



supra | 
ordinary aesthetics
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Masonry *rebuild the rubbles*

re:easa 2018 / rijeka
workshop application by *supra*
denis plancque & baptiste quételart

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poster



in brief

informations & description

Masonry

rebuild the rubble

re:easa 2018 / rijeka

workshop application by **supra**

denis plancque & baptiste quételart

constructional, permanent, half **open end** project

individual workshop that has vision for **molo / delta beach**

and has an idea to **collaborate** with other **(material) workshops**.

History and stories, concretised in rubble

A mason building walls often use the rubbles he can find right on site. These materials coming from the past, mostly damaged, are often neglected, barely considered or concealed. But it's a resource for him to save time and money, while freeing the surroundings of these rubbish. And in a spontaneous gesture, the mason continues the history of the site.

Cities change, just like Rijeka. They evolve on their own : in a way, destroyed buildings offer a useful waste, a amount close to materials needed to erect new constructions, themselves able to carry new stories.

Masonry takes part in this perpetual reconversion, creating a fresh material to carve, a unique rock composed of recycled Rijeka's building rubbles, poured into mortar. Broken bricks, roofing slates and other found materials become precious resources to collect and mason together, first step to reanimate places by offering them a new marble to engrave.

gravats, chap. IV | Masonry : *rebuild the rubble*
_what is gravats ?

gravats (french word for *rubbles*) is a serial project, the first born of the collective *supra*, declined through several orders, calls for applications and other participatory workshops during the whole year 2018. Its objective is to focus and reveal the ordinary aesthetics of several places, thanks to the revalorization of rubbish produced during the constructional and deconstructional process of the existing, as if to explore urban material deposits.

Overall, these projects question people's pre-conditions to make them change their mind about what they see as «waste-matter» coming from the fields building construction, by re-using it in urban, architectural, and relevant design, proceeding to its diversion in as fun as aesthetic ways.

Thus, materials revealed continue to be part of local History and people stories, with a new aspect, sometimes concrete, sometimes arranged, whispering their past functions while allowing future uses. It's now up to us to provide them a greater durability.



gravats, chap. IV | Masonry : *rebuild the rubble*

_why gravats perfectly fits with re: theme ?

Exploring *gravats* projects means changing one's look on the existing, to be attentive to the history that took place there, the esthetics that emerges from past to present through the materials.

By using old neglected materials, this serie of projects questions our relationship to time, to what is fashionable, to what is obsolete, which qualifies what is waste, antiquity or rarity – re-using them establishing new orders of value.

Most of all, this rehabilitating approach of the waste material makes the highlight of a cyclical reality too long denied or ignored possible. Indeed, linear production system is causing a profound upheaval in our cities, its induced costs – as unnecessary as exorbitant – further weakening those who are most fragile.

Once again, it's time to prove that solutions exist and are preferable.



gravats, chap. IV | Masonry : rebuild the rubble

_the trip parenthesis : an excursion in Tyrol, by bq

[...] In the valleys of Tyrol and especially in Innsbruck, the local stones are so beautiful that it's difficult to not notice them. They are used in almost every building in the city centers, even if we can just note their present punctually. Indeed, most of the buildings are coated and painted but the stones remain often visible to highlight certain elements of the building such as basements, sculptures, doors frames...

This porous stones seems to be the result of the compressions of a lot of different minerals - Geologists have identified more than hundreds types of natural mineral in Tyrol (calcite, albite, almandine, quartz...), some of them are really specific from the region such as the stone called "tyrolite") - each of them brings its particular color and texture in the city landscape.

Of course this stones are particularly visible on old buildings, especially palaces and churches. But modern architects don't miss the opportunity to use this fine material in a new way.

On new constructions, they often use cut stones or marbles as a cladding (for example on the basement). Sometimes this minerals are also mold in a mortar, to build new masonry pieces.

This masonry offers much more formal possibilities to architects that cut stones. Masons could mold this minerals in huge slabs (for example on Landhaus platz). Sometimes they mold them in a floor called granito or terrazzo (especially used in the inner city shops), sometimes in high pillars or colonnades (Peek And Cloppenburg building from David Chipperfield architects), sometimes also in arches or sculptural urban furniture.

Mold in the concrete, the local minerals are naturally hidden (the mortar occupies most of the surface along the formwork). But as soon as these concrete pieces are cut, sand or polished, the masonry reveals the wealth of the different components and allow to create a wide range of effects.

This masonry gives the cities a special character. Most of the buildings seem to be on "their right place", "to have always been there". In fact, the stones just traveled a few kilometers since the time they were cut off from the mountains. If some constructions have been built recently, the material is as a part of the material is as old as the landscape itself. [...]

by bq. Tyrol, april 2018



gravats, chap. IV | Masonry : *rebuild the rubble*

_Masonry, or how to turn rubble into aesthetical stone ?

