

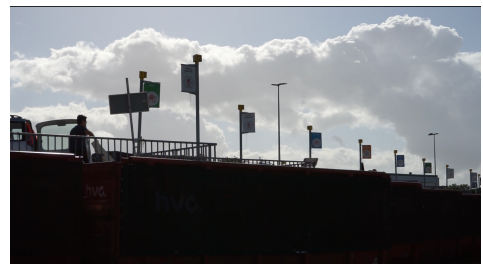
# Choreography of trash

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## Prolog

Can architecture and the associated human movement lead to a change in the consciousness of the individual and thus reorient society? Architects such as Corbusier or tschumi examined in detail the connection between architecture and movement, but they mostly dealt with the sequence of spaces. This work is about different actors who, influenced by architecture, follow a certain choreography and movement.



For this, the different scales of the landfill in IJsselmeer are analysed and different protagonists are identified.

A seemingly inseparable connection between time and movement is revealed for each protagonist. Looking at them coherently, one realizes that a change in the small can influence the large.



## Large scale actor

Visiting the site, one understands that the landfill at Zeeasterweg serving the city of IJsselmeer is one contemporary landscape. Every actor stays close to each other on this large stage. The dance of the delivering truck and its tireless continuity.

The muscle of the bulldozer and the never-ending hunger for more material. The coordinating brain that directs. The hustle and bustle on the rubbish dump, resembles a compositional performance of



a choreography, in which each actor follows its role under the influence of this special setting.

A synthetic mountain that grows a little further towards the sky with each passing day. From open to close every hour 6 trucks deliver and drop off material per day. Most disposal of building rubble and demolition material.



They also bring pathogenic materials such as asbestos are also stored in layers on the landfill site, to be covered and erased from society's memory.

Layers of bottom ash are placed over this assemblage of different materials.



In this way the synthetic mountain grows, day by day, truck by truck, for thirty years, until it reaches its final height of 35 m. It is a slow performance.



Paradoxically, the properties of the material composition create not only a **growing** but also a **shrinking movement**, so it sinks, and the choreography starts again.



The growing movement on this large scale can be described as a small movement over a long period of time.

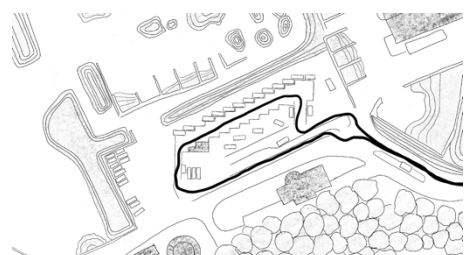


### Medium scale actor

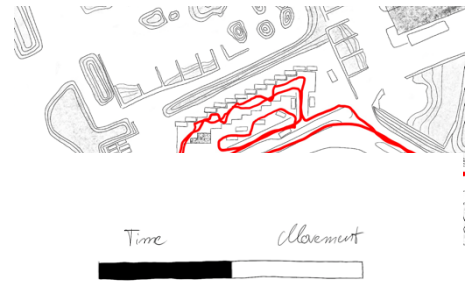
Another choreography is the theatre of the household waste disposal at the HVC station. This station is a stage within a stage but there are differences in the rhythm and scale. Every day, a multitude of residents visit the waste disposal station to dispose of their household waste. In doing so, they follow a precisely defined score, which is given by the design of the stage.



Due to the architectural form and the thereby predetermined sequences of the performance, everything is designed for the perfect Actor. In that scale the car takes up the most place. The Human occupies the space between, and the HVC employer directing everything to get sure about the fast rhythm and the choreography.



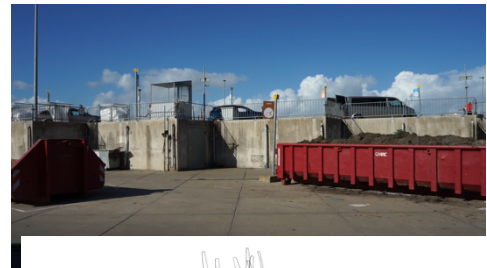
Nevertheless, there are always disruptions in the circular movement. **Faulty choreography, such as loading rubbish in the wrong order causes the flow of the movement to falter and resulting in a traffic jam.**



But at least in this medium scale it can be described as a balance between movement and time.

