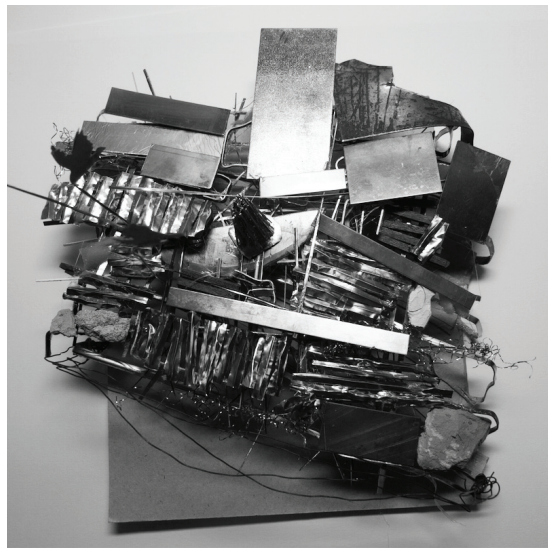Supervisor1:Prof Dr Omar Akbar
Supervisor2:Joris Fach
Student:Pozdnyakova Yelena4057472

THESIS PROJECT:

IMAGINING ART

SPACES IN SLUM

CITIES

IMAGINING ART SPACES IN SLUM C I T I E S

'Birds eye view' chronicle: Projection community hub in Kibera Slum, Nairobi

MA_ ARCH STUDIO WS 2013-2014

MAXIMUM CITY: CITIES INSIDE CITIES

Supervisor1: Prof Dr Omar Akbar
Supervisor2: Joris Fach

Student: Pozdnyakova Yelena 4057472

'Slum, semi-slum, and superslum... to this has come
the evolution of cities.'*

Patrick Geddes*
*Quoted in Lev.is Mumford, The City in History: Its Onj,ins, Its
Transf ormations, and Its Prospects, New York 1961, p. 464.
Planet of Slums/ MIKE DAVIS/ 2006

CHRONICLE CONTENT

PREFACE

One billion people in the world live in slums, and that is the third of the worlds urban population or the sixth of all population on the planet. This data raises the question whether the reality of slums would once become reality of every growing city in the world. Surprisingly, ignorance of state institutions in countries with the most high rate of slums along with institutional inability to deal with the growing population leaves slums to self-control and self-organization. Study of both positive and negative aspects and inverse of power and urbanity opens up interesting points for the strategic intervention.

Project takes upon the area in part of Kibera slum in Kenya, third largerst Slum in the world, and focuses on the architectural and artistic approaches of an architect coming to the 'Reality of Slums' or a 'Slum City'- aiming to gain better understanding of the site, and aiming to create stage for communication and interaction that would be interesting for both - community outside and the slum itself.
Project aims to speculate on the existing lack of knowledge on the slums as an emerging phenomena and detached vision, therefore the choice of 'Birds eye view' metaphor for story telling is chosen. Investigation in both theoretical/ research part, and architectural/ artistic methods result in artistic strategy for integration, strategy for upgrade of some slums and in creation of a new object on the site as an architectural intervention.

Project tells several stories in its content:
-The story of an architect, aiming to communcate and understand the slum (Outlook and research on the role of an architect and research of the site)
-The story of society, presumably being interested in understanding slums more and more (Program)
-The story of the slum, in the context of global world (Research and Statement on the theme)
-The story of the proposed object itself for people in both communities (Artistic intervention and Concept)

Thus, by layering these aspects together, the project captures the visions of the present time on Slums, provides an artistic and architectural intervention for the site, and states the problem of current vision on emerging phenomena.
All those stories are brought up and chosen to be told in the form of architecture project, art works, and media art installation.
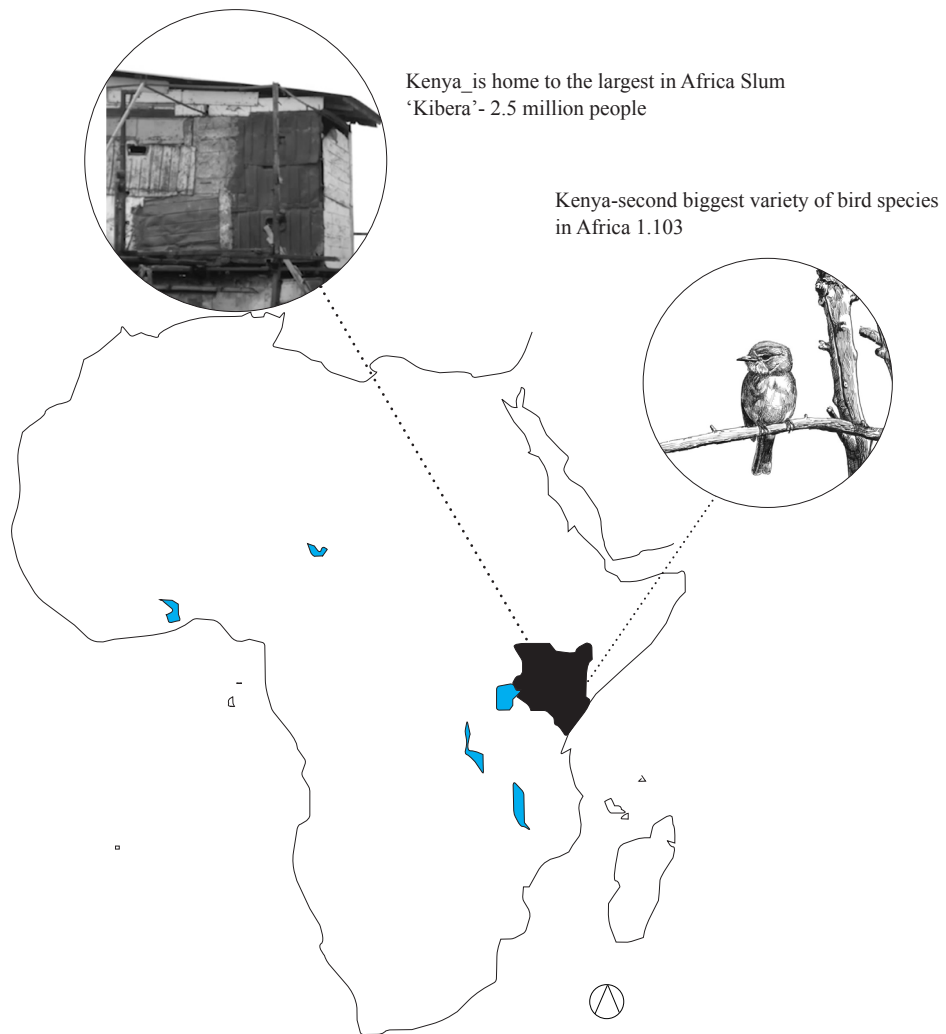
Pozdnyakova Yelena

Research methods.

Referring to Gareth Morgan and Linda Smirich's chart of subjective and objective assumptions, the research is based on combined strategy: mixed-methodology design, which would include qualitative research, with such attributes as: holistic, open-ended, having researches –as measurement devise, and would include analysis through words and visual material: observations, artifacts, sites, and other documents.

The paradigm of choice is referring to vision of Mike Davies ('Planet of Slums')- where slums prevailing and spreading over the city provide the environment of informal settlements as major context for urbanity, and the tendesy is likely to increase.

CHAPTER 1
SLUM CITY

Nairobi, Kenya

Kenya_is home to the largest in Africa Slum
'Kibera'- 2.5 million people

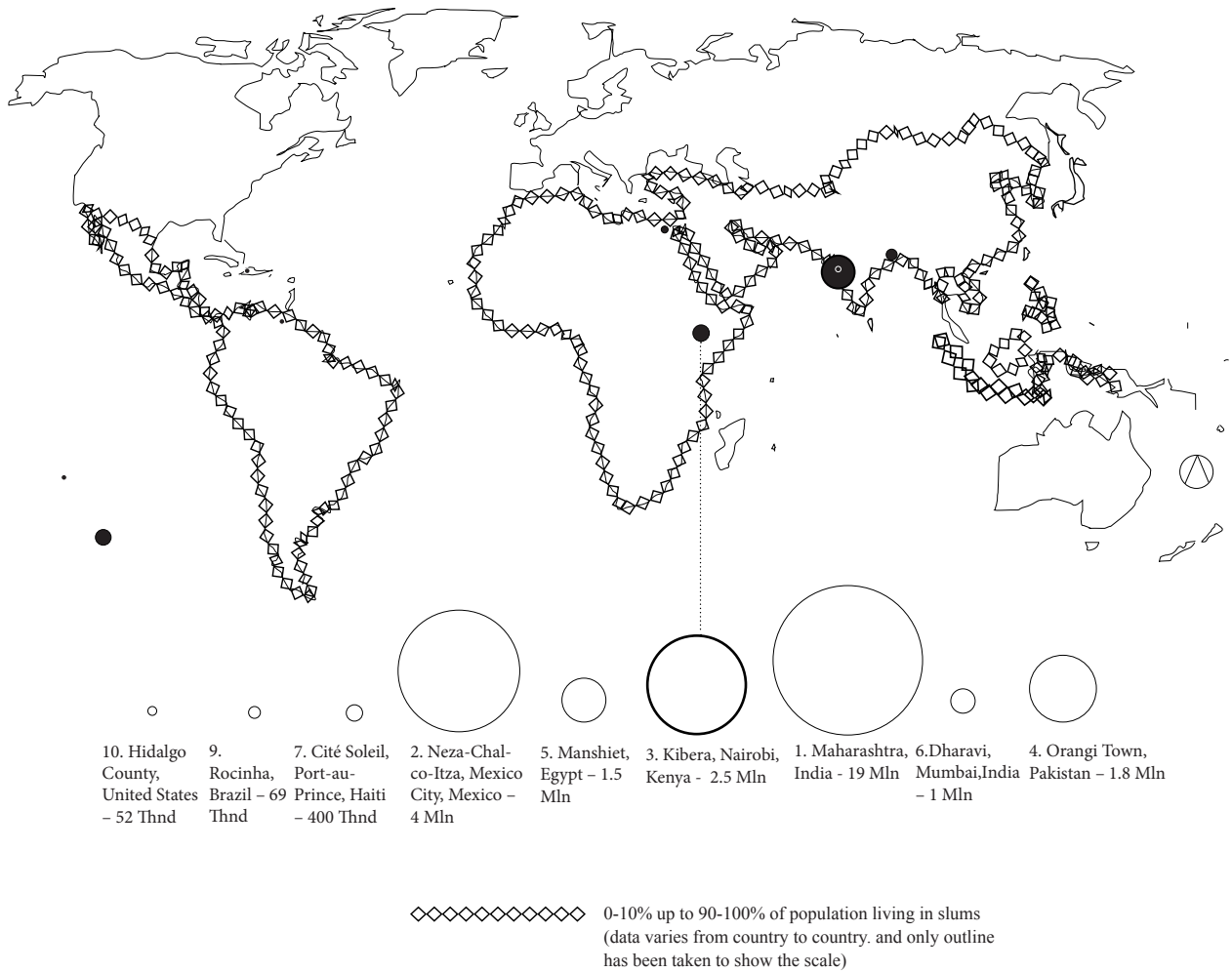Kenya-second biggest variety of bird species
in Africa 1.103

KENYA, NAIROBI: HIGHLIGHTS

Kenya has the largest SLUM in Africa and the 3rd largest SLUM in the world,
counting more than 2.5 million people living in KIBERA SLUM in Nairobi.
Identifying the character of the place, I looked at some other outstanding and
interesting features of Kenya in order to tell the story of the place equally as the
story of the project. Bird was chosen as one of the story telling tools, as it speaks
for rather 'detached' vision, 'Bird eye view' in this case.

10

CHOICE OF PROTAGONIST
BIRDS EYE VIEW CHRONICLE

Story telling tool for the narrative would be developed in series of drawings/ installations, that would relate to the site. 'BIRDS EYE VIEW' name was chosen as an indicator of statement - lack of knowledge on the theme, as a matter of phenomena of slums being not so well studied and currently emerging. 'WIND-UP BIRD' name surves as a expression of methods applied as a strategy, where there is an urge of community to continue the program to function, even if the mechanism / strategy/ structure is provided.

10. Hidalgo County, United States – 52 Thnd

9. Rocinha, Brazil – 69 Thnd

7. Cité Soleil, Port-au-Prince, Haiti – 400 Thnd

2. Neza-Chal-co-Itza, Mexico City, Mexico – 4 Mln

5. Manshiet, Egypt – 1.5 Mln

3. Kibera, Nairobi, Kenya - 2.5 Mln

1. Maharashtra, India - 19 Mln

6.Dharavi, Mumbai,India – 1 Mln

4. Orangi Town, Pakistan – 1.8 Mln

◇◇◇◇◇◇◇◇◇◇◇ 0-10% up to 90-100% of population living in slums
(data varies from country to country. and only outline
has been taken to show the scale)

'SLUM' WORLD MAP

Already from the first glance, the world map with slum settlements on it indicates that the new 'reality' would have to be outlined and studied , therefore it is taken as a stage for intervention with slums communities.

Source: 10 Of The Biggest Slums In The World by Joshua B. on February 27, 2014 in The Poorest; Source: UN Habitat 2007

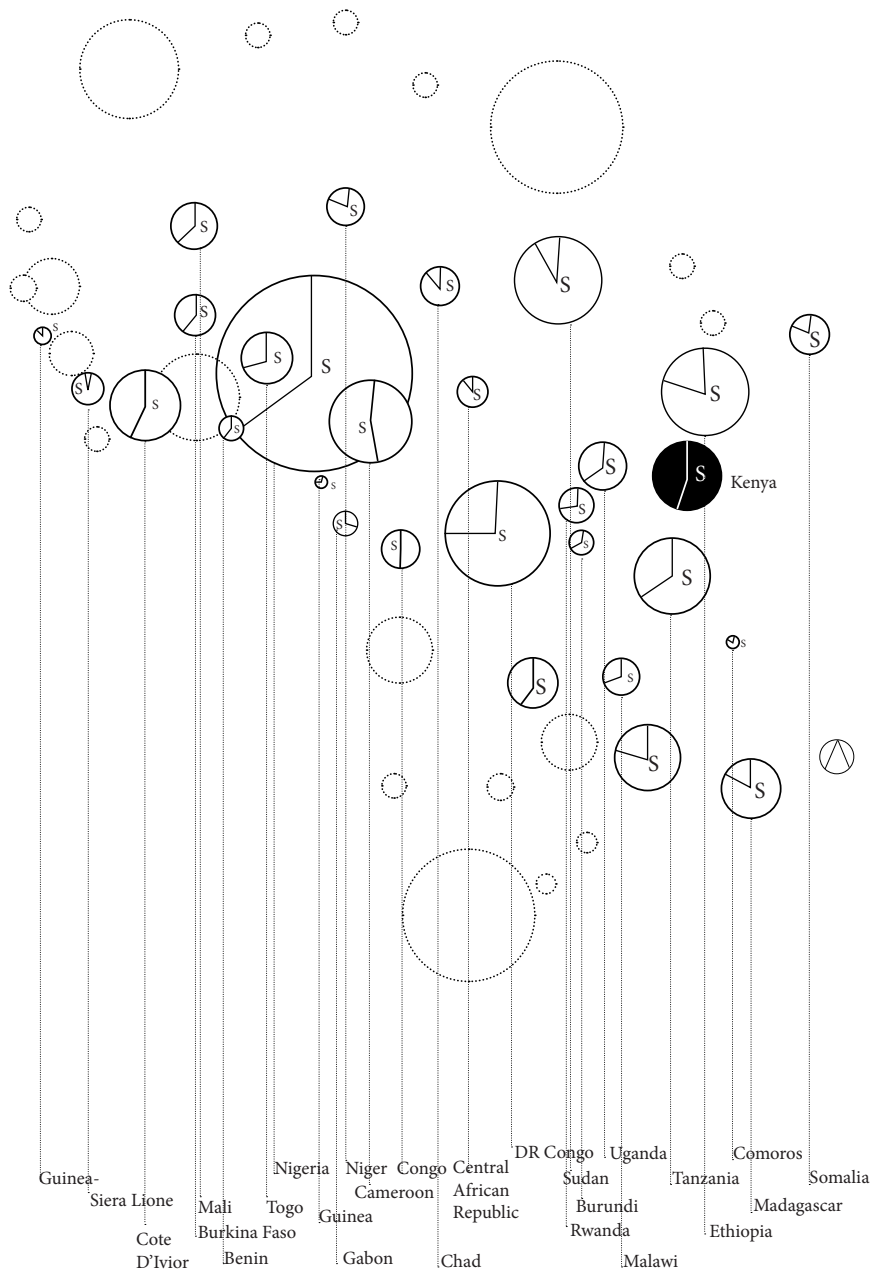Photo from www.ariatlas.org

REALITY OF SLUM CITIES

One of the prognosed realities to be accommodating the activity and profession of an architect on the site of slums and in global context would happen to be informal settlements and poverty, just as Mike Davis outlines in his 'Planet of Slums'
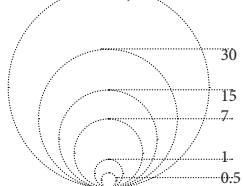
10 m
2m
0

① Dar es Salaam
② Nairobi
③ Kinshasa
④ Luanda

2025
2010
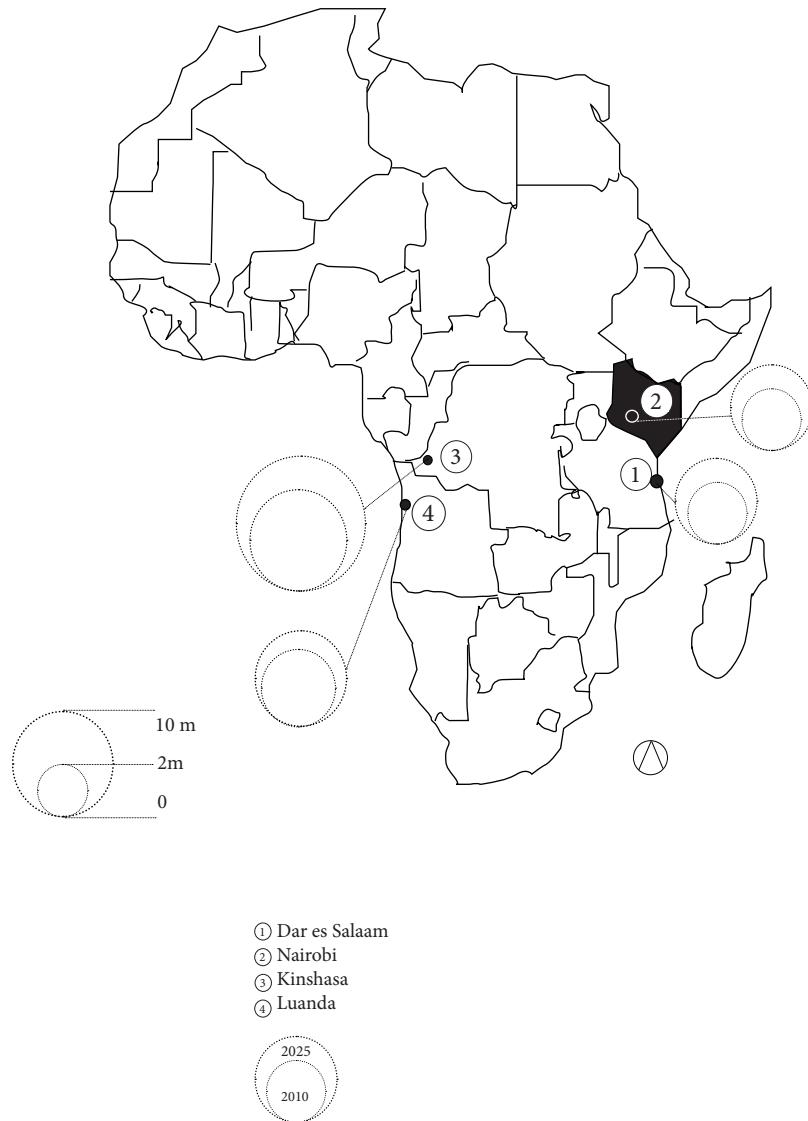
GROWTH OF AFRICAN CITIES

Lagos and Cairo are Africa's largest cities. A third of Africa's 1 billion inhabitants currently live in urban areas. However prognosis suggest that Nairobi is second largest growing city in Africa at the moment (UN Habitat)

Source: UN Habitat

Kenya

Guinea-
Siera Lione
Cote
D'Ivior
Mali
Burkina Faso
Benin
Nigeria
Togo
Guinea
Gabon
Niger
Cameroon
Congo
Central
African
Republic
Chad
DR Congo
Sudan
Burundi
Rwanda
Uganda
Tanzania
Ethiopia
Comoros
Madagascar
Malawi
Somalia

Total population by country
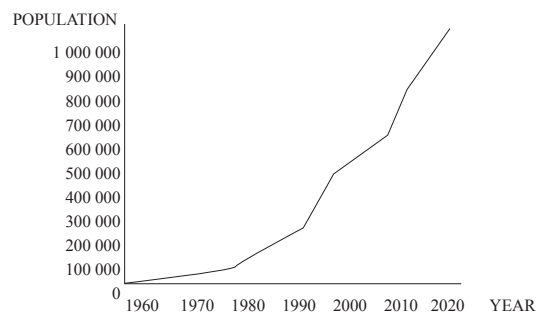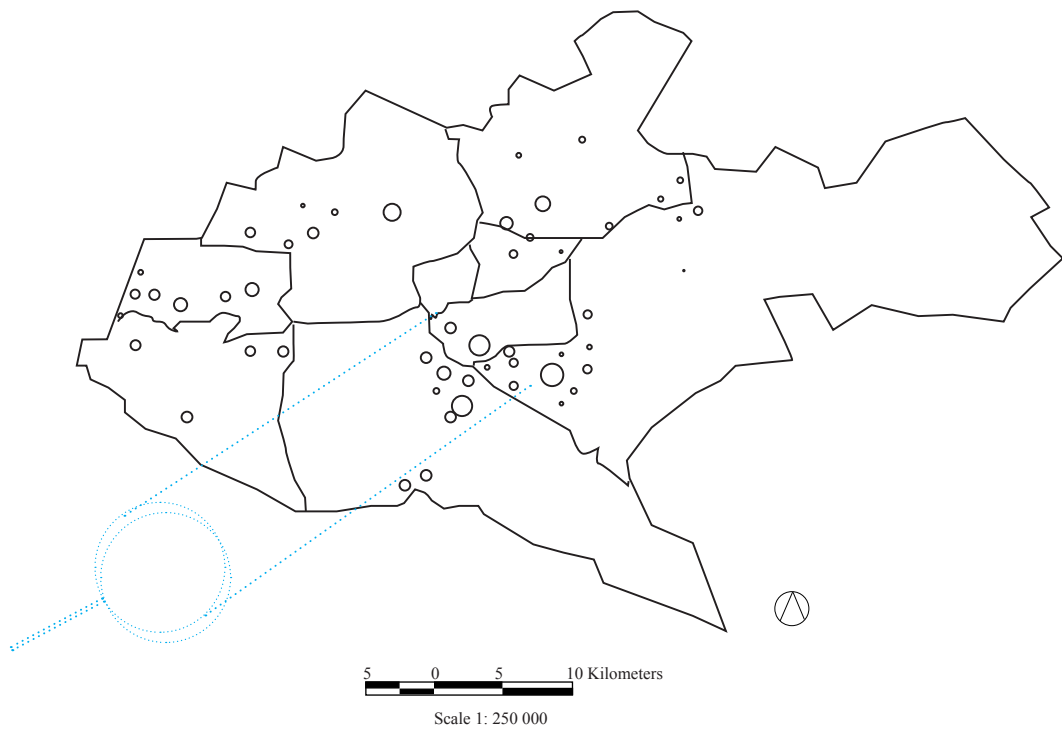
Million inhabitants, 2005

65
30
15
7
1
0.5

S   Share of Urban Population living in slums

Counties where the urban slum population
is less than a half

15

SLUM POPULATION IN URBAN AFRICA

Source: UNDESA, The World Urbanisation Prospects, The 2009 Revision, 2010

5   0   5   10 Kilometers

Scale 1: 250 000

POPULATION

1 000 000
900 000
800 000
700 000
600 000
500 000
400 000
300 000
200 000
100 000
0

1960   1970   1980   1990   2000   2010   2020   YEAR

**NAIROBI, KENYA - SITE
ALLOCATION OF INFORMAL SETTLEMENTS ON THE MAP OF THE
CITY**

Due to the assumptions of the researchers such as Michael Batty (urban planning) and Mike Davis (socio-geographical studies), for the project Nairobi was chosen as one of the sites to look at. Inceasingly growing number of informal settlements in the city is indicated on the map above. One of the biggest slums in the world - Kibera - is located in Nairobi.