→ type of workshop

A handsome one !

We propose a material workshop – still based on theoretical/ poetic / esthetic idea.

It is Rijeka oriented and the object designed should stay in the long term – at least a few decades.





gravats, chap. IV | Masonry : *rebuild the rubble*

_Masonry, or how to turn rubble into aesthetical stone ?

→ detailed project description

First of all, turning rubble into marvelous concrete rock requires to meet spots, places and people ready to share their waste with us : ruined monuments, abandoned houses, inhabitants backyards, other workshops...

Going to meet them will be the starting point and one aim of the project. Our pockets full of rubble, it will be necessary to sort them by color, places or presumed era to provide meaning to future concrete elements, make them as ethical as aesthetical.

This done, rubble will be sieved and crushed to obtain various grain sizes, ranging from one millimeter to ten centimeters. The largest pieces will then be arranged in the formwork before pouring different mixtures of white cement and rubble, layer by layer – to obtain this marbled effect. The participants will be free to intervene on the matter just pouring, to shape it at different times of the hardening.

However, once dried and stripped, only specific concrete tooling could be used to change the result obtained if necessary, before sanding.*

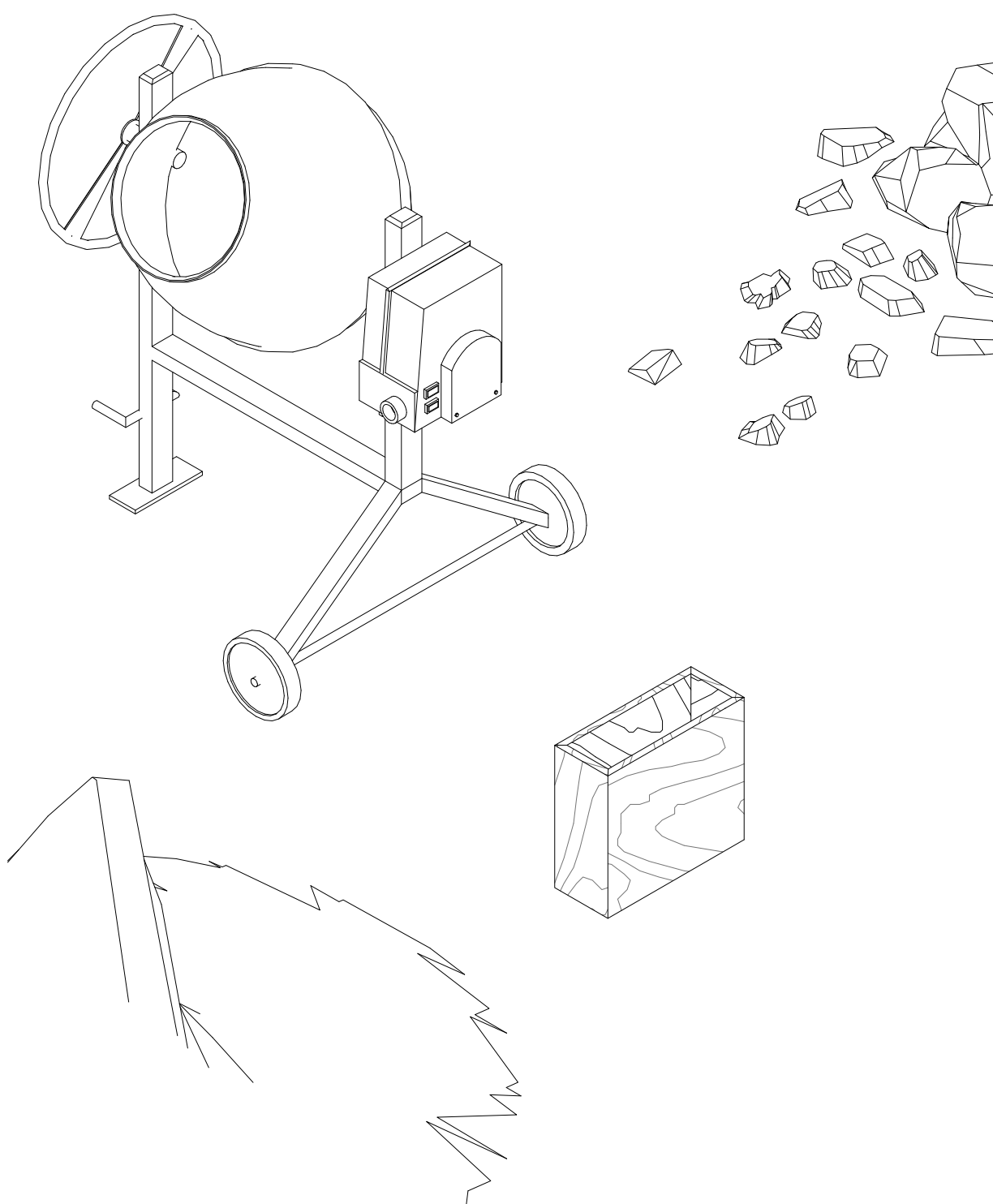
This workshop will be able to accommodate from 8 to 16 participants, depending on its size. However, by initiating dialogues, it is also addressed to the inhabitants as to the passers-by of the Molo Lungo the users of the delta beach, offering them several kinds of potential urban facilities.

