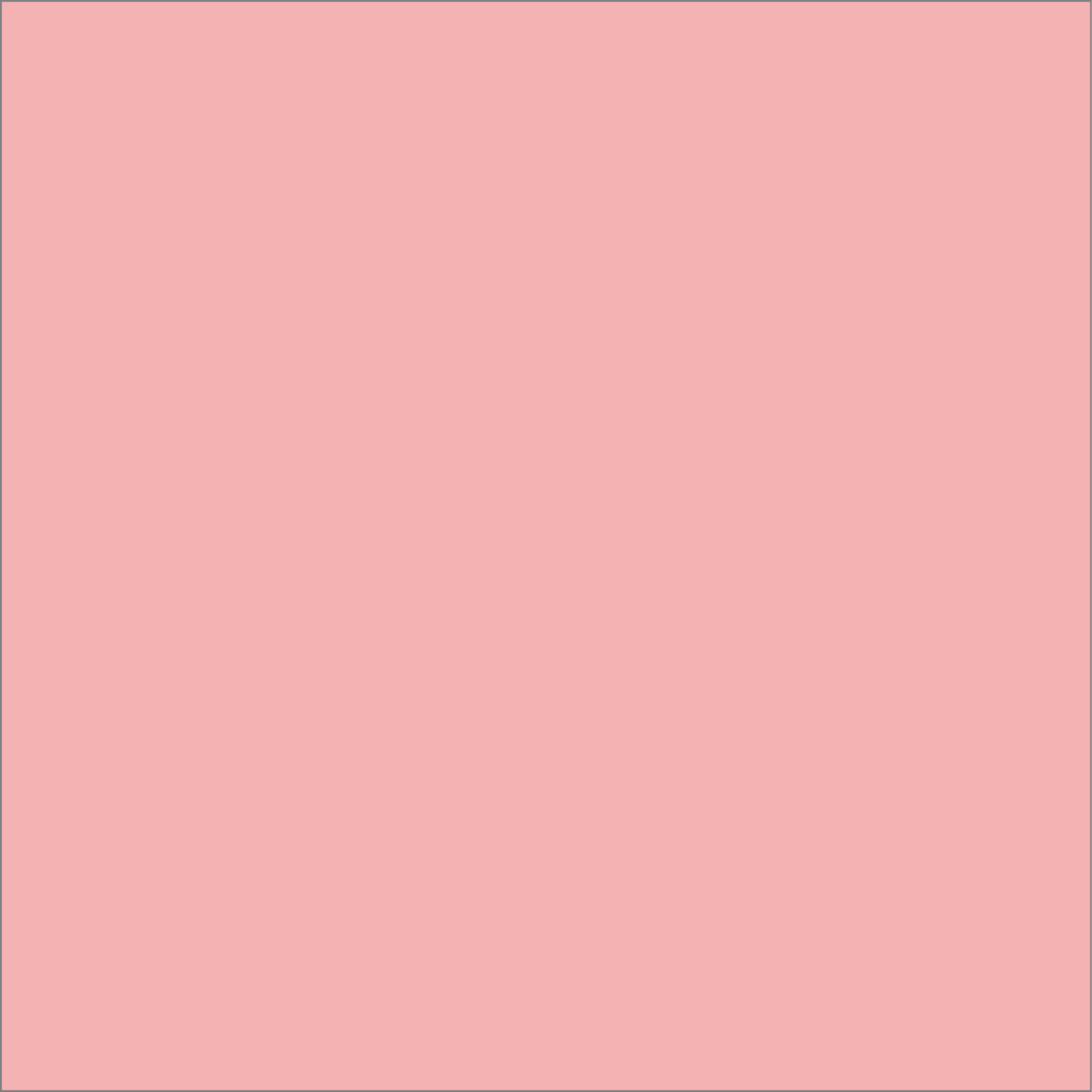


MATERIAL ADAPTATION

LIVING AS A STUDENT THERE ARE SOME SITUATIONS IN WHICH ONE NEEDS TO ADAPT: INSTEAD OF BUYING A BEDSIDE TABLE I TOOK SOME BOXES TO SUBSTITUTE IT

AT HOME: WHEN SHEETS ARE RUINED OR TOO OLD, I CUT THEM IN PIECES AND USE THEM AS CLEANING CLOTHS





Material Reuse | When the goal is also the design tool

WHAT | THE GOAL

Learn how to build with the highest possible use of second hand construction material

HOW | THE PROCESS

Investigation of the main construction material flows and movements in Brussels

Analysis of the traditional and most common construction methods to facilitate the understanding of material reuse

Research of the process from initial product - before demolition- to final product- ready to ready to install

Material choice

-OPALIS: online database of major resellers of second hand construction elements in Belgium

-Reuse of demolished buildings from the site and from future projects of the area and of Brussels

Combination of study at a technical level VS the impact of the user (perception of the materials, language and aesthetic)

CHALLENGES

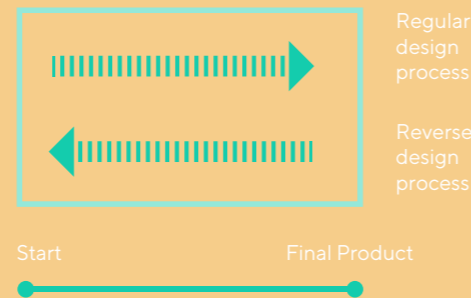
"Reality Check": adaption to physical availability and dimensioning/ calculations

