From Waste to Wonders

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From Waste to Wonders

Thesis Proposal is Presented to the
Faculty of the Department of Architecture
School of Architecture and Construction Management
by
Katrina Alano

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Katrina Mariz Javelosa Alano

From Waste to Wonders
Thesis Summary

Can you change someone’s life with a pair of scissors and a plastic bottle? This thesis takes inspiration from the existing resilient use of material in the slums and explores the material properties of the most abundantly found and discarded material, the plastic bottle. By experimenting with the capabilities of the plastic bottle, the goal of this thesis is to create a surface tectonic that enhances the experience for the currently oppressed women, while also arguing the notion that the right to the city is a collective privilege—everyone, regardless of gender, has the right to space. According to Farshid Moussavi’s writings on Function of Form, the overall feeling and atmosphere of a space is derived from the materiality of the surfaces. Building upon this notion, the thesis inquires: how can we utilize the simple material of the plastic bottle to create liberating spaces for the women? How can we use the atmospheric quality of space & material utilization for the empowerment of women?

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Internal Advisor 1: Professor Arief Setiawan ____________________________________Date___________
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Thesis Coordinator: Professor Liz Martin ________________________________Date___________
Department Chair: Dr. Tony Rizzuto _____________________________________Date____________
I would like to thank the Slum Master: Professor Arief Setiawan and Bottle Master: Professor Christopher Welty for their guidance, support, and passion throughout this year. Thank you for always coming in with laughter, smiles, (and bottles) every single day, making this design process truly enjoyable.

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1.0 Design Theorem
1.1 Introduction

Currently, the world’s population is growing at a static rate, specifically within developing countries. With this growing number, the vast majority focuses on where to reside and what benefits will be given to them in their selection. Most people view the urban core or city for this solution, due to the fulfillment of financial comfort of the close proximity of job opportunities. Approximately, 95% of this final build out of humanity will occur in the urban areas of developing countries, whose population will double to nearly 4 billion over the next generation. However, with this growing number, housing becomes an issue, and the formation of “slums” develops around the urban areas of these developing countries.

A typical slum consists of elements such as makeshift structures, innovative use of building material, inadequate access to safe water and sanitation and urban segregation. Slums typically grow organically, and cities within developing countries are magnets of migration. This results in sprouting, or the organic growth, along the main fringes and interstitial spaces of cities. These slum communities harbor “squatters” or residents that illegally occupy and share living quarters with either relatives, or other they bought rights in these rented spaces.

Slum dwellers construct their living spaces with locally sourced materials, specifically corrugated metal sheets, plywood panels, concrete blocks, and stretched fabric. Typically, a slum is comprised of one room that is a flexible space for multiple uses, including domestic activities, as well as, sleeping and eating. Generally, either one large family or multiple families occupy these spaces together, and the exterior alleyway spaces surrounding the dwelling are highly flexible and active. Dwellers use these alleyways for domestic, social, and economic activities.

Figure 1

Figure 2: Mumbai Slums
Women slum dwellers spend more time at home conducting home-based activities such as, childcare, cooking, laundry, and economic activities, while the men leave the home and receive income. The spaces the women inhabit, while completing their duties, have atmospheric qualities of constraining, tight and dark. Through a spatial analysis of slums, based off of the physical boundaries and materiality, the characteristics of the space for women possess a limited spatial experience.
Urbanization is happening at a rapid rate worldwide, increasing the numbers of the urban poor population. With rapid urbanization, there is little to no planning to accommodate people coming into the city. One of the fundamental problems with the growth of the urban poor is spatial inequality, which is the concentration of poverty on a limited size of land, limited access to infrastructural amenities, and fragmentation of the urban society between the rich and the poor.

There are most extreme differentials between the rich and the urban poor. The polarization reflects geographically, through separation, and is also reflected through a growth of social and economic inequalities. Often as the slum grows, rich residents of third world countries would build gated communities to avoid interaction with the urban poor. This reduction of interaction between the rich and the poor impacts the city and creates urban fragmentation and social segregation.

The growth of slum is different from what First Worldist so-called Marxists predicted, because rather than a place of prosperity, slums have become a dumping ground for excess humanity. The typical slum-dweller is not a factory worker, but the slum economy is ruled by the informal sector, not the traditional productive sector. Typically jobs in the informal sector are low paid, with low job security, ranging from domestic help, street vending, construction labor, or self employment.

Mike Davis defines slums as a situation of overcrowding, poor or informal housing, inadequate access to safe water and sanitation, and insecurity of tenure. Slum dwellers live in squalor and decay, in excrement and waste, usually without urban planning, sanitation and services. The housing construction materials are diverse and range from thin wood, to corrugated metal panels, and trash scavenged. Within the slum spaces, they are densely packed with one or more family living in a single space. Although they live in poor conditions, the spaces they live in are flexible and multi-layered.
Improving rather than replacing slums has become the less ambitious goal of the public and private intervention. When considering the layout and function of cities, there are two simple ways of considering the design moves: top-down approaches versus bottom-up approaches. Top-down strategies incorporate interventions that lack the community participation, and often give the communities designs without their voice. There is a difference in designing for people and designing for the person. One cannot simply assume that a redevelopment plan of a developing country’s slum communities would solve the issue.

Although slums may be viewed as versatile and to some, disturbing, they are still in the end homes for a family. Through future projections and data, slums are not in the nearby future going to be “eradicated” any time soon. The infrastructure of these makeshift homes are so deeply imbedded into the landscape of the city that one cannot just rebuild new homes nearby and expect all the slum dwellers to migrate there.

Space within the slums may not be able to be physically fixed overnight, but something even more effective could happen. With the first evolution of slums, they were seen as adaptable and resilient, and to this day, they have evolved even more so with those characteristics. If a design implementation were to be done on the slums, it would need to take precedent into its adaptability element. Spaces in the slums have unlimited room for adaptable solutions in order to make the living space more enhanced, rather than just a new one. For most slum dwellers, their makeshift structure may have issues, but regardless, it is still their home and sense of place. Fixing the issues of the existing home without changing its major characteristics is what an effective design solution would be for the slums.