### Small scale actor

The third and last actor of the play is the human himself and the piece of trash. He plays the role of the consumer and thus makes the movement of disposing of waste possible in the first place. He describes a movement that could not be more meaningful:



An object is thrown and in this moment changes ownership from the property of the choreographer to the worthless rubbish to be burned and stored on the landfill.



It can often be observed how the movement takes place. Some actors carefully place the object in the container so as not to break it. Another enjoys the shattering glass of the discarded windowpane.



For both, the decision is easy in the belief that what happens to the rubbish after it has been handed over to the disposal company is right. However, there is no awareness that with every object thrown away, a series of further theatrical performances and associated choreographies with many different actors become necessary.

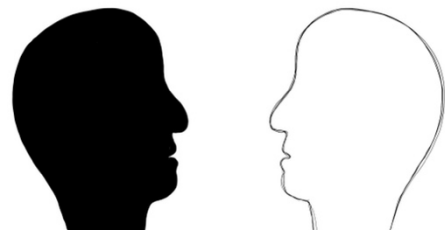


This last physical movement is described by a very small period of time but a large movement for the human himself.



### Psychological scale scale (in Progress)

After this series of physical movements in connection with their time, there remains a final step in the smallest scale: the movement and change of consciousness or point of view. This scale has no actor and the timeframe is only a thought.



The so-called "performative turn" comes from cultural studies more precisely the theatre and describes the form of change in society.

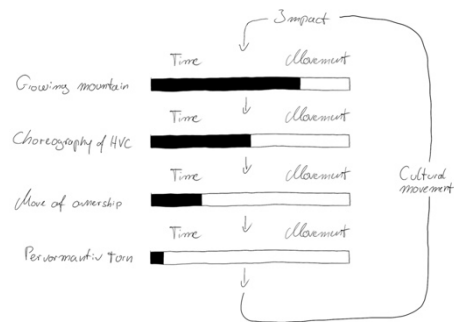


It takes into account a changed point of view, which no longer focuses on social institution, but on the actor himself.

This means that the performand of the individual actors in the different scales not only cultural values are conveyed and identity is created, but also social criticism is voiced, and cultural movement is initiated.



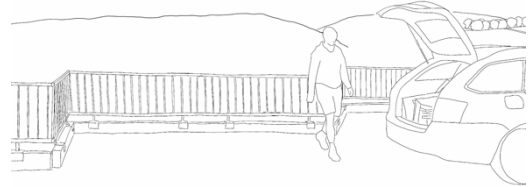
When a performative movement is established in people's consciousness through the performance of movement, actors and time and the entire cycle can change from the large to the small scale.



This psychological movement represents the tipping point for great change.



All of these moves make the landfill at Zeeasterweg in Lelystad to such a contemporary theatre of landscape.

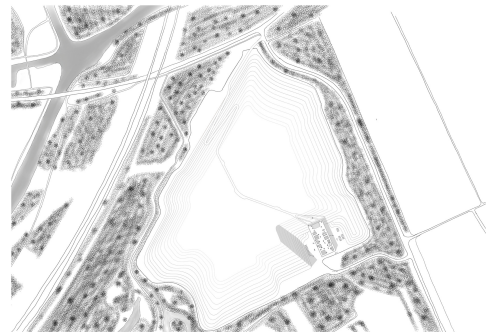


### The Design (In progress)

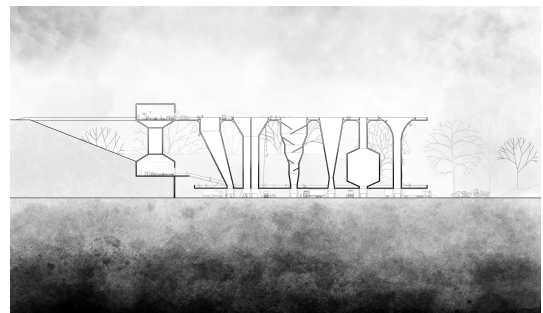
The first impression is also decisive in architecture for the perception and classification of a situation. Often the first encounter remains in the memory for a long time, especially if it involves something special.

There are few good reasons to visit the landfill, one of which is the need to dispose of one's household waste.

Therefore, it is obvious to give the entrance to the landfill a new shape and to create a theatrical choreography here, which makes people aware of where they are and what the context is.

