

BORDERS

A TRANSITION TO PLURALITY



OFER KANTOR / MARTIN SALLIERES / MICHAEL STREBEL

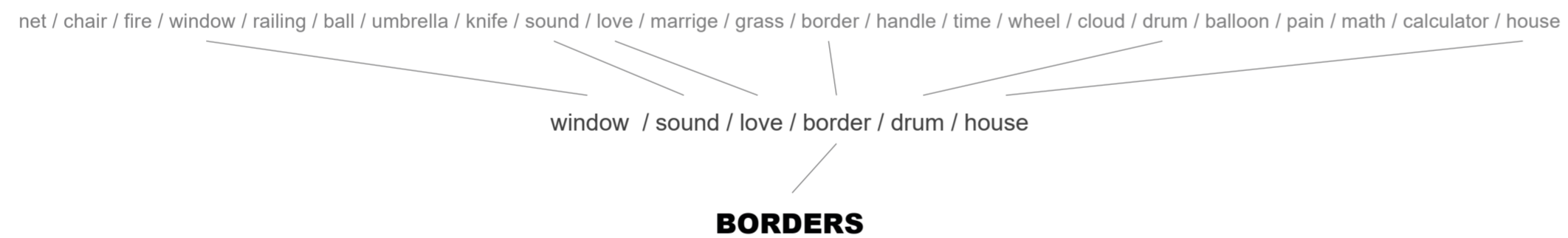
“Most designs are copies or variations of already existing designs.”

The opening words to **Concept Tools** by Olaf Stevens.

Our assignment is to break down a topic to a total abstraction of its essential values and connotations to create our own.

Our process is split in 3 main stages. 1) Abstract Field of Research. 2) Material Library. 3) Final Product.

What topics do we see ourselves working on over three months?



Nothing is borderless, as designers we

try to break the old to define the new.

Like a child in a dream-state, we see the

many ways of reaching a common goal.

Yet abstraction derives through knowing

both the surface and its beyond.

By our instinct and asumption we reached conclusions that were “too culturally bound”, we had to dig deep to further abstract it. Actually, it’s quite funny and mysterious how all along the process we seemed to be coming back to the same conclusions, repeating ourselves and in a way, confirming ourselves.

We began by drawing inspiration from a debate held at Eindhoven between Noam Chomsky and Michel Foucault in 1971 about creativity, how they both reach the same conclusions only through different paths. Like them we split our research to the linguistic and historic fields to find the essence values and connotations of borders.

Linguistically, borders used as verbs seem to have a negative connotation, while as nouns they describe an area of adjunction. Google defines a border as the “frontier of civilization”, as we opened this door we saw how this means the limit of knowledge or the most advanced achievement in a particular field, thus the frontier is humanity’s attempts at exceeding its own limits. Historically, inhabitants within a border share something in common. Borders issue the wish to distinguish / differentiate and unify to overcome or serve a greater cause. Poetically speaking, borders create a border between the known and the unknown. A border crossed, can’t be uncrossed. Exploring these fields led us to some important conclusions about borders, yet the internet is our only souce for information.

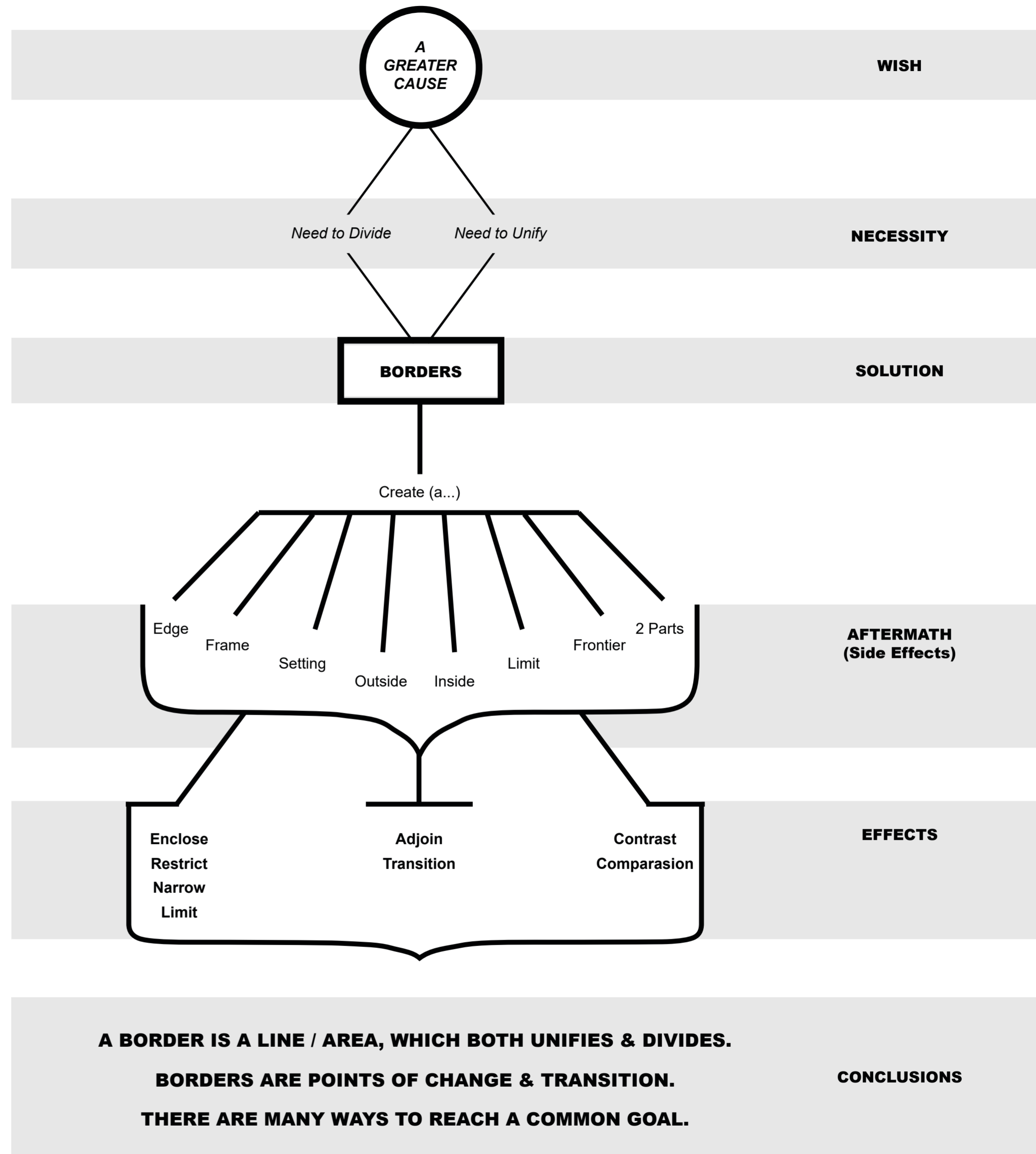
From this moment onwards, the word ‘border’ wasn’t mentioned anymore. We personally reflected on our research and each had his own mental image and personal conclusion about borders: A contradictive existence, defined by personal and collective imagination; A set of information for protection and guidance; A creator of differences and diversified conformity. Out of our personal conclusions we wrote stories describing our mental images, then we searched for the for the underlying message within each story to see the overlaps among them. Words such as trust, cooperation, choice, communication, life and evolution imply a situation of plurality. While words such as dividing, change, clearance, lead, adaptation and evolution imply a situation of transition. These two words, transition and plurality, are the abstract essence of our topic - borders, in other words, borders are **A TRANSITION TO PLURALITY**

With our abstract field of research and final sentence, we wrote scripts describing situations of our mental images by senses - light intensity, light color, tactility, sound and smell/taste. Those scrpits were then translated into abstract images, which were then described by words. These words were then condensed into seven recipes for creating materials fitting to the abstract. At this point of the process we combined our mental images into one and saw that the image resmebles something going from a state of defined to undefined.

Next we gathered a variety of materials to create a material library. From these initial materials we created our first samples, which led us to making our first cut, from seven recipes to to four. We each took upon ourselves the task of working with one recipe and to collaborate on the fourth.

More samples were made and arranged by the different properties they hold (surface / color / filler / construction / glue), which led to the second / third cuts and the realization that our most fruitful samples are our focus for the final product.

We decided that our focus is on a new raw material for the market. A putty that is made of polystyrene and acetone. It can be used as a variety of materials, a constuction, a filler, a surface and as a glue. Yet the best feature is that it can be easily recycled, thus enabling a transition to plurality. The name of this new material: **PLUR**.



“The obvious conclusion is too culturally bound.”

INFORMATION_

LINGUISTIC

ENGLISH

_DEFINITION NOUN
edge/part of a surface/area
line seperating countries . . .
region that lies along the boudry of another
frontier of civilization
brink/verge
_VERB NOUN
to make a border around sth.
form a boundry
adjoin
_SYNONYMS
rim / periphery / verge / edge / boundry

FRENCH

_DEFINITION
la bordure (f.) = edging -
what borders
garnish on the edge
la frontière (f.) = border -
a line seperating 2 countries
the limit of something
_NOUN
juncture / frontier / edging / fringe
framework / frame / setting / edge
_VERB
bind / limit / restrict / narrow
enclose / encircle / circumscribe
_SYNONYMS
limit / terminal / denarcation / end
boundryline / seperating / edge

HEBREW

_DEFINITION
gvul (f.& m.) -
a line that differentiates
between a plane to aplane, a field to a field, a city to a city and land to land
edge / lip
in biblical terms it's a described as a physical are
_NOUN
limit / boundry / frontier / line
maxime / domain / confines
territory / realm / wall / end
edge / tip extremity
_VERB
impinge / limit / bound

GERMAN

_DEFINITION
die Grenze (f.) -
a political or geographical divission line of different areas
a division line of areas due to posession
a piece of land which devides political bodies from another
_NOUN
fencing / barrier / boundry / limit
edge / brim / periphery / ledge
setting
_VERB
restrict / limit / mark / adjoin / line

verbs seem to have a negative connotation whilst the nouns describe an area of adjunction

HISTORIC

_EGYPTIANS
1st pharoh ,Akhenaten, used his power to unite the the upper and the lower realms of Egypt
_ALEXANDER THE GREAT
Alexander, moved east with his Macedonian army to dicover and explore. Along his conquest he united many different tribes and cultures under his common cause of greatness.
_GREEKS
The ancinet city states of Greece would have never been able to survive and thrive in seperation if they wouldn't have learned to join forces against bigger threats like the the persian empire.
_ROMANS
The roman empire was by far the greatest of it's time. Their thirst for power lead to the vast expansion of the empire, until it finally reached critical mass and collapsed Their empire stretched from Africa to England and enclosed an enormous variety of different cultures.

inhabitants within a border share something in common
a border issues the wish to distinguish / differentiate
borders unify in order to overcome or to serve a greater cause

POETIC

EPISTEMOLOGY

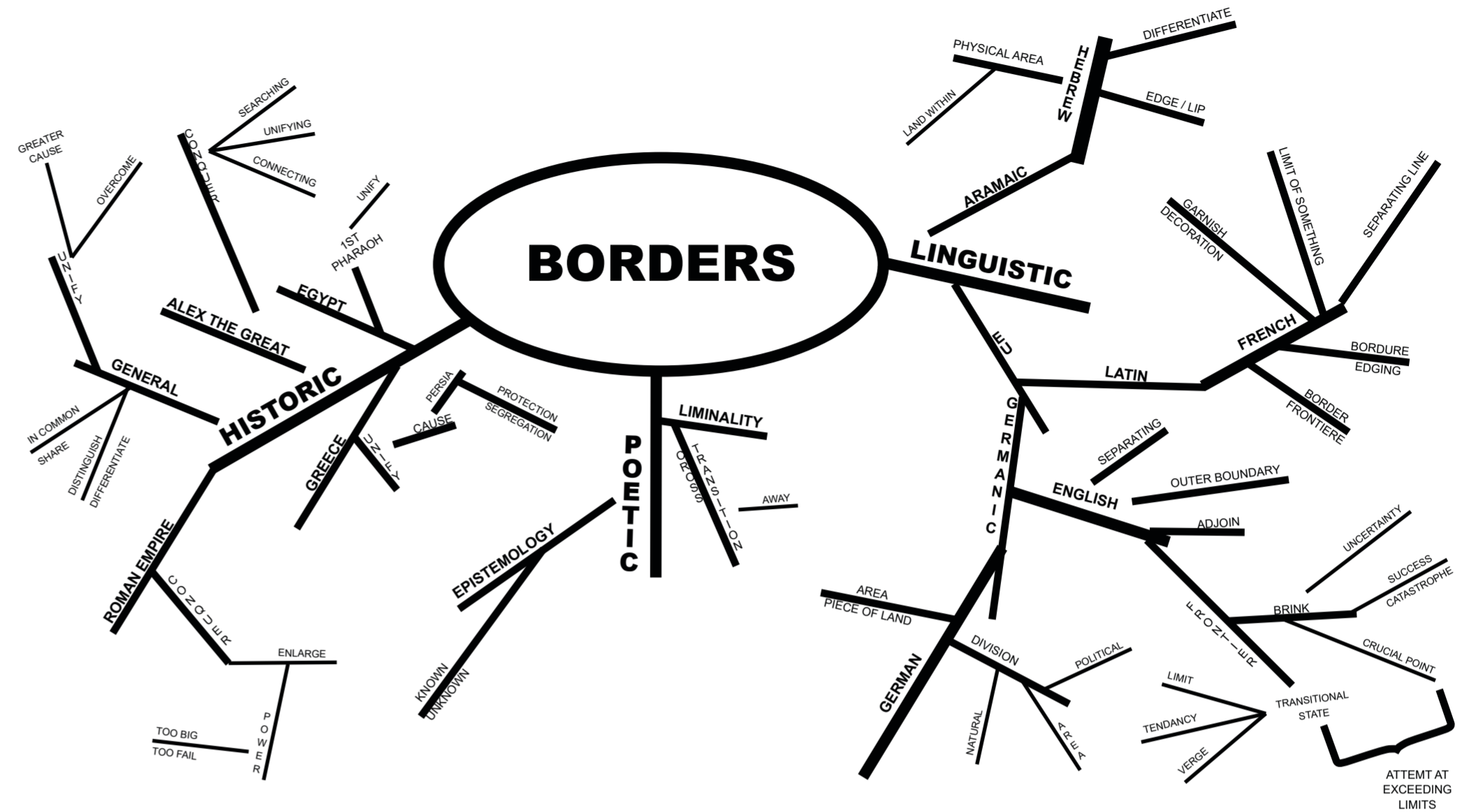
By making borders you willingly create an area with a clear cirumscription, thus establishing a border between the known and the unknown, which lies beyond what is defined.
LIMINALITY
Crossing a border is a process of transition in mind and body. Like any process, it can't be undone. Once passed through this process there is no way of un-doing the deed. It's a one-way street. You can return to the point of origin but can't turn back time.

