



AZEEM KHAN + JOSEPH LEAMING

STITCHING [BAZAAR]



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STITCHING [BAZAAR]
<https://bit.ly/prattexigencySTITCHINGBAZAAR>

Full Spread: City plan of project sites, ferry stations, and edges along the Pasig River. Front Cover: Detail view of city plan fo project sites along the Pasig River. Back Cover: Detail view of city plan of project sites along the Pasig River, project sections



COMPETITION

This competition call for a STITCHING [BAZAAR] to stitch the informal settlements with the Pasig River.

The bazaar will be located at the south riverbank of Cembo Barangay, Makati City, where it will catalyze new dialogs between informal settlements and the the city.

CONSIDERATIONS

This project considers three questions in the context of tackling Manila's ongoing neglect and inequality.

- 1. Why is infrastructure usually distinct from architecture?
- 2. Why is water rarely designed as part of the city? (as Burnham did for Manila)
- 3. What if architecture can reconnect a city with its long-lost waterways?

PROJECT RESPONSE TO CLIMATE CHANGE

Accounting for rising waters, dirty water, displaced communities, and generally fortifying specific points, like acupuncture, along the Pasig River to provide refuge islands in the event of sea level rise, flood, and sinking land. The Manila model and the Pasig River is globally relevant due to Manila's overwhelming and increasing frequency of water rise events. For instance, right now, a significant percentage of the population of Manila live with all their belongings in plastic bags so they can evacuate when the waters rise, which happens at least a dozen times a year (due to both Global Warming, rain, and a lack of infrastructure), then they return when the waters fall. Our project also serves as a community locker room where essential, valuable belongings are stored and kept safe on behalf of the community on daily basis, while acting as an elevated refuge island during these water rise events.

STITCHING [BAZAAR]

A new typology that conflates architectures and infrastructures of LIVE WORK LAND WATER. Think of these as one thing.

STITCHING

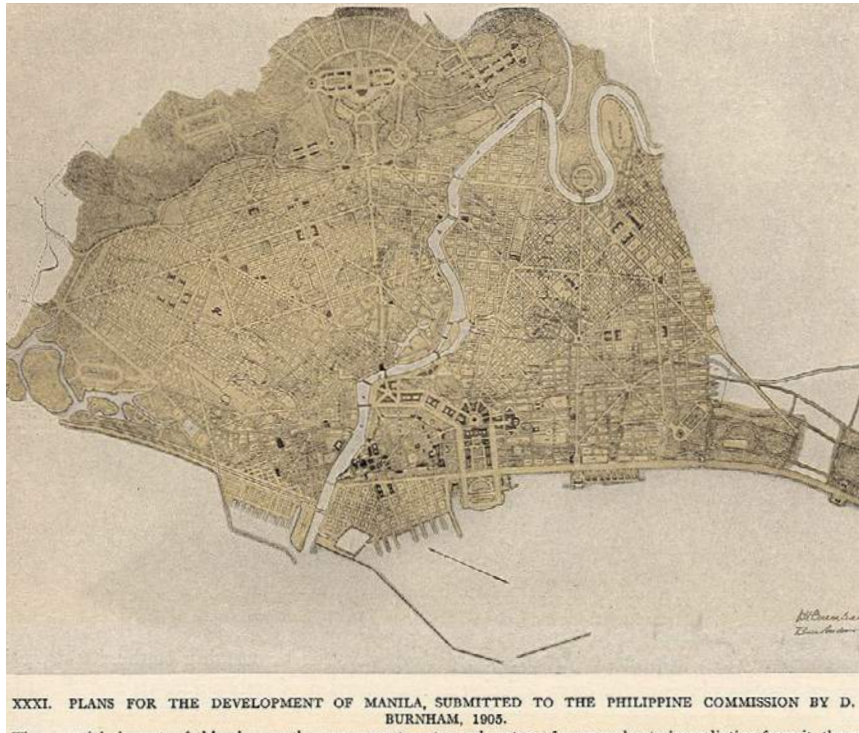
A system of accumulation. Linear elements building up into a complex tapestry. It is a process of mending and patching. Linear elements that bridge and pull together spaces across an implied edge. It is a combining through linearity rather than an overlaying of surfaces, which would be layering.

[BAZAAR]

The Bazaar is a fair where commercial, social, cultural, architectural, and infrastructural exchanges occur while dealing with the dynamics of polluted water.

HISTORY

Daniel Burnham’s unrealized plan for Manila dated 1905. The Spanish American war had ended just a few years earlier, and Manila had become a prized war trophy, which Burnham planned to develop into the capital of American territories in the East. Back then, Manila had been known for its extensive, naturally protected bay and its many waterways and canals, including the 25 km long Pasig River, which bisects Burnham’s plan here. In fact, Manila had been considered the “Venice of the East”.



80 years after Burnham’s unrealized plan, and after 2 decades of enduring massive inequality and wanton neglect under the spectacularly corrupt leadership of Ferdinand Marcos, the famous “3 fateful days in Manila” of 1986 brought about a “people powered revolution” that saw millions of Filipinos march in the streets, and finally ousted Marcos from power. This revolution was supposed to bring about a new era for the Philippines. But, 30 years later, the inequality and neglect persist



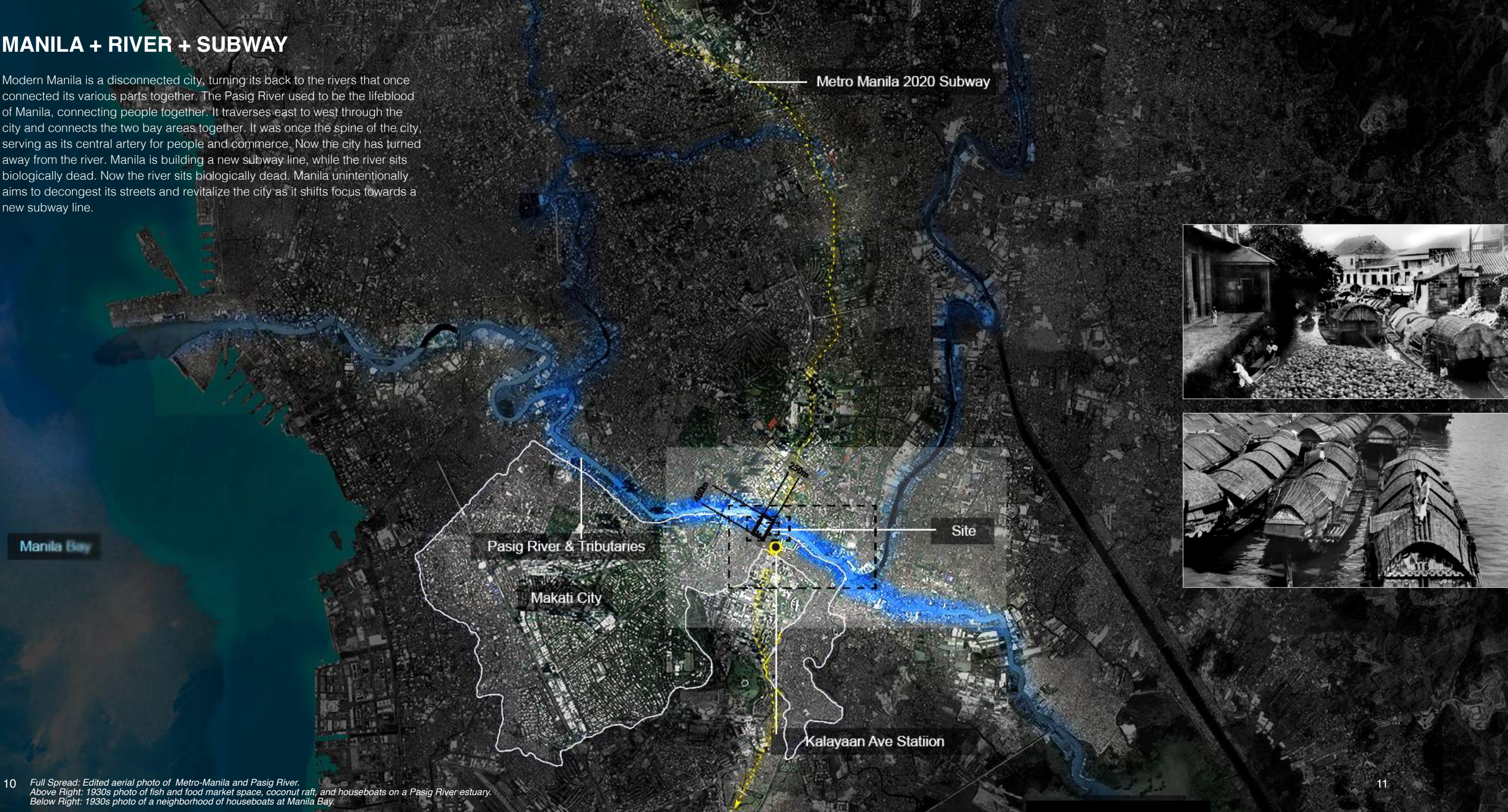
INEQUALITY

Today, Manila is notorious for the encompassing scale and diverse variation of its architecture, which range from vast, informal settlements along the city's margins, to gleaming, steel-and-glass towers in massive, gated communities like Rockwell and Bonifacio Global City. The continuing inequality and neglect must be seen to be believed. Informal communities like BASECO are actually planned to be left intact in order to provide ready labor for the adjacent City of Pearl, a literal island of wealth and privilege.



MANILA + RIVER + SUBWAY

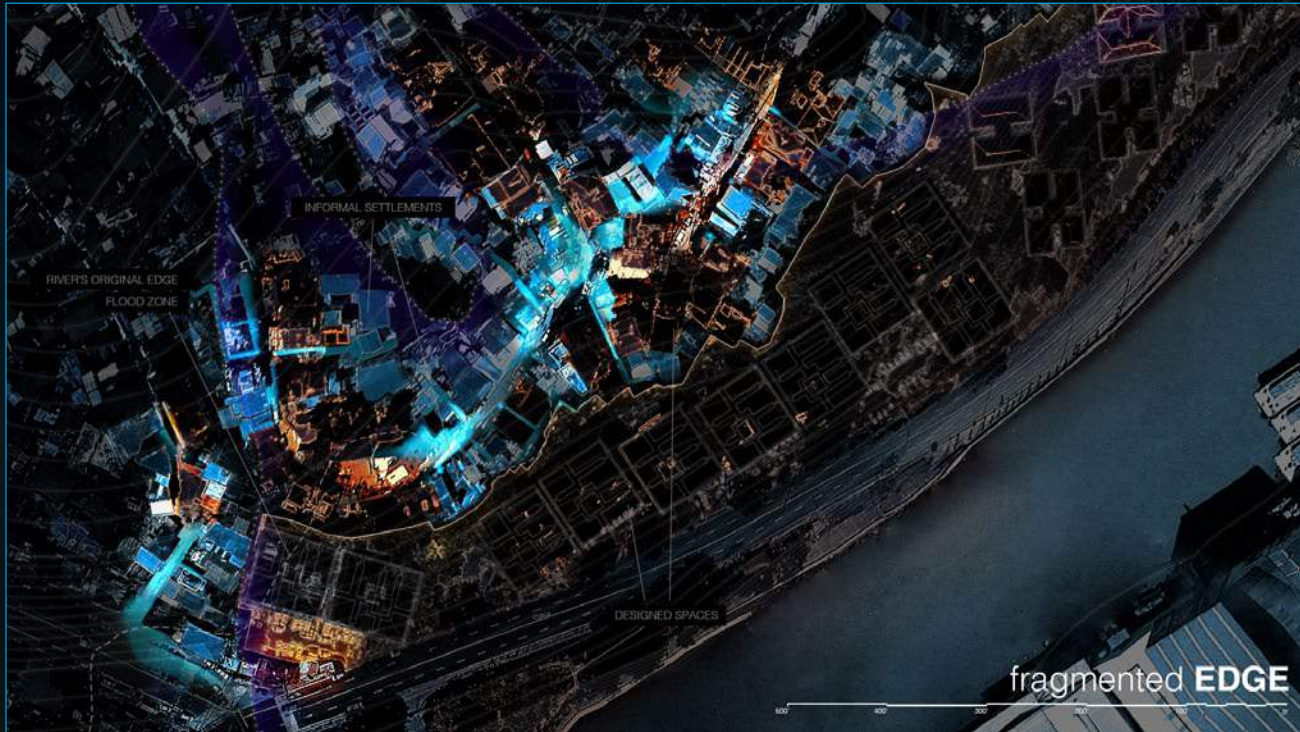
Modern Manila is a disconnected city, turning its back to the rivers that once connected its various parts together. The Pasig River used to be the lifeblood of Manila, connecting people together. It traverses east to west through the city and connects the two bay areas together. It was once the spine of the city, serving as its central artery for people and commerce. Now the city has turned away from the river. Manila is building a new subway line, while the river sits biologically dead. Now the river sits biologically dead. Manila unintentionally aims to decongest its streets and revitalize the city as it shifts focus towards a new subway line.



RESEARCH

Manila is a disconnected city. It separates informal settlements, designed spaces, public spaces, and the Pasig River from one another. No overlap, no connections.

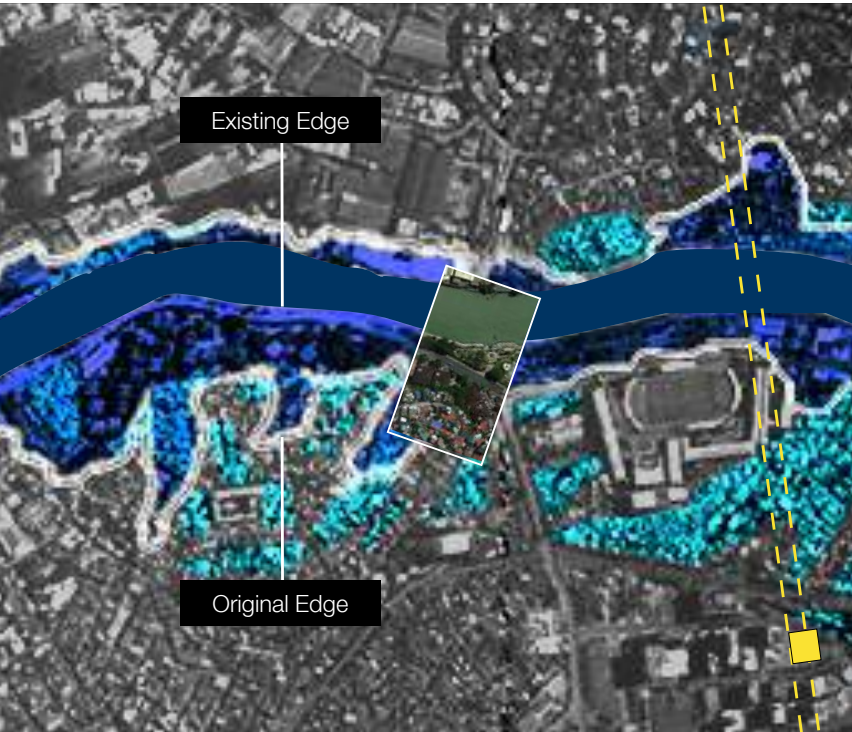
Why is Manila disconnected and not connected together?
As of now, the river currently divides people, but what if the river instead attracts people? The river is to become a spine to the city.



RIVER + CITY + SITE

What if the river was the main spine of Manila? With many anchors developing along its shores, the Pasig could stitch the city together.

