Architecture, Design & Research Portfolio

Kamille Kym Olympia, Architect

W H A T ?

The Boring Studio HQ is a small studio unit of roughly about 22 sq. m. of total floor area. The group needed an office that also serves as living quarters for all its creative endeavors and the HQ must emulate the creative direction and the group's vision.

The HQ's location is in a depressed part of Quezon City where traditional neighborhood organically thrives and exists. The group believes that one way to authentic and creative outputs and products can be achieved by exposing one in the realities of the society through developing conscious and self-aware individuals.
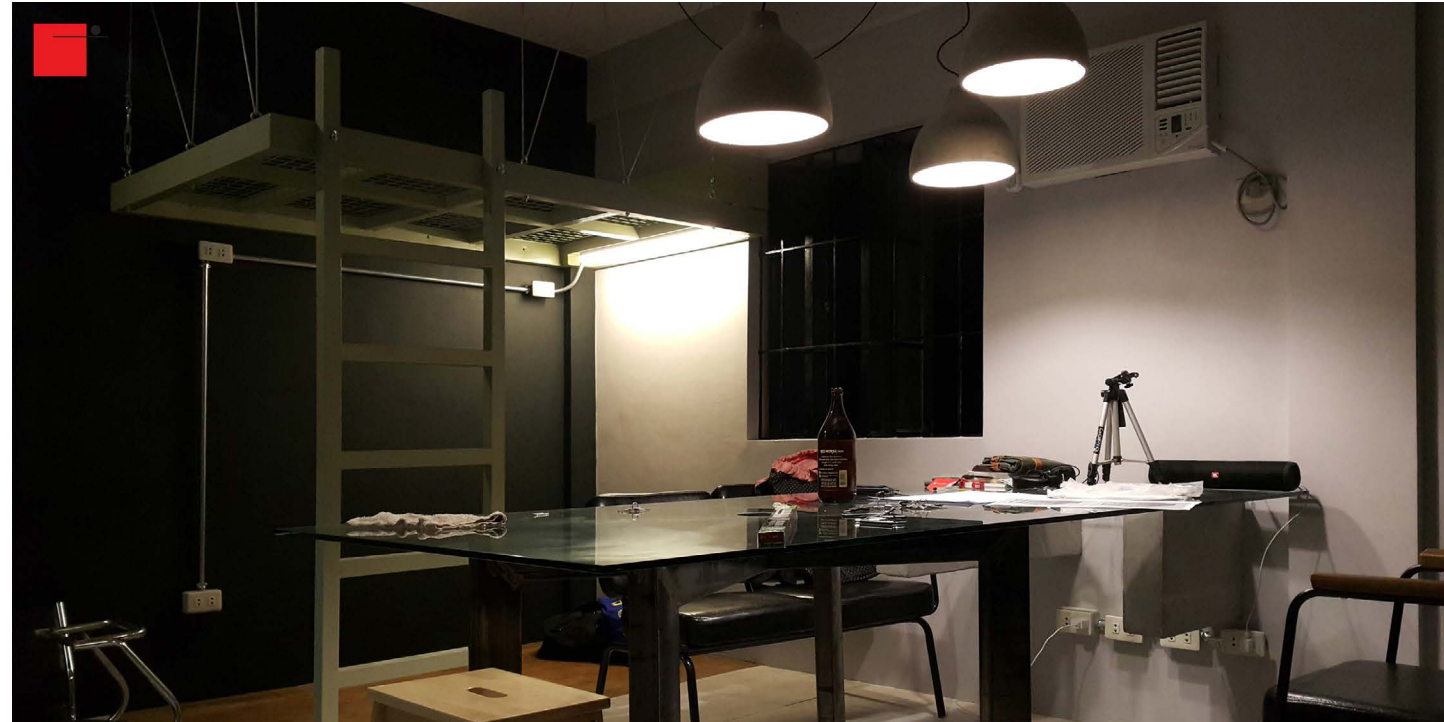
The BOring Studio headquarters

2018
Novaliches, Quezon City, Philippines

The Boring Studio is a group of 4 partner-architects exploring on Architecture, Architectural Interiors, Design, Arts, Publication, Research and Pedagogy.

designed, detailed and built by The Boring Studio:

Cocoi Base
Kamille Kym Olympia
Ponz Madiano
Jonas Rivera

plan

reflected ceiling plan

section A – A'

section B – B'

bed isometric

- convenience outlets: mounted in headboard block, use National Wide Series Duplex Convenience Outlets, consider installation
- bed frame, use 4" x 2" rectangular steel tubing with 2" x 2" square steel tubing lateral supports, decking shall use 2" x 2" steel matting, welded in place, all in Boysen Semi-Gloss Black
- closet, see separate isometric
- ladder, use 2" x 2" square steel tubing, welded in place, in Boysen Semi-Gloss Black
- bed frame support, use expansion eye bolt anchored into ceiling slab
- curtain rod, use 1" dia. chrome pipe
- entire cabinet shall use 18 mm. thk. export quality marine plywood (Sta. Clara or Sta. Rosa brand) in natural varnish satin finish
- headboard block, use 18 mm thk marine plywood in Boysen Semi-Gloss Black, attached to bed frame
- headboard lighting, use Firefly FLESHDLA5/L 5" lamp holder, warm white, consider installation
- toggle switch for linear lighting, to be provided by owner
- support, use continuous 8 mm. dia. cable with 4" hook and hook turnbuckle
- plywood flooring, use 18 mm. thk. export quality marine plywood (Sta. Clara or Sta. Ana brand) in natural varnish satin finish, flushed with existing floor tiles
- hidden line indicates overhead bed frame, see isometric

closet isometric w/ doors

- door handle, use Sistema S32ALP429.1000.SL
- all cabinet hinges, use Sistema S32R640A, concealed hinge
- these closet doors, shall have mirror cladding ; use 1/4" thk machine-edged mirror mounted on 18 mm. thk export quality marine plywood
- use 1" dia. chrome pipe with end flanges
- hidden line indicates overhead bed frame, see isometric

closet isometric w/o doors

- all interior shelves and drawers shall use 18 mm thk marine plywood in Virtuoso VD-547 Glaucous Gray
- closet divisions, use 18 mm. thk export quality marine plywood (Sta. Clara or Sta. Rosa brand) in natural varnish satin finish
- drawer guides: use Sistema full extension ball bearing slide S32HM45.XX 20"/500 mm. black color
- drawer handles: use Sistema S32ALP445.32.SL

plan

- ledge thickness
- 120
- 0.20 0.40 0.20
- 0.04 0.16
- reinforced concrete ledge length
- total table length
- 2.40
- hidden line indicates table top
- 0.20 0.80 0.20
- 1.20
- total table width
- reinforced concrete ledge anchored to wall as table support
- table legs total width
- table legs width

isometric

- table top, use 12 mm. thk clear acrylic with 12 mm. thk clear glass
- provide holes for wires
- reinforced concrete ledge anchored to wall, in off-form finish
- table legs, use 2" dia. steel pipe, welded, often natural satin finish using dead flat lacquer

As a creative outlet, the group with the help of just 1 skilled worker, designed, detailed, facilitated and built the project on their own. This is not only economical as most of the furniture pieces from the co-working table, hanging bed, chairs, kitchen counters and closets, were just self-fabricated but also educational as it was a hands-on and immersive way of learning the craft.
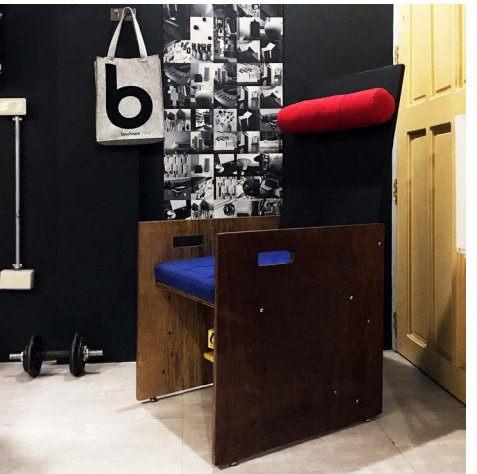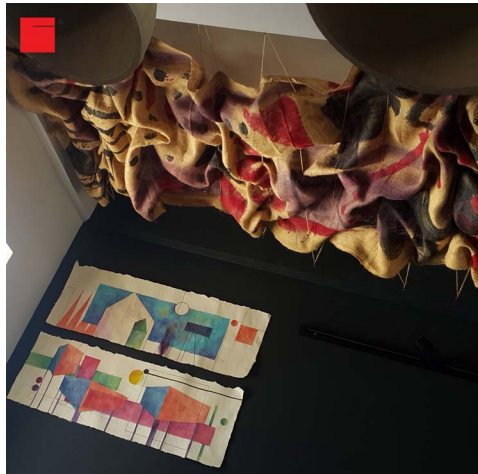
NOTE : detail drawings are not to scale

Art pieces, mostly items from exhibits the group has participated with, were integrated in the interiors reflective of the ideas and experimentation of the group.

Project
Social
by the **boring** studio

A series of commissioned projects for remodeling, fit-out, extension and design for socialized housing projects, mostly dwellings for relocated families or housing provided for by the government.

These projects hold a special place in our philosophy as these required careful consideration of each user's lifestyle, intimate dialogue and urgency not to fail albeit it being experimental.

While balancing the creative and pragmatic approaches, these projects so far have been a positive influence in the neighborhood by introducing the people to the power of design and how a well-planned living space can be achieved despite dealing with a tight budget.

A Socialized HOusing Unit Model 01

2018
SJDM, Bulacan, Philippines

designed, detailed and facilitated by The Boring Studio:

Cocoi Base
Kamille Kym Olympia
Ponz Madiano
Jonas Rivera

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Brief:

An Architectural Interior design of a socialized housing unit for a family of 4 members. The project required at least 2 bedrooms, a living room, kitchen, dining and toilet & bath. Due to limited space of the entire unit, a mezzanine floor was added, allowed by a 5.00 m. high ceiling. The mezzanine floor was made into a bedroom for children but the area gets too hot due to a lower air space and the unit's orientation. As a solution, a screen was used as the main mezzanine partition instead of a drywall for better air circulation. Curtains were provided to compensate the need for privacy.