borders create a border between the known and the unknown
borders can only be crossed and not uncrossed

FRONTIER OF CIVILISATION

_DEFINITION
the region of a country bordering on another or a line
the edge of the settled area of a country
the limit of knowledge or the most advanced achievement in a particular field
_VERGE
limit / edge / rim / margin
has a tendency (judgemental)
insinuates a transitional state
_BRINK
a crucial / critical point
shortly b4 success / catastrophe
implies uncertainty of the outcome

the frontier is humanity's attempts at exceeding its limits



A LINE / AREA, WHICH BOTH UNIFIES AND DIVIDES.

A POINT OF CHANGE AND TRANSITION.

THERE ARE MANY WAYS TO REACH A COMMON GOAL.

WERE MEANT TO DIVIDE, BUT SUBSEQUENTALLY CONNECT.

A BORDER IS A LINE - A FRONTIER IS AN AREA.

NOTHING IS BORDERLESS.

CROSSING A BORDER REQUIRES A CERTAIN AMOUNT OF IMAGINATION.

BORDERS ARE SELFISH.

A MADE UP CONCEPT TO COMFORT OURSELVES IN A SELFISH WAY.

SECURING BASIC NEEDS, WHILST SETTING A SENSE OF DIRECTION.

BORDERS DEFINE.

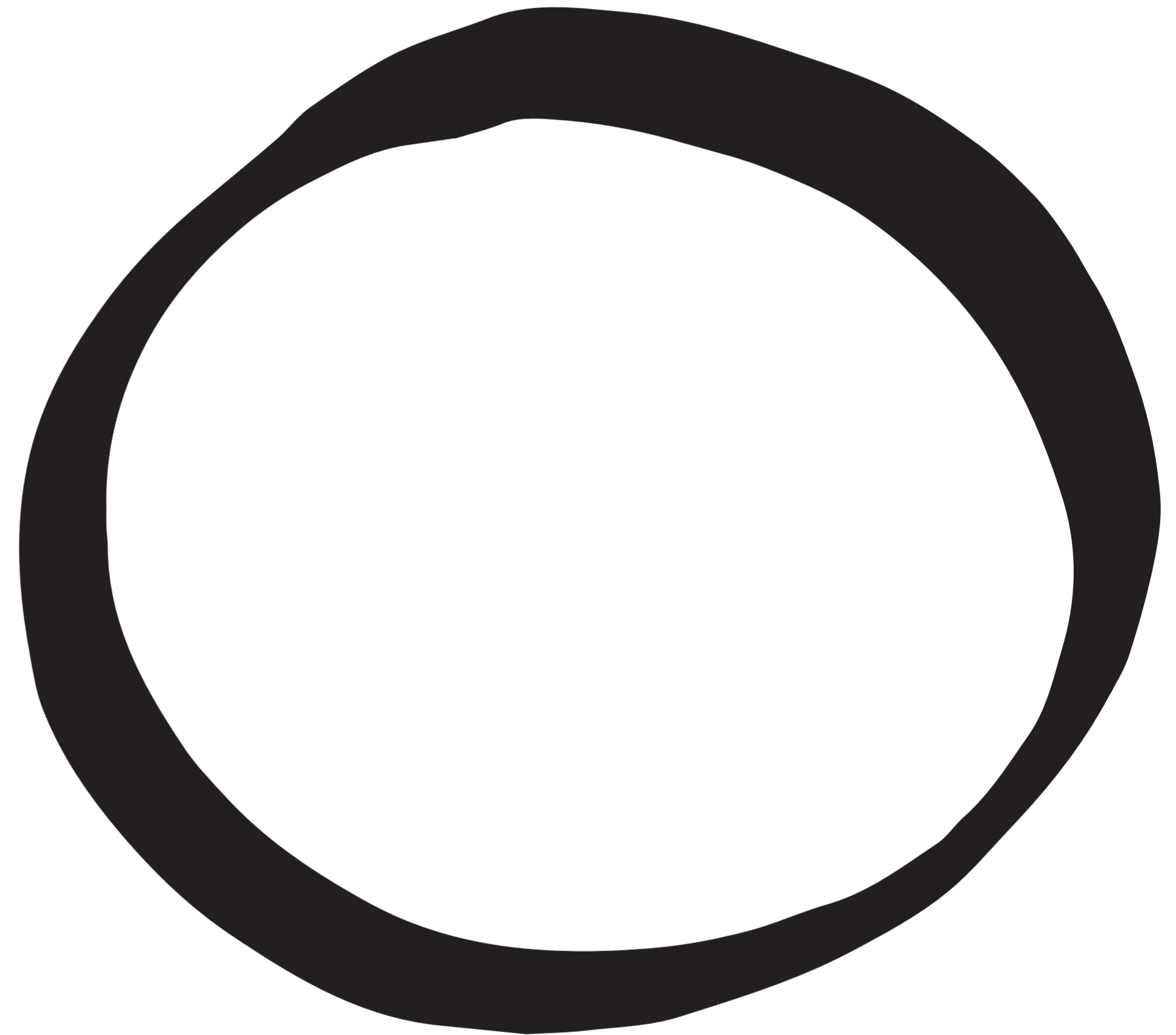
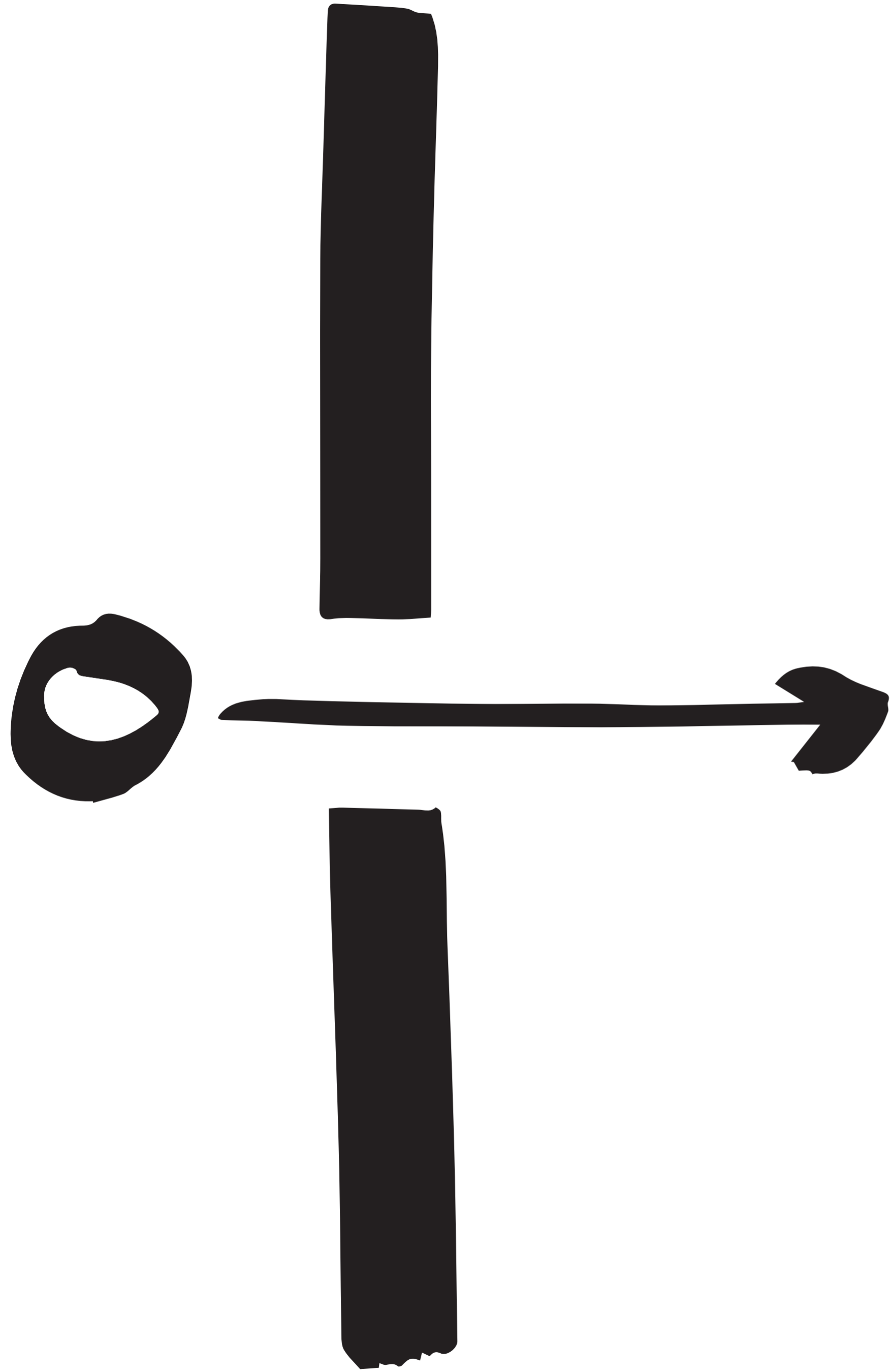
A BORDER CROSSED CANNOT BE UNCROSSED.

CREATION OF OPPURTUNITIES.

HUMANITY'S ATTEMPTS AT EXCEEDING ITS OWN LIMITS.

A DUALITY OF SIMPLICITY AND COMPLEXITY.

“Why are you going outside for information (internet)? Look inside for answers too.”



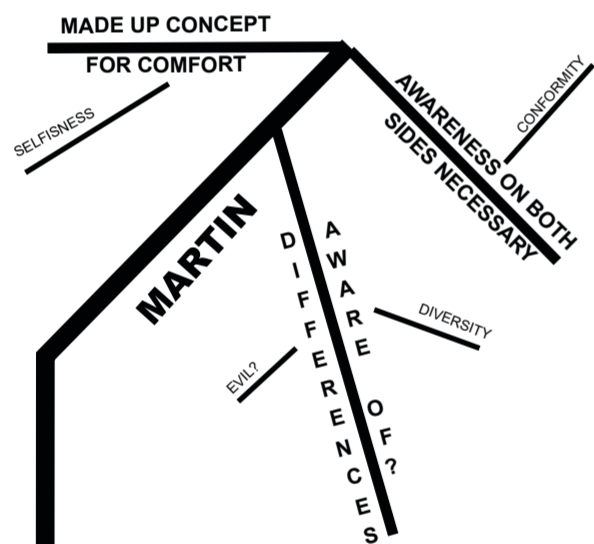
A BORDER CROSSED, CANNOT BE UNCROSSED.

MARTIN

_SELFISHNES
are borders a made up concept for our comfort? Do we solely persue our egoistic appetite?

_CONFORMITY
in order for borders to fullfill their purpose it is necessary for all parties involved to be aware and acknowledge it's existance, they need to conform to the concept

_DIVERSITY
do borders create differences where none are needed, are they the root of all evil? do they create differences or diversity?