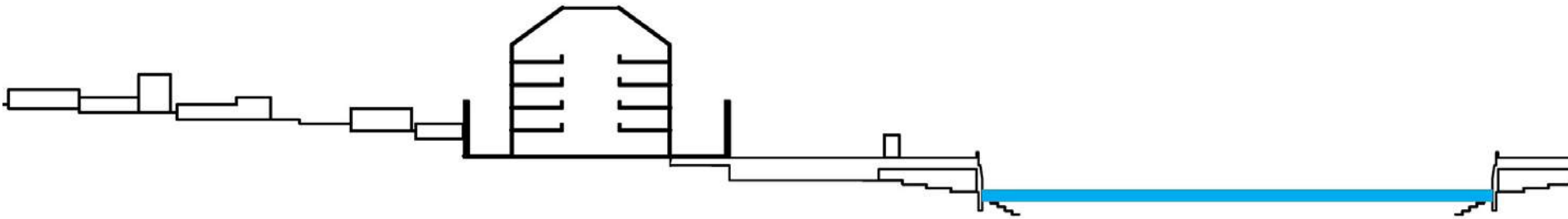
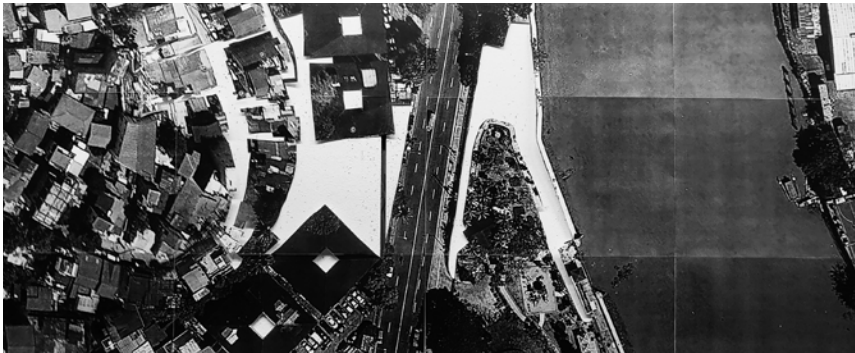
The STITCHING [BAZAAR] is sited on the southern edge of The Pasig River at the confluence with the new subway line. More specifically, it lies directly on one of the river's many inlets that have been buried and paved over time. Manila paved over the river while it rapidly urbanized. The river's edge has changed. It cannot naturally filter as it is constricted with levee walls. The site is located where the original edge was.



SITE

The site exists as a series of impassable edges created by levee walls, a four lane boulevard, and a gated community. These edges disconnect the river from te designed condominiums and blocks of informal settlements.

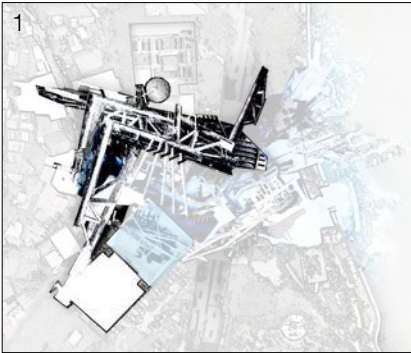
The STITCHING [BAZAAR] proposes to stitch these three zones together into one continuous zone.



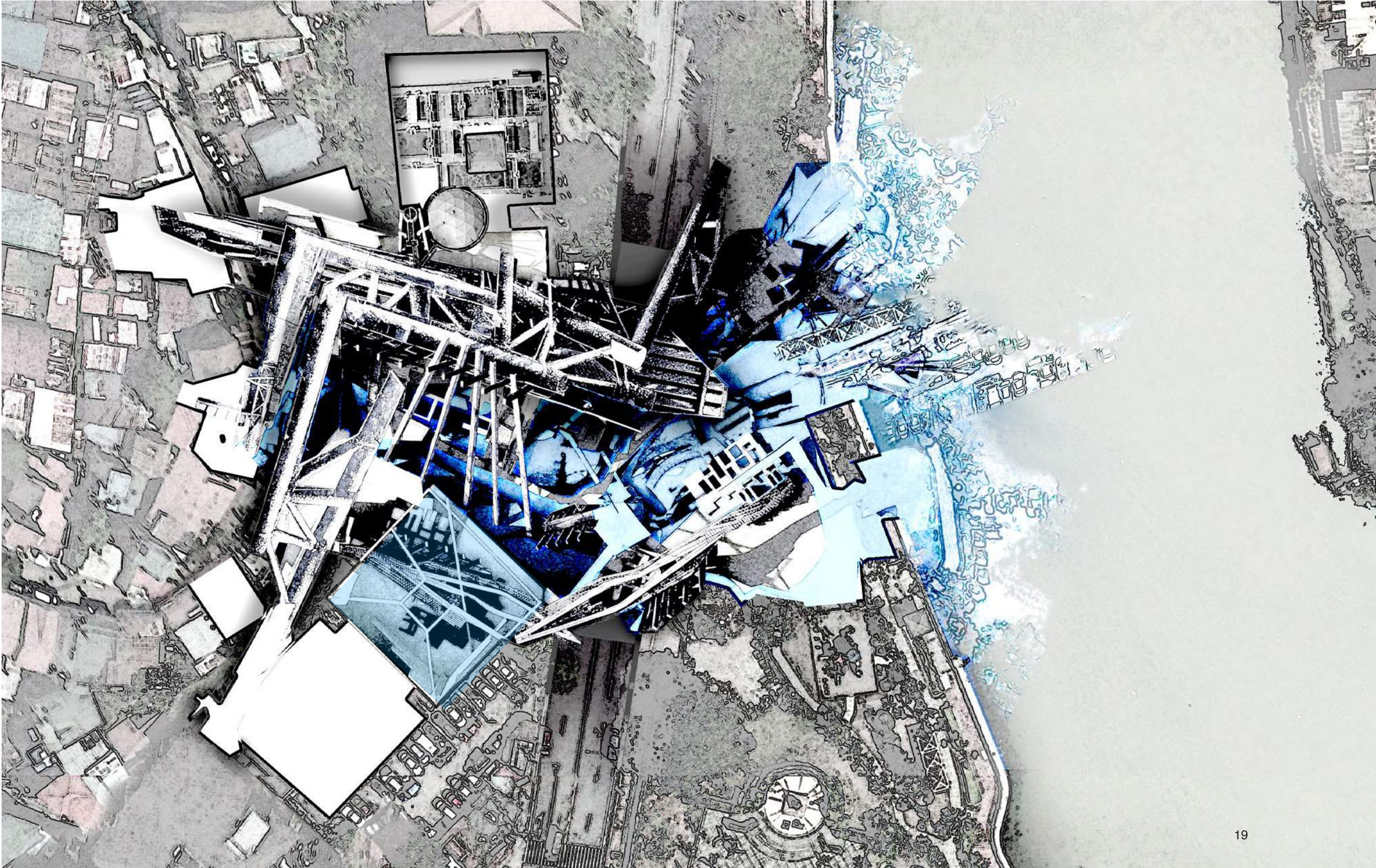
16 Left Series: Various early site design strategies connecting informal settlements to the Pasig River.
Right: Existing Site at Cembo Barangay, Makati City, Metro-Manila, near Kalayaan Ave station. Above Right: Section of existing conditions.

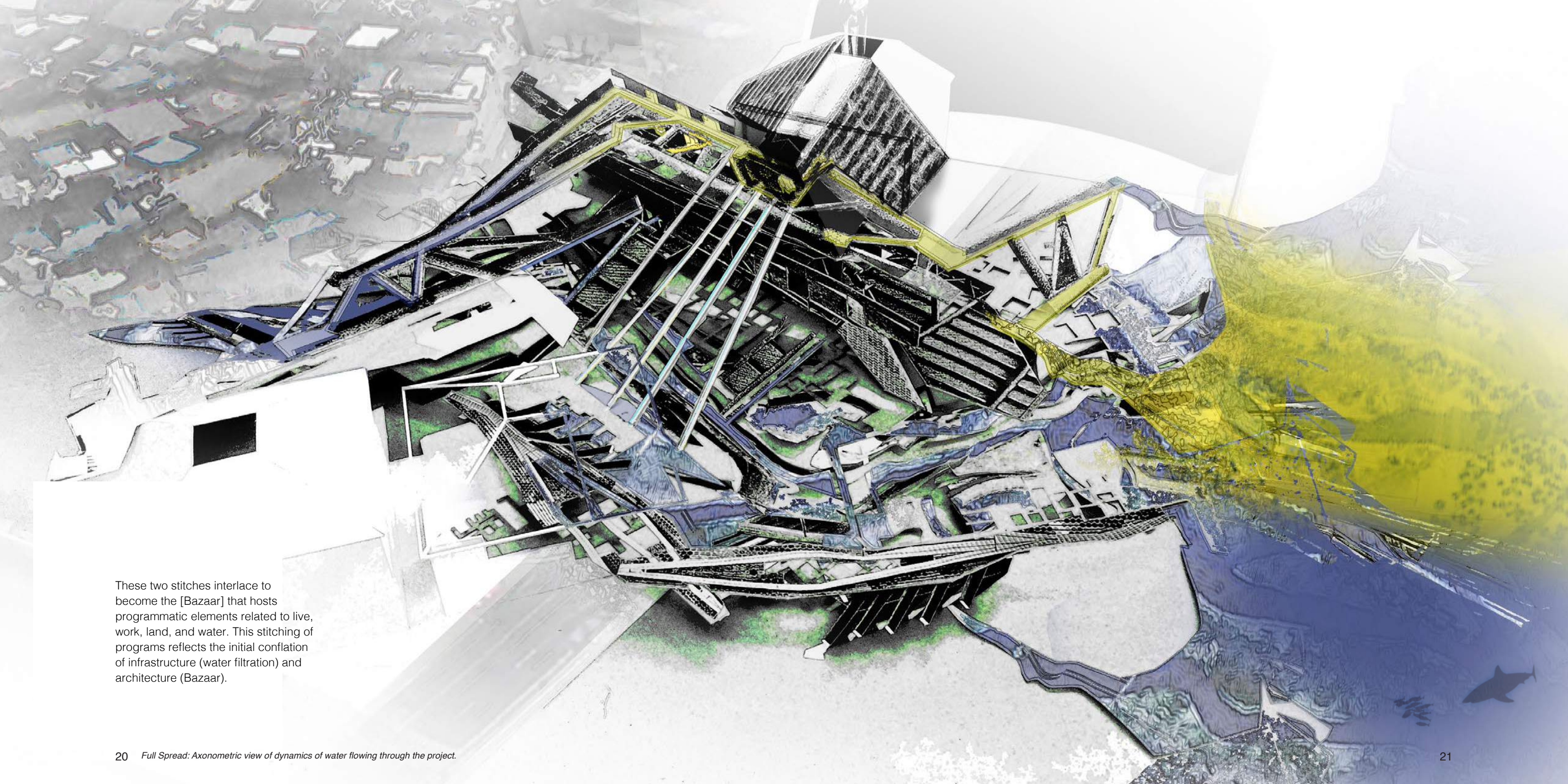
SITE PLAN

The Stitching [Bazaar] is defined by two large Stitches that dissolve the existing edges. One Stitch anchors water-cleaning infrastructure and housing to the site; mechanically pumping water up the topography. The other Stitch becomes a new live river as the water naturally flows back down.



18 (1) Water Cleaning Infrastructure
(2) Live River

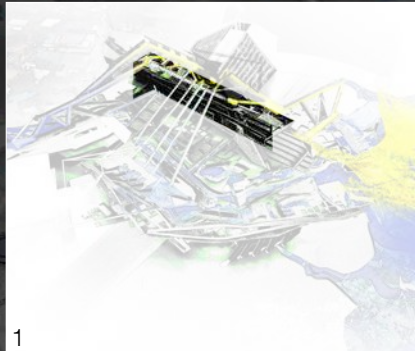




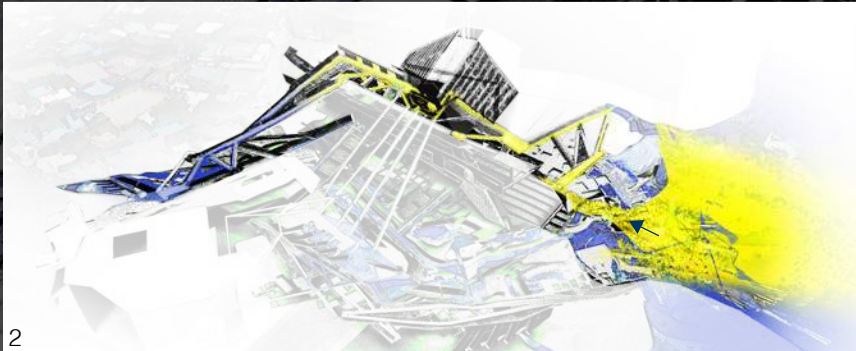
These two stitches interlace to become the [Bazaar] that hosts programmatic elements related to live, work, land, and water. This stitching of programs reflects the initial conflation of infrastructure (water filtration) and architecture (Bazaar).

LIVE WORK LAND WATER

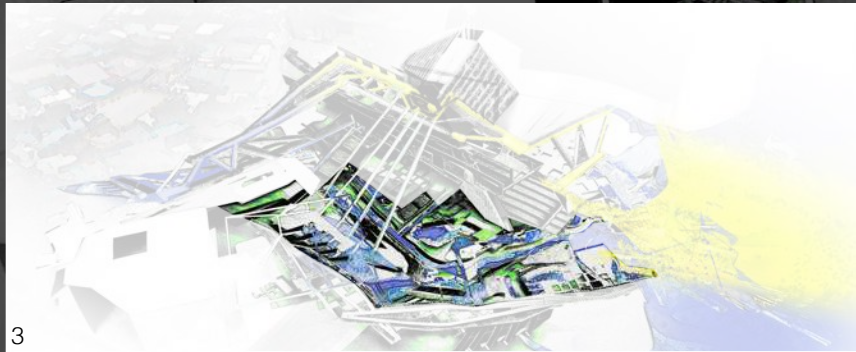
The two large scale stitches ultimately function as a way to make the Pasig useful again. The water from the Pasig is in a state that cannot sustain life. Through water filtration, the water can again sustain life like fish and be used to irrigate crops. The new live river that is created by this filtration becomes productive and allows for programs of live, work, land, and water to stitch together. This stitching of programs reflects the initial conflation of infrastructure (water filtration) and architecture (Bazaar).



1

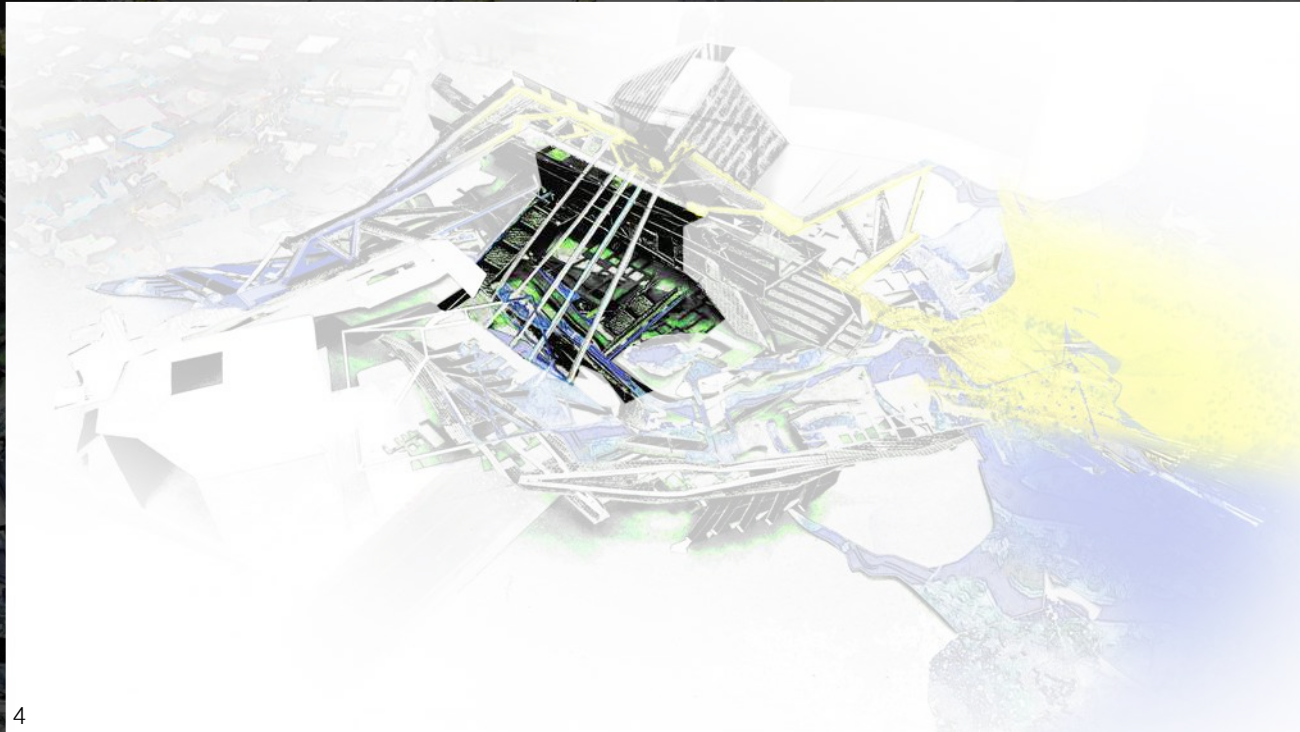


2



3

- (1) Housing for all workers involved in the operations.
- (2) Filtering the water enough to become habitable again.
- (3) The new live river where fishing and agricultural production occurs.
- (4) The [Bazaar] for exchanging the fresh catches and harvests.

