Informal Networks:

Embracing Otherness through Performative Spaces



00

: Introduction






Droguería







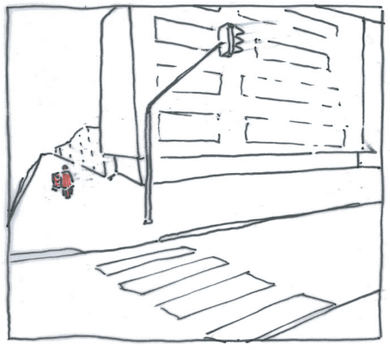
“These architectures may not correspond in any way with the referential system used to judge architectural production around the world, but it does respond to the realities and complex needs of minority peoples who live on the margins of culture, between social classes and economic strata and, in many cases, completely outside the axis of global capitalism."

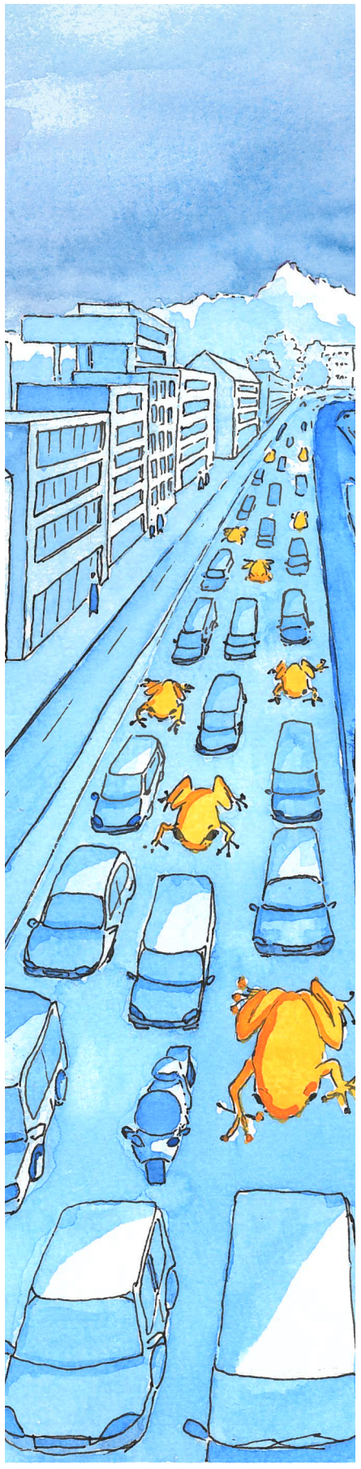
- Felipe Hernandez, ‘Bhabha for Archtiects’

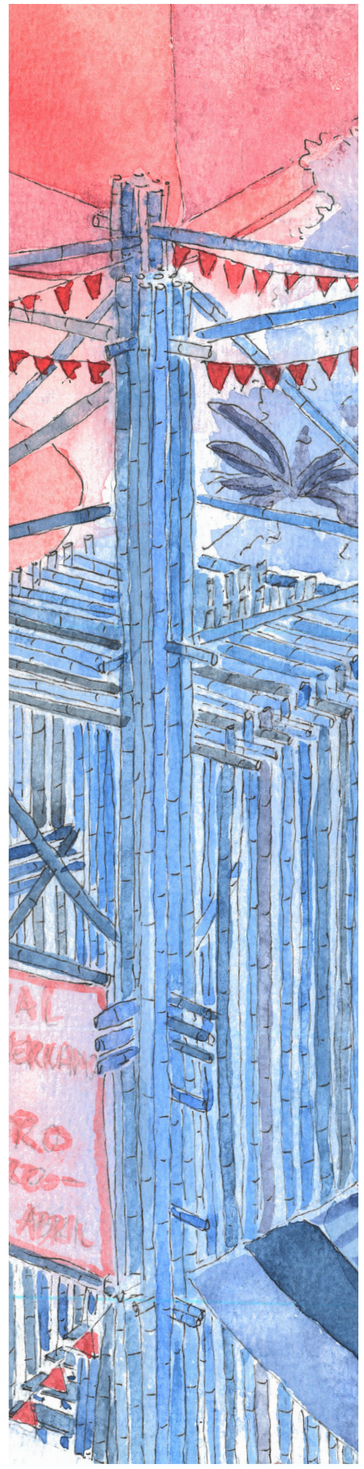


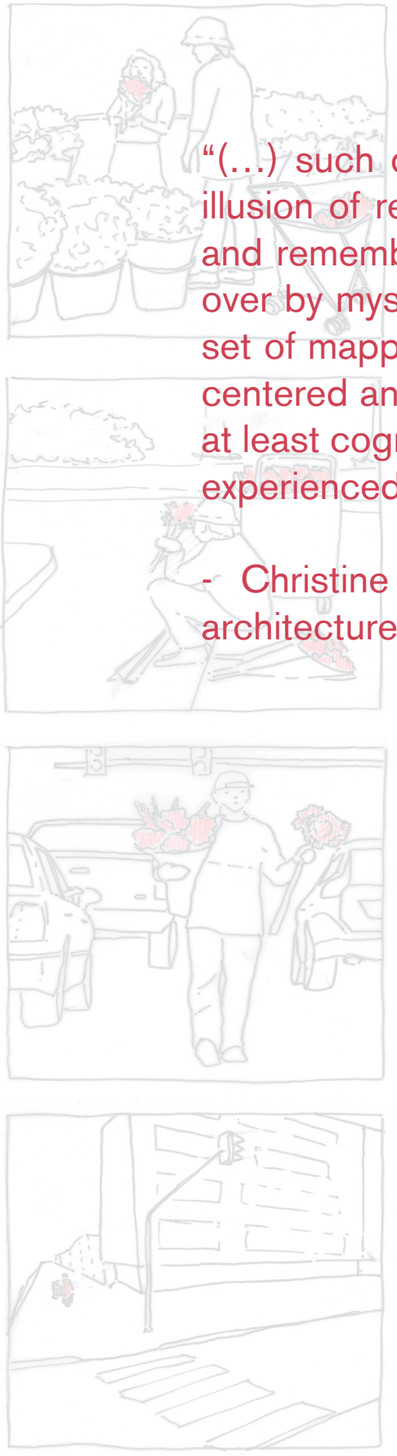












“(…) such devices as the detective story (…) offer an illusion of reality in narrated form; they focus, point out and remember parts of the city that have been covered over by mysterious events. Thus, (...) [the film] offered a set of mapping procedures that presented an imaginary centered and legible city, enabling the spectator to gain at least cognitive control over a place that was no longer experienced directly.”

- Christine Boyer, ‘Strangely Familiar: narratives of architecture in the city’



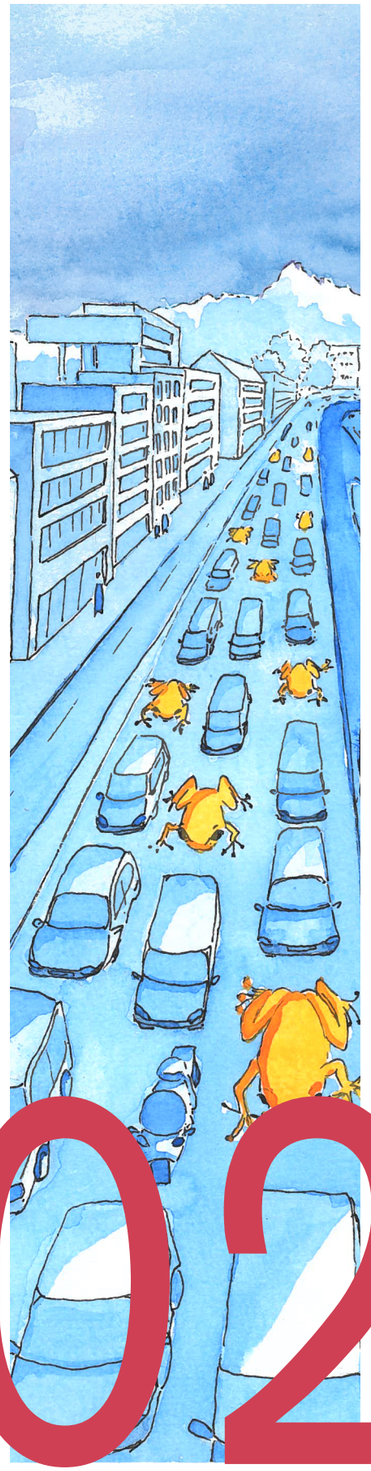




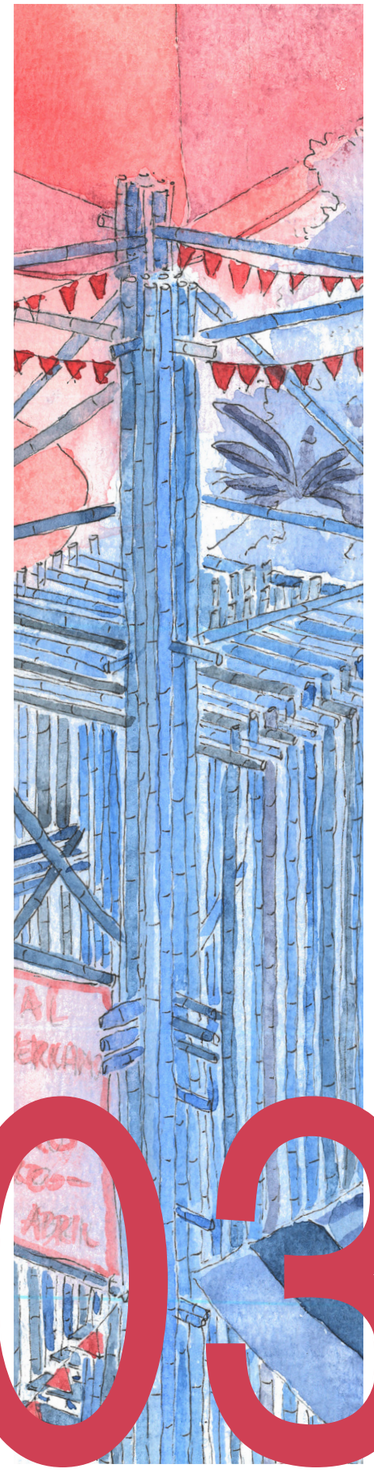




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02



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01

: An Object

: Object

FIXED

MOBILE

COLLECTIVE

INDIVIDUAL

SMALL

LARGE

















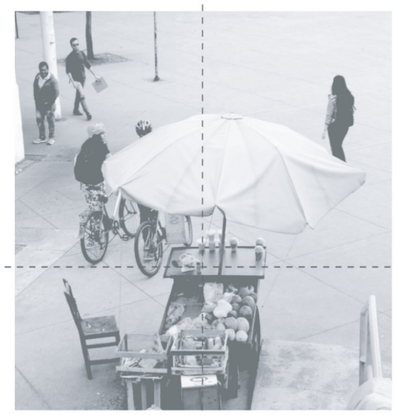
























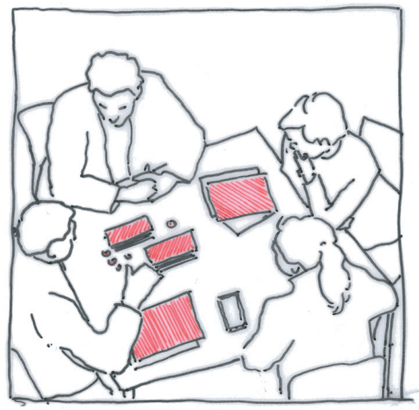


: Object

Traffic Light - At Intersection

Red. They stop. Green. They go. Stopgostopgostop. He comes. Not always. Today yes. Different. He doesn't listen. They stop he goes. They go he stops. Error? Comes to my feet. My feet are useless. Error? He leaves a cart at my feet. Red and green and blue and pink and yellow. Flowers…? Flowers at my feet? They stop he goes they take flowers he comes to my feet. Error? A rope around my feet and the cart and the flowers and the bag and the jacket. Protect…? Protect. Red and green and red and green flowers.

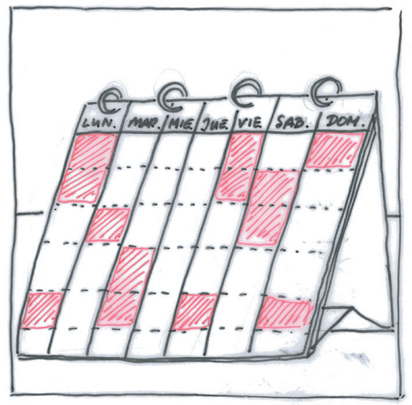














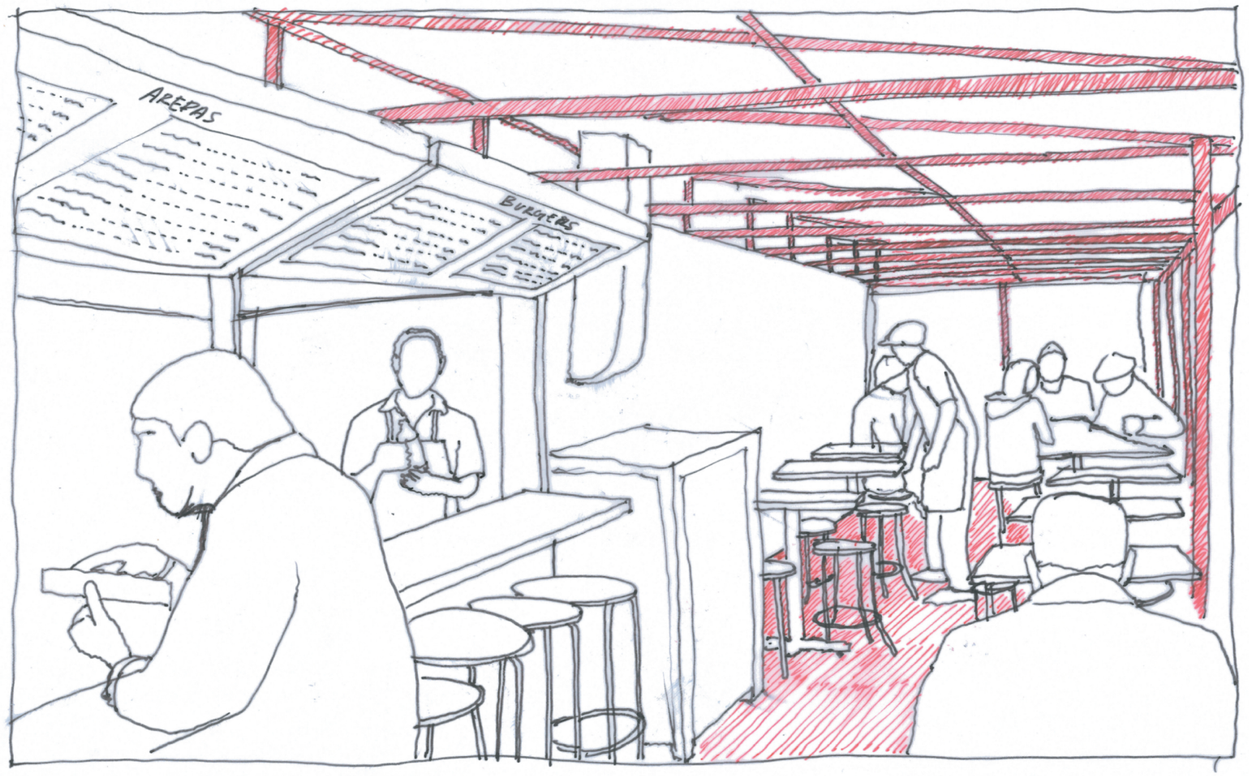


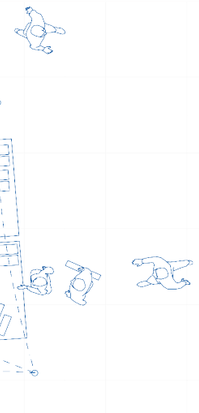
Student Tent - Plaza Che

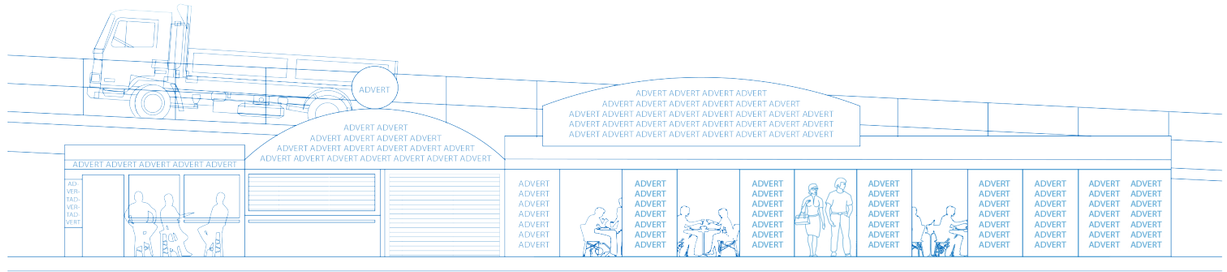
Up and down, up and down, over and over and over. It's exhausting, for me and for them. Up in the morning, down at night, every day. No other way around it – they cannot leave me standing overnight for fear of theft. And so – every day a rebirth. My moments of rest are fleeting – I stay in a different location each night, a planned rotation of four houses. Once set up, I usually stay in one place until the evening. I stand in Plaza Che often; the square is busy and brings business. I do change locations though, based on a variety of circumstances – the crowd, the exam schedule, the weather. It's all up in the air most of the time, the decisions are made on the spot. My favourite spot on the campus is next to the music building. I like hearing the students sing and play. It creates a completely different atmosphere than the rest of the campus, much calmer. The music fades in and out, sometimes you have to strain your ear to hear it, other times it booms across the lawn. It goes up and down.

: Object

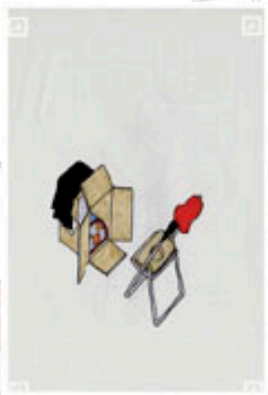
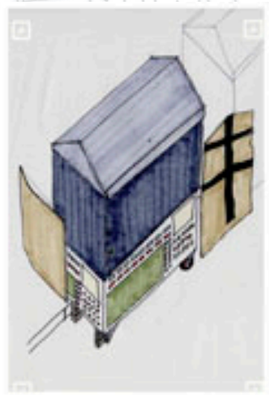




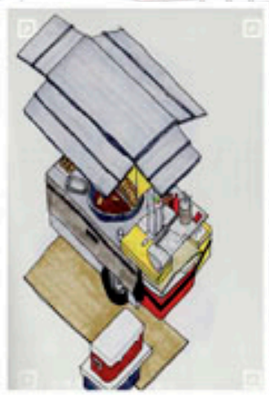



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: Object

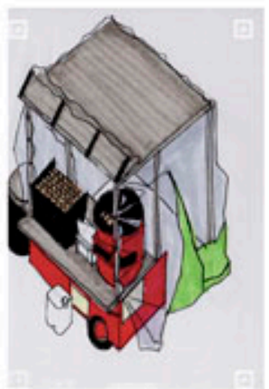












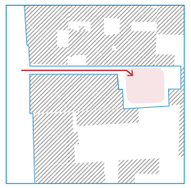

: Object

Obstruction

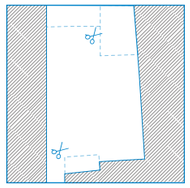
Actions

Lack of (own) Space

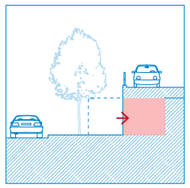




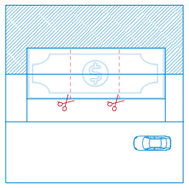
_Unlocking pocket of space available on plot



_Sharing space to increase affordability



_Insertion under overpass (unused pocket)



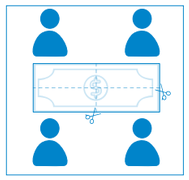
_Sharing space to increase affordability



_Change of ground paving



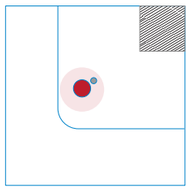
_Using the campus as common property



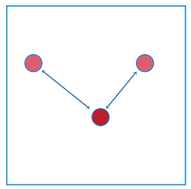
_Sharing space to increase affordability



_Utilizing stop points across the city



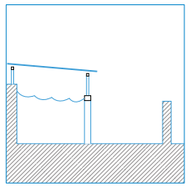
_Claiming corner next to infrastructure



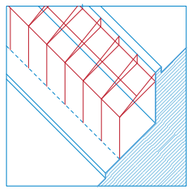
_Setting up near comple - menting areas

Need for shelter





_Canopy cover and open air



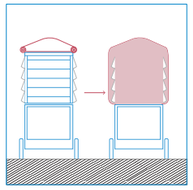
_Creating light frame canopy (hybrid indoor / outdoor).



_Using already existing overhangs



_Wearing a rain poncho



_Plasitic sheeting

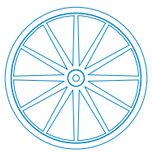


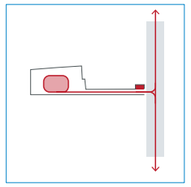
_Using the tent as cover



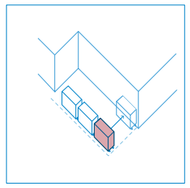
_Heating with portable devices

Need for mobility

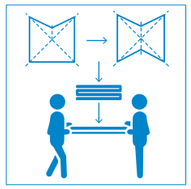




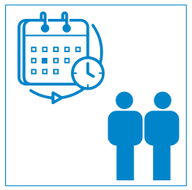
_Accessible and attractive entrance



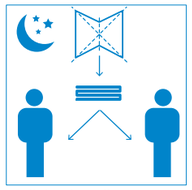
_Movable furniture (coffee vendor)



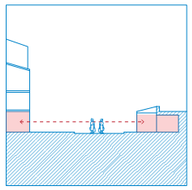
_Light and foldable structure



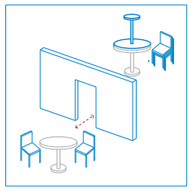
_Sharing shifts



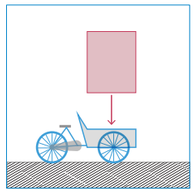
_Splitting the stall to store overnight



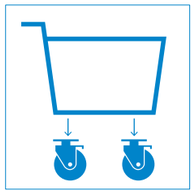
_Movement of goods between shop locations.



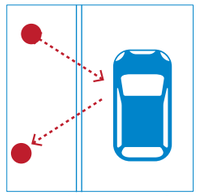
_Movable furniture stored in vending stall.



_Combining tricycle with stall

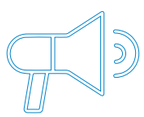


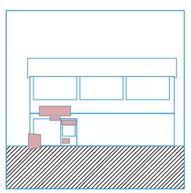
_Mounting wheels on a cart



_Approaching customers first

Lack of display

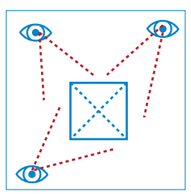




_Advertising around opening



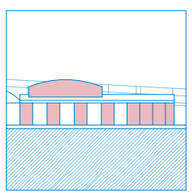
_Word of mouth



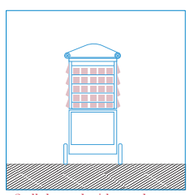
_Visible presence



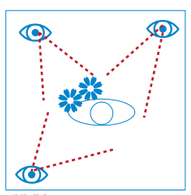
_Word of mouth



_Using enclosure surfaces as advertising.



_Stall dressed with goods



_Visible presence



_Advertising by voice

Need for security



_Garage Gate

_Sharing shifts

_Taking the stall down overnight

_Shop space as openable garage.

_Visible presence

_Chaining the cart to traffic light

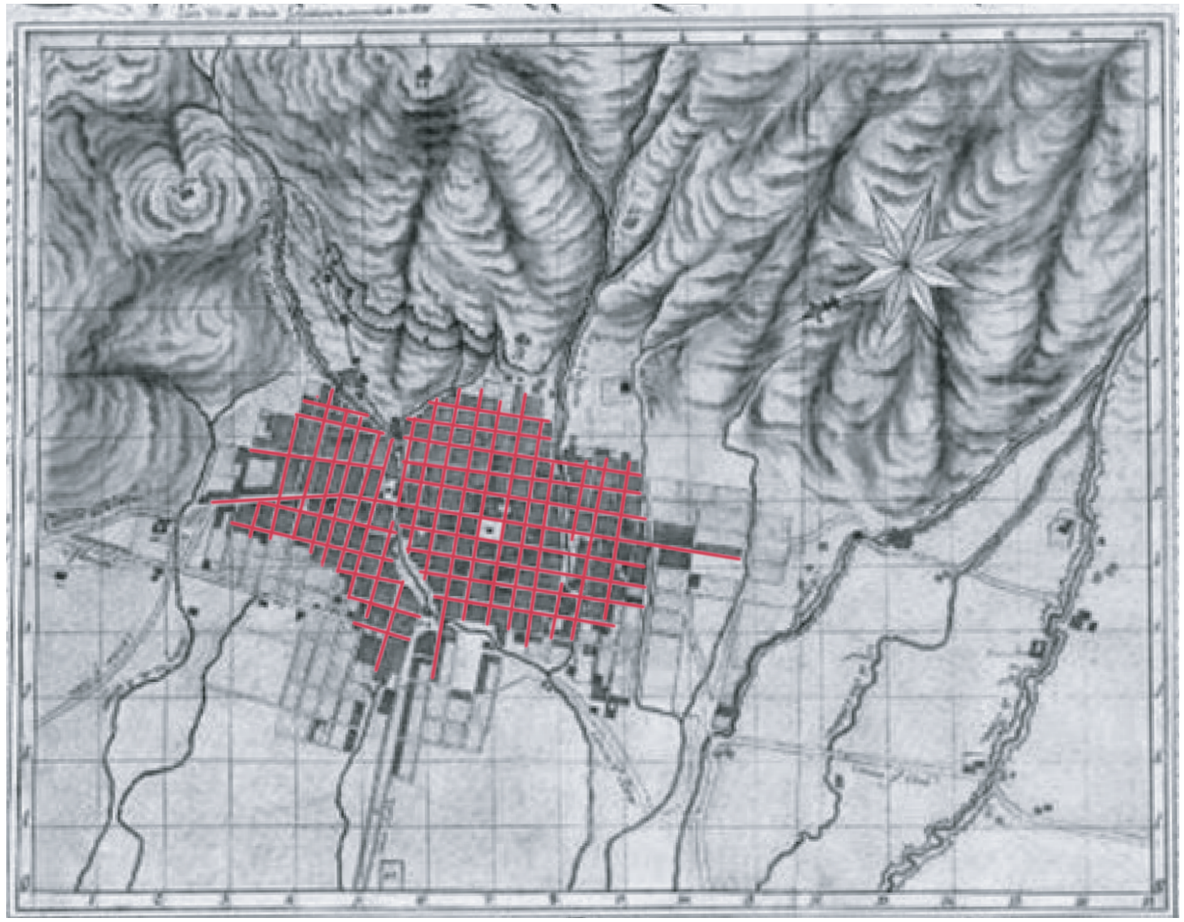
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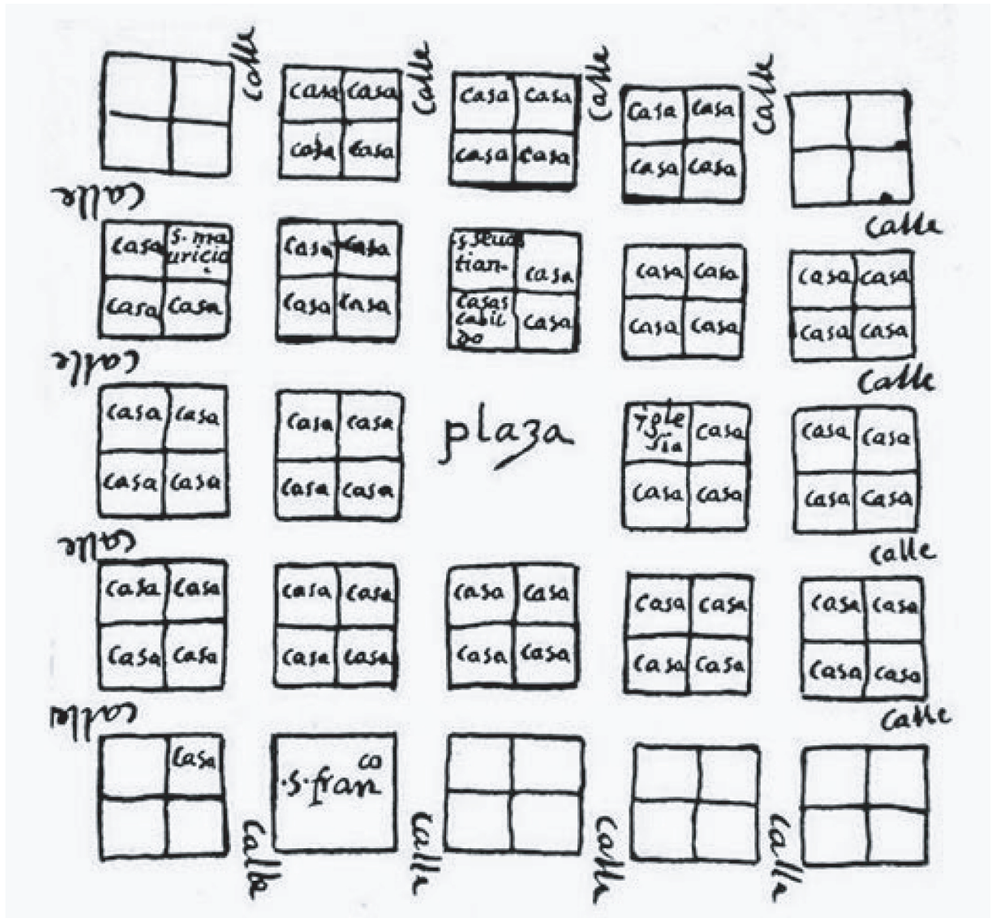
_Passive surveillance by vendor

: Object

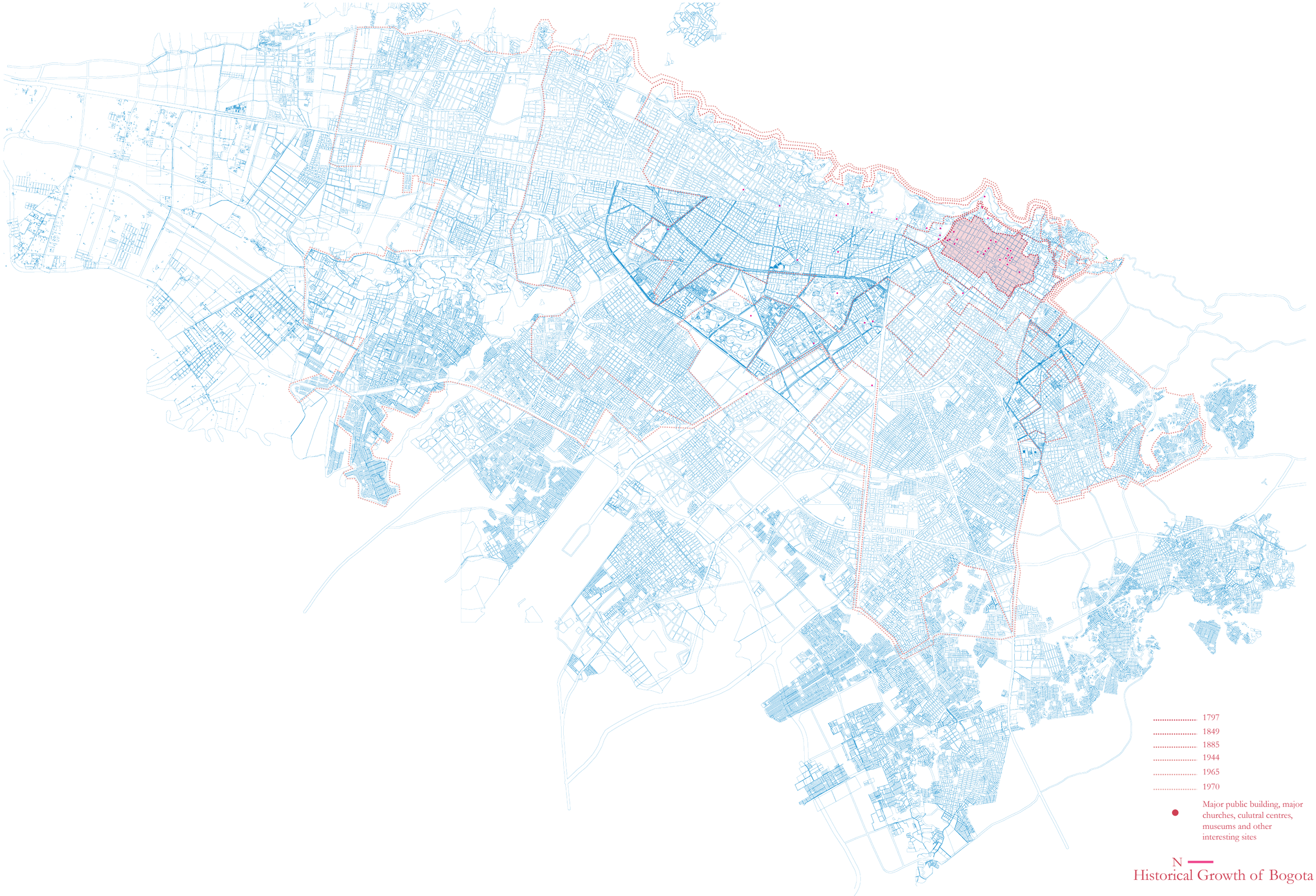


: Object




calle
casa
plaza
S. Mauricio
S. Sebastian
Casas Cabildo
Iglesia
S. Francisco

: Object



Historical Growth of Bogota

: Object


RUTA DE EVACUACIÓN
ESCALERAS AL SIGUIENTE NIVEL
Cafetería
Tornillo
Pedrería
Empaques
Cursos
Cerámicos
09-B
010
014


Shine Dekor
Decoramos a la medida de tu gusto!
08-B
RESINAMOS
PINTURA METALIZADA
30%
mandalas

: Object





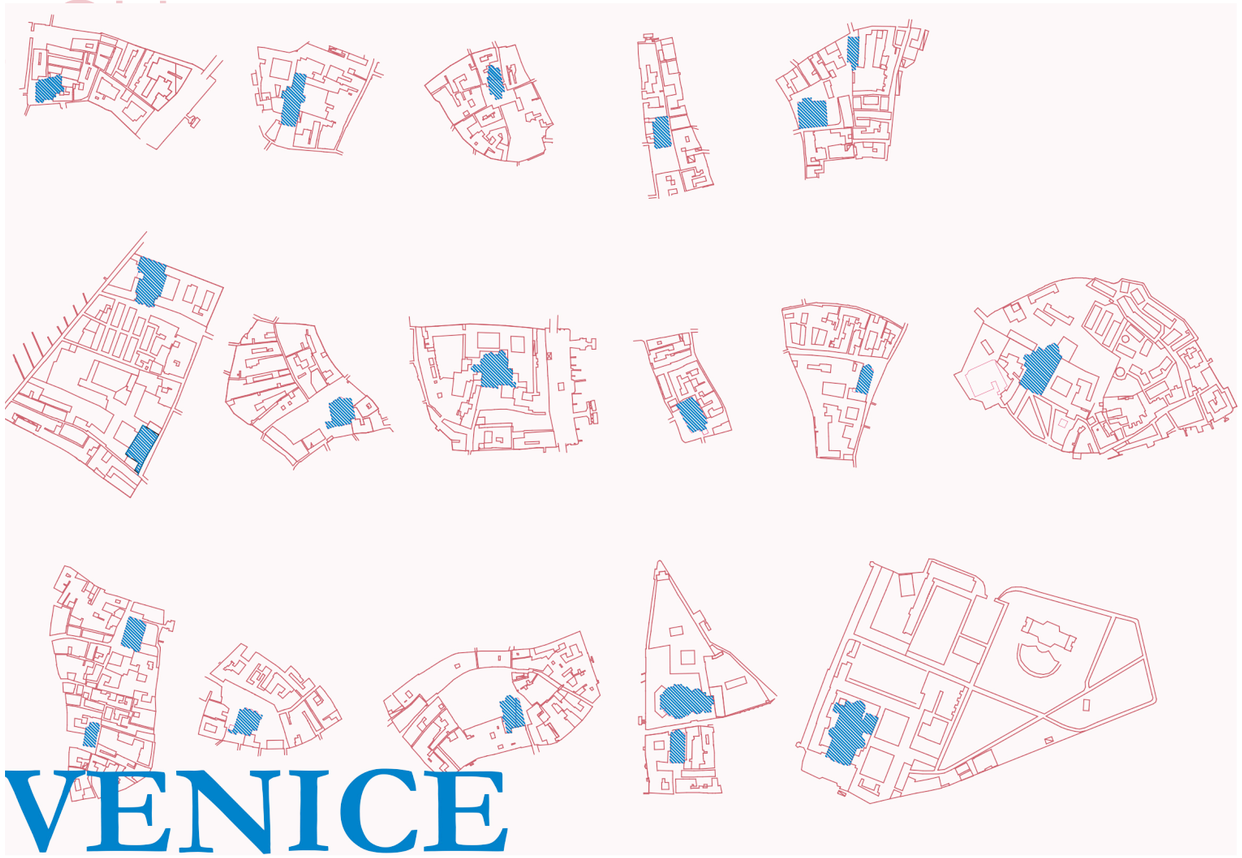
Plaza de San Victorino - Before and After Redevelopment

In the end, the recuperation of public space projects became a double-edged sword; providing Bogotanos with better mobility and recreational areas at the cost of disenfranchising hundreds of failed relocated vendors."

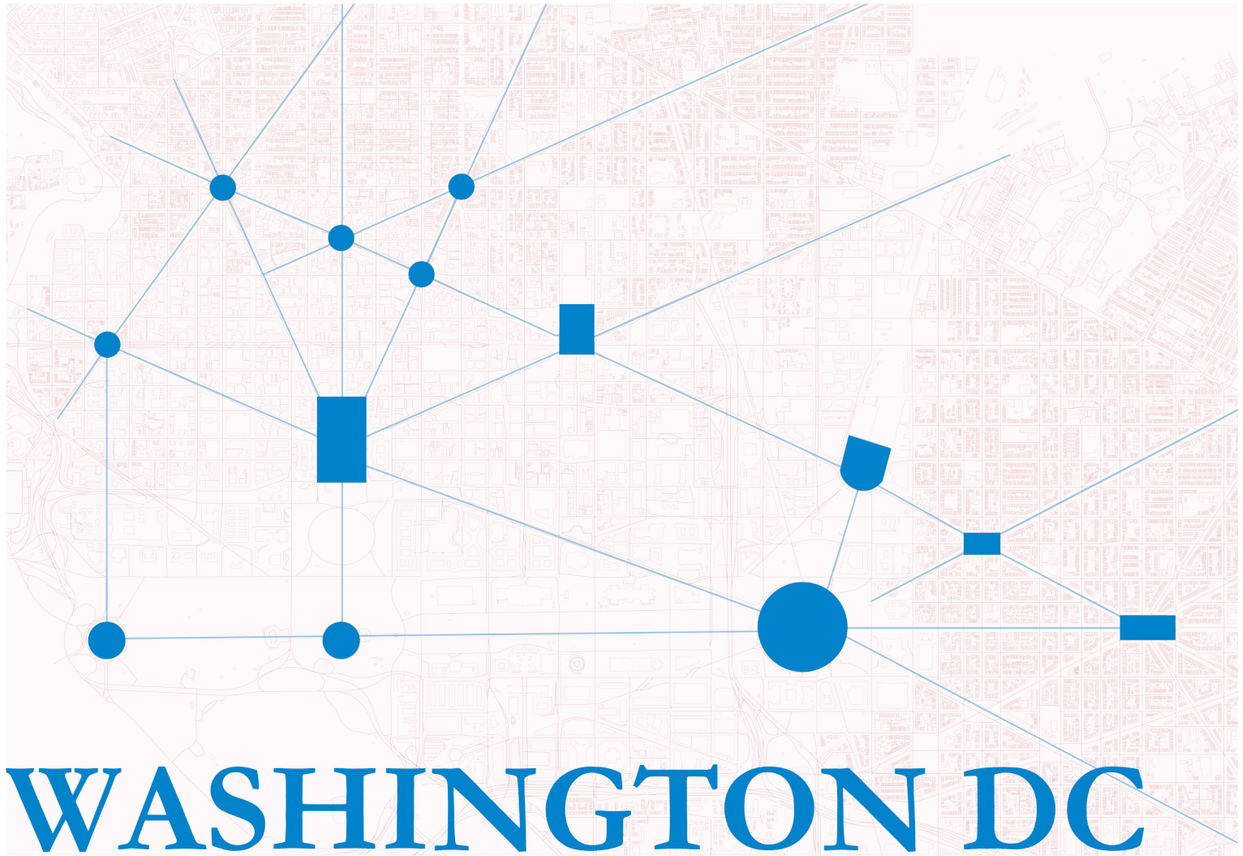
- Michael J Donovan, 'Space Wars in Bogota'



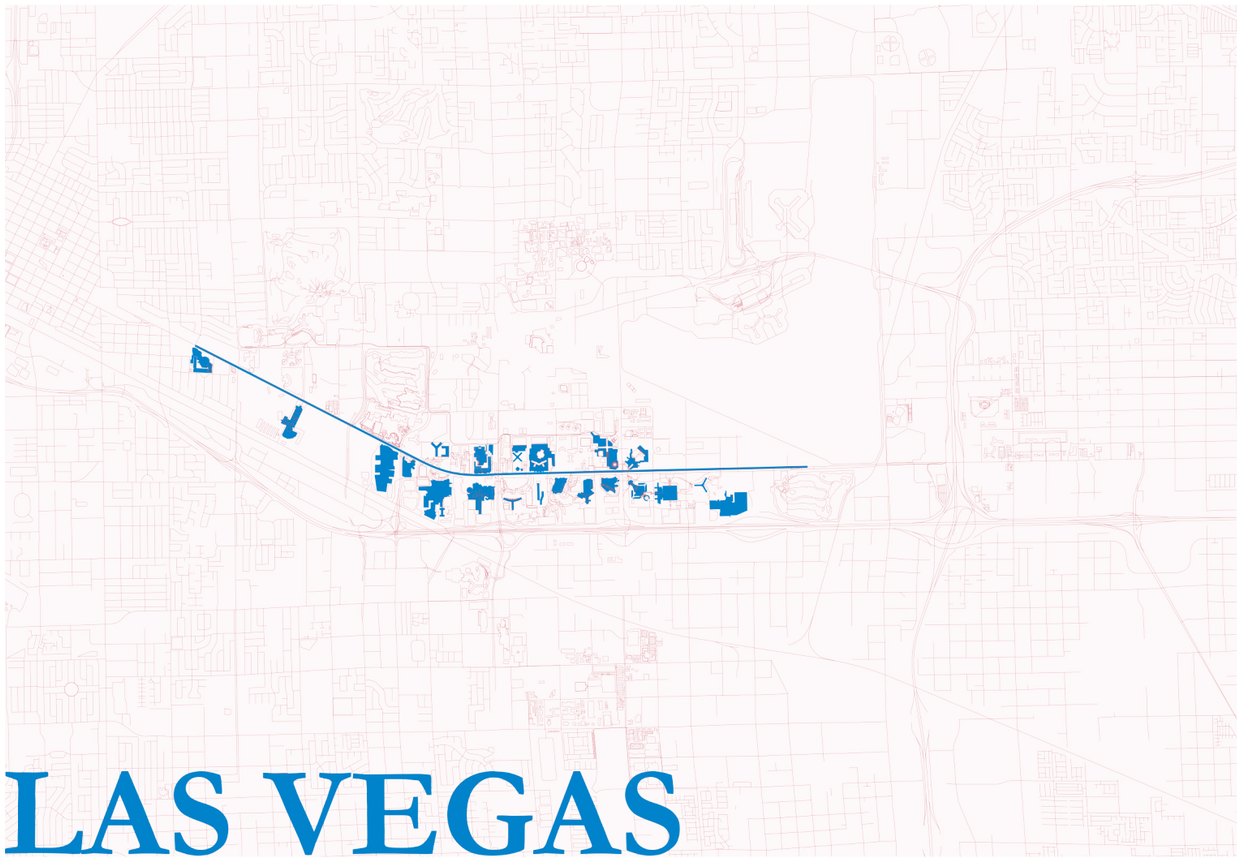
Plaza de San Victorino - Before and After Redevelopment



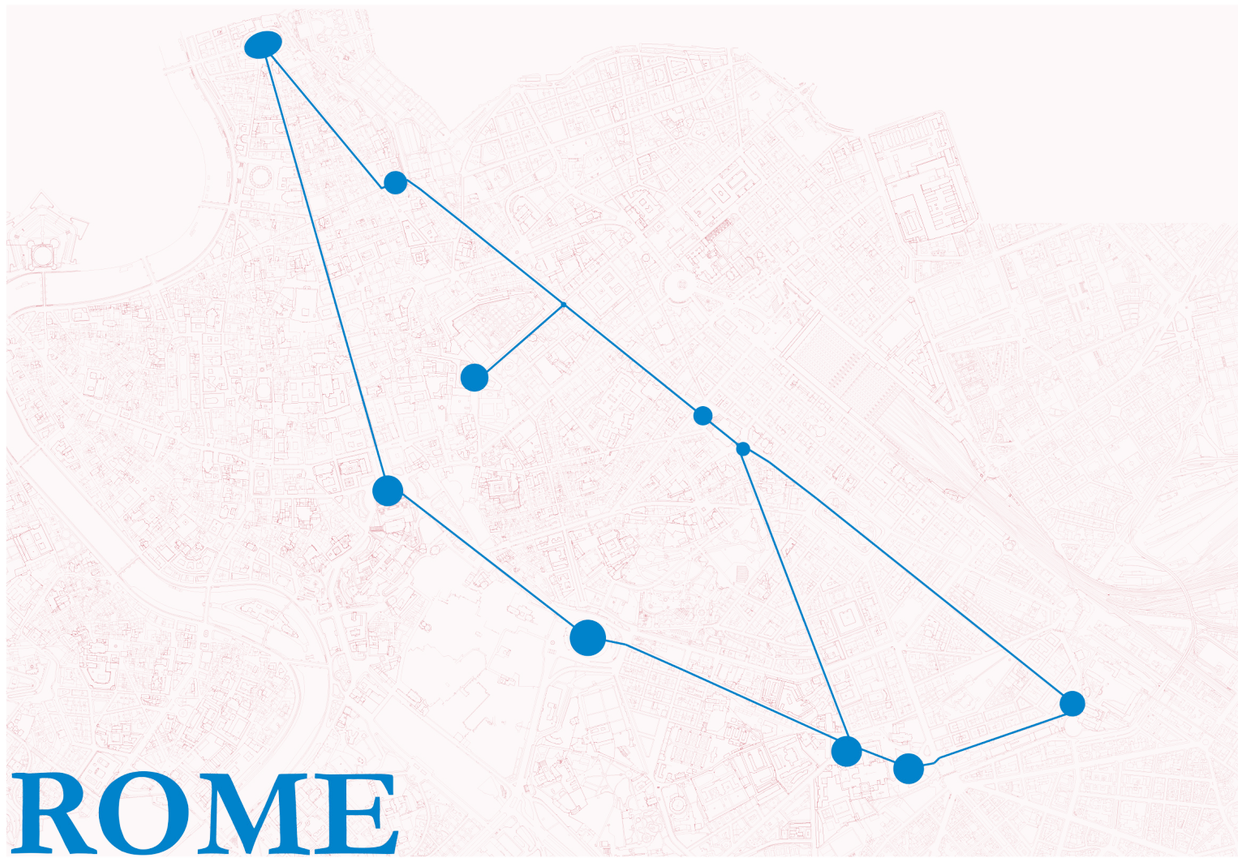
VENICE



WASHINGTON DC



LAS VEGAS



ROME

: Object

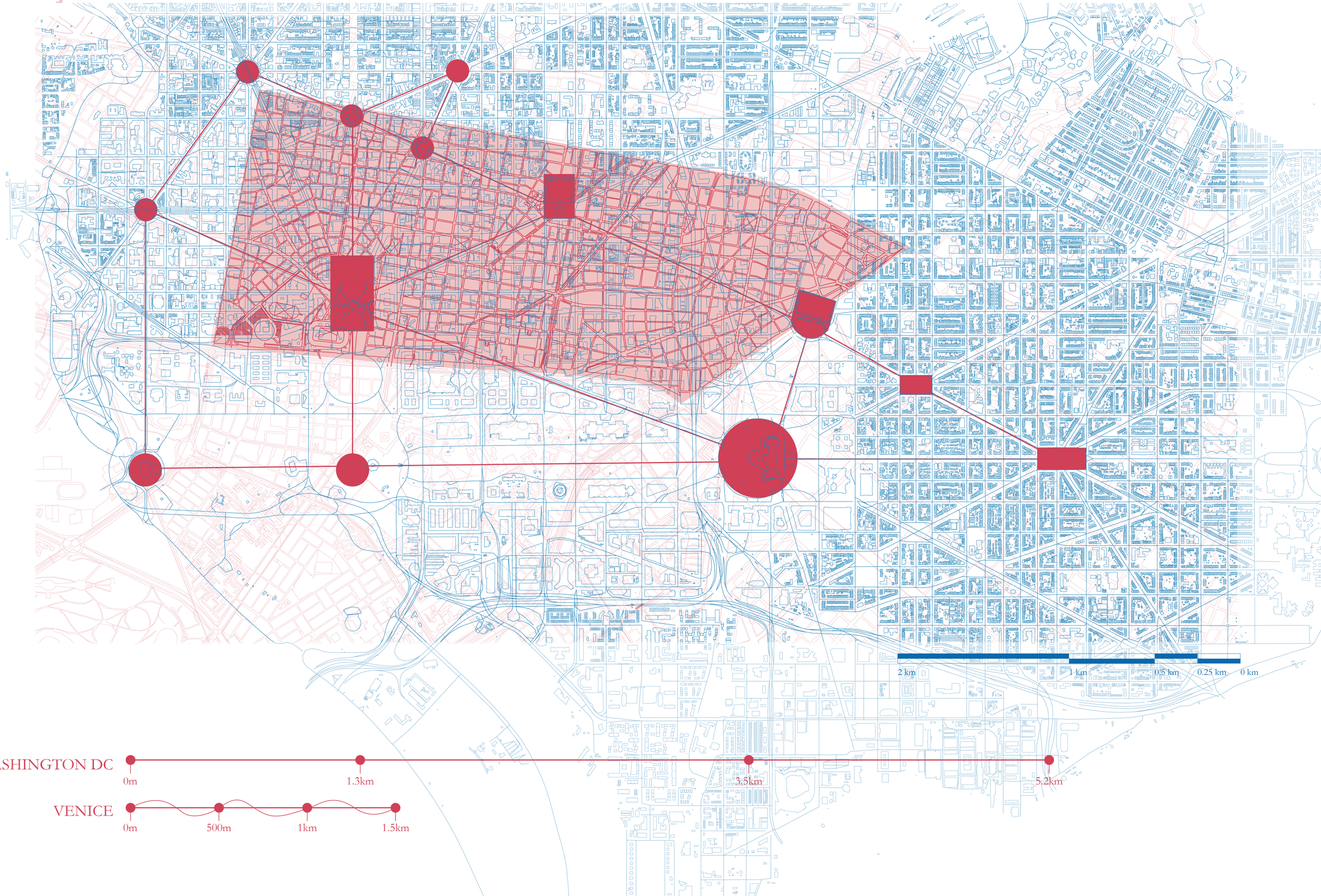


2 km 1 km 0.5 km 0.25 km 0 km

VENICE

0m 500m 1km 1.5km

: Object


2 km
1 km
0.5 km
0.25 km
0 km
WASHINGTON DC
0m
1.3km
3.5km
5.2km
VENICE
0m
500m
1km
1.5km

: Object



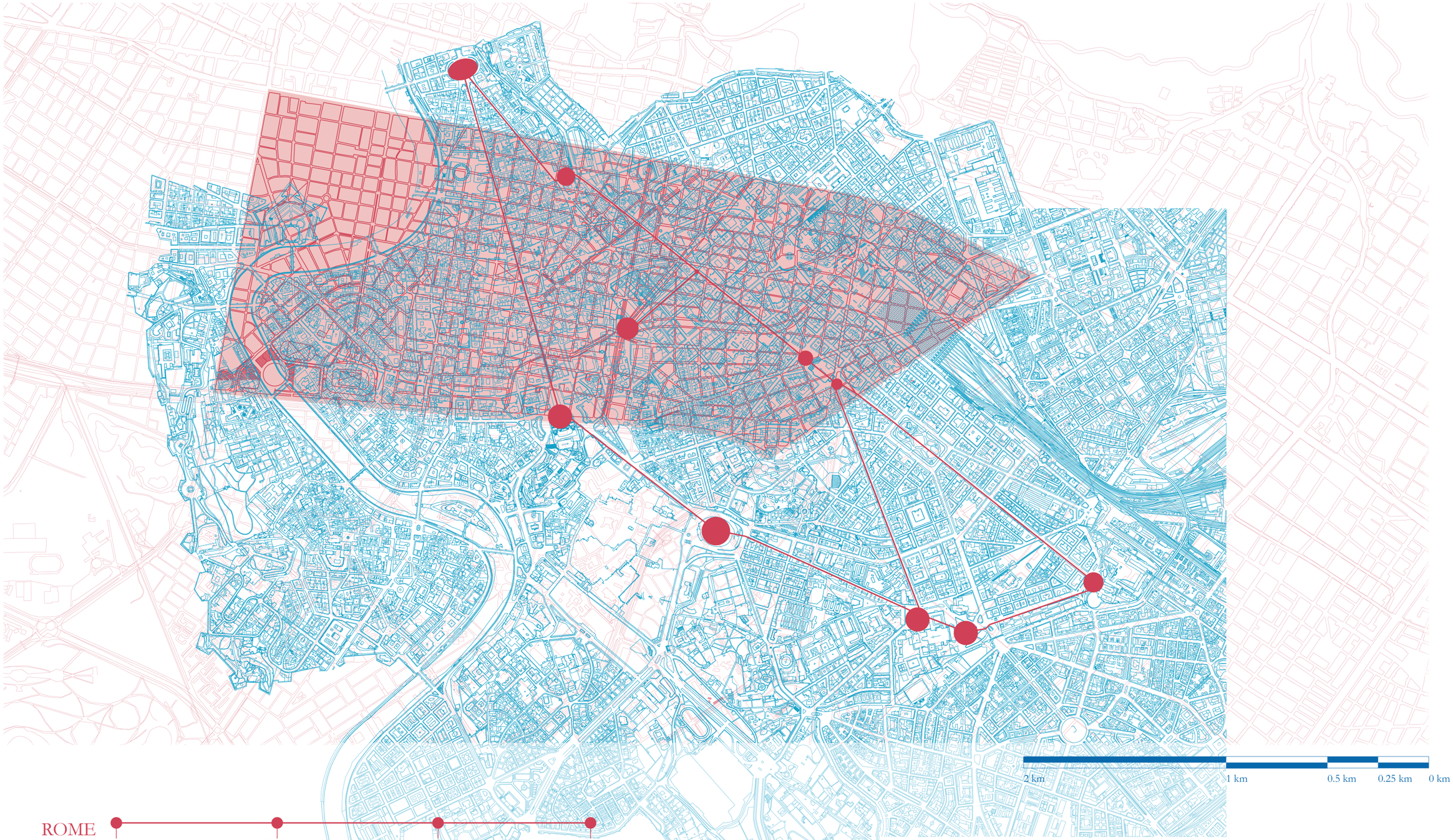
2 km 1 km 0.5 km 0.25 km 0 km

WASHINGTON DC
0m 1.3km 3.5km 5.2km

VENICE
0m 500m 1km 1.5km

LAS VEGAS
0m 750m 1.6km 2.1km 2.7km 3.3km 3.8km 4.4km 4.9km 5.45km 6km 6.5km

: Object



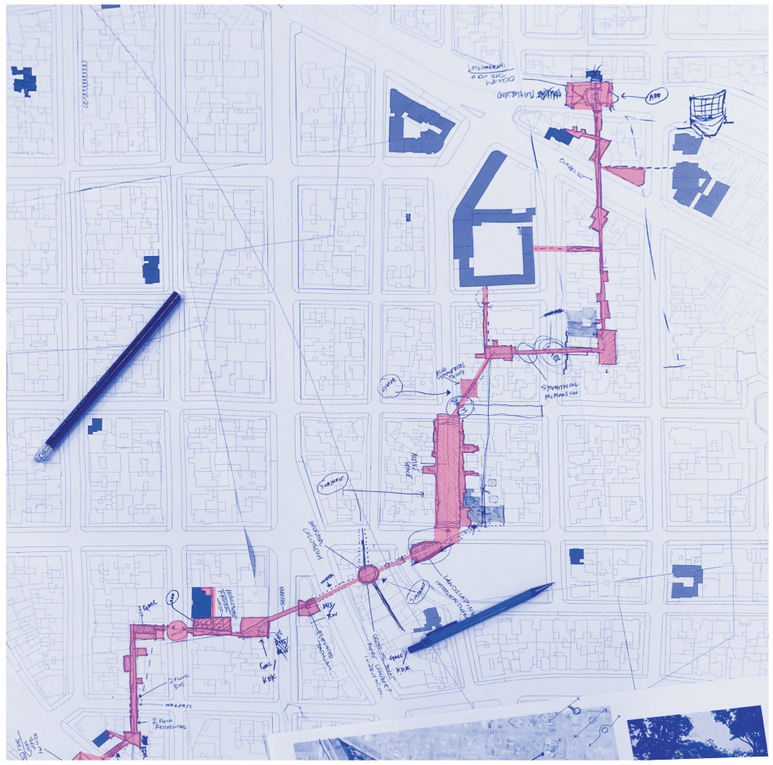
ROME
0m
770m
1.54km
2.27km

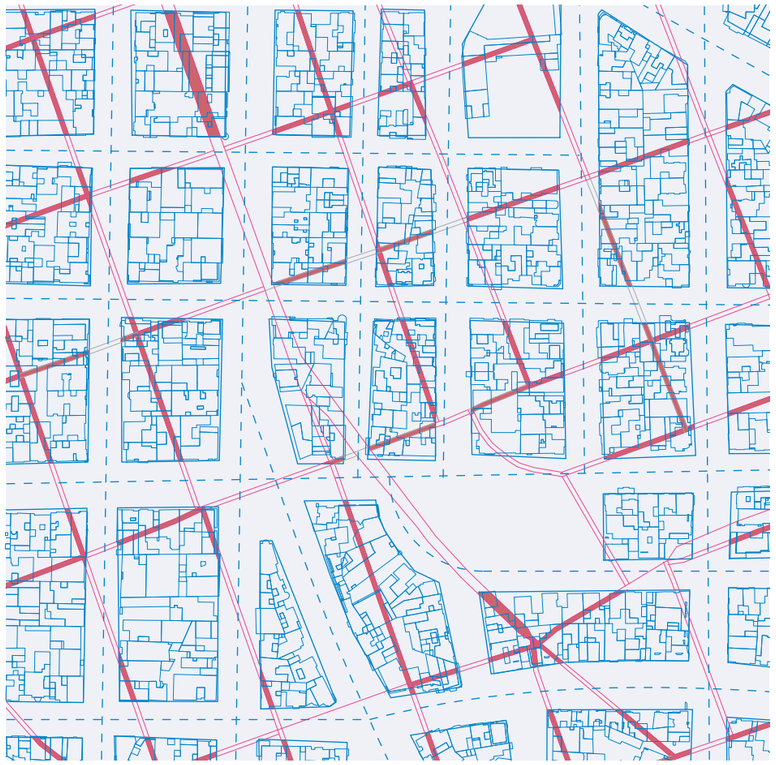
WASHINGTON DC
0m
1.3km
3.5km
5.2km

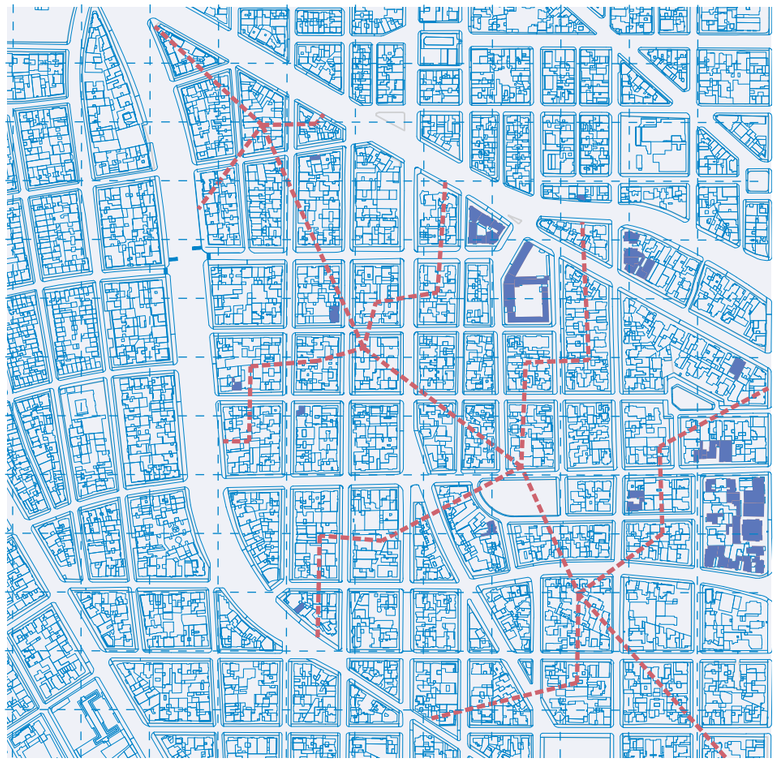
VENICE
0m
500m
1km
1.5km

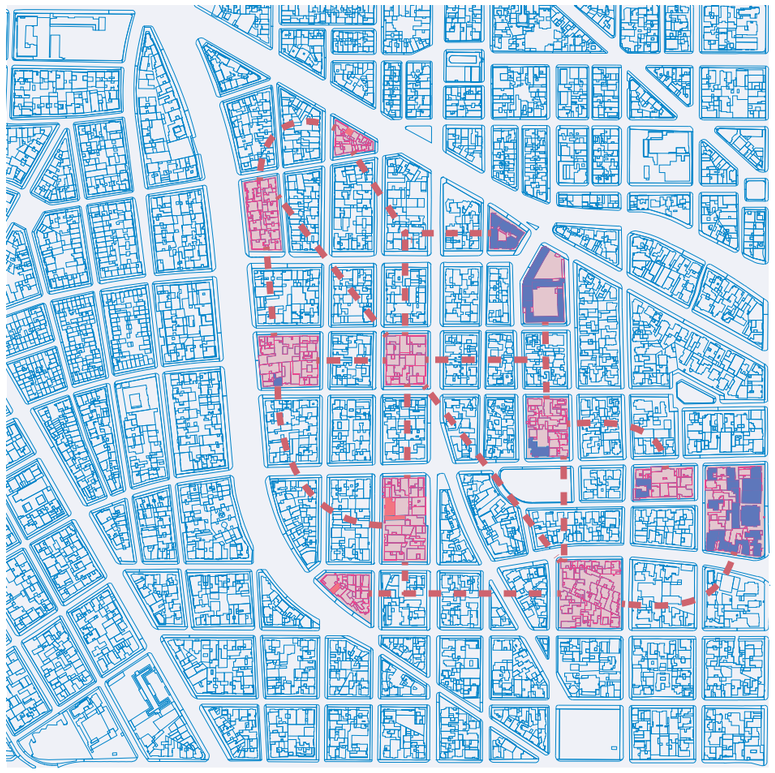
LAS VEGAS
0m
750m
1.6km
2.1km
2.7km
3.3km
3.8km
4.4km
4.9km
5.45km
6km
6.5km

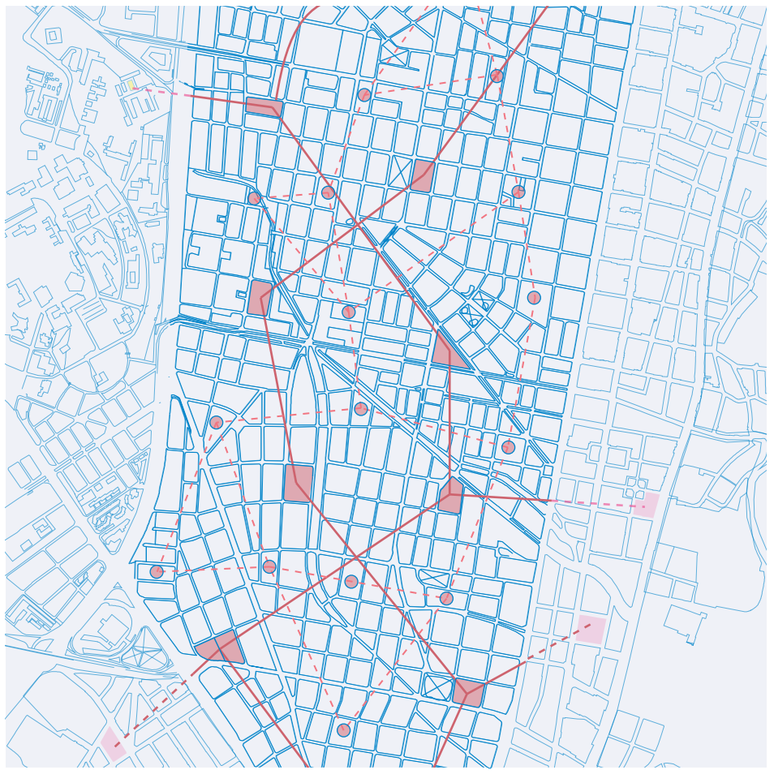
: Object

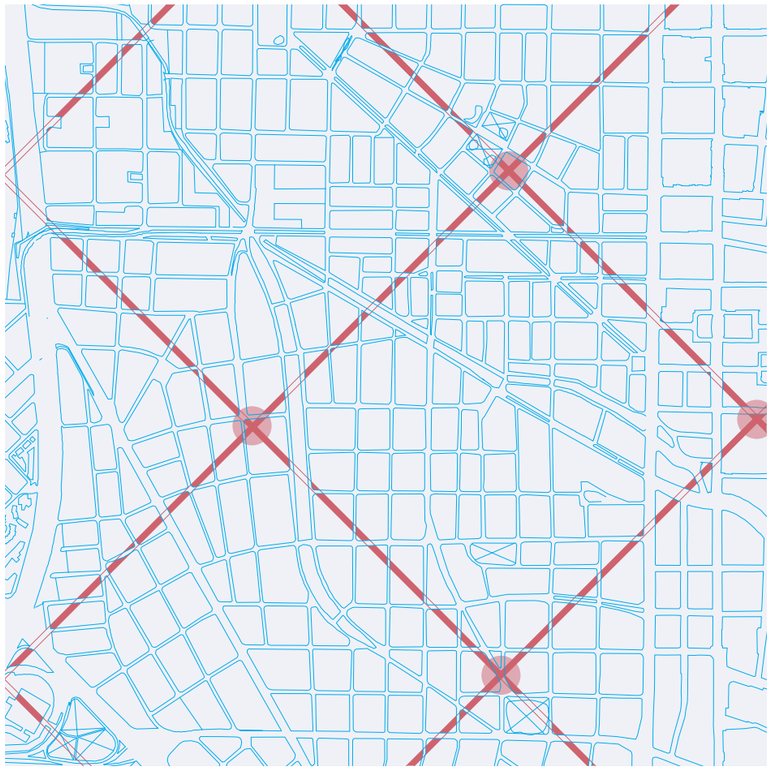






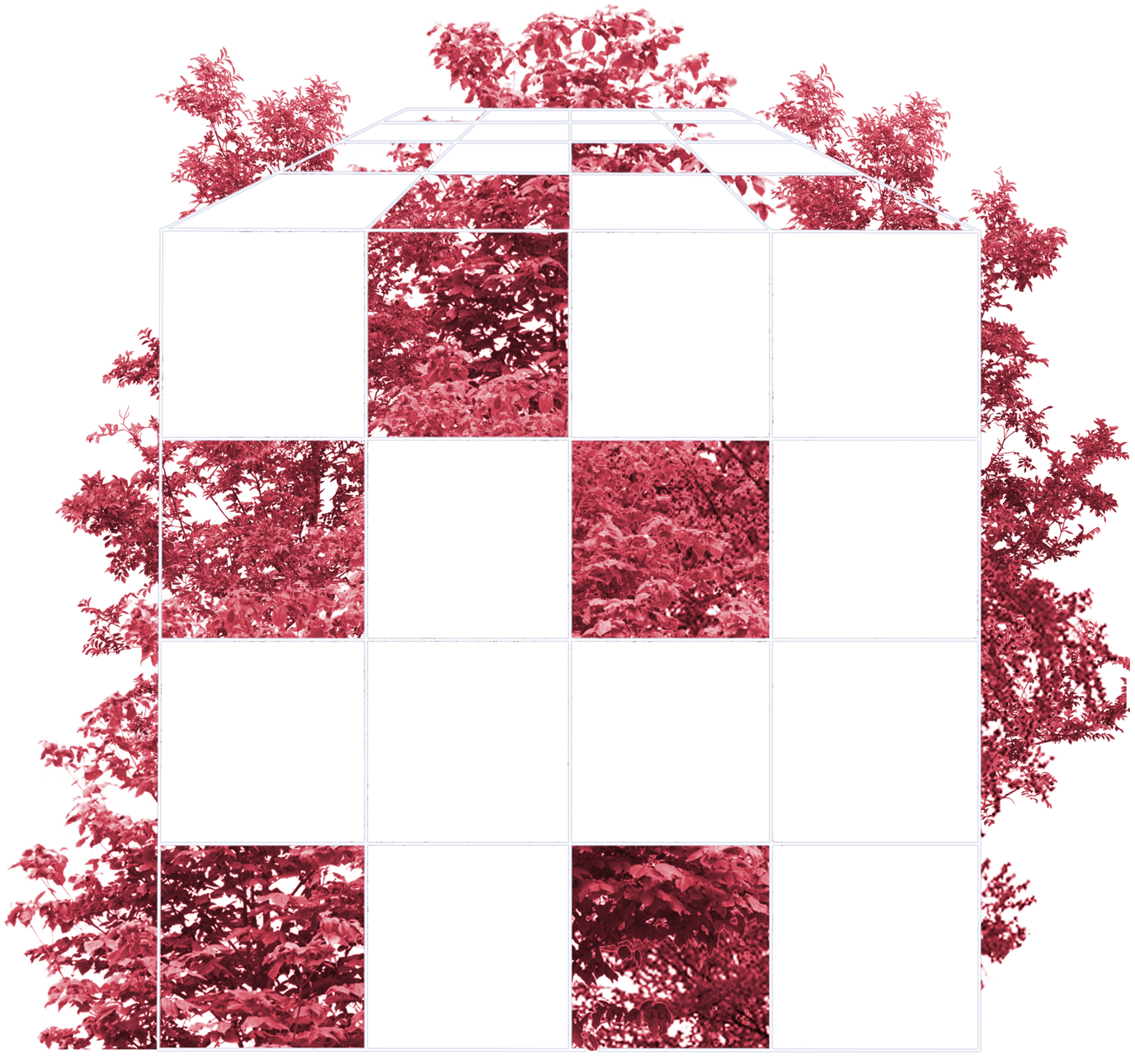






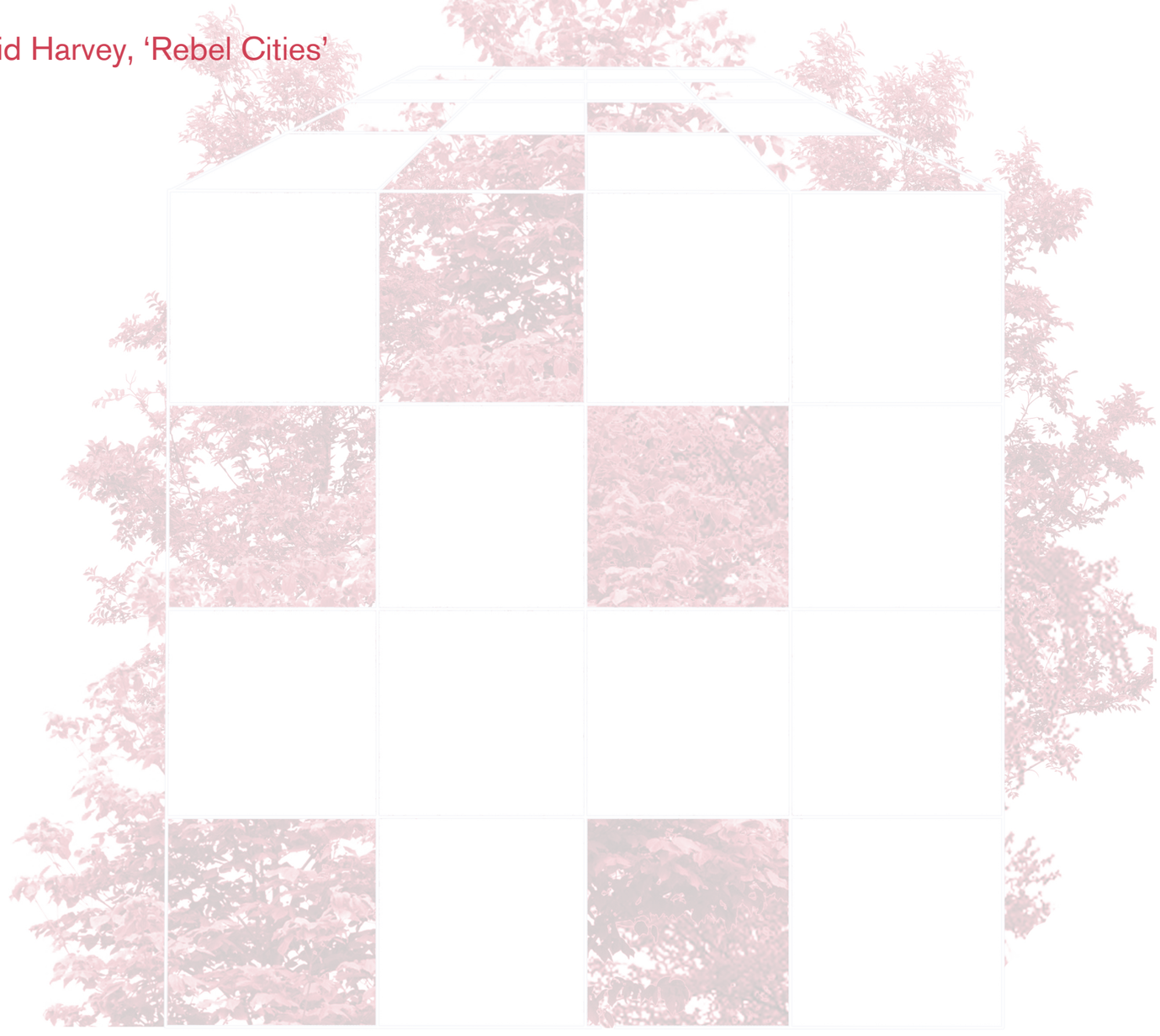
02 : A Person

: Object / Person



“Only when it is understood that those who build and sustain urban life have a primary claim to that which they have produced, and that one of their claims is to the unalienated right to make a city more after their own heart’s desire, will we arrive at a politics of the urban that will make sense.”

- David Harvey, ‘Rebel Cities’



: Object / Person

Can you see us, in our little yellow cars? The city sprawls ahead of us and we crawl through its intestines, air smoke-thick, at a snail's pace. Watch us go, ribbons in the wind, the distance we all cover every day could take us to the moon-

Good **God**, stay in your **fucking** lane!

–and back. Look at us, golden frogs in the city, awake and unblinking.

If you take the 34th going east, try to hit the bridge over the NQS right as the sun goes down and you will see – my city, bathed in gold. See the peaks rise up behind, yellow through the haze, watching over us.

At night we gather.

There is a spot, off of Parkway in Teusaquillo–

plenty parking space and night vendors with good coffee,

to warm our hands and keep the tiredness at bay.

We're clustered together,

gossiping like our grandmas once did,

remembering them through our actions.

There is a quietness to us now.

Grief can make your words clog up your throat, stuck sideways.

Javi's passing came out of nowhere – mugged on his way home, for a phone and some change. He was–

a good kid. Cheerful, brighr, a little cheeky. Got on well with everyone.

The vendors started using it to sell after dark. It feels safer.

We wanted to preserve the memory of him, something more tangible than just our thoughts.

There have been some people asking around about public spaces and design, they want to make some strnage things, maybe you should talk to them?

We weren't sure how, but then–

And we did.

It took us about three days to build the thing, we took shifts between us, as work allowed.

The designer kids were there as well, helping out sometimes.

I was driving a lady to her home in Soledad, telling her about Javier, and she told me–

And now it's here, standing with us as we gather at night.

I see it sometimes during the day, as I pass it by, people sitting at its base.

They put stuff on it all the time, small things. They leave a layer behind even if they are scraped off, some scratches, but it's fine.

No one really touches the light.

The art of protest is written into our DNA. Injustice makes us rise up like a wave–

future lawyers, doctors, leaders

– hand in hand. Wielding pencils like weapons we walk across the city, hoping to make a difference.

"The government has proposed a bill redistributing the national budget, putting immense financial stress on public institutions of higher education."

From where we stand, cutting the university budget is like stealing from a beggar.

And so the cycle begins again

we organise ourselves, plan, prepare. Standing together as a unified front, we are stronger.

We split into groups to spread the word across the city.

TRABAJO SOCI

Tagging, posting and shouting, we try to raise awareness of the injustice. Budget cuts to education have devastating consequences that can be felt for generations to come.

We want everyone to notice.

And someone has. One of our architecture alumni noticed the signs being washed away.

They contacted our association through some mutual friends, said they have some ideas that could help us preserve our messages.

They approached us between classes,

throwing out some rough ideas,

asking what is it that we need exactly and how they can help us best.

In the end, we decided on creating a new university entrance, which could serve as place to meet up, but also a message board between us and the city, impossible to ignore.

The new entrance gate has become a place to be.

Vendors have made themselves at home under its canopy, while the upper deck serves as a hang out.

The messages on the boards change constantly, airing all the grievances of the student body, making us proud.

: Object / Person

TOP DOWN APPROACH



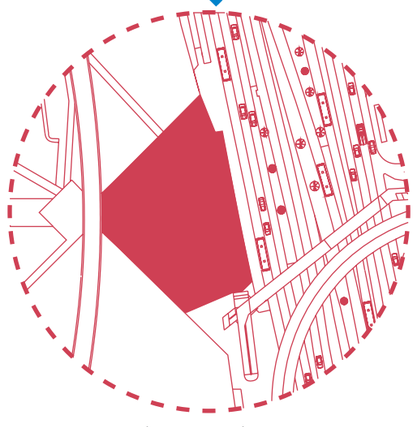
municipality

+



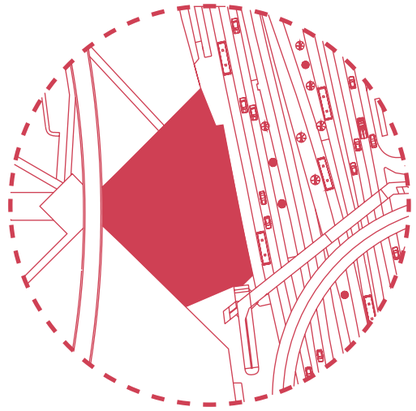
architects

↓



intervention

BOTTOM UP APPROACH



intervention

↑



architects

+



informal actors

MIXED APPROACH



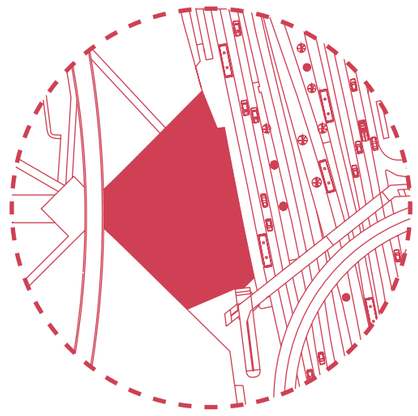
architects

+



municipality

↓



intervention

↑



informal actors

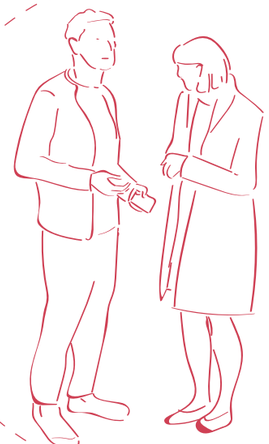
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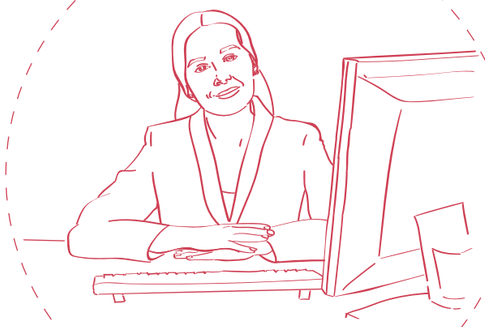
local community

: Object / Person

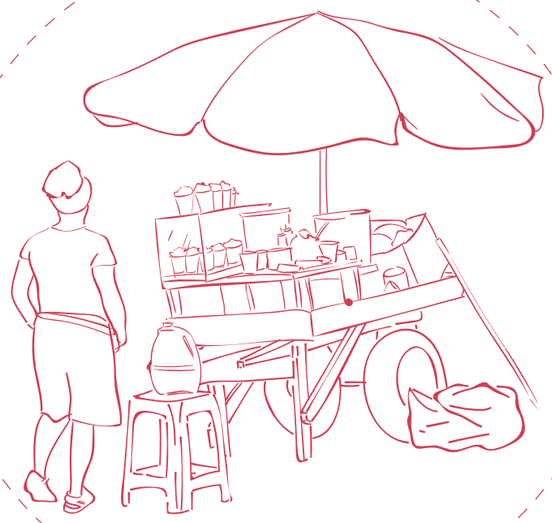
ARCHITECTS



CITY COUNCIL



INFORMAL ACTORS



MANUAL WORKERS



LOCAL COMMUNITY



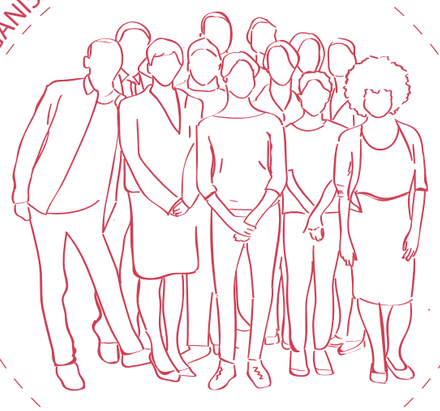
UNIVERSITY STUDENTS



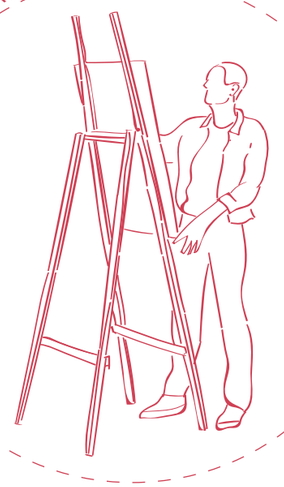
MEDIA



LOCAL ORGANISATIONS



LOCAL ARTISTS







CENTROAMÉRICA, MÉXICO Y EL CARIBE

CUBA
1 Habana

EL SALVADOR
2 Chirilagua
3 San Salvador
4 Suchitoto
5 Zacatecoluca

GUATEMALA
6 Antigua
7 Guatemala
8 Quetzaltenango
9 San José de Petén
10 Programa Nacional EETT

HAITÍ
11 Jacmel

HONDURAS
12 Colosuca Manc.
13 Comayagua
14 Choluteca
15 Programa Nacional EETT

MÉXICO
16 Chiapas
17 México
18 Oaxaca
19 Puebla

NICARAGUA
20 Chinandega
21 Granada
22 León
23 Masaya
24 Puerto Cabezas
25 Programa Nicaragüense EETT

PANAMÁ
26 Colón
27 Panamá

PUERTO RICO
28 Ponce
29 San Juan

REP. DOMINICANA
30 Santo Domingo

: Object / Person

ARCHITECTS

CITY COUNCIL

INFORMAL ACTORS

Comunal
Mexico

AAA
France

Arquitectura Expandida
Colombia

RUF
Hong Kong + China

Raumlabor
Germany





















LOCAL ORGANIZATIONS

: Object / Person

CONCEPTUAL PROGRAMME

Stepping away from the symbolic meanings towards more architectural interventions with multifunctional qualities.

SYMBOLIC | PASSIVE

PERFORMATIVE | ACTIVE

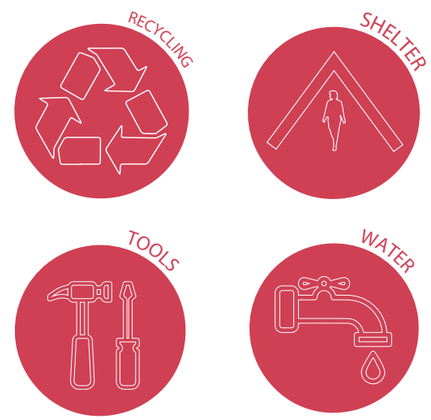
SOCIAL PROGRAMME

Providing spaces of public use, which would also incorporate an increased amount of infrastructural opportunities for informal actors.

COMMUNITY EVENT SPACES



AVAILABLE SERVICES



: Object / Person

“Buildings are more than just a sequence of functional spaces. We enrich our projects with other programs that are open for wider community use such as public spaces; playgrounds; reading rooms and informal gathering areas.”

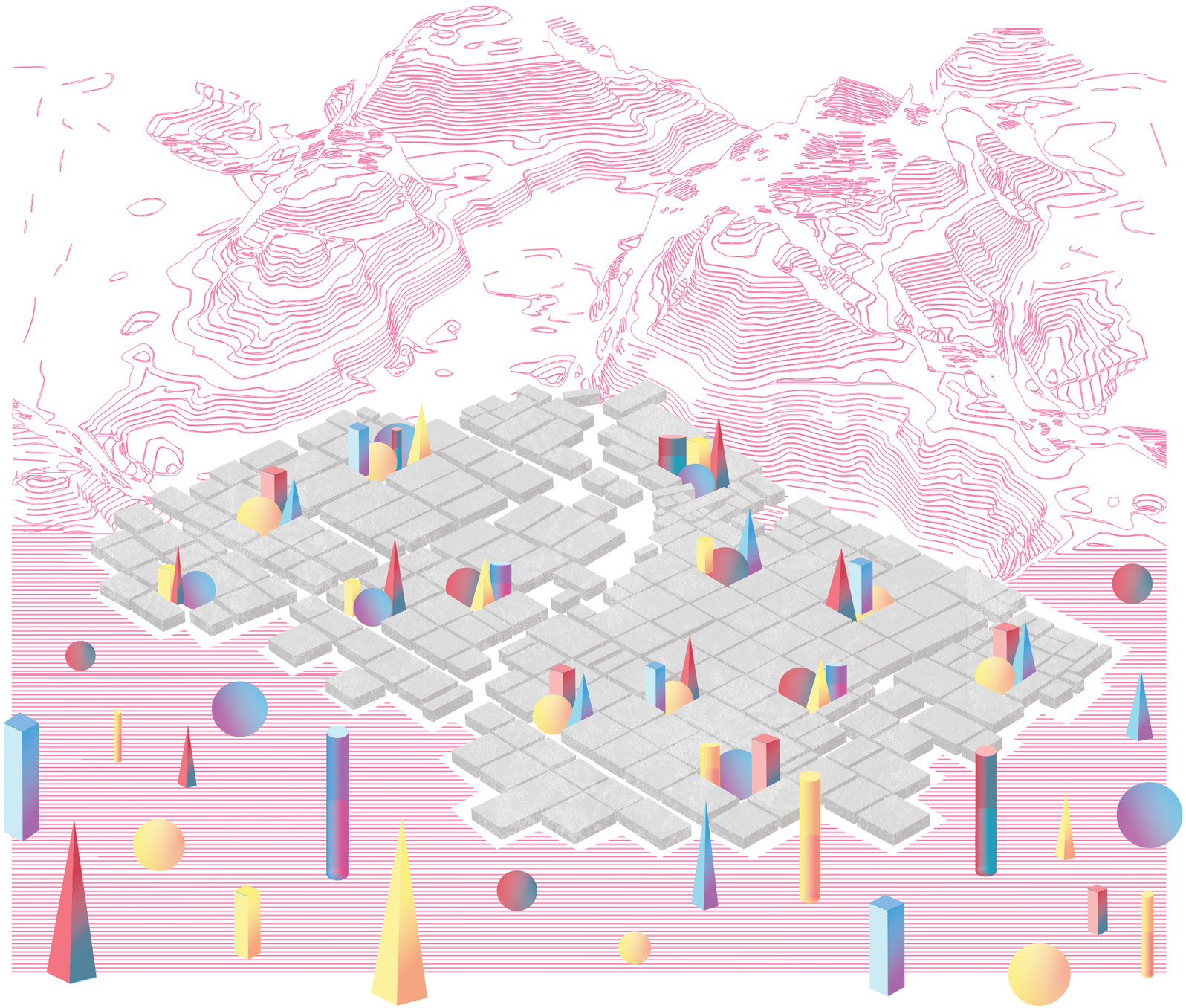
- RUF (Rural Urban Framework)

SYMBOLIC | PASSIVE

PERFORMATIVE | ACTIVE

Spaces of openness, and inclusivity; ones that can be enabling without being prescriptive. The aim of these spaces is to explore this tension, the careful balance between the informal and formal and react to it, proposing new infrastructures.

: Object / Person



“The contemporary notion of urban acupuncture, [is] a theory that focuses on urban ‘pressure points’ to create positive ripple effects affecting the entire community: if the needles are in the right spots, the effect on the entire body is considerable and beneficial.”

- Saskia de Wit ‘Green Galaxies; An Interstitial Strategy for Restorative Spaces’



: Object / Person



Intersection



Park

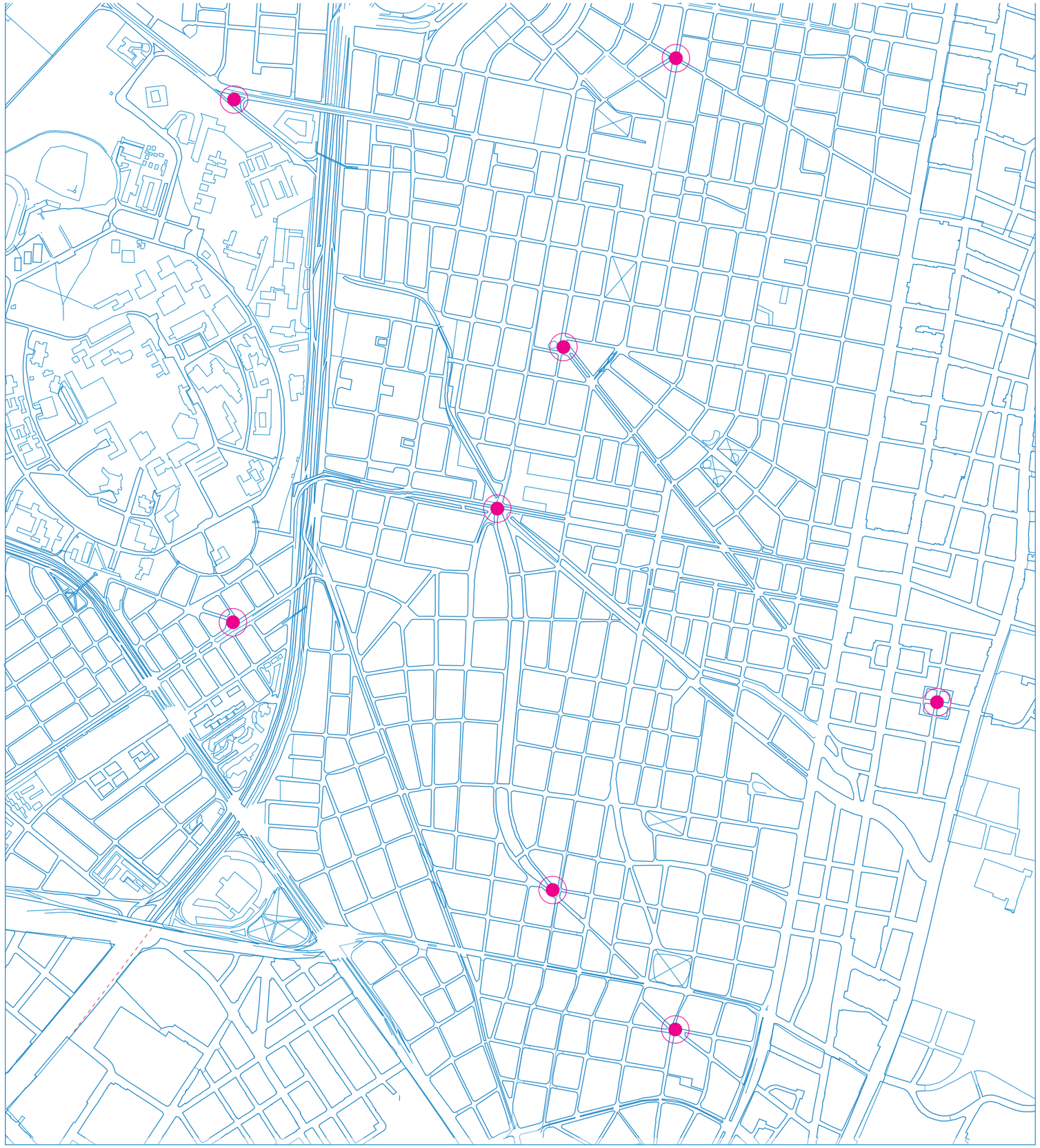


Empty Lot



Plaza

: Object / Person











: Object / Person



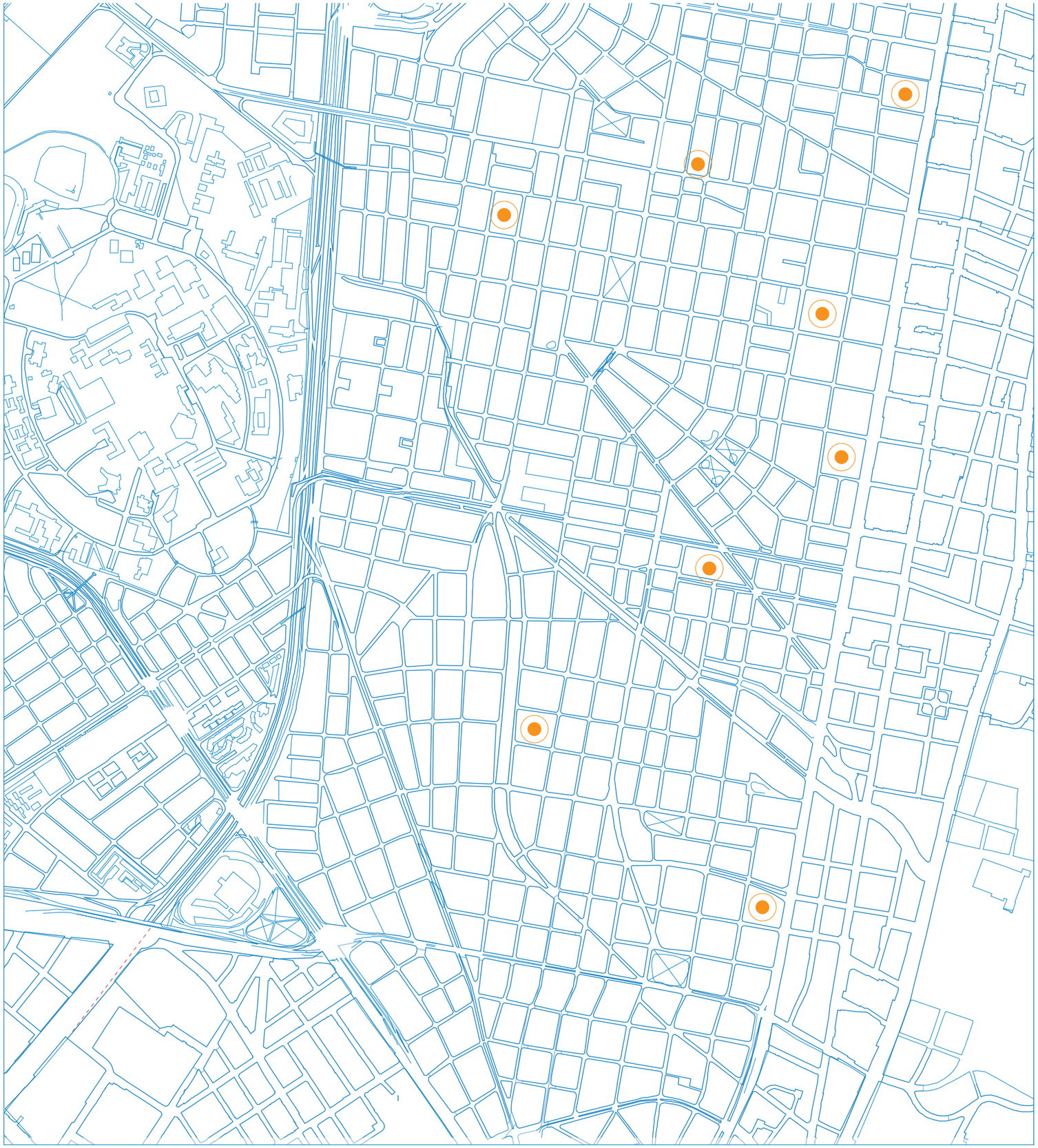








: Object / Person



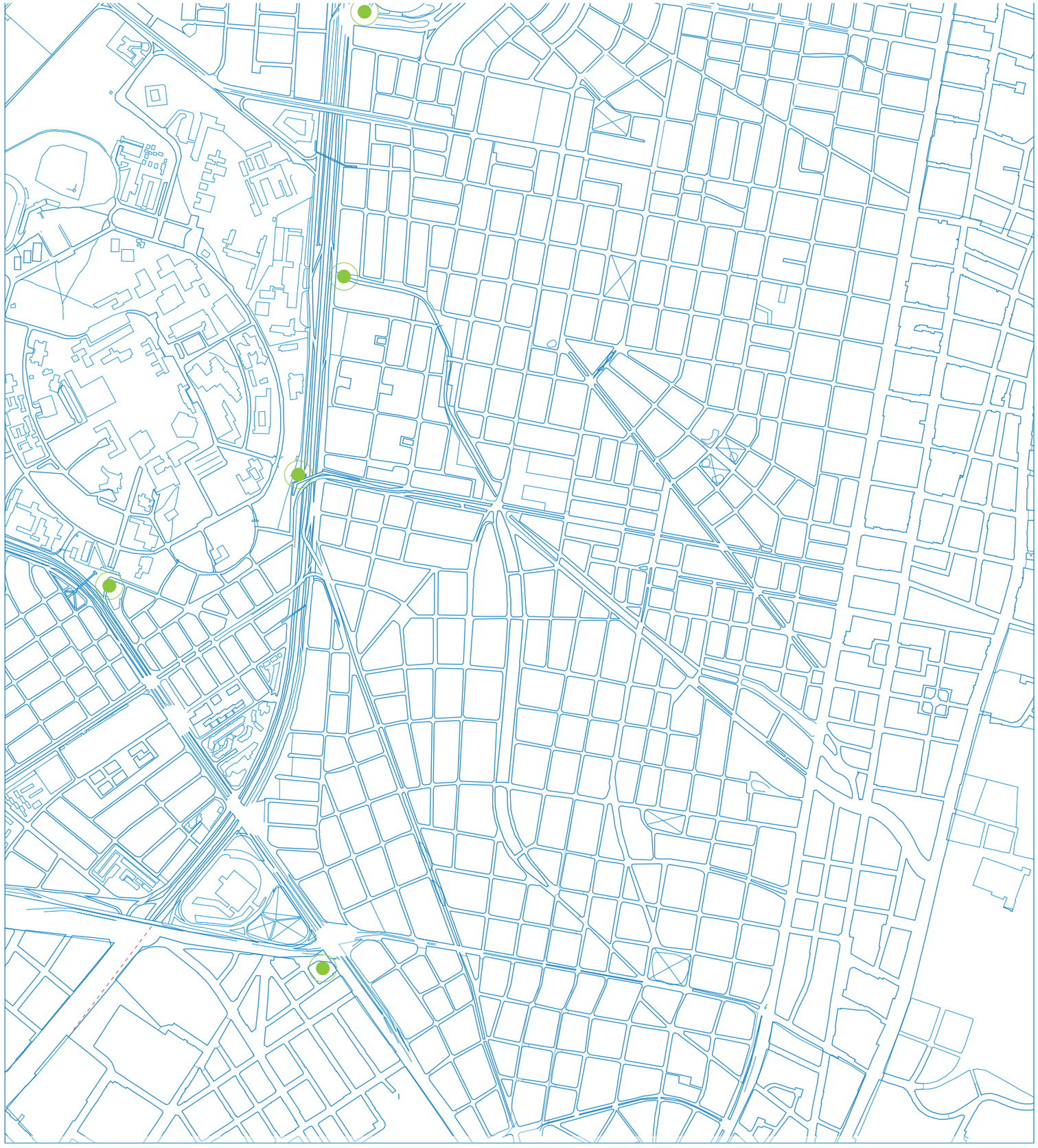








: Object / Person



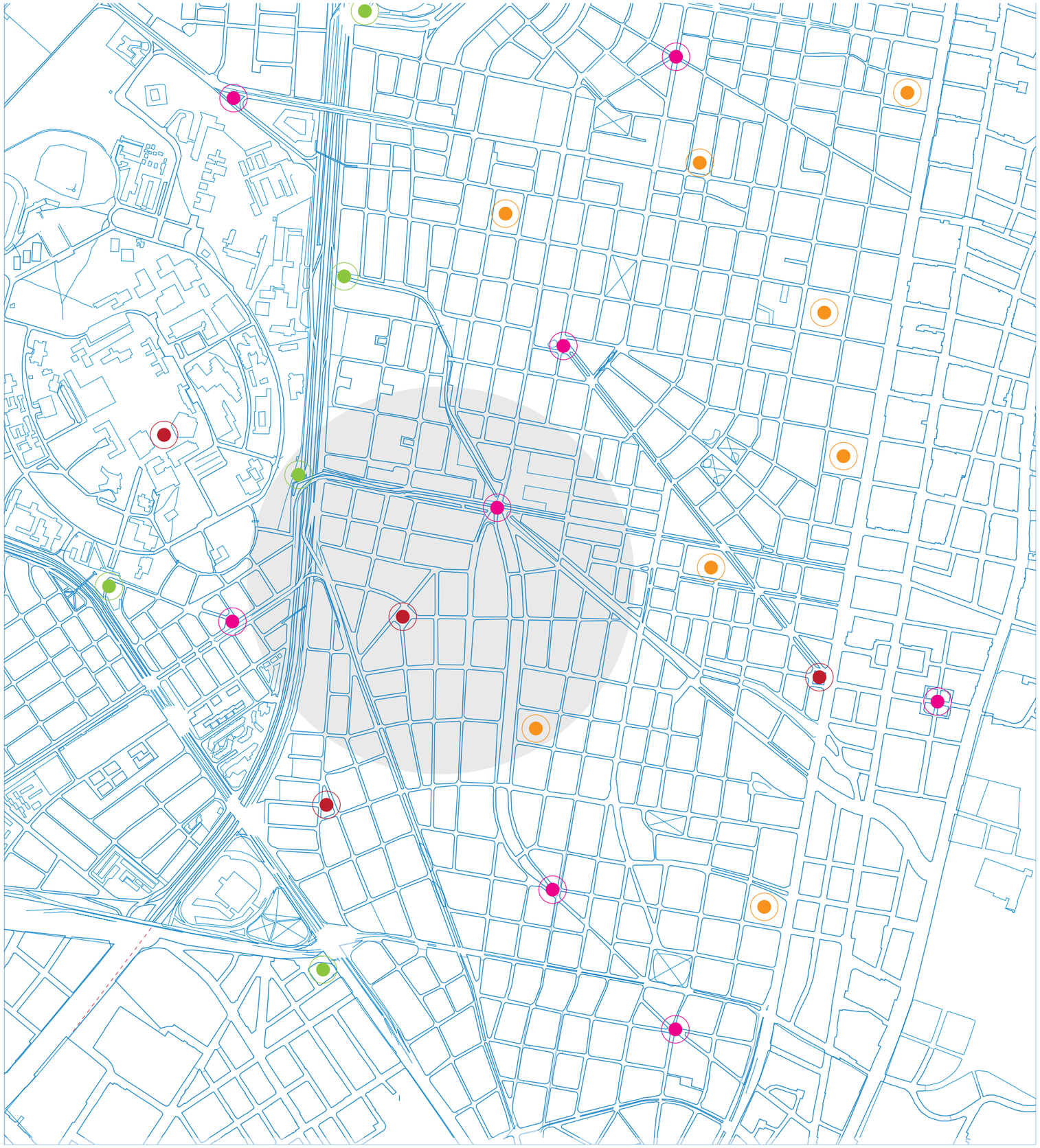








: Object / Person



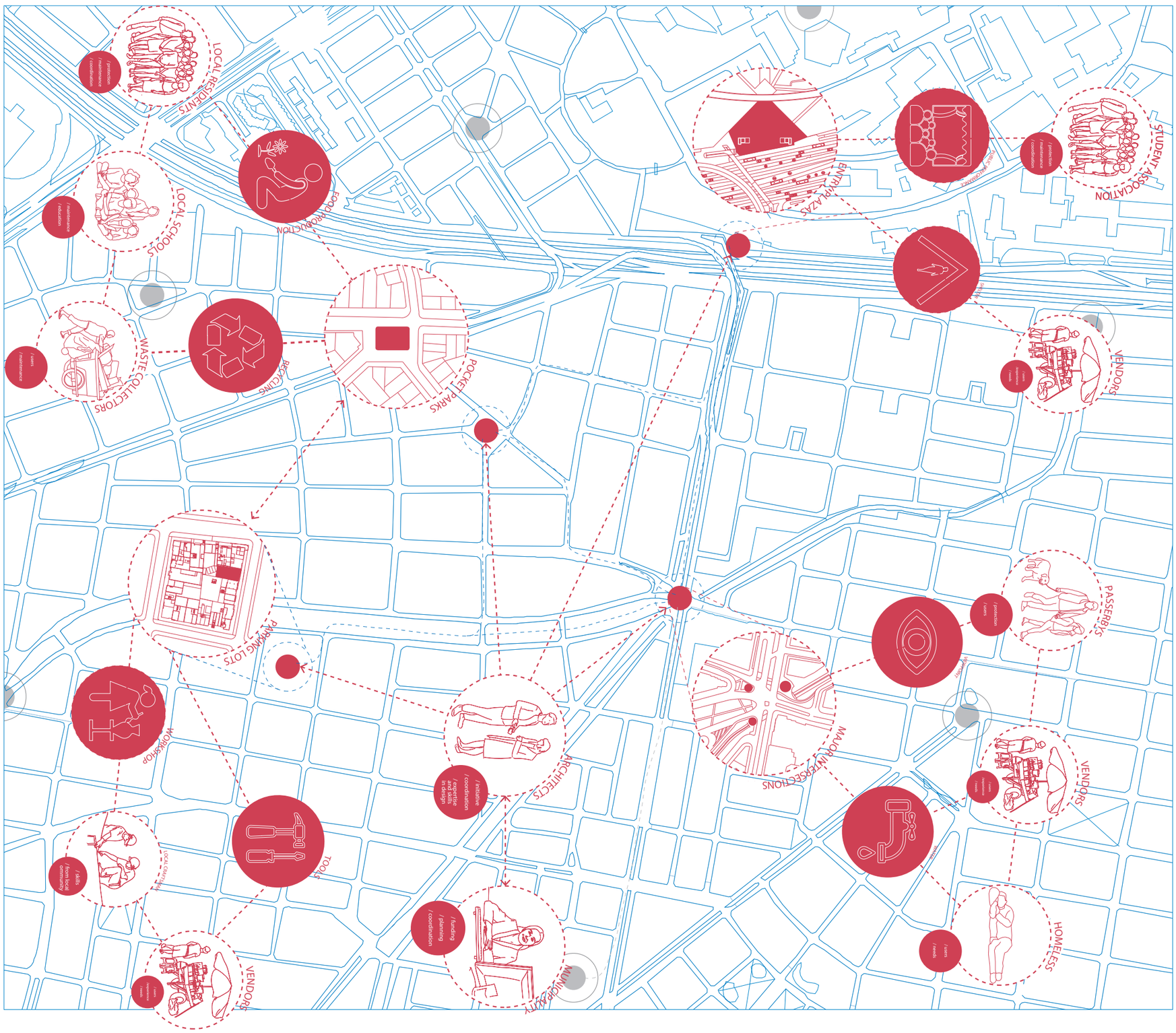




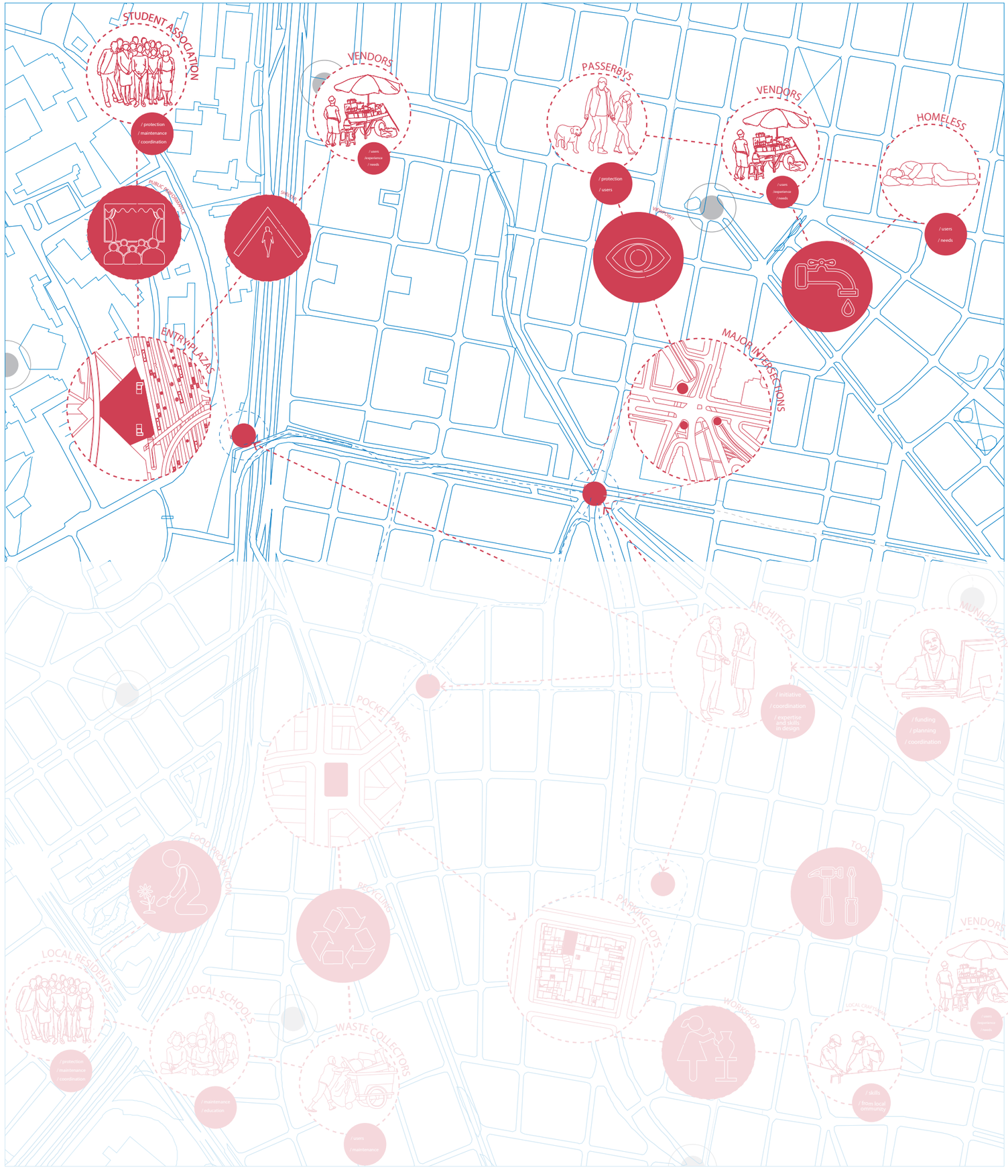




INTERVENTION NETWORK



: Object / Person



: Object / Person

VENDORS

/ users
/experience
/ needs

HOMELESS

/ users
/ needs

PASSERBYS

/ protection
/ users

SHELTER

WATER

VIEWPOINT

UNIVERSITY PLAZA

PARK WAY INTERSECTION

PUBLIC PERFORMANCE

STUDENT ASSOCIATION

/ protection
/ maintenance
/ coordination

ARCHITECTS

/ initiative
/ coordination
/ expertise and skills in design

MUNICIPALITY

/ funding
/ planning
/ coordination

N

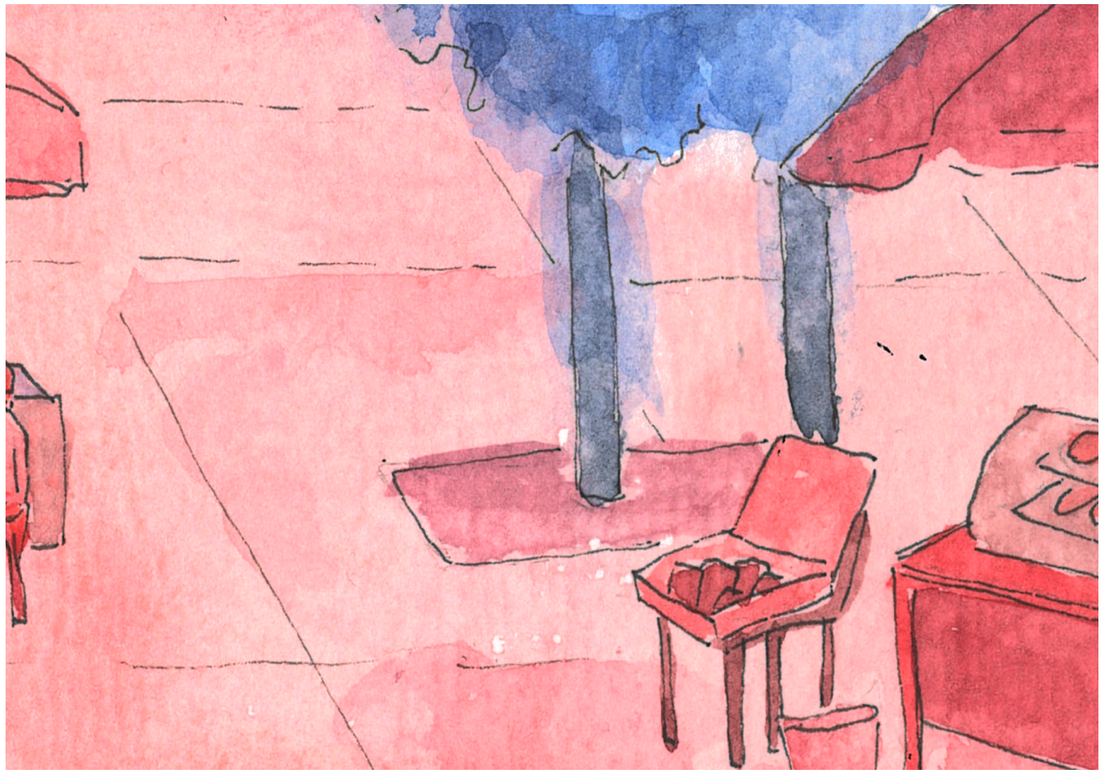
SITE PLAN
1:2000

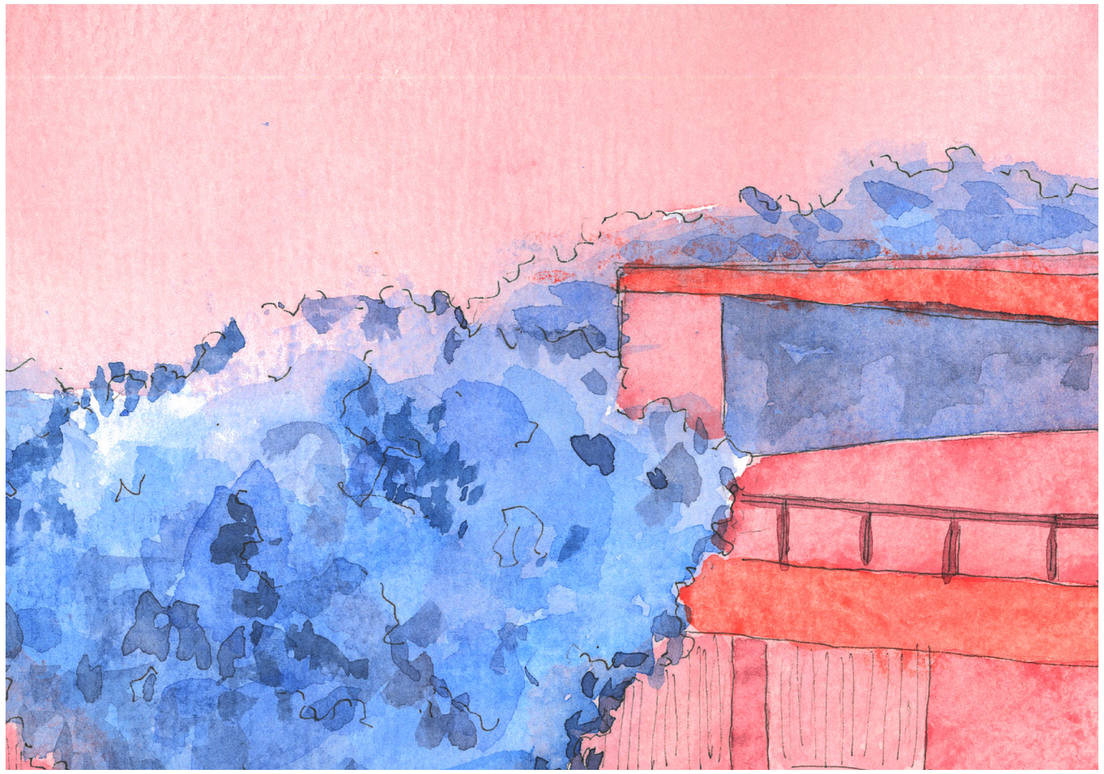
03

: A Place

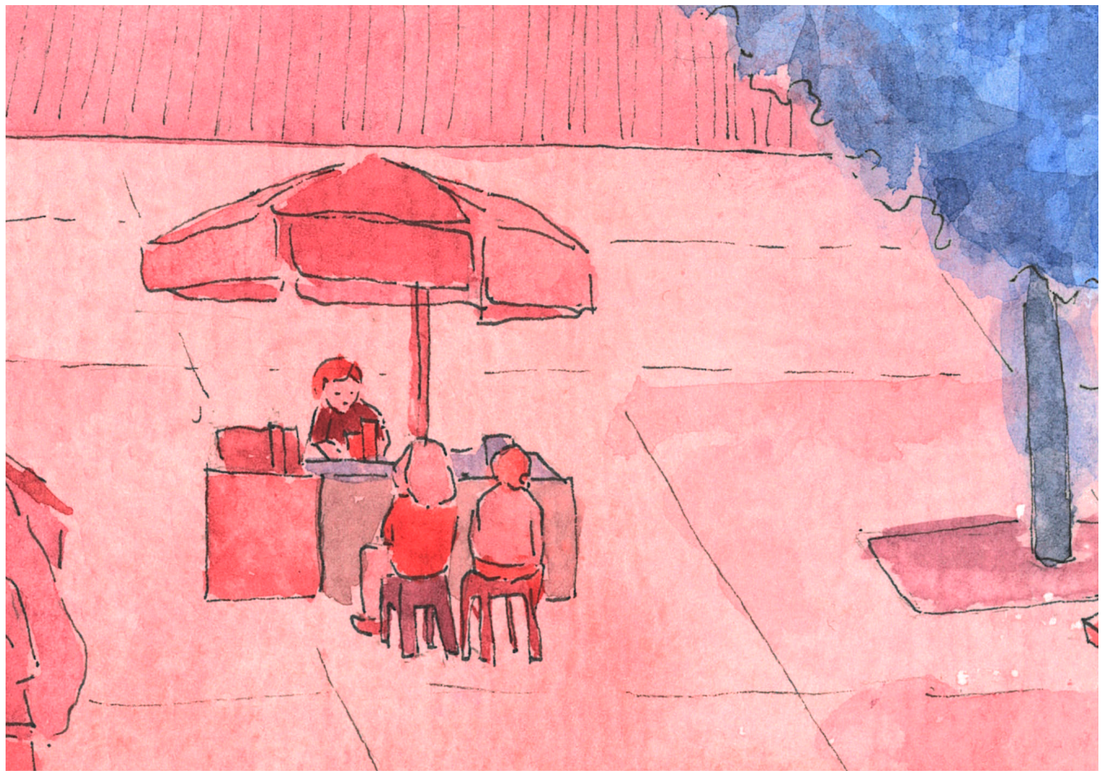
Before

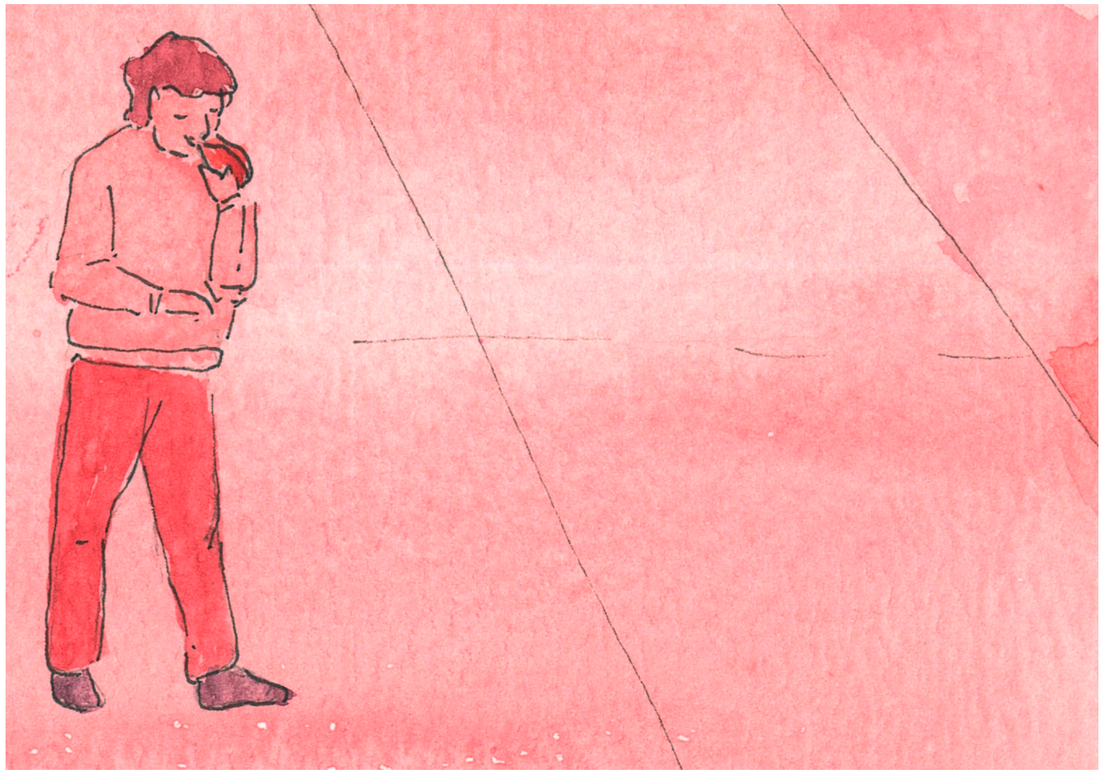


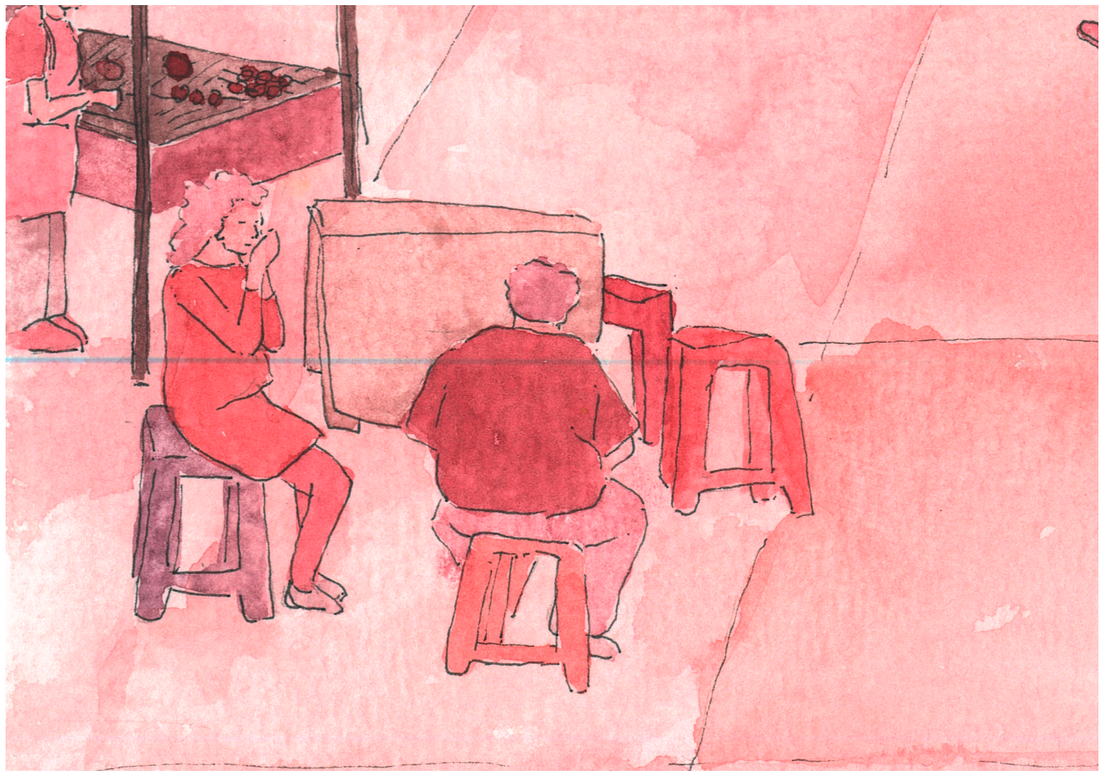










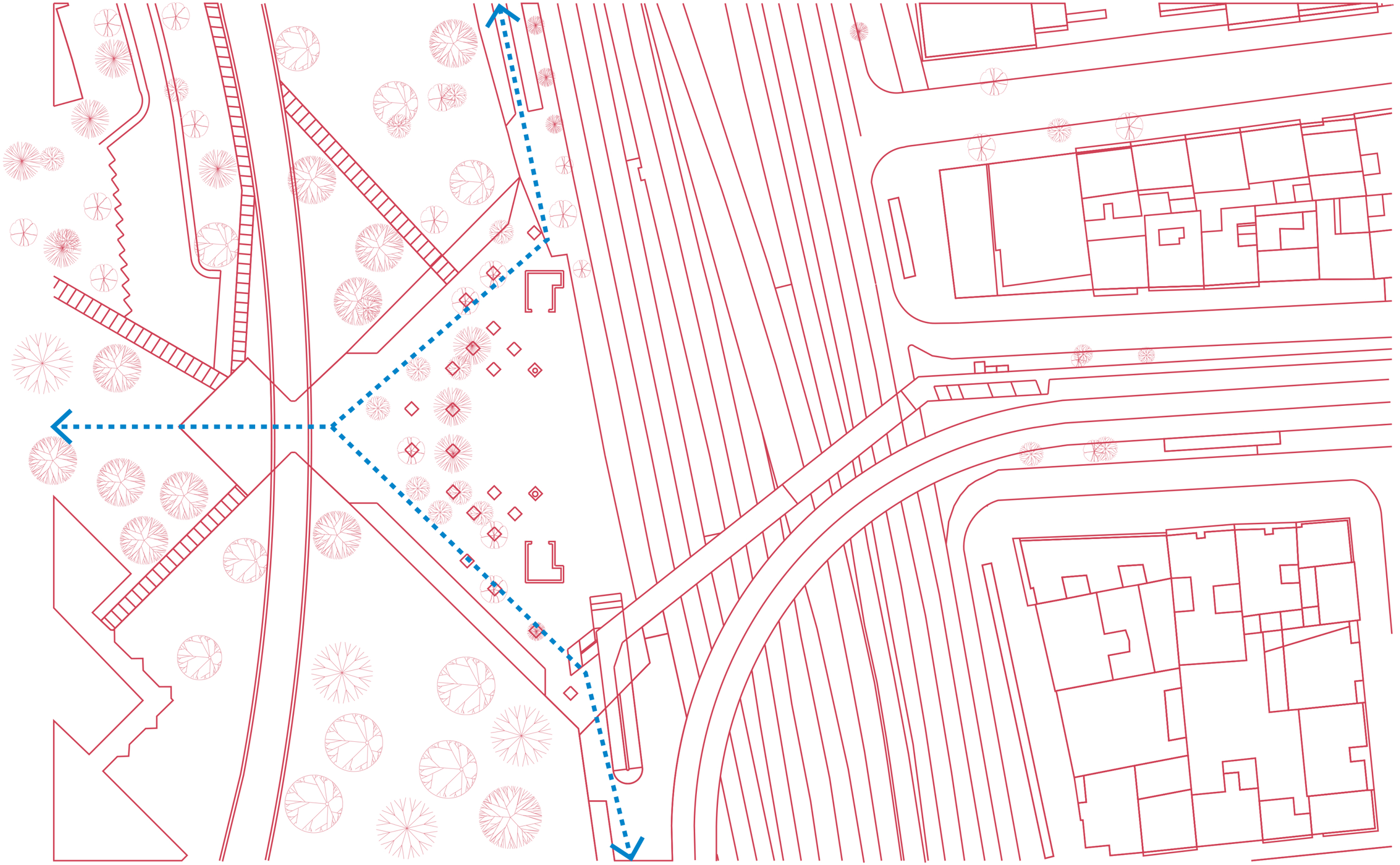


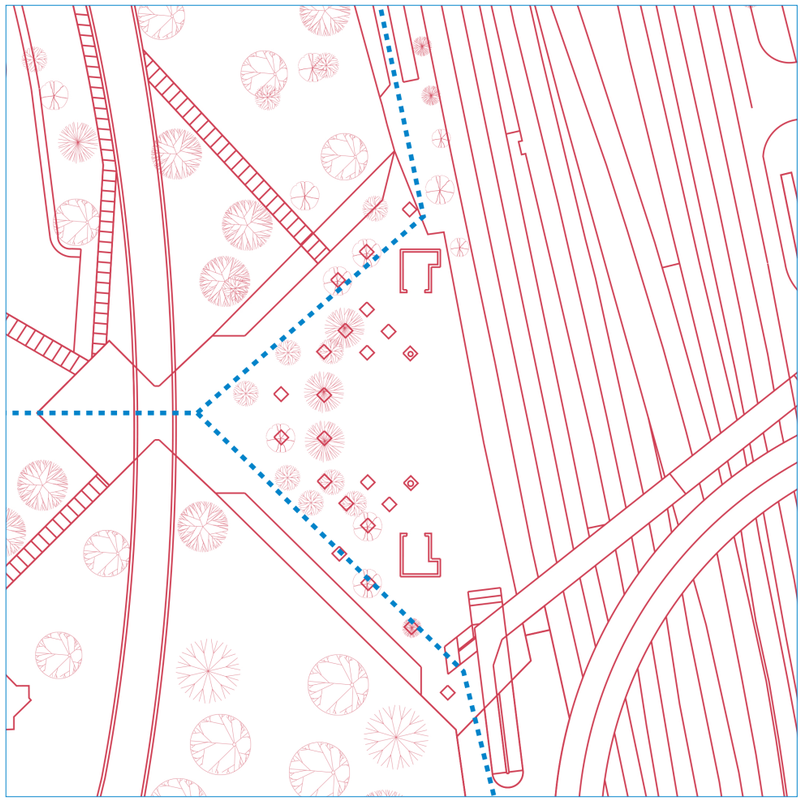


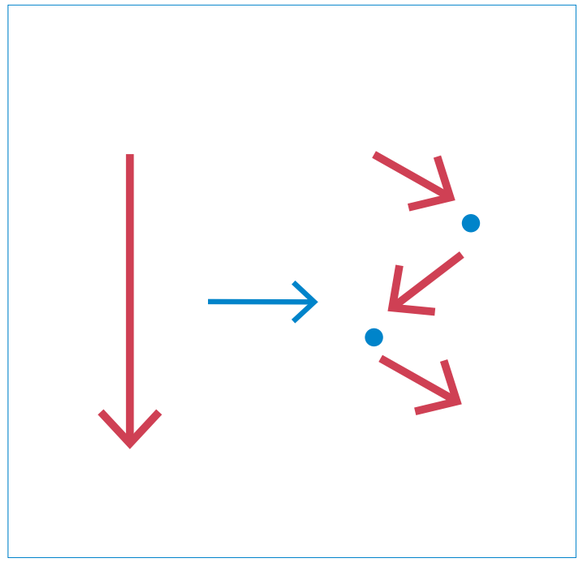
: Object / Person / Place



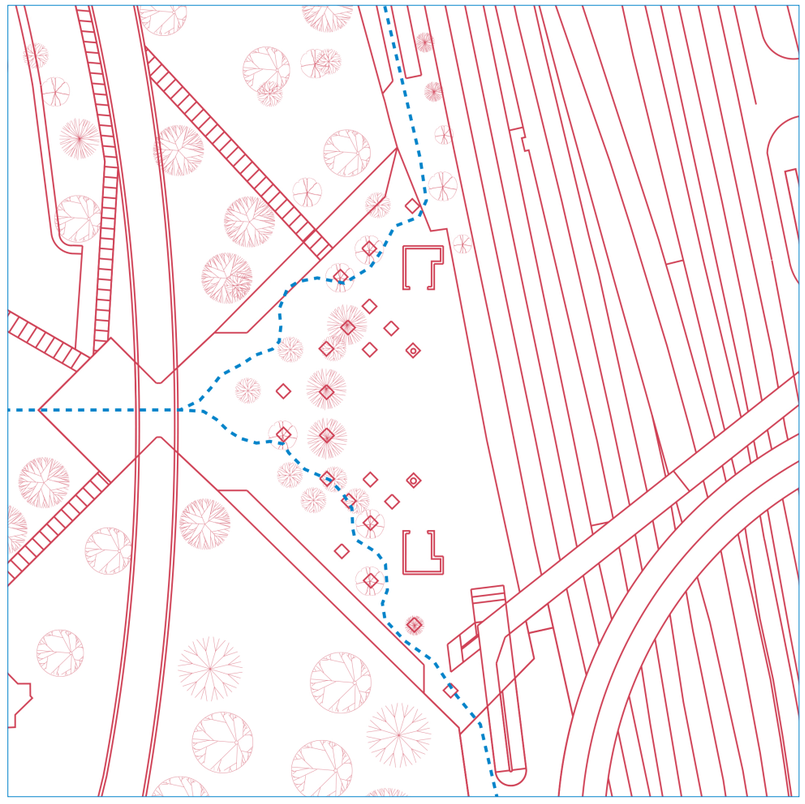
: Object / Person / Place

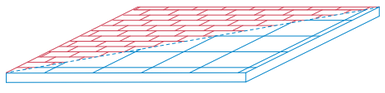




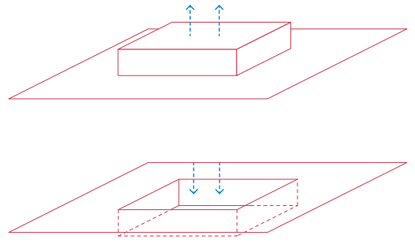


slow down



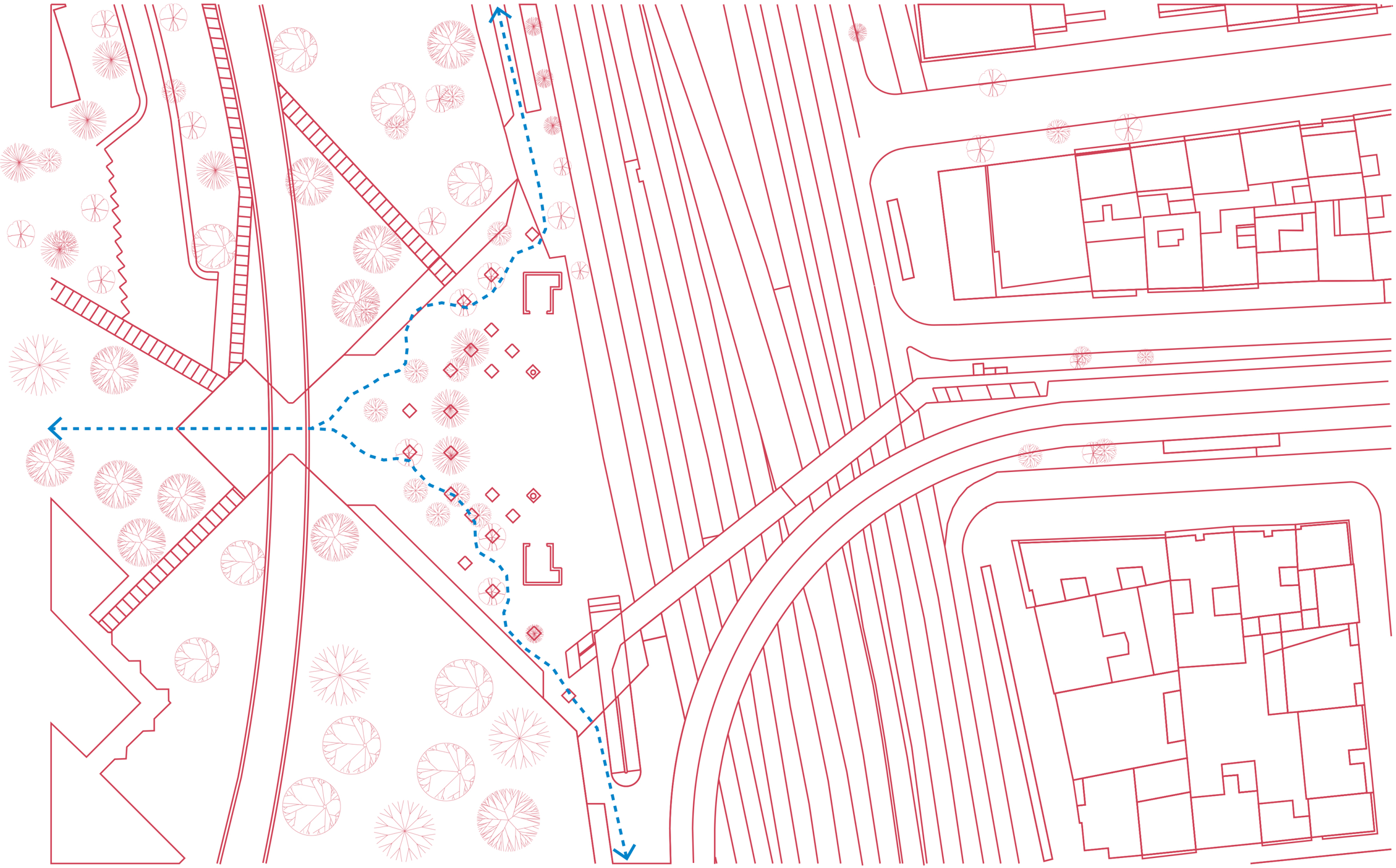


pavement change

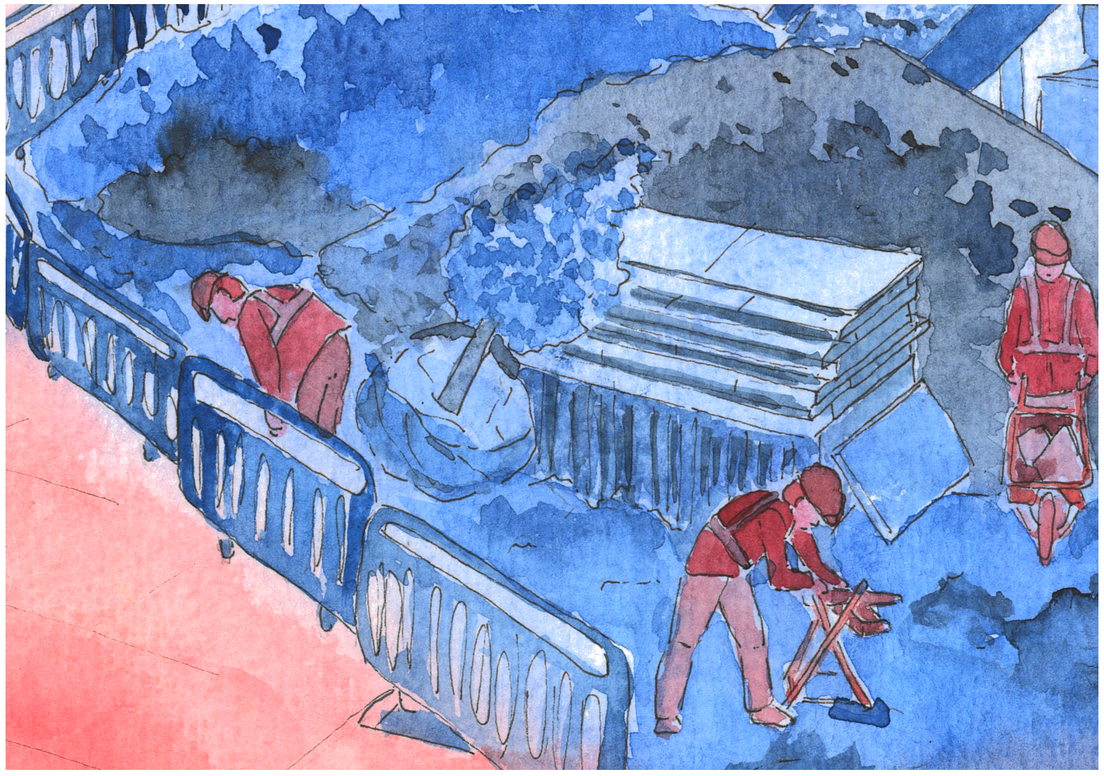


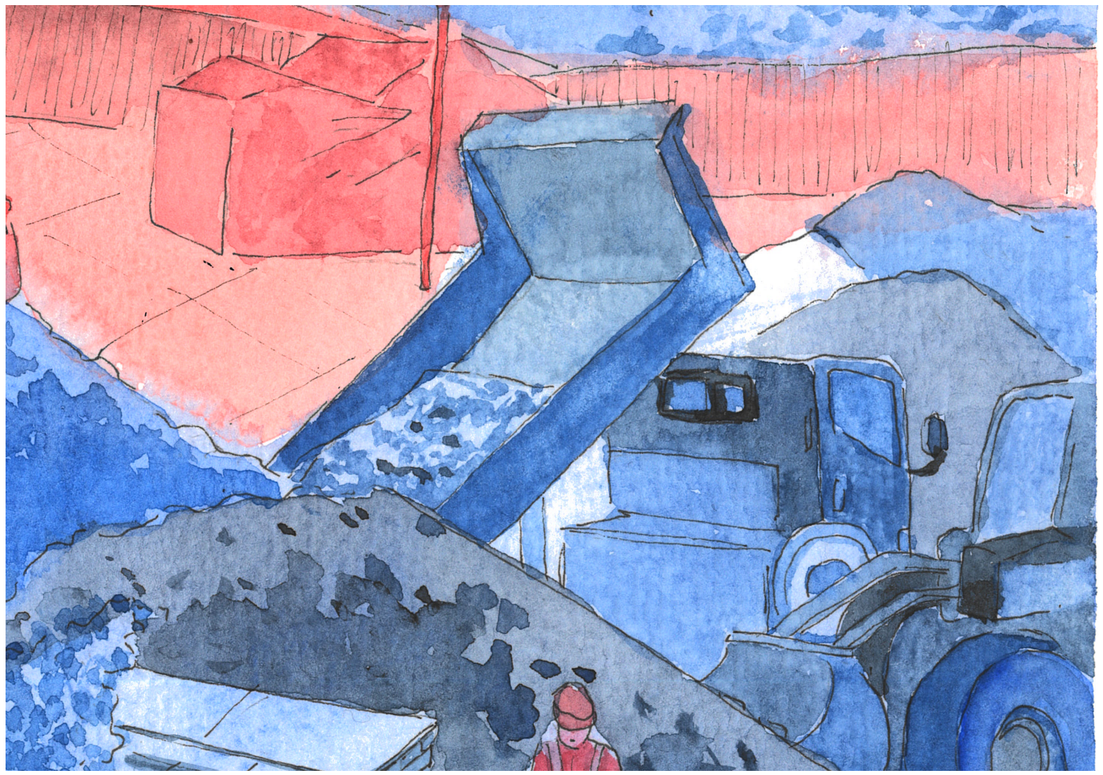
carving ground

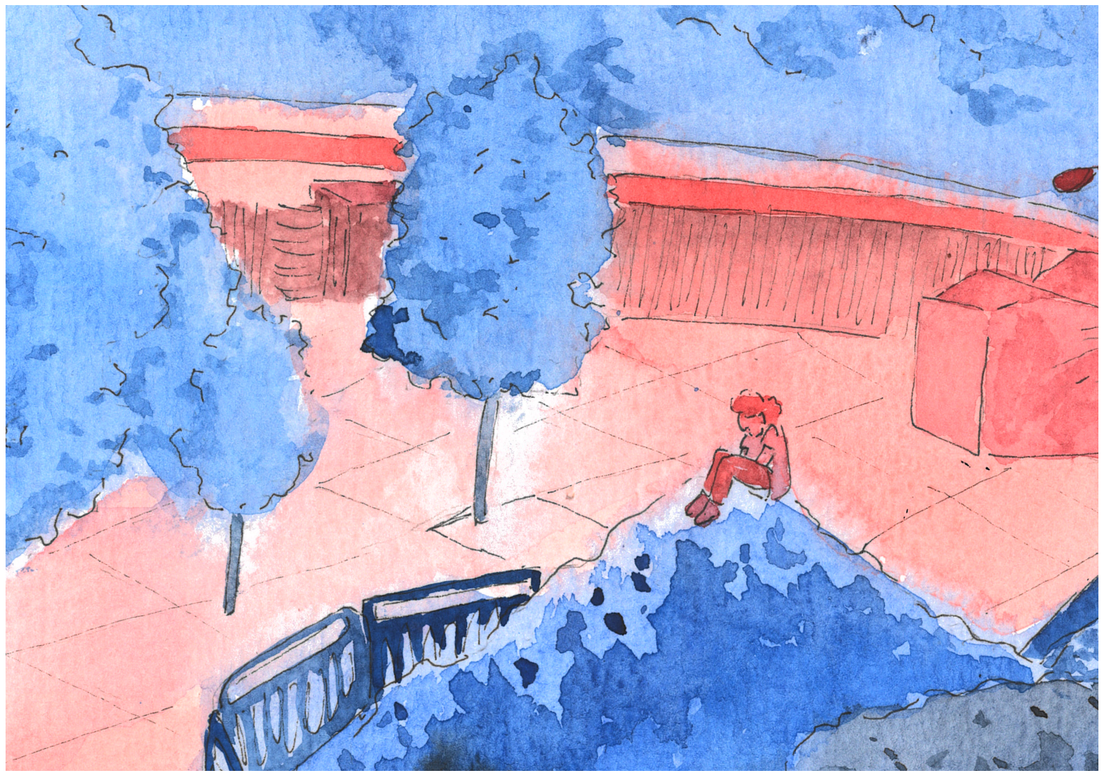
: Object / Person / Place



During



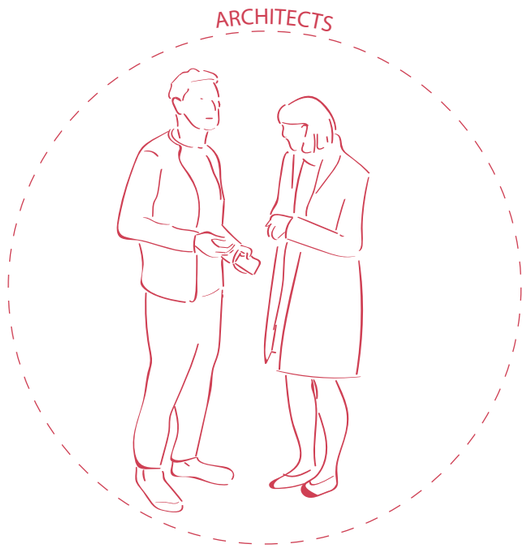




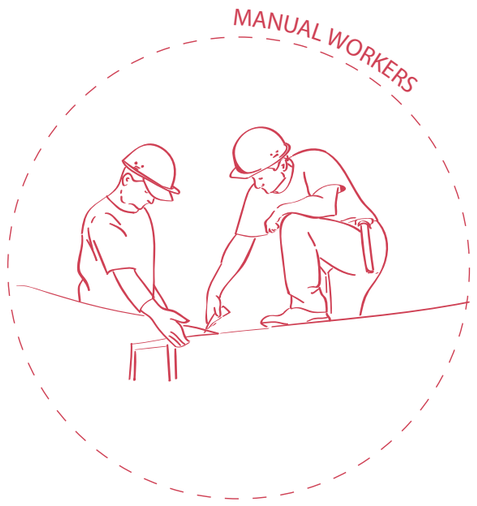

Plan
Especial de
Manejo y
Protección
PEMP

: Object / Person / Place

Phase I







Phase II

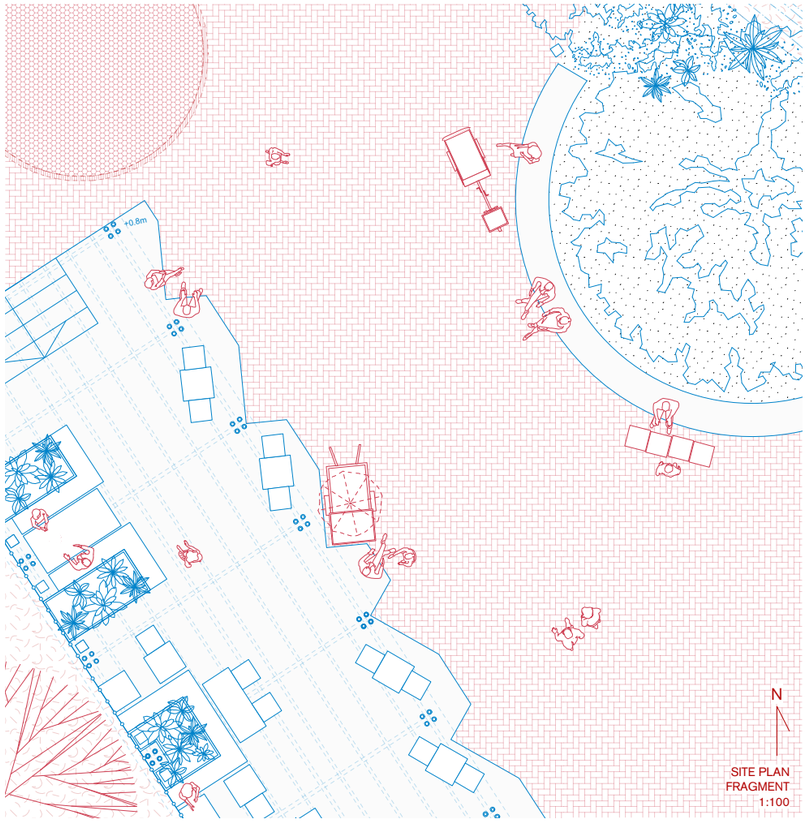


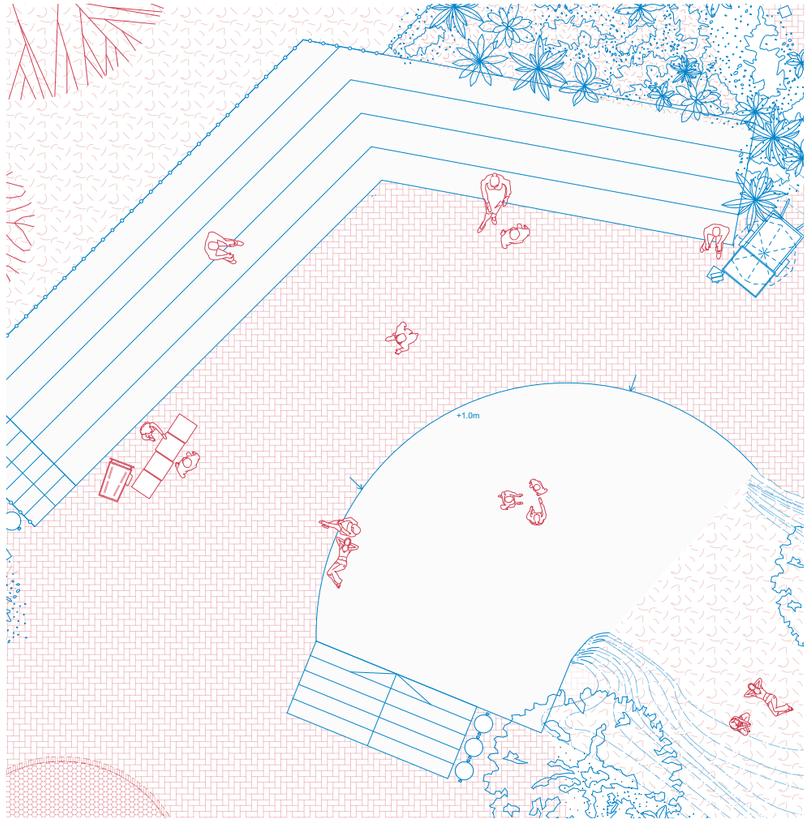


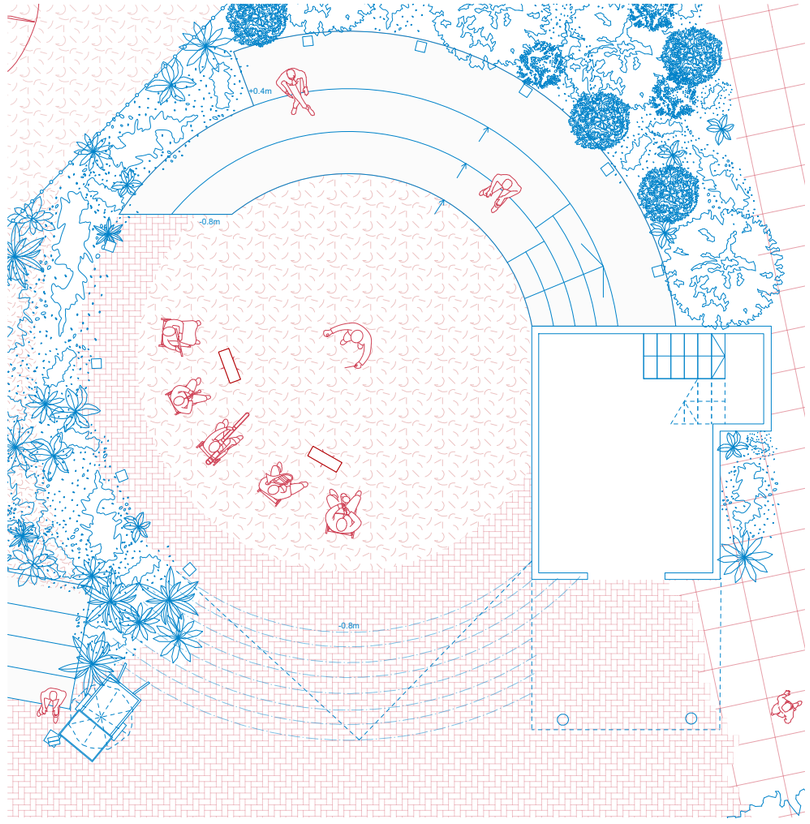
: Object / Person / Place



: Object / Person / Place





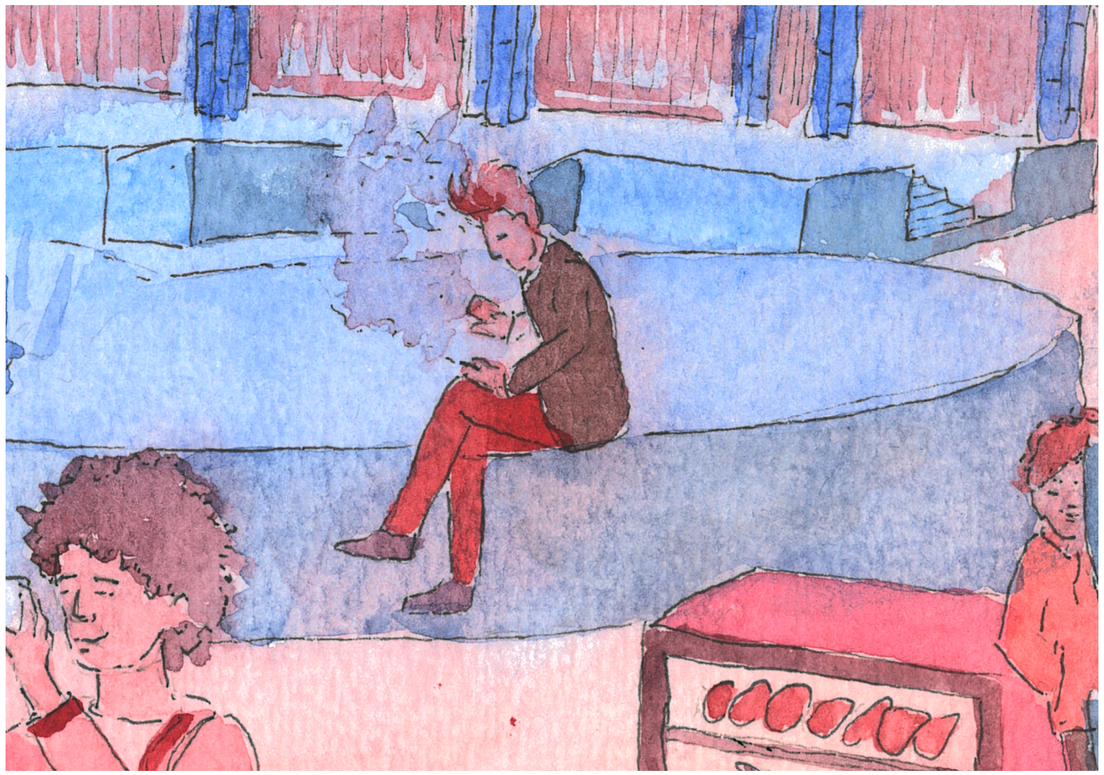


After











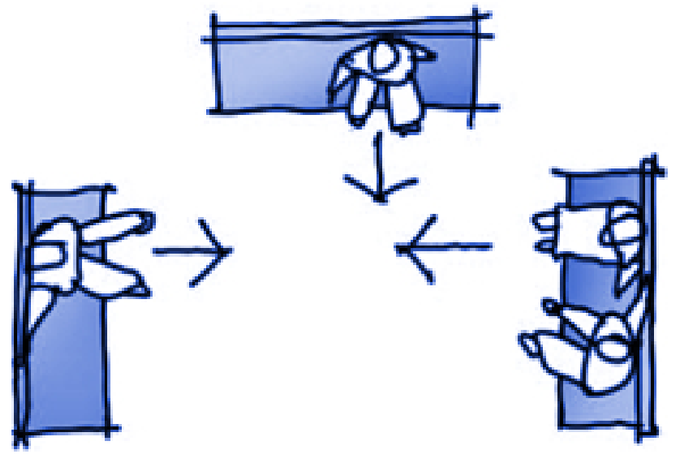
: Object / Person / Place

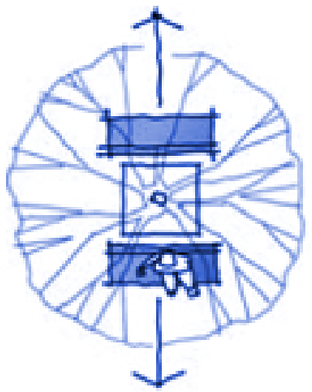


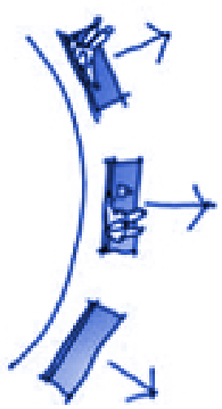


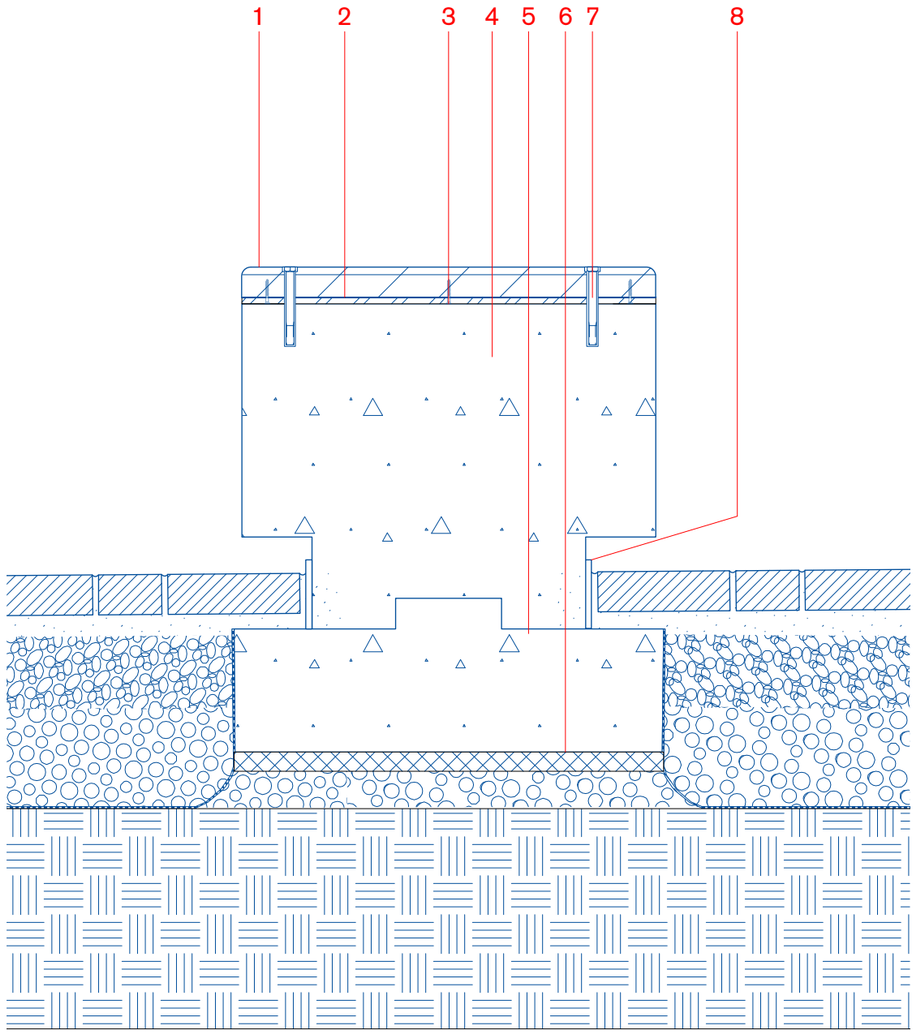




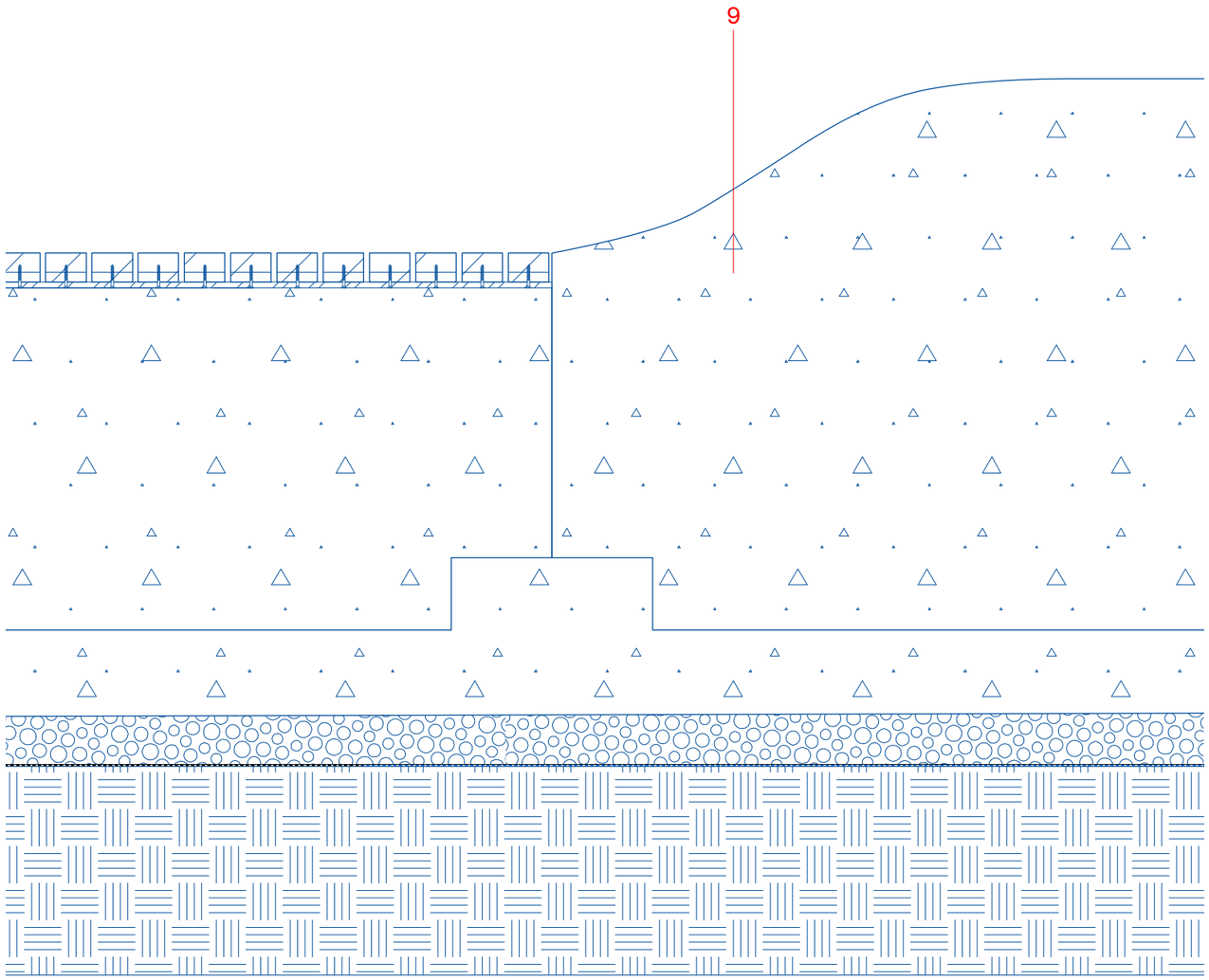








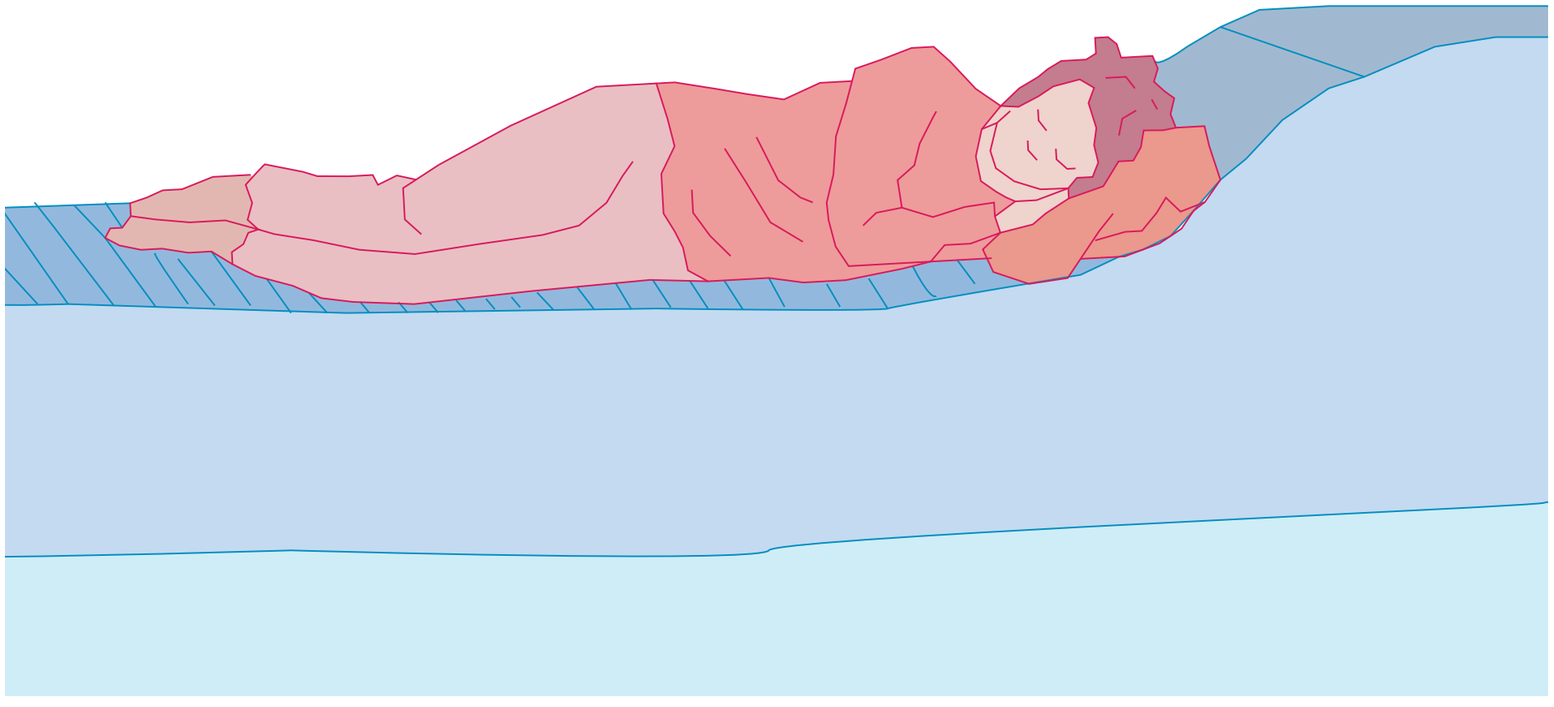
Plaza Bench Short Section Detail
1:10



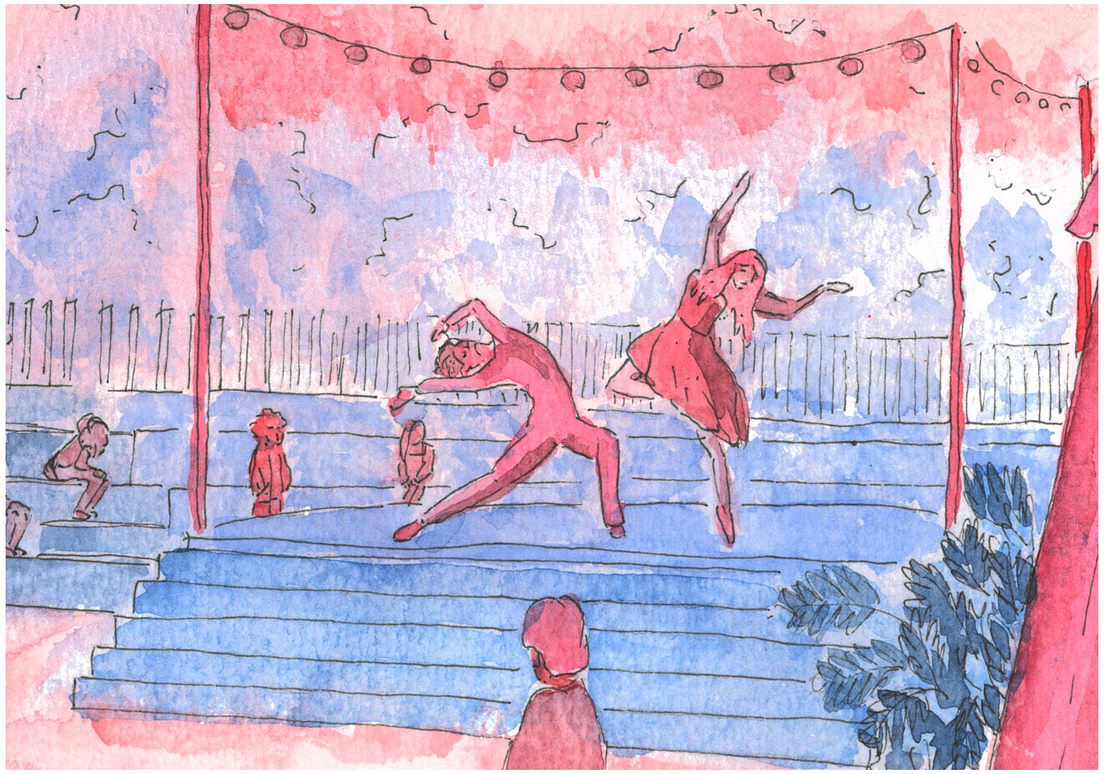
Plaza Bench Long Section Detail
1:10

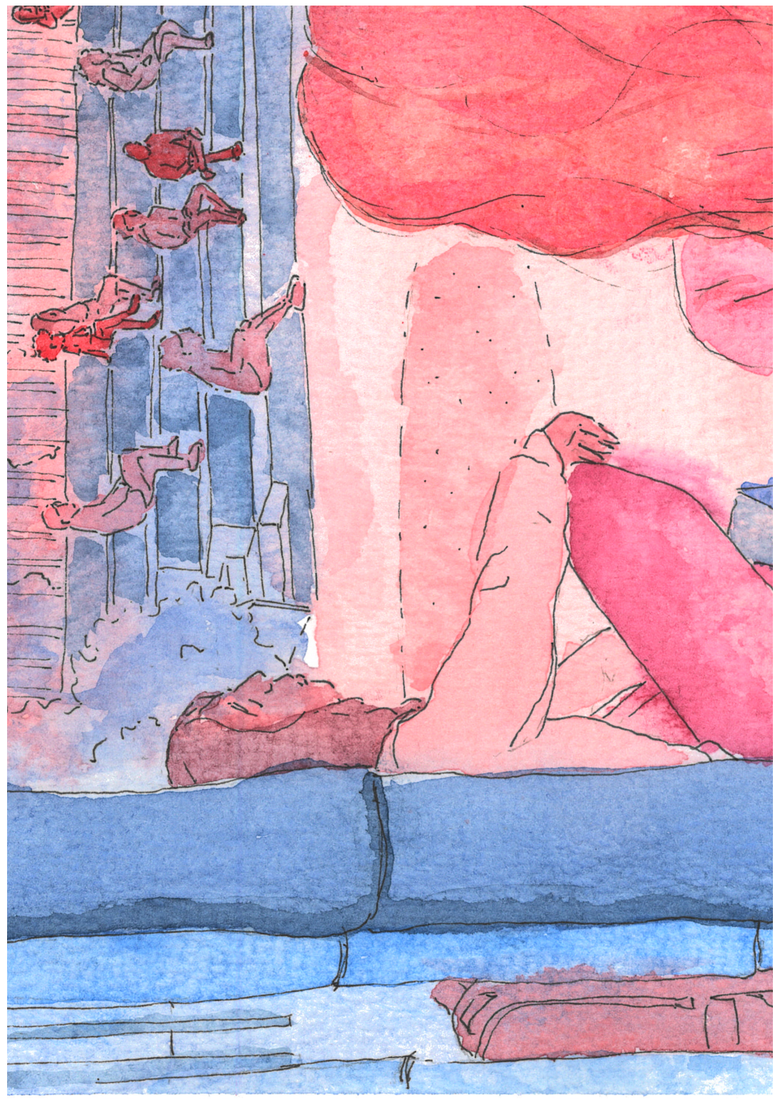
1 - Rectangular timber with 25mm chamfer
2 - Joint element: galvanized steel strip, 10mm
3 - Flatheaded countersunk wood screws, 40x30mm
4 - Precast concrete with wood covering
5 - Poured concrete foundation
6 - Cement layer, 30mm
7 - High-performance anchor with hex bolt, dowel length 130mm
8 - Stone block, 10mm
9 - Precast concrete bench, without wood covering, profiled

: Object / Person / Place



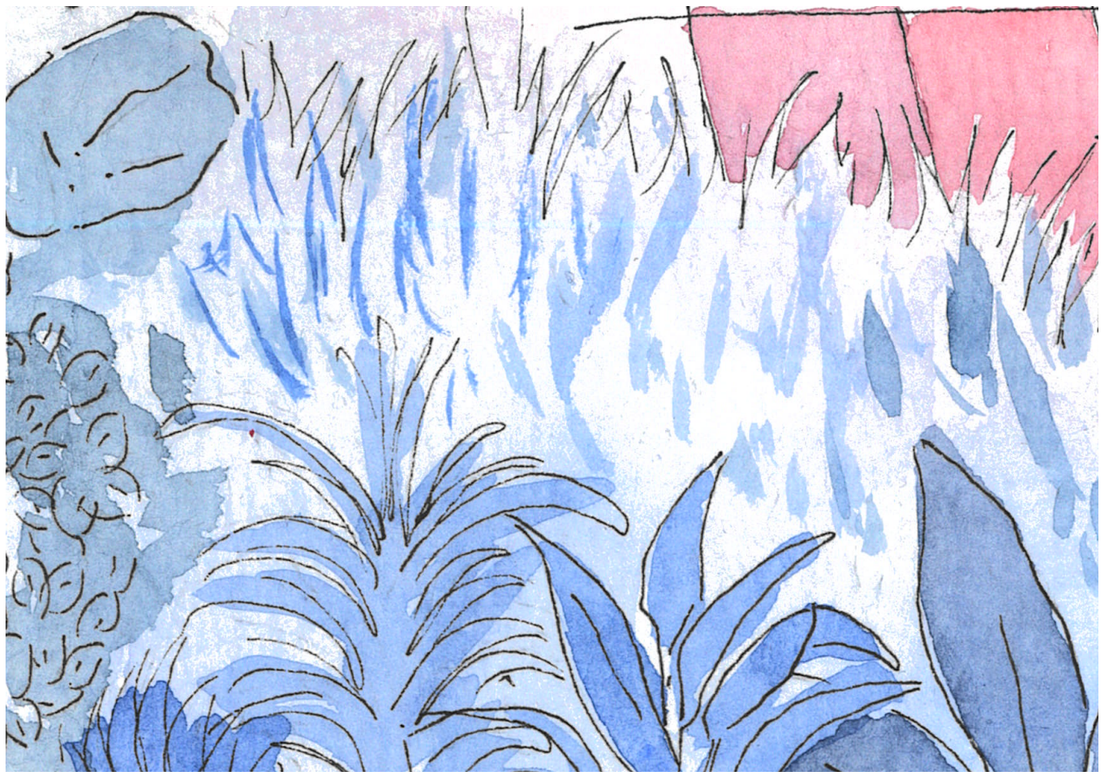
Years Down the Line



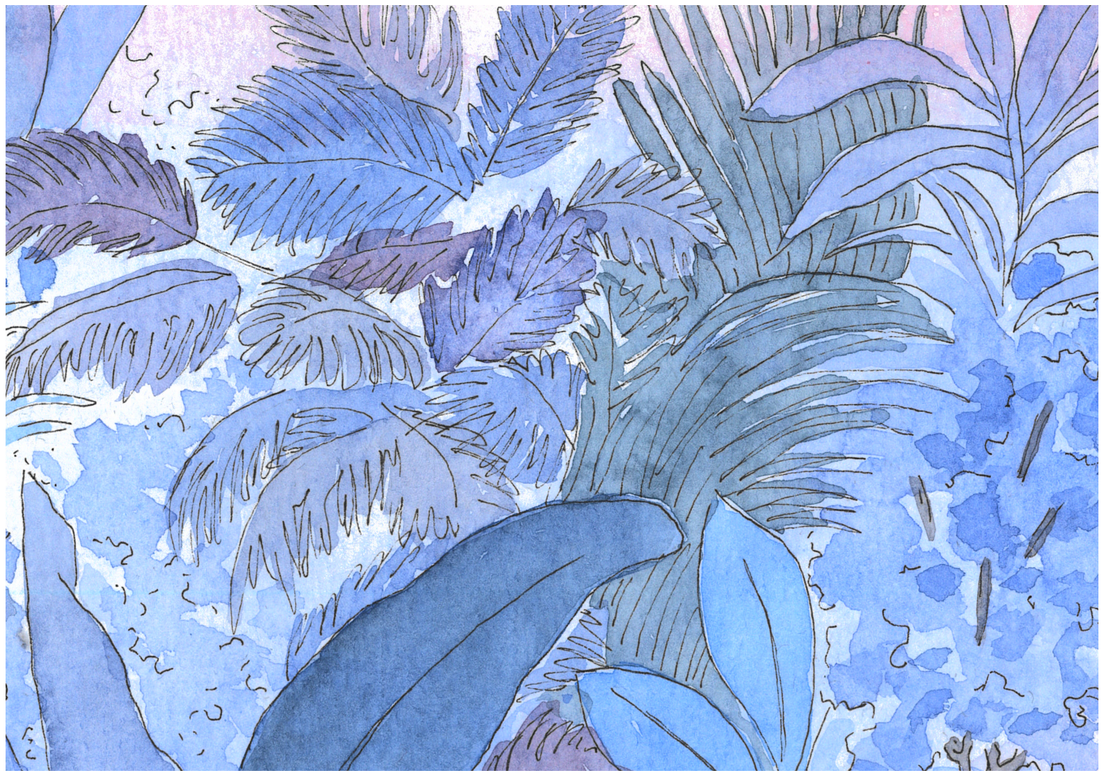




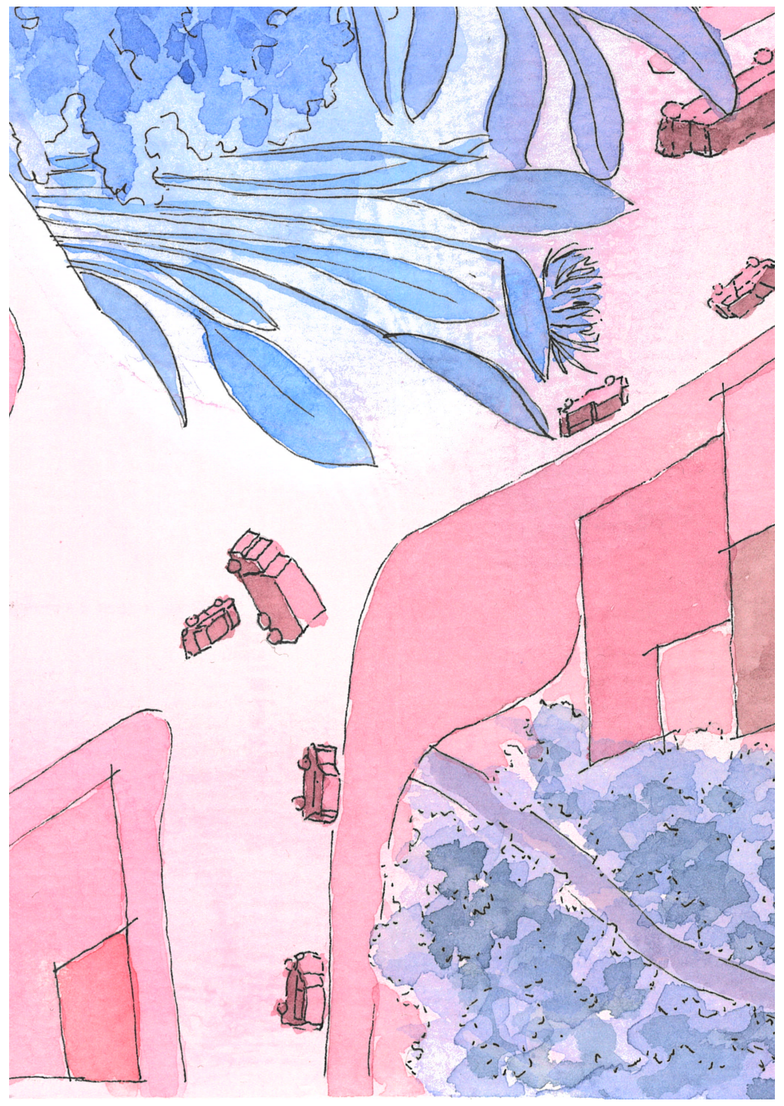
Before

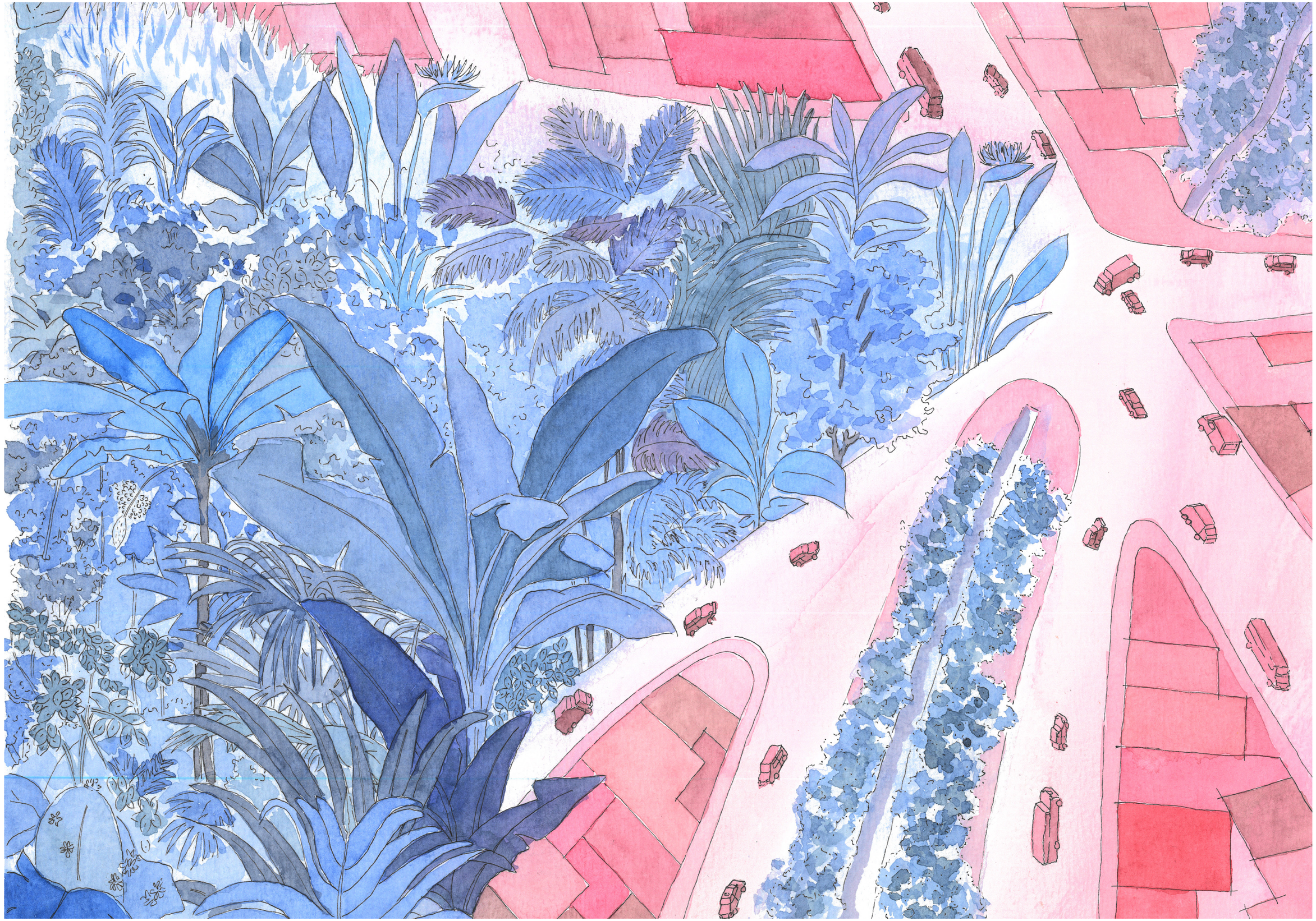








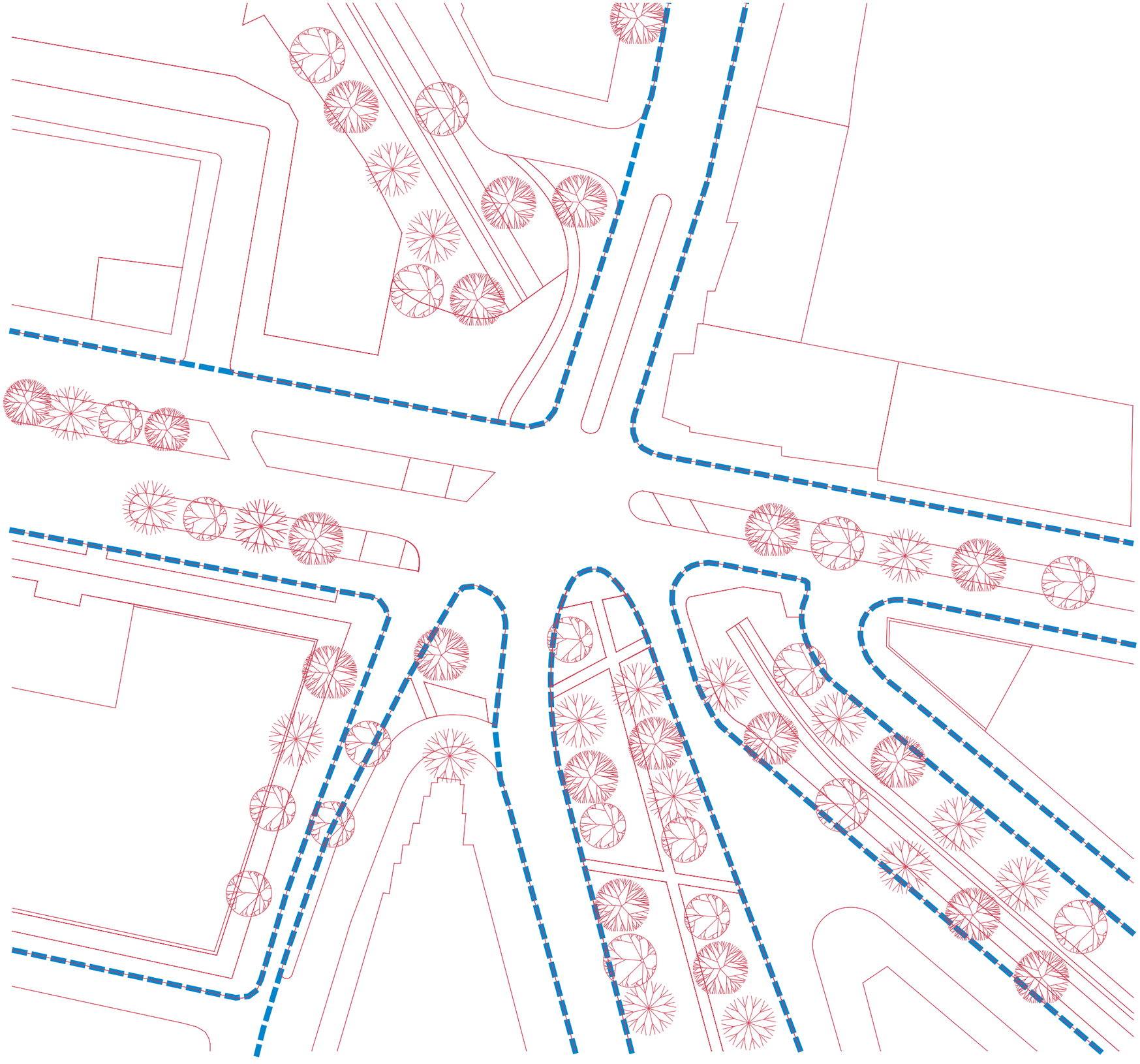




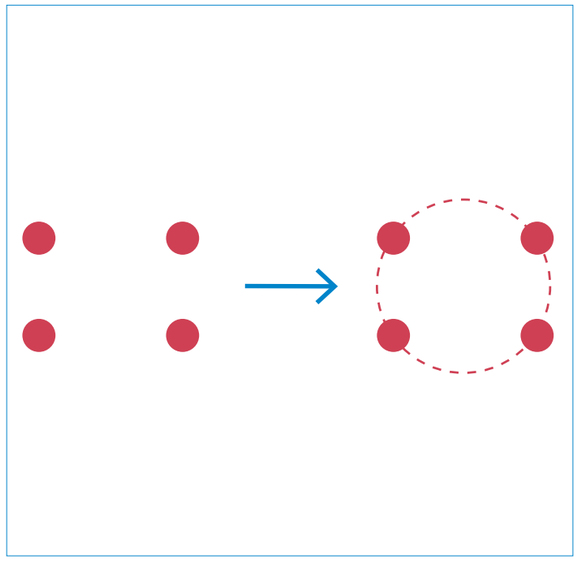
: Object / Person / Place



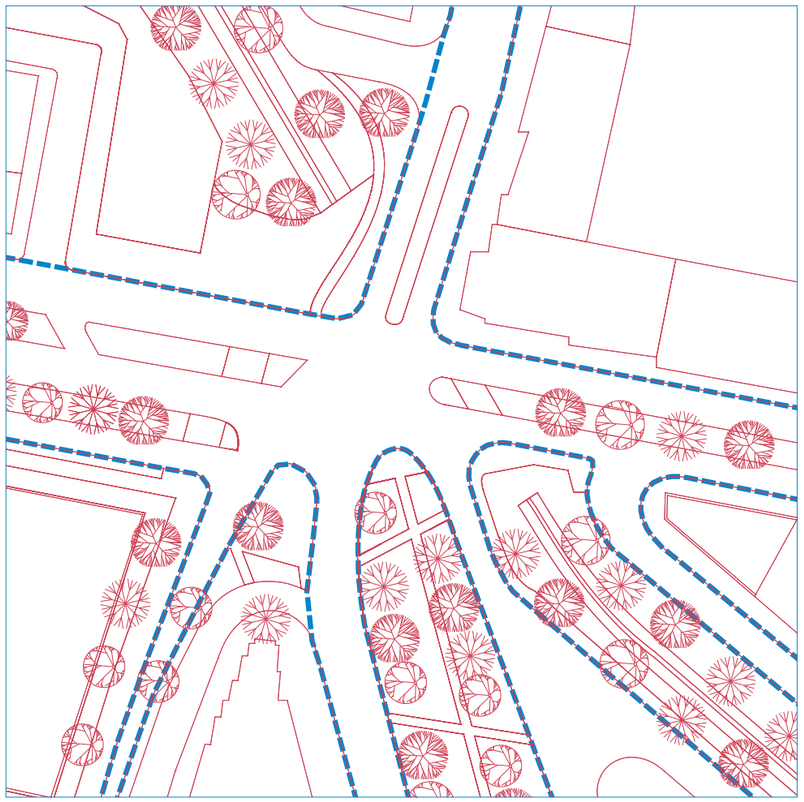
: Object / Person / Place

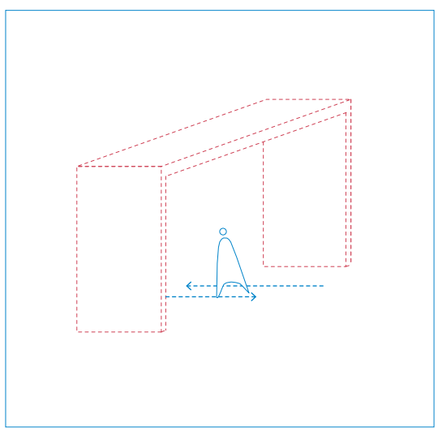


: Object / Person / Place

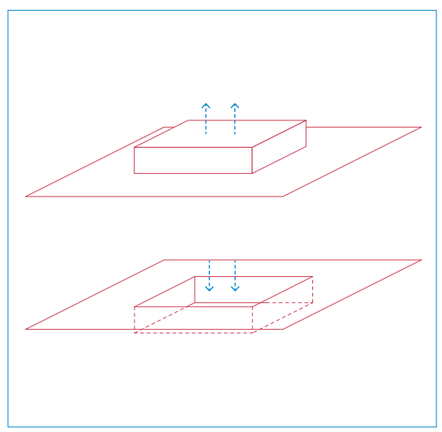


connect

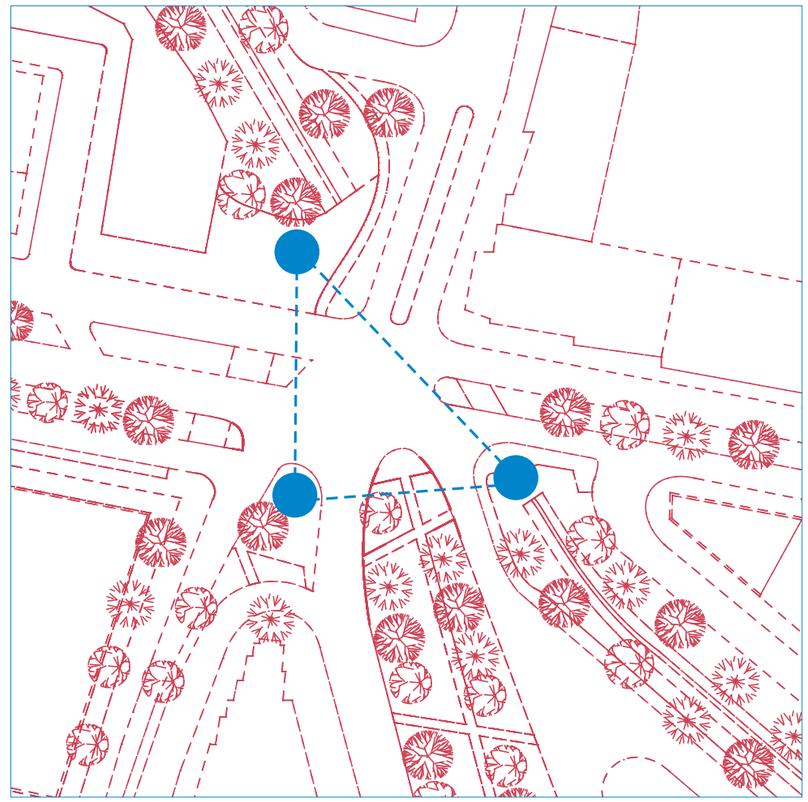




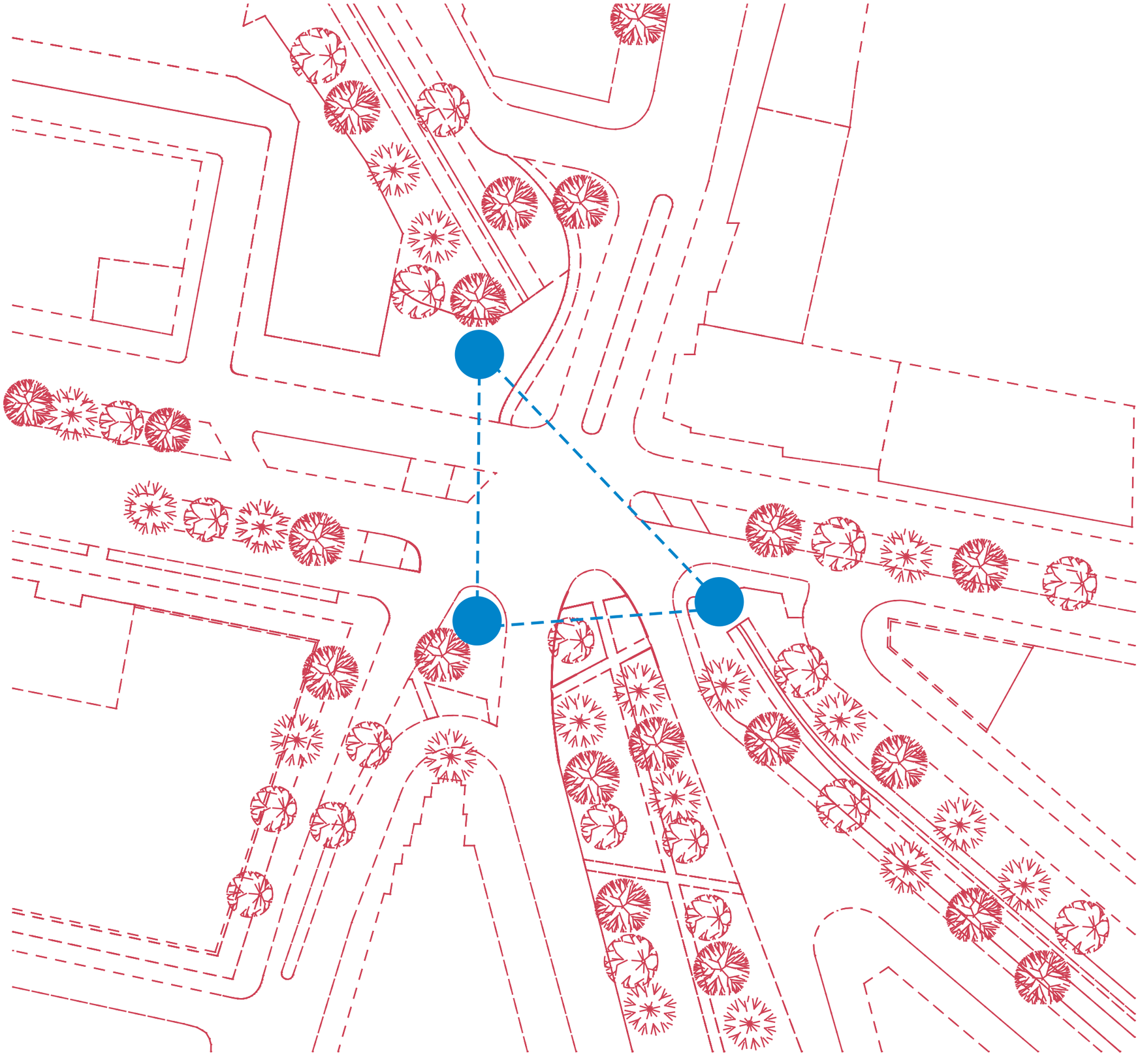
open thresholds



carving ground



: Object / Person / Place