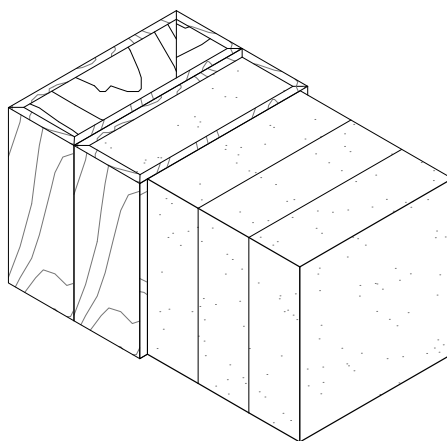
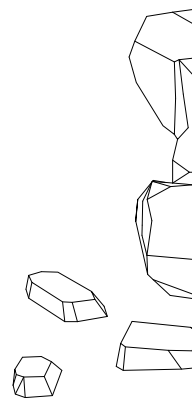
Indeed, the way to use this material won't be anticipated, and choosing the program(s) will be an important element of the full project.

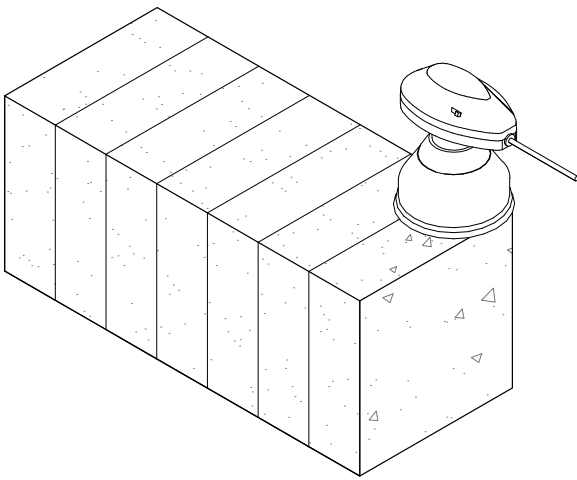
Withal, the expected outcome is one or a collection of white concrete elements improving permanently the chosen location in many ways.

* please refer to the following documents :

- axonometric view of step 1 : collecting the rubble
- axonometric view of step 2 : pouring and stripping the formworks
- axonometric view of step 3 : sanding the Masonry pieces







gravats, chap. IV | Masonry : *rebuild the rubble*

_Masonry, or how to turn rubble into aesthetical stone ?

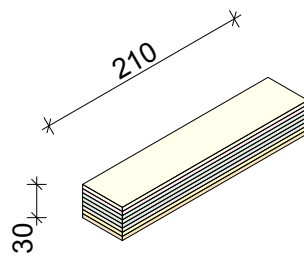
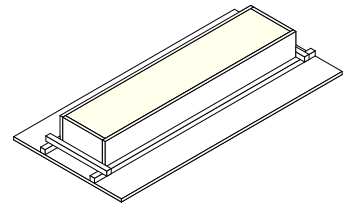
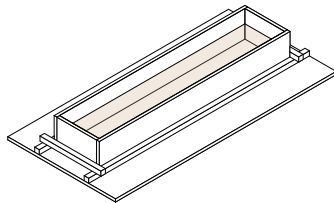
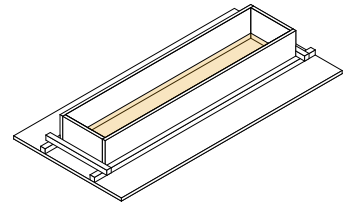
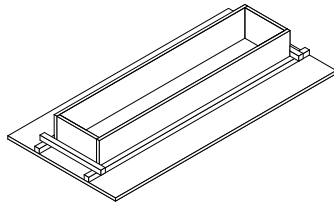
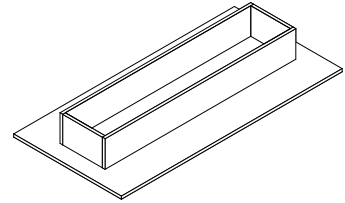
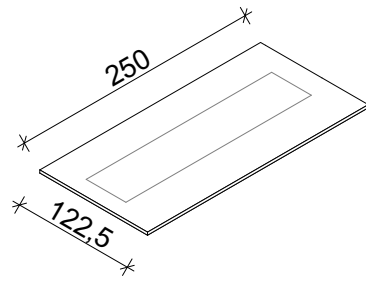
→ detailed project documentation