16

① Main Roads

② Secondary Roads

③ Railway

④ Water Reservoirs

PARADIGM - GROWTH OF SLUMS
COMPUTER AIDED EXPERIMENT SHOWING POTENTIAL GROWTH

According to studies on thr growth of slums and considering that the project is now focusing on different context rather that just existing slums, we are looking atht the 'cities of slums' that undertake the areas of Nairobi.Those choice of study is taken Kibera in Nairobi, Kenya.Computer Simulation using CA (Cellular Automata) with particular existing data as an input was given to generate the pattern.

*Concentration of colour shows migration: the darker - the more generations stay at the point. the difference / absence of points - show migration

meters

0   220 440   660   1320   1760
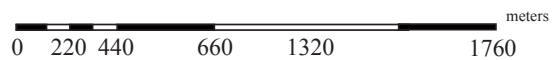
KIBERA SLUM - SITE

Kibera slum was chosen to be the site for observation and further choise of par-
ticular location for the project as it has been among the very well studied slums,
with number of sources to provide information on local conditions for living,
reisding, working. Thus providing sufficient information for site analysis. Kianda
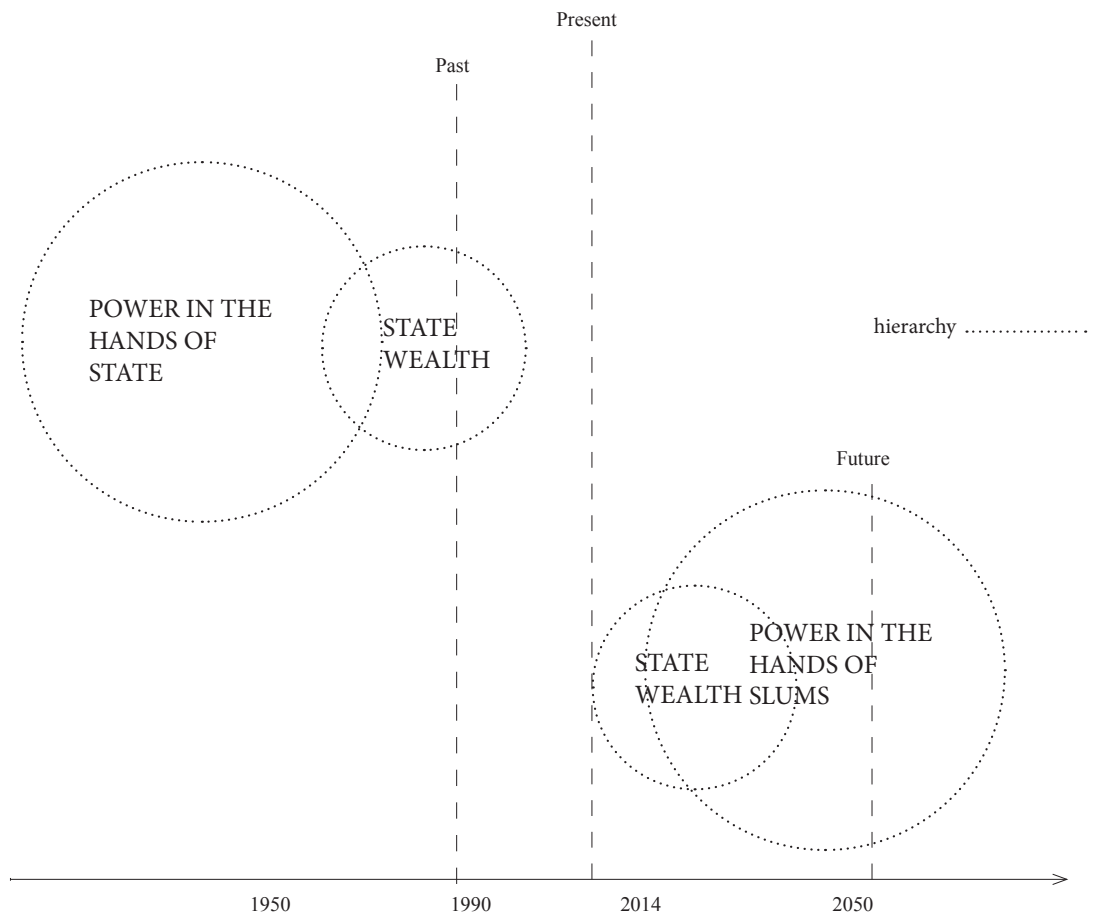was chosen as a focus.

KIBERA SLUM

Photo from www.ariatlas.org
Google maps printscreen, 2014

CHAPTER 2
INVERSE

Inverse urbanity
Inverse power

Present

Past

POWER IN THE
HANDS OF
STATE

STATE
WEALTH

hierarchy ....

Future

STATE
WEALTH

POWER IN THE
HANDS OF
SLUMS

1950   1990   2014   2050

ASSUMING INVERSE POWER

Many of the problems in the slums appeared due to concentration of power over
decision making process in the state. Assuming and noticing already growing
tension between slum residents and residents of Gated communities, the twist of
power can be assumed to happen. Nairobi city centre is dead quiet at night, and
even during the day is full of fear.

Hierarchy within the slums, unequality and sagrigation of society- part of
INVERSE of power process.

VS

VITNESSING INVERSE URBANITY

During the visit to Nairobi (2 month in summer 2013) and after visiting the slum area in that period -the most striking and the most obvious observation was related to twist of urbanity - with its social, open and vivid living, as it was mostly observed in slums, rather than in the city. Slum urban life is full of vivid energy, dynamics, and sense of community, wereas Nairobi City Centre and Gated Communities territory in the city are more segrigated and have less lively neighborhoods.

Photo from www.ariatlas.org
Photo from the site during visit

SLUMS
Urbanity

'GATED'
COMMUNITIES

Urbanity

2014   2050
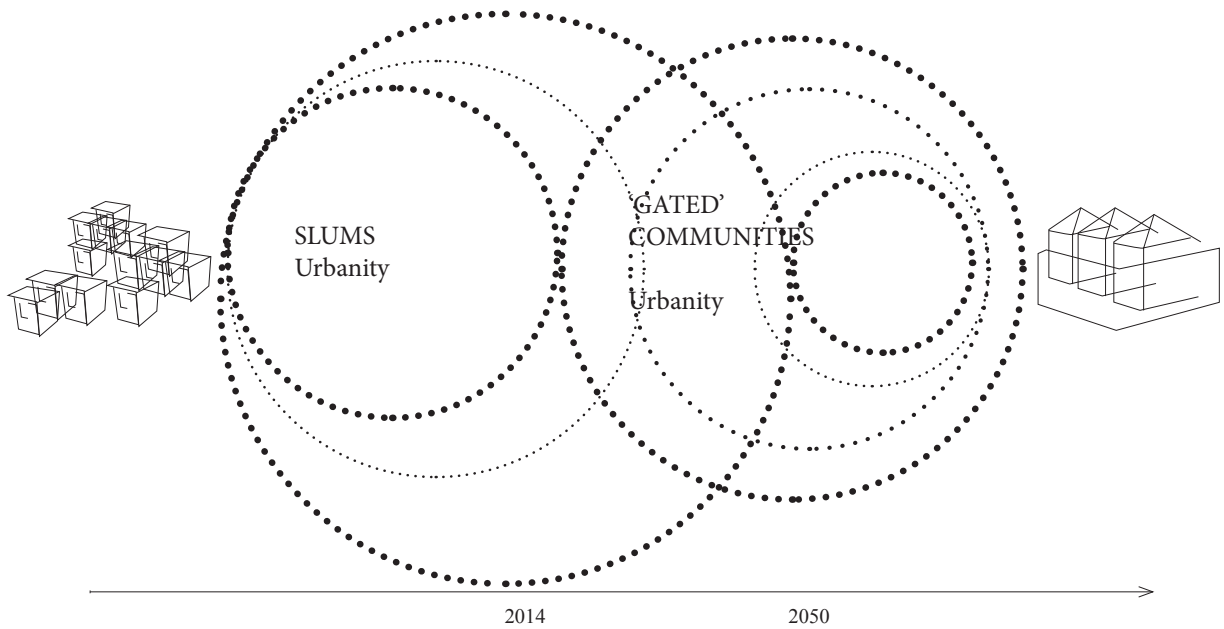
INVERSE URBANITY

It is clear that already at the present moment, urban live is happening in the SLUM 'CITIES' much more obvious Public spaces and shared zones, are mostly populat during the day and early evening. The problem of crime is highly cited on sites at night time, however the most number of crinimal offenses in the city happens with participation of people from slums.
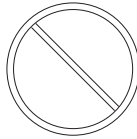
POWER GAMES_ TWIST_ EVIDENCES

From the report of UN representatives, spread around the members of staff in order to prevent the crime and hazards in Kenya, Nairobi and Mombasa.
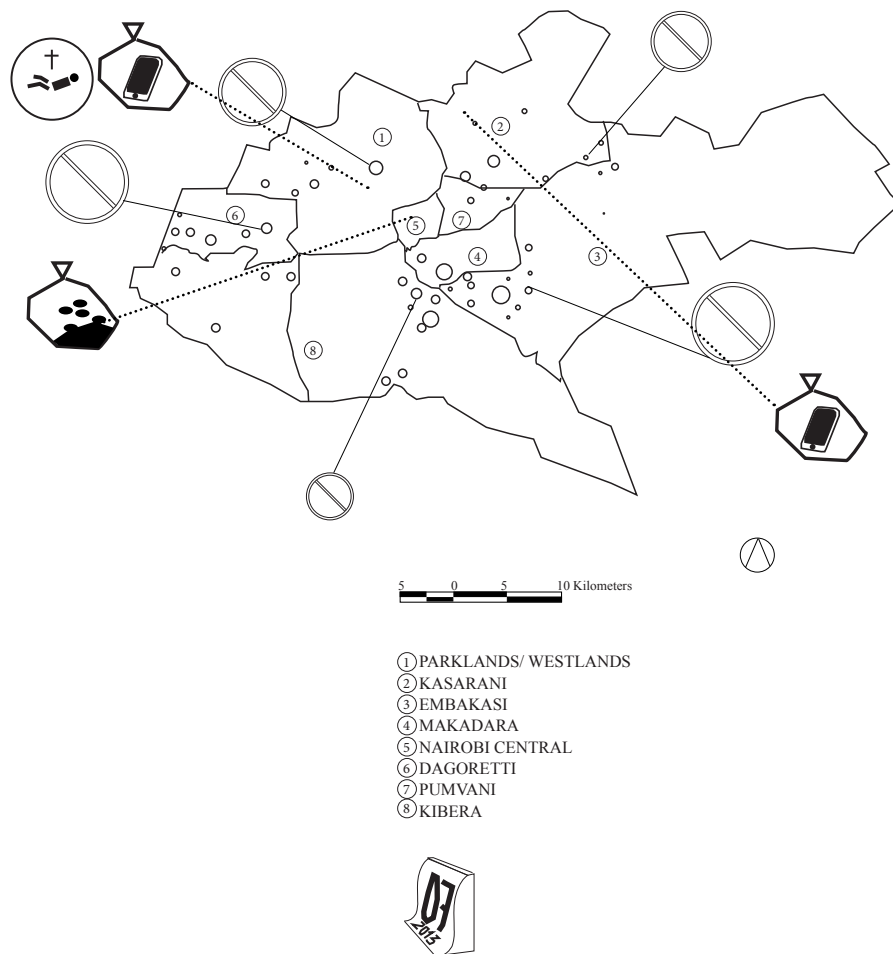
Following instructions are stricktly adviced:

* Avoid frequenting crowded places and remaining observant whilst in public places.

* Desist from any form of resistance when confronted by suspected assailants (thus drastically reducing the likelihood of assailants using violence).

* Always switch on alarm systems whenever going to sleep as they may help call for emergency armed response.

* Avoid carrying valuables that you do not intend to use immediately.

* Minimize travel to only what is necessary, especially late at night and early in the morning.

* Pay close attention when approaching your gate, take evasive action when you encounter suspicious or inconsiderate drivers.

* Obtain Security Travel Clearance before any official mission and registering staff's private travel. This can be obtained at _http://dss.un.org/p_ < http://dss.un.org/public/ >

* Adhere to advisories that accompany the Security Travel Clearance.

* Receiving briefings from UN Security Officers or security focal points on arrival in the field and maintain daily liaison with such contacts whilst on mission.

* /Staff reminded to pay close attention to obtaining proper certification when procuring Ivory (and similar) jewelry products./

Sourche: Nairobi *

UN Security Control Room: 020 7626666/0720629999/0733629999; Email: security report@unon.org, _FSCO.Nairobi@unon.org_<mailto: FSCO.Nairobi@unon.org >.

1. PARKLANDS/ WESTLANDS
2. KASARANI
3. EMBAKASI
4. MAKADARA
5. NAIROBI CENTRAL
6. DAGORETTI
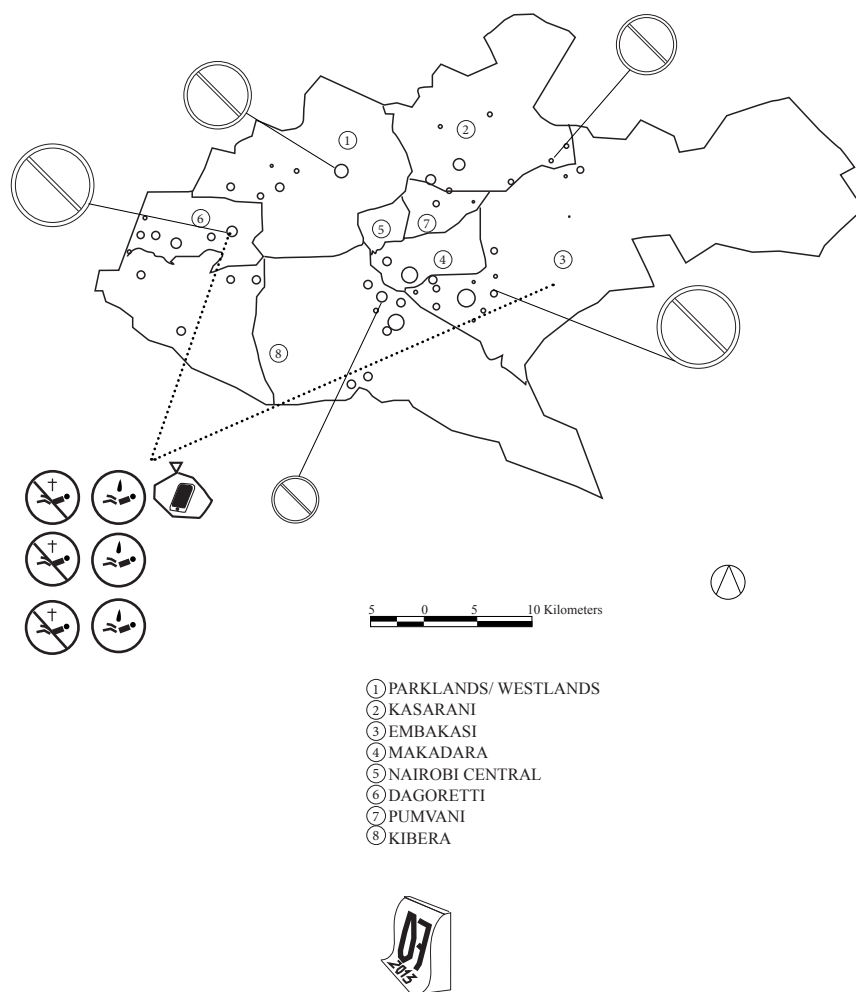7. PUMVANI
8. KIBERA

CRIME IN NAIROBI

On 23 July at about 0800hrs, a staff member reported theft of his
official laptop at his office in Treasury Building within the CBD where
he is on secondment.

On 29 July at about 0330 hours, 4 armed suspects gained access into
Victoria Heights Apartment, Westlands and entered into a 2nd floor
apartment through the balcony door. The suspects stole several items
including mobiles phones, laptop and cash. They moved into another
apartment in the same compound and fired shots into the bedroom. One of
the bullets caught the tenant (an expatriate with one of the private
security companies) who was pronounced dead upon arrival at the hospital
.On 29 July at about 2150hrs, a staff member reported an attempted
break-in to her residence in Kahawa Sukari estate. Unknown assailants
reportedly threw a big stone on the house roof.

1 PARKLANDS/ WESTLANDS
2 KASARANI
3 EMBAKASI
4 MAKADARA
5 NAIROBI CENTRAL
6 DAGORETTI
7 PUMVANI
8 KIBERA

5   0   5   10 Kilometers

CRIME IN NAIROBI

On 30 July at Chirr area between Funan Nyata and Kate, it was reported that a gang of four armed men ambushed a truck, shot and injured one person before robbing its occupants of cash and other personal valuables.

On 25 July at about 2210hrs in Hagadera Refugee Camp, it was reported that one person was stabbed to death after an argument between the two reportedly turned violent.

On 26 July at about 1800hrs in Kaputir area of Turkana County, it wasreported that one person was killed and two injured by suspected Pokot assailants.
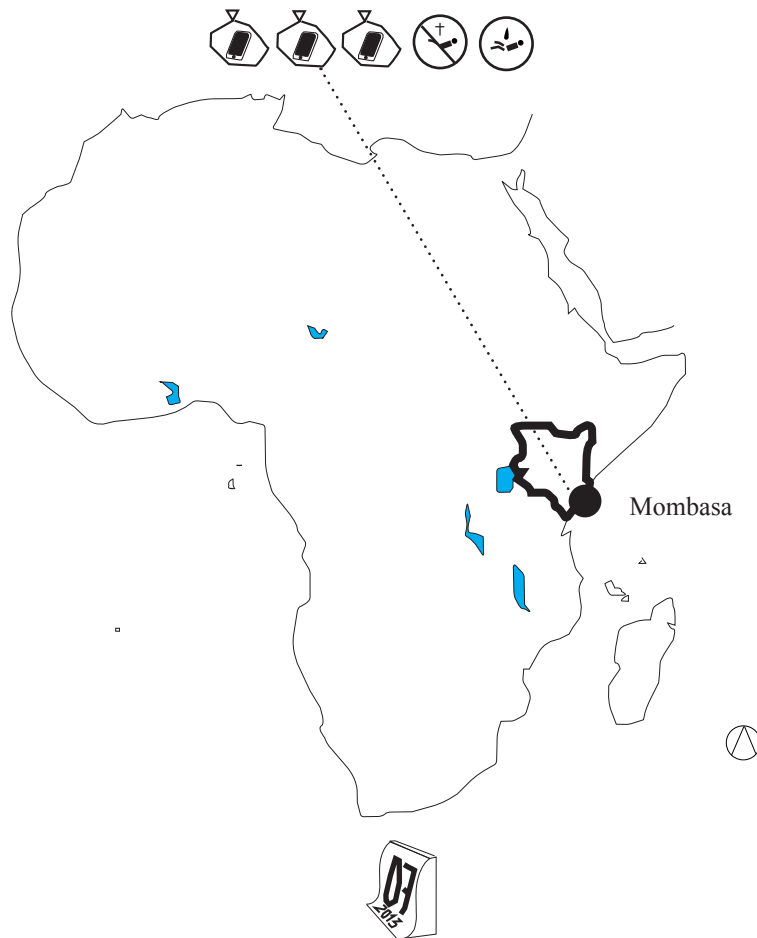
CRIME IN MOMBASA

On 22 July at around 1900hrs along Nkrumah Road of Mombasa County, itwas reported that unknown armed assailants robbed a business woman of cash. The lady was reportedly closing down the day's business when theaggressors who posed as M-Pesa customers requested to do a transaction.

On 23 July at about 1145hrs along Moi Avenue of Mombasa County, it was reported that unknown armed assailants shot dead a businessman beforer obbing him of cash. The suspected criminals reportedly later fled away by unregistered motor bikes.

On 29 July, in Mombasa, it was reported that at around 23:45 hrs four armed thugs attempted to rob a local pub at the Nairobi estate in Kisauni area. The thugs reportedly fled while shooting indiscriminately when the pub patrons raised alarm. Unknown number of people were injured during that incident.
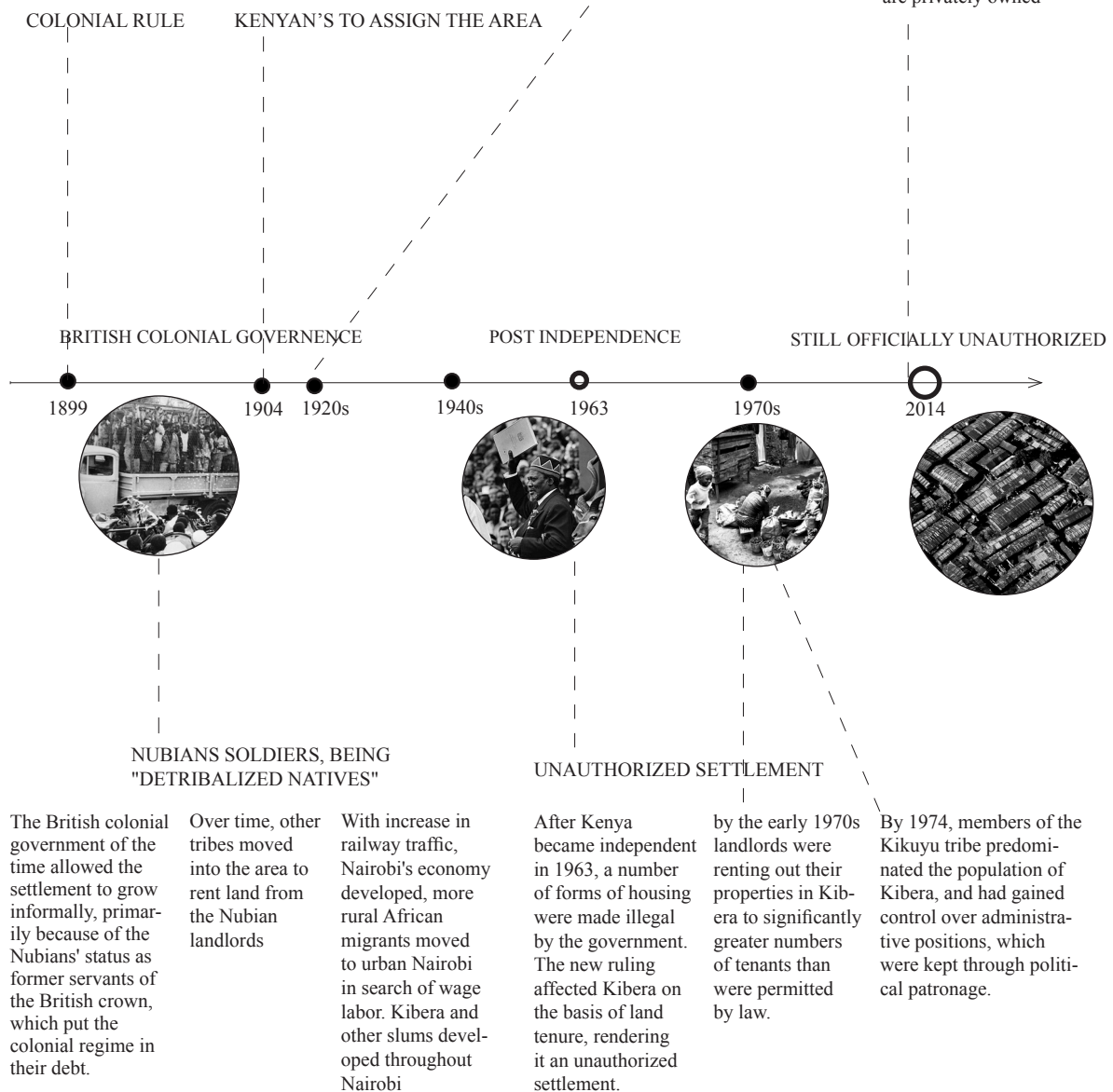
The colonial administration intended to keep Nairobi a home for Europeans and temporary, migrant workers from Africa and Asia. The migrant workers were brought into Nairobi on short-term contracts

Permits to live in Nairobi for African natives were separated living areas of non-Europeans by ethnic group. One such group with official colonial era permits, were soldiers who served the African interests of British colonial army, and the assigned area for them developed into a slum, now known as Kibera

Proposals were made in late 1920s to demolish and relocate Kibera, as it was within the zone of European residential holdings; however, the residents objected to these proposals. The colonial government considered proposals to reorganize Kibera, and the Kenya Land Commission heard a number of cases which referred to the "Kibera problem".[27] By then, Kibera was not the only slum.