A CREATOR OF DIFFERENCES AND DIVERSIFIED CONFORMITY

MICHAEL

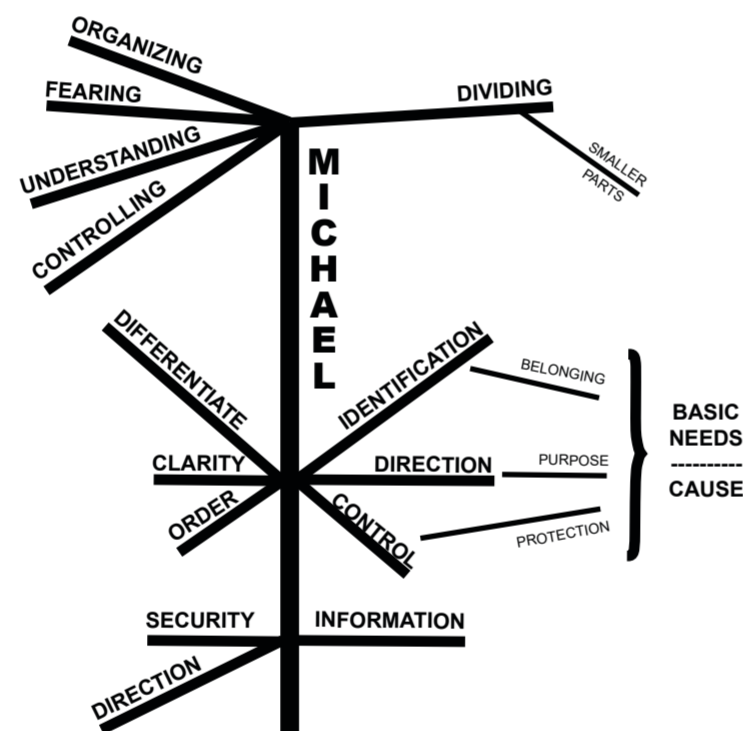
_DIVIDING
for differentiation, enables identification = **belonging**

_ORGANSING
to create order, as to be in control = **protection**

_UNDERSTANDING
to create clarity, in order to give direction = **purpose**

MASZLOW-PYRAMID
2 basic needs and 1 cause
Securing our basic needs whilst setting a sense of direction

_DIRECTION
guidline, sth. to follow/comply to purpose/cause how?
gives you information about . . .



A SET OF INFORMATION FOR PROTECTION AND GUIDANCE

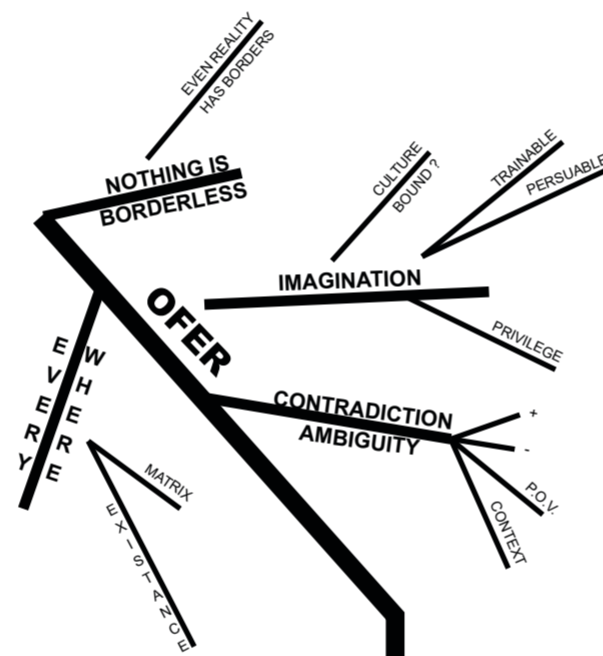
OFER

_NOTHING IS BORDERLES
even reality has borders

_IMAGINATION
is trainable and persuadable is a privilege to have is culturally bound, like our perception of borders?

_THEY ARE EVERYWHERE
define our existance?

_CONTRADICTION
_AMBIGUITY
is depending on P.O.V. and context



A CONTRADICTIVE EXISTANCE, DEFINED BY PERSONAL AND COLLECTIVE IMAGINATION

"From now on, no more using the word 'border', it doesn't exist anymore."

_THE UNDOING OF A GLASS
form follows function

'Hold on tight!' Screamed my neighbour as the pressure of the opera singer came on. I could feel that we were simply not strong enough to maintain. Bonds started to break all around as a large crack emerged out of the thin air. As it got bigger we all reached, that in a moment our definition, our whole reason for being will shatter into a milliom little pieces.

_NESTING STORIES
the process of adaptation as a tool for life

I like it here between the twigs. It's comfortable, I get fed and I can sleep until late. Although it has been rather quiet ever since my brothers left. Sometimes I wish that I too, could as they did, simply let go of my fears and see ..what lies beyond the horizon.

_NO GOOD DEED
miscommunication leads to misunderstandings

A hot summer day as we're speeding down the highway in our mitsubishi lancer. The sun is in high-noon, the inside of the car like a pressure cooker and we're out of water. I'm reaching for the lever of the window -"just a crack, just a small gap to relieve us from this retched heat"- In that very moment she spins around in her front seat and stops me from opening the window.

_THE ICE-SKATE CALAMITY
cooperation is a choice

Watching Michelle Zeiter have his neck sliced open by an ice-skate, changed the opinion on wearing throat protection when playing hockey.

_FOREIGN AFFAIRS
clearence through trust

After a 10 hour flight, I remember receiving a slip of paper prior to my arrival in KL international airport. The immigration form was to be filled out sincerely and handed to the officials on entering the Malaysian state.

_A TALE OF 2 CITIES
walls come in many forms, but always divide

Trying not to wake his brother, Karim creeps out through the door into the living room. The tv is running and the morning cartoons are on, it's getting close. Karim grabs a toast out of the bag on the counter and rushes outside. Tumbling down the 30 flights of steps he arrives downstairs and makes his way to the bus station. Across the street he catches a glimpse of Francois saying goodbye to his mum. She hands him his lunch-bag and kisses him on the forehead before closing the front door. He scurries across the front yard, passed the lavender bushes, to the big gate. He slowly pushes it open, just enough to squeeze through. The heavy gate falls shut with a loud snap, as the latch hits the lock.

_HIGH MILE EXCLUSIVE
even miles above the ground change can be felt

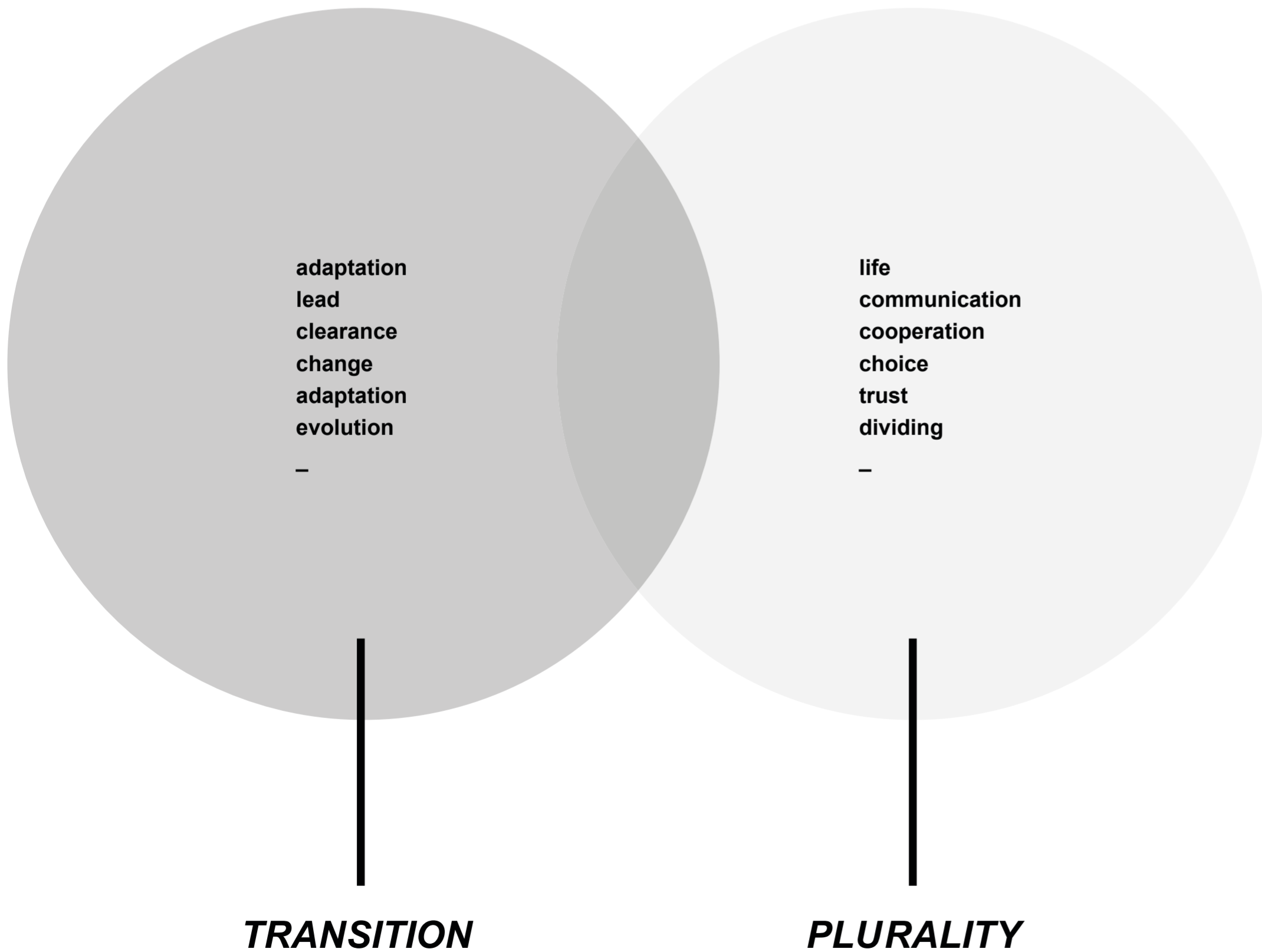
My friends an I were enjoying our celebratory beers, when half way into the 2 hour flight to Hammamet, a stewardess comes over and briskly dconfiscates our cans with a smile. We have entered Tunisian airspace.

“Metaphors always deliver!”

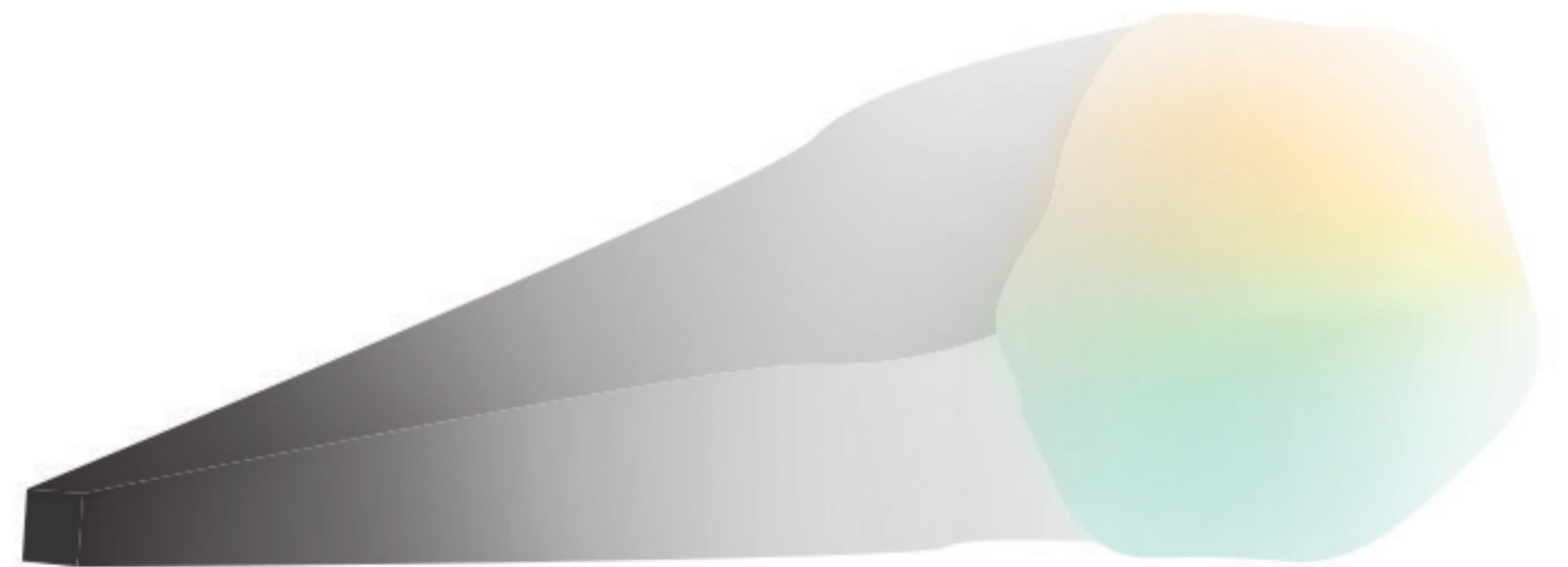
OFER
forms follow function(function changes the form = **transition**, **plurality** in the evolution of functionality)
the process of adaptation as a tool for life(adaptation = **transition**, life is **plurality**)

MICHAEL
miscommunication leads to misunderstandings(communication implies **plurality**, lead = process = **transition**)
cooperation is a choice(coop. implies **plurality**, choice = creation/existence of **plurality**)
clearance through trust(clearance enables **transition**, trust implies **plurality**)

MARTIN
change can be felt, even miles above the ground(change = **transition**)
walls come in many forms, but always divide(dividing is creating **plurality**)



**BORDERS ARE
A TRANSITION
TO PLURALITY**



THE DANDELION - MARTIN

Time lapse of a dandelion, from flower to seeds

The petals of the flower start to leave their cosy green shell and start feeling the cold air of the spring. But it doesn't stop them, they continue their growth seconds after seconds. They turn from a light yellow to a flamboyant orange. The cold mornings of March coming back, cause the petals to shrink, one by one, into a dull color, ball.