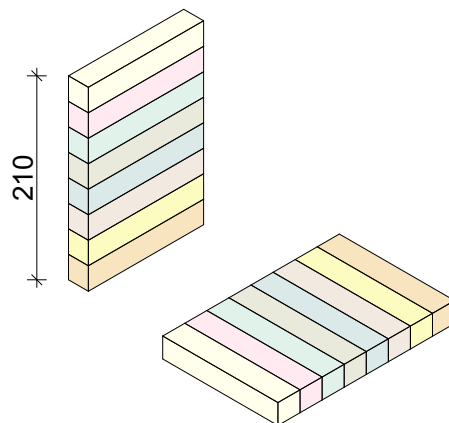
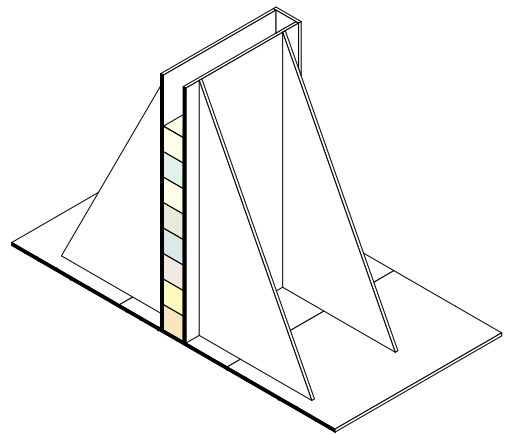
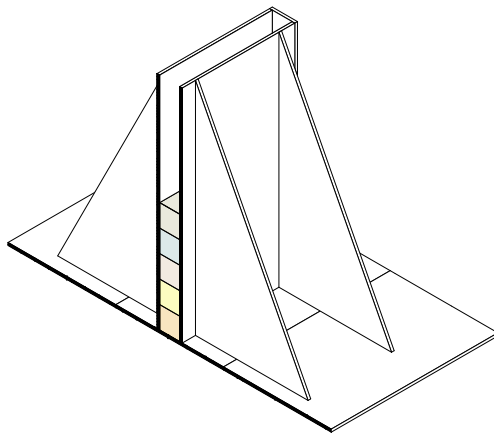
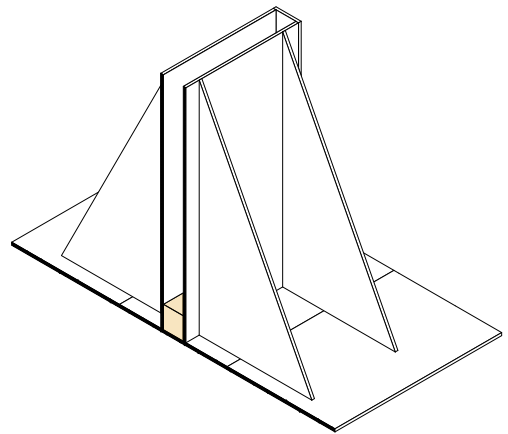
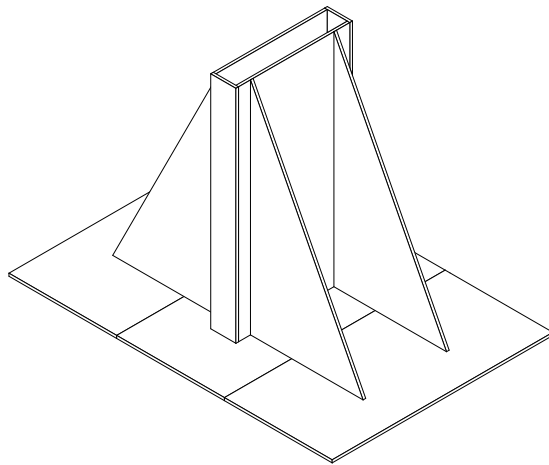
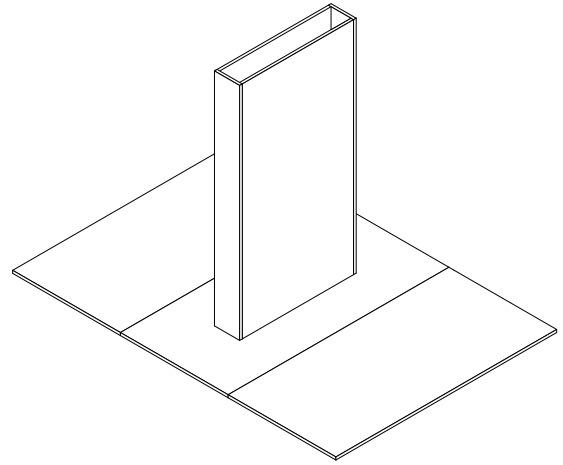
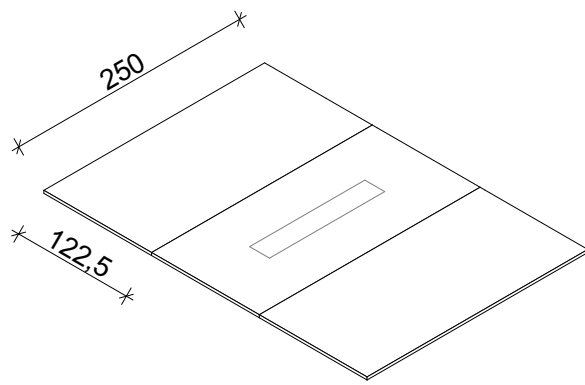
In a way, it's a half pre-designed workshop because we impose maximum calibers of cast objects for practical reasons: cost, drying time, handling, transport, sizing of the formwork elements etc. but not the quantity nor the shape of the structures built.