The Kenyan government owns all the land upon which Kibera stands, though it continues to not officially acknowledge the settlement; no basic services, schools, clinics, running water or lavatories are publicly provided, and the services that do exist are privately owned

COLONIAL RULE

KENYAN'S TO ASSIGN THE AREA

BRITISH COLONIAL GOVERNENCE

POST INDEPENDENCE

STILL OFFICIALLY UNAUTHORIZED

1899   1904   1920s   1940s   1963   1970s   2014

NUBIANS SOLDIERS, BEING "DETRIBALIZED NATIVES"

UNAUTHORIZED SETTLEMENT

The British colonial government of the time allowed the settlement to grow informally, primarily because of the Nubians' status as former servants of the British crown, which put the colonial regime in their debt.

Over time, other tribes moved into the area to rent land from the Nubian landlords

With increase in railway traffic, Nairobi's economy developed, more rural African migrants moved to urban Nairobi in search of wage labor. Kibera and other slums developed throughout Nairobi

After Kenya became independent in 1963, a number of forms of housing were made illegal by the government. The new ruling affected Kibera on the basis of land tenure, rendering it an unauthorized settlement.

by the early 1970s landlords were renting out their properties in Kibera to significantly greater numbers of tenants than were permitted by law.

By 1974, members of the Kikuyu tribe predominated the population of Kibera, and had gained control over administrative positions, which were kept through political patronage.

IGNORANCE FROM THE SITE OF GOVERNMENT AT ALL TIMES OF KIBERA PRESENCE ON THE MAP

Ignorance and inability to control/ resolve the situation with slums is clear from history

CHAPTER 3
CULTURE AND
ART IN 'SLUM CITIES'

In search for a tool
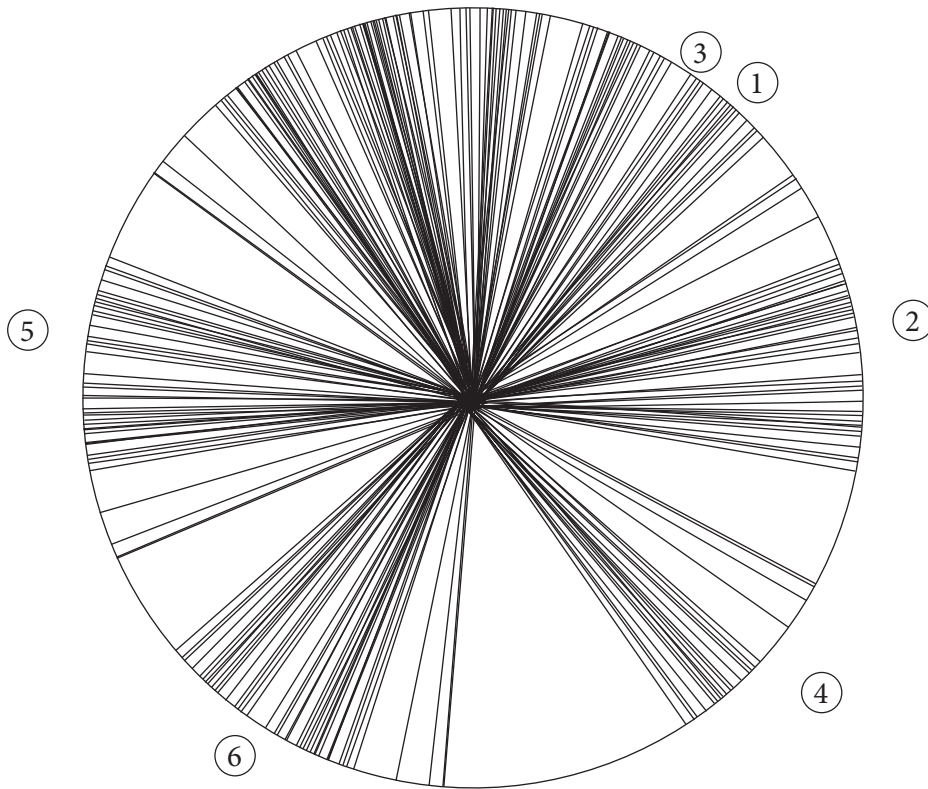
①   Music

② Acrobatics

③   Dance

④   Theater

⑤   Cinema

⑥   Crafts

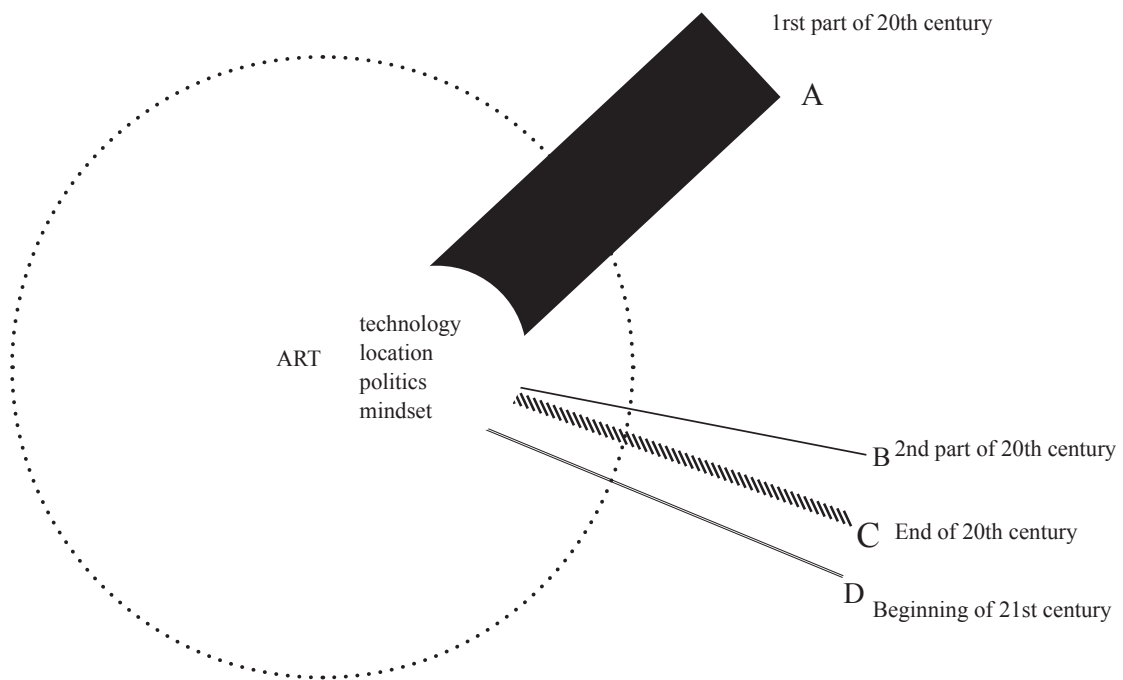**FORMS OF ART AND CREATIVE ACTIVITIES IN THE SLUM COMMUNITY**

Having a vivid urbanity, slum is a producer of several types of self-originated and collaborative art. Forms of creative activity vary.
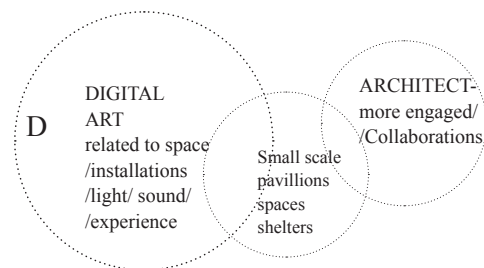
① Photography

② Weaving

③ Painting

④ Jewelery

⑤ Clothing

FORMS OF ART THAT ARE PRODUCED AND REQUIRE RATHER INDIVIDUAL/ CRAFTED WORK ' HANDS ON'

Objects and spheres of creative work, originated and developed in slums is sometimes oriented on a small group or crafted individually. And not produced by the public participation, open communicative way, or entertaining and involving in result.

1rst part of 20th century

A

technology
location
politics
mindset

ART

B 2nd part of 20th century

C End of 20th century

D Beginning of 21st century

A SINGLE ARTIST in majority of cases
B MASS CONSUMPTION AND ART
C CRYSIS OF POSTMODERNITY
D DIGITAL ART AND COLLABORATIONS

D

DIGITAL
ART
related to space
/installations
/light/ sound/
/experience

Small scale
pavillions
spaces
shelters

ARCHITECT-
more engaged/
/Collaborations

GOING TOWARDS DIGITAL IN ARTS AND CULTURE

Based on studies of Grant H. Kister (THE ONE AND THE
MANY) Claire Bishop (PARTICIPATION/ Documents of
Contemporary Art), Murray Edelmann (From Art to Politics)
Art in the timeline of history. Single artist in modernism was emerging as a
result of authority of one style, and as comittment / opposition to technological
advances. Mass consumption resulted in coceptualism, cybernetic arts, kinetic art,
op art, pop art and other. Diversity was widely spread with the possibility of free
spread of information. At the end of the century, art faced crysis, as the rapid
change of technology happened, and digital era was introduced by the means of
new divices.

KIBERA SLUM
DIGITAL TOOLS
Photographer: christian als
Photo taken from christianals.com

//KIBERA KID//

//TOGETHERNESS SUPREME//

//KIDNAPPET//

//SOUL BOY//

OPENNING OF THE FILM SCHOOL

Slum film Festival 1

Slum film Festival 2

Slum film Festival 3

ANNUAL FILM FESTIVAL IN SLUMS

Music Production

Mobile money transfer

DIGITALISATION

| 1990s | 2000s | 2011 | 2012 | 2013 | + |
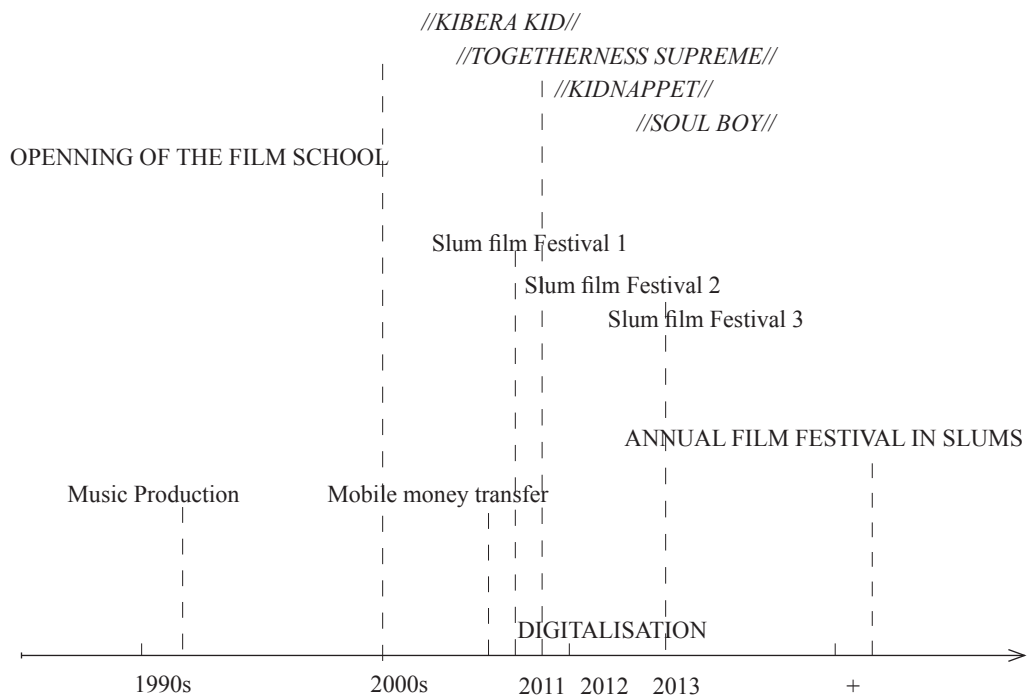
EXISTING CULTURAL ACTIVITIES THAT INCLUDES DIGITAL TOOL

Collected analysis of the slums shows great interest of the people on the site in digital communication and intervention with the camera and technology. Choice of one of the digital tools - camera. Cinema on the cite creates incredible vibe - people feel the community, they thrill and anticipate it as a public and community event.

KIBERA SLUM
EXISTING CINEMA/ PROJECTION OF FILMS IN KIBERA
Photograph from www.flickr.com

COMMUNICATION VIA CAMERA/ DIGITAL STORY TELLING
Public event and Communication

Interest in the life and phenomenon of slums, questioning conventional living and consideration by the society of the problems is witnessed by the attention of Award Winning nominations of the film produced in collaboration with Slums and screened in the environment, with participation of local artists. Such films indicated raising interest to the slums, and communicate their problems.

SLUM + GATED COMMUNITY = community/ art project
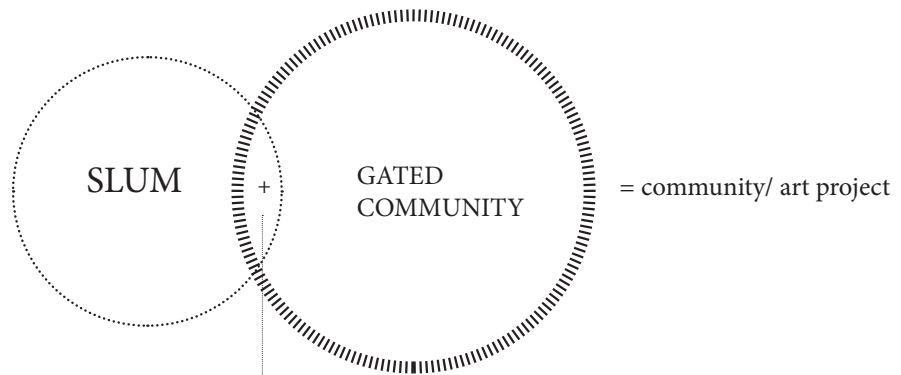
Dutch artist duo Haas&Hahn
in favelas, 2006

JR in collaboration with Kibera in
2009

Openstreetmap in collaboration
with Kibera in 2010

Hot sun foundation, and independ-
ant filmmakers
in collboration with Kibera,
film school, 2010

PROJECTS ON COLLABORATIONS IN SPHERE OF CULTURE

Mostly all important community, art and public projects are done with participation
from the site of Gated Community. Therefore spot of interaction might be a good
idea. Therefore collaborative work is chosen to be the best suited for the project.

CHAPTER 4
CAMERA AS A TOOL

Program and Strategy

In the hands of people
Initiative for interaction
Exchange of information
Operated by the people

'WIND-UP BIRD'
STRATEGIC APPROACH

'Wind-up bird' is a working name for the strategy, where people are communicating and exchanging information by the means of technology and as a collaboration in the project, where ' the bird' is provided in the form of an architectural and strategic intervention and success of its integration and use would be absolutely in the hands of society, who need to 'wind up' the idea and make it go on.

KIBERA SLUM
EVENING SCREENING OF THE FILM
Photographer: christian als
christianals.com
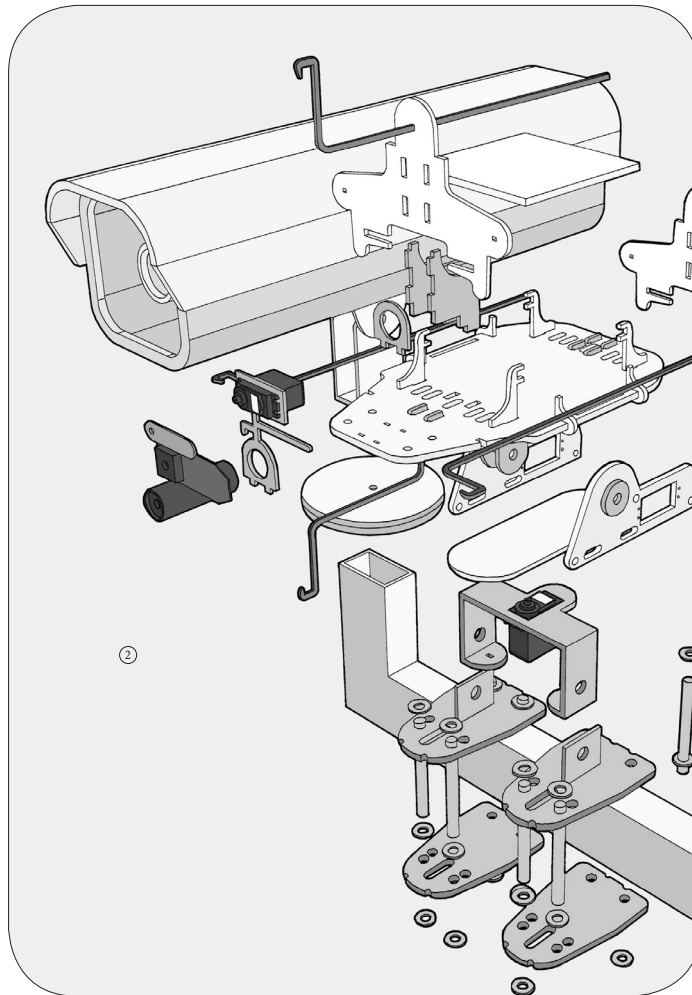
PUBLICLY LOCATED
 *referring to drawing of Michael Slade

① CCTV camera
  Centralized state recording

② Small recording camera
  DOCUMENTARY

CAMERA_ LOOKING AT DIGITAL DIVICE
TOOL OF COMMUNICATION

Camera as a tool for both - communicating and exchange of information, as a tool to integrate with the outside community and with the co-residents of the Slum. However closer look for understanding of 'CAMERA' device for the conceptual part of the project has to be conducted, as camera can be both - negative (CCTV and controlling device), and also very positive (Entertaining, cultural, educational)

PUBLICLY LOCATED
CAMERA HYBRID*

① CCTV camera
  Centralized state recording

② Small recording camera
  DOCUMENTARY

COMMUNICATION

IN | OUT

SPACE AS A TOOL FOR COMMUNICATION

Relation to Architecture - need for design of the space for the community within the slum to use it, but as well for the residents outside the slum to be interested to come over and use the space. Space as a TOOL of communication of the problems in/ outside the slums city, and integration in/ out is in focus of design.

Personal divices

Mass consumption
Mass media
Television

Internet and Vertual network

(+)

transitional mindset

(−)

POSTMODERNISM

COMPUTATION / DIGTAL

(+)

1990

2014

2050 (+)

(+) Liberation is promised by technology

Freedom of speech
Liberation via revolutionary movements
Human rights
(+) Not-centralized power

(−)

Survilence - CCTV
Technology as a matter of control

Ignorance
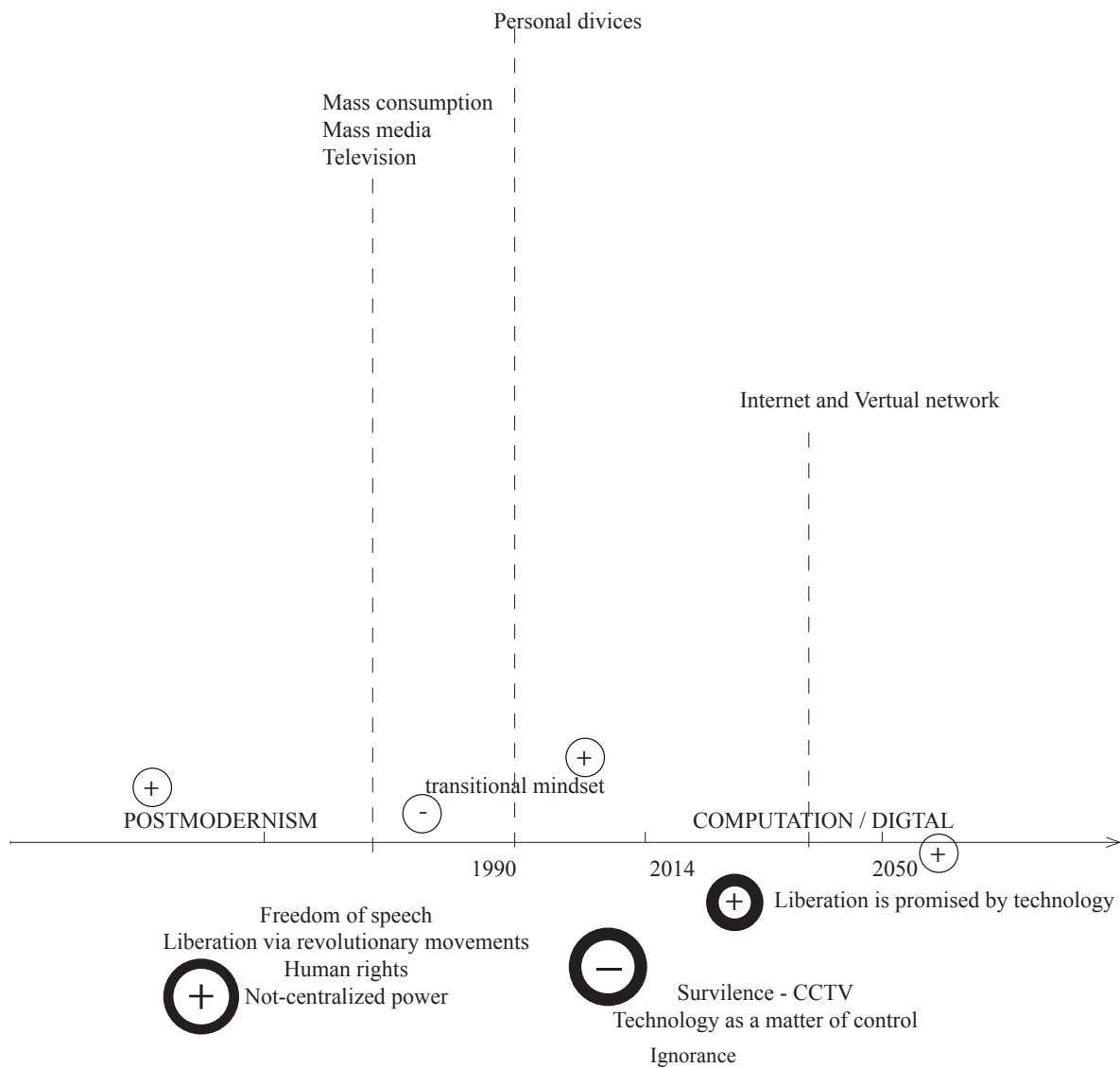
CAMERA IS BOTH - LIBERATION AND CONTROl

Liberation by the camera - communication of ideas, educational programs, and
expression of objective reality (documentary), is opposed to the controlling and
intruding concept of use of CCTV. Yet the concept of providing the TOOL in the
hands of the slum, embracing positive and functional is to developed in the design.

