

## Dirty Business

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Architecture is particularly adept in producing waste. The skillful collection of waste at a domestic scale and its distribution within a vast network of undetectable conduits is relevant to contemporary circumstances, which prevent any meaningful reconciliation of the personal impulse to accumulate with the universal desire for equilibrium. Readymade goods play a significant disciplinary role in a culture that has completely abandoned resistance to commodification, instead favoring the spectacle and sensations produced by these objects.

In architecture, readymades are essential building components (material) and superfluous construction debris (materiel). They are invisible utilitarian tools, engineered with metric precision (anti-matter) that simultaneously produce unintended decoration, eliminating the need for craft (proto-image). The disposition of the readymade is relevant to architecture's waste management crisis as both ubiquitous physical commodity and disposable cultural image.

*Dirty Business* retrofits a manufactured portable toilet with machine-extruded drainpipes. In this scenario, object becomes site and surface becomes object. The readymade is procured as self-accumulating agent with mutable physical properties, reconfigured by the blatant image of their everyday operation. An alternative narrative unfolds with the introduction of new characters exhibiting an inclination for the awkwardly upright:

- "The Squatter" is the most public figure, but maintains anonymity as distorted exterior silhouette. Its shape is revolved and projected as profile, reconfiguring the existing fiberglass panels and providing a rear entry hatch concealed within the surface geometry.
- "The Stiff" is an asocial mannequin fixed about the periphery of the interior. This ill-fitting compound of rigid readymade extrusions is guided by the contours of the molded lavatory partitions and ossified as articulated relief, feigning appearance as both detached ornament and figural poché.
- "The Hugger" engages the territory between the interior and exterior as intruder and imposter. Patrons are disarmed to find the stall currently occupied by this limp figure with supple skin awkwardly positioned in the corner. Interlopers crawl into the Hugger's internal cavity to puppeteer its flaccid arms and peer through its portholes.

**JOSHUA MYERS**

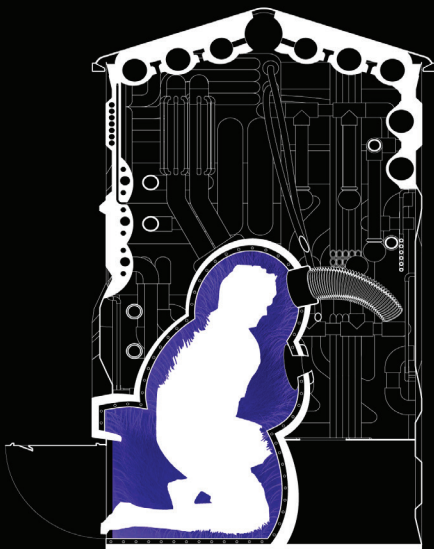
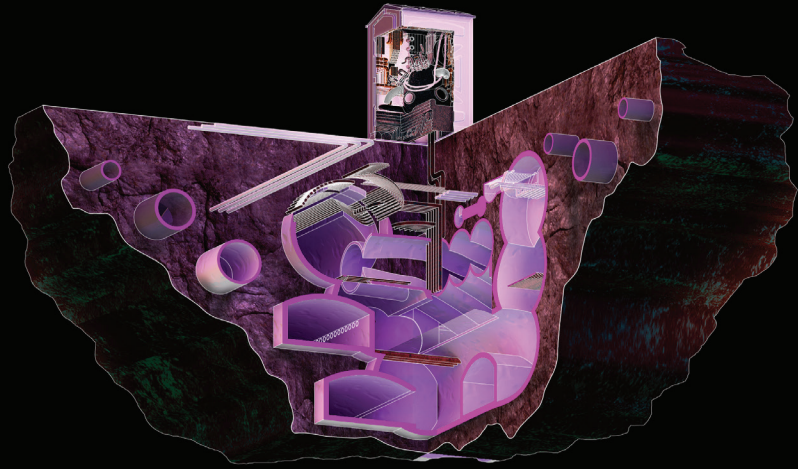
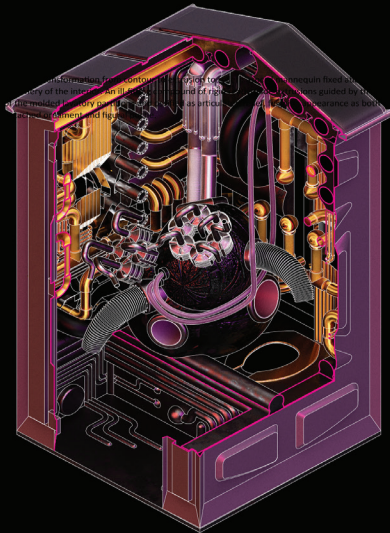
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The inconspicuous treatment of the exterior is a prelude to the subversive possibilities of the interior. The portable toilet maintains its fiberglass shell and surficial exterior appearance. The existing door provides primary entry, but only the illusion of privacy. The rear hatch and other discreet apertures elicit anonymous probing and surveillance from the outside. Another reality emerges on the interior, one that magnifies and augments the complex of cavities and conduits that insure civil operation, confronting the nature of society's contrived functional and cultural mechanisms.