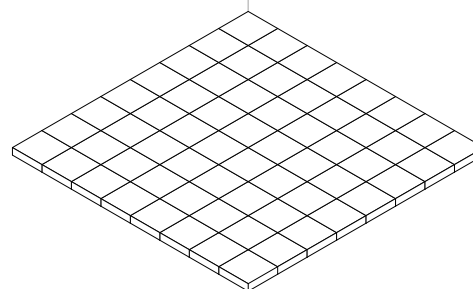
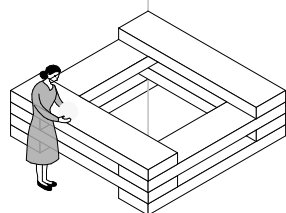
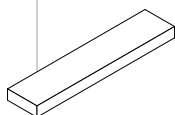
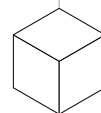
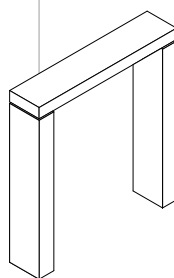
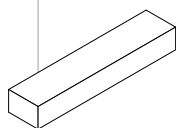
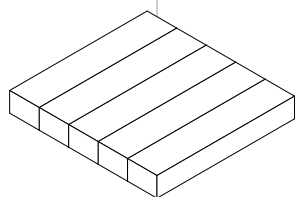
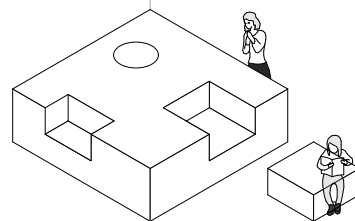
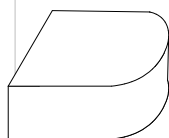
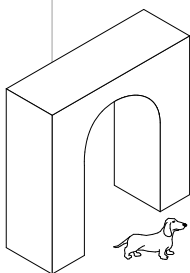
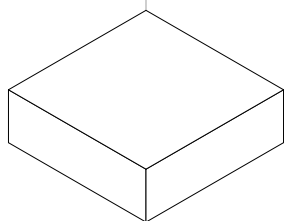
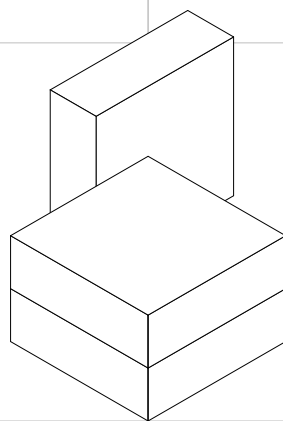
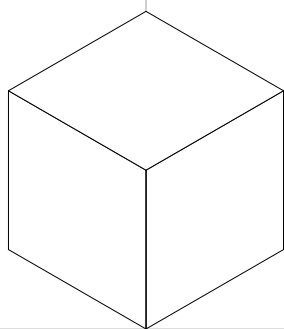
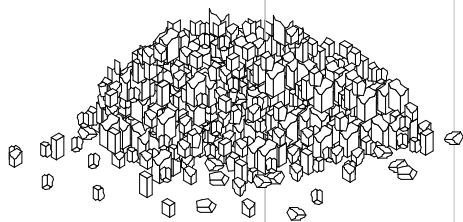
That's why the final realisation(s) won't be higher than 2.4m. and respect a framing still in discuss, for a total volume of 9m³ maximum, but also could be a huge single shaped stone bloc as a collection of furnishment for urban spaces, domestic scale or sculptural daily objects.