Nothing happens during the next half minute, why? is it dead already?

Then a fury white mass pushes the apparently dead petals, using the small force they are given to see the world around them.

After a minute of struggle the top of the flower falls off and lands on the freshly cut grass.

Revealing a beautiful white coat of seeds.

Time flying and the wind becoming stronger and stronger, give the dandelion a bald look as the seeds are ripped off one by one from it.

EARLY MORNING DEMOLITION - MARTIN

The long silence was broken by a count down "3! 2! 1!" before a series of 10 loud bangs from the dynamite explosions on every storey of the building. Followed by the deep noise of the concrete collapsing in the distance.

The light outside was really white, like the one on the morning of early spring. Seconds after the remains of the building released a really heavy and dark smoke of dust giving the scene an apocalyptic atmosphere!

The slick 10 storey building became in a fraction of a second a pile of rough concrete blocks and rusty metal beams spread out on what, now, looks like a war field.

The fresh smell of the morning dew in the park nearby was disturbed when at 10.00 the hundred kilos of black powder were lit on fire. A smell so strong that it stuck to the neighbourhood until dinner.

A taste of stired soil concrete and heat soon started to invade everyone's mouth (palate).

THIN BLUE SMOKE - OFER

The sun is a liar this morning, bright blue skies, but it's cold. Victoria awakes from her sleep, she prepares herself for the cold walk to work by taking a hot shower, putting on many warm layers and having a coffee with a cigarette. To her surprise, she sees that her smokes had ran out on the night before.

Frustrated with the situation, she steps out of the front door and heads to work via the tobacco shop. As she walks, she exhales, dividing the frosty air with a cloud of vapour, which sparks her craving further. She walks in from the cold streets in to the warm shop, where smells of burnt tobacco are accompanied by the dense smoke in the air. She buys her 'favourites' and continues on her way to work. Back out on the street she unwraps the thin transparent plastic cover and crunches it up in her hand, she flips open the box and tears away the excess paper to reveal 20 gridded sticks of burnable pleasure. She pulls one out and puts the poly cotton blend tip between her lips, reaches for her lighter and realizes that she forgot it at home. Stressed by the delay, she decides to walk quicker to work and wait with that first spark of the day.

As she arrives at the office building she is confronted with a choice, either stop and smoke one with the people hanging outside on their break, or cross the hazy barrier to show her face inside. She heads forward, in to the office, through the foggy and tar-filled cloud. She greets her boss, drops her bag at the desk, and quickly heads back out to fulfil her craving. She hears the boss saying: "Victoria, could you step in to my office please?". Frustrated with the situation, she steps in and asks politely: "Could I please just smoke a cigarette before we begin?", he accepts and she happily runs outside where she asks her colleague for a lighter and sparks up. As she exhales a thick cloud, she thinks about how her morning has changed by a simple cigarette

EVENING GLORY - OFER

The separation between the sand and the water keeps shifting by the movement of the waves.

Contradicting the dynamic shore is the static horizon, which divides the sea from the sky.

As the sun begins to set in the west, the color of the sky switches from light blue to a gradient of intertwining oranges and purples. The rays of light shoot out in every direction, parting the sky through the clouds and blinding all else through reflecting on the sea. The seagulls mute down as this day is coming to an end, yet the soothing soundtrack of the wind and waves of water shattering keeps playing as darkness fills the sky.

Hours pass, a deep blue color begins to illuminate the surroundings. East is where it's at.

The sun starts to rise, redefining all that has been undefined during the night.

THIN BLUE SMOKE - OFER

The sun is a liar this morning, bright blue skies, but it's cold. Victoria awakes from her sleep, she prepares herself for the cold walk to work by taking a hot shower, putting on many warm layers and having a coffee with a cigarette. To her surprise, she sees that her smokes had ran out on the night before.

Frustrated with the situation, she steps out of the front door and heads to work with via the tobacco shop. As she walks, she exhales, dividing the frosty air with a cloud of vapour, which sparks her craving further. She walks in from the cold streets in to the warm shop, where smells of burnt tobacco are accompanied by the dense smoke in the air. She buys her 'favourites' and continues on her way to work. Back out on the street she unwraps the thin transparent plastic cover and crunches it up in her hand, she flips open the box and tears away the excess paper to reveal 20 gridded sticks of burnable pleasure. She pulls one out and puts the poly cotton blend tip between her lips, reaches for her lighter and realizes that she forgot it at home. Stressed by the delay, she decides to walk quicker to work and wait with that first spark of the day.

As she arrives at the office building she is confronted with a choice, either stop and smoke one with the people hanging outside on their break, or cross the hazy barrier to show her face inside. She heads forward, in to the office, through the foggy and tar-filled cloud. She greets her boss, drops her bag at the desk, and quickly heads back out to fulfil her craving. She hears the boss saying: "Victoria, could you step in to my office please?". Frustrated with the situation, she steps in and asks politely: "Could I please just smoke a cigarette before we begin?", he accepts and she happily runs outside where she asks her colleague for a lighter and sparks up. As she exhales a thick cloud, she thinks about how her morning has changed by a simple cigarette

EVENING GLORY - OFER

The separation between the sand and the water keeps shifting by the movement of the waves.

Contradicting the dynamic shore is the static horizon, which divides the sea from the sky.

As the sun begins to set in the west, the color of the sky switches from light blue to a gradient of intertwining oranges and purples.

The rays of light shoot out in every direction, parting the sky through the clouds and blinding all else through reflecting on the sea.

The seagulls mute down as this day is coming to an end, yet the soothing soundtrack of the wind and walls of water shattering keeps playing as darkness fills the sky.

Hours pass, a deep blue color begins to illuminate the surroundings. East is where it's at.

The sun starts to rise, redefining all that has been undefined during the night.

s6 - inside cell, focus on nucleus (right side), solid core, perforated with holes. following the DNA. they fly in through one of the holes. we cut through the nucleus to follow the process

s7 - inside nucleus, dimly lit, light from only 1 source, uneasy wild movement in the background, long thin strips of DNA

everywhere. our virus DNA is being pulled through the opening end of a DNA-polymerase. out the other end in a multi colourful squiggly line, mRNA. all in a spiralling motion

s8 - outside, in the cell, focus on nucleus (left side). continuous outlet of mRNA and synthesis of protein-chains at the ribosome small strings shooting out through the holes of the nucleus. locking onto a ribosome like a missile to a heat signal, fast sudden

change of direction. in through the opening out as proteins through the end. we follow the proteins back through the nucleus holes

s9 - still outside, in the cell, focus in nucleus (left bottom). out through different holes come the virus DNAs, many, in succession each attracts a number of particles, like gravity or magnets, building the capsid of the virus. they slowly bubble to the surface

we lock onto one virus and follow it to the membrane. lots of small viruses bubbling to the surface in the background

s10 - outside of membrane, cell-surface with receptors in random movement on a soft fluid surface. piece by piece each single virus emerges through the membrane. like a ball emerging from water. they are being covered with receptors and off they go

floating up into the open space. continuous process

UNDER SIEGE!

SAY IT DON'T SPRAY IT







THIN BLUE SMOKE

EVENING GLORY

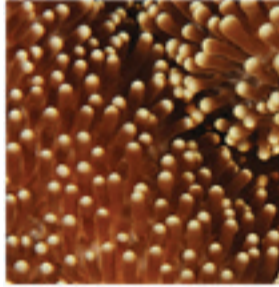
EARLY MORNING DEMOLITION


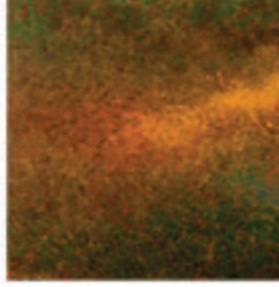
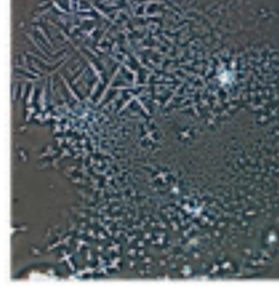


THE DANDELION

We looked over our images and described them with words, then made groups of words that fit together according to the senses.

Light Intensity							Airy Lightweight Transparent Translucent Thin - 2 Fragile	Dense Obscuring Concealing Mixed Hairy Fuzzy Fibers	Shimmering Shiny - 2 Golden Reflective Silky Layered - 2 Frosted	Circular - 2 Concentric Dome Rings Eyes Goggles Spherical	Oily Slippery Slimey Rubbery Liquid Nobs Nipples	Glitchy Uneven Rough Distorted	Repetitive - 2 Patterened Organic Geometric Duplicated Segmented
------------------------	--	---	---	---	---	---	--	---	--	---	--	---	---

Light Color							Dense Thick Stuffed Solid Hard Hairy Fluffy	Coiled Slalom Curly Spiraling Bent Flexible	Spiky Pointy Dangerous Intense	Milky Opaque Fading Smoky Transparent Translucent Airy	Soothing Smooth Liquid Melted Slippery Glistening Reflective
--------------------	--	---	---	---	---	---	---	--	---	--	--

Tactility							Hairy Fibers Carpet	Lightweight- 2 Bubbly Foamy Thin Liquid Transparent	Rotated Spinned Dynamic	Rubbery Grippy Nobs	Shiny Glossy Smooth Silky Repetitive Oily	Sharp - 3 Pointy - 2 Spiky Jagged Static Geometric Repetitive	Crackly Crunchy Flaky Rusty Irritating Rough Scratchy
							Solid Hard Dense		Coated Layered Overlapping	Soft Gentle Fluffy			

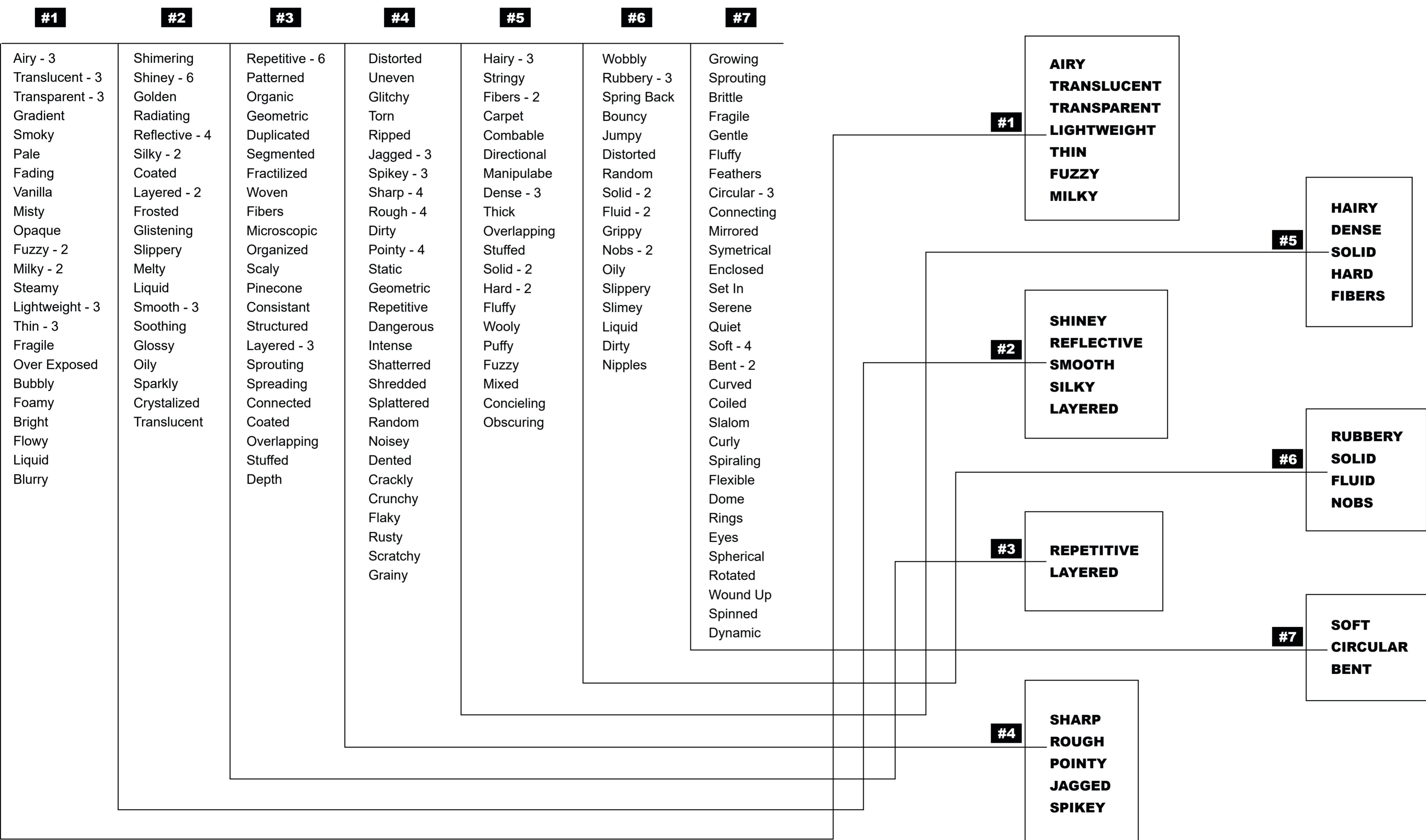
Taste / Smell						Layered Stacked Depth	Shiny - 3 Sparkley Crystalized Reflective Smooth Translucent	Fractilized Reflective - 2 Woven Fibers Microscopic	Shattered Shredded Splattered Random Noisy Rough Pointy	Growing Sprouting Brittle Fragile Soft
----------------------	--	---	---	---	---	-----------------------------	---	---	---	--

Sound							Blurry Milky Fuzzy - 2 Airy Translucent Thin Bright	Torn Ripped Jagged - 2 Spikey Sharp Rough Dirty	Repetitive - 2 Pinecone Scaly Layered Spreading Sprouting Structured	Rubbery Voluminous Loud Colorful Solid - 2 Fluid - 2 Random	Circular Concentric Symetrical Soft Curved Quiet
--------------	--	---	---	---	---	---	---	---	--	---	---

Our next step was to look for the overlap of the senses to further develop our common image.