Key Words:
- Bottom-Up Approach
Writings on Cities: The Right to the City
Henri Lefebvre

“The right to the city cannot be conceived of as a simple visiting right or as a return to traditional cities. It can only be formulated as a transformed and renewed right to urban life.” 16

“The right to the oeuvre, to participation and appropriation, are implied in the right to the city.” 17

Henri Lefebvre explains the Right to the City, on how the rights of all urban dwellers, regardless of citizenship, ethnicity, ability, or gender, to participate in shaping the city.14 His ideas are for inhabitants to be a part of the production of the city, to claim their right to urban life. Lefebvre uses the term the right to the city because access to and use of the space of the city is a vital element in achieving a true urban society.

To appropriate something is to take it to oneself, to make it ones own.15 He talks about appropriation is therefore a “right” in the way that users have a normative right to the space of the city. In claiming a right to the city, inhabitants take urban space as their own, and they appropriate the space.

Inhabitant participation results in inhabitants managing the production of urban space, themselves. As inhabitants become increasingly activated in managing the city themselves, they are effectively appropriating the city and the production of its space. By taking control of the conditions of their own experience, and inhabitants are making the city their own again.

Through the participation and engagement of the urban poor, this gives them a chance to contribute thoughts and special perspectives on their own spatial needs. Giving them the opportunity to voice their opinions, allows them to effectively appropriate their city and the production of its space, to allow for improvement on their current issues and spatial conditions.

Key Words:
Participation • Right to the City • Shaping the City • Inhabitant Participation • Appropriation
The Right to the City
David Harvey

“The right to the city, therefore, far more than a right of individual access to resources that the city embodies; it is a right to change ourselves by changing the city more after our heart’s desires” 18

“The right to the city is, therefore, far more than a right of individual access to the resources that the city embodies: it is a right to change ourselves by changing the city more after our heart’s desire. It is a collective rather than an individual right” 19

David Harvey argues the right to the city is more than just access to what we already have; it’s ultimately the right to change our city. The right to the city is the idea of taking ownership and control of your urban experience, and exercising your right as an urban dweller.

Harvey focuses more on the collective body of society, rather than the individual as a means to “resync the processes of urbanization”. The idea of not just an individual change, but a collective change amongst the inhabitants20. Realize the role of the community as an active agent in taking a part, and claiming the right to decide what kind of urban experience they want. By building the space collectively, people can create better urban environments resulting in a better life for both themselves, and their communities.

This thesis aims to implement the ideas of “The Right to the City”, by incorporating bottom-up, grassroots solutions that will empower the collective to take ownership of their space. By taking ownership of the existing environment gives the ripple effect in collective responsibilities in improving their community’s environment. This thesis aims to empower the collective and incorporate design interventions that will uplift the community and change the urban environment.

Key Words:
Urban Experience • Right to the City • Collective • Right to Change the Urban Environment • Community
Gender Inequality: Women In Slums

“While the burdens of survival [for the family] are enormous, those of the women are even greater.”

“Poor urban women are terrorized by the catch-22 situation of being expected to maintain strict standards of modesty while lacking access to any private means of hygiene. “The absence of toilets is devastating for women. It affects their dignity, health, safety, and sense of privacy, and indirectly their literacy and productivity.”

While women mostly work in lowly paid, competitive dead-end jobs such as laundresses, domestic help or scavengers, women also work in home-based productions. Women commonly experience an additional time burden due to the simultaneous maintenance of the household, and childcare activities, and also have limited access to education because of the time spent with childcare and domestic activities.

While providing for their families through domestic means, such as laundry, cooking, cleaning and childcare, the women are limited to two spaces: the slum, and the alleyway next to the slum. Because of their role in society, the women are static within these leftover external spaces of the alleyways. The materiality and tectonics of the space that the women primarily inhabit in the slums create atmospheric qualities that are dark, tight, and constraining. Because of these depriving qualities, the primary inhabitants, the women, are seen and treated as such due to the atmospheric conditions they reside within.

Key Words:
Gender Inequality • Constraining Spaces for Women in Slums •
Spaces of Women In Slums: Manila

Figure 25: Manila woman doing laundry in alleyway

Figure 26: Manila women peeling garlic

Figure 27: Woman in Alleyway

Figure 28: Slum girls doing laundry

Figure 29: Manila slum woman taking care of child
The Function of Form

Farshid Moussavi

"The perception of an architectural form involves two stages. First, an affect is transmitted by a form. This affect is then processed by the senses to produce unique affections—thoughts, feelings, emotions, and moods. As an affect can unfold into different affections or interpretations in different beings, it embeds a form with the ability to be perceived in multiple ways." 23

"Moreover, it enables us to incorporate greater levels of complexity within built forms, allowing multiple inputs to interact simultaneously on the same plane to generate a multitude of novel forms, each with unique expressions, sensations, and affects." 24

Moussavi focuses on the idea that architecture is not about the form, but is more about the surfaces, and how the surface's use of material and tectonics create experiential qualities. She states that architectural forms have "affects," and affect is then processed by the senses to produce thoughts, feelings, emotions, and moods for the user experiencing the space. The creation of surfaces allows people with differing views and sensibilities to develop an affective relationship with their environment. Thus, the affect of the architecture's surfaces and materials influences the human body through senses and perception.

Moussavi explores different architectures that bring atmospheric qualities for the inhabitant. The Dominus Winery's surface and material are a combination of small, medium, and large stones held within a wall of mesh cages. The varying sizes of stones create the visual affect of rusticated and also allows for the passage of natural light. The combination of the varying size stones with the penetration of the natural light creates a dappling light affect, allowing for the body to experience the warmth of dappled light.

The surface and material of the space can also create program distinction within the building allowing the inhabitants to engage in the architecture's atmosphere, visually. Moussavi explores the Laban Dance Center and how it creates the affect of Tonal. Within the dance center, different programs indicate different colors. The materiality of the facade, polycarbonate layer, blurs the different colors in a series of tonal gradients. By creating the series of tonal gradients, this activates the inhabitants visual sensory.

The surface and materiality of spaces determine the atmospheric quality, and affect it brings to the inhabitant of the space. Surfaces with specific materiality can trigger the senses, and stimulate the spatial experience for the user. The design of surface and materiality of the architecture can create liberating experiences for the inhabitant.

Key Words:

Affect • Experiential Qualities • Senses • Perception • Materiality

Figure 30: Dominus Winery
Dominus Winery
Material Construction -> Affect: Rusticated

Construsts rusticated affect through materiality:
- Exterior galvanized wall of wire mesh cages filled
- varying sizes in material (stone) create
  Visual affect of Rusticated

Office level - largest stones

Mezzanine level - medium stones

Cellar level - smallest stones

Figure 31: Dominus Winery

Laban Dance Center
Material Color -> Affect: Tonal

Construsts Tonal affect through material color:
- Different programs indicate different colors.
- Outer polycarbonate layer blurs different colors
  into a series of tonal gradients
- Visual effect of Tonal

40 mm polycarbonate cladding

magenta m1 m2 m3
turquoise t1 t2 t3
green g1 g2 g3

The chromatic system is composed of three colors, each with three tonal variations.