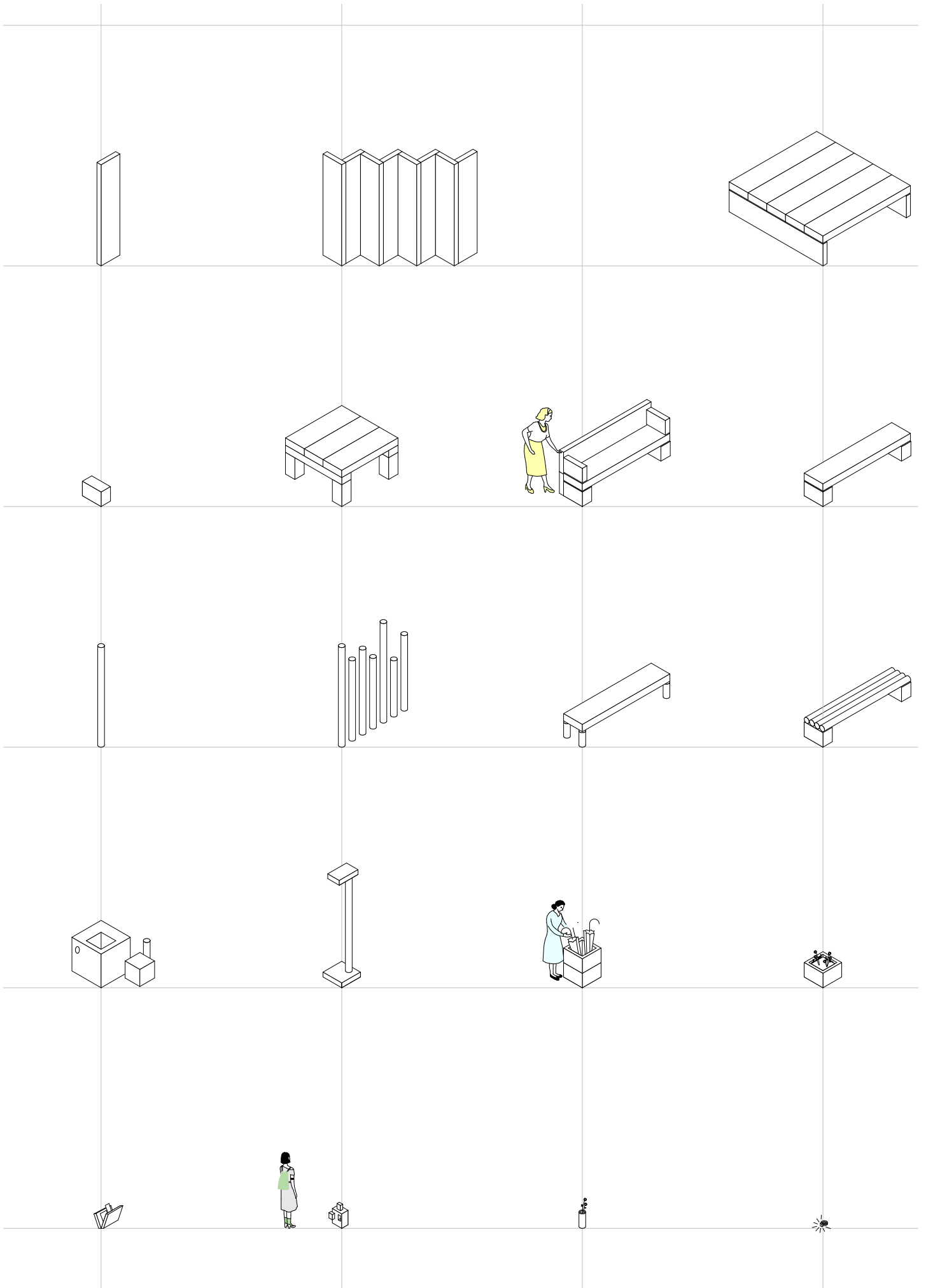
Participants will be invited to think a very big piece of stone to dig in the first place while thinking how to realize it be drawing and constructing optimal formworks as proposed below :

- axonometrical view of formwork slabs
- axonometrical view of formwork walls
- axonometrical view of architecture and urban furnitures
- axonometrical view of design furnitures









tutors info _about supra l a

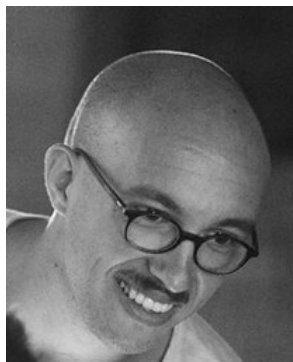
supra – workshop created in Lille in 2018 by **Denis Plancque l dp**, architecture graduate, cultural mediator, educational worker – aims to bring out and make perceptible the ordinary aesthetics through the curation of the architecture.