Extracting the words that repeated themselves in each group, allowed us to achieve our starting point for working with materials.

7 recipes that define characteristics for 7 different materials to work from.



MATERIALS_

Searching for raw materials isn't easy when anything is possible. Our guideline was made of 3 things ————— 1) Plastics and Naturals. 2) Our 7 recipes. 3) Our final abstract one sentence conclusion and mental image about borders.

Microfiber Cloth

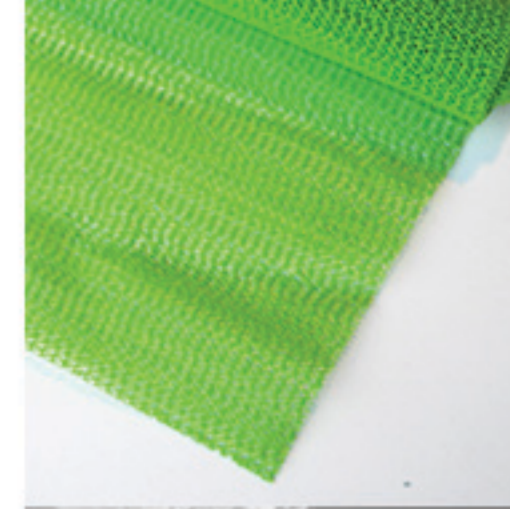


Foam Mat

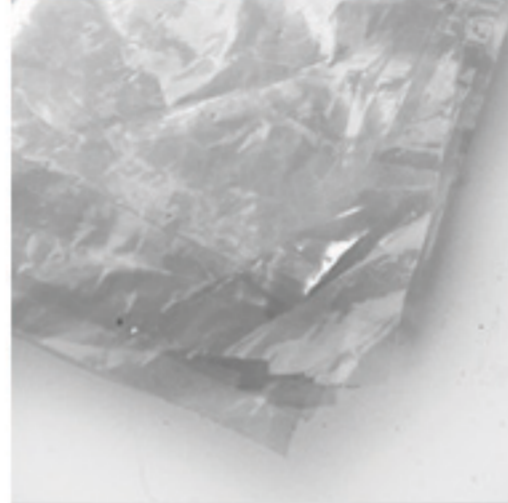
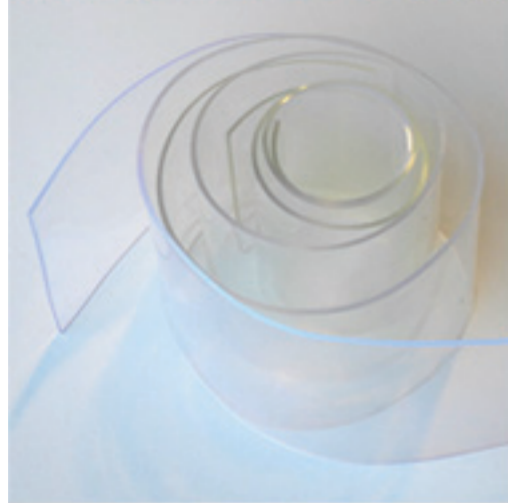
Plastic Net



Rubber Mat



Thick Plastic Sheet

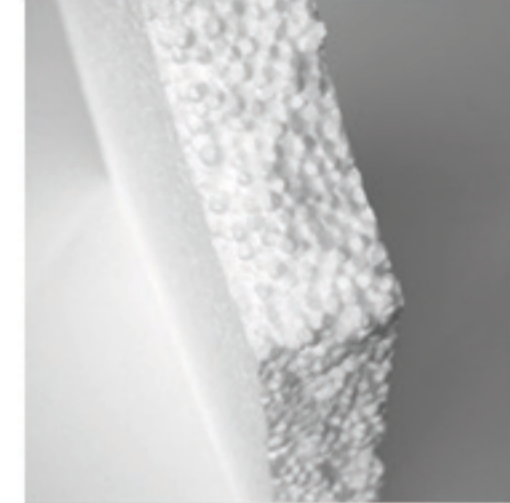


Medium Plastic Sheet

Thin Plastic Sheet



Styrofoam



Acetone

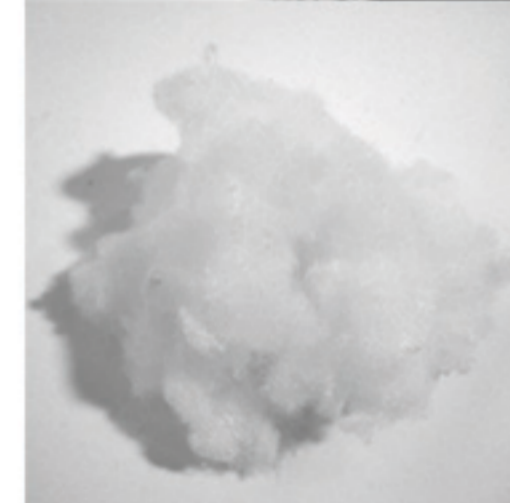


Epoxy Resin

PU Foam



Polyester Stuffing



Hair



Wool

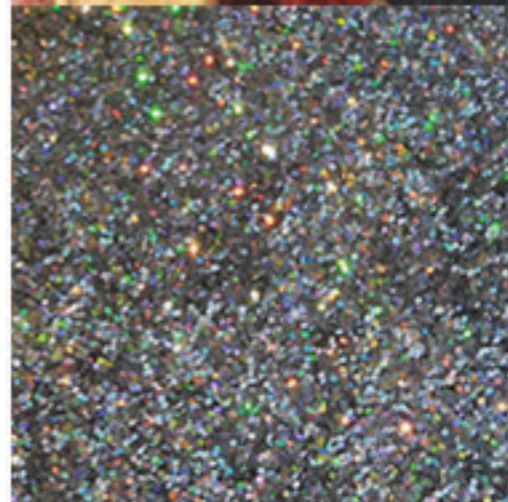
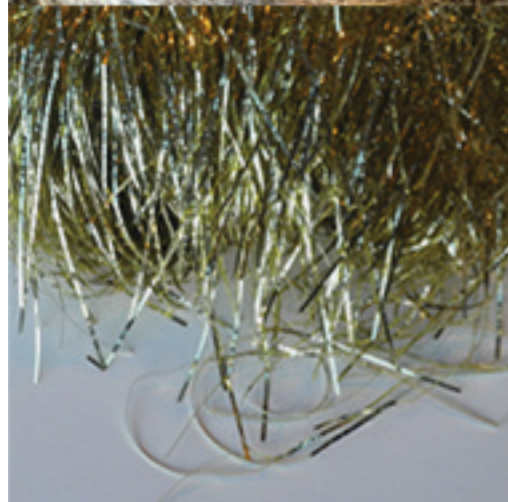
Copper Thread



Wood Shavings



Lametta



Holographic Glitter

Brass Shavings

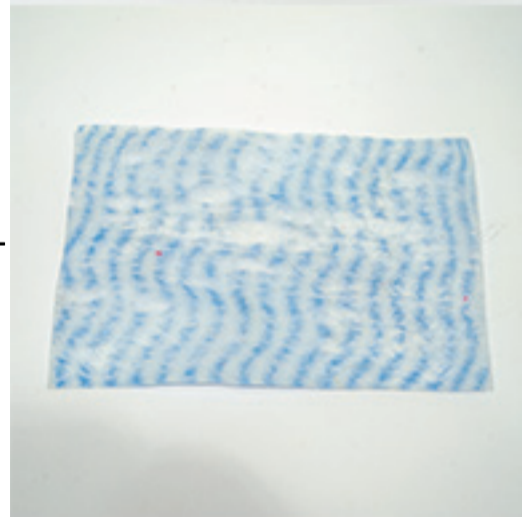


Metal Dust



Approaching it like children in a dream-state where anything is possible, we chose some raw materials and started processing.

Out of many samples we chose our 1st selection to further develop our material research.

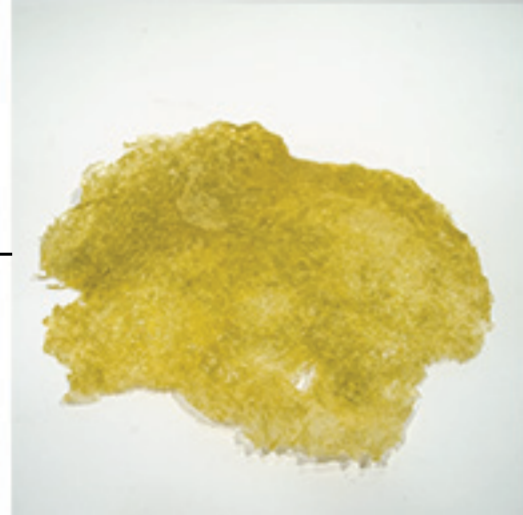
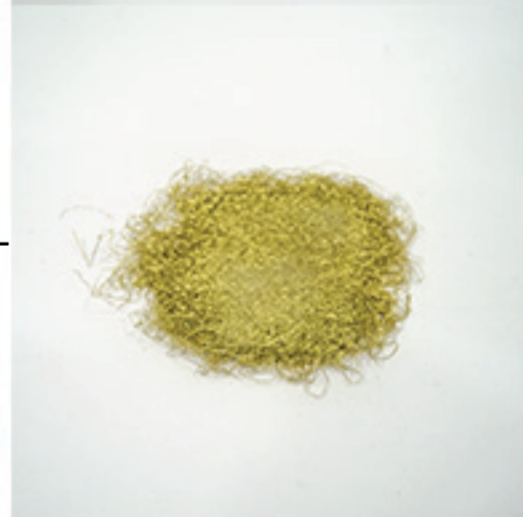
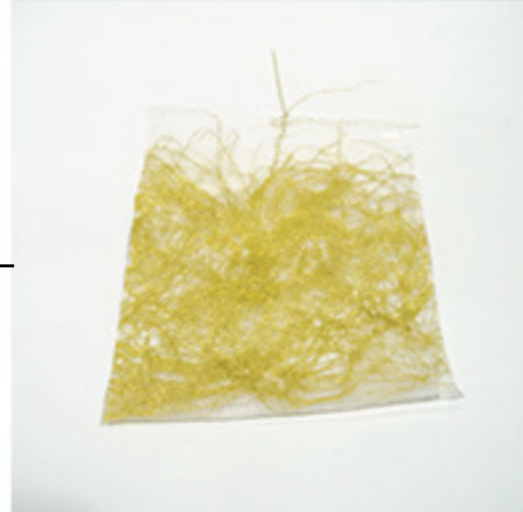


Copper Thread
Knitting

Hair + Epoxy
Casting

Micro Cloth + Plastic Sheet
Ironing

Lametta + Acetone
Dissolving + Casting

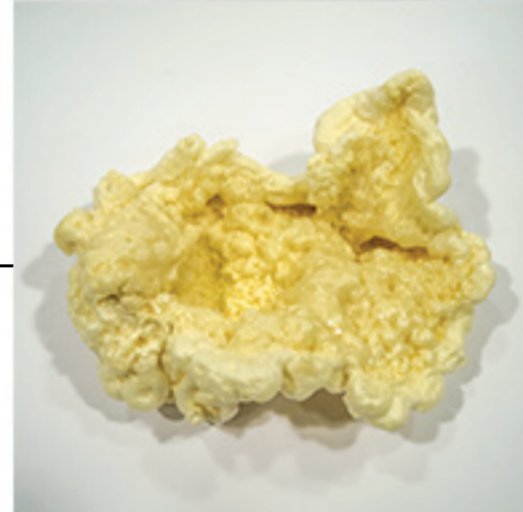
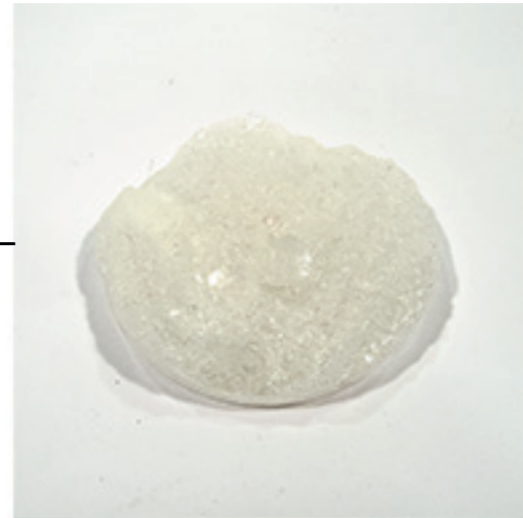