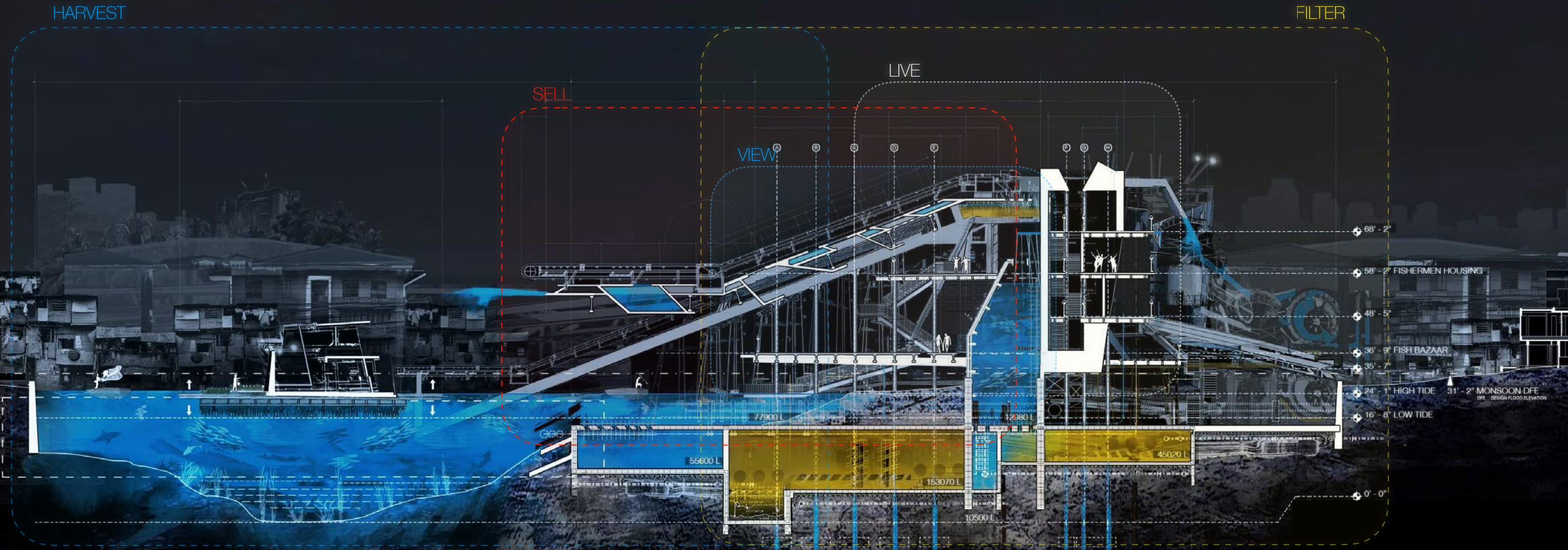


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INHABITABLE FILTER

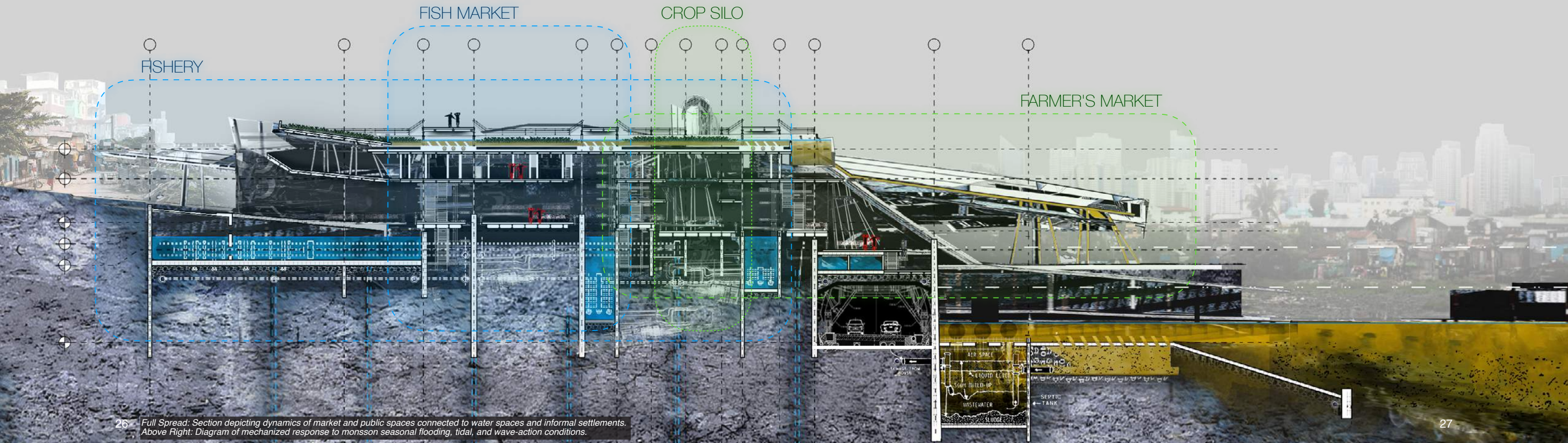
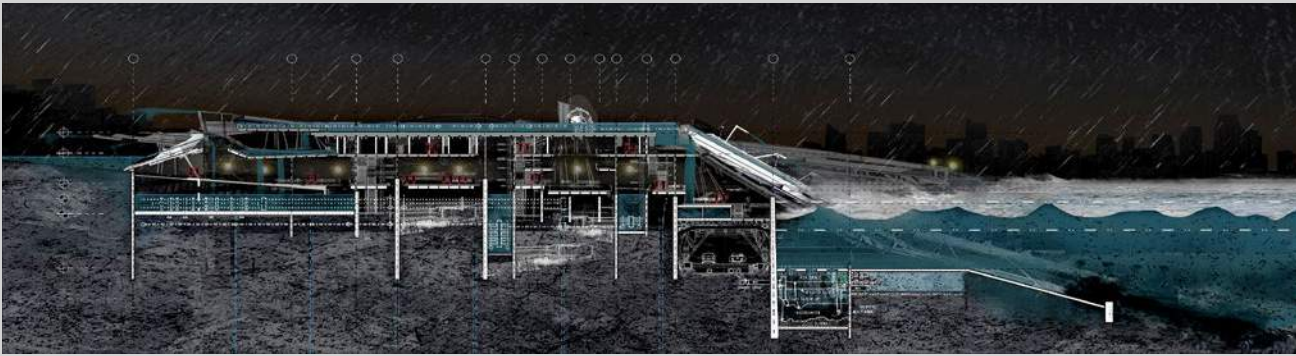
The bazaar stitches to the new live river with its canopy, canals, and conveyor belts. These systems transport goods between the river, the bazaar, and storage. Fish and crops are harvested, then delivered to storage tanks until the fish and farmer's markets need them.

Once needed, the resources are distributed by workers that inhabit the voids created within the heavy support structure of these storage tanks. These workers feed the resources into mechanical systems that bring them where they are needed, into the stalls of the market where they are sold.



[BAZAAR]

The [Bazaar] unifies the many programs relating to live work, land, and water under one roof. This space dissolves the site's existing impassable edges, a result of Manila's rapid urbanization, that divide the city. The [Bazaar] space is long, continuous, and undulating. It runs along the new live river's shore, providing the goods that the [Bazaar] sells. The space is defined, not by walls, but stitches created between programs of Live, Work, Land, and Water. Mechanized elements lower to create barriers that protect the bazaar during monsoon flooding. The [Bazaar] space doubles as a refuge center for nearby communities.

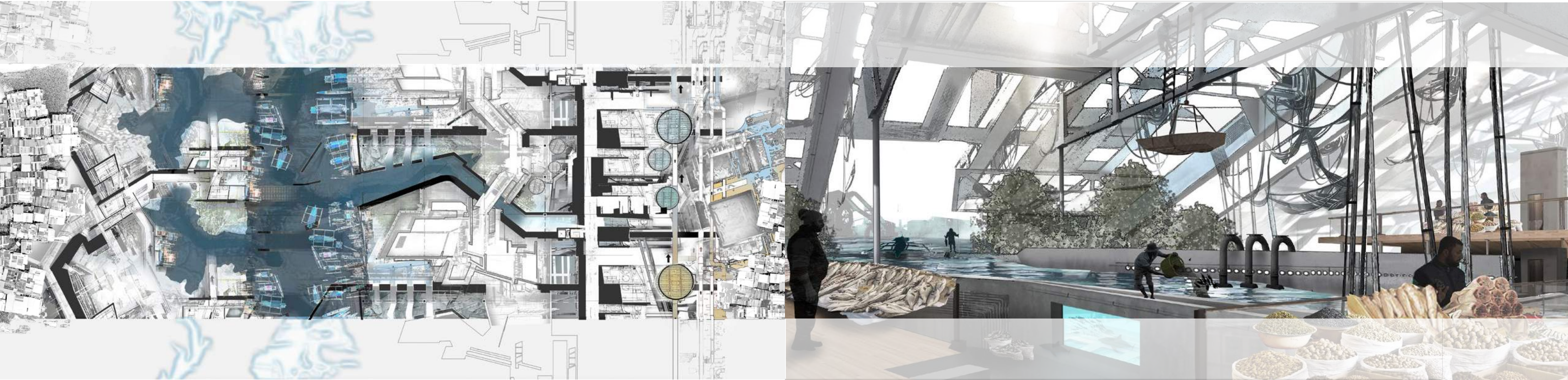


26 Full Spread: Section depicting dynamics of market and public spaces connected to water spaces and informal settlements. Above Right: Diagram of mechanized response to monsoon seasonal flooding, tidal, and wave-action conditions.

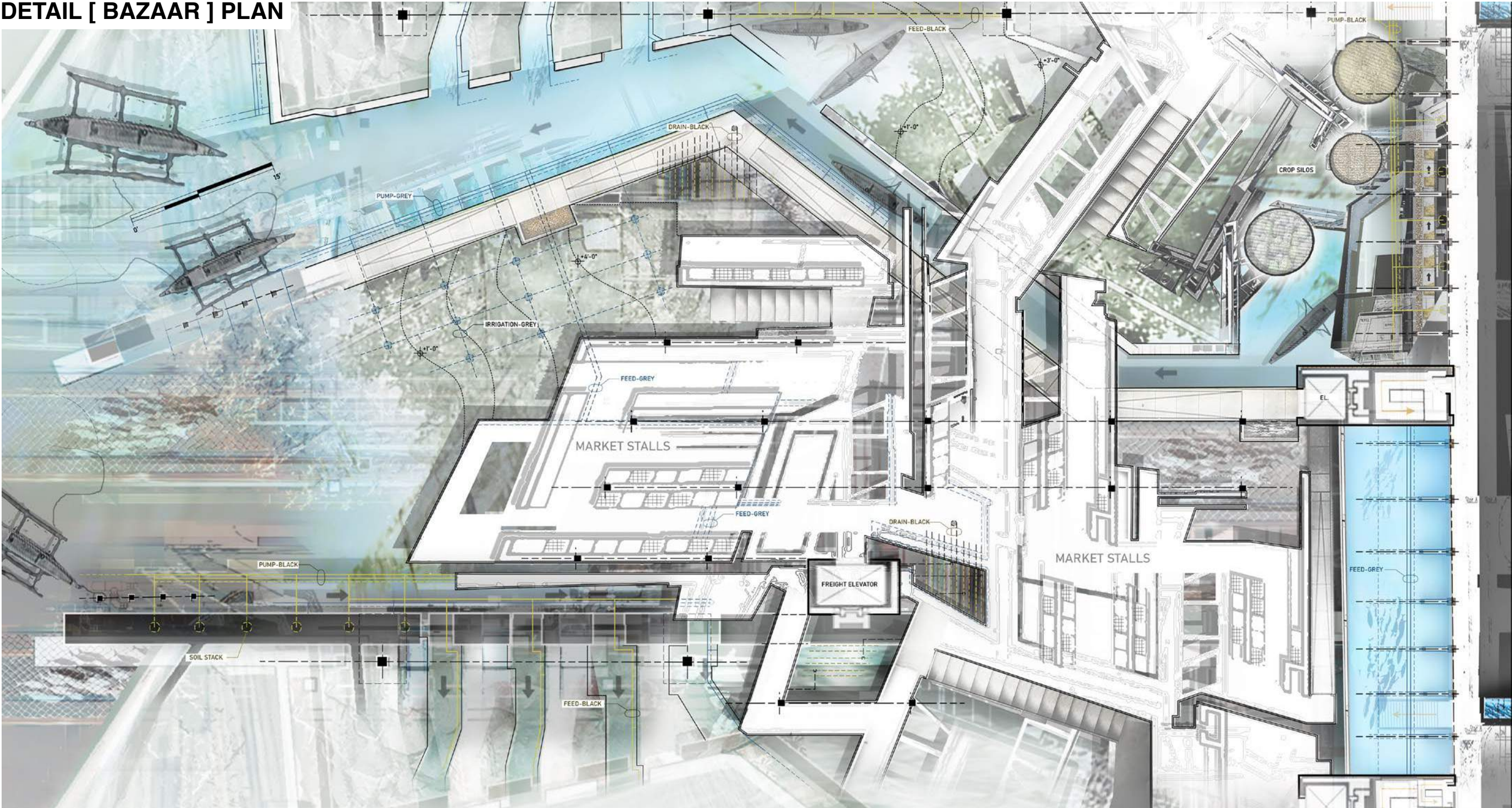
NEW WATERFRONT + MARKET

The STITCHING [BAZAAR] creates a new waterfront that faces the city to its waterways nad doing so will force the city to clean them up and utilize them once again for future generations.

The bazaar has a shaded interior from the harsh sun, which is passively cooled by the water from the fishery.