curator of architecture: re-interpreting the architect's missions – sometimes unknown by the common people – in order to highlight the aesthetics of the ordinary living environment, **supra l dp** arises as mediator-producer or architectural curator [from the latin *curare*, «taking care»] providing consulting, design, production and mediation services for art, cultural, architectural and urban past or future projects.

overall vision: to think architect as a *generalist* of architectural culture – in its aesthetic, historical, anthropological, constructed dimensions... – thus to assumes a process of awareness and re-involvement, over the course of actions, all stakeholders: the management of work and work to users, including associative, cultural and political actors, all concerned.

project-research: re-link the user to the conception and the realization of the project supposes to imagine with him new collaborative tools, to experiment other ways to make it emerge, even if to use the fictive and aesthetic dimensions of the architectural project, through the exploration of narrative representations and uninhibited collective realizations.

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tutors info

_denis planckue | dp

+ workshops en art et architecture

tutor : easa#17 | « Hospitality » Fredericia, DNK, 2017
orga & tutor : AGB | « Matière à récit » Lille, 2017
participant : Bellastock | « La ville de terre » Paris, 2017
co-orga : SDE | « Habiter 2030 » Lille, de 2014 à 2017
participant : Meiji univ. | « Shakkei » Tokyo, JAP, 2014
participant : Kawamata | « Collective Folie » Paris, 2013

+ teaching & educational working

Kergomard School in Lille, 2018, « Coup de Pouce » CLA ;
School of Architecture and Landscape of Lille 2013-2017,
student helper, formalized tutor, erasmus mediator
and monitor of the program «Equal Opportunities»

project experience

→ architectural curator

supra | [a](#) since 2018 in Lille : co-design, realization
and mediation of past and future architectural projects.

→ cultural mediator in contemporary art

Atelier-Galerie Bleu in Lille, 2017 : facilitate access to the artistic and cultural
practice and discovery of the public, by the realization, the animation and
the communication of cultural actions around exhibitions.

→ junior architect

Baumschlager Eberle architects in Paris , 2016,
work experience as a draftsman and architect assistant from sketch to
deposit of constructional license; preceded by a training course in agency
at Richard Architecture in Amiens (2012) and an introductory internship
at the structural work of the building in Sarl Rousseau summer 2011.

languages spoken :

english : fluent (B2)
french : native language

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tutors info

_baptiste quetelart

masonry experiences :

2011 : Workman internship in a masonry company
Regular experience with in masonry

2016 : work for 10 days as the partial renovation and consolidation of a genoise tower (Corsica),

tutorship experiences :

2015-2016 : 1 year tutorship in high school (regionnal state mission to promote higher education to 5-10 unprivileged high school students and make them aware of architectural / art culture possibilities)

2015-2016 : 1 year volunteer tutorship with first year architectural student to provide them a methodological support.

2016 : 6 months internship in the austrian international architecture office "AllesWirdGut", department : competition

2016-2018 : 2 years experience in the austrian international architecture "AllesWirdGut" : execution plans, competitions, exhibition organization, inside architecture, construction site management.

Work in different teams, multiple experiences by supervising interns or a little teams as a project manager.

future experiences :

For many months I prepare a world travel beginning in autumn 2018.
It will be a long travel – maybe one year – in which architecture will have a central place. Passionate of drawing and architectural history, I am currently thinking of a tool to share my explorations.
More information in the further months...

languages spoken :

english : fluent (B2/C1)
german : fluent (B2/C1)
french : native language

references

_Marmoreal | Max Lamb

« Composed of four historically significant Veronese marbles, Marmoreal is a material exploration that celebrates the individual qualities of these stones while acknowledging that the sum of its parts makes for something far more compelling.

The word Marmoreal means 'real marble', but can be used to describe objects or materials that look like real marble but aren't necessarily so. Marmoreal is composed of approximately 95 per cent marble and 5 per cent polyester resin to make for a stronger, less porous and more durable stone than natural marbles. »

<http://maxlamb.org/157-marmoreal/>
(cf. annex 01)