(A) COMMUNICATING REALITY   (C) EDUCTION AND SKILLS : ADULTS AND CHILDREN
(B) INTERACTION IN AND OUT   (D) PUBLIC ACTIVITY

CINEMA
AS THE MEANS

STATE
WEALTH

POWER IN THE
HANDS OF
SLUMS
+ initative and
participation
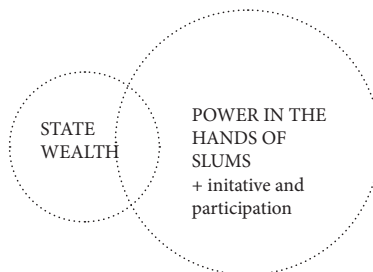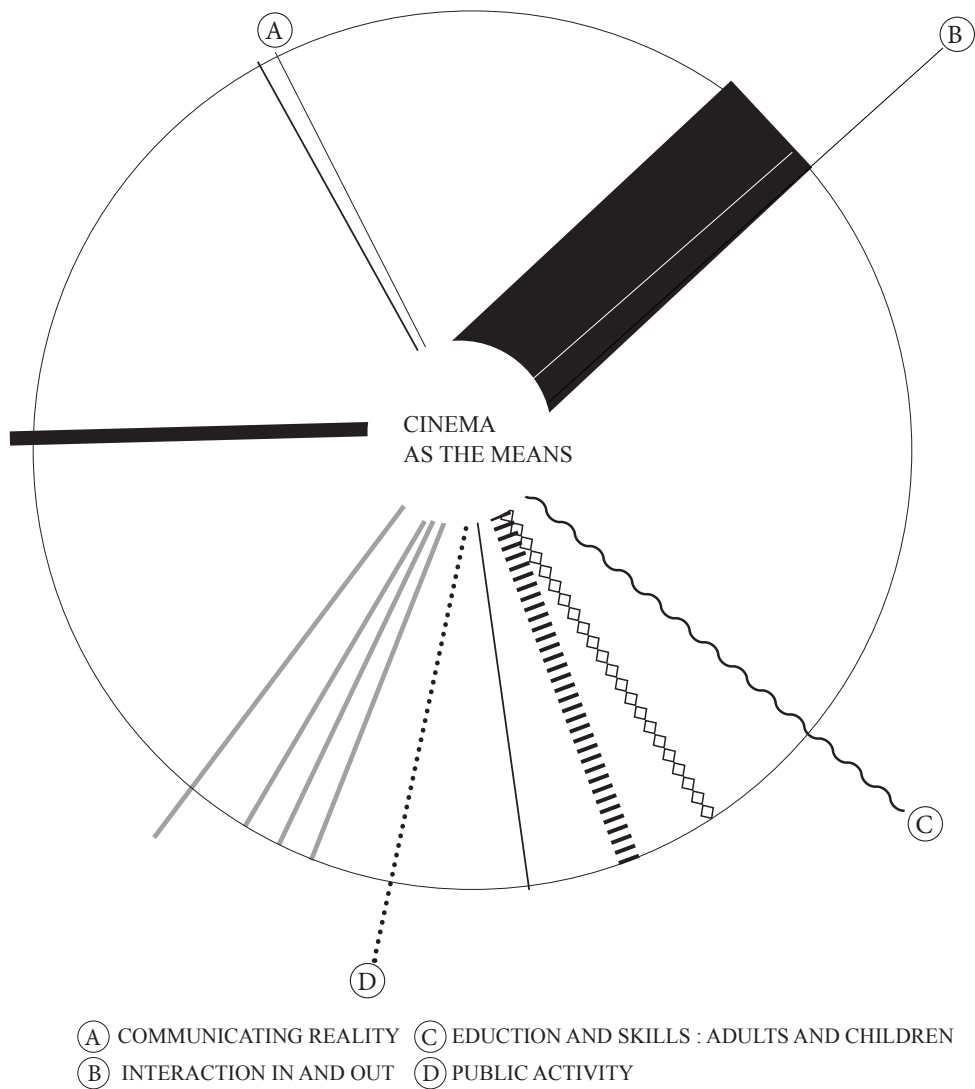
CAMERA > PROJECTION: LIGHT, IMAGE, SOUND, EVENT

Study of camera as a device with several aspects and by products to it - gives
a chance to use all of those separately, and yet bring them together as well.
Site for the project is chosen upon the analysis and the matter of needs.
Idea of 'Inverted CCTV' camera would be applied to the concept too - but rather
as liberating connotatio of streaming and translation information in the slum.

INFORMATION
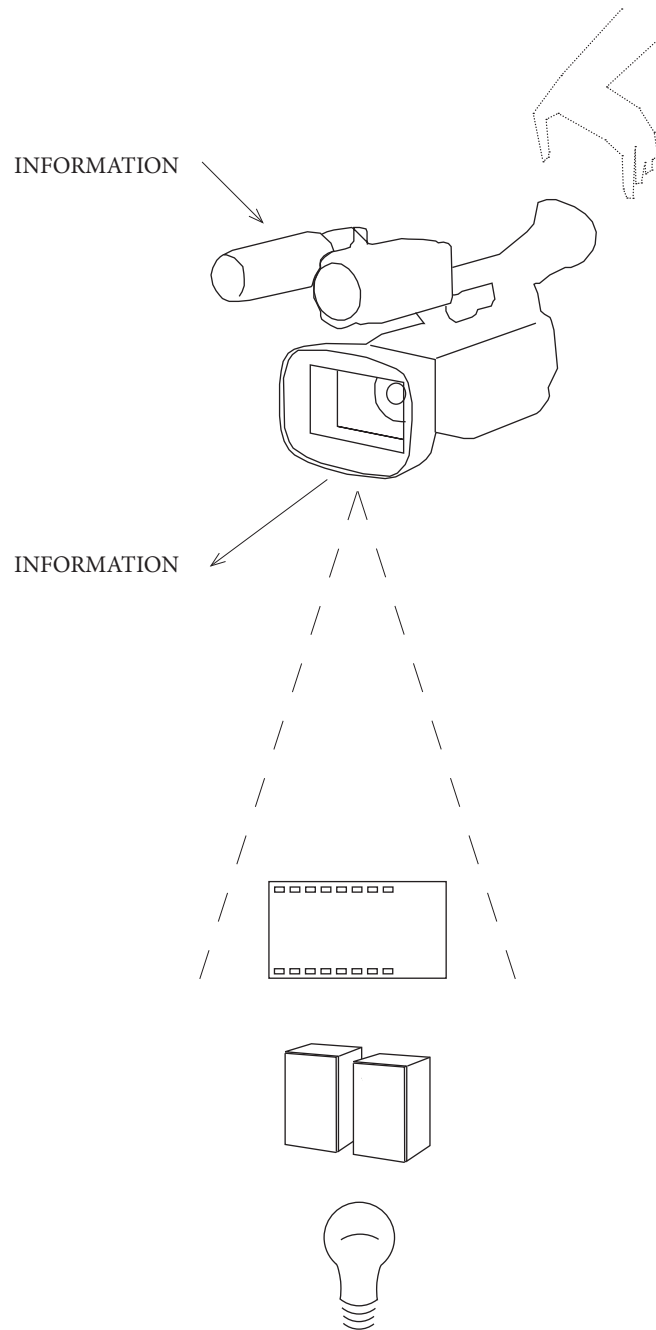
INFORMATION

**ELEMENTS THAT COME AS A GIVEN EFFECT BY VIDEO
PROJECTION**

Image, sound and light are coming along and as one as a matter of result when
video projection is in use. As a primary consideration - information is given and
proceeded, and is communicated as a result

NO
COMMENT

ART WORK
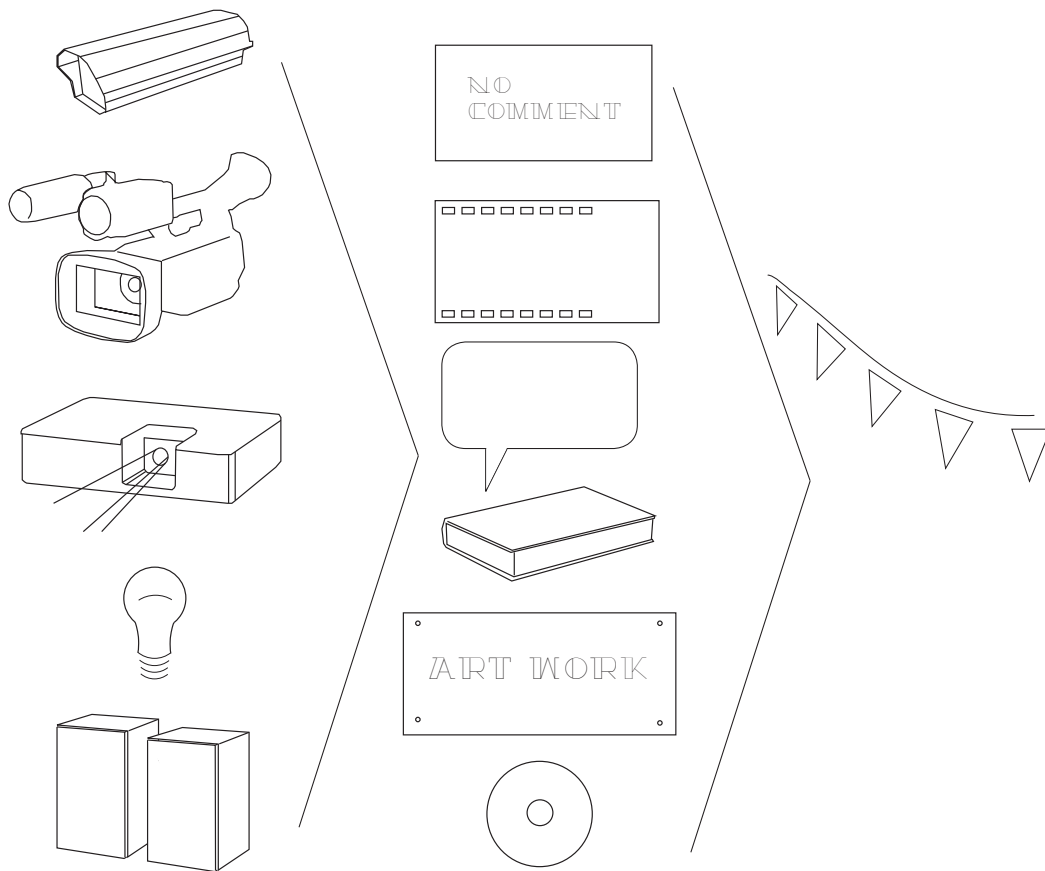
PROGRAM

Program consists of several layers: SOUND, LIGHT, IMAGE, VIDEO, and that would include such functions as PROJECTION OF FILMS(CINEMA), LIVE STREAM of actvities in the other parts of the slum, ENTERTAINING ACTIVITIES such as MUSIC SESSIONS, as well as EDUCATIONAL PROGRAMS in AUDIO, VIDEO, and also COLLABORATIVE ART PROJECTS and OWN COMMUNITY EVENTS.
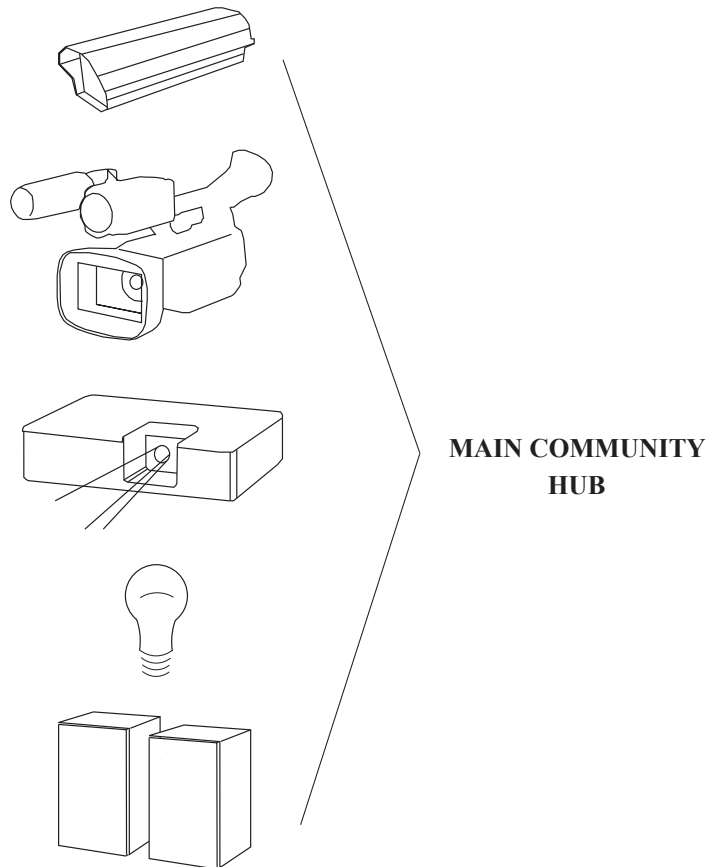
**MAIN COMMUNITY
HUB**

PROGRAM MAIN HUB

Main Hub becomes the place where all individual programs from the site come together, and merge in one. Light, sound and image- tell the story, and as well provide another public space for the community. Program of the Main hub is referring and dependant on the other points within the site - point of collection information, point of telling the story, point of arranging the soundscape.

**SOLO PROJECTION
AND
COLLECTING
VIDEO**

**LIGHT AS A BY-PRODUCT
FROM PROJECTION**
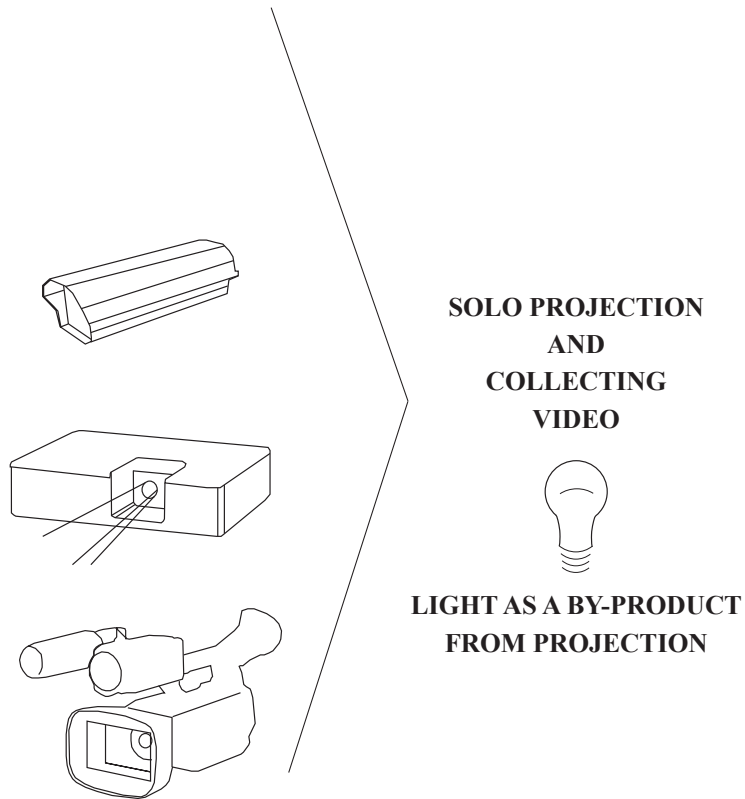
ONE OF THE POINTS _ PROJECTING/ COLLECTING

Several independant sub-stations are allocated on the site. Choice for the location of the structures would be derived from analysis of the site. One of the strategy is to solely project the film, fragments of the film, as part of the whole strategy. The film/ projection would be annonce for the events to be happening in the Main Hub. At the same time - as Projection is having by product as light - this might positevely affect the site - some more lighting is given, area might become safer.
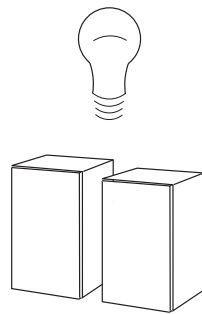
**SOLO LIGHT AND
SOUND/ AUDIO
PROGRAM**

ONE OF THE POINTS _ LIGHT AND SOUND PROGRAM

Another program for the sub-station points - is indipendant and yet connected
to the hub - sound source. New public place would be allocated in one of the
'wings' of Kianda, and therefore would provide another public space. Sound and
atmosphere would be created as a result of such intervention. Solely light (in the
night) and sound during the day should used on this site.

SOLO PROJECTION
AND
COLLECTING
VIDEO

LIGHT AS A BY-PRODUCT
FROM PROJECTION
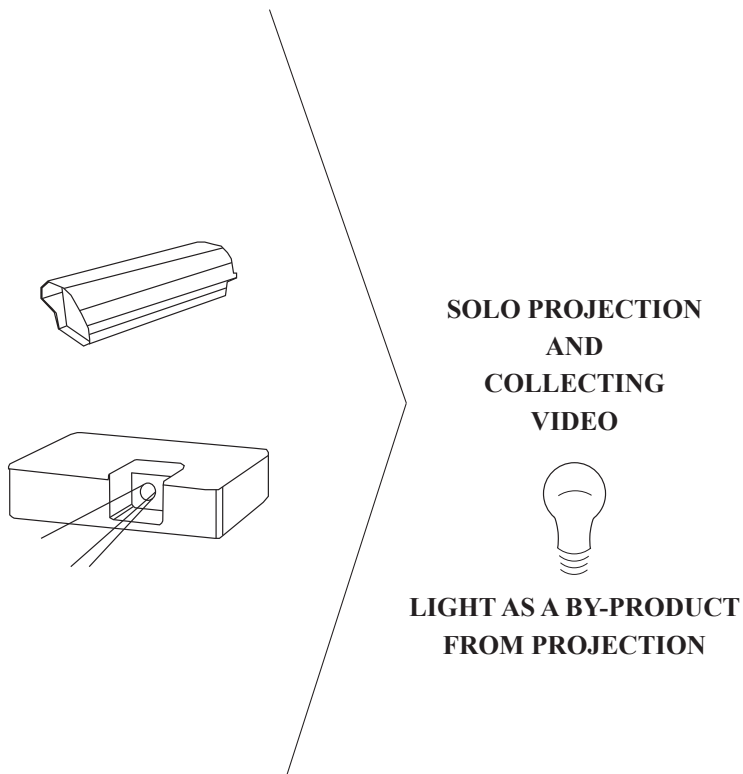
ON OF THE POINTS _ LIVE STREAMING/ PROJECTING/
COLLECTING

Live streaming as part of the concept is arrange in the wings, and is connecte to the main HUB by the function of distributing news and yet, providing artistic and community intervention on the site. Live streaming would project collected from the other side of Kianda informaiton, and therefore both wings would be more connection one to another.

CHAPTER 5
'BIRDS EYE VIEW' ON THE SITE

Context and site specifics
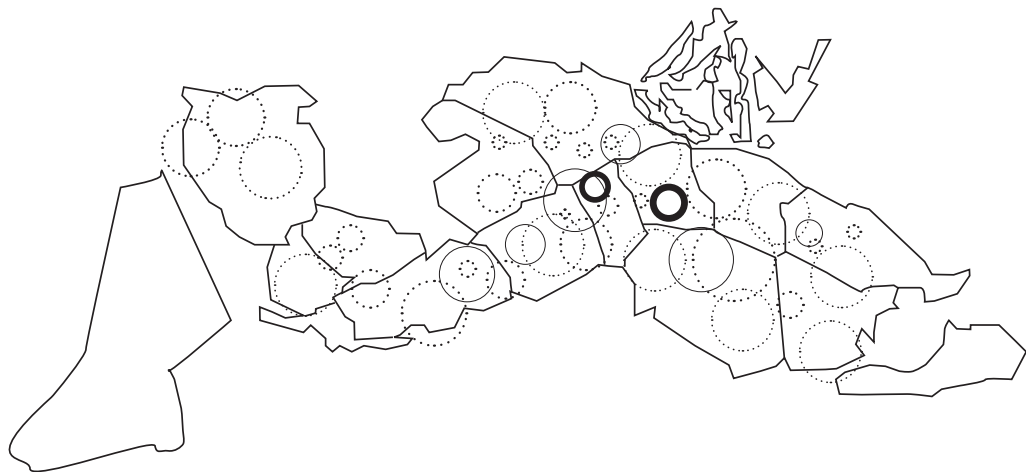
0 220 440 660 1320 1760 Meters

◯ Sites for practicing of shooting films in the school
Sites where the films were made

◌ Educational Activities

◯ Film Festival

CAMERA AND EDUCATION ON THE SITE
Video, filming as already working aspect

There map displays several sites where educational activities are taking place.It
also shows where the film school is taking place and the Festivals are conducted.
Main film/ cinema activities are happning in the central part of Kibera.

meters

0   220   440   660   1320   1760
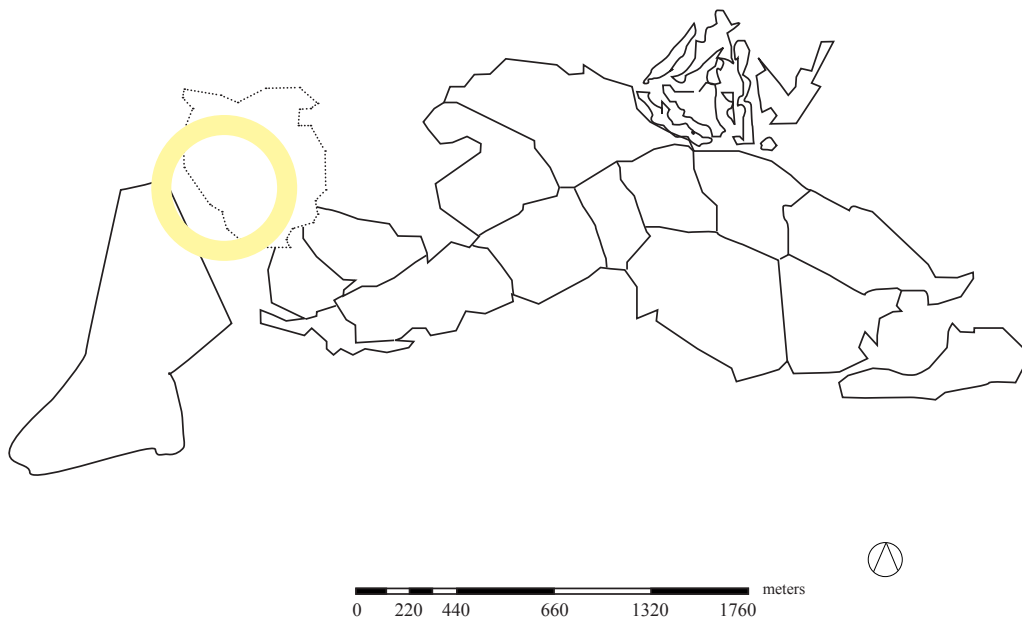
KIBERA SLUM
KIANDA SITE

KIanda Village was chosen to be a focus for further study and research, as it is located in the furtherst part in the West of Kibera.