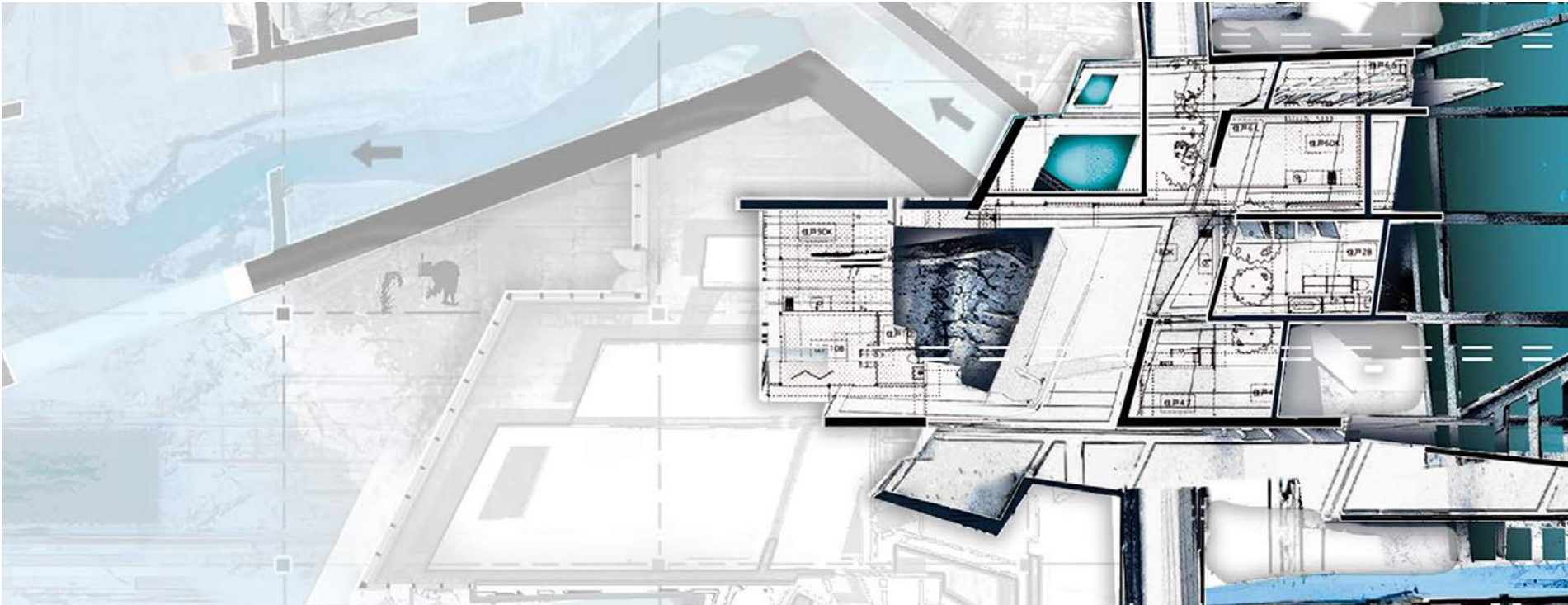
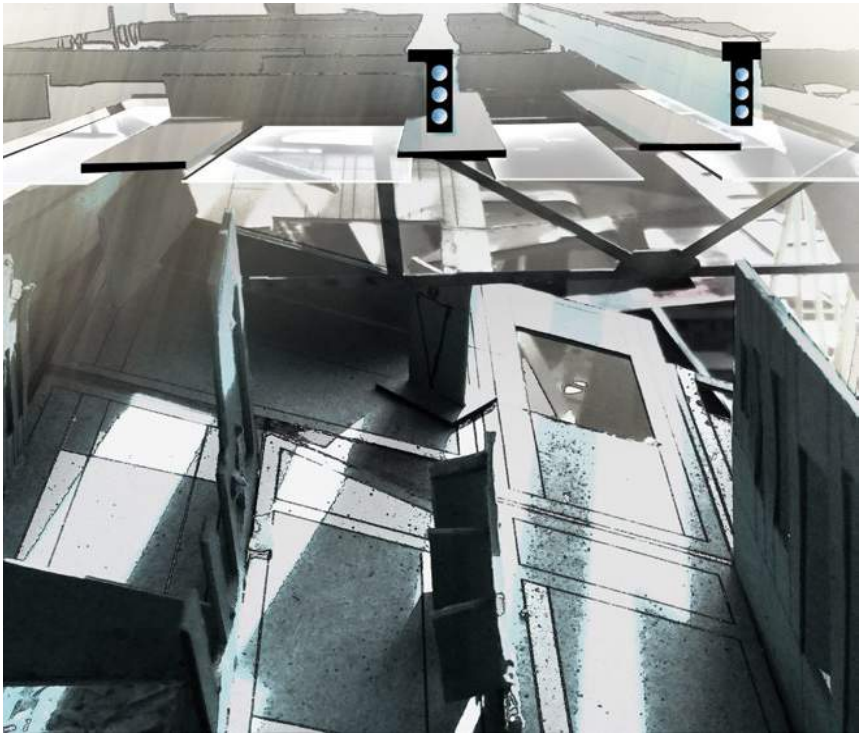
DETAIL [BAZAAR] PLAN

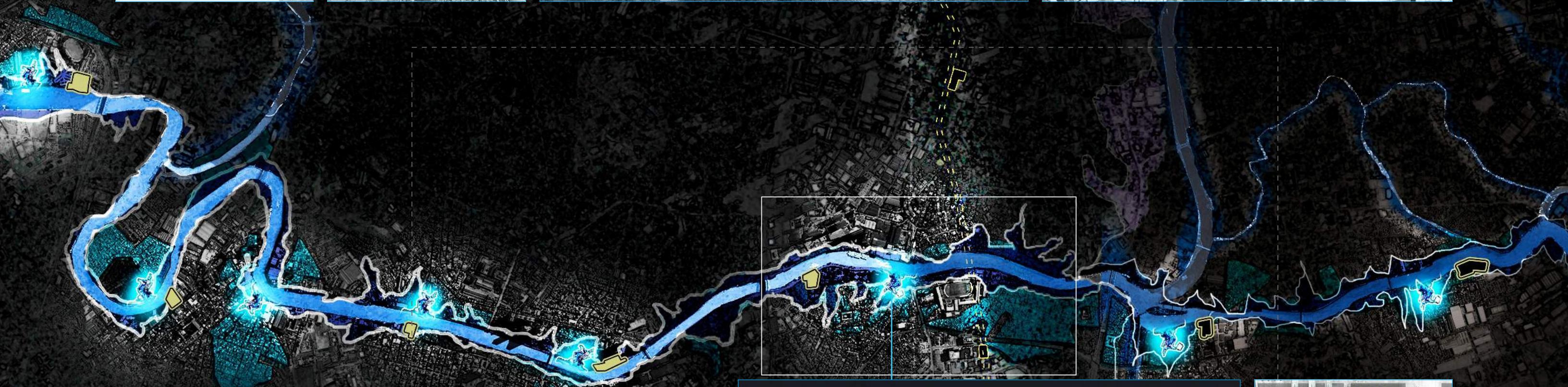
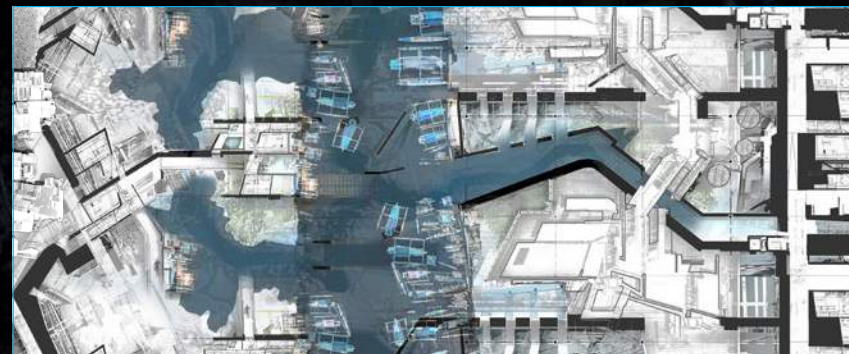
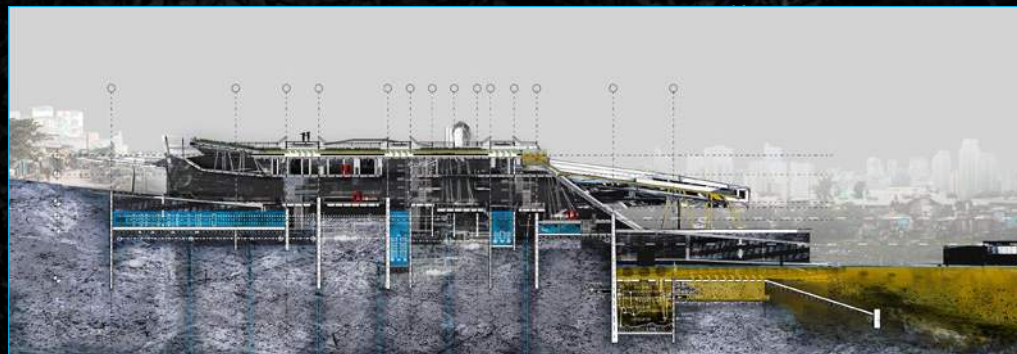
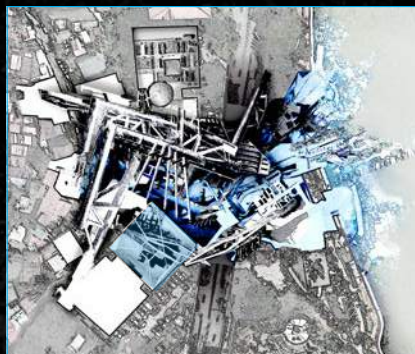
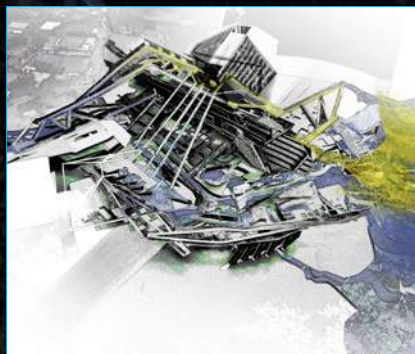


30 Spread: Detail view of ground level plan depicting dynamics of fishing boat activity, water's edge conditions, crop fields, and market spaces.

SPECIALTY HOUSING

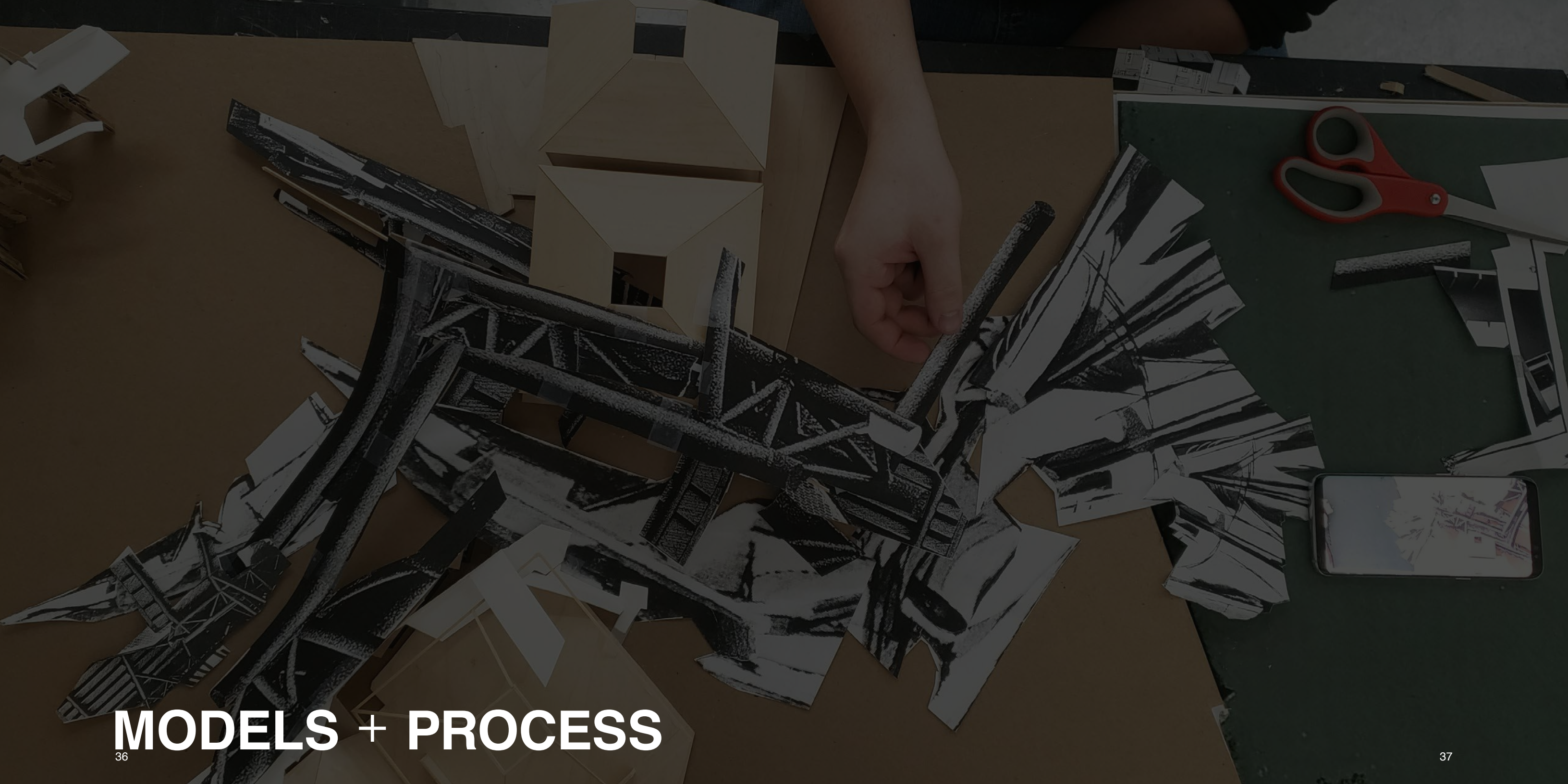
Specialty housing is provided for workers in fishing and farming operations. The clusters of housing float above the areas that inhabitants work. For example, the fishermen's housing spans over the water and canals where they harvest fish. The farmers live on agricultural islands that float in the live river where they harvest crops. This dialogy creates programmatic stitches between where people work and where people live.





STITCHING [BAZAAR]

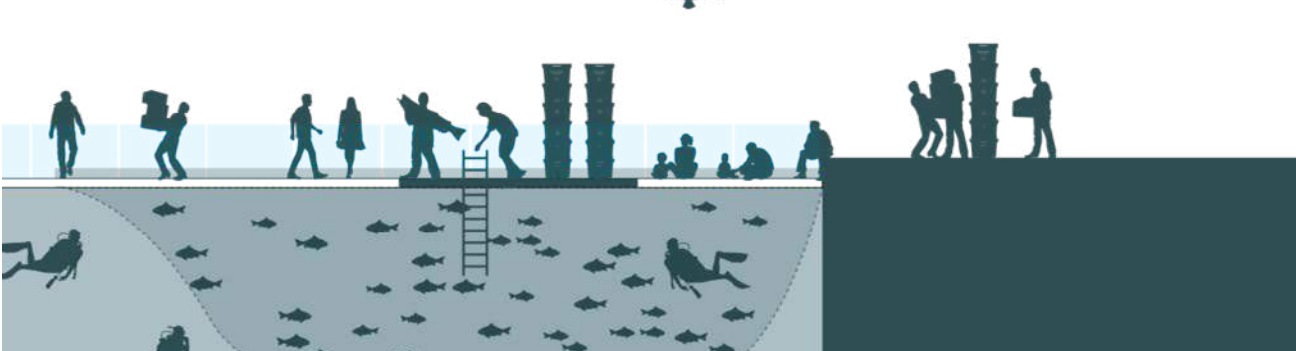
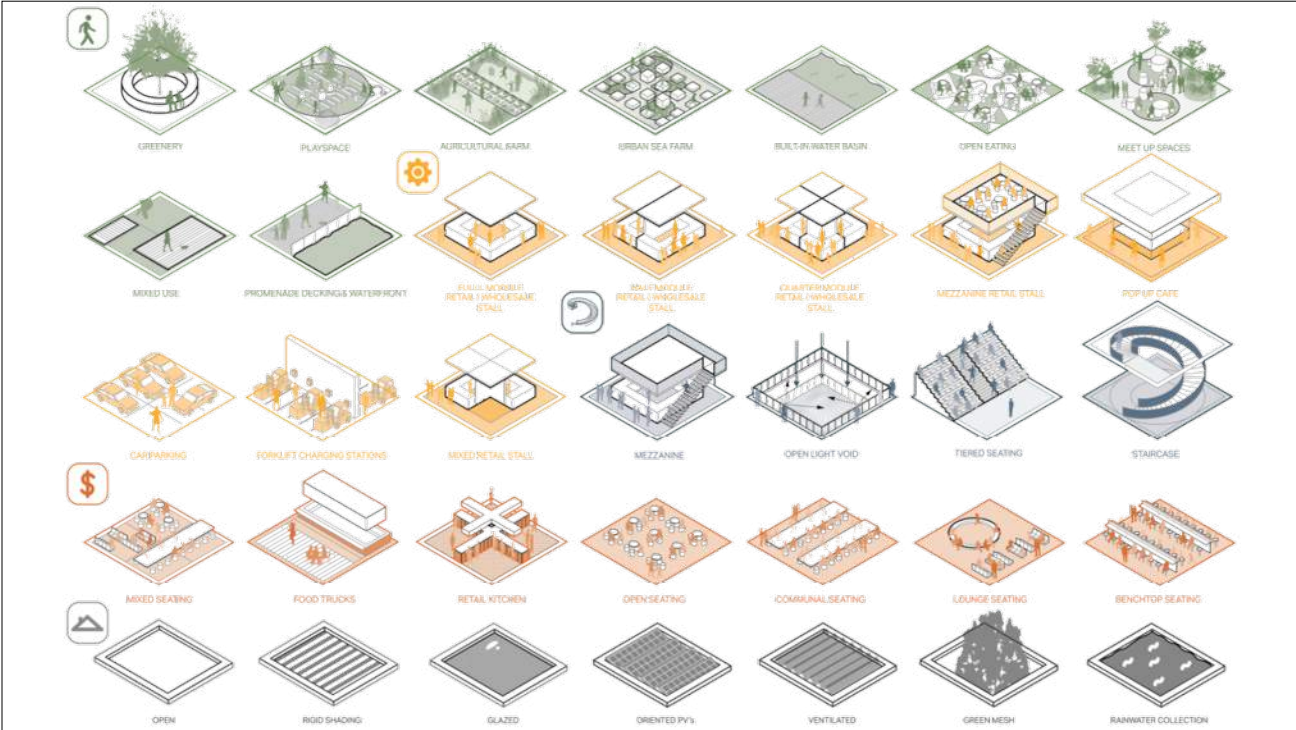




MODELS + PROCESS

PRECEDENT - PROGRAM RESEARCH

The Sydney Fish Market organizes its program based on the production line associated with bringing the fish from the water to the market for sale. This occurs all under one roof. The Stitching [Bazaar] functions the same way with the required infrastructure and required architecture running along side eachother to house all processes of extraction, distribution, and sales withing the project.