Marmoreal
by Max Lamb
2014
Engineered marble
Produced by Dzek



references

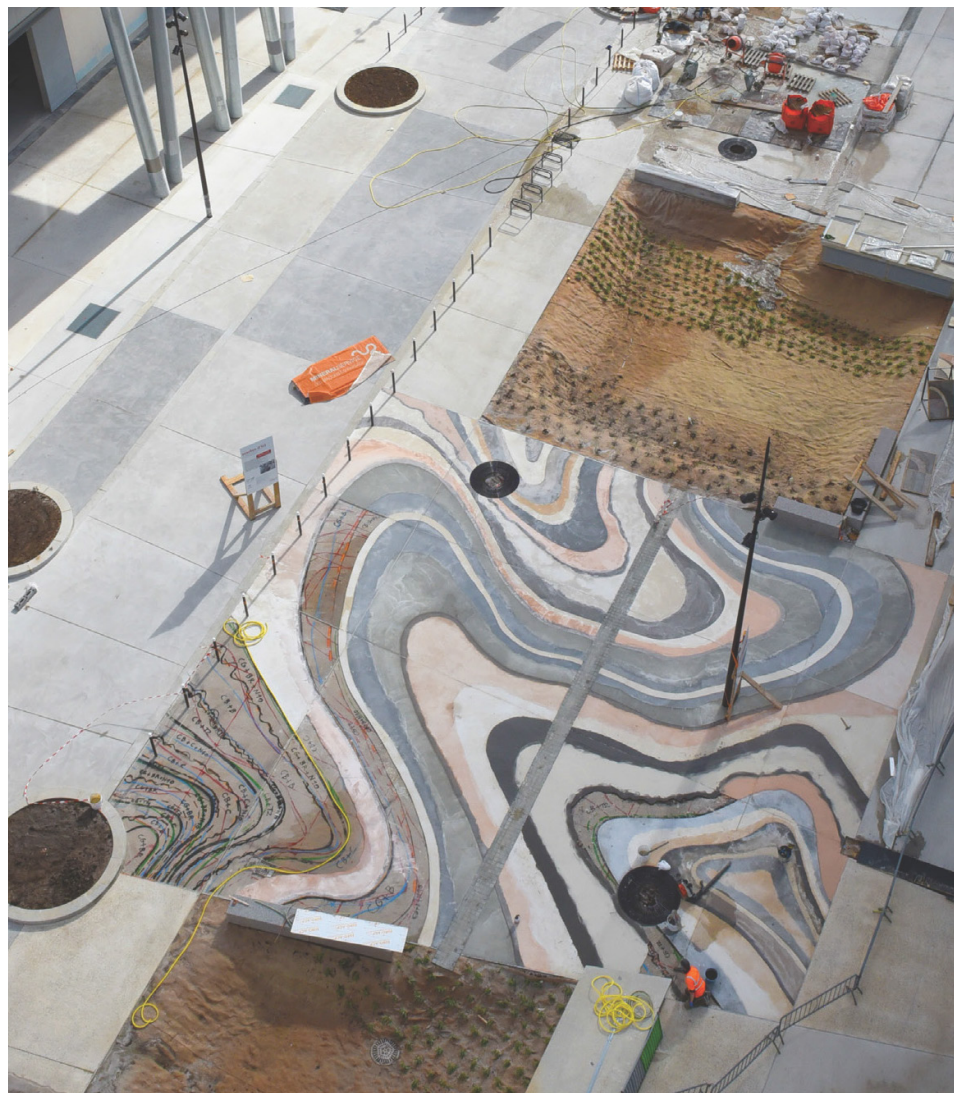
_Marbre d'ici | Stefan Shankland

« Marbre d'ici est une nouvelle matière première, produite localement à partir de gravats inertes issus des démolitions d'immeubles. Mélangés à du ciment et de l'eau, coulé en strates, les déchets du BTP deviennent un matériau noble à intégrer aux projets architecturaux et urbains à venir. »

« *Marbre d'ici (Marble from here) is a new raw material produced locally with inert rubble from building demolitions. Mixed with cement and water, poured into layers, construction waste is becoming a noble material to integrate into future architectural and urban projects.* »

<http://marbredici.org/>
(cf. annex O2)

Marbre d'ici
by Stefan Shankland
in collaboration with
French Ministry of
Culture, HQAC project



references

_Granby Rock | Assemble & Will Shannon

« Granby Rock is a unique terrazzo-like material composed of recycled building rubble.

The material was first developed by Assemble & Will Shannon in 2015 as a part of the refurbishment of 10 derelict houses in Granby. A workshop was set up in the backyard of a house and broken bricks, roofing slates and other found materials were collected from skips and cast into moulds to form mantelpieces for the houses being refurbished. Waste products were transformed into the decorative centrepiece of each home.

Working with Anfield Marble, the process has now been refined and developed to include a versatile range of slabs and tiles that offer a wide range of possibilities for distinctive architectural surfaces. Now, alongside their marbles and granites, they produce and stock Granby Rock, with the facilities to prepare and work the material to bespoke sizes and specifications. »

<https://granbyworkshop.co.uk/catalogue/granby-rock/>

*Granby Rock
by Assemble studio
& Will Shannon
2015
Liverpool*