Photographer: christian als
christianals.com

KIANDA AND REPUTATION

Kianda is one among the most well studied parts of Kibera. It is famous for its extreme violence against women, its high density, lack of security, health and sanitary problems. Yet the image shows how vivid and urban the site is at different times of the day.
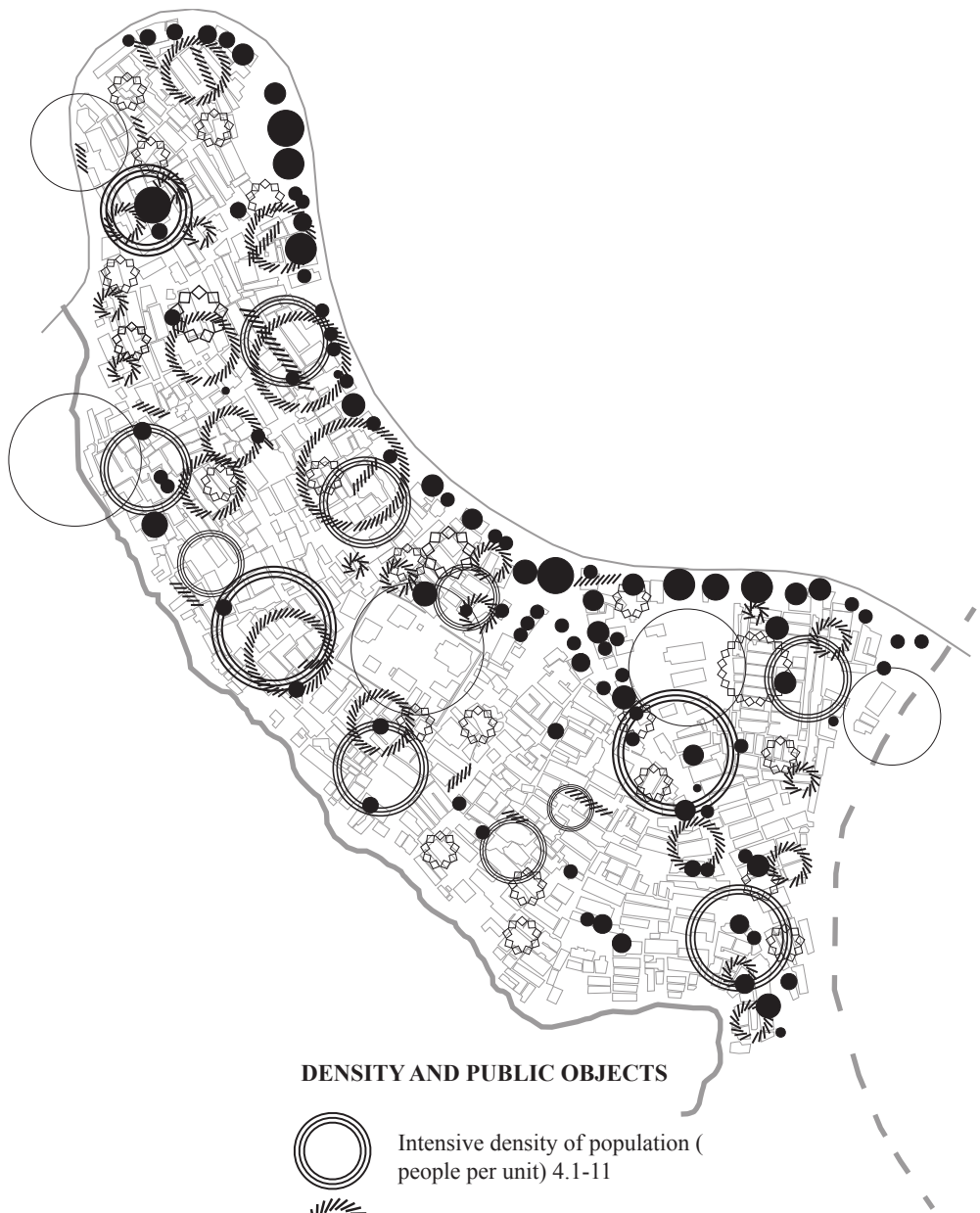
DENSITY AND PUBLIC OBJECTS

Intensive density of population (
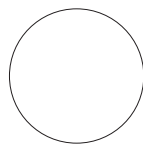people per unit) 4.1-11

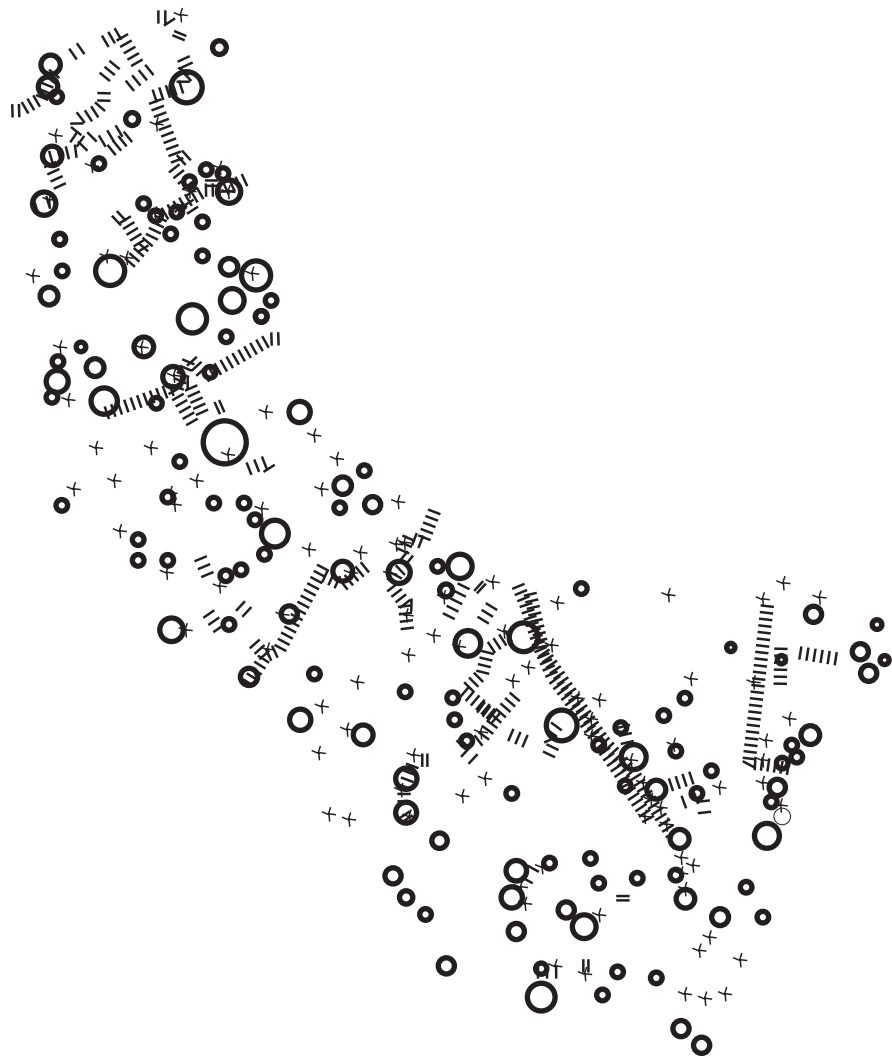Childern density
0.625 -1

Women density 0.3-1

Schools

Business

50   0   50   100   150 Meters

OPEN SPOTS ON THE MAP OF KIANDA

PUBLIC OPEN SPACES

Search for open spots to accom-
modate strategic parts of the
project

50   0   50   100   150   Meters

EXISTING WATER POINTS AND SERVCES ON THE SITE

IIIIIIIIIIIIIIIIIIIIIIIII Only lines of sewage improved

◯ Toilets and lavatories

+ Water points

50   0   50   100   150 Meters

MATERIALS USEF FOR BUILDINGS

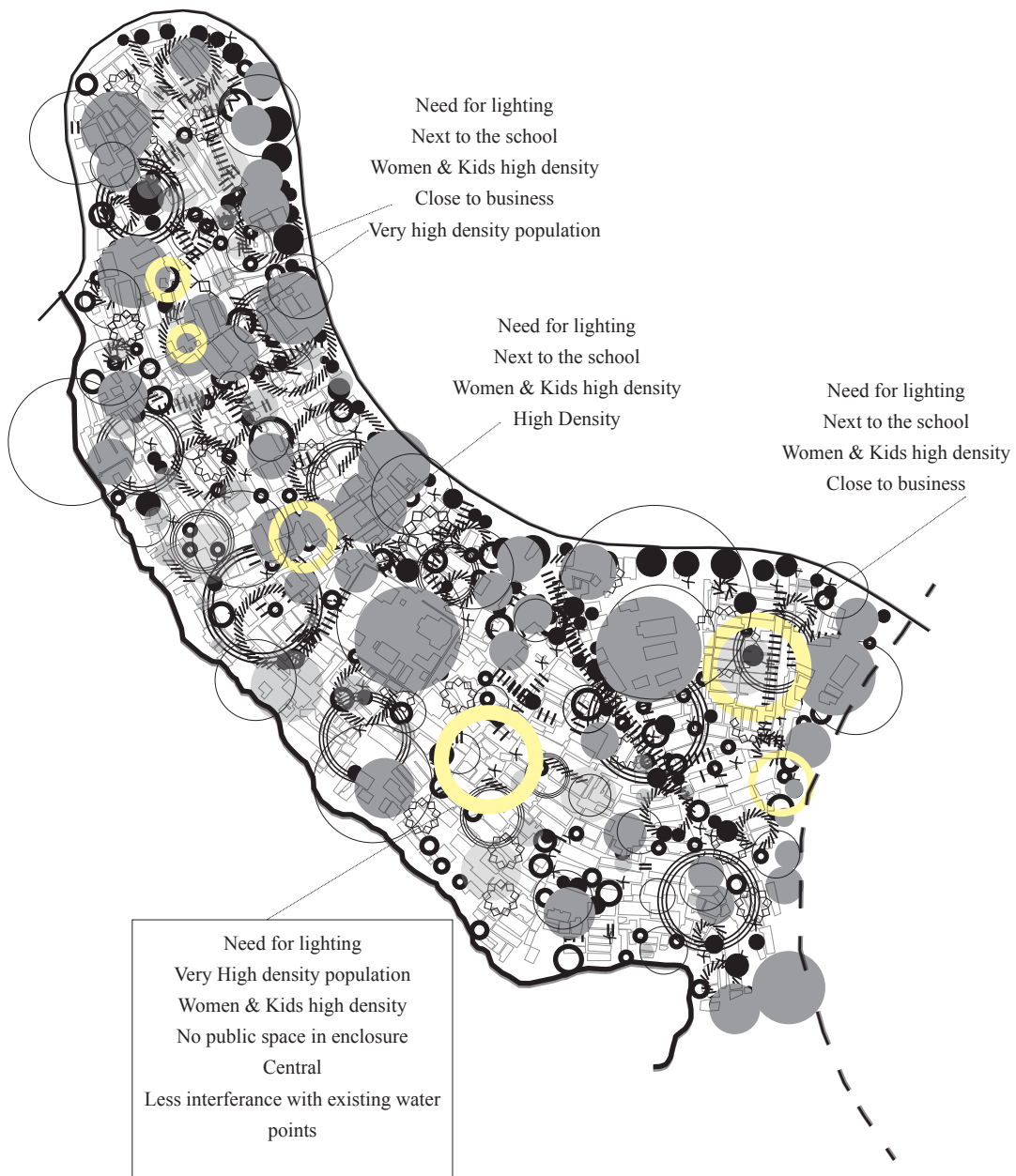|	
‖‖‖‖‖‖‖	IRON
∿∿∿∿∿	MUD
◯	WOOD
▮	CONCRETE

50   0   50   100   150   Meters
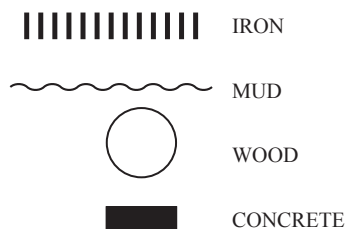
**ZONES WITH LOWEST ELECTRICITY SUPPLY AND NO ELECTRICITY
SUPPY ON THE SITE**

Electricity supply from 0.001- 0.375

Dark spots on the site with no/ almost no electricity supply

The rest of slum village has some better electiricy supply

50   0   50   100   150   Meters

Need for lighting
Next to the school
Women & Kids high density
Close to business
Very high density population

Need for lighting
Next to the school
Women & Kids high density
High Density

Need for lighting
Next to the school
Women & Kids high density
Close to business

Need for lighting
Very High density population
Women & Kids high density
No public space in enclosure
Central
Less interferance with existing water
points

COLLAGING THE INFORMATION-LAYERS

Choosing on the basis of allication of the most problematic issues, also refering
to the position of private and public space, light and needs, density of population.
According to analysis several choisen sites are suitable for proposal.

50   0   50   100   150   Meters

||||||||||||| IRON

∼∼∼∼∼∼∼∼   MUD

◯   WOOD

▬   CONCRETE
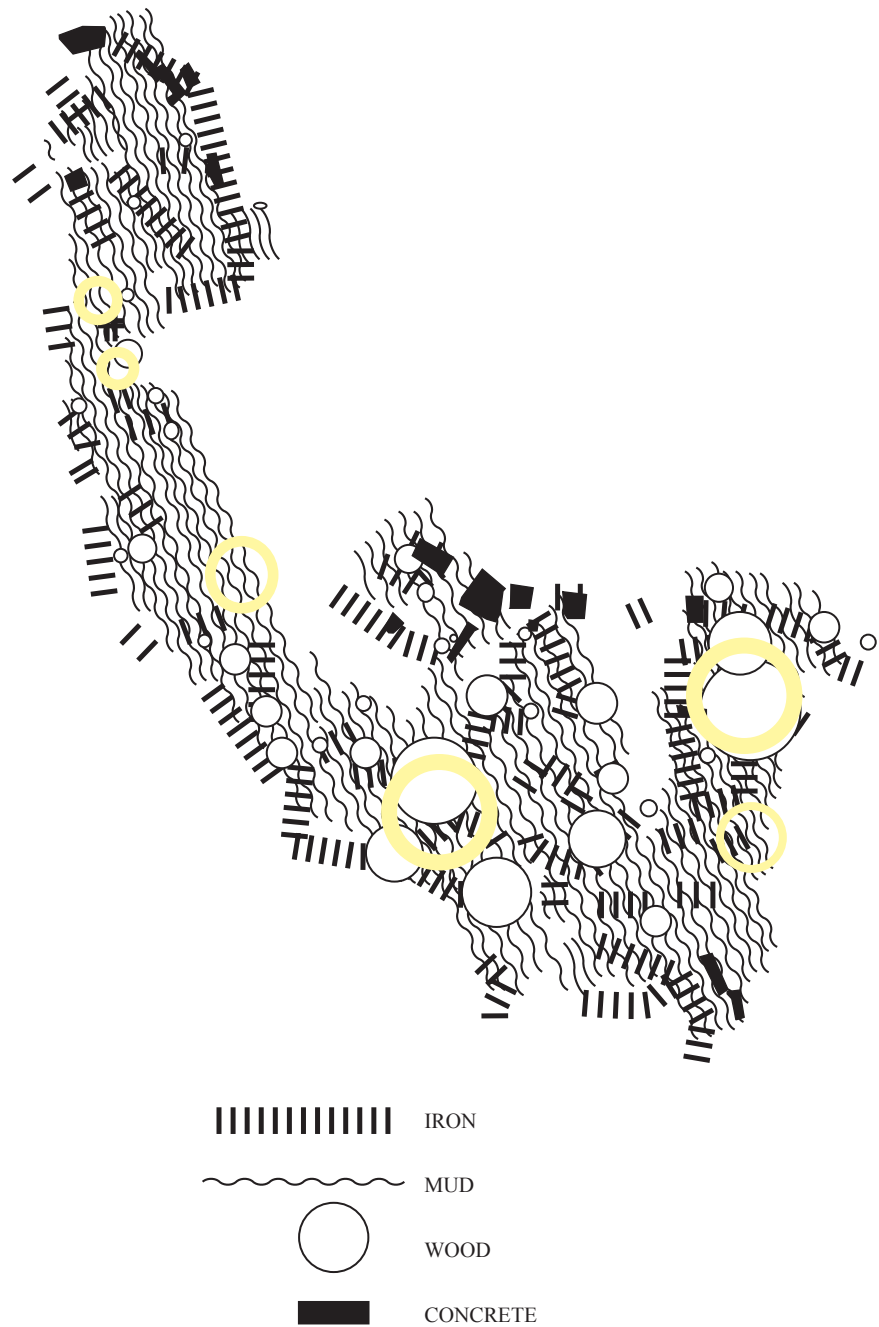
COLLAGING THE INFORMATION

Collaging the information on construction materials.Seeing which is the local and
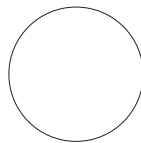site specific information that has to be considered on chosen spots.

50   0   50   100   150   Meters

A.   Allocation of the central hub
1.2.3.4.5.   Strategic spots to be part of the project
ALL FOCUSED ON CREATION OF
MORE PUBLIC SPACES

COLLAGING THE INFORMATION AND CHOOSING THE SITES DUE TO ANALYSIS

Seeing the allocation of the proposed spots on the site.
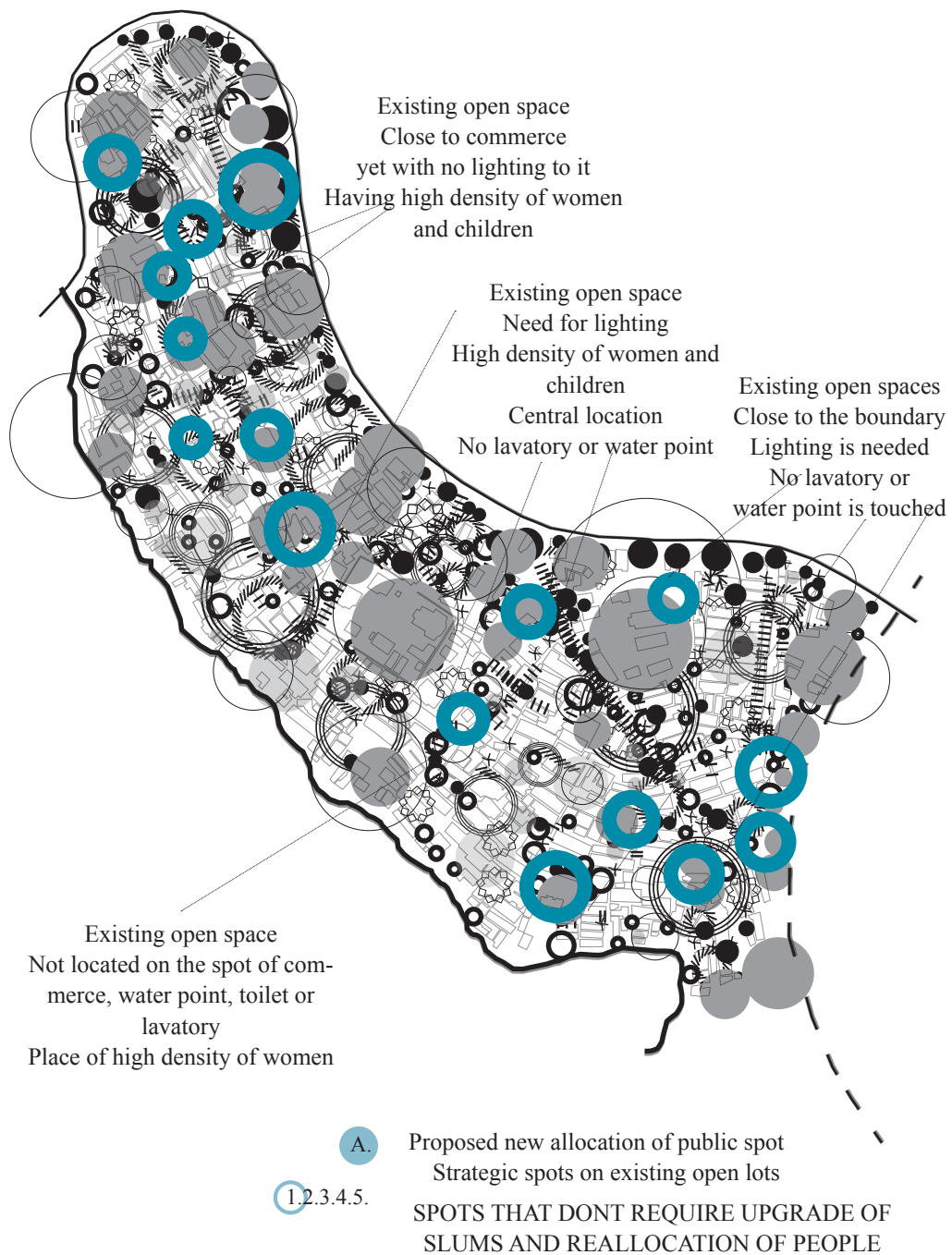
50   0   50   100   150   Meters
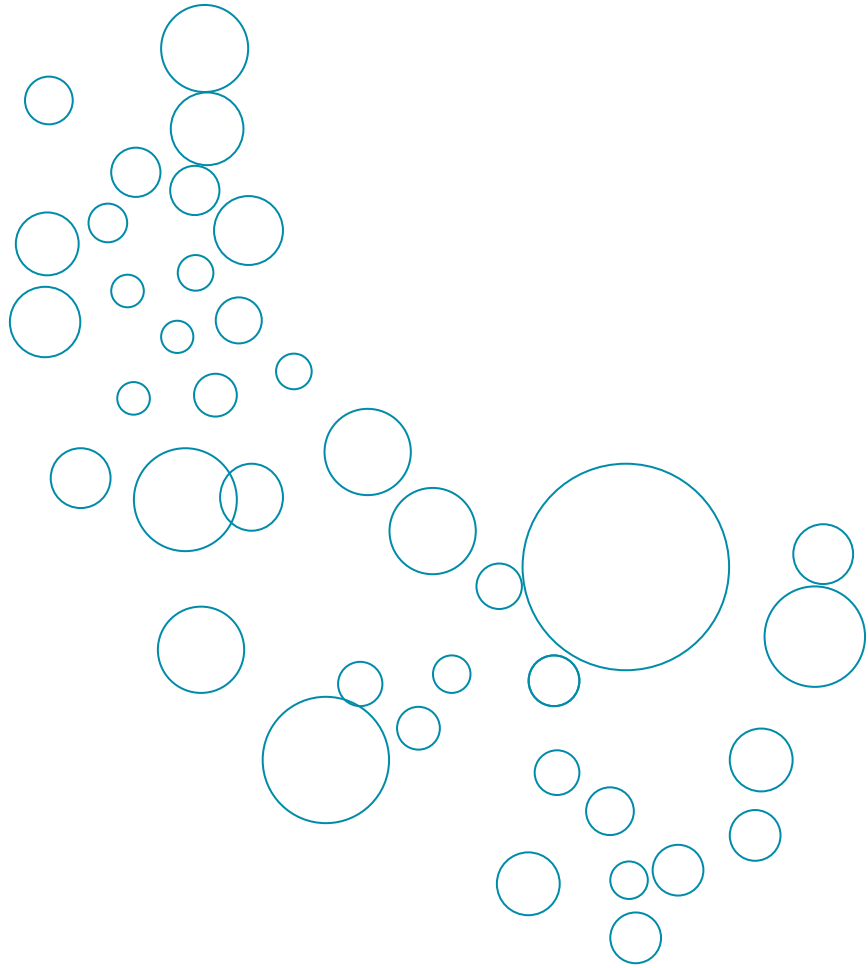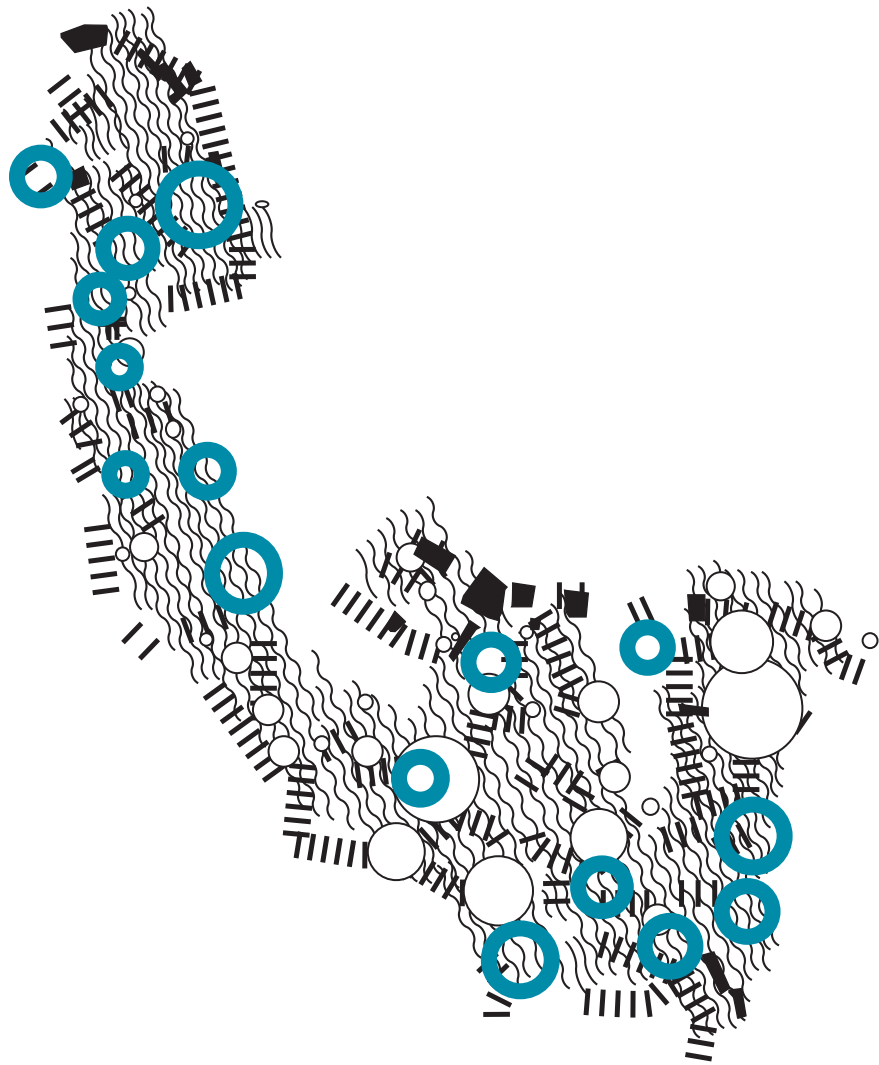
PUBLIC EXISTING OPEN SPACES