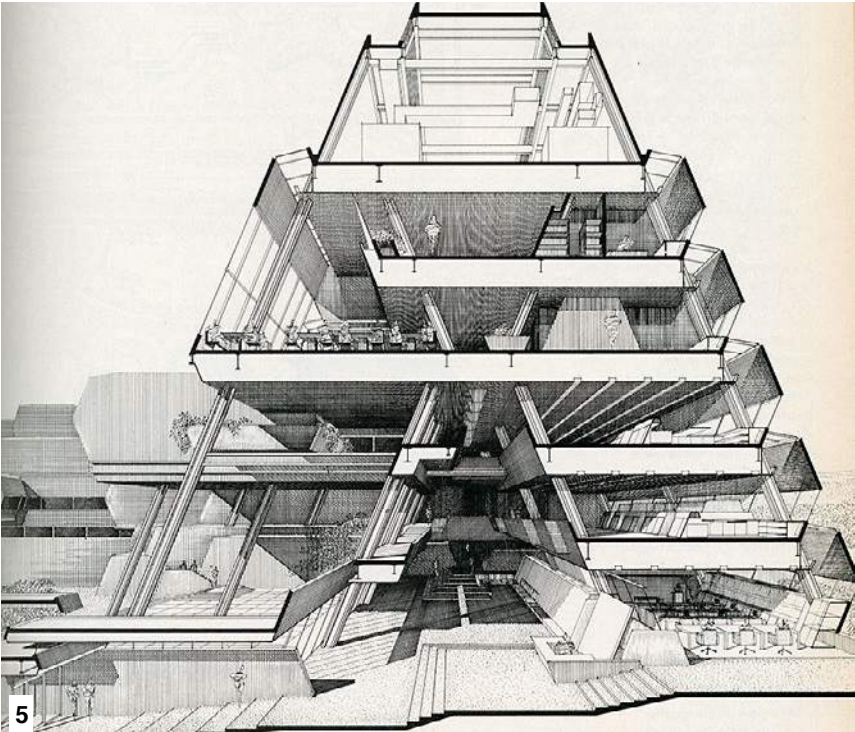
COLLAGE PRECEDENTS

Systems were extracted from images of the (1) Santa Caterina Market in Barcelona, (2) Duchamp's "Descending a Stair Case", (3) Ideasandalien Competition Master Plan, (4) The Grand Bazaar, and (5) Paul Rudolph's Competition Entry for Lower Manhattan. These images provided "armatures" that helped rapidly study relationships through collage between scales and different types of systems (site, circulatory, programatic) .

CIRCULATORY SYSTEMS



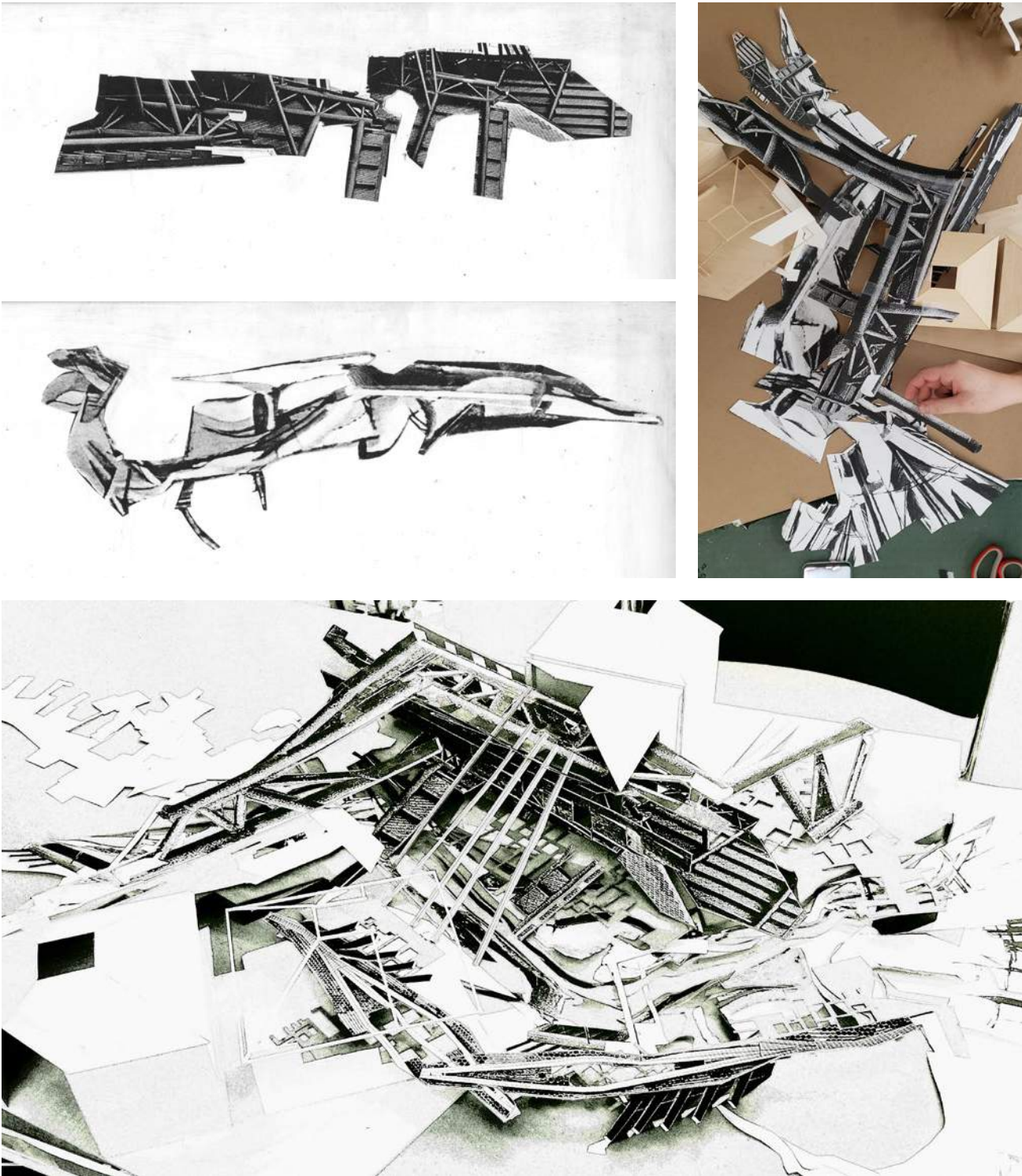
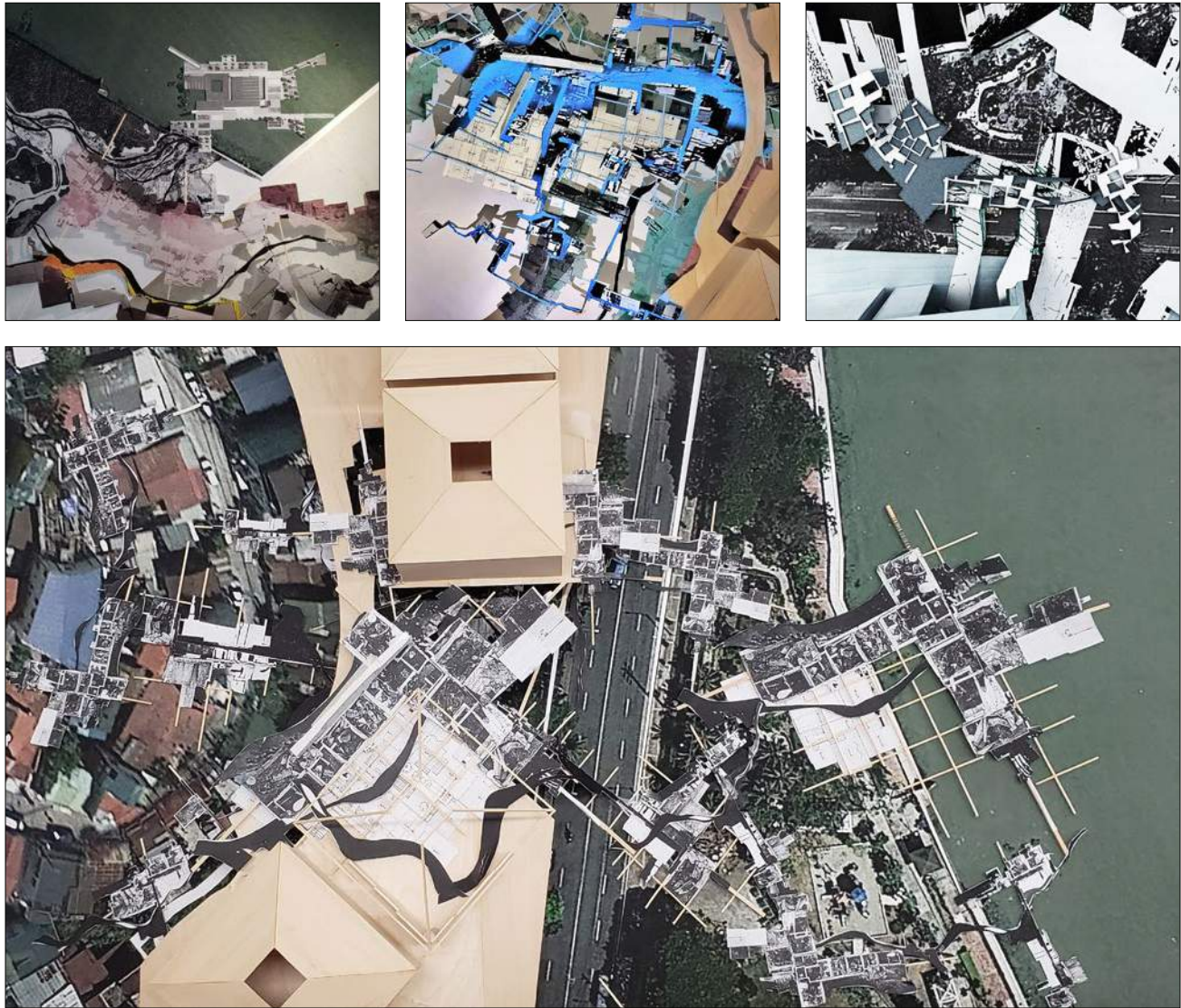
SITE SYSTEMS