Lametta
Frying

Lametta + Plastic Sheet
Ironing

Lametta + Baking Paper
Ironing

Lametta + Styrofoam +
Acetone - Dissolving + Ironing

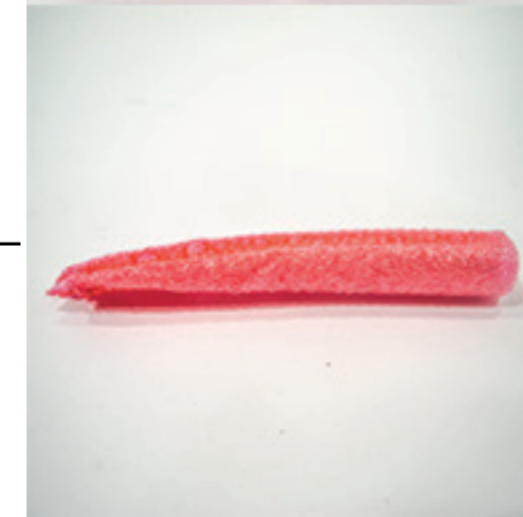
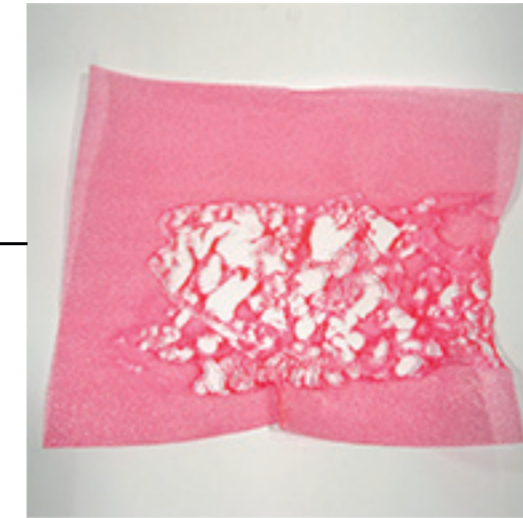


Styrofoam + Acetone
Dissolving + Casting

PU Foam + Baking Paper
Folding + Unfolding

PU Foam + Baking Paper
Folding + Ironing

Rubber Mat + Lametta
Ironing

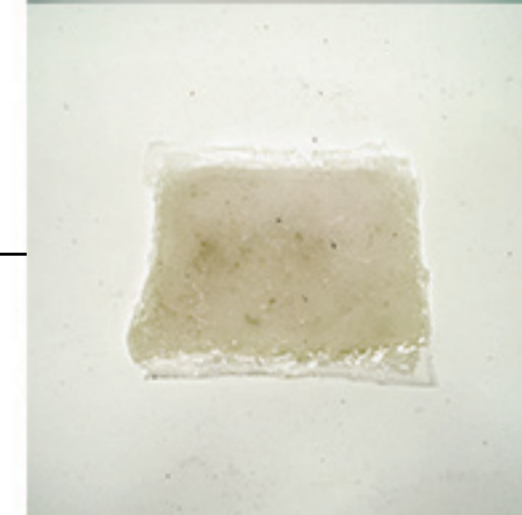
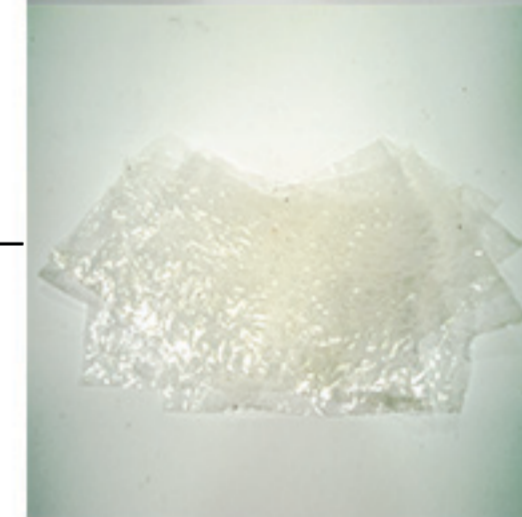
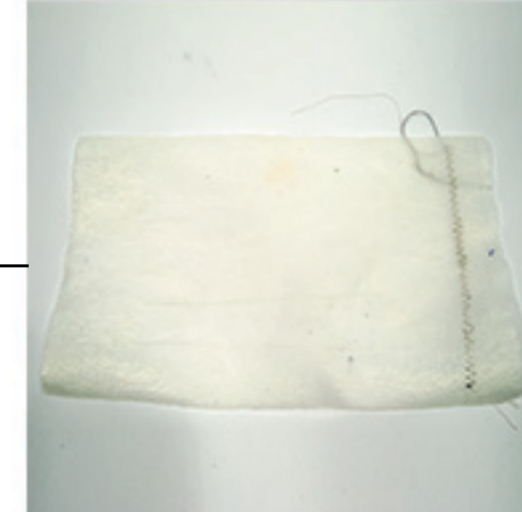
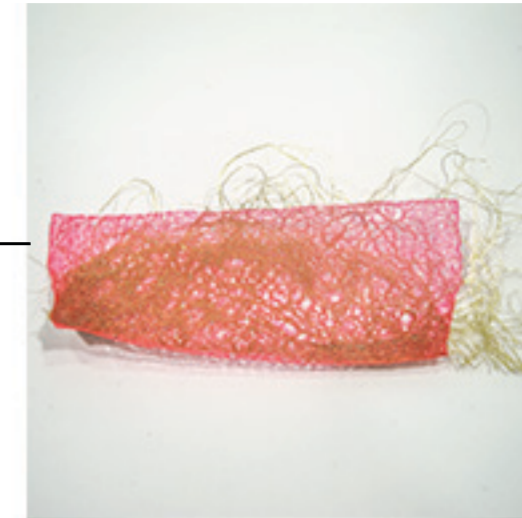


Foam Mat
Ironing

Foam Mat
Melt on Rod

Foam Mat
Stuffing + Melting

Foam Mat + Plastic Sheet
Ironing

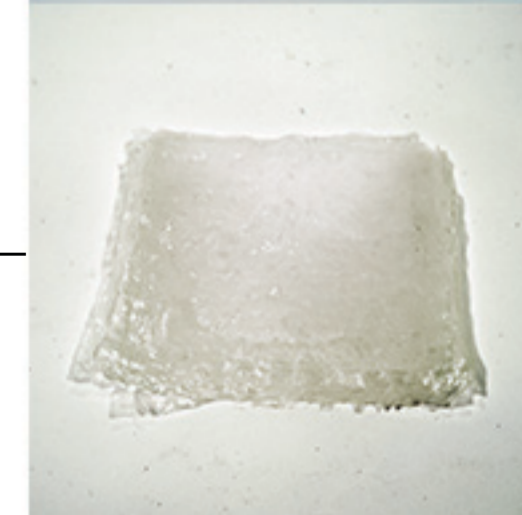
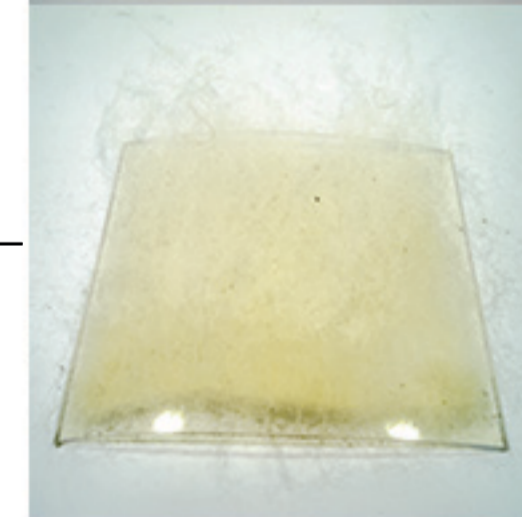


Foam Mat + Lametta
Ironing

Thin Plastic Sheets + Baking
Paper - Ironing Layer by Layer

Medium Plastic Sheet + Baking
Paper - Ironing Layers at Once

Medium Plastic Sheet + Baking
Paper - Ironing Layer by Layer



Polyester Stuffing + Medium Plastic
Sheet - Punching

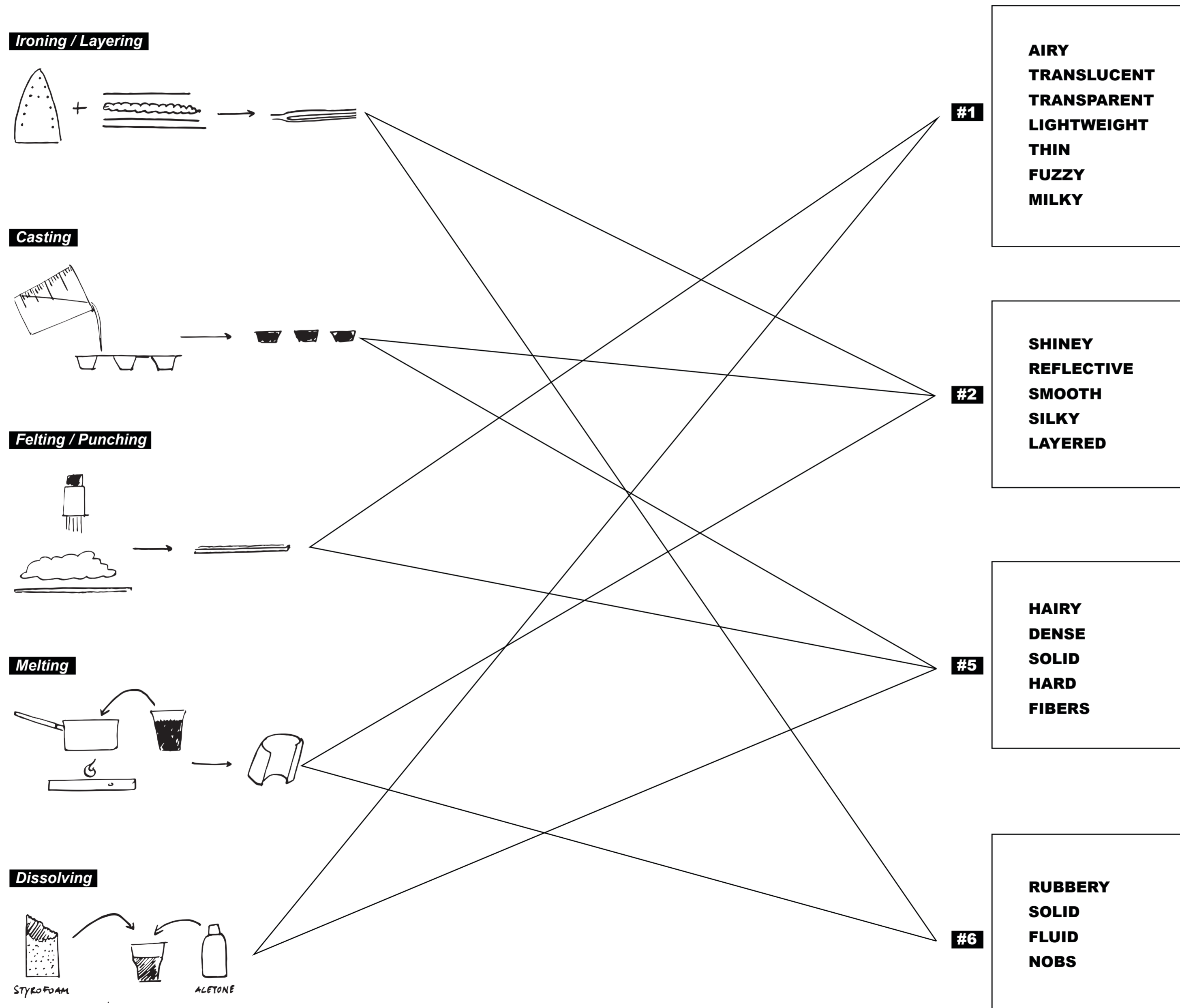
Wool + Thin Plastic Sheet
Punching

Wool + Thick Plastic Sheet
Punching

Thin Plastic Sheet + Baking
Paper - Ironing Layers at Once

Overlooking our 1st sample selection and processes, we sorted them by recipes and ended up with 4 final recipes to work with.

Now that we have our final 4 recipes, we approached them separately to discover what material properties will come up.