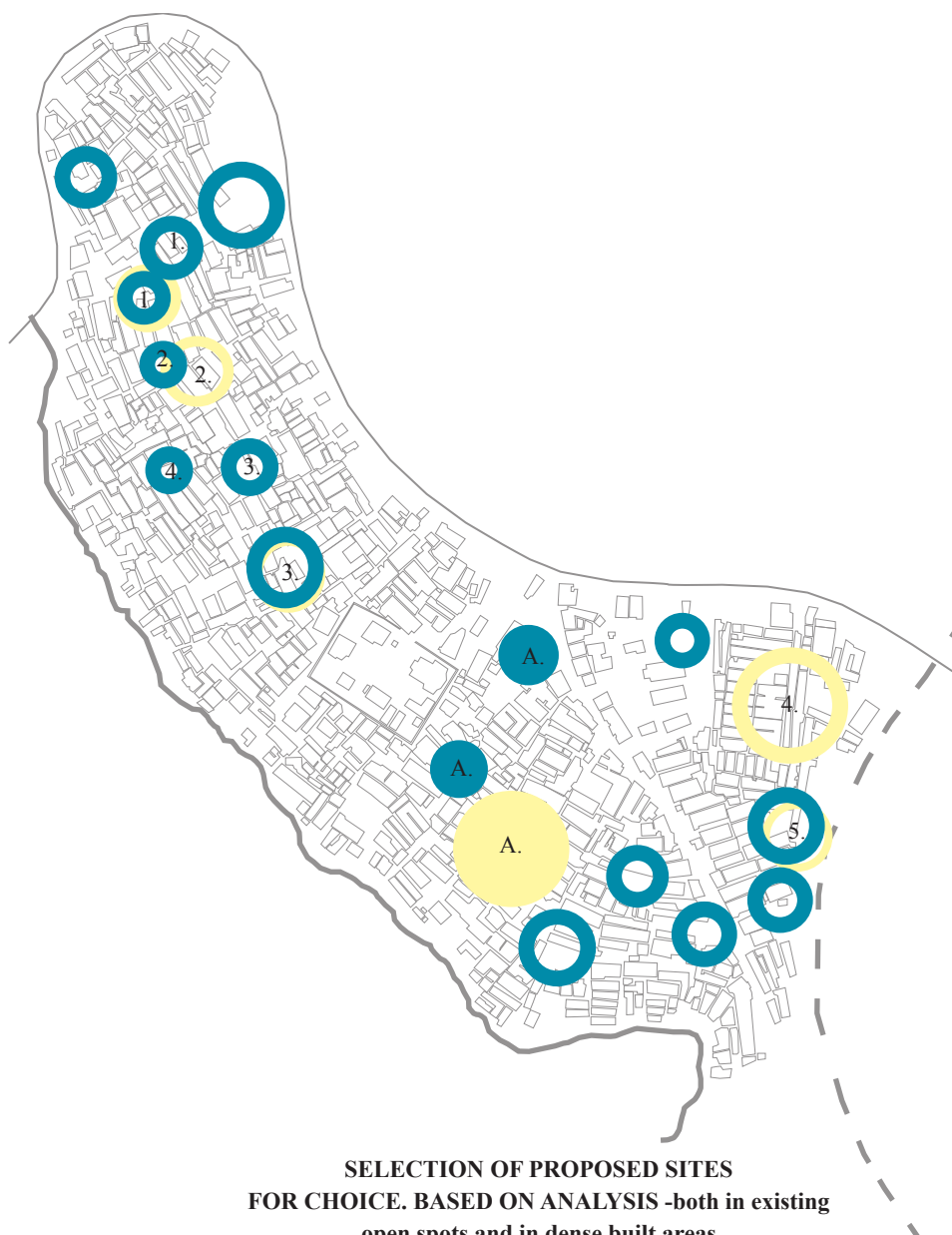Search for open spots to ac-
commodate strategic parts of
the project

50   0   50   100   150   Meters

Existing open space
Close to commerce
yet with no lighting to it
Having high density of women
and children

Existing open space
Need for lighting
High density of women and
children
Central location
No lavatory or water point

Existing open spaces
Close to the boundary
Lighting is needed
No lavatory or
water point is touched

Existing open space
Not located on the spot of com-
merce, water point, toilet or
lavatory
Place of high density of women

A. Proposed new allocation of public spot
Strategic spots on existing open lots

1.2.3.4.5. SPOTS THAT DONT REQUIRE UPGRADE OF
SLUMS AND REALLOCATION OF PEOPLE

**SELECTION OF PROPOSED SITES
FOR CHOICE. BASED ON ANALYSIS**

50   0   50   100   150 Meters

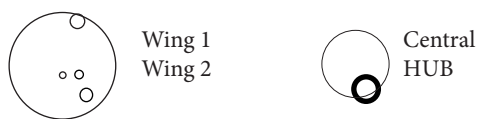**POTENTIAL CHOICE OF SPOTS FOR PROGRAM
MATERIALS ON THE SITE**

‖‖‖‖‖‖‖‖‖‖	IRON
〜〜〜〜〜〜	MUD
◯	WOOD
▬	CONCRETE

50   0   50   100   150 Meters

**SELECTION OF PROPOSED SITES
FOR CHOICE. BASED ON ANALYSIS -both in existing
open spots and in dense built areas**

A.   Proposed new allocation of public spot
1.2.3.4.5.   Strategic spots on existing open lots

A.   Proposed new allocation of public spot that
requires upgrading of slums
1.2.3.4.5.   Strategic spots on existing open lots

50   0   50   100   150   Meters

**STRATEGICALLY CONNECTING BOTH
SIDES OF THE VILLAGE WITH MORE
OR LESS CENTRALIZED HUB TO
BRING PROGRAMS TOGETHER**

Wing 1
Wing 2

Central
HUB

50   0   50   100   150 Meters

CHAPTER 6
'WINDING-UP THE BIRD'

Intervention on the site
Architecture/ Strategy

Labels (top, left to right):
DIFFERENCE IN CULTURE OF COMMUNITY EVENTS

ARCHITECT COMMUNITY

COMMUNITY ARTISTS OTHER PROFESSIONALS

COMMUNITY ARTISTS OTHER PROFESSIONALS

COMMUNITY PROFESSIONALS IN DIFFERENT SPHERES

Labels (bottom, left to right):
Strategy

Program

Use

Potential Improvement

Culture of the place

NO COMMENT

ART WORK
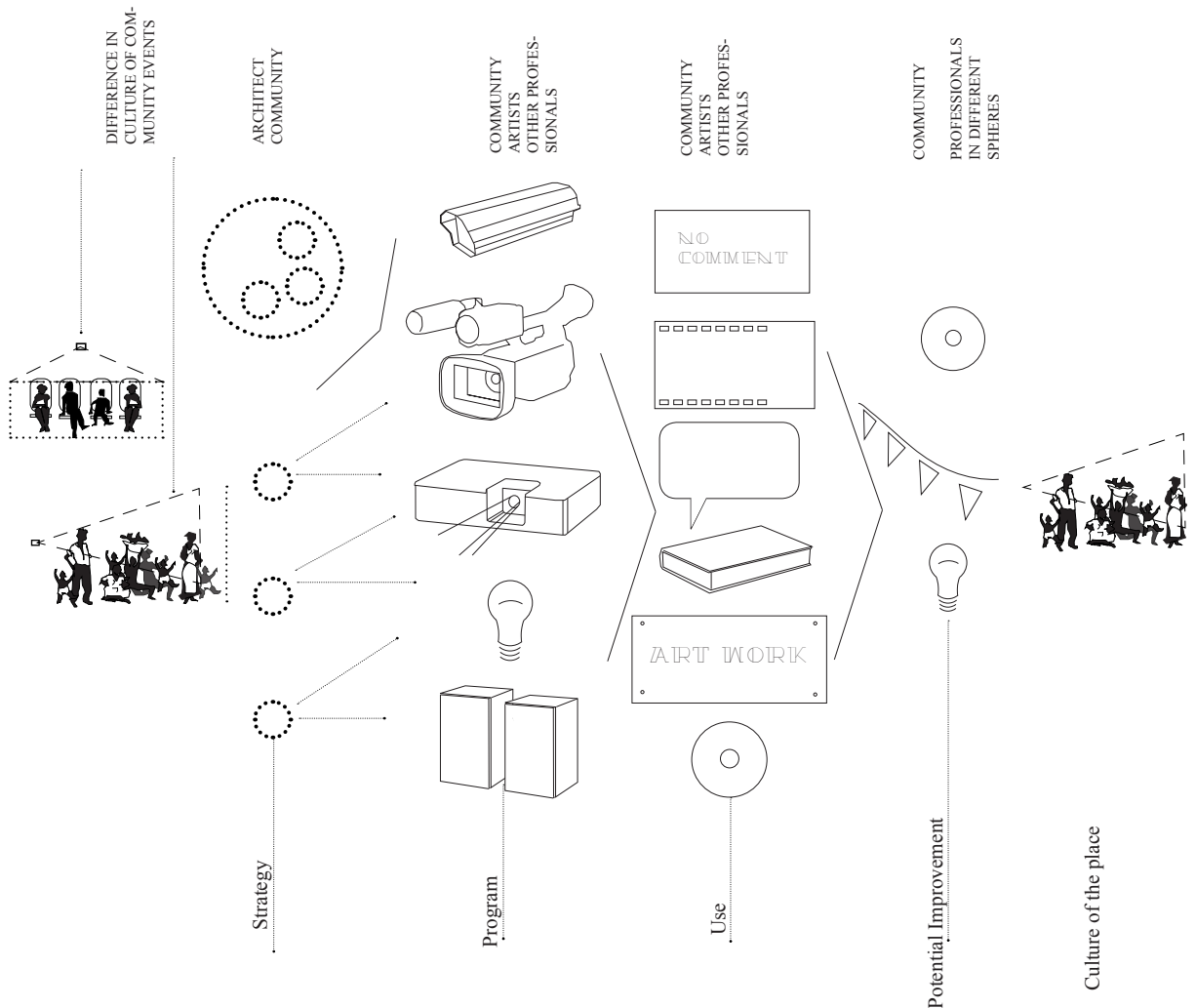
STRATEGY AND ARCHITECTURE APPROACHES DIAGRAM

STRATEGY = 1 Hub and 3 parts of program on the site as part of strategy in 2 wings
ARCHITECTURE = 1 main building + 3 individual elements in 2 wings.
PROGRAM = differ from site to site: Light and Sound; Projection and Live Streaming; Projection and Collection of Data for Streaming
WHAT IS DISPLAY = Entertainment, art, live streaming from what is happening in the other wing, Educational, Art and Collaborative work
USE = Public space/ event space/ communication space/
IMPROVEMENT = Arrangement of Public space and Light on the site, SUPPORT OF LOCAL COMMUNITY CULTURE

photographer: christian als

christianals.com

**CONSIDERING UPGRADING THE TERRITORY WHEN PLANNING
THE HUB AS ONE OF THE 'PARTICIPATORY' STRATEGIES OF
PROJECT APPLICATION**

One of the prognosed realities to be accommodating the activity and profession of an architect on the site and in global context. To understand the slum and integrate with it, both sides should meet.

REARRANGING
EXISTING

⟷

PROVIDING:
:
-PUBLIC SPACE
-SOME LIGHT-
ING
-ARRANGMENT
OF HOUSING
UPGRADING

=

Open air community hub
Art and entertainment space
Educational space

Housing Upgrade
New structures

Recycling of materials

Lowering density in the most
densified area

Providing some security
via lighting. projection and
sound

Creating several new public
spots

NGO
STATE PROGRAMS
ART COMMUNITY

LOCAL COMMUNITY
RESIDENTS

SOME COMMUNICATION
PARTICIPATION
'SPREAD OF WORD'
in the slum
by slum people

**POINT TO MEET FOR BOTH - PROFESSIONALS AND PEOPLE IN
SLUMS FOR DISCUSSION AND PERHAPS SLUMS UPGRADE TO
SOME EXTENT**

The chain of events for developing the strategy of housing upgrading involves
several bodies, and thus establishes better collaboration and participation.

'Learning from Brazil: Slum Upgrading'
Favellas in Brazil - 1rst level is added

Ross Langdon Architects projects using
existing materials from the slum
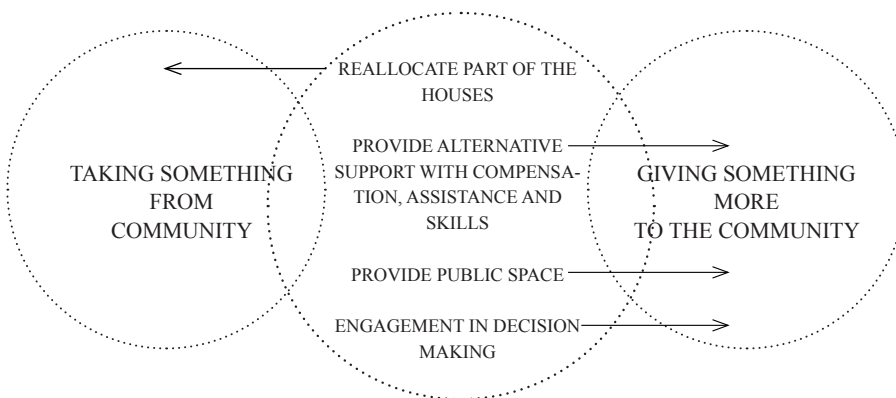
GIVING AND TAKING : OPENNING UP SPACE IN DENSE AREA AND UPGRADING THE SLUM

Some Architectural Practicies were already working in this direction when were collaborating with local community to obtain and recycle material and keep the balance of aesthetics of the place and new object.
Ross Langdon is one of the examples of such architects.

Thousands lose homes in Nairobi slum blaze

AP in Nairobi
The Guardian, Saturday 21 February 2004 01.39 GMT

Hundreds of ramshackle tin and timber houses in a Nairobi slum have been destroyed by fire, leaving 4,500 families homeless.
There were no reports of casualties in the blaze, which started on Thursday evening and continued throughout the night, said Mohammed Sheikh, district officer for the area.

The cause of the blaze was not immediately known and officials were working to find shelter for the thousands of people who lived in the slum. "They are just desperate, hopeless, sleeping in the cold," said a councillor, Eliud Muriithi, who estimated that up to 30,000 people could have been made homeless.

George Maina, who was playing board games at his brother's single room house when the fire started, said: "We could not put down the fire because it became very big, very fast, because of the wind. The next thing I knew I was running for my life."