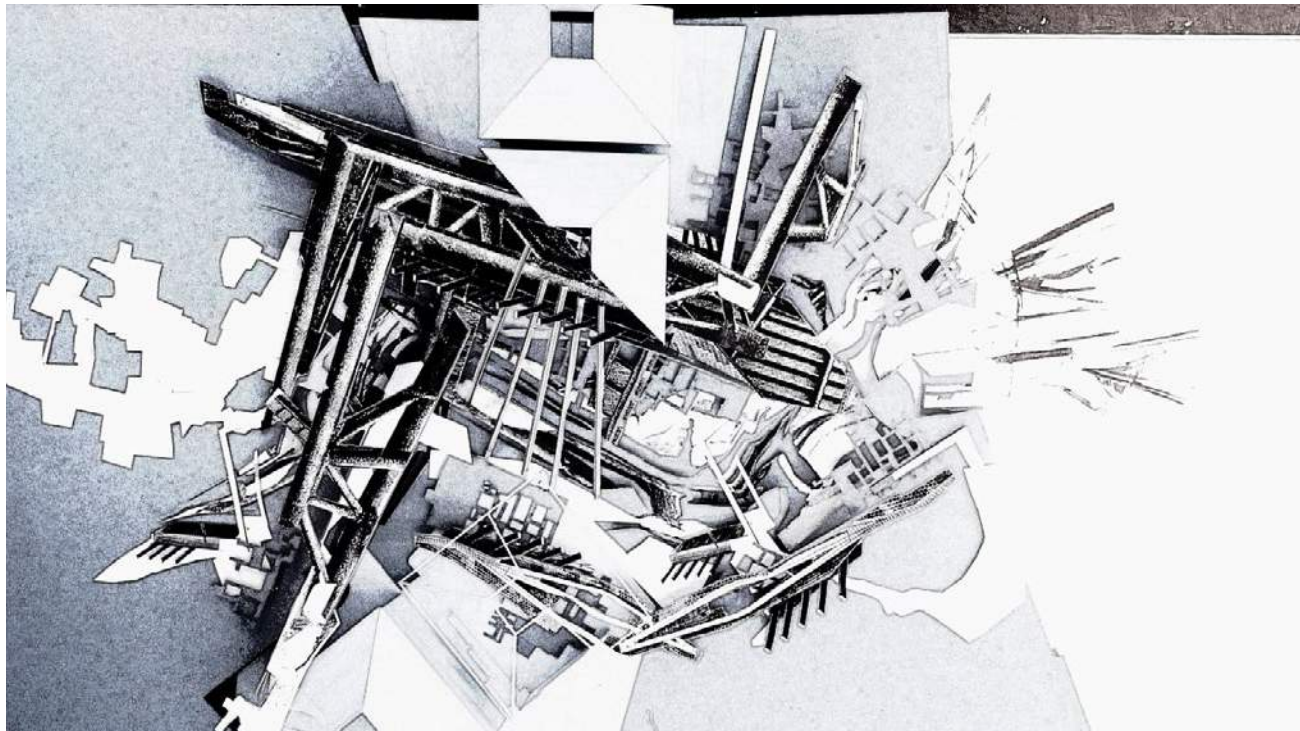
PROGRAMMATIC SYSTEMS

MODELS + PROCESS

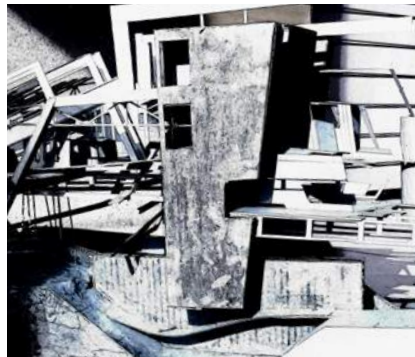
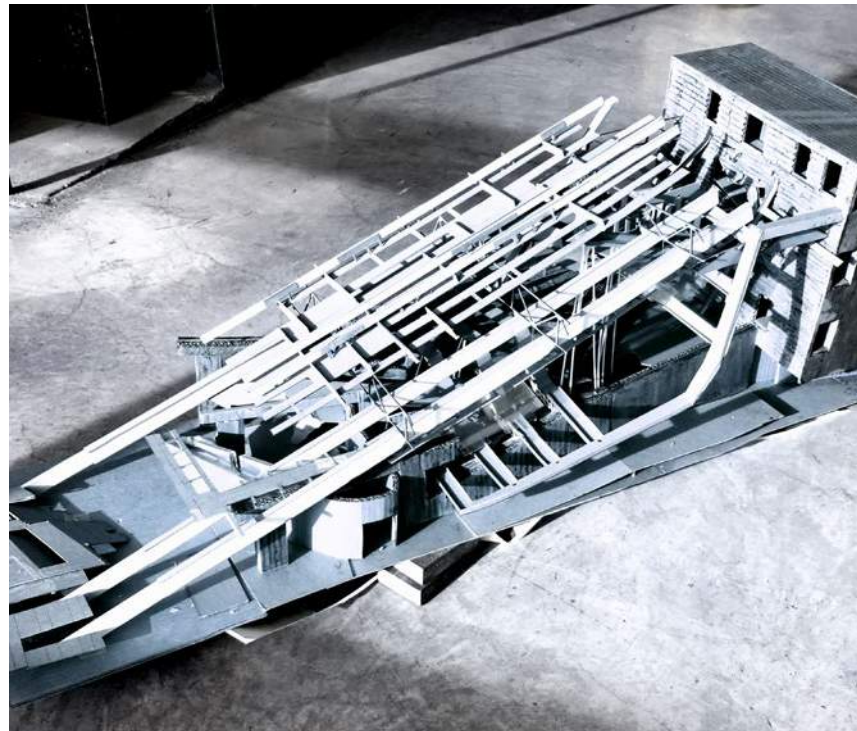
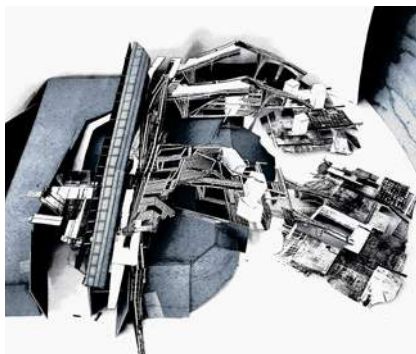
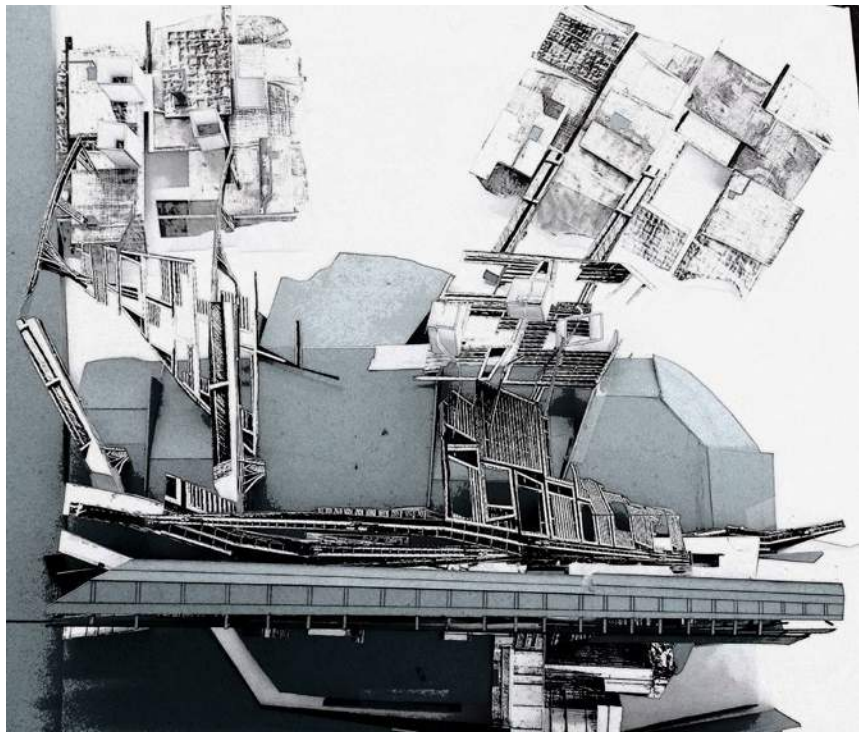
Formal and figural precedents are sampled, cut, folded, and extrapolated to create something new and unforeseen. The resulting physical models are developed and then translated into drawings.



SITE MODEL - (1/16" = 1'-0" SCALE)



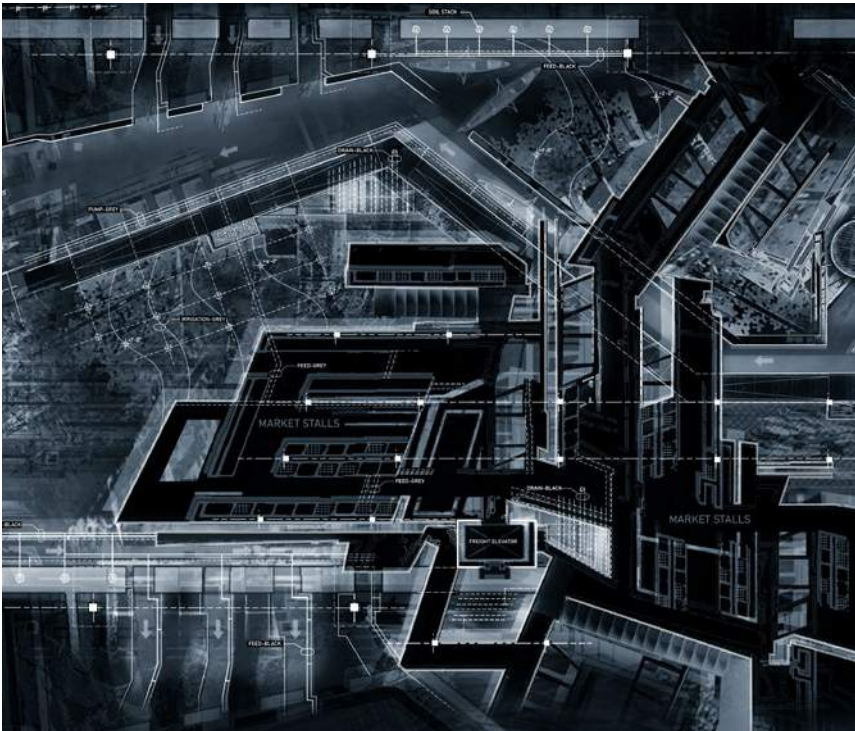
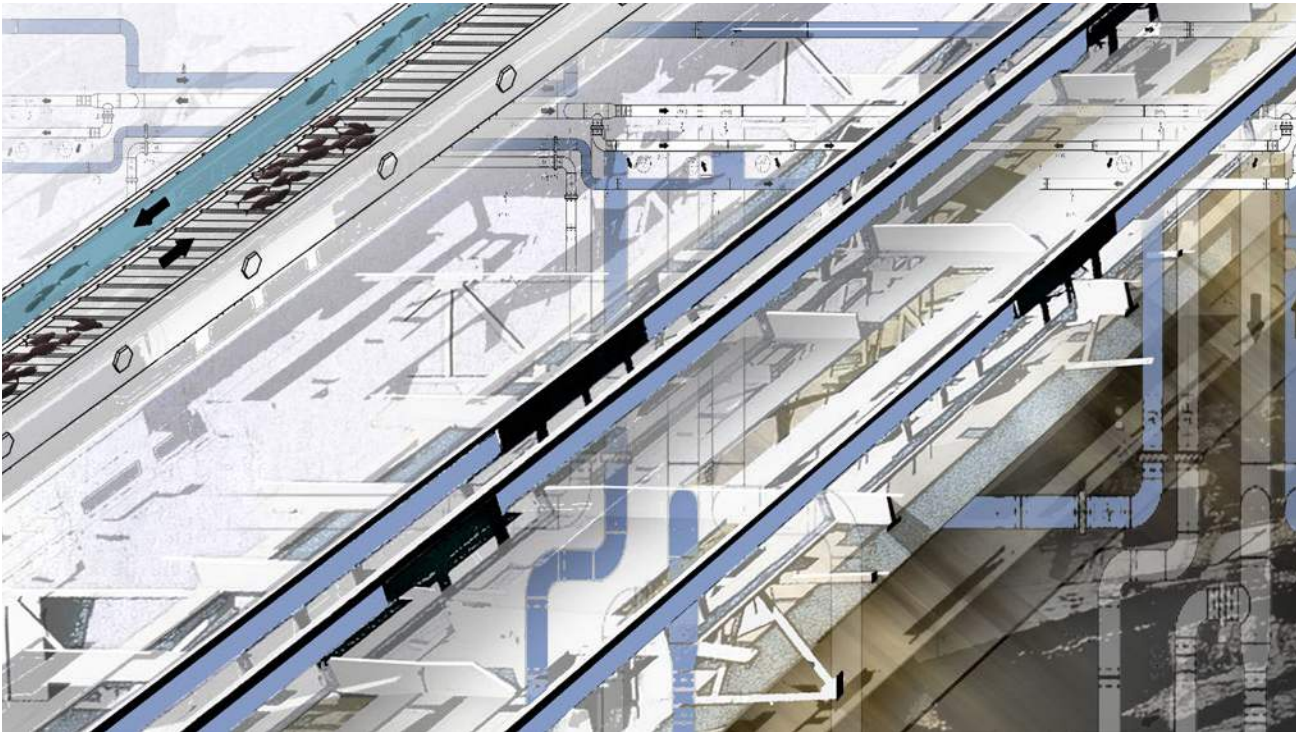
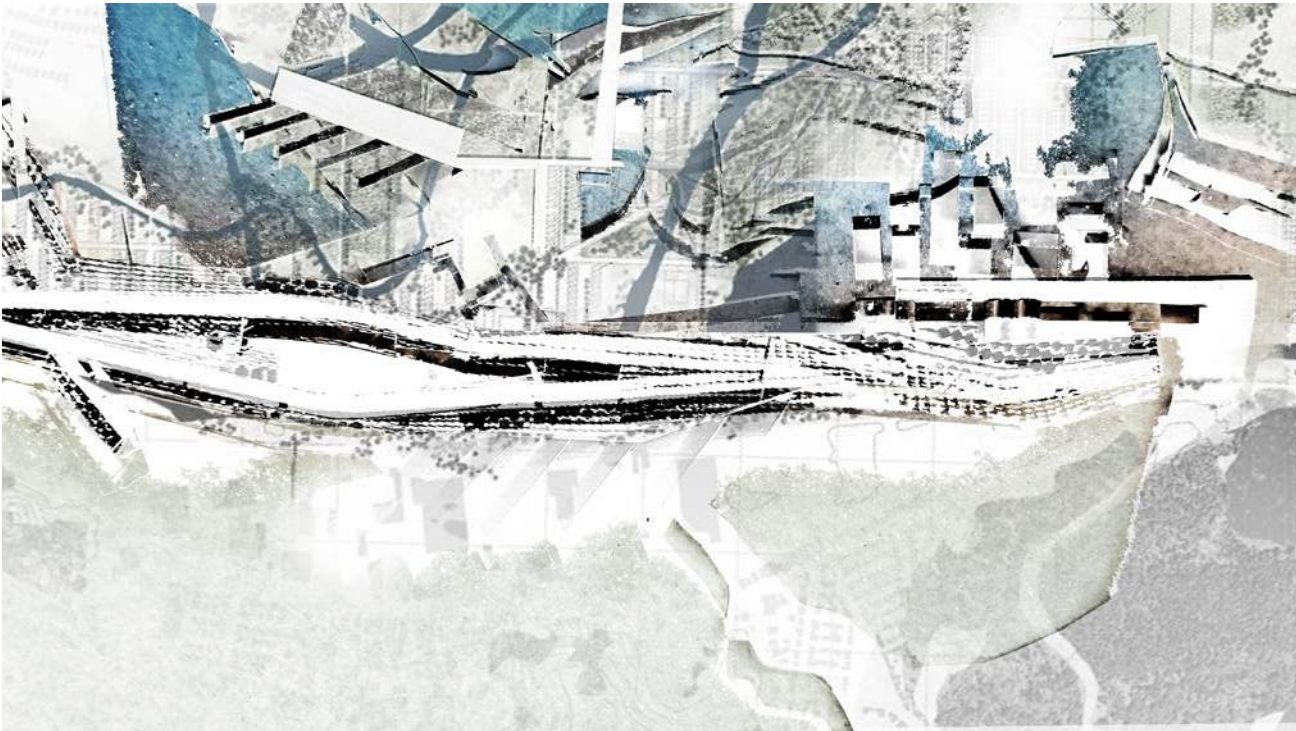
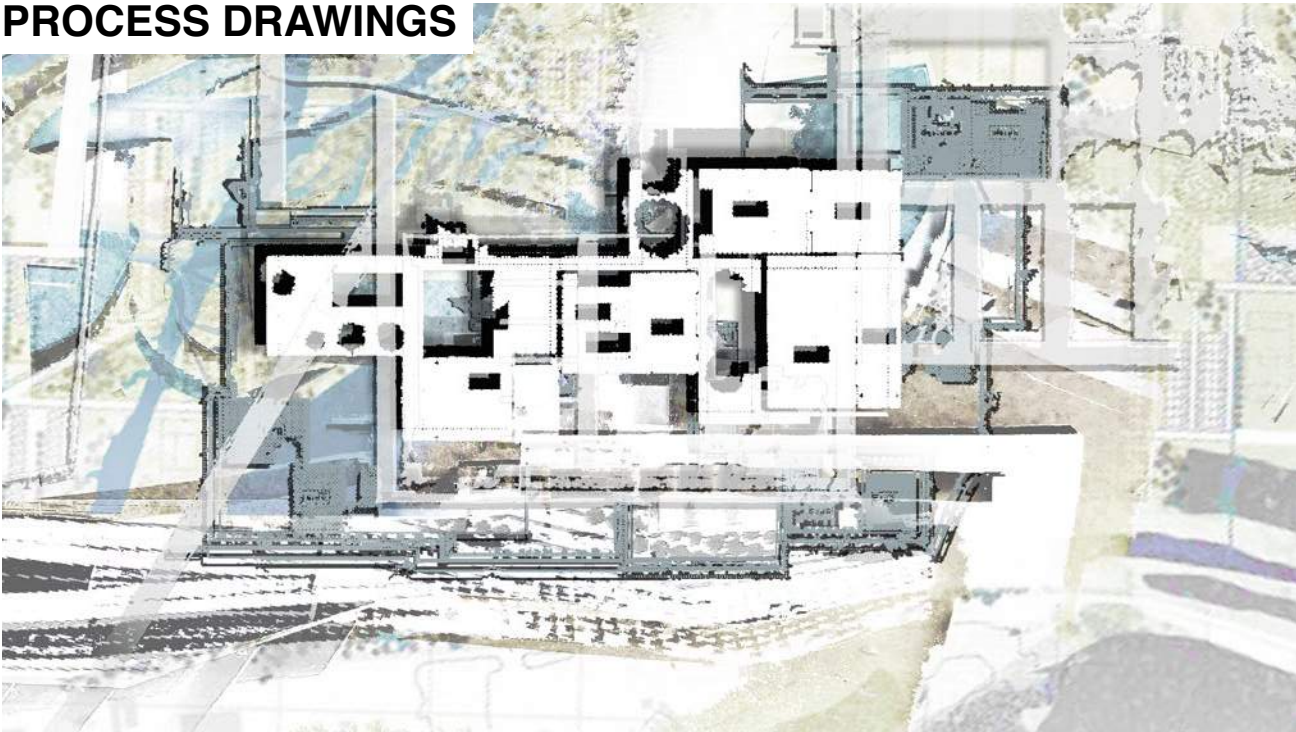
DETAIL MODEL - (1/8" = 1'-0" SCALE)