#1 - AIRY / TRANSLUCENT / TRANSPARENT / LIGHTWEIGHT / THIN / FUZZY

SURFACE



Foam Mat + Plastic Sheet
Ironing



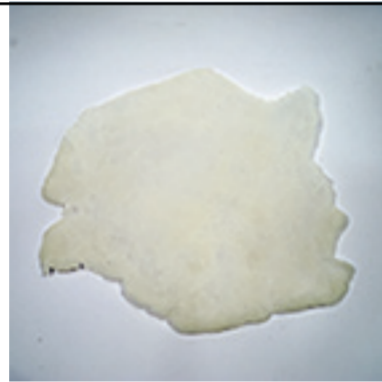
Thin Plastic Sheets + Baking
Paper - Ironing Layer by Layer



Polyester Stuffing +
Medium Plastic
Sheet - Punching

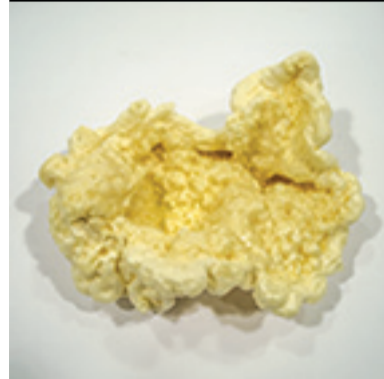


Thin Plastic Sheet + Wool
Punching



EPS + Acetone
Dissolving

CONSTRUCTION



PU Foam + Baking Paper
Folding + Unfolding

FILLER



Lametta
Frying

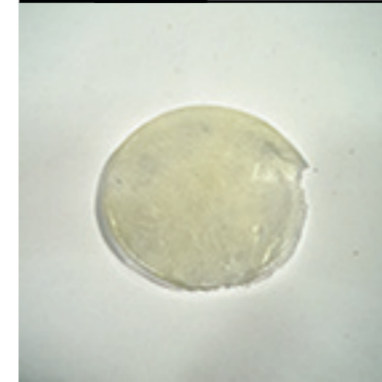


Wool + Medium Plastic Sheet
Punching

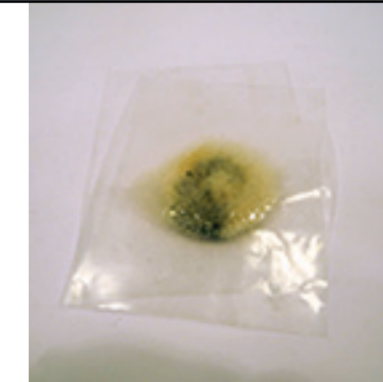


PU Foam + Acetone
Dissolving + Boiling

GLUE



Polyester Stuffing +
Medium Plastic
Sheet - Punching



Wool between 2 Plastic Sheets
Punching



Chopped Hair + Epoxy
Casting by Layering

#2 - SHINY / REFLECTIVE / SMOOTH / SILKY / LAYERED

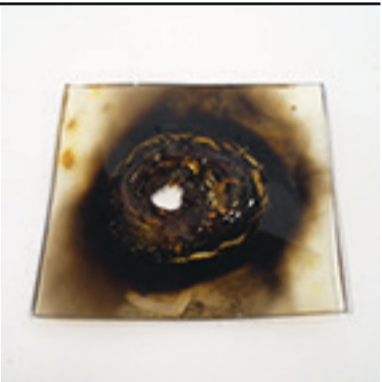
SURFACE



Lametta + Styrofoam +
Acetone - Dissolving +
Ironing



Lametta
Ironing

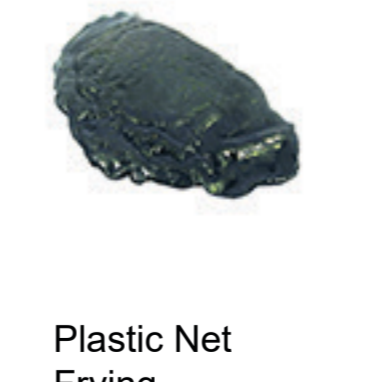


Thick Plastic Sheet
Burning Hole Through



Thick Plastic Sheet
Burning to Texturize

CONSTRUCTION



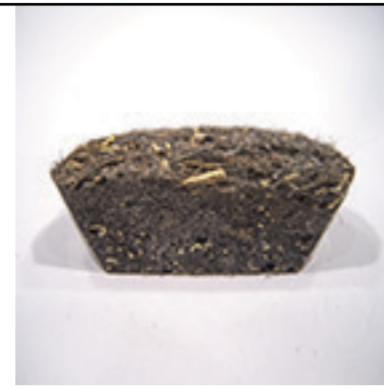
Plastic Net
Frying



Chopped Hair + Brass
Shavings + Epoxy
Mixing + Casting



Chopped Hair + Epoxy
Casting + Cutting +
Polishing



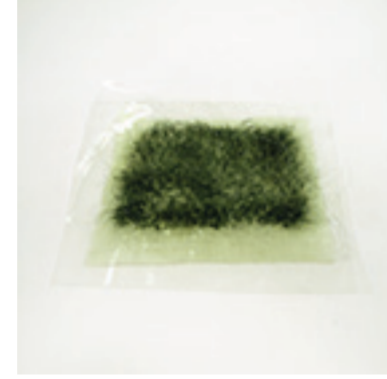
Chopped Hair + Brass
Shavings + Epoxy
Casting + Cut + Polishing

#5 - HAIRY / DENSE / SOLID / HARD / FIBERS

SURFACE



Hair + Epoxy
Mixing + Casting +
Metal Brushing



Medium Plastic Sheet +
Wool + Epoxy
Punching

CONSTRUCTION



EPS Peanuts + Acrylic
Sphere + Acetone
Casting + Hanging



Plastic Net
Frying



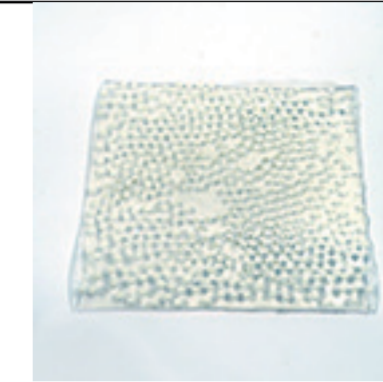
Hair + Epoxy
Mixing + Casting

#6 - RUBBERY / SOLID / FLUID / NOBS

SURFACE

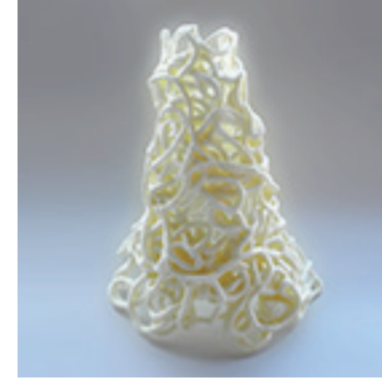


EPS + Acetone + Metal
Dust
Spread + Left to Dry



Thick Plastic Sheet +
Styrofoam Balls
Ironing

CONSTRUCTION



PU Foam
Folding + Unfolding



Foam Mat
Melting + Bending

FILLER



PU Foam + Acetone
Casted + Left to Dry

GLUE



EPS + Acetone
Dried + Sanded

#1 - AIRY / TRANSLUCENT / TRANSPARENT / LIGHTWEIGHT / THIN / FUZZY

SURFACE



Foam Mat + Plastic Sheet
Ironing



Thin Plastic Sheets + Baking
Paper - Ironing Layer by Layer



Polyester Stuffing +
Medium Plastic
Sheet - Punching



EPS
Heat Gun



EPS + Acetone
Heat Puffed



EPS + Acetone + Ink
Brushed on Silicon Mat +
Heat Dried

CONSTRUCTION



EPS + Acetone
Shaped + Heat Puffed



EPS + Acetone
Heat Puffed



EPS + Acetone + Ink
Brushed on Silicon Mat +
Heat Puffed + Sanded



EPS + Acetone
Shaped + Heat Puffed



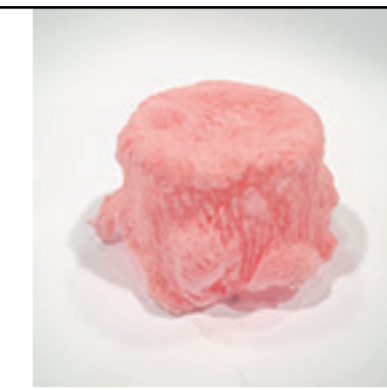
EPS + Acetone + Ink
Heat Puffed



EPS + Acetone + Ink
Heat Puffed



EPS + Acetone
Shaped + Heat Puffed



EPS + Acetone + Ink
Shaped + Heat Puffed



EPS + Acetone + Ink
Heat Puffed + Sanded

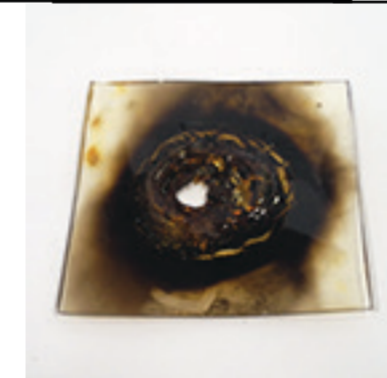
FILLER



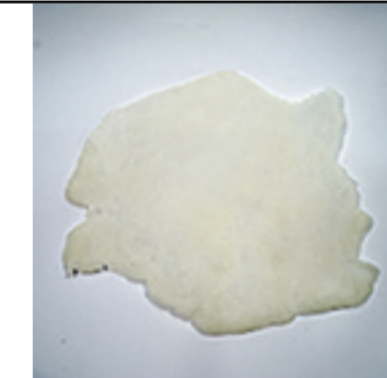
Hair + Epoxy
Casting by Layering

#2 - SHINY / REFLECTIVE / SMOOTH / SILKY / LAYERED

SURFACE



Thick Plastic Sheet
Buring Hole Through



EPS + Acetone
Dissolving



EPS + Acetone
Dissolving + Dried +
Heat Gun



EPS + Acetone + Glitter
Mixing + Dissolving +
Heat Puffed

CONSTRUCTION



EPS + Acetone + Ink + Glitter
Heat Puffed + Split in 2



EPS + Acetone + Glitter
Heat Puffed from 2 Sides



EPS + Acetone + Glitter
Heat Puffed + Scooping



EPS + Acetone + Glitter
Heat Puffed + Scooping
+ Casting + Heat Puffed



EPS + Acetone + Glitter
Coated on Ceramics +
Heat Puffed

FILLER



Chopped Hair + Brass
Shavings + Epoxy
Mixing + Casting

CONSTRUCTION



Plastic Net
Frying



EPS Peanuts + Acrylic
Sphere + Acetone
Casting + Hanging



EPS + Acetone + Metal Dust
Molded Around Metal +
Heat Puffed



EPS + Acetone
Dried + Sanded



EPS + Acetone
Dried + Sanded

FILLER



Hair + Epoxy
Mixing + Casting



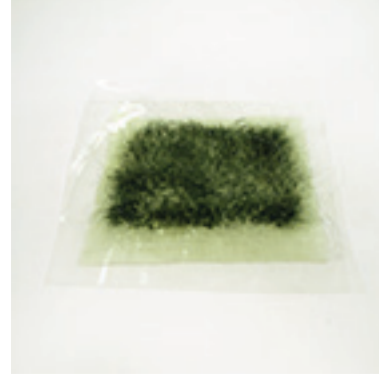
Chopped Hair + Brass
Shavings + Epoxy
Casting + Cut + Polishing