West façade, daytime gradation

West façade, nighttime gradation

Figure 34: Exterior View: Laban Centre in London
Figure 35: Exterior View: Laban Centre in London
CASE STUDIES: Atmosphere & Architecture of the Human Senses

Swiss Pavilion, Peter Zumthor

Bruder Klaus Field Chapel, Peter Zumthor

Figure 37: Swiss Pavilion

Figure 38: Exterior Bruder Klaus Field Chapel

Figure 39: Interior View Bruder Klaus Field Chapel

Figure 40: Interior View 2

Figure 41: Interior View 3

Sense: Visual

Light vs Dark
Smooth
Opaque

Hard & Smooth

Sense: Touch

Rough
Dark
Light

Hard & Rough

Sense: Visual

Figure 42: Exterior View 2

Figure 43: Interior View 2

Sense: Touch

Figure 44: Interior View 3
The Swiss Pavilion done by Zumthor exemplifies different senses for the human body. He incorporates music, lighting and aroma as aspiring features towards this design. When the light pours in, it illuminates the golden wooden texture in a rhythmic pattern similar to a trellis. And the same wood has a juxtaposition of hard and soft surfaces that allow the user to physically feel the difference of the surface as they progress through. And during rainfall, the sounds of water crashing into the surface of the roofing material create an ominous white noise effect. Lastly, the natural cut and sawn lumber of the wood creates the aroma of freshness and quality, as one perceives the space.

The Bruder Klaus Field Chapel is another one of Zumthor’s experiential creations. With this project, as one enters the center space, they can glance up and see the ascension of endless light that is presented as “divine.” And next, the rough texture of the concrete, that was casted around a group of 120 tree trunks, cut at a local forest, and then slowly burned, creates both an ominous physical sense of touch of the texture and a relaxing aroma of burnt wood and concrete. And lastly, the double thickness of the wall assembly creates a soundproof space, which allows the user to be placed within a serenity of thought with no external acoustical distractions.
CASE STUDIES  Atmosphere & Architecture of the Human Senses

Chapel of St. Ignatius  Steven Holl

Figure 42: Interior View  Figure 43: Interior View 2

Figure 44: Interior View 3

Figure 45: Interior View 4

Figure 48: Interior View  Figure 49: Interior View 2

Figure 50: Interior View 3

Figure 51: Interior View 4

Bait Ur Rouf Mosque  Dhaka Bangladesh

Figure 46: Interior View  Figure 47: Interior View 2

Figure 48: Interior View 3

Figure 49: Interior View 4

Figure 50: Interior View 3

Figure 51: Interior View 4

Sense _ Visual

Sense _ Touch

Hard & Smooth

Hard & Rough

Hard & Smooth

Dark  Light  Reflective

Dark  Light  Opaque Translucent

Dark  Light  Opaque Translucent
The Chapel of St. Ignatius is about the metaphor of light, beginning with the concept of “A Gathering of Different Lights.” Holl creates the phenomena of the space with the use of light with color to create spatial experience. He planned the areas of light phenomena, before he planned out the spaces of the chapel. Within the spaces there are different qualities of light which are caused by the reflection of light off of the overlapping colored glass and color fields. The lights create a reminiscent of stained glass through the use of reflected light, instead of transmitted light.

The Bait Ur Rouf Mosque in Dhaka is a remembrance structure dedicated to a late husband of the client who funded it. Although the design is simple, it can be quite deceiving. One of the main phenomenons within the space was a dappled lighting effect that is handled with such skill to make the interior and brickwork rich with mood and texture. This essentially makes the interior space enlighten with promotion of prayer through both dappled lighting and passive cross ventilation done by the pours façade of brick on all four sides.
CASE STUDIES_Urban Spaces_Atkmospheric Qualities

Lions Park_Rural Studio, Newbern Alabama

At Lions Park in Newbern, Alabama, a prime example of material revitalization and the exploration of sound and play. With the repetitive use of recycled aluminum water drums, the young architects of Auburn’s rural studio designed and fabricated a play park that exemplifies the sense of sound. This is shown through the material of lightweight metal and its ductility. When one climbs on the structure, it is heard everywhere due to echo and reverberation of the material. And within the structure, sound tubes are implemented to allow users to vocally call out to one another from across different sides of the design.

BLUR_Diller & Scofidio

The BLUR pavilion done by Diller Renfro and Scofidio explores space making through a translucent lens. With this pavilion, 30,000 high-pressure fog nozzles are implemented to disperse water vapor into the air to create thick, fogged space. This foggy space goes against the typical enhancement of space through high definition visual environment, but one can see nothing and hear nothing once within. This created a space that could feel unlimited in size but reduced in visual perception, allowing the space to perpetually enhance multiple senses.

SOFT Rockers_MIT - Massachusetts Institute of Technology

At MIT in Cambridge, a design of clean energy charging stations that could double as rocking outdoor lounges are implemented as public space enhancement. Through the storage of DC power by solar strips on the topside of the form, these stations invite modern day users to recharge their electronic devices while relaxing in a dynamic furniture design, while sitting with other friends. These designs are meant to enhance the urban setting by advertising towards modern day technology and usage towards communal, collective space activation.
The three-story house featured a café and at its center, an indoor swimming pool with windows for underwater viewing. He designed the swimming pool so that Baker’s guests could watch her swim in the pool, a quality in Baker that he saw deserved an architectural glorification. Loos saw in Baker a chance to express his view of her modernity through the language of architecture.

Eileen Gray’s house focused on the interior which can be traced to the idea that traditionally women’s roles were significantly centered on the interior of the house. Gray redefined the gender associations traditionally assigned to these spaces. She inverted their relative positions, placing a bed alcove off the living room and her own work space off the master bedroom. She termed her workroom a “boudoir-studio”, merging historically gendered spaces of boudoir and study into a single entity. Gray reimagines the meaning of space.

Opposing both Grey and Loos’s ideology on emphasizing feminine qualities in design, Le Corbusier saw architecture as machine. This meaning that the structure’s white walls and controlled symmetrical form with clean lines gives it a clinical masculine/heterosexual appearance. Also, Villa Savoye focuses primarily on its “free plan” and less on its interior characteristics.
PRECEDENT STUDIES: Slum Interventions
The goal of this microlibrary is to recreate interest in education by creating a space for learning. The Microlibrary creates identity and empowers the people within the neighborhood. The facade symbolizes education and learning, and the use of recycled plastic ice buckets creates a facade that creates an atmosphere of an indoor ambience of light. Because the diffused ambient light is created, it creates an exciting, peaceful place for children to come and learn. The recycled plastic ice buckets surface scatters the light throughout the space, creating an affect that influences the emotions of the inhabitants within the space.

Bima Microlibrary Jawa Barat, Indonesia

Approach: Tectoric, Programmatic

The goal of this microlibrary is to recreate interest in education by creating a space for learning. The Microlibrary creates identity and empowers the people within the neighborhood. The facade symbolizes education and learning, and the use of recycled plastic ice buckets creates a facade that creates an atmosphere of an indoor ambience of light. Because the diffused ambient light is created, it creates an exciting, peaceful place for children to come and learn. The recycled plastic ice buckets surface scatters the light throughout the space, creating an affect that influences the emotions of the inhabitants within the space.

- Recycled Plastic Ice Buckets
- Light Ambiance
- Scatter Direct Sunlight
- Identity
- Learning
- Education
This project raises awareness by voicing the people of the community through their design. With the area of Bakassi Peninsula in conflicts, the voices of the people remain hidden. The solution to the current invisible people is a bamboo raft that doubles as a secret radio station. The program of the bamboo raft is a smoke house, but it secretly voices the communities ideas when floating throughout the waters between the countries of Nigeria and Cameroon. The project utilizes low technological strategies such as bamboo and radio, but creates a larger impact on the community.

Reconstructing the Banal_Bakassi Peninsula

Approach: Tectonic, Programmatic

This project raises awareness by voicing the people of the community through their design. With the area of Bakassi Peninsula in conflicts, the voices of the people remain hidden. The solution to the current invisible people is a bamboo raft that doubles as a secret radio station. The program of the bamboo raft is a smoke house, but it secretly voices the communities ideas when floating throughout the waters between the countries of Nigeria and Cameroon. The project utilizes low technological strategies such as bamboo and radio, but creates a larger impact on the community.

Raise Awareness • Community Voice • Local Materials • Identity • Radio Powered by HydroElectricity •
This project incorporates the community within the design process and design intervention. By incorporating the community when changing their space, it empowers them to strive for a better living condition, and gives the community a sense of ownership towards the design, instead of the design being handed to them. Tenants paint the exteriors of their homes, changing the surfaces of the material. The surfaces were dark and grey before; after, they are bright, colorful, and inviting, changing the entire atmosphere of the spaces within the community. The surfaces have transformed into cartoons and art textures, enhancing the existing materials. Although the design intervention is at a small scale, by incorporating the community within the design process, gives the community a sense of empowerment, and ownership towards their space.

Kampung Kali Cho-de, Yogyakarta, Indonesia

Approach: Tectonic

Surface Transformation • Material Enhancement • Color • Community • Enrichment of the Existing Community
Within this project, artist JR pays tribute to the women who play an essential role within the society. By changing the surfaces of the homes of the favela, he transforms the atmosphere of the community. He incorporates women’s faces and eyes all over the walls of the favela to showcase their identity and humanity. This project empowers the women, and shows them that they are not invisible. These transformed surfaces within the urban landscape showcase the women as important figures within the favela communities.

Women are Heroes, Rio De Janeiro, Brazil

Approach: Tectonic

Within this project, artist JR pays tribute to the women who play an essential role within the society. By changing the surfaces of the homes of the favela, he transforms the atmosphere of the community. He incorporates women’s faces and eyes all over the walls of the favela to showcase their identity and humanity. This project empowers the women, and shows them that they are not invisible. These transformed surfaces within the urban landscape showcase the women as important figures within the favela communities.

- Identity
- Humanity
- Empowerment of Women
- Surface Transformation
- Enrichment of the Existing Community
Currently within Kenya, there is a practice that utilizes wood and charcoal fires for cooking. The fires create greenhouse gases, cause respiratory issues, and enhance deforestation. The Laini Saba community created a communal oven that utilizes trash for fuel. By using discarded material, the community collectively comes together to collect, transport, and sort trash for cooking. This solution reuses discarded material, and brings the community together within the informal settlement.

**Community Cooker (Jiko Ya Jami) Nairobi, Kenya**

**Approach: Programmatic**

Currently within Kenya, there is a practice that utilizes wood and charcoal fires for cooking. The fires create greenhouse gases, cause respiratory issues, and enhance deforestation. The Laini Saba community created a communal oven that utilizes trash for fuel. By using discarded material, the community collectively comes together to collect, transport, and sort trash for cooking. This solution reuses discarded material, and brings the community together within the informal settlement.

- Communal Cooker • Trash as Energy • Community Involvement • Collecting Trash: Exchange for Cooking & Basic Needs •
Within the slums of Nairobi lies an issue of having one public toilet for one community. This causes women and girls to use open spaces after dark to use the restroom, which is a great safety risk. Access to the latrine is also difficult for the elderly and children within the community. This project incorporates a design intervention that incorporates the residents of the slums to design, plan, and construct the BioCentres. BioCentres incorporate free toilets, showers, kiosks to sell water, and communal spaces. This design intervention is impactful because it incorporated the community within the design process.

**BioCentre_Kenya**

**Approach:** Tectonic, Programmatic

Within the slums of Nairobi lies an issue of having one public toilet for one community. This causes women and girls to use open spaces after dark to use the restroom, which is a great safety risk. Access to the latrine is also difficult for the elderly and children within the community. This project incorporates a design intervention that incorporates the residents of the slums to design, plan, and construct the BioCentres. BioCentres incorporate free toilets, showers, kiosks to sell water, and communal spaces. This design intervention is impactful because it incorporated the community within the design process.

- Safe Spaces for Women Needs
- Local Available Technology
- Communal Spaces
- Clean Water
Urbanization in third world countries has led to the increasing numbers of the urban poor. One of the fundamental problems with the growth of the urban poor is spatial inequality, which is the concentration of poverty on a limited size of land, limited access to infrastructural amenities, and fragmentation of the urban society between the rich and the poor.

Underneath the spatial inequality, lies the issue of gender inequality within the slums. Women are static within the leftover spaces within the slums, managing the households, raising their children, and running businesses to help with family income. Women tend to be less educated and paid less, and are limited to spaces that have atmospheric qualities of tight, constraining, dark, and oppressing.

Henri Lefebvre explains the Right to the City, on how the rights of all urban dwellers, regardless of citizenship, ethnicity, ability, or gender, to participate in shaping the city. His ideas are for inhabitants to be a part of the production of the city, for their needs and aspirations.

Harvey focuses more on the collective body of society, rather than the individual as a means to “resync the processes of urbanization”. The idea of not just an individual change, but a collective change amongst the inhabitants. Realize the role of the community as an active agent in taking a part, and claiming the right to decide what kind of urban experience they want. Implementing bottom-up, grassroots solutions, that incorporate the community. The slum dwellers are active agents in changing their spaces.

Moussavi focuses on the idea that architecture is not about the form, but is more about the surfaces, and how the surfaces create experiential qualities. She states that architectural forms have “affects”, and affect is then processed by the senses to produce thoughts, feelings, emotions, and moods for the user experiencing the space. The creation of surfaces allows people with differing views and sensibilities to develop an affective relationship with their environment.
Within the developing country of Philippines, at its core of Metro Manila is one of the most densely populated areas in the world. The average price of one square meter anywhere near the active commercial centers in the urban core, greatly exceed the average income of a taxi driver or security guard. Therefore, the overall nature of possibilities that involve high generating income would influence anyone to reside as close as possible to this core. Mainly because the increased distance away from the main source of income, which in Philippines case is the downtown core of Manila, increases time which decreases income.

Manila’s main reasons for its heavily dense population are due to its proximity of work in the downtown sector, and the majority of residents live on the perimeter. This develops the main issue of Globalized Property Values, which then collides with the desperate poor that live on the edge of the perimeter to be near the central sources of income of the inner core. Like most other developing countries, this forces the poor that can’t afford the inner city property values, to then create makeshift housing structures, made up of primarily cheap building material and other sources of leftover industrial waste. Even then, the housing of these makeshift housing slums become over populated, which forces some residents to result in wide spread squatting, or inhabiting small portions of slums that are owned by someone else and residing “rent-free.”

Site: Manila, Philippines

Figure 94: Aerial view of Philippines


38% Of the urban population live in slums in Philippines (World Bank)
43% Of the urban population live in slums in Metro Manila (UN Habitat - Challenge of the Slums)
Spatial Inequality

Resilient Use of Materials for Shelter

Urban Fragmentation Between the Rich and the Poor

Informal Housing

Programmatically Multi-Layered

Multi-Layered Resilient Use of Materials for Shelter
MACRO: SPATIAL ANALYSIS SLUMS

Slums grow organically and are created very close proximity with one another. This creates tight alleys between each home.

Women stay home to do childcare and domestic activities, such as laundry, house cleaning, and cooking.

The two main spaces women inhabit are the slum & the alleyway next to the home.

Men leave the home all day for work. They experience changing environments.

Street Vendors are an extension of a slum. Women are primarily self-taught, hand-made soft, and food items for income.

Slum communities in Manila have alleyways that open up to basketball courts, which are used by the men of the community.
The slum alleyways are highly active with many programs throughout the day.

Slum dwellers mostly inhabit outdoor areas, making living spaces not limited to the interior of the slum.

Due to limited spaces within their slums, the spaces (interior and exterior) are often multi-functional rather than being rigid and static.

The physical urban form can be described as organic in its overall morphology.

The amount of visibility between the slums is high. There are many moments of visibility, blurring the lines between street and individual slum.

Because of the density of the neighborhood, closeness, and porosity between the slums, there is a blurring distinction of public versus private spaces.

Slum dwellers share public areas such as streets, and basketball courts, creating a sense of ownership of public spaces.
TECTONIC ANALYSIS: SLUM DWELLERS REUSE DISCARDED MATERIAL AS BUILDING MATERIAL

Understanding Tectonics & Materiality

Materials

Color

Concrete

Wood

Metal

Plastic

Cloth

Hard vs Soft
TECTONIC ANALYSIS _ SLUM DWELLERS REUSE DISCARDED MATERIAL AS BUILDING MATERIAL

MATERIALS OF SPACE CREATE ATMOSPHERE
SITE ANALYSIS: VISIBLE vs INVISIBLE INFRASTRUCTURE

Visible Infrastructure

Waste Water

- Alleyway: Narrow, pedestrian-focused.
- Wooden Planks used for walkability.
- Water runoff is contained and reused.

Water Access

- Stationary Water Access to the Community through local water sources.
- Many people use local water sources, creating a spiderweb network.

Water Access Buying Water at Water Stations

- Traveling to obtain water because of the lack of access to local water sources.

Figure 95: Woman in Alleyway
**SITE ANALYSIS - VISIBLE vs INVISIBLE INFRASTRUCTURE**

**Electricity**

- Electricity derives from primary power lines, and branches into the slums.
- Sporadic distribution of power causes a spiderweb network of powerlines.

**Invisible infrastructure**

- People within the slums have cellular technology.
- Television and radios are common throughout the slums.
- Internet cafes act as a gathering node within a community.

**Figure 96**: Manila Powerlines
**Figure 97**: Internet Cafe
**Figure 98**: Little Slum Boy at Internet Cafe

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*Figure 96: Photo of Powerlines
Figure 97: Internet Cafe
Figure 98: Little Slum Boy at Internet Cafe*
SPATIAL ANALYSIS: WOMEN SPACES VS MEN SPACES IN SLUMS

**Women Spaces**

Figure 98: Little Slum Boy at Internet Cafe

Because of their domestic activity responsibilities for the home, the spaces the women do their activities in are in the alleyways just outside of their home. The alleyways are often dark, cramped, and tight. Many of the colors derive from the household items of the space, i.e. buckets, bottles, and clothing.

**Space:** Private Setting & Communal

Figure 99: Manila slum woman taking care of child

Spaces that women take care of their child are often tight in scale, for the location is always inside the slum or outside the slum in the alleyway. Women typically stay within the slum and surrounding alleyways. The spaces for childcare are often dark, cramp, and tight. Many of the colors derive from the household items of the space, i.e. buckets, bottles, and clothing.