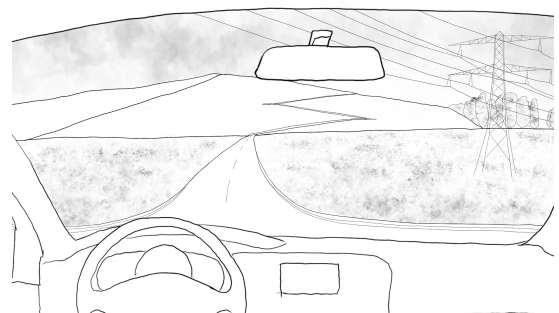


The aim of the intervention is to create an impact on the psychological scale. The design is placed at a time when the landfill has reached its maximum volume and the large actors have come to an end. There are still one reasons to visit the landfill, the disposing of one's household waste.

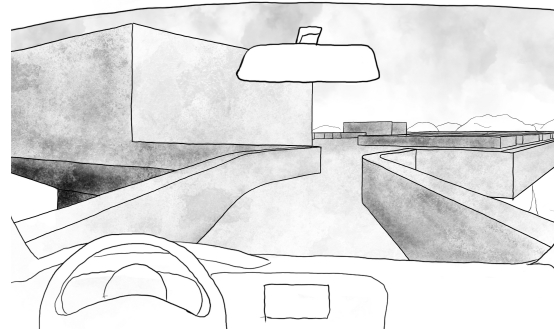


### Large scale design

In this context, the large scale of the design work with the way how to enter the landfill. In order to create a perception of the size of the former landfill, the access leads directly over the highest point of the Dutch mountain. In this way you drive up the serpentine, and it creates a powerful moment when the edge is overcome and the view changes from the sky to the land.

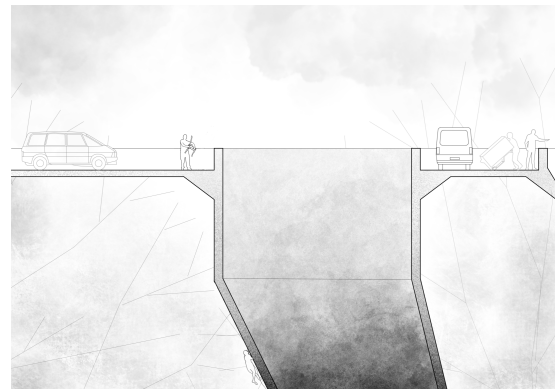


The road crosses the centre of the landfill, showing the beauty of the occupying plants and the size of the mountain. then you reach the access to the medium scale, the new HVC Station.

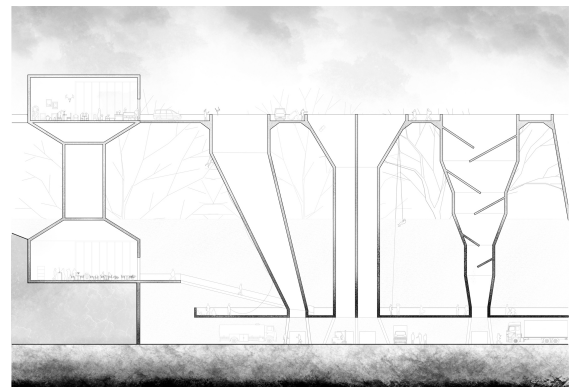


### Medium scale design

In the part of the medium scale, of the design, the movement of the human and the household waste becomes again the actor. Under the influence of physical, ecological and psychological aspects, silos of different design are created, which are individually shaped for the corresponding waste.



All silos are as high as the landfill and allowing different possibilities of movement. these silos are set together and support the three individual levels on which different uses take place.



The top level becomes the stage for private households, this is where people throw away their trash. In addition, there is a building for admission control and the opportunity to check for reusable waste. if reusable furniture or similar material is found, it can be stored and processed here for reuse.

The middle level is intended for use as a climbing space. In this way, the landfill will have another use for the general public, which will bring people to this site even after the possible closure of the HVC station.

The ground level is intended exclusively for the employees and the work of the HVC group. This way, delivering and collecting trucks can be separated from private ones.



Small scale des.



In this smallest part of the design, the user comes into a close contact with the materiality.

The entire structure consists of a composition of concrete and bottomash, which are also used as climbing holds.

In this way we climb the ever-growing mountain, day by day, car by car, Truck by truck, until the mindset changes and the flood of waste comes to an end.