LOCATION FOR UPGRADE IS CHOSEN DUE TO MATERIAL QUALITY AND PERFORANCE, WHICH IS HARMFUL FOR HOUSING MATTERS

In year 2004 there was a big tragedy in slums - the fire destroyed number of houses constructed from wood, and thus 4 500 residents of Kibera Slum were left homeless. This fact strengthens the decision to replace wood, and provide alternative material for upgrading the slum housing in chosen spot. Wood though would be recycled and reused.
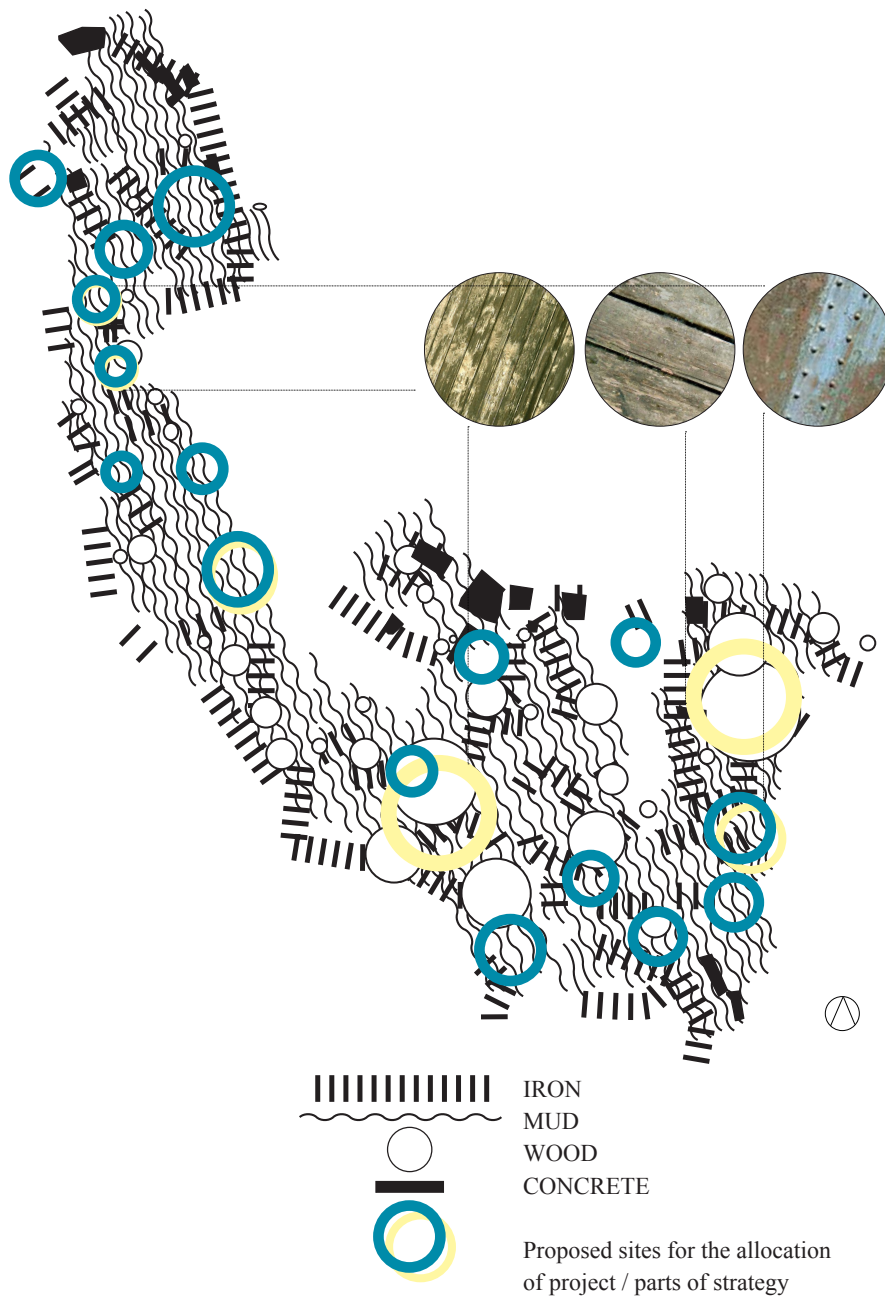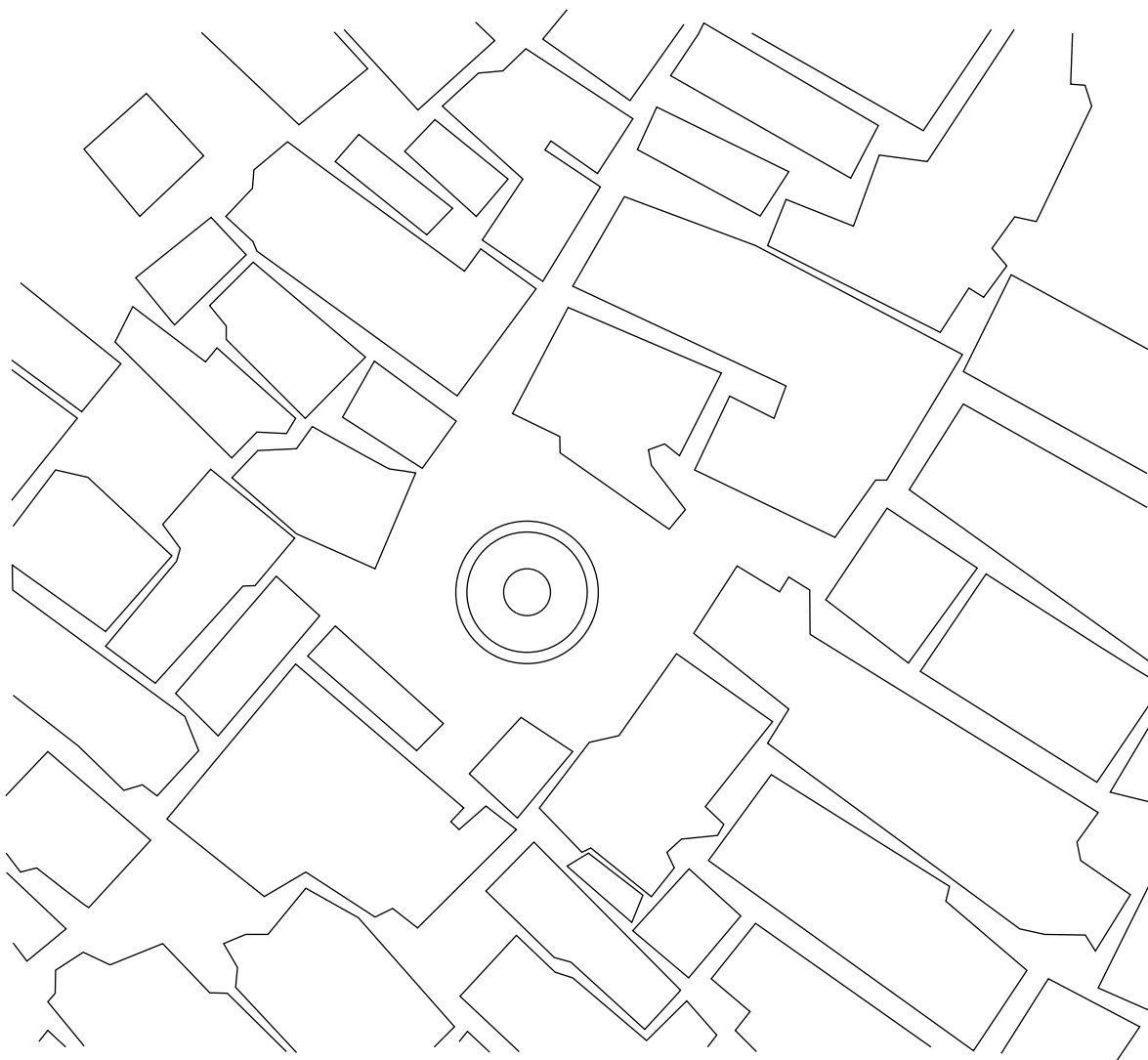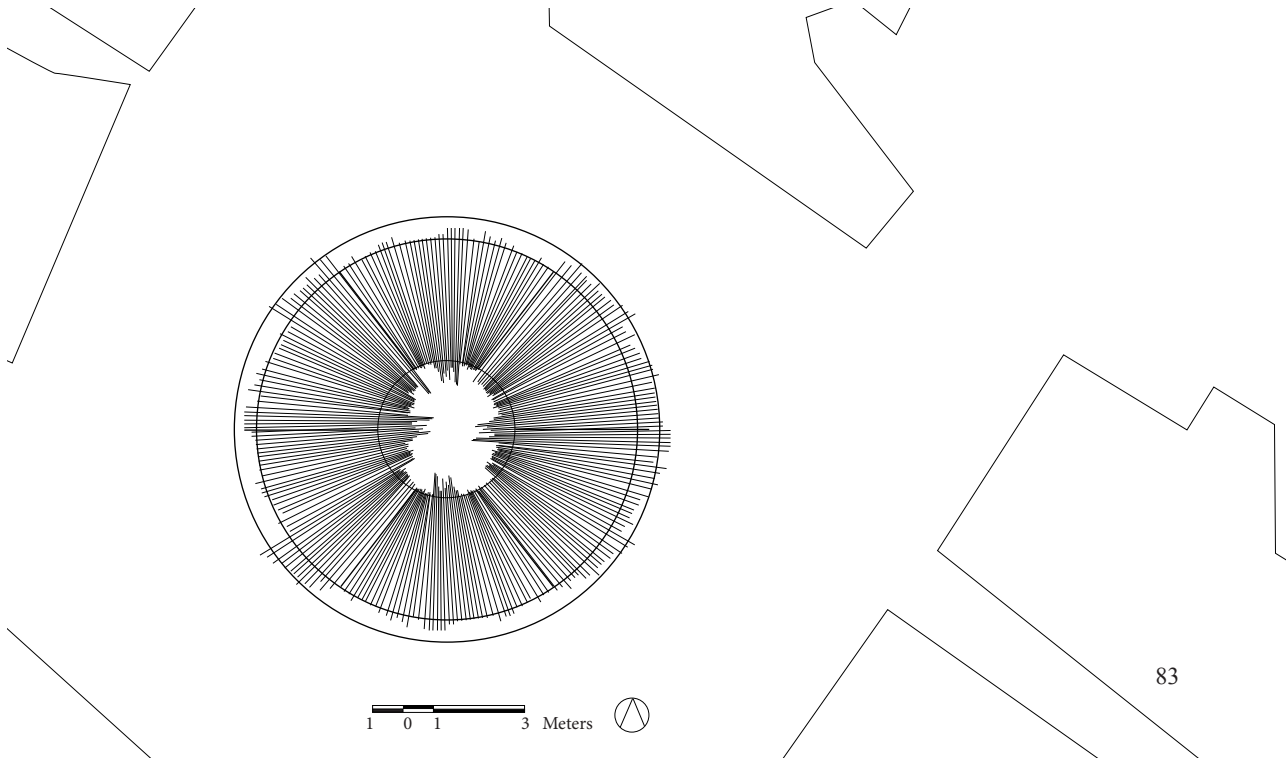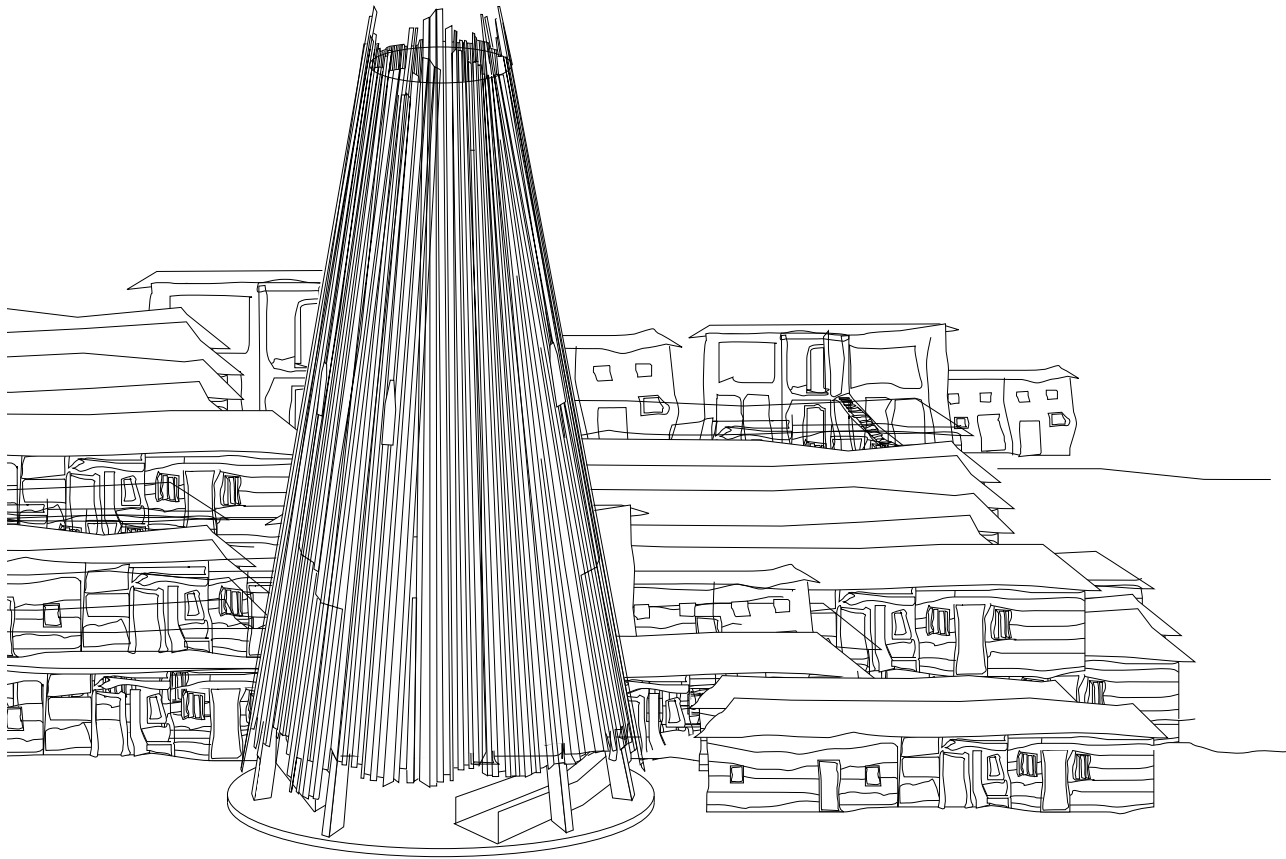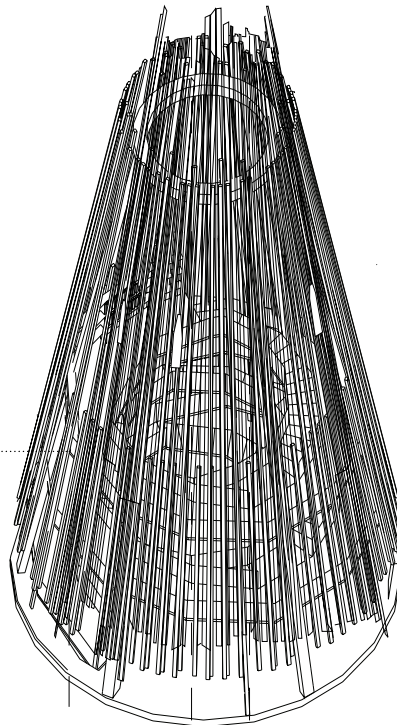
IIIIIIIIIIIIII   IRON
~~~~~~~~~~~~~~   MUD
○   WOOD
▬   CONCRETE

○ Proposed sites for the allocation
   of project / parts of strategy

**RECYCLING WOOD FROM PART OF EXISTNG BUILT UP AREA IN
THE SHELTER OF THE HUB STRUCTURE**

As the main material on the site is wood, and it has certain weakening qualities
for the housing function, we recycle it for Shelter of Public Space - THE HUB

50   0   50   100   150   Meters

opens communication
for the area + program

reallocation of units.
wood is recyled.
slums upgraded.

by program links to
outside community

REALLOCATION OF HOUSING WITHIN AREA
IF UPGRADE TAKES PLACE

Reallocation for the creation of one public zone in one of the most dense
areas of Kianda, with Replacement of Timber, and recylcling it in the use of shell
for stucture for the New Public Space. By the means of reallocation in the less
dense area, slum housing upgrade with fire resistant and better materials would
take place

50   0   50   100   150 Meters

1. SOLO Streaming and collecting
2. SOLO Sound and light
3. SOLO Projection

A. HUB

LOCAL CONNECTIVITY AND ALLOCATION OF ELEMENTS

Connection of HUB with the INDIVIDUAL PROGRAMS within the area

50   0   50   100   150   Meters

7   0   7   38

SITE PLAN

Location in Kianda village of Kibera

1 0 1 3 Meters

POSSIBLY
TEMPORARY

POSSIBLY
PERMANENT

PERMANENT

1 0 1   3 Meters

PERMANENT AND TEMPORARY ELEMENTS

GAPS FILLED
WITH RECYCLED
TIMBER

RECYCLING OF EXIST-
ING METAL MATERIAL

NEW MATERIAL
BROUGHT

NEW STEEL
FOR SUPPORTS

RECYCLED AND NEW MATERIALS COMBINED

Materials recycled from the site (from upgrading of slums) are combined with
new materials - both timber, and metal would be used recycled and new. Intro-
duction of architectural and skilled work on the site as a matter of changing the
are on longer term.

Video/ Projection - light sources as by product
Separate light sources
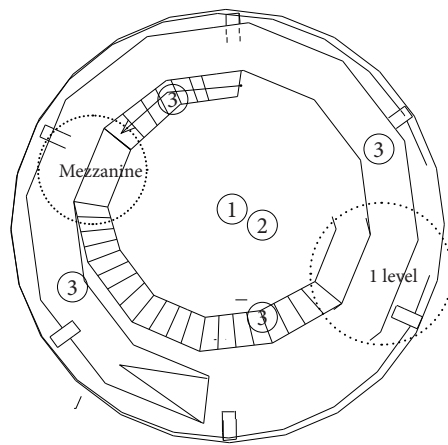Sound source

Viewing points

1 0 1   3 Meters

DIAGRAM SHOWING PROJECTION/ LIGHT AND SOUND SOURCES

DAY AND NIGHT PROGRAM
OF THE HUB - DIAGRAM

+25000mm

+12000mm

2+ +10000mm

2L +8000 mm

1+

1L +4000 mm

M

0L + 300 mm

① Public community space - multifunctional
② Screening platform
③ Places for watching the film/ sitting places
④ Archive and community collection of recordings for public access
⑤ Viewing Kibera Platform

||||||||||||||||||||||||||| semi-public zone sheltered zone
///////////////////// public zone sheltered zone

1   0   1   3 Meters

DIAGRAM SHOWING PUBLIC AND PRIVATE ZONES/ FUNCTIONAL DIVISION OF LEVELS

Mezzanine

1 ③
2

③

③

③ ③

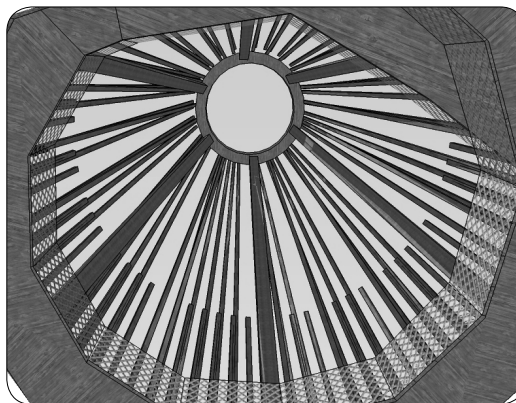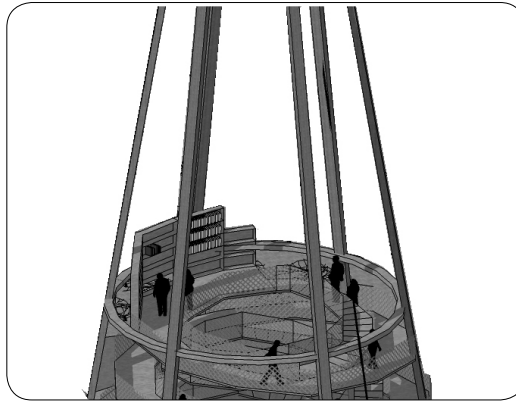1 level

1+ level

2

2 level

⑤

④

2+ level

1, M,
1+, 2, 2+   Levels of the
and places where staircase meet the ramp

① Public community space - multifunctional
② Screening platform
③ Places for watching the film/ sitting places
④ Archive and community collection of recordings for public access
⑤ Viewing Kibera Platform

PLANS

Plans demostrating the circulation in the building.
Both Staircase and Ramp elements are combined.
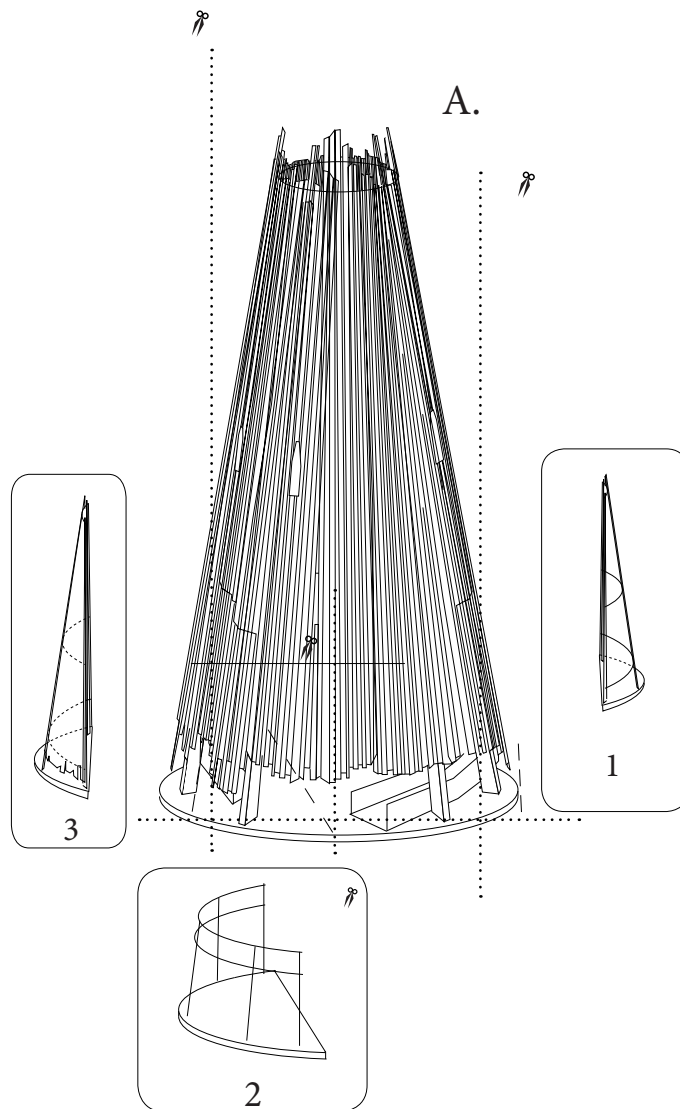Plans also show the common places and intersection
bridges.

89

1   0   1   3   Meters

SIMPLE INTERIOR VIEWS

Simple Interior views are done without specification of particular design, however otulining the main architectural spatial qualites. Details are to be done on the site and with collaboration and participation of community, perhaps, and use of avaliable material as well as new material brought fro construction.

Some architectural qualities of the space are distinc features of the project. Light and shade, as well as perspective views from the top view and the view from the ground floor examine the expression of architectural language andviews those
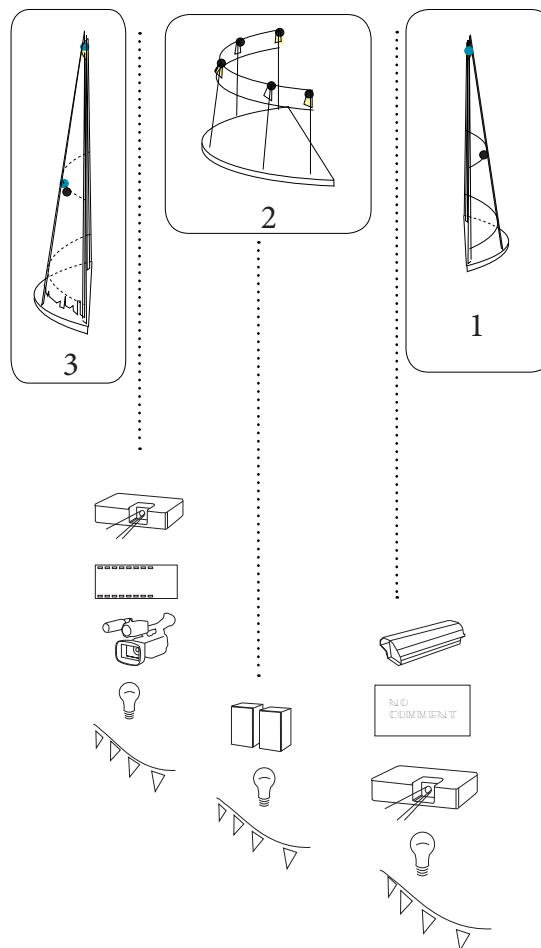
A.

1.
2. ⟩ Individual elements for creation of public space
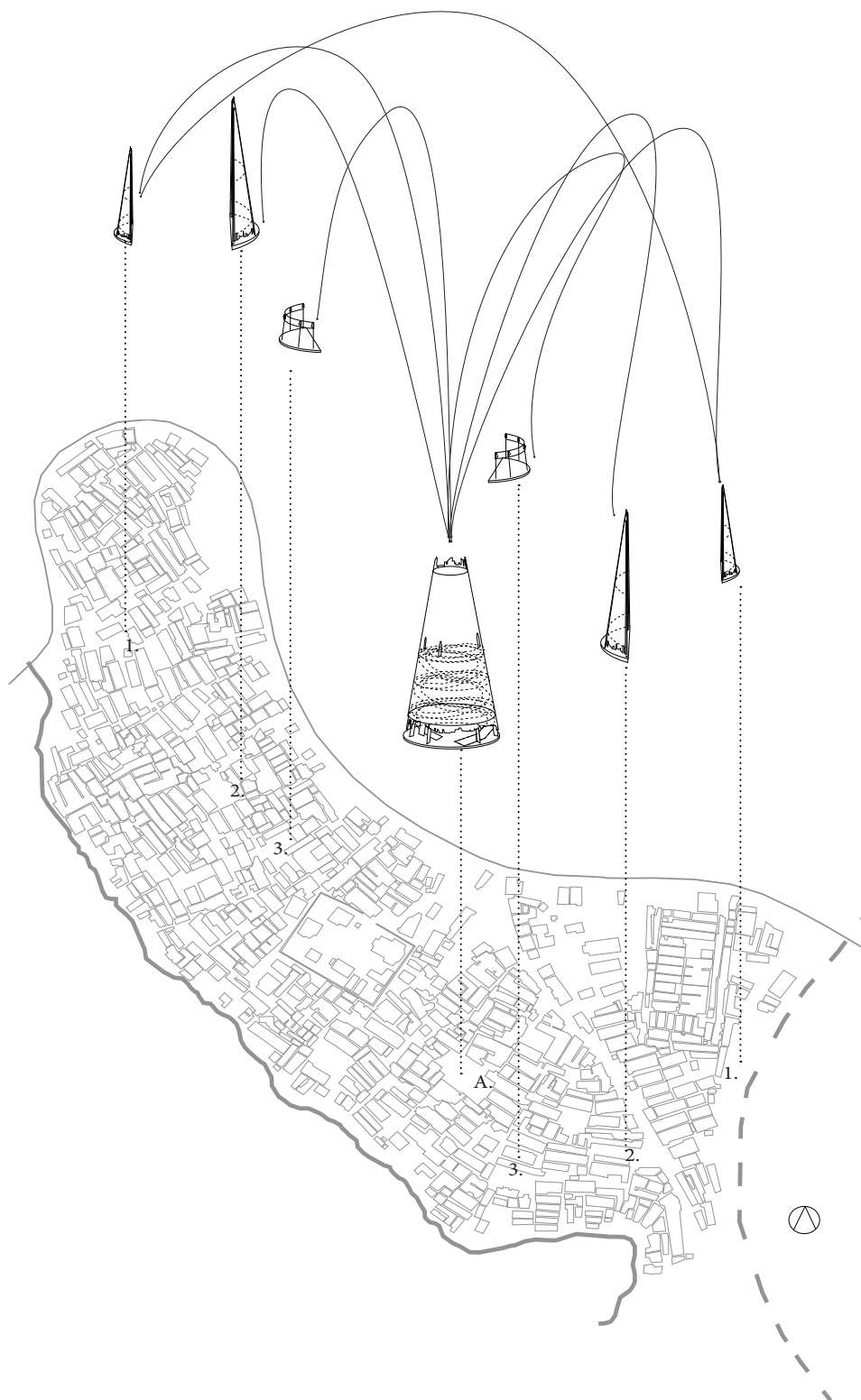3.

A.   Main building

DESIGN OF INDIVIDUAL ELEMENTS OF STRATEGY

Desing and Architecture of individual towers and public spaces on site is closely referred to the architecture of the main building. Several fragments of the design are derived in design from the main tower building and are the elements of design of individual public zones in the area.

1. SOLO Streaming and collecting
2. SOLO Sound and light
3. SOLO Projection of films, other material

● Sound
● Projection
● Light
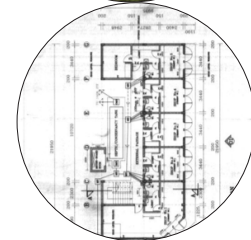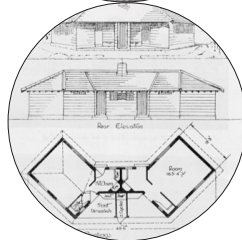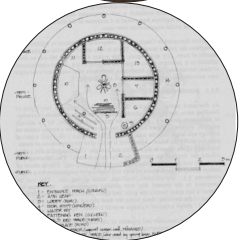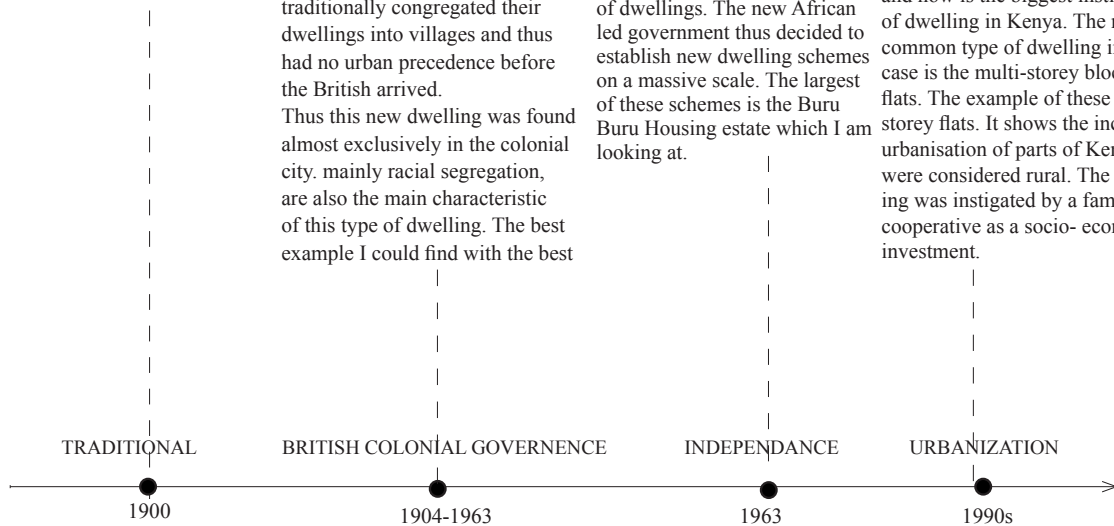
INDIVIDUAL TOWERS AND THEIR PROGRAMS

CONNECTIVITY OF INDIVIDUAL TOWERS IN BOTH WINGS.

It was the main form of dwelling for most of the people in not only Kenya but most of Africa before 1900 and had been developed over centuries.

The main characteristic of the environment of this period is the introduction of a technologically advanced people (the British) who exerted influence on the traditional ethnic communities in Kenya. Kenyans had never traditionally congregated their dwellings into villages and thus had no urban precedence before the British arrived.
Thus this new dwelling was found almost exclusively in the colonial city. mainly racial segregation, are also the main characteristic of this type of dwelling. The best example I could find with the best

After the independence of Kenya from Britain in 1963, there was a significant change in the environment within the city. Previous racist segregation of dwelling was abolished and this led to a realisation of the need to increase the number of dwellings. The new African led government thus decided to establish new dwelling schemes on a massive scale. The largest of these schemes is the Buru Buru Housing estate which I am looking at.

Besides the government, private individuals and cooperatives also began to participate in the development of dwellings. While this became officially allowed after independence, it started rapidly increasing in quantity in the 1990's and now is the biggest instigator of dwelling in Kenya. The most common type of dwelling in this case is the multi-storey block of flats. The example of these multi-storey flats. It shows the increased urbanisation of parts of Kenya that were considered rural. The dwelling was instigated by a family cooperative as a socio- economic investment.

| TRADITIONAL | BRITISH COLONIAL GOVERNENCE | INDEPENDANCE | URBANIZATION |
| 1900 | 1904-1963 | 1963 | 1990s |

DWELLING IN KENYA AND ITS TIMELINE
Traditional, Colonial, Institutional, Commercial

Based on the research of **Mbugua Kuria Mbugua** "THE TRANSFORMATION OF DWELLING IN KENYA', 2010, BA Dissertation in Sheffield University, UK
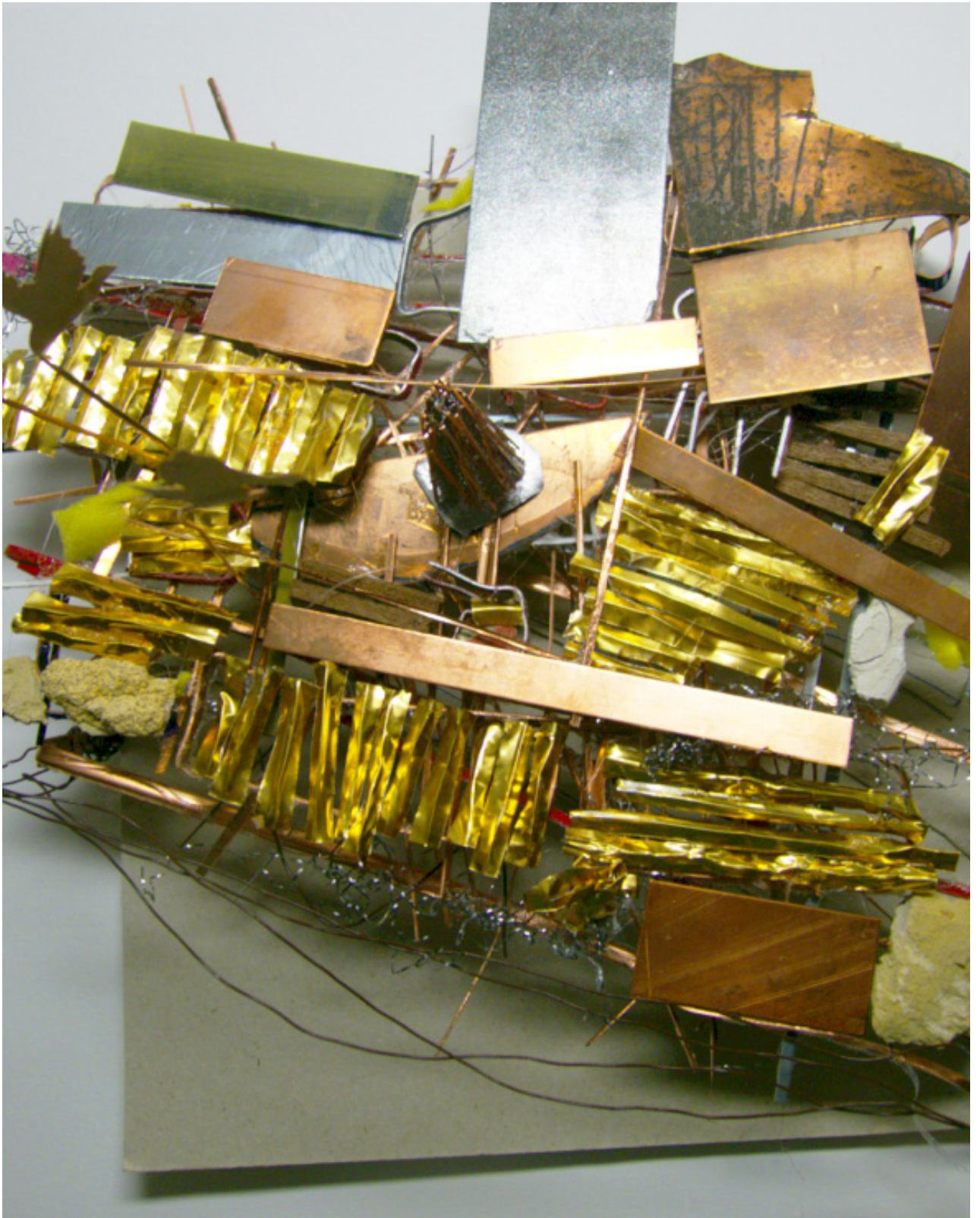
MODELS

Model 1
Site and the building
1: 500

Model is meant to demonstrate materiality
and character of the slum. Represent in the
roughness its qualities of informality, and
also outline the aesthetics that slum has
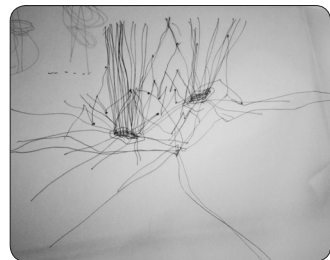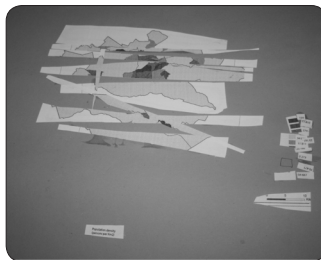and its relation to the Projection Tower.

Model 2
Birds eye view model of the slum.
Layers are visible, character of the place,
density and open space created as a result
of process of upgrading slums on the site
and relocation of those to a different spot
in Kianda.

Model is inspired by the work of CJ Lim,
Architect in London, and member of
teaching Professor in Bartlett, UCL.

PROCESS: STUDYING PARTS OF SLUMS

Studying of a part of the slum with connecitons of infrastructure built by the local/ and connected people, with exploration of scale and density of its urban fabric and its public spaces as a tool to approach design and conceptual stage

Schemes and drawings study and conceptualize the facts from the site - uncontrolled growth of population, qualities of built up and gated communities in the city and problems araising from the slums.

CHAPTER 7
'ONE BIRDS JOURNEY'

Role of an Architect

ARCHITECT COLLABORATOR

ARCHITECT
Artist

ARCHITECT
Technician

ARCHITECT IN THE CONTEXT OF CHANGING TIME

Who is architect in contemporary time? Which role he undertakes? Which responsibility he carries on his shoulders? Looking closer to the history, according to Wang in Research Methods, Architect was always dragged between the roles of an Artist, or Technician. However changing time and global context perhaps suggests that it is time for an architect to be a collaborator.

INFORMALITY AND SLUMS AS THE CONTEXT

Certain investigations and current tendancies suggest that perhaps soon architect would be facing completely new reality of urban and architectural environment - architecture of informality, poverty and developing slums are already rapidly growing all around the world. In this context Architect would have to reconsider his new role and undertake different tasks.

7

A

B

②

①

technology
location
politics
mindset

③

④

E

D

C

Ⓐ Reference to Historical Styles   Ⓒ Diversity of style/ Postmodernism

Ⓑ Authority of style/ Modernism   Ⓓ Crysis of aesthetics/lack of judgement/ quality

Ⓔ Computation/ Digital era / Seek for authority?

① industrialization   ② mass production   ③ mass consumption   computation   ④

1900   1920   1950   1990   2010

HISTORICAL DEVELOPMENT OF ARCHITECTURAL THEORY
CHANGE OF OUTLOOK IN ARCHITECTURE
Based on studies of Hanno-Walter Kruft

In relation to the position of an architect and in order to make an assumption of
how the role of an architect would change in the future.

Industry
and Mass production
Social ideas behind

Personalization
Identity
Accessability

Internet