Objects and furniture were mostly fabricated by local skilled workers and craftsmen. With the proper combination of pragmatic design solutions and affordable materials and finishes, the overall aesthetic has transformed the unit into a truly dignified space to live in.

ground floor plan

mezzanine floor plan

section A - A'

section B - B'

NOTE : detail drawings are not to scale

9
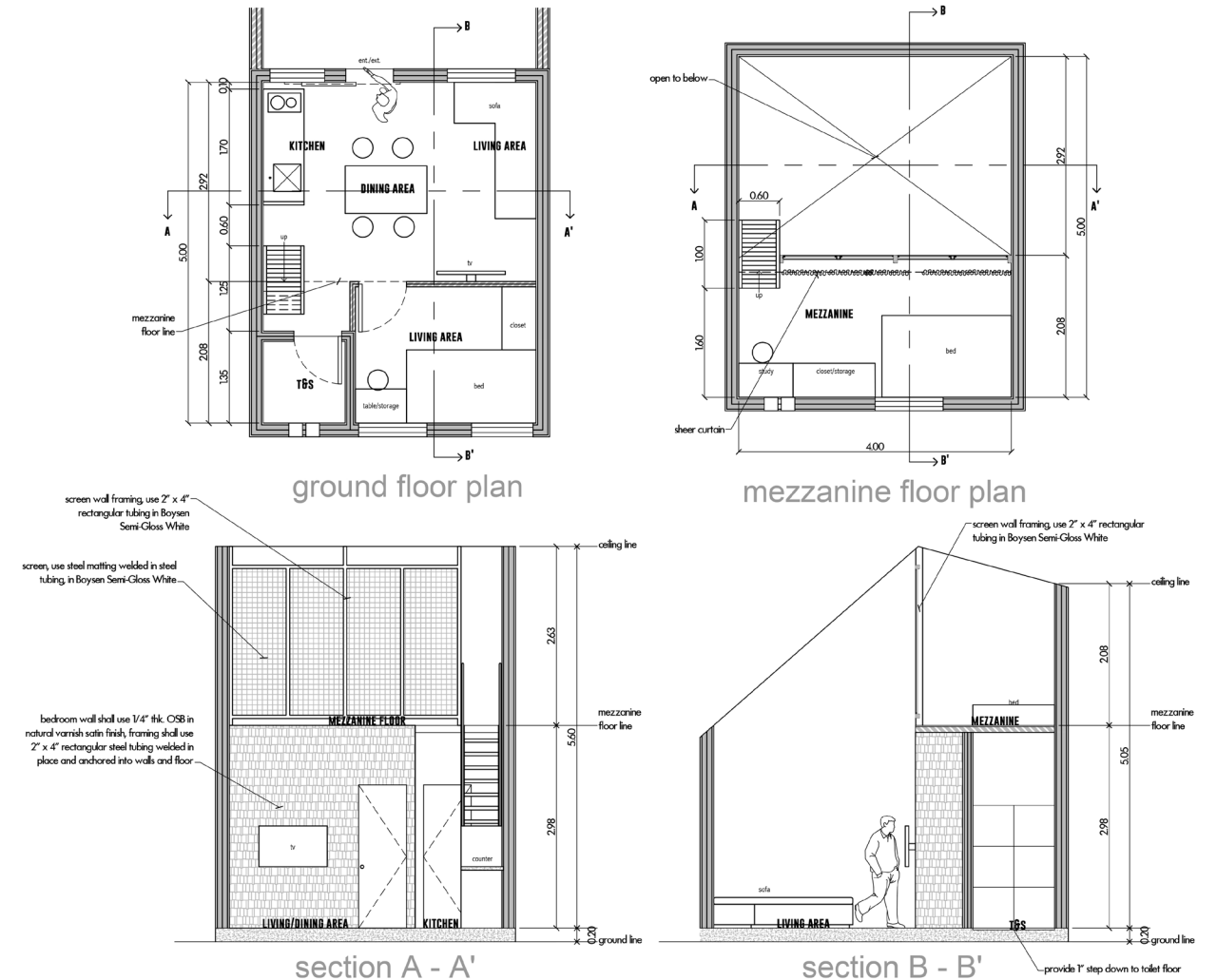
As expected, existing conditions of the housing unit were appalling - materials used, structural, quality of workmanship, etc - and with a limited budget, space, time and a lot of constraints (and problems), providing good design for such a project needed better and creative solutions.

Fortunately, clients were very open to experimentation and unconventional ideas. In this case, architecture and design can only do so much and end-users must also be committed to alter their lifestyles and compromise for user-design to coexist.

Above all, the challenge was how to provide a dignified dwelling for a young family that they will forever call home. This model unit may be used as a study for future compact dwelling projects to come.

This housing project opened an avenue for the common people to understand that good architecture is not just for the privileged. Shortly after publishing the previous model, the team got another commission from a family with a very similar requirement and situation - a dignified dwelling in a relocation site. Full project details of the project may be seen on our website through this link :

https://www.theboringstudioarchitecture.com/socialized-housing-models

Human Patterns

Visual Explorations by Kym Olympia 2018

In 2012, the photos were taken as part of the qualitative research of our undergraduate thesis for the BS Architecture course at the Technological University of the Philippines -Manila. My thesis partner and I spent a whole week at the 9 coastal barangays (Alima, Maliksi 1, Maliksi 2, Maliksi 3, Digman, Poblacion, Sineguelasan, Talaba 2 and Zapote 5) of Bacoor Bay, documenting the current state of the "poorest of the poor" - the fisherfolks. Our thesis was about the failure to provide the security of tenure for the fisherfolks at the coast. They are part of the growing number of informal settlers we considered as "special cases" for although they are original settlers, they remain victims of land conversion and urban sprawl. We were awarded best thesis for the BS Architecture batch of 2013.

Fast-forward to 2018, I was contributing to a book about architectural fictions and the current state of the city. One of my stories is "Walang Kontrabida" which is about the ripple of cruelty as opposition to the usual positive counterpart, ripple of kindness. One may thought of it as pessimistic and only focuses on negativity but it also tackles our own cruelty unknowingly imposed to others creating a cycle - a cycle that everyone may just be a prey of. Looking for materials that would best fit my new endeavor, I stumbled upon my files from almost 6 years ago. The exploration takes on the struggle between negative - positive, the ironies in between and the conflict to attain balance that consists realities of life.

This particular collection of 9 visual prints is my take to remind us to always look at anything with optimism no matter how cruel the reality may seem.

Illustrations are in 12" x 12" archival digital prints and are available only in editions of 5 (five).

Site : 9 Coastal Barangays at Bacoor Bay

Year of the Study : 2012

Year Edited : 2018

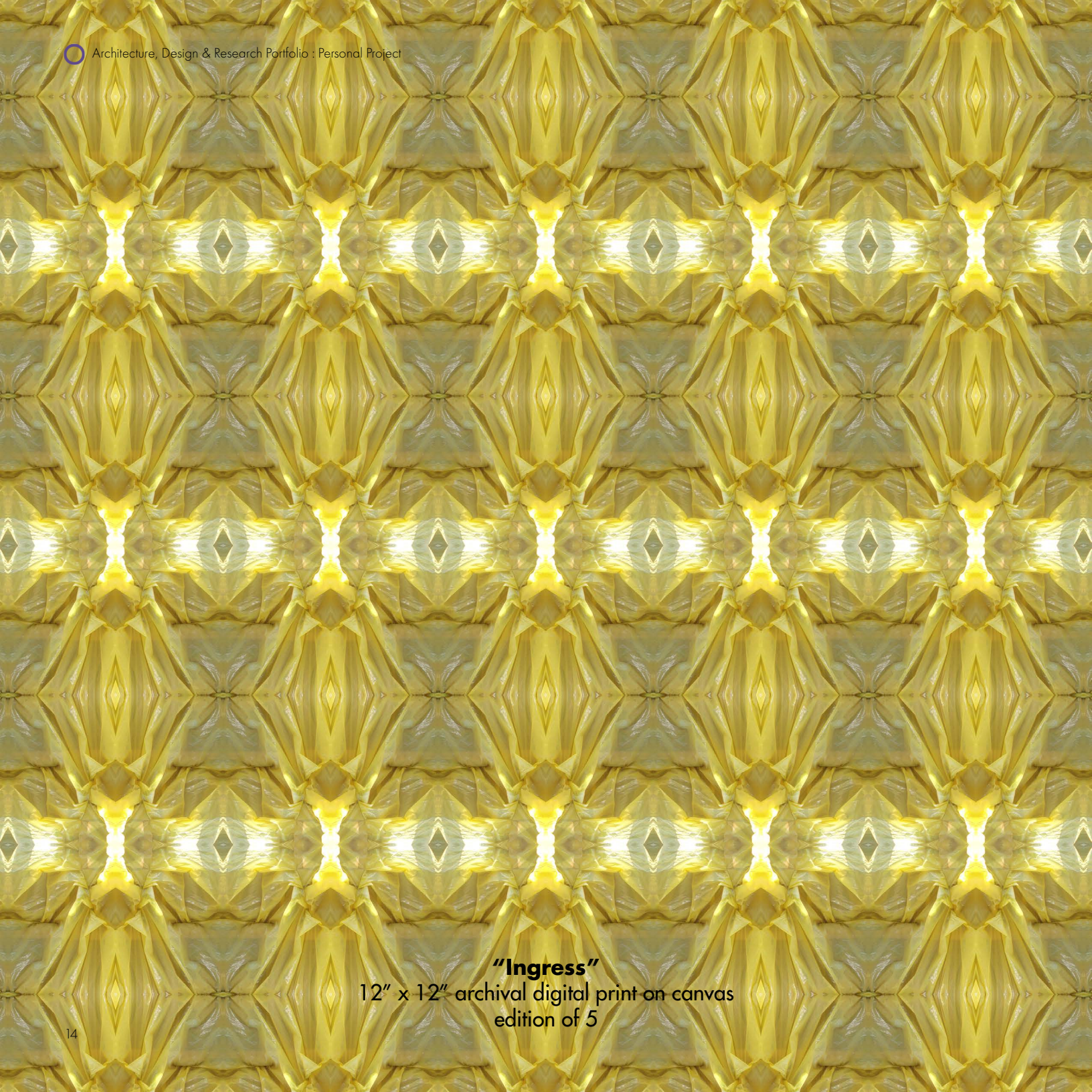Credits : Bernadeth Rebustes, Thesis Partner