How to proceed and researchable precision: reliability on precedents and practitioners

Adaption to irregularity of the site. Idea of entropy that overall works as a whole: diversity VS unity

Elements to take in consideration

- Performance Issues
- Cost implications
- Supply VS Demand



POTENTIALS

"Reality Check": creativity with constraints

Bricoleur's perspective for material handling and design possibilities: existing VS new

CONSTRUCTION MATERIAL FLOWS

The construction sector produces 628,000 tonnes of waste per year. 91% of this waste is sent for recycling, after sorting on site or in a sorting center. It is mainly inert waste, recycled and used in road or building foundations (downcycling), but also metals and wood.

628,000

tonnes of waste generated by the construction sector

150

million tonnes of potential resources on Brussels territory

91%

of waste sent mainly for recycling and downcycling

more than 70%

of the region's incoming and outgoing flows in inert materials



CONSTRUCTION= TRANSFORMATION



THE PROCESS



2019 LINEAR MODEL VS 2050 CIRCULAR MODEL



CONSTRUCTION VS DEMOLITION | ROUTES FOR DEMOLITION MATERIALS

The various projects reveal several strategies of how to deal with these issues. In general, it is useful if material identification occurs at the project start or initial design phases. Any reclaimed material chosen should be carefully evaluated for its refurbishment

needs, and the time associated with that process should be factored into the overall project timeline. This information as well as details concerning selection, storage, and installation processes should be turned in the project's material specifications.

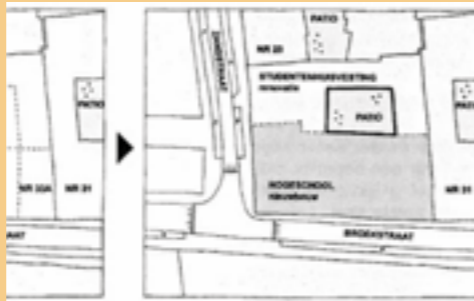


MATERIAL LANGUAGE:

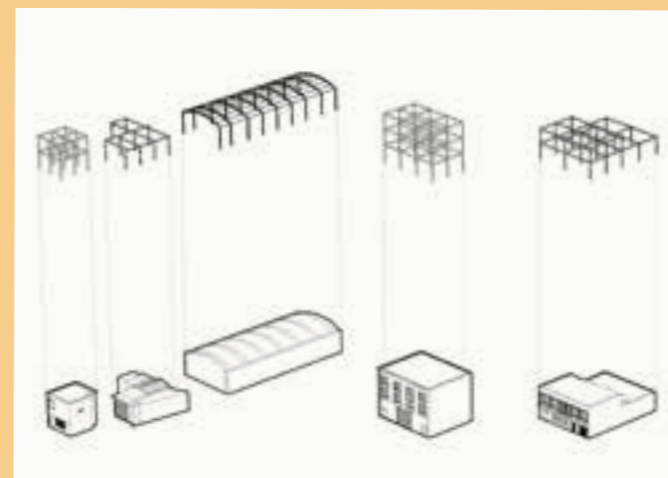
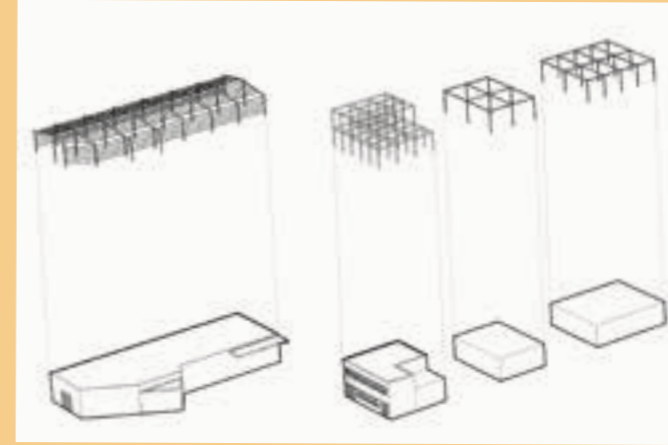
MONUMENTAL LANGUAGE
A BUILDING IN THE CITY CENTRE OF
BRUSSELS IS DUE TO DEMOLITION
DESPITE THE DESIRE OF THE
PUBLIC TO MAINTAIN IT.

IS ITS LANGUAGE COMPATIBLE
OR NOT TO THE VERY DIFFERENT
INDUSTRIAL LANGUAGE OF THE
PROJECT SITE OF ANDERLECHT?

THE MAIN IDEA IS TO TRY TO EXPLORE
THE LIMITS OF THE BRICOLEUR, TRY
TO COMBINE THE UNCOMBINABLE



VS INDUSTRIAL LANGUAGE





FIRST HINTS: POSSIBILITIES
OF MATERIAL REUSE



HOW CAN DISCARDED
MATERIALS BE COMPOSED
TOGETHER?



3. WAYS OF COMBINING



BODY

CITY

LOOSE

TIGHT

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