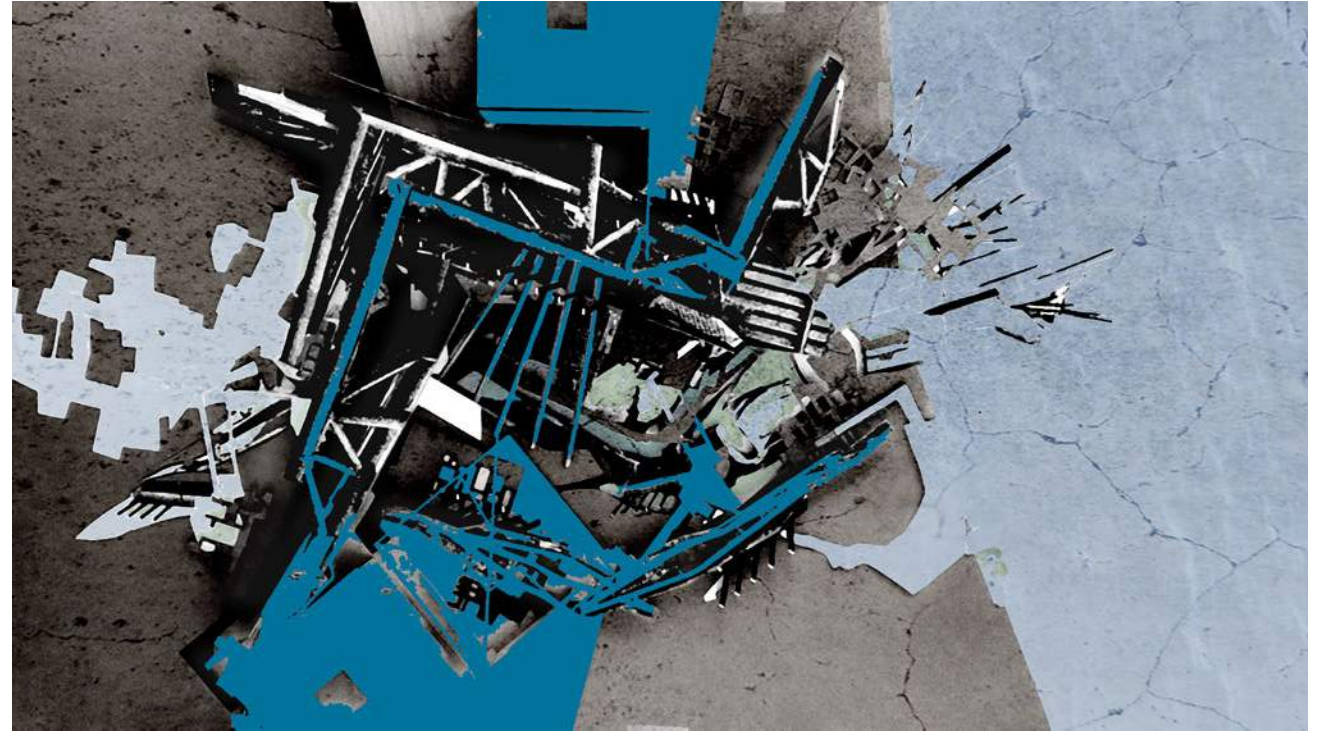
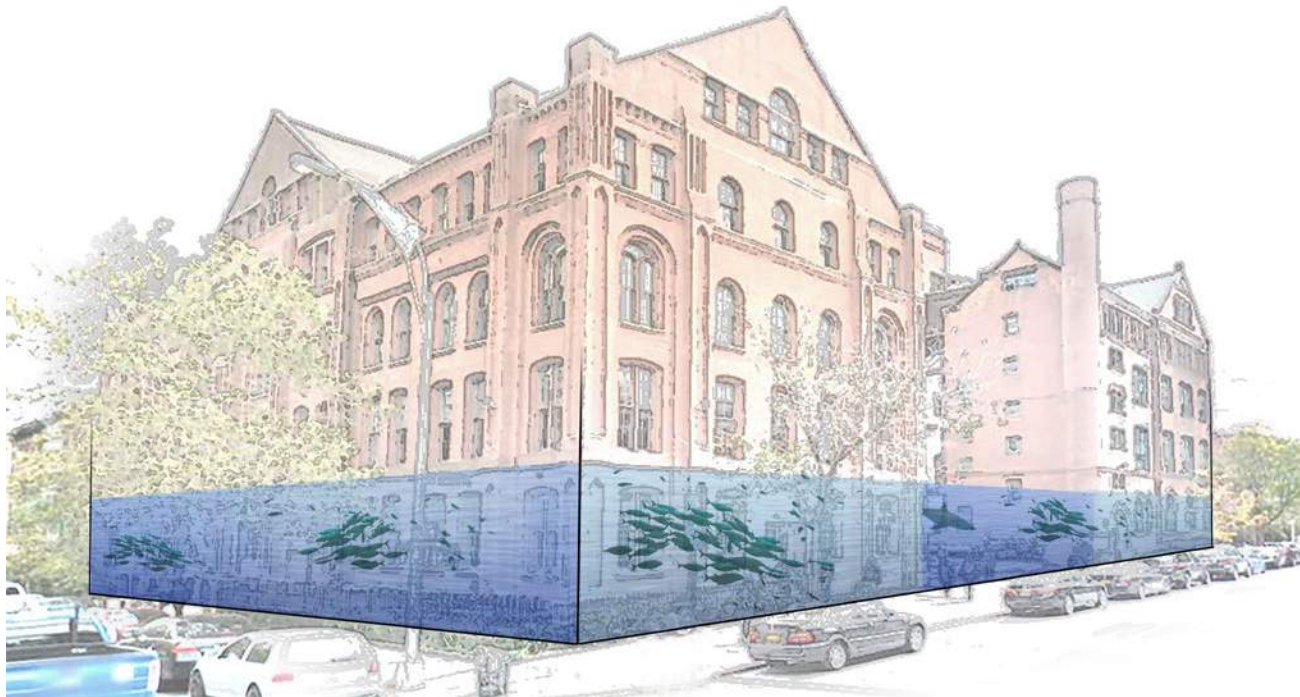


SECTIONAL MODEL - (1/4" = 1'-0" SCALE)

DETAIL MODEL - (1/8" = 1'-0" SCALE)

PROCESS DRAWINGS







GENEALOGY

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51

ADAPTIVITY + WATER_ AZEEM KHAN

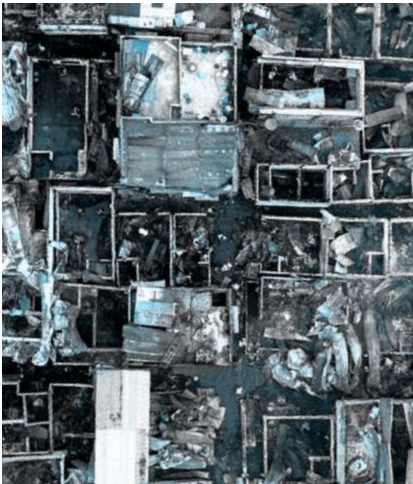
Adaptive reuse, at its core, is a resourcefulness and creative exercise in how existing objects are used outside of their intended contexts. It is a way of rethinking existing buildings and materials to extend their usefulness. Adaptive reuse is defined by a continuity and transformation of existing spatial conditions to extend their cultural phenomena over time and at multiple scales (Wong, 30-32). While adaptive reuse is usually considered a site-specific approach to architectural design, its core principle of adaptivity can frame insights into how marginalized communities operate in their urban contexts. Some marginalized communities operate with a principle of adaptivity to survive within their given spatial conditions. Their adaptivity is usually a form of extending the usability of found materials. ‘Adaptivity’ is a force of extension for existing conditions.

Conversely is erasure, a force more concerned with disconnecting from existing conditions. Neoliberalism, an architecture of erasure, is seen when players claim swaths of land and build zones, which are then disconnected from surrounding contexts. Neoliberalist architecture generates an atmosphere, or an image of the city, of success for its inhabitants. The atmosphere within its zones are false and do not reflect the actual state of a city. It sells a false image of ‘clean and globally connected architecture’ that its inhabitants can easily connect with. (Boris, p.386) An image of ‘cleanliness and globalness’ is not what is at stake, but rather it is a fictionalized reality overwriting necessary urban interconnectivity. Urban interconnectivity, which encompasses connections between public spaces, living communities, and natural resources, is necessary for an urban fabric to thrive. These global areas seek to attract foreign investments, regardless of whether the city is providing its citizens basic needs, such as clean water or public space. While adaptivity and erasure could both be broadly categorized as a form of change to an urban fabric, adaptivity is a force of extension in site-specific and context-specific conditions whereas erasure within global cities cuts out a site’s sense of history, vernacular, or climate. Global cities, which are delineated as zones in a city, produce comparable conditions across the world. Global Cities project themselves as a solution to a city’s problems, inoculating its residents within its atmosphere.

Metro Manila’s informal settlements, the city’s primary marginalized communities, along the riverfront are positioned to struggle with the forces of nature while coping with the politics surrounding them. Over the course of the city’s development, communities have settled at the unclaimed land along the riverfronts, this city’s periphery, out of necessity. Metro Manila’s riverfront is known to be amongst the most destitute and dangerous peripheries of the city. It is used as a dumping ground for all kinds of waste, constantly emits a foul odor, and regularly floods areas with low elevation. Informal settlements make their homes on unclaimed land out of necessity, usually at the city’s periphery. Until recently, informal communities settled along the river’s edge. Now, private interests are expanding their scope of view to include the development on the riverfront – throwing the periphery and its inhabitants into flux.

To understand the spatial politics in the city, the relationship between and the governments, of the metro area and of the barangays, also known as local governments units, must be understood first. Historically, previous regimes were practicing privatization of urban planning well before global neoliberal trends. One regime performed financially weak, allowing the Philippines’ government the opportunity to loosen its grip on urban space planning in favor of privatization as neoliberalism came to the Filipino forefront. Effectively, now private interests control urban space and planning, through public tools, the governments’ use of eminent domain, and private tools, land and infrastructure development companies. While the primary forces of politics takes the form of government and private interests, the dominant force of nature is the Pasig River. The river is deeply rooted in the ‘spatial politics’ at play in the metropolitan city.

Metro Manila’s primary river, the Pasig, is in a deplorable state. It is rife with pollutants, making it unbearable to be near. In 1990, it was classified to be a biologically dead river, Class D, and by 1997 it was deemed suitable for rowsports, a Class C river. According to multiple case studies, the Pasig River’s pollution is 45-60% domestic liquid waste and 7-10% solid waste (p. 4). Choguill finds



estimates for “4 metres of rubbish on the bottom of the Pasig River.” One highlight of the Pasig River’s poor condition is how the ferry transit systems were stifled, as a foul odor emitted from its waters and unsightly debris floated in the river, which made traveling very uncomfortable (p. 6). Barangays and the metropolitan government have made several unsuccessful attempts to clean the river. The governments have not been able to deal with treating the large loads of wastewater. Domestic and industrial waste, both solid and liquid waste, is commonly discharged directly into the river. Even as mandates were installed, residents are unsupportive and noncooperative with government projects (p. 178). A barangay official reported the dumping of waste is still a common practice today (2018). The trash in the river continues to accumulate and the institutions in place are unable to deal with the overflow.

Pollution is a major cause of the river’s pungent odor, leaving the riverfronts in an undesirable state. Informal settlements, or slums, are usually located at the periphery of cities where undesirable conditions are. In Metro Manila, informal settlements are normally at or near waterfronts (Case of Manila, p.5). Manilans in informal communities are forced, due to desperation, to relate to the river differently than others. Forced to live at the riverfront, they must deal with the realities of the Pasig. Al Jazeera presents The Slum, in which informal settlers travel on makeshift rafts to collect and sell solid waste for pennies. One woman describes her experience, “we just try to ignore the stench of the rubbish... when I go to the end near the flood gates it takes me up to four or five hours” (part 5, 20:16 - 21:15).” The raft which she uses to collect floating materials from the river is crafted from those same materials. A reality for scavengers on the river is to adapt refused materials into found materials for their own needs.

While informal settlements are along the river, the Metropolitan Manila Development Authority seeks to bring its many underdeveloped basic infrastructures up to speed, including solid waste disposal and management. New laws are being put into place, including NUDHF’s (National Urban Development and Housing Framework) Theme C (Urban Environment), which would help improve conditions for informal settlements at waterfronts. The informal settlements are faced with unhealthy environmental conditions, such as water pollution and poor air quality (Choguill, p. 93). The new laws, mandates, and reports are pointing towards a cleaner river in the future. While a cleaner river would be nice to experience to an informal settler, it also means the attraction of private developers to the riverfront.

The dynamics between Metro Manila and its landscapes have changed many times in the past. During early Spanish colonial times, colonizers infilled a new island, the Intramuros district, at the intersection of Manila Bay and the mouth of the Pasig river (Going Global, p.). By creating infilled land, the water’s edges were moved by colonizers as they saw fit. According to the World Bank, the metropolitan government had pumped out groundwater for infrastructure projects decades ago. Landscape-changing effects are now being felt by those very actions; the city is sinking and sea levels are rising five-times faster than the rest of the world. Metro Manila’s topography is changing due to the infrastructural projects that the metropolitan governments deemed fit.

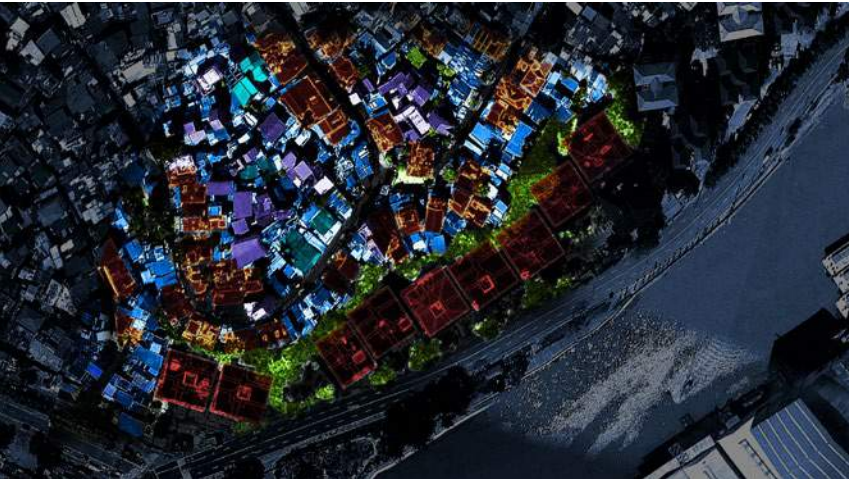
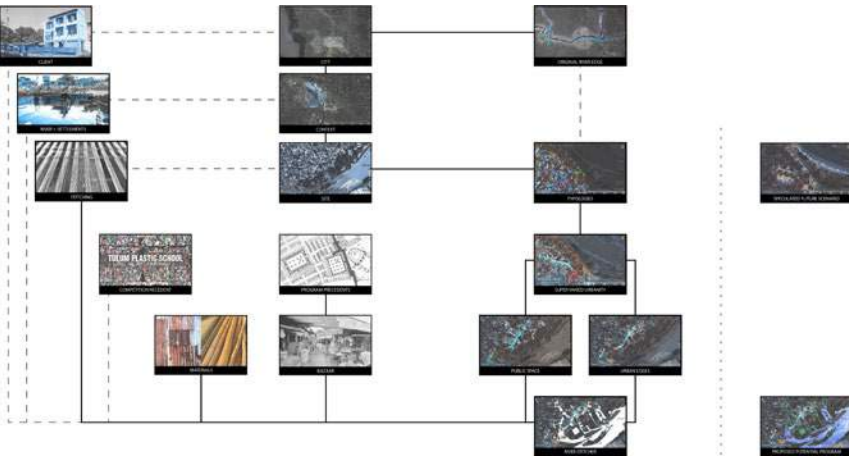
According to Choi Narae, “Gentrification is a process of redeveloping deprived areas in cities” (p. 577). Gentrification is a force, one which is enacted over long periods of time. Unlike the rapid land redevelopment surrounding Global Cities. Metro Manila is not a metropolis which gentrified zones over time, but is a city which rapidly redevelops areas as it sees fit. For example, in the aftermath of World War II’s widespread destruction of the city, private interests who own the majority of land moved to Makati City. Private interests had already owned all the land there and only needed to establish a real-estate company to subdivide their land and lead the city’s urban space planning industry in that area (Camba, 2011)” (p. 581). Here, in Makati City, they developed low- and mid-rise housing, likely overtaking land originally settled by informal communities in the urban periphery. Manilan informal settlements are likely to be considered “deprived areas,” where unclean water, poor air quality, and unstable electricity are commonplace. Informal settlements are prime areas for rapid redevelopment (claiming, demolishing, then rebuilding) for a variety of reasons centered around the city’s primary river system.