Exhibits and Participations

Photo taken at Betsin-Artparasite's Hue Matters : A Festivity of Life and Colors at Pineapple Lab, Makati City, Philippines, held last November 10, 2018.
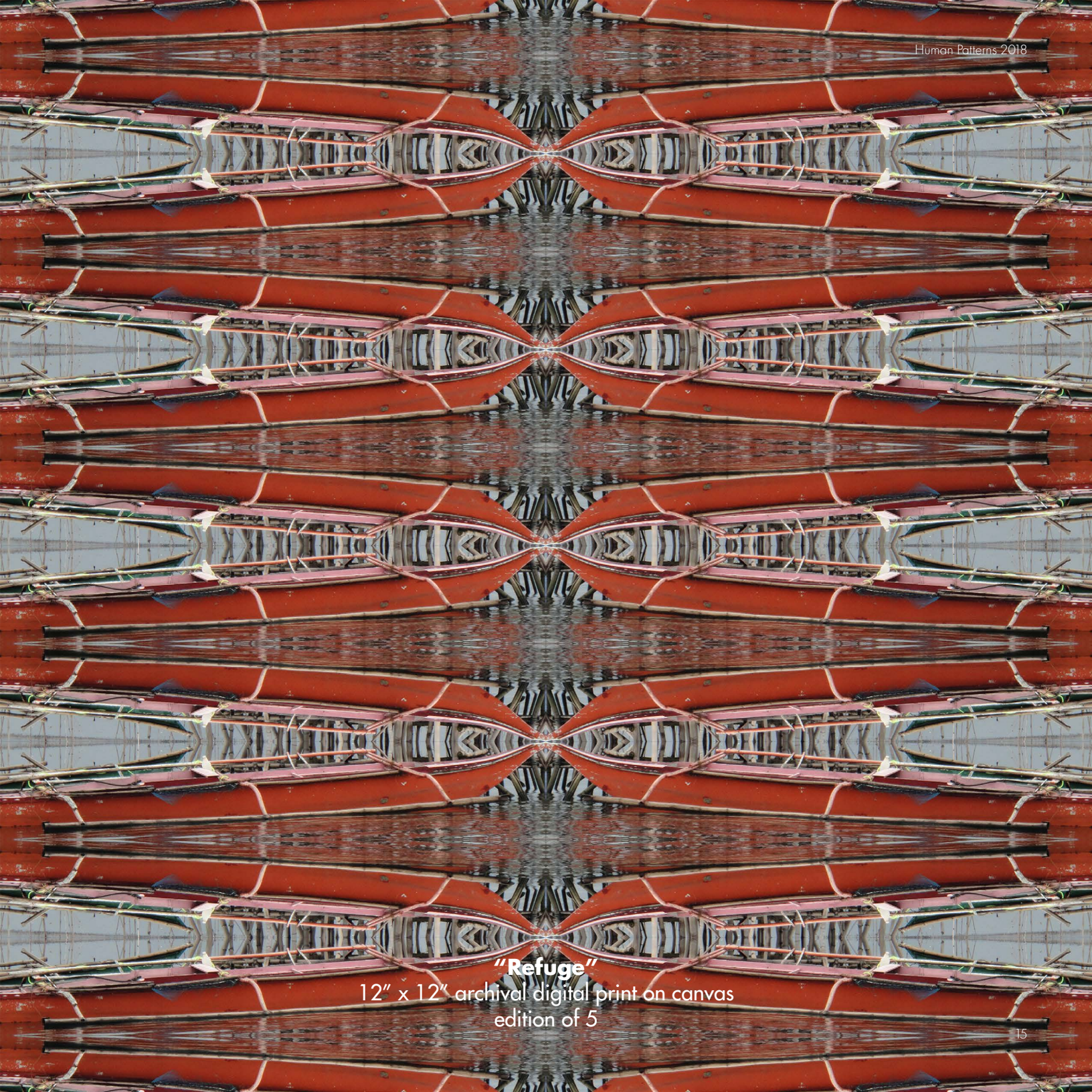

Photos taken during the Escolta Block Party at The Hub Make Lab, Makati City, Philippines, held last November 22, 2018.
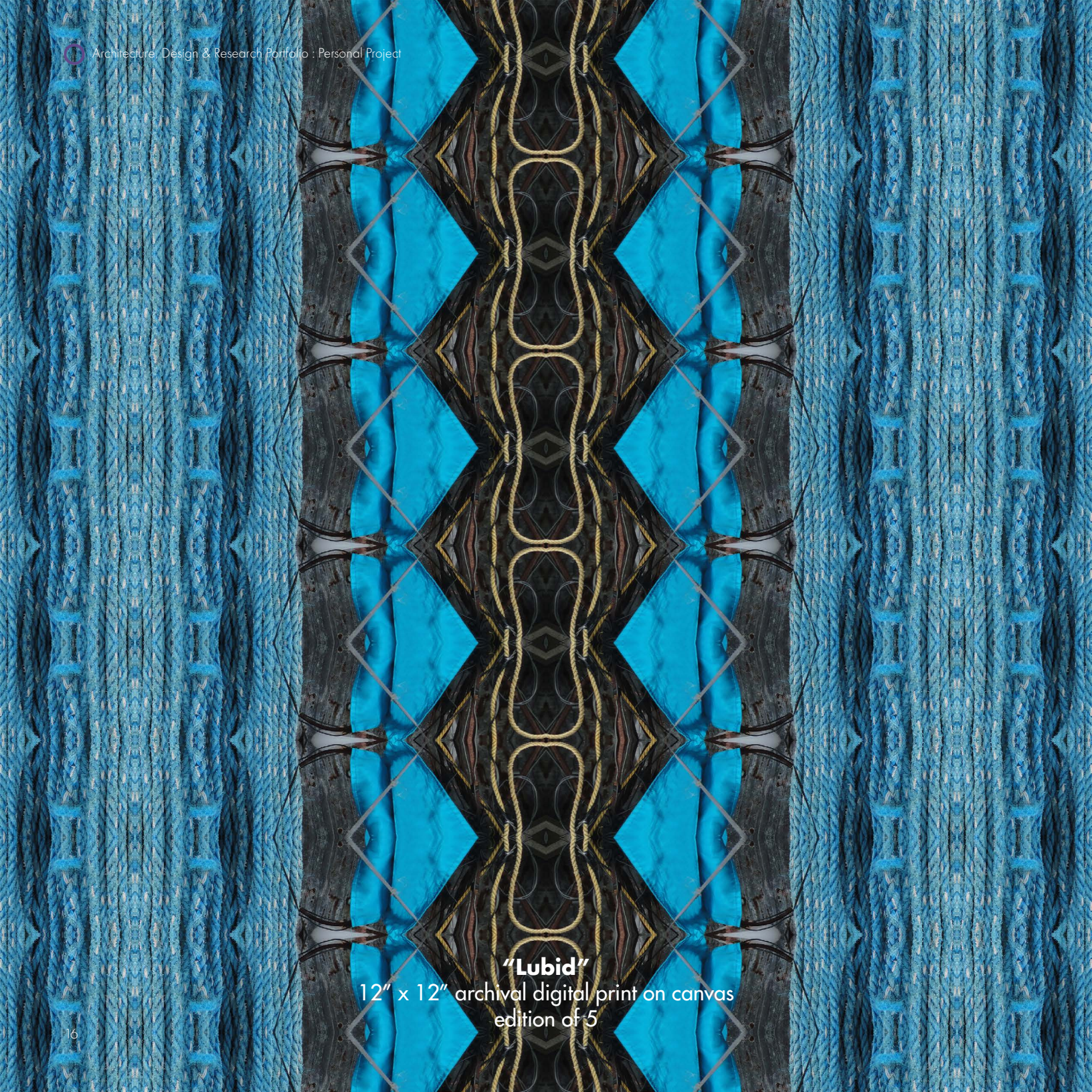
"Ingress"
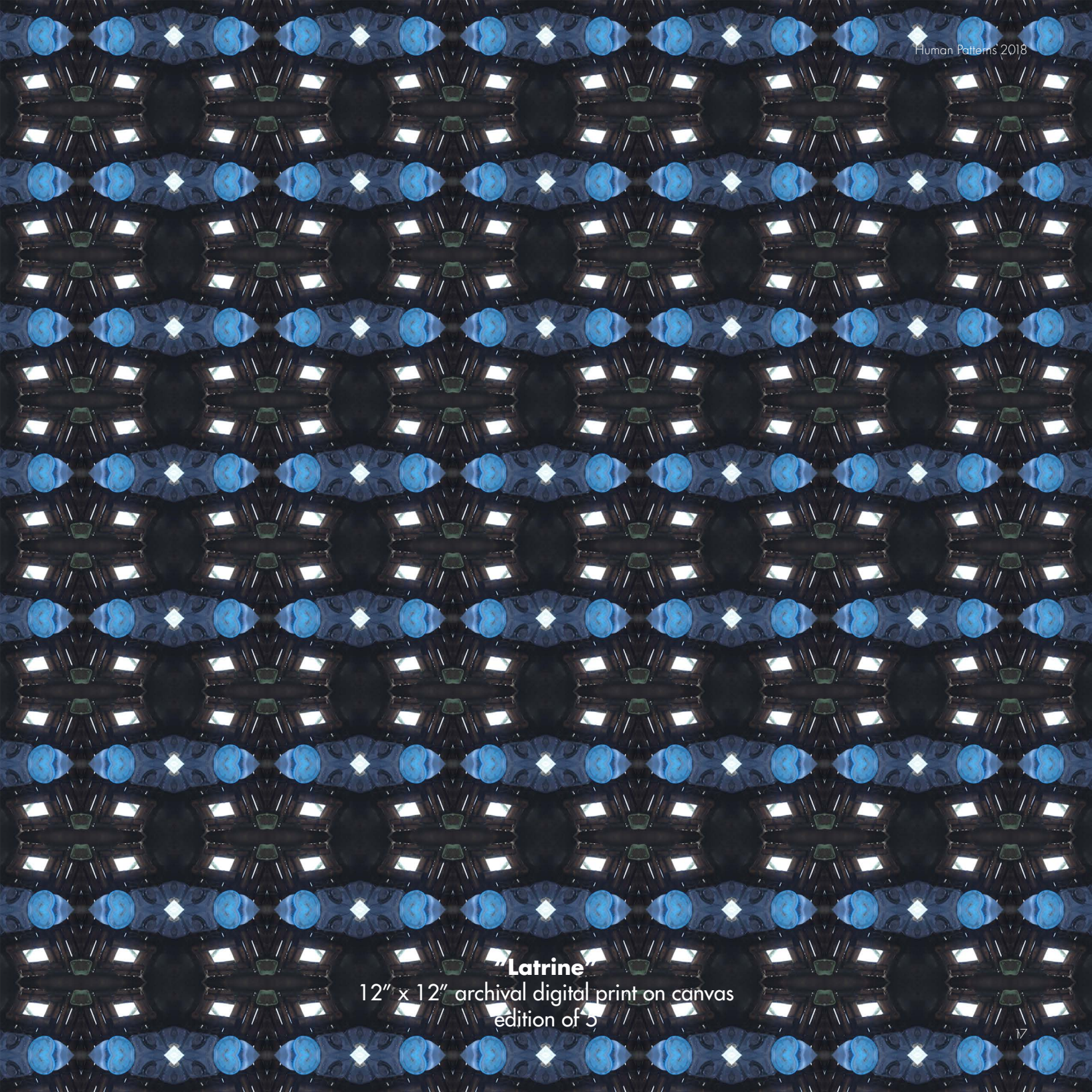12" x 12" archival digital print on canvas
edition of 5

"Refuge"
12" x 12" archival digital print on canvas
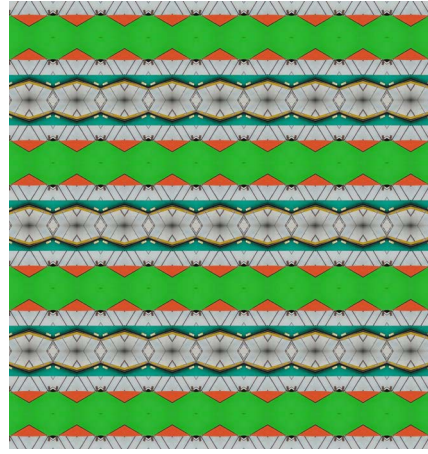edition of 5

"Lubid"
12" x 12" archival digital print on canvas
edition of 5

"Latrine"
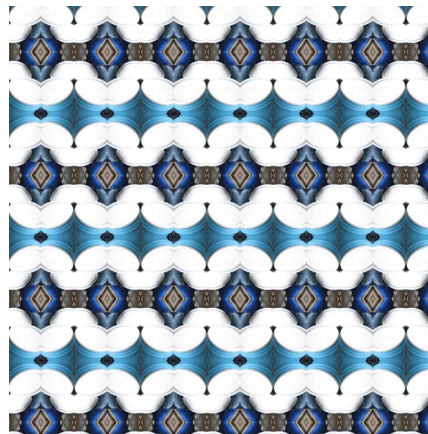12" x 12" archival digital print on canvas
edition of 5

Prints and Source Materials

"Banderita"
12" x 12" archival digital print on canvas

fishing boats
FIsherfolks build their own boats with the help of local craftsmen whose training, skills and knowledge of boatbuilding are only passed down from previous generations. They usually decorate the boats with vibrant colors and the boat letterings and graphic decorations are done by skilled painters (artists).

"Tulay"
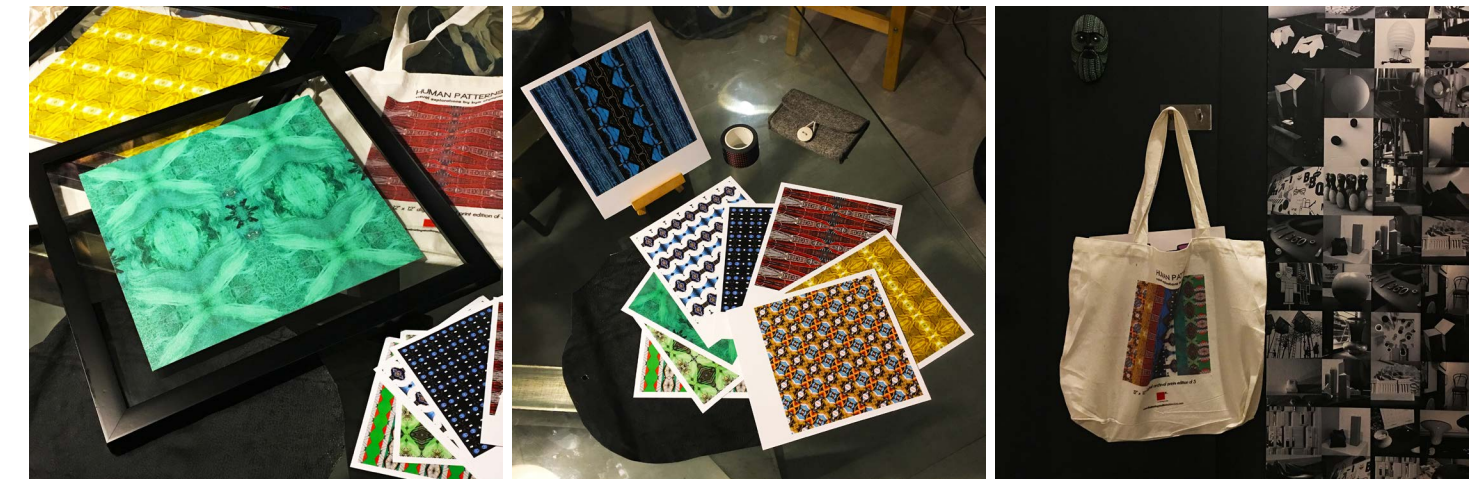12" x 12" archival digital print on canvas

deck
Huts are connected by boardwalks, shared decks and walkways made of bamboo. Used containers of petroleum, paint and other materials are reused for all utility purposes.

HUMAN PATTERNS

HUMAN PATTERNS

drying fish
Most of the fisherfolk can not afford the convenience and comforts of technology. Drying fish is still the best possible way to preserve food for longer storage periods.

the boring studio

"lubid"
12" x 12" archival digital print edition of 5

visual explorations by kym olympia

The exploration is out of the curiosity of making an unpleasant scene, pleasant. The process starts by color manipulation and mirroring of images, leading to exploring duplication and multiplication. Certain patterns start to emerge the more the source image becomes unrecognizable until only the interesting geometries are left. The resulting product is a familiar image that seems indiscernible at first glance until it slowly unveils itself to the keen observer, by memory and rationality.

Materials and Outputs
actual photo of the prints on frame, postcards and tote bags applied with the patterns

Sabi-sabi VOlume 1 (April 2019)

Mga Alternatibong Diskurso sa Arkitektura, Lipunan at Siyudad
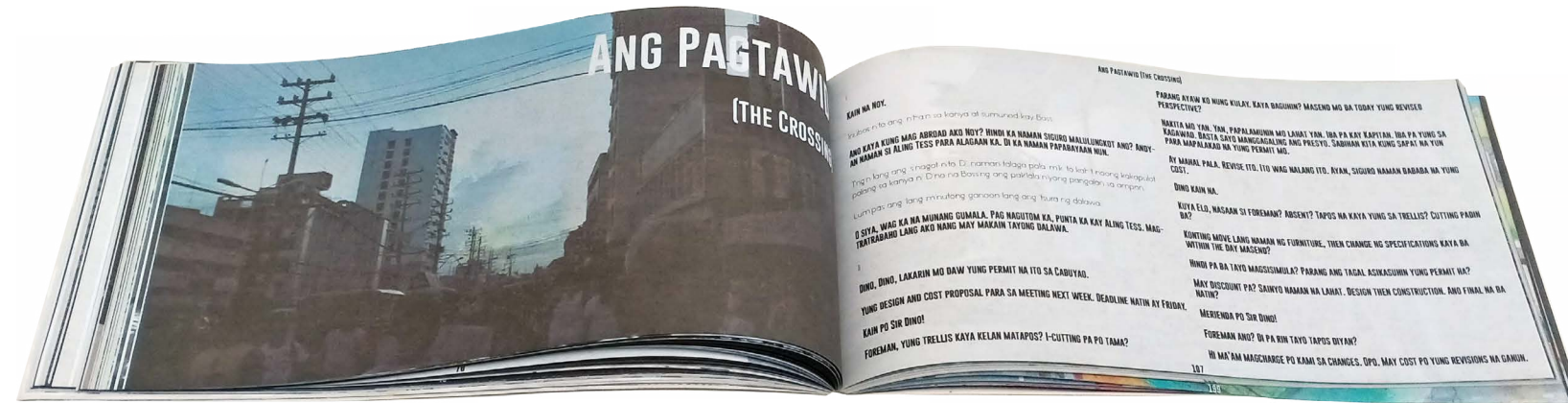(Alternative Discourses on Architecture, Society and the City)

actual spread of Kym Olympia's *Ang Pagtawid (The Crossing)* from the book's prototype
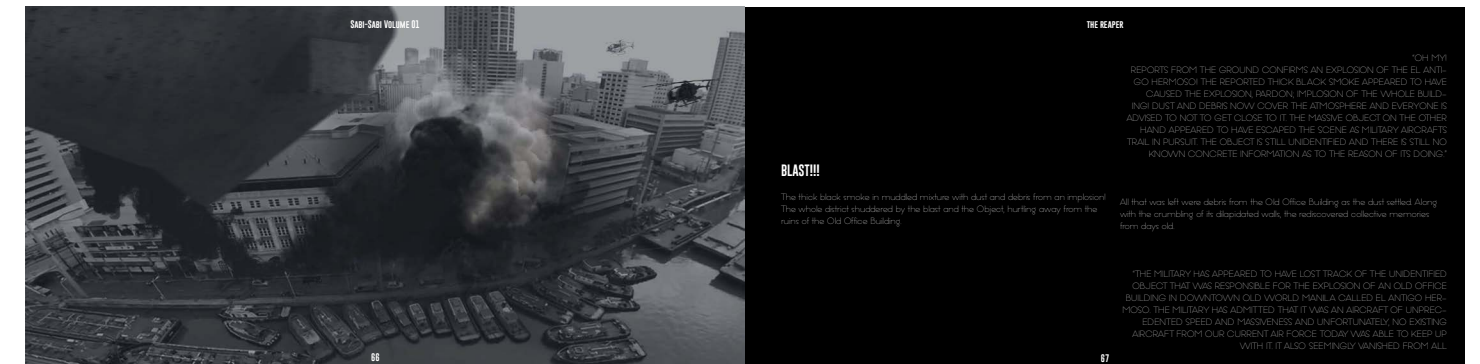
spread from Cocoi Base's *The Reaper*

spread from Nel Banaag's *B (L) a c k S p a c e*

contributions from:

Nel Banaag
Cocoi Base
Gab Brioso
Kym Olympia
Wateng Ocampo
Robin Ravago

Edited by Cocoi Base

Sabi-sabo Volume 1 is a collection of 18 stories from 6 first time writers(authors) who are Architects by training. It aims to tell the story of the current state of architecture, architecture education and explorations, the society and the city through the dialogues of architecture, design and a critique. Patterned from the underground scenes in arts, music and literature, the publication envisions to be the main platform for unconventional and transgressive ideas that were never discussed nor given exposure in the mainstream architecture community.
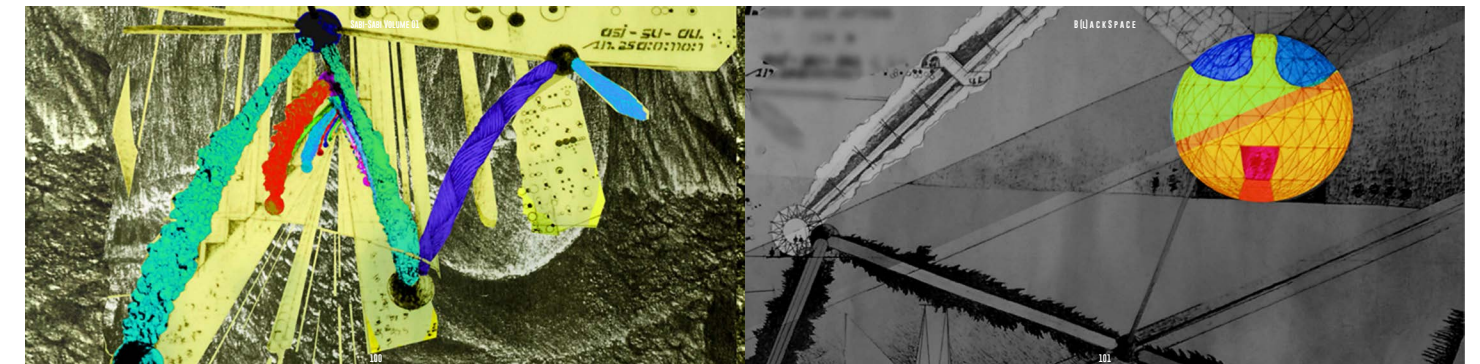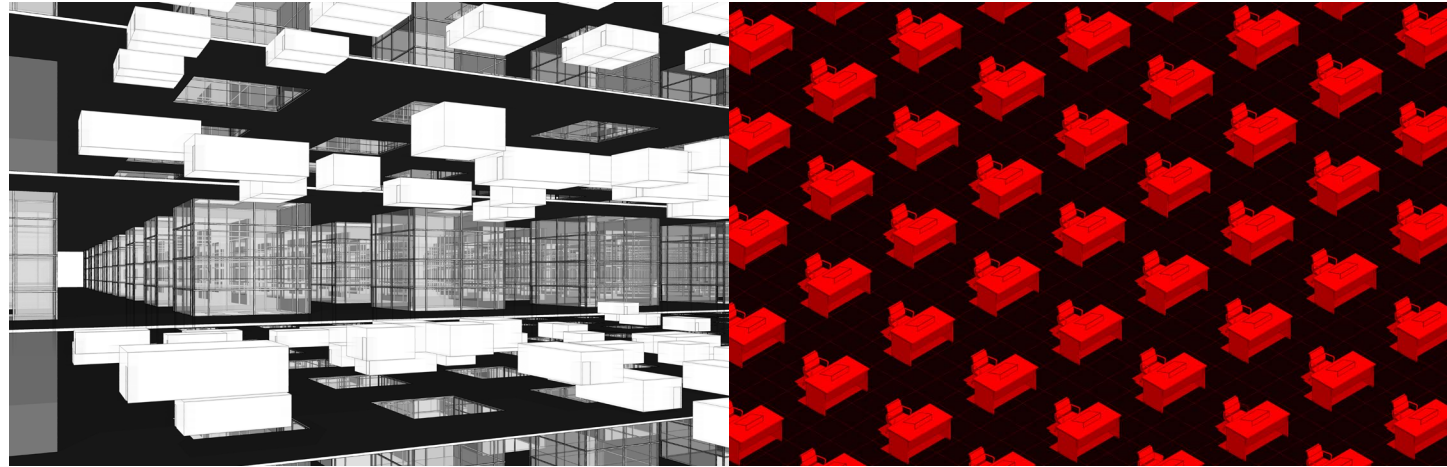
From floating cities to exploding heritage buildings and death by modernism, the possiblities in this book are boundless as told through the realistic and far stretching to the fantastic.

# A N G   P A G T A W I D   (T H E   C R O S S I N G)

story by Kym Olympia | photography by Aldren Thomas Rocha

A story about the everyday struggles of a young professional burdened by his dreams and the pragmatic needs of his family. The story is reflective of the sub par wages for the construction & design industry professionals in the Philippines as compared to its neighboring countries, the realities of the city and the family-oriented philosophy that motivates each person to take a leap of faith in the midst of uncertainty.

H O U S E   T R A F F I C

story and visuals by Kym Olympia

A story about 3 entities serving different pre-conceived purposes on a bizarre colony of moving houses. Their rigidly-organized lives begin to take turns as one questions his existence and that of the place around him. As the entities unfold the mysteries of the place consequently endagering the system, the colony must take measures to preserve its conventions.
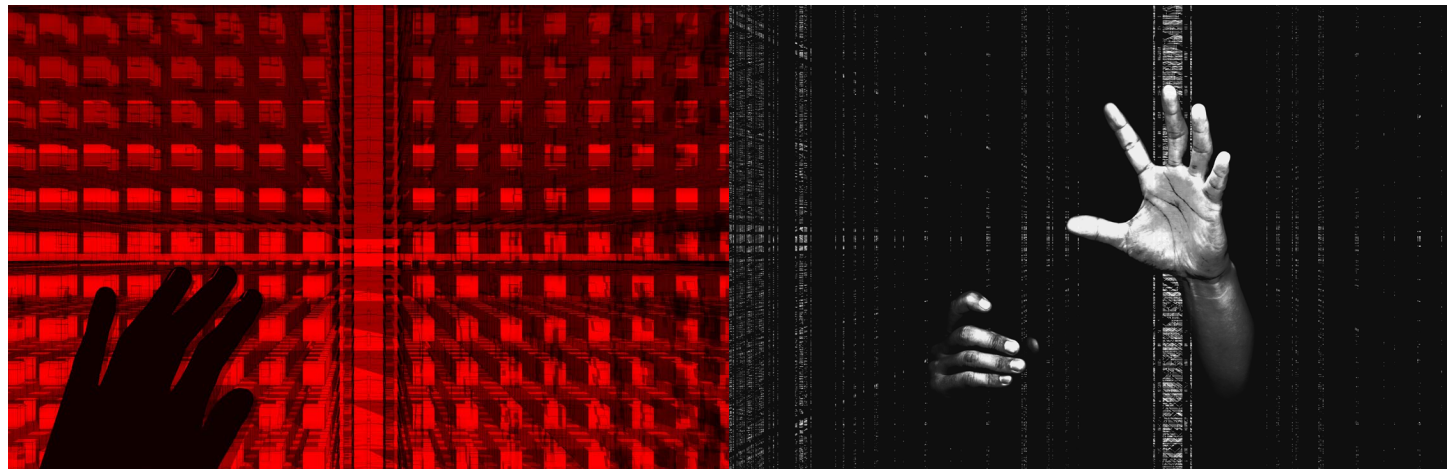
Excerpts from the Foreword

According to Peter Eisenman, 90% of the publications today are not actually literature, 90 % of movies today are not really films, and, 90% of the buildings today are not necessarily architecture but all these are just certainly, necessary.

Urbanism consists of 2 faces - First is the culture in which everyone willingly participates and acquiesces in. It is the facade of the community; the social norm; the set of rules and principles that dictates how one should operate within the environment. And then, there exists the counter-culture.Urbanism has lead to the creation of fascinating and thriving communities in the underground in the form of arts, music, literature, etc. where euphemisms are excised, explorations are boundless and where the deepest, darkest depths of existence are openly deliberated upon without fear and impotence in the guise of decency. There exists a place for the unwanted, the troubadours, the delinquent, and the experimental. Individuals who contribute to said communities admit to struggle but the materials they produce devour what circulates in the 'acceptable' public realm - unadulterated yet perverted, mediocre but honest, free but still grounded with reality, with diverse media and motivation but with a singular language - to transgress. Evolution is in the underground and its success is not superficial. It is trivial to think that the very people who refuse to consume this are the ones that needed it most.

However, can such a creative community survive in the realm of Architecture -- is architecture capable of hosting a platform for un-popular ideas to be discussed, disseminated, consumed and ultimately defecated?

We have been romanticizing our supposedly splendid past to a fault, as an excuse to confront our realities. We have been imposing the nostalgia only preciously felt by those cultured minority to real people, besieged with real problems, whose awareness of identity is the least of their concerns. We have been enslaved to trends, styles and isms and credulous followers of quotes already devoid of its real meaning. Try to bring in Peter Zumthor to the empirical place called Happyland(Hapilan) for him to experience a different kind of 'hapticity". Had Sullivan been still alive today, a visit to Divisoria may have convinced him that Function respects no Form. Is there an 'architecture' for the poor? To hell there is none! But the(our) poor? They do have 'architecture.'

Self-discovery should exist in the present and our identity has long been waiting to be given birth. We'll leave the fancy 'pegs' to the privileged who can afford good taste. The people should reclaim Architecture and take back the city. But how? We can start with the streets, or better, a birthing incubated in the underground.


This publication is an ambitious attempt to start a movement in Architecture, arts and the city. An architecture that is self-aware and does not enslave its master. It may (not) exist in a place (un)bounded by space, time and reality. It operates with the idea that a space can possess and be possessed by spirit and meaning transgressive or unconventional. It celebrates "paper architecture" for its typology does not aim to be realized nor accepted. An investigation of the realest phenomenon in the current state of Architecture and Society in the most --- ugh --- fantastic way.

But, in the end, this attempt may only end up as forgettable (and) or pretentious as the 90% of the materials of publication (and) or architecture today only deemed as necessary - a waste of your time and space in a shelf of your library.

W A L A N G   K ◯ N T R A B I D A ! ! !

(T H E R E ' S   N O   E N E M Y ! ! !)

story and visuals by Kym ◯lympia

The main idea behind *The Human Patterns Visual Explorations*, the story lays-out the vicious cycle of the hostile realities that everyone faces everyday resulting to ripple effects of negativity in the society. This story argues that everyone is just a victim of their own world and that their actions can be justified through what they experience on a daily basis. Paradoxically, it aims to solicit better understanding and self-awareness for oneself and his/her environment.
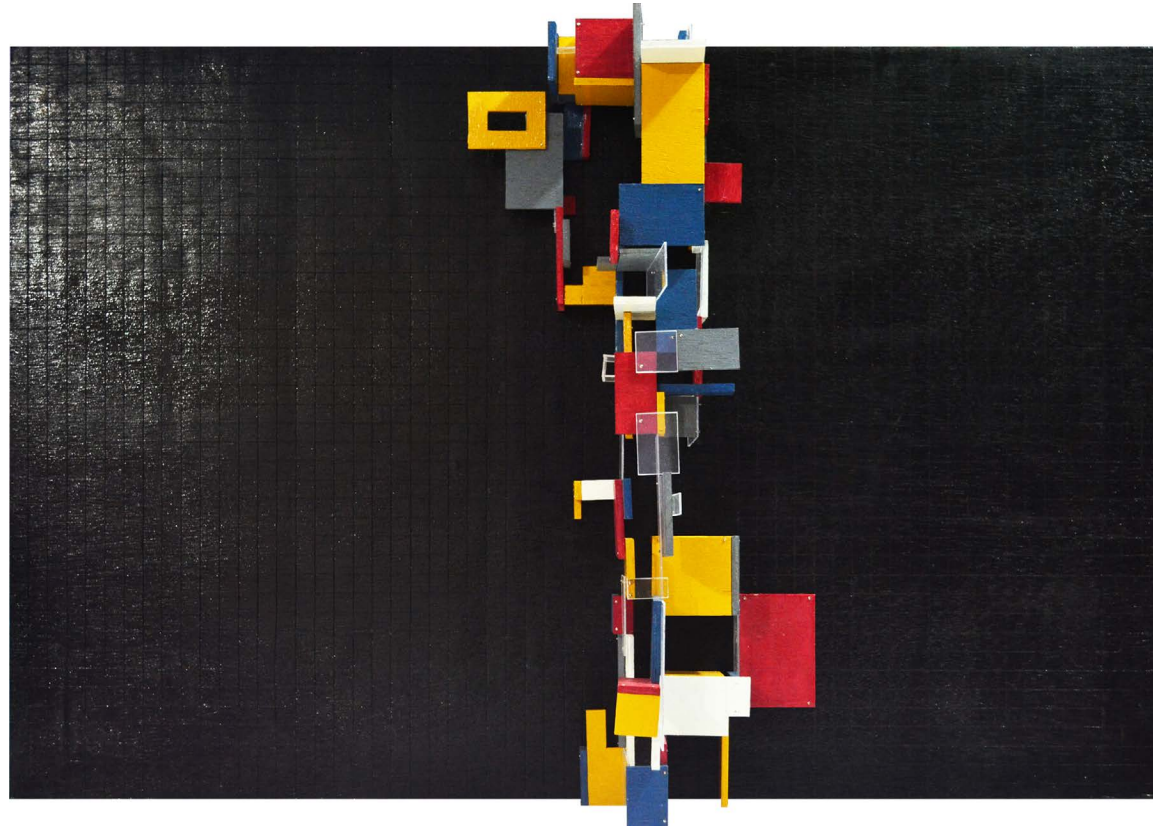
A fusion of 2 disciplines, both with strict and specific limitations, Tatami assemblage and De Stijl's pure context was combined. Colors, form and composition were extracted to produce a hybrid typology of 3-dimensional structure.

Tatami + De Stijl

2014
Brown Bauhaus Alternative School of Architecture + Design

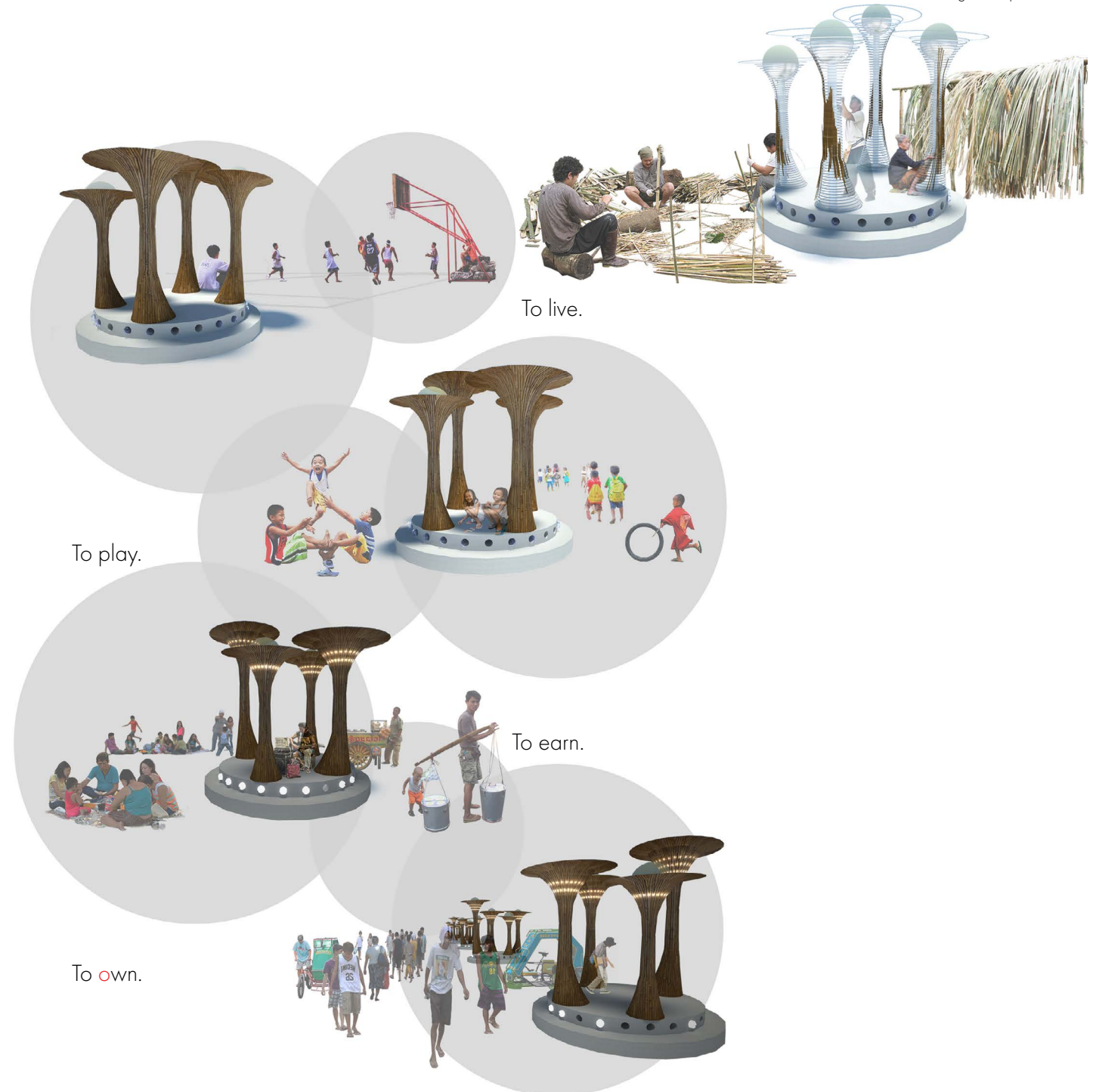# S**o**cial Light - Slum Upgrading

Social Light Competition Philips Lumec 2013

The Philippines is a country with high rate of population growth and one of the fastest urbanizing countries in Asia. Traditional neighborhoods that organically grew to be city centers are not keeping pace with the need to provide necessary facilities, infrastructure and even urban planning foresight. Rapid growth of these cities has attracted migration of people originally settling from the provinces - suburbs who saw potential and oppurtunities in the cities. Along with this migration and rapid population growth is a housing crisis usually ending in slums and informal settling.

The government has so far only resorted to displacing and resettlement of people in the slums leading to inhumane housing resettlementes sprawling to the suburbs. This non community-centered remedies has sprouted more problems from empty houses to sindicates taking advantage of the system. In response, the "urban man" has evolved to be a selfish one, struggling to survive and stay within the cities.

The Social Light Competition called for proposals to uplift communities with lighting as a centerpiece. This proposal aims to provide a piece that considers the community's needs, broken down in 3 different functions: 1 Provide light for the community and to the individual housing units, 2 serve as a secured station as a multi-function space, and 3 a place for interaction and socializing for the community and an entity to uplift their morale as an important part of the city.

To live.

To play.

To earn.

To **o**wn.

Architecture of Subtraction

2014

Brown Bauhaus Alternative School of Architecture + Design

Architects are trained and schooled to construct, retrofit, repurpose – addition. This addition and sometimes multiplication seen in food chains, mass housing developments and malls, has been architects response to any spatial problem. To build, produce, and create timeless buildings of classic aesthetic that will stand even after their deaths has always been a dreamt legacy.

Subtraction aims to give the option to lessen, subtract, erase and destroy architecture in helping time judge all the failed attempts of the unnecessary buildings that proliferated the city.

visualizations on the usual responses to dysfunctional spaces/architecture (left to right) : A. Repainting; B. Green Washing; C. Haphazard/Neglected; D. The WOW (copy)

Architects are providers of solutions that require multi-disciplinary knowledge promptly needed in problems that concern space. This responsibility and scope of work consequently enables excessive ego and self worth for its practitioners. The present state of cities all over the globe is telling us: 1, we are not doing enough; 2, we are doing too much of architecture; 3, we just don't know what we are doing at all and everyone is paying the price.

The cycle of people-space-people wherein what we build accordingly shapes us is a frightful fact if we are to look at the built environment's dysfunctional spaces. Architecture has been a hit-and-miss practice where the judgment is left to time alone. As a building fails, the dysfunctional space will still exist and be left standing for a long period leaving the end-users to deal and sometimes, endure its influence on the environment. This cycle leaves us with a conclusion that the dysfunctional buildings can be attributed to the personal "dysfunctionality" of the Architect/Designers. Architects must then find an antidote for the venom of their ego and disproportionate self-worth to cure the dysfunctional architecture.

Fisherf**o**lk Settlement Complex

2013

Technological University of the Philippines, Manila

thesis authors:

Kamille Kym O︎lympia
Bernadeth Rebustes

In the present setting, Philippines is on a haphazard process of urbanization. Agriculture has been the main prey of this as it is slowly getting eradicated in favor of industry and infrastructure leading to unsustainable growth and a continuous cycle of uncontrolled development. Parallel to this, being an archipelago, coastal urbanization is in its process of totally eliminating fishing pushing it outwards to poor rural regions.

With the loss of livelihood, the fisherfolks live below the poverty line and are left without access to basic services. The fisherfolks, together with the farmers and indigenous people are considered the same as informal settlers and are part of the slum upgrading programs, relocation and resettlement projects of the government. Although this is the case, the IP community, farmers and fisherfolks require extra consideration and studies as they are usually the original settlers of the place who established their livelihood, property and dwellings by origin and culture as opposed to informal settlers who mostly migrated from the provinces and suburbs, left with no place to own in the city and chose to live and build slums with substandard lifestyles in exchange of settlement. And, as rapid development and lack of proper foresight from the government usually result to their displacement, their worth and fitting in the modern society and urbanization is threatened and finding the consensus is definitely a challenge.
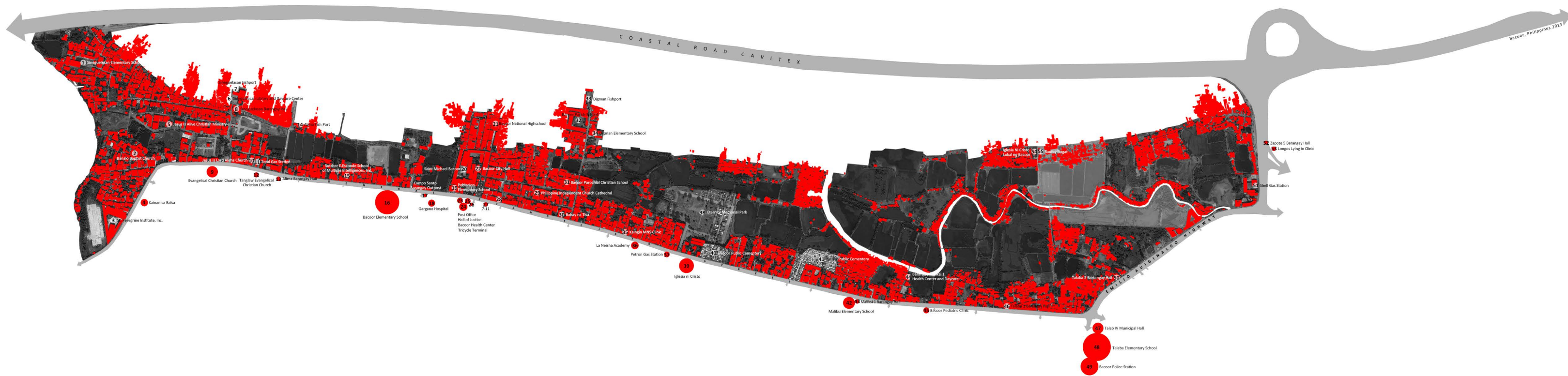

Image above shows mapping of the existing infrastructure, ammenities and services usable by the fisherfolk community.

12 Educational Facilities - 1,3,6,15,16,19,21,31,35,37,43,49
10 Government Buildings - 8,13,22,23,24,44,47,48,51,53
9 Religious Facilities - 2,5,9,10,12,20,29,40,55
6 Health Facilities - 18,25,36,45,46,54
3 Fisheries - 7,14,34
3 Cemeteries - 39,41,42
2 Security Facilities - 50,56
2 Tourist Spots - 4,30
6 Others(Gas Station, Convenience Stores, etc.)

CORRECTION by means is considering the present condition, availability of resources and impacts not adding another mistake in the built form. Failure to consider these communities' urgent threats, possible future and neglect mirror how the government handles the country's urbanization in microcosm. The proposed development tackles the problems from its micro components to the macro site, its contribution to the growth of an organic city and studies to a correct coastal urbanization. It also features the solution as a process and a continuous and evolving alteration as opposed to the usual instant and rigid solutions of designers, failing to consider its intangible components. This proposal aims to produce ideas on the proper path towards urbanization by gradually integrating the rural parts in a symbiotic association. This intended coexistence aims the two main developments to support each other as co-dependents - for the rural to continuously provide for the urban and the latter recognizing the former's worth, securing both their placements in the system.
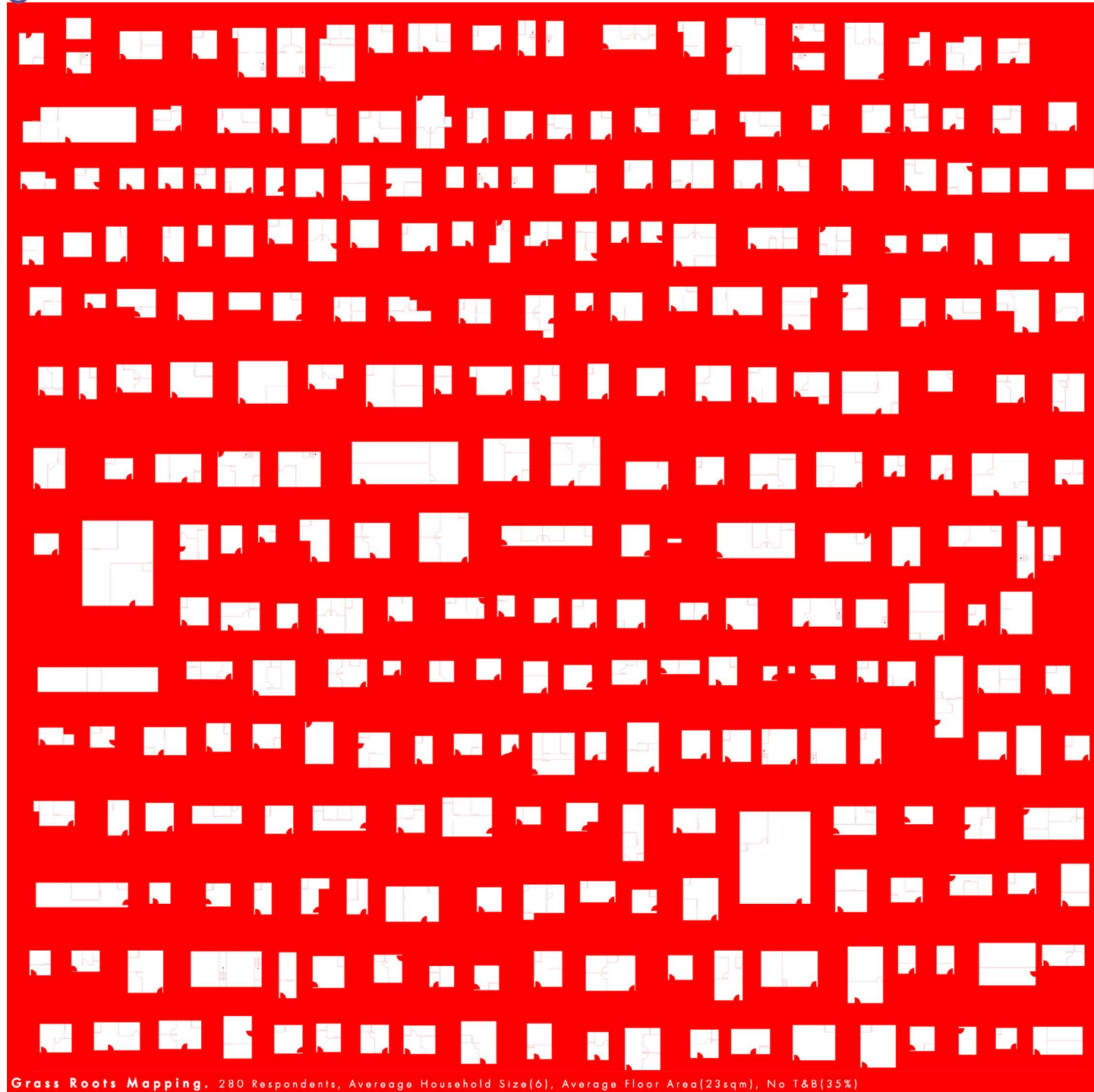
OPEN SPACES
(STRIPES-PUBLIC LAND)
(NON-STRIPES-PRIVATE LAND)

FISHPONDS
(STRIPES-PRODUCTIVE)
(NON-STRIPES-IDLE/NON-PRODUCTIVE)

**ROAD ACCESS
TO BAY**

POLLUTION

"Design is a body, where its activity is the impact, the skin is the form, skeleton is the objective, mind is the idea and the heart is its users."
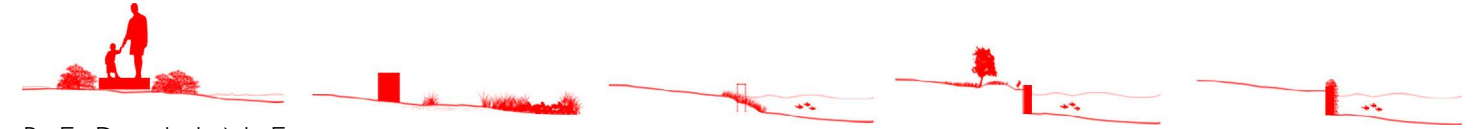

The user-centered proposal aims to secure the placement of the fisherfolks on the coast, specifically provide a housing development that will conform to their needs, provide facilities that will support the fisheries sector, introduce an alternative source of income and establish a market that will eventually distribute goods from the communities' livelihood.

The target community overtime, has grown diverse that informal settlers have already mixed into the neighborhood. The first dilemma was identifying the fisherfolks from the other informal settlers who also built their huts on stilts. The span of 9 barangays namely Alima, Maliksi 1, Maliksi 2, Maliksi 3, Digman, Poblacion, Sineguelasan, Talaba 2 and Zapote 5 where scoured to personally meet the fisherfolks. A careful study of each family's daily routine, preferred use of space, their idea of aesthetic and basic utilitarian needs were conducted to assure that the new design to be provided will best fit, if not better their existing lifestyle. Above anything else, it turned out that fish drying areas(food preservation), banca(boat) parking and proper sanitary facilities were on the top of the fisherfolk's priorities and requests. Upon studying the physical environment surrounding the communities, it also appeared that the target community is fortunate enough to have sufficient facilities such as public schools and government, religious and health facilities required by law for new resettlement complexes *(see page 32-33).*

R E D   L I N E

The total coastal development will answer one of the main threats to the fisherfolks tenure - the privatization of the Bay. The shoreline extension (reclamation) will create another part of the Bay intended for public use.

Mussel and Oyster Capital (Past) – With good water quality, the natural environment allows growth of oysters and mussels that are commercially competitive and of export quality, known not only in the local market but in international as well.

Reclamation (Present) – Through the years of neglect and lack of support, the aquatic produce are not in good quality anymore and the decrease in production was evident throughout the past years. The government now plans to reclaim the bay area with all the traditional neighborhood, fisherfolk and informal settlers alike, being dispersed and relocated mostly to unfamiliar places far from their livelihood in favor of new commercial, residential and recreational development. Polluted now with agricultural and domestic waste, the bay is viewed as dirty and hopeless without potential.

Public Mixed-use Open Space (Proposal) –Instead of privatization which eventually takes away the bay's natural use and traditional function, the proposal calls for social equity starting with the area where the land and the sea meet by improving public access, giving opportunities for different uses, providing sufficient communal space for the urbanizing Bacoor and preserving the culture and neighborhood built by original settlers. Apart from water rehabilitation, new studies on oyster and mussel farming should be explored for the fisherfolk's livelihood to thrive.
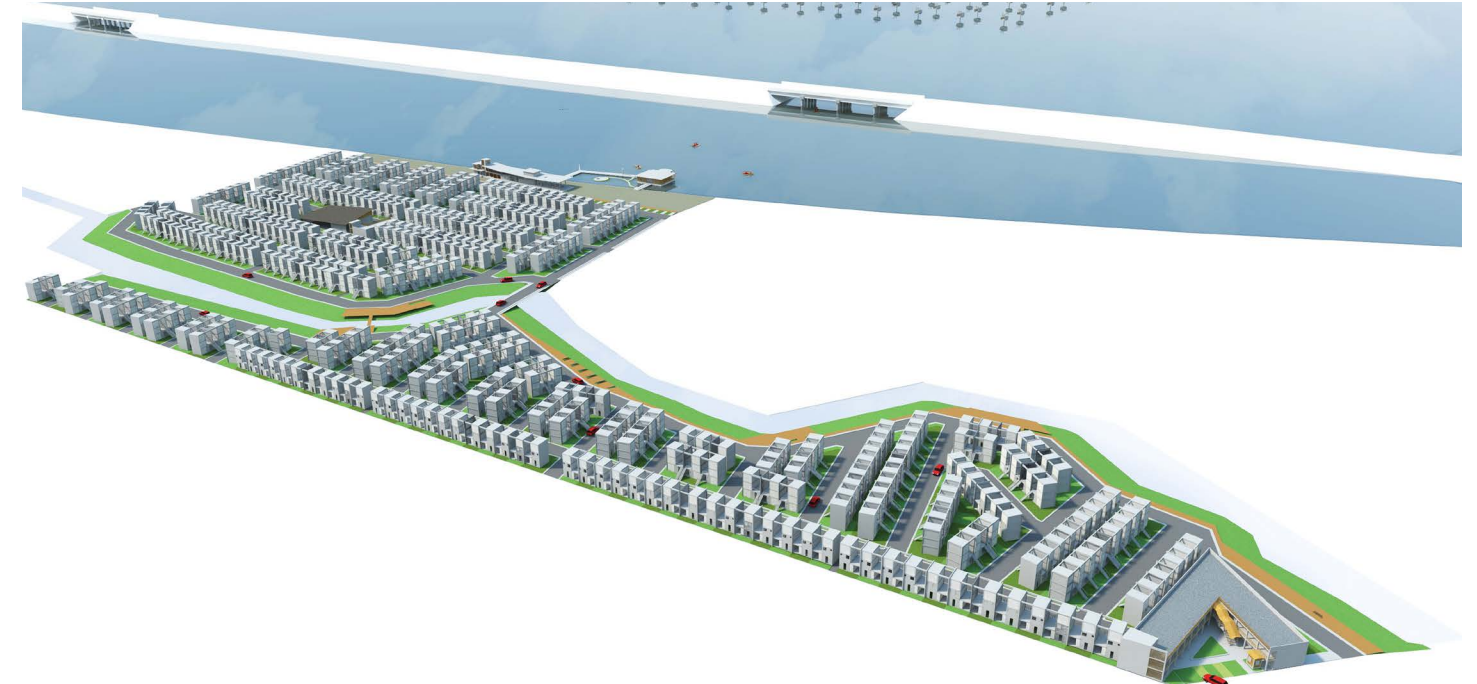

Image to the left shows mapping of fisherfolk's existing houses and its interiors to understand their use of space and preferred space programming.

Grass Roots Mapping. 280 Respondents, Avereage Household Size(6), Average Floor Area(23sqm), No T&B(35%)
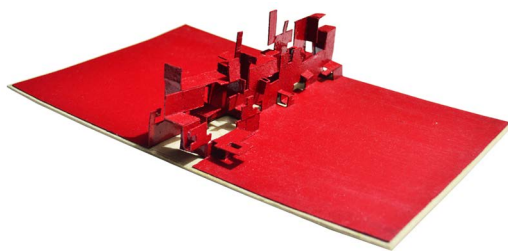
a b o u t

As a registered Architect in the Philippines, I have handled competition proposals, bidding, design, visualization, cost estimation, project coordination and project management for various building typologies. I believe in collaborative work and architecture and design is interdisciplinary and relevant to everything and anyone. I am highly inquistive, creative and resourceful. I enjoy seeing and creating designed spaces and objects.

Currently I am a senior associate architect at a design build firm in the Philippines, a part-time professor at a local university and a collaborator at The Boring Studio architecture.