*Dirty Business* conflates the subversive public spectacle and the unsatisfying private experience of "using the facilities." This strategy of incontinence alludes to architecture's lack of restraint in producing disposable cultural images. Radically collapsing the form-function (readymade), object-subject (characters) and sacred-profane (interiorexterior) paradigms, new images and aesthetic association elicit a withdrawn intimacy that occupy the cultural limits of public urination, squatter's rights, public displays of affection and anonymous sexual encounters.

dirty business

conflating the subversive public spectacle and unsatisfying private experience of "using the facilities"



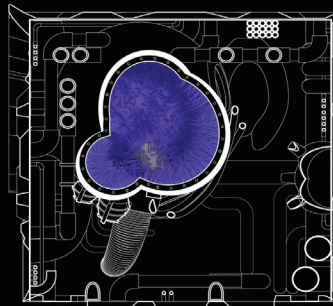
section



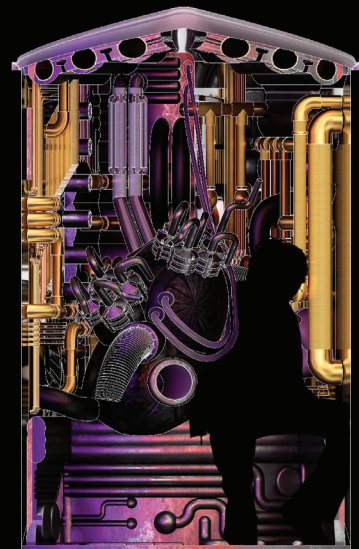
front elevation



left elevation



plan



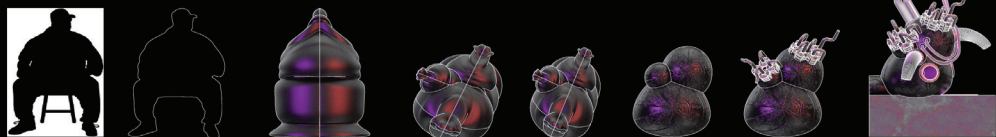
interior elevation

the squatter (transformation from silhouette to form to material map): public figure whose shape is revolved and projected as profile, reconfiguring the existing fiberglass panels and providing a rear entry concealed within the surface geometry.



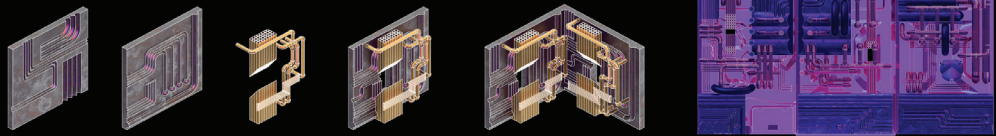
the squatter

the hugger (transformation from silhouette to form to material map): intruder/imposter that engages the territory between interior and exterior. Patrons are disarmed to find the stall currently occupied by this awkward figure lounging in the corner, while interlopers crawl into the Hugger's internal cavity to puppeteer its flaccid arms and peer through its portholes.



the hugger

the stiff (transformation from contour to extrusion to relief): social mannequin fixed about the periphery of the interior. An ill-fitting compound of rigid readymade extrusions guided by the contours of the molded lavatory partitions and ossified as articulated relief, feigning appearance as both detached ornament and figural poche.



the stiff