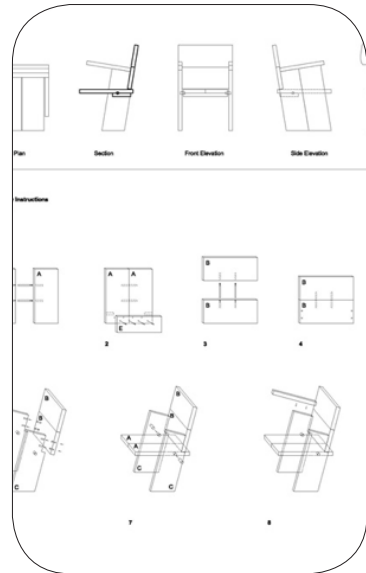and accessability

Mass consumption
Equipment is building the 'home'
Notion of devices as a signs of status

1st MACHINE AGE   2nd MACHINE AGE   3rd MACHINE AGE   4th MACHINE AGE

MODERNISM   POSTMODERNISM   GLOBAL AGE

Authority of style
Dictating regimes
Search for social ideas for all

Notion of freedom of speach
Resistance and reaction on period
of totalitarian regime
Not just one history, but many
histories

'PROSUMER'
consumer + producer
notion of shared space
community involvement

HISTORICAL DEVELOPMENT OF ARCHITECTURAL THEORY
CHANGHING ROLE OF AN ARCHITECT
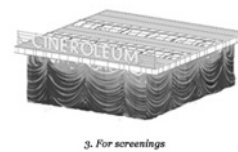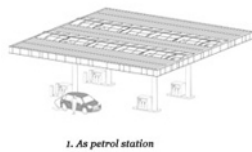Based on studies of Reyner Benham, and lectures of Gunnar Hartman

Outline of primary distinctive features of the development and changes in phases.
Which also identifies changing environment and changing roles of architects in
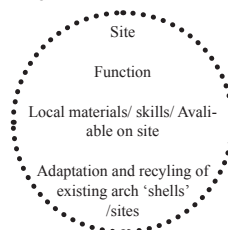society.

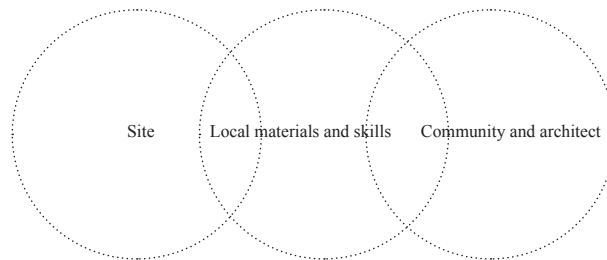| Existing Site and adaptation to new function | Recycled materials | Art and communication |

1. As petrol station

2. During the day

3. For screenings

ARCHITECT AND TEMPORARY INERVENTIONS
PRECEDENTS: ARTISTIC INTERVENTION FOR PUBLIC USE IN THE
URBAN ENVIRONMENT
Cineroleum Project in London, Assemble, 2010

Site

Function

Local materials/ skills/ Avalible on site

Adaptation and recyling of existing arch 'shells' /sites

Cineroleum is a project built in London and initiated by architects, artists and collaborators from the side of material suppliers and contractors. Made solely by the small group of young students, it was temporary project, that attracted international attention and gained several awards for sustainable and envionmentally friendly concept - as it was recycling the old petrol station and was focused on self-produced and efficient means of design performance for the public use.

Site   Local materials and skills   Community and architect

ARCHITECT AS COLLABORATOR WITH COMMUNITY
PRECEDENTS: COLLABORATION AND LOCAL SKILLS/ MATERIALS
Ross Langton/ Speech on TEDX in Krakov 2012

Poverty and lack of resources as a main context — — — —

Site

Function

Local materials/ skills/ Avali-
able on site

Adaptation and recyling of
existing arch 'shells'
/sites

— — — — — — — 2050>

Ross Langton and his practice are looking and researching the possibilities to apply local skills/ local materials/ recyle and introduce the most efficient and sustainable approaches to design in developing countries. Worked a lot in African countries, and successfully completed number of projects there.

CJ Lim	Neil Spiller	Smout Allen
Architect in London	Architect in London	Architect in London
Contempporary	Contemporary	Contemporary

ARCHITECT AS AN ARTIST COMMUNICATING VISIONS IN THEORY
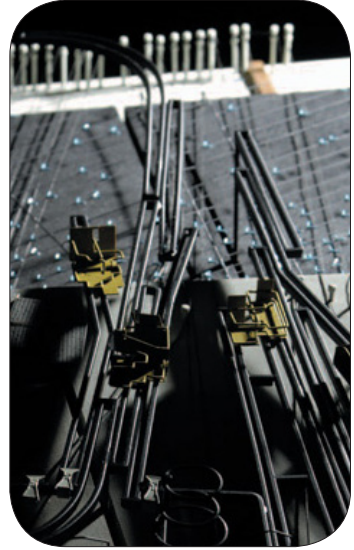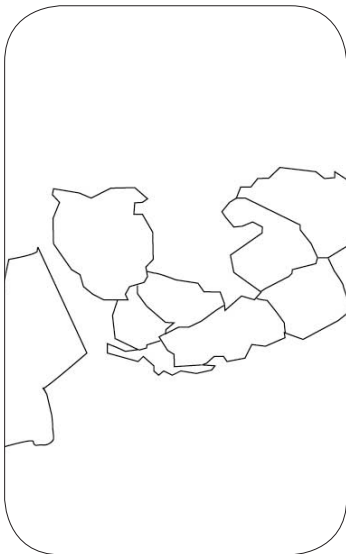**ARTISTIC EXPRESSIONS OF IDEAS IN THE PROJECT**

Artistic interpretations and interventions/ expressions of ideas are commonly used for communication of visions, concepts and theories.They are interactive and highly illustrative, and mainly focused on provoking the discussion.

Past   Present   Future

transitional mindset

POSTMODERNISM ②   ③   COMPUTATION/ DIGITAL ERA
1950   1990   2014   2050

Globalization

site

Function

idea (imagination of an
architect_ aesthetics)

site

Function

idea (imagination of an
architect_ aesthetics)

Site

Function

Choice of natural
system to apply / logics

Computation/ Engineering

Site

Function

Choice of natural
system to apply

Computation/ Engineering

Site

Function

Local materials/ skills/ Avali-
able on site

Adaptation and recyling of
existing arch 'shells'
/sites

Poverty and lack of resources as a main context

**ARCHITECTURAL AND STRATEGIC THESIS PROJECT
THAT CAPTURES THE OUTLOOK AT PARTICULAR TIME**

The project is capturing both the vision on the future - stating the important of digital
devices and tools and also illustrates the outlook of an architect now - still choosing
to design from the 'detached' point of view, from the 'birds eye view' with very
little knowing about the site and the community, as one doesnt belong there. Artistic
approaches are chosen as a representations means as they state the vision of subjective
interpretation of the concept and brief, just as postmodernity suggest one was doing.
Yet, the environment is globalized, and site is chosen in developing country and
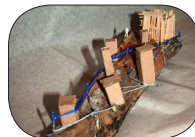brings together those ideas.

109

RESEARCH
STUDY/
EXHIBITION
PRESENTATION

EXPOSITION OF
ART WORKS AS
PART OF STORY
TELLING

SMALL SCALE
ARCHITECTURAL
OBJECT/ STRAT-
EGY TO PROPOSE

CONTEXT LOCAL
CONTEXT GLOBAL

STORY TELLING
AS PART OF ART
WORK

ART AND COL-
LABORATION
as a strategy
project

①

②

③

TELLING THE STORY OF THE PROJECT - SEVERAL LAYERS

The choice for the presentation in the context of research is showing all the aspects covered within the study - analysis, cocncept derived from the study of the site, program derived from the study of the local culture, and finally all the ideas brought together in form of exposition

+

PRESENTATION IN DIFFERENT MEDIA

Set of Art works, as part of the story telling
tool to capture the vision and make a statement

Particular part of the project communicates
through exactly the same media as project
suggests:
- images/ projection
- sound
- light

PRESENTATION- MEDIA

ALL TOGETHER

Installation is built out of several elements:
-sound
-light and shade
-conceptual model
-and short film/ images
All elements come together and work as a symbiosis of atmospheres based on experiences/ research/ news and impressions about the slum.

SOUND

The story is told by composition of different atmospheres created by the sound.. It translates throught the media of sound different stages of perception and discoveries within the slum. Speaks for the first impressions, alienation, and feeling of danger,then turns into chaotic impression of random and yet structured self-organization of life within the slun, and eventually concludes with the feeling of detached very short term impression of 'understanding' the slum, which is yet false, as we are observing it from just 'birds eye view' prospective.
List of compositions used in creation of soundscape.
1. lustmord - delusion fields
2. hauschka - radar
3. bolia we ndenge - bosamba ndke
4. from youtube video - nairobi - kibera
5. ebo taylor - atwer abroba
6. field recordings

SHORT FILM COLLAGE

Film goes along with the sound and is comprised from several bits and pieces that bring to the viewer fragmented experiences in the slum.
It is designed to illustrate the same story that the sound tells and works as complementary element to it.
However it is made to be slightly shorter, for the dynamics to show the change when playing in loop (both video and sound), and by doing so, the atmospheres would gradually shift and tell the story of the slum from being vivid and lively to the chaotic and alienated.
It keeps on growing and keeps on changing in its own manner.

LIGHT AND SHADOW

Conceptual Model, in combination with light and effects of its shade tries to convey layering of material, layering of different lives existing in slums, and impressions of cladded informality to the viewer. The scale of the model increases enormously due to the light, which plays with the layers of the model to create particular shadows. Shadows can be read as illustrations to the urbanity, to the skyline of the slum, to its scale and growing emerging reality of poverty and informality, that cities might face in the very short term future.

All those stories are brought up and chosen to be told in the form of architecture project, art works, and media art installation
Sound and video works are done in collaboration with the media artist.

APPENDIX
READINGS

View on reviews of books
that inspired the setting of paradigm

MAXIMUM CITY

fiction novel based on personal experiences and weaved by the narrative with urbanity on all levels

'OWN NARRATIVE IN MAXI-MUM CITY'
Based on the ideas from the reading of MAXIMUM CITY by Suketa Mehta

SLUM ECOLOGY

-unpromising ecology of slums
-effects of such ecological state on the world

'ECOLOGY CHANGING ITS FACE'
Based on the ideas from the reading of SLUM ECOLOGY by Mike Davis

PLANET OF SLUMS

-fundamental reogranisation of metropolitan space

-growth of poverty and informal settlements in majority of cities

'CITIES CHANGHING THEIR FACES'
Based on the ideas from the reading of PLANET OF SLUMS by Mike Davis

SHARED in DIGITAL WORLD
shared access
shared communities
shared approaches
all build the future

INTERCONNECTED WORLD
Based on the ideas from the reading of THE MESH, by Lisa Gansky

READINGS ON THE CONTEXT AND CHANGING WORLD

Following books were fully, or partly studied during the project assignment and were taken into consideration as an influence and as a valuable support of the idea.

POLITICAL CONNOTATION OF EVERY PIECE OF ART

how art reflects its time and dynamics through many aspects

TOO MUCH OF AESTHETICS
Based on the ideas from the reading from FROM ART TO POLITICS by Murray Edelmann

ART IN DEVELOPING COUNTRIES

exchange of ideas via producing event/ object together with community

TOO MUCH OF AESTHETICS
Based on studies of Grant H. Kister THE ONE AND THE MANY by Claire Bishop

ART IN COLLABORATION WITH COMMUNITIES

collaboration of artists with different communities in different societeis

TOO MUCH OF AESTHETICS
Based on the ideas from the reading PARTICIPATION/ Documents of Contemporary Art

Architecture in different epoches
Expression of technological advances
Expression of social ideas of the time

INTERDISCIPLINARY
Based on the ideas from the reading of HISTORY OF ARCHITECTURAL THEORY, by Hanno-Walter Kruft

INTERDISCIPLINARY

-collaborative
-free spread of information
- need for new outlook

INTERDISCIPLINARY
Based on the ideas from the reading of 'MASSIVE CHANGE', by Bruce Mau

READINGS ON THE THEME OF ART AND POSITION OF AN ARCHITECT

Following books were fully, or partly studied during the project assignment and were taken into consideration as an influence and as a valuable support of the idea.

D
/ A

'Slum, semi-slum, and superslum... to this has come
the evolution of cities.'*