**Space:** Communal Setting

Figure 100: Manila women peeling garlic

Spaces for domestic activities like laundry are also often tight in scale, for the location is always inside the slum or outside the slum in the alleyway. Women do laundry outside for there is access to infrastructural amenities to partake in the activity. Many of the colors derive from the household items of the space, i.e. buckets, bottles, and clothing.

**Space:** Communal Setting

**Synthesis**

Because of their domestic activity responsibilities for the home, the spaces the women do their activities in are in the alleyways just outside of their home. The alleyways are often tight, dark, and constraining.
Men experience changing spaces, unlike the women in slums, for they have to leave the home for income-based activities, so their spaces are constantly changing. A lot of their time is not spent at home. Space: Communal Setting

Spaces outside of the barangay in the urban streets, are where you would find males. Males leave the home for income-based activities, so their spaces are constantly changing. A lot of their time is not spent at home. Space: Communal Setting

Males claim the basketball courts of the barangay. The space of the basketball court are for leisure, typically for men that play the game. Space: Communal Setting

Men are also outside of the slum. Many don’t stay inside of the slum because of the tight space. Typically they are right outside of their home, usually with other men gathered. Space: Communal Setting

SYNTHESIS
Men experience changing spaces, unlike the women in slums, for they have to leave the home for income. Spaces that are typically male-based in slums are more open, for example basketball courts. In comparison to the spaces that women are typically in, the men are in open and wider spaces.
SPATIAL ANALYSIS MANILA WOMEN SPACES IN SLUMS: ATMOSPHERIC QUALITIES

Figure 104: Manila woman doing laundry in alleyway

Figure 105: Manila woman doing laundry in alleyway

VISUAL

Surface Textures
Rough Smooth

TOUCH

Hard & Rough

Hard & Smooth

Figure 115: Manila woman doing laundry in alleyway

Surface Textures
Rough Smooth Opaque Translucent

Hard & Rough

Hard & Smooth

Soft
The spaces are multi-layered with sensory. Visually there are more rough surfaces than smooth surfaces. The color pallet of the space is diverse, ranging from greys, to vibrant colors. Acoustically, the spaces is really loud, with sounds coming from the laundry activity in the alleyway, and as well as the neighboring slums. Because of the program and items in the alleyway, the smell is strong.
SPATIAL ANALYSIS\_MANILA WOMEN SPACES IN SLUMS: ATMOSPHERIC QUALITIES

**Figure 106:** Woman in Alleyway
The spaces are multi-layered with sensory. Visually there are more rough surfaces than smooth surfaces, but there is soft surfaces coming from the clothing of the laundry. The color pallet of the space is diverse, ranging from greys, to vibrant colors. Acoustically, the spaces is really loud, with sounds coming from the laundry activity in the alleyway, and as well as the neighboring slums. Because of the program and items in the alleyway, the smell is dirty laundry, soap, and water.

This space is more tight and dark. Visually there are more rough surfaces than smooth surfaces. The color pallet of the space is mostly grayscale, with the pop of color from the water buckets and hose. Acoustically, the sounds come from the laundry activity in the alleyway, and as well as the neighboring slums. Because of the program and items in the alleyway, the smell is dirty laundry, soap, and water.
Figure 107: Slum girls doing laundry

**VISUAL**

**TOUCH**

Surface Textures
- Rough
- Smooth
- Transparent

Hard & Rough

Hard & Smooth

Soft
This space is more tight and dark. Visually there are more rough surfaces than smooth surfaces. The color pallet of the space is mostly grayscale, with the pop of color from the water buckets and hose. Acoustically, the sounds come from the laundry activity in the alleyway, and as well as the neighboring slums. Because of the program and items in the alleyway, the smell is dirty laundry, soap, and water.
SPATIAL ANALYSIS
MANILA WOMEN SPACES IN SLUMS: ATMOSPHERIC QUALITIES

- Dark
- Tight
- Constraining
- Oppressing
For the past twenty years, my husband and our six children have been living here. I work as a laundress, and wash clothes for income, while my husband peels and sells garlic for a living. We have five small children, and one teenage daughter. While my husband and I are working, our daughter takes care of the children, and often tutors them here at home. We all live in this one space. We eat, sleep, work, and spend time together here. I spend the majority of my time within the alleyway because my duties require me to work outside my home. My husband is out selling garlic the majority of the day. We also often scavenge for materials, and food daily. We view it as treasure hunting. My one wish is for my kids to have a place where they can learn within the community” - Mama Letty

Site Visit Family Interview: Mama Letty & Tito Delio

SITE VISIT DATA GATHERING:

PROGRAMMATIC:
1) Women Activities:
- Childcare
- Laundry
- Economic

2) Women activities are performed:
- Within the alleyway, next to the slum
- Exterior Spaces

3) Alleyway spaces within slums are highly active and heavily programmatic

Interview with Women Leaders of Tondo Slum:

Women wants:
- More flexible spaces so women can gather for community meetings
- Wanting educational zones for children
The people within the slums are resilient with their materials and techniques. They reuse discarded material, and use it as a building material. They building with whatever they can find, in whatever space they can find.
SYNTHESIS OF THEORY & RESEARCH

THESIS FOCUS: Enhancing the existing spatial experience for the women by using locally found material. Manipulating the material to enhance the atmosphere and the experience for the EXISTING women spaces within the slums.

MATERIALS OF SPACE CREATE ATMOSPHERE

Opaque

Rough & Dark

Translucence

Opaque

Hard Colors, Opaque

Opaque
ARGUMENT

This thesis argues the overall right to the city, specifically with the urban poor. The urban poor dwellers are entitled to the production to their urban space, and should have the collective right to appropriate the city and the production of its space. Within these dwellers, reside another layer of inequality, the women of the slums. Although the hardship for dwellers in general is high, those of the women are even greater. As a woman within the slums, they are automatically proclaimed to be the laborious workers for not only them, but also the family they provide for.

While providing for their families through domestic means, such as laundry, cooking, cleaning and childcare, the spatial qualities that inhabit these activities are limited in spatial experiences. These limited experiences are derived from the materiality of the space, and the bodily experiences it brings; primarily in the areas where women inhabit within the slums. The atmosphere of the spaces are constrained, non-exposed, and tight. Because of these depriving qualities, the primary inhabitants, the women, are seen and treated as such due to the atmospheric conditions they reside within.

By improving the spatial qualities and overall atmosphere of the spaces that the women inhabit, this begins to empower them to strive for a better quality of space and identity for themselves. Through looking at materiality experiences and tectonic alterations, the methodology of this thesis will be through exploration and experimentation of local materials to then enhance the existing spatial qualities within the spaces for the women. Due to their gender and current roles in society, women in slums are restrained in the spatial experience. How can we as designers stimulate the urban experience of space, through the collective participation, using the existing materials and tectonics? How can we manipulate local materials to create a liberating experience for the women in the slums?

DESIGN RESEARCH- Questions

Investigating Space, Program, and Activities
- How to empower women?
- How to create spatial experiences capitalizing on the materials the people in the slums have?
- How can we stimulate the urban experience of space through collective participation, using existing materials and tectonics?

Investigating Materials and Tectonics
- How can we use materials and tectonics as a means of application for intervention?
- How do you design surfaces and materials that will give a liberating experience?
- How can we create an intervention through a bottom-up design that is versatile and creates spatial experiences for the women in slums?
2.0 MATERIALITY EXPLORATION _ MATERIAL MISUSE
“Tehran’s tectonics push the physical capacities of the material itself while allowing for certain patterns to emerge that are often in fact parametric or computational”. 25

“Rather than replicating structures they had already seen work, the team used advanced structural modeling software to push the limits of what was known about these techniques” 26

“understanding of tectonics as a connection between the designer and the experiences he creates with his buildings.” 27

Throughout the slums of Manila, Philippines, there consists of a diverse collection of materials, which are either currently used for slum construction or reuse for profit. However, these materials have the audacity to be used to a stronger potential in regards to experimentation.

In the text, Testing to Failure: Material Misuse, the concept is pushing the physical capacities of materials and tectonics, and creating a connection between tectonics and experiences. This narrative would be applied towards this thesis and its conditions within the slums of Manila, by the exploration of existing materials to stimulate the urban experience for the women in the slums.

Key Words:
• Pushing the Physical Capacities of the Material • Connection between Tectonics and Experience •
This project is constructed out of laminated plywood that bends into architectural elements such as windows, seating, columns, buttresses, and skylights. The structure incorporates cheap and low technological construction and uses an easy method of fabrication. This project mis-uses the material of the laminated plywood, and pushes its capabilities to create multiple moments of inhabitation and experience.
Liters of Light is a grassroots movement that aims to provide to people that lacks the access or is limited to electricity. Liter of Light provides affordable and low-technology solar light through recycled plastic bottles and locally sourced materials. Volunteers of the Liter of Light organization teaches communities on how to use local materials, such as plastic bottles, to illuminate the homes and streets within the neighborhoods. Empowering and educating the community is a goal of the Liter of Light foundation, and they aim to teach practices of simple construction with only using materials that are sourced from local communities, and constructing them in a low technological applications.
This project tests the constraints of the material brick by using complex geometry, and a variety of brick laying techniques. The material experimentation starts with creating digital and physical model, then construction of the design. Through the applications of turning and shifting of the brick module creates a different and use of the tectonic and form.
### Most Commonly Found Materials

**Manila, PH**

#### Recycling Process Lifespan

**How Many Times Can It Be Recycled in a Recycling Center?**

<table>
<thead>
<tr>
<th>Material</th>
<th>Recycling Process Lifespan</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aluminum Cans</td>
<td>Infinitely</td>
</tr>
<tr>
<td>Paper</td>
<td>5 - 7 times (into new paper)</td>
</tr>
<tr>
<td>Metals</td>
<td>Infinitely</td>
</tr>
<tr>
<td>Cardboard</td>
<td>Finite Lifespan</td>
</tr>
<tr>
<td>Glass Bottles</td>
<td>Infinitely</td>
</tr>
<tr>
<td>Plastic Bottles</td>
<td>One Time</td>
</tr>
</tbody>
</table>

#### Recycled Material Avg Selling Price per KG to the Recycling Center

- **Philippine Currency (P)**

<table>
<thead>
<tr>
<th>Material</th>
<th>Selling Price per KG</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aluminum Cans</td>
<td>60.00</td>
</tr>
<tr>
<td>Paper</td>
<td>4.00 - 5.00</td>
</tr>
<tr>
<td>Copper</td>
<td>210.00</td>
</tr>
<tr>
<td>Steel</td>
<td>8.00</td>
</tr>
<tr>
<td>Cardboard</td>
<td>3.50</td>
</tr>
<tr>
<td>Glass Bottles</td>
<td>2.00</td>
</tr>
<tr>
<td>Plastic Bottles</td>
<td>14.00</td>
</tr>
</tbody>
</table>

#### Longevity of Materials

<table>
<thead>
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<th>Longevity</th>
</tr>
</thead>
<tbody>
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<td>Aluminum Cans</td>
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</tr>
<tr>
<td>Newspaper</td>
<td>6 weeks</td>
</tr>
<tr>
<td>Metals</td>
<td></td>
</tr>
<tr>
<td>Cardboard</td>
<td>4 weeks</td>
</tr>
<tr>
<td>Glass Bottle</td>
<td>1 million years</td>
</tr>
</tbody>
</table>

#### Manipulation Ability

- **Easily Cut**
- **Harder to Cut**
- **Easy Cut**
- **Harder to Cut**
- **Easily Cut**
- **Harder to Cut**

#### Ability to Withstand & Perform over Time

- **Waterproof**
- **Deteriorates when affected by water**
- **Rusts over time**
- **Deteriorates when affected by water**
- **Waterproof**

The plastic bottle’s material is strong, cheap, easily manipulated, and waterproof. This thesis will explore the capabilities of the material, and use the discarded material as a building material.
### TYPOLOGY OF A PLASTIC BOTTLE

<table>
<thead>
<tr>
<th>Plastic Bottle Type</th>
<th>Water Bottle</th>
<th>Soda Bottle</th>
<th>Soda Bottle</th>
<th>Soda Bottle</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>16.9 fl oz</td>
<td>20 fl oz</td>
<td>1 liter</td>
<td>2 liter</td>
</tr>
<tr>
<td>Form</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Parts</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dimensions</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deconstructed</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Color</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Texture</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
MATERIAL EXPERIMENTING: ATMOSPHERIC QUALITIES OF THE PLASTIC BOTTLE
MATERIAL EXPERIMENTATION: Studying the Atmospheric Qualities: Visibility, Light, Texture, Strength

- Full Bottle
- Crushed/Melted Bottle
- Half Bottle
- Body
- Handle
- Base
- Half Bottle

Visibility

Light

Texture/Touch

Strength

- Compressive Strength: Glass Assembly
- Compressive Strength: Pet Assembly
- Compressive Strength: Plastic Assembly
- Compressive Strength: Pet Assembly
MATERIAL EXPERIMENTATION: Studying the Atmospheric Qualities: Visibility, Light, Texture, Strength
MATERIAL EXPERIMENTATION: Studying the Atmospheric Qualities: Visibility, Light, Texture, Strength

Visibility

Light

Texture/Touch

Strength

Assembly

Comparative Strength: PASS
SUCCESSFUL BLOCK MODULES

- Handles compressive strength
- Controls visibility with levels of transparencies
- Light phenomenon

-Handles compressive strength
-Controls visibility with levels
-Not varied in light phenomenon
-Not varied in visibility experience

SUCCESSFUL SURFACE MODULES

- Flexible module
- Handles compressive strength
- Controls visibility with levels of transparencies
- Light phenomenon

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ATMOSPHERIC QUALITIES
- Structural
- Zero to no visibility
- Not varied in light phenomenon
- Not varied in visibility experience

- Different visibility levels
- Diverse Light Phenomena
- Strong in compression
- Strong in Tension

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PROGRAMMATIC ANALYSIS: WOMEN EMBODIMENT IN THE SLUMS
Personal Activity

Activity: Bathing
- Standing
- Squatting
- Standing
- Washing


Bathing: Sitting

Washing Children

Synthesis:
- Overlapping spaces between private activities and public activities
- Bathing is in the same space as every other activity
- Currently there's no privacy for bathing activity
Economic Activity

**Activity: Selling**
- Sitting
- Talking
- Standing

**Selling Stand**

**Body**

**Body Gestures**

**Plan: Body in Space**

**Spatial Relationship**

**Synthesis:**
- Alleyway spaces are used for economic activities.
- Activities that women partake in are selling crafts, fruits, or goods.
- Women are mainly sitting when conducting economic activities.

**Shop Keeping**

**Peeling Garlic**
Domestic Activities

Activity: Laundry
- Sitting
- Hanging clothes
- Standing
- Washing

Synthesis:
- Alleyway spaces are used for domestic activities
- Women do laundry in a shared space
- Women are mainly sitting when conducting domestic activities, such as laundry.

Washing: Sitting

Washing: Bending Over

Washing: Hanging
**Communal Activities**

**Activity: Laundry & Peeling Garlic**
- Sitting
- Peeling Garlic
- Talking
- Standing
- Washing

**Synthesis:**
- Women often gather with other women in the community to perform domestic activities.
- Women are mainly sitting when conducting domestic activities, such as laundry.

**Body**          **Body Gestures**          **Plan: Body in Space**          **Spatial Relationship**
CONCLUSIONS: WOMEN'S NEEDS:
1) Controlling visibility/privacy within the alleyway
2) Providing seating/organization infrastructure to help with domestic activities (currently lacking)
3) Create gathering spaces for group gathering
DIGITAL STUDIES + PARAMETRIC MANIPULATIONS
Introducing digital technologies with the plastic bottles creates greater variation and modulation through patterning and tessellation. This exploration incorporates both women’s embodiment and the plastic bottles to generate inhabitable surfaces.
MANIPULATION 1: Parametric Stacking with the Plastic Bottle
MANIPULATION 2: Body Movement Informing Wall Parametrics

Farm derives from Women’s Body Gestures & Movement

Plastic Bottle Module

Programs Vary throughout the Day: Wall Adapts to the temporal environment of the dunes

Morning Scenario: 
- Bathing
- Folding Clothes

Mid-day Scenario: 
- Economy, Activities
- Fishing

Night Scenario: 
- Cinema
- Roasting & Feasting
- Sleeping
MANIPULATION 2: Body Movement Informing Wall Parametrics

Form derives from Women’s Existing Activities

Combining Women’s Activities with Plastic Bottle Manipulation

Grasshopper Script
Bottles Used: 20 Bottles per Column

Form derives from Women’s Body Gestures & Movement
MANIPULATION 3_Surface Paneling

Existing Condition: Little Girl Bathing in the Alleyway

Morning Condition with Surface

Surface Panel

Block Panel

1. 3 x 3 Connections
2. Connecting Rows
3. Combining Rows

1. 3 x 2 Connections
2. Connecting
3. Combining Panels
MANIPULATION 3_Surface Paneling

Form Process

480 BOTTLES USED

Surface Curve derived from Women in slums
Panelling throughout Curve
Panelling throughout Curve: bottles panels applied

Surface Curve derived from Women in slums
Panelling throughout Curve
Panelling throughout Curve: bottles panels applied
3.0 DESIGN INTERVENTION_Plastic Bottle Kit of Parts
DESIGN INTERVENTION: Plastic Bottle Kit of Parts EMPOWERMENT THROUGH EDUCATION

Plastic Bottle: Kit of Parts: Catalog

Tools Provided Within Kit:
- Stapler
- Scissors
- Plastic bottles
- Zip Ties
- Instructions

You find:
- Tools Used:
  - Stapler
  - Scissors

STACKING

1. 2. 3. 4.

PANEL

1. 2. 3. 4.

Columns

1. 2. 3. 4.

BLOCK

1. 2. 3. 4.

Structure Tips:
1. Zip Ties to hang surface
2. Hybrid of Surface + Block
3. Zip Tie Connection
DESIGN INTERVENTION_ Plastic Bottle Kit of Parts _EMPOWERMENT OF THE COLLECTIVE

EMPOWERMENT THROUGH EDUCATION
Women coming together collectively to claim their Right to the City and change their space. By using the kit of parts, Women will utilize an abundantly found, discarded material of the plastic bottle, and use it as a building material to change their space based off of their needs.
Full Scale Surface: Instructions

1. Creation of Panel

2. Setting Guidelines

3. Assembling by column

4. Panel to Panel Connection via Stapling

5. Assembling by column cont.

6. Surface Created

Tools Used:
- Scissors
- Bottle
- Staple
DESIGN INTERVENTION: PLASTIC BOTTLE KIT OF PARTS - Full Scale: Design Build: From Digital to Built

1 person
72 hours Construction Time
528 bottles utilized

Atmospheric Qualities: Light Phenomenon

Seating/ Table/ Shelf Infrastructure within Wall Surface

Atmospheric Qualities: Controlling Visibility | Creating Privacy
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