Chopped Hair + Epoxy
Casting + Cutting +
Polishing

#5 - HAIRY / DENSE / SOLID / HARD / FIBERS

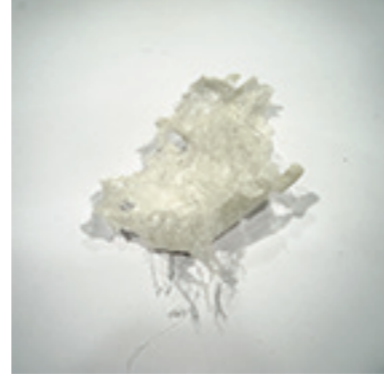
SURFACE



Medium Plastic Sheet +
Wool + Epoxy
Punching



Hair + Epoxy
Mixing + Casting +
Metal Brushing



EPS + Acetone
Heated on Top + Pulled
by Hand



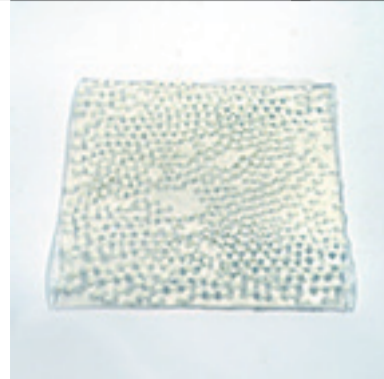
Wool + Medium Plastic Sheet
Punching



EPS + Acetone + Copper
Thread
Dissolving + Smearing
Heat Puffed + Knitting

#6 - RUBBERY / SOLID / FLUID / NOBS

SURFACE



Thick Plastic Sheet + Styrofoam Balls
Ironing



PU Foam + Acetone
Casting + Dried + Sanded



EPS + Acetone + Metal
Dust
Spread + Left to Dry

CONSTRUCTION



EPS + Acetone + Ink
Shaped + Heat Puffed
Inside Only

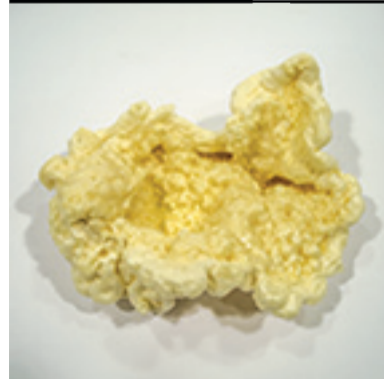


Foam Mat
Melting + Bending



Foam Mat + Plastic Net
Melting + Shaping

FILLER



PU Foam + Baking Paper
Folding + Unfolding

GLUE



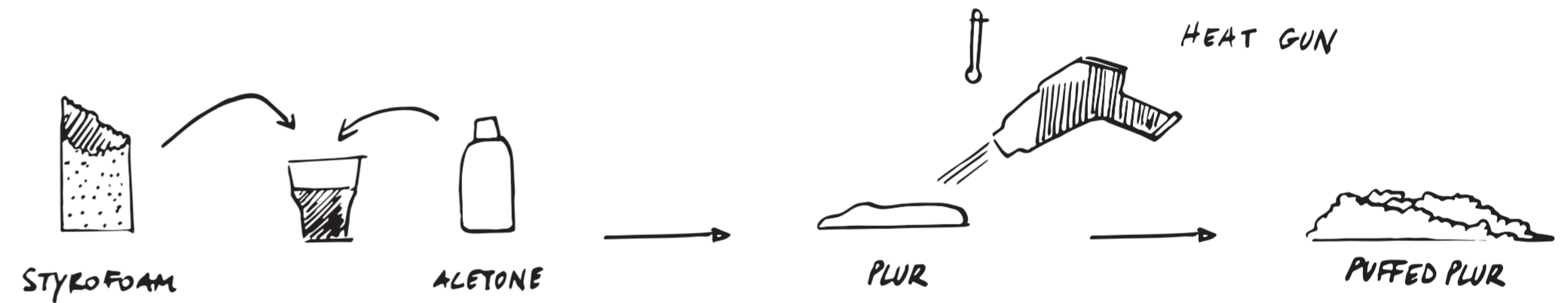
EPS + Acetone
Dried + Sanded

Our final material selection is an EPS-putty we like to call, PLUR. The idea behind it is to capture and emphasise the transitional moment of a material, meaning the stage of being in between applications.

Along the path of our experimental investigation into the materiality of our abstract sentence, we realised that the samples carrying the greatest transitional potential and multipurpose traits, were the samples made from EPS-putty. It was the only material to appear in all properties: glue, filler, construction, surface and color, thus broadening the scope of its application.

Increasingly working with the putty, we began to explore it's many divers qualities. The prospect of reusing the same putty mixture over and over as it stays fully customizable and adaptable to each user's wishes is in our eyes PLUR's physical connection to our abstract sentence 'a transition to plurality'.

Not only does this waste-product find multiple applications in the appliances of our daily routine (thus pluralistic), but by being easily recycable and highly adaptable, it remains in an ever changing state of being in transition from one function to the next.



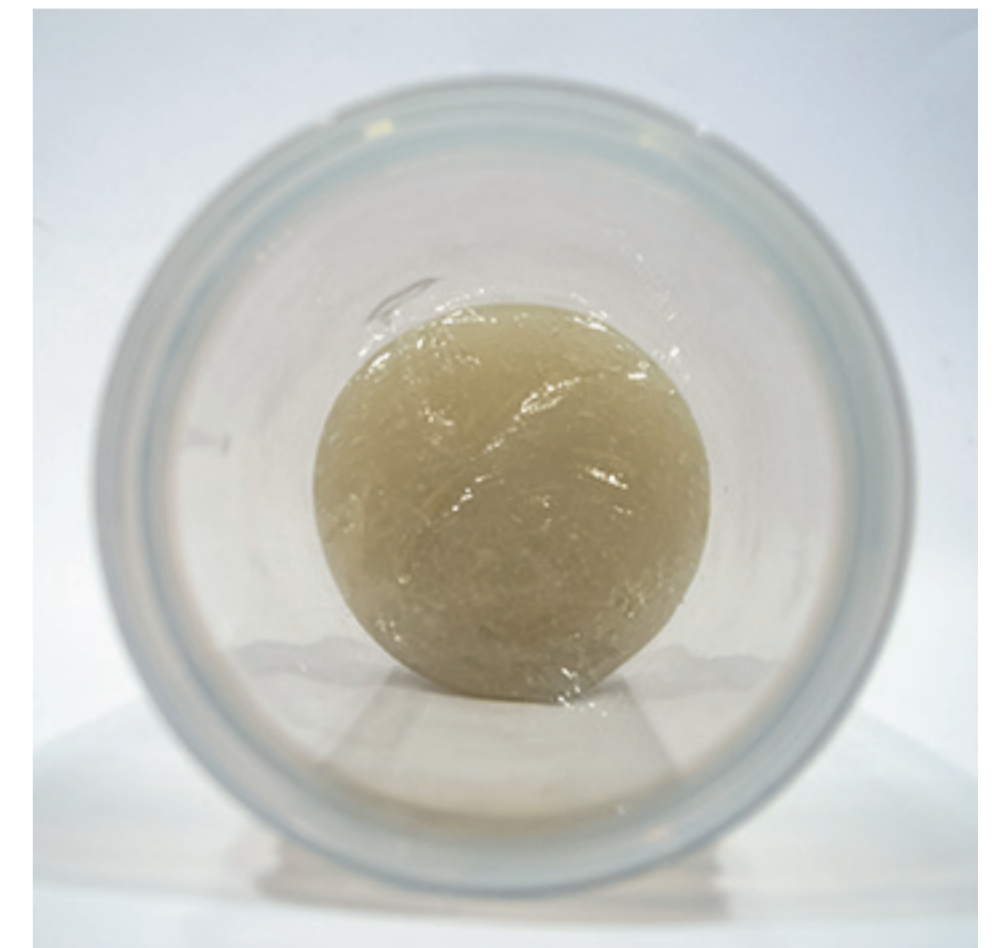
SURFACE

CONSTRUCTION

FILLER

GLUE

COLOR





PRODUCT_

The recycling of expanded-polystyrene (EPS) has a difficult history due to the nature of the material. It has lightweight and voluminous characteristics, making transport a costly issue for the industry. About 4 years ago, in Holland, one company in the industry has actually started to properly reuse its EPS-waste, densifying it and reselling the blocks to be reintroduced into the process as EPS-packaging. Our idea however is to break this chain of production.

Although conceived as a circular process, recycled EPS can't be reused unless mixed with new, virgin EPS, thus the amount of EPS-waste is on a steady rise. What if we could generate a new material to be introduced to the market instead?

PLUR is a DIY-putty, made from the waste of EPS, an abundant material used for the packaging of various technical appliances. The idea is to create an open-source library of recipes, techniques and diverse applications for users to have access to, in order to learn from, be inspired by and adapt PLUR to his/her specific needs.

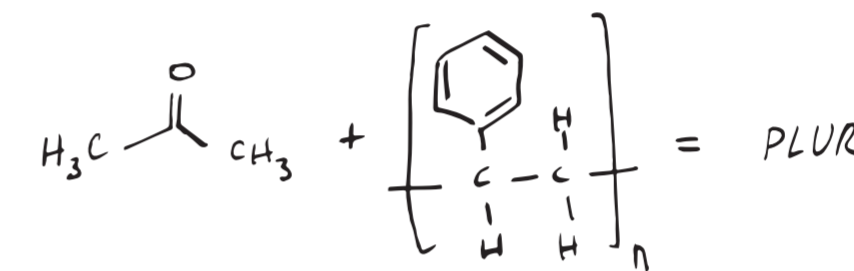
This material proposition, is our attempt at finding a new and resourceful material that will introduce new qualitative values, with an unusual application, reclaimed from recycling the ample amount of plastic waste surrounding us.

Not only is PLUR made from the industrial waste of EPS and acetone, but in itself is a very easy recyclable material. Once applied, the design from PLUR-putty can be removed and reused, molten down using the very same acetone waste.

Our recipes are collected in an open source library for users to tap into said stream of knowledge at any given time, in order to adapt PLUR to his/her specific needs. The library is maintained and up-dated by the user-community and hopefully creates a stronger personal relation to the material itself.

57.5g (EPS) + 57.5ml (acetone) = 100.05g of PLUR

RATIO 1:1 - CHEWY, LIKE GUM.
RATIO 3:4 - MORE LIQUID, SMEARABLE.
RATIO 5:4 - RUBBERY, STRETCHABLE, NOT STICKY.



Drying time is between 24-48 hours, depending on the thickness of the applied mixture, but can take up to 4 days to fully solidify.

Puffing / Heating:

Gradually start, going for low to high heat-levels.

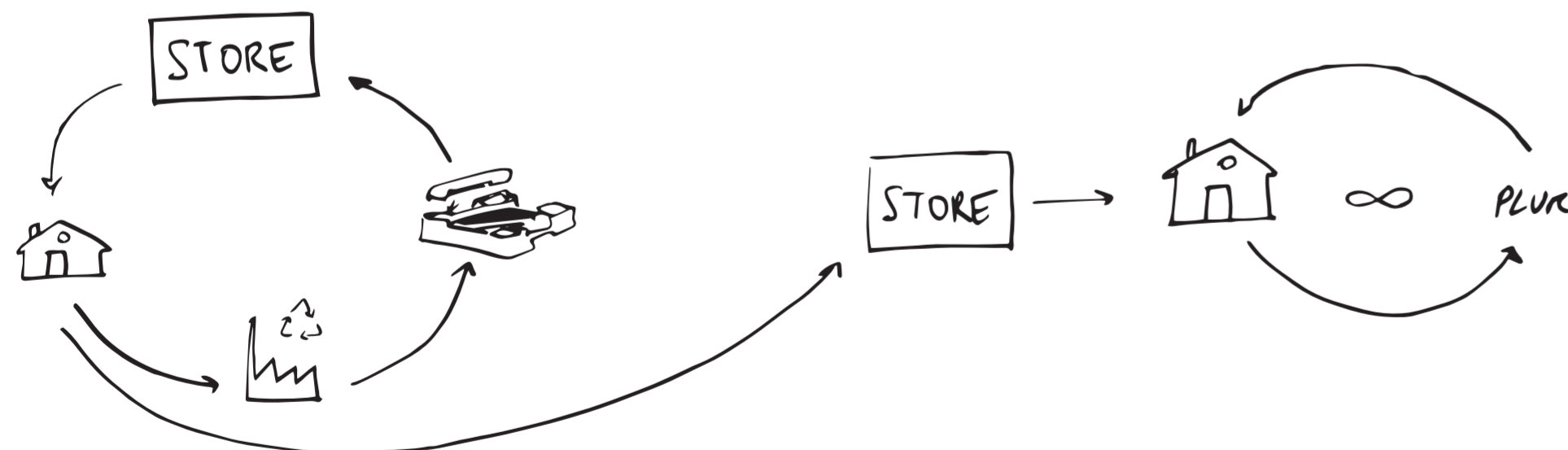
Move the heat gun back and forward over the entire surface of the applied putty in order to avoid a 1-sided reaction.

120C° - SKIN

160C° - SHAPE

200C° - VOLUME

240C° - DETAILING



TIPS:

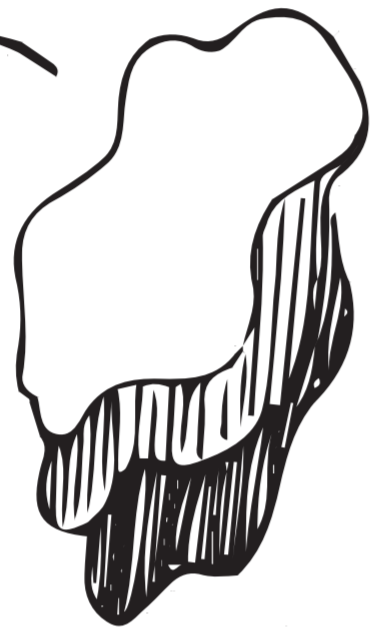
- STORE PLUR IN PP-PLASTIC CONTAINERS (NO REACTION WITH THE ACETONE).**
- AT ALL TIMES WEAR A MASK AND GLOVES WHILE WORKING WITH ACETONE.**
- TO THICKEN THE MIXTURE, ADD MORE EPS AND WAIT FOR IT TO FULLY DISSOLVE.**
- MIX PLUR WITH ACRYLIC PAINT TO ACHIEVE COLOURING.**
- WAIT FOR THE PUTTY TO DRY (NOT HARDEN) BEFORE CLEANING YOUR TOOLS.**
- ONLY USE IN COMPANY OF ADULTS (KIDS <16).**

PLUR.

STARTER KIT



PP Jar + Lid



PLUR Putty



3 Wooden Sticks



1 Pair of
Latex Gloves



1 3M Mask



1 PP Mixing / Measuring Cup