INFORMAL SETTLEMENT
Extremely dense clusters of unplanned housing units overlapping on unclaimed lands. Populated by extended families and interconnected social networks. All units are interconnected through footpaths and tunnel spaces (e.g. bedroom to neighbor’s kitchen).

ERASURE
Closely associated with gated communities. A force of disconnection from existing conditions. A process of cutting out a site’s sense of history, vernacular, or climate. It generates a false image of ‘clean and globally connected architecture’ that its inhabitants can easily connect with.

PUBLIC SPACE
Social spaces which depend upon urban interconnectivity and are necessary for an urban fabric to thrive. Spaces where social, cultural, political, and other types information exchanges to occur. Urban interconnectivity encompasses connections between public spaces, living communities, natural resources, etc.

There is a history of water being overtaken at its edge and moved around, the city has already exhibited that it can rethink its relationship to water. The city has adapted the water, treating it like a found material, comparable to how informal settlers treat waste found in the river. It has changed, or adapted, water's edge from being the pre-colonial shores to being the shores of the Intramuros. It has also extended water's usability from the being the country's natural aquifers to being 'fuels' for infrastructures. In Metro Manila, adaptivity has usually occurred at occurred at the scale of the body, such as the reusing of found materials for makeshift rafts. Adaptive reuse is usually discussed at the architectural scale and sometimes at an urban scale, such as when buildings are renovated to accommodate new programs or when Metro Manila's space for pedestrian sidewalks are considered unimportant and are overtaken to extend space for vehicular roads. With this in mind, I propose that adaptivity expand upon the foundation of adaptive reuse. Specifically, expanding from its smaller scales, of the body, of architectural building and of urban zones, to the larger scale of natural resources, specifically water.



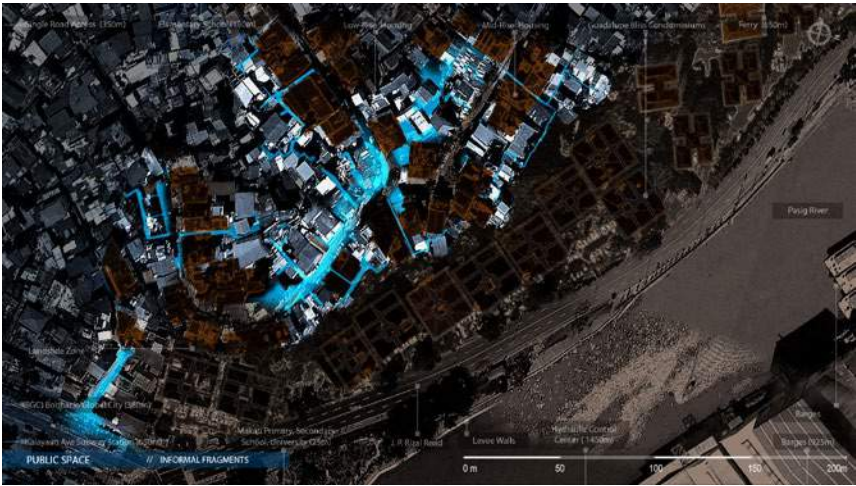
SUPER-VARIED URBANITY

A series of super-varied experiences occur at the south Pasig riverbank's Rizal exit of Makati city. A struggle over land ownership and river access occurs between informal settlements and mid-rise housing. Mid- and low-rise housing erases the experience of existing urban fabric. Effectively separating itself from the city. The informal housing's river access (and public space) is put on its last legs, as development of mid-size housing has fragmented and contained informal settlements between irregular roads. Informal settlements rely on accessing the city and the river for building their communities. Losing river access means losing social networks, culture, food, income, and more. Fragmented public space means diminishing invaluable personal connections.



FRAGEMNTED EDGE

Defines indeterminate and hard transitional edges between informal and formal zones. The blue layer is the informal zone, where informal settlers inhabit. The orange layer is the formal zone, where low-rise and mid-rise housing inhabitants reside. Both zones include the softer street spaces, their respective public spaces, and the buildings directly in contact with the changes between zones, the harder parts of those edges. Public spaces seemingly mix, but in reality they do not. Building topologies generate these edges. These edges imply a fragmentation of each zone. Altogether, zones are shuffled or alternating when the drawing is read from one side to another. A hard edge, which extends 700m east, filters out the informal the river and designed spaces.



FRAGMENTED PUBLIC

Cyan delineates informal spaces. Formal and informal buildings generate their own atmospheres on the streetfront. A formal building, such as those on the inner roads, emits a felt condition that lays claim to the street space in front of it. In Manila, the same occurs for an informal shelter although felt at a lesser degree, from a lack of formality. The existence of those buildings are known. Soft transitions in that felt atmosphere occur between adjacent formal and informal buildings. These transitions aggregate into a patchwork of discontinuous public street spaces which belong either to informal settlers or formal populations. Informal settlers must then travel through a series of dangerous, or at least tense conditions, in order to travel to a river which they cannot access at the ground plane.



RIVER STITCHER

The urban fabric, the city, seeks to cut the erasure agenda from its insides. In waterbody-like forms, traces ("marking trajectories of motion") are found by crossing through he forces of containment (suburban roads and housing, excessively weaving paths). These traces are cut ('demarcations of new boundaries') to substantiate connections between the urban fabric and informal settlements, in the form of 'informal streets.' The urban fabric reaches into the erasure container to relieve the informal settlements. Effectively, these traced cuts break and separate ("distinguishing scale / program / connectivity / overlap") the suburban experiences from the city they so desire to be apart from, creating tiny-scale peninsulas for them.

LIVING AT THE EDGE_ JOSEPH LEAMING

On The Water

“As a home, the river was a grounds for houseboats, where many Filipino families spent all their lives. “Over 15,000 people live on the cascos and lorchas that ply the waters of the river and its tributaries, all within the city limits. Thousands of children are born, grow, live and die on these floating cargo carriers, and never dream of any other world than that which floats about them and is towed from place to place.” (Pasig: River of Life). Physically living on the water made life more integrated in many of the industries that existed there.”

“The city and surrounding area became heavily industrialized under U.S. occupation, crushing the ambient traditions of the indigenous to make way for efficient production of goods to then sell for profit. Like any other industrialized city, the river retained a significant importance to production. One though, that was instead tied to machines, rather than the people. It was at this point the river was severed from society; the shore converting from a soft porous boundary, to a rigid hard boundary.”

“Among the 421 rivers in the Philippines, there is a 58% contamination rate, most of which lie within heavily urbanized Metro Manila. [2] Pollutants enter the rivers as trash and sewage from infrastructures that connect directly with them. The current of the rivers, ironically the same current that once allowed for swift passage of historic trade and commerce, now was the easiest and cheapest way to carry trash and sewage out of the urban areas of Manila. With the heavily contaminated waters, it’s easy to understand why the water’s edge is no longer a popular nor healthy place to live. “Today, you can still see humans swimming in the biologically-dead river, but they’re either floating corpses or kids who have no idea what they’re getting into.” (Pasig: The River of Life).

“The political leaders and top-notch government officials usually right before the rainy season come along (last week of April), will go on a campaign to clean the rivers. Plenty of volunteers, clubs, and associations will be involved. There will be lots of picture taking and publication. They will do some work knowing full well that Mother Nature will be right behind to clean-up the rest. Generally the rainy season in the Philippines starts in the month of May or June.” (Save The Rivers in the Philippines. They are Dying).”

On The Street

“The street becomes an urban space where an interface occurs between scales of movement systems. Becoming a place where the urban poor, exiled to the river’s edge follow the alleyways to the street where they make their living.[5] The scales work from “the pedestrian”, to “the car”, to “the train”. Manila has its own unique forms of these scales that drive its street economy, starting with the street vendors, as “the pedestrian”. A scale of a movement system from block-to-block. “... small shops are the linchpins of Philippine street life — they’re gathering areas for the community, where people exchange news and gossip or just pass the time, for hours on end.” (Almendral 2)”

“The inner lanes, though, are a different story. It is the home of another adopted western idea of transport infrastructure that takes working class people at the scale of a movement system from barangay to barangay, a word given for the smallest administrative division in the Philippines (synonym: district or ward). Adopted transport can be a literal term in this sense because these transports are actually old military jeeps that were left by the U.S. occupation and modified into buses, creating yet another unique traditional Fillipino identity overlaid on a largely universal western system. [6] These adapted Willys jeeps are called “Jeepneys” and their main function is to cater towards the poor as an economical way to travel from the barangay to the workplace. It is popular among the people who land administrative jobs, typically in office buildings, that pay just enough for some financial security but not enough for a personal vehicle or daily train ticket. These **jeepneys control the inner lanes**, lanes that have direct access to the sidewalk and turn-offs where they weave around to pick up the pedestrian waiting to board one for a fraction of a peso.”

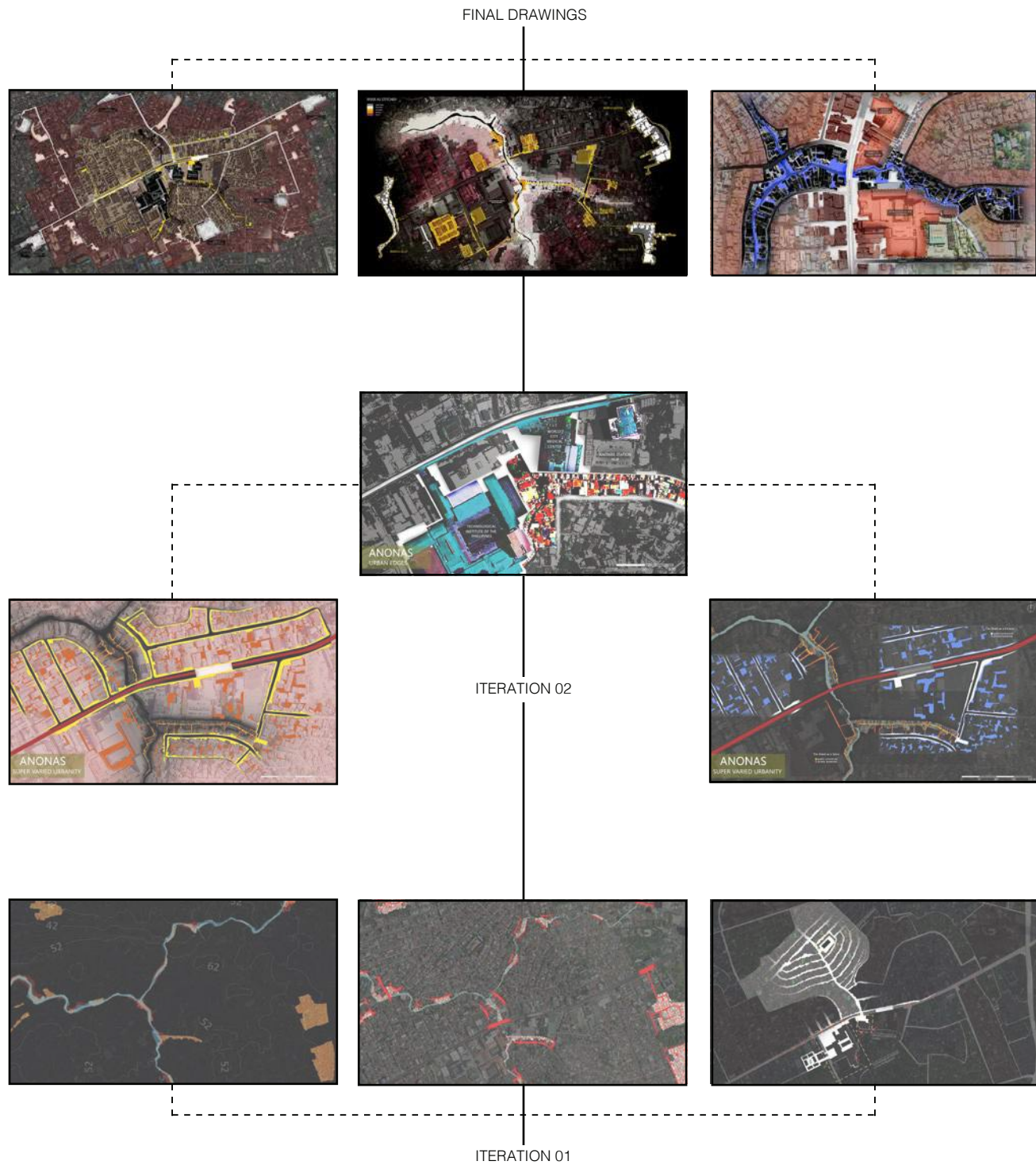


“the train”, towers above the others quite literally in fact. The train system of Metro Manila though still in its infancy, typically runs above the street on an elevated platform with large concrete columns that touch down to the median and even the sidewalk, giving it the presence of an obstructive colonnade that severs one side of the street from the other. The train caters to the people that live in the outer barangays of the city but work within the city center. Most of these people don’t have cars and are too far away to ride a bus or hop in a jeepney. The combination of the large el train monoliths, the chaotic movements of differentiating traffic trajectories and the compressed and crowded sidewalks create a large division between street sides, making connections nearly impossible to create any urban spine.”

On The Global

“Daniel Burnham, an American architect, was invited by President William Taft to develop a master plan for Manila that would help facilitate its growth. The plan, called “Burnham’s Plan”, focused on both function and beauty. “The plan envisioned colonial comfort in the grand style, for both visitors and residents. Sites were set aside for national and municipal buildings near Intramuros and for a group of hospitals, sanitaría, asylums, and college buildings. Spaces were also allotted for a new residence for the Governor-General, a potentially “world-famous” hotel (Manila Hotel), city clubs, a country club, a casino, small boat clubs, and public baths.”(Ocampo 311) The implementation of the plan would more importantly restore Manila’s regional commercial supremacy which had been superseded by Hong Kong, again making it an international city for commerce.[9] Though his plan wasn’t directly adopted, it was obvious that future modifications to Manila came from the “City Beautiful” movement that was taking place in the U.S., a response to the “plaster fantasy” that was portrayed in the neoclassic revival of the World’s Columbian Exposition of 1893 in Chicago. This was an event that heavily inspired Burnham. The movement, though, was claimed to be overly concerned with aesthetics at the expense of social reform, a concept that Manila is still battling with to this day.[9]”

“The “plaster fantasy” concept is stronger than it ever was and is trying its hardest to break through the edge from its traditional routes into the international race to urban modernity. Harsh efforts are brought about to forget the “past Manila” which pushes many investors away. “Evictions of informal settlements and street vendors, especially those living and working near routes visible to the international audience, have a history that goes back at least to the mid-1960s. Under the Marcos regime, “slums” and squatter settlements for the first time were dealt with as a political and increasingly moral problem, rather than just as a juridical and temporary problem that could be policed away or would be solved automatically in the course of modernization and development.”(Michel 392) Traditional and informal ways of life thus are pushed to the edge, out of sight behind walls, in alleys, along rivers, into cemeteries; anywhere where the tourists and investors can’t see them.



FORMAL + INFORMAL CONNECTIONS
 The site is subdivided into four quadrants by the elevated train from east to west and the river from north to south. Two dwellings are then selected from each quadrant (one formal and the other informal) and a path from each dwelling is highlighted that will lead a pedestrian to the three community programs. The formal read more direct and linear (informed by sidewalks and blocks) while the informal read more indirect, working its way around existing obstructions and the rivers.



SHIFTING DATUMS
 The highlighted spaces emphasize the various scales of open space that exist in the vicinity to the flood prone informal settlements. Through analog modifications like cutting, the river gains a soft edge (typical with natural features) and the edges of blocks are cut away to show the contrasting hard edge (typical with man-made urban features). The scale of the largest open area (a gated tower block development) was measured and drawn adjacent to each highlighted space to compare site-found scales.



NATURE VEINS + URBAN CLOTS
 The urban edges of the Anonas site are declared through three main circulation routes; the elevated train, the boulevard, and the waterway. Along the elevated train corridor erodes a ravine of commercial functions that were attracted to the constant dispersion of pedestrians getting off, and getting on the train. These boulevards work to separate mid-rise residential from low rise and squeeze poverty stricken communities to the edge of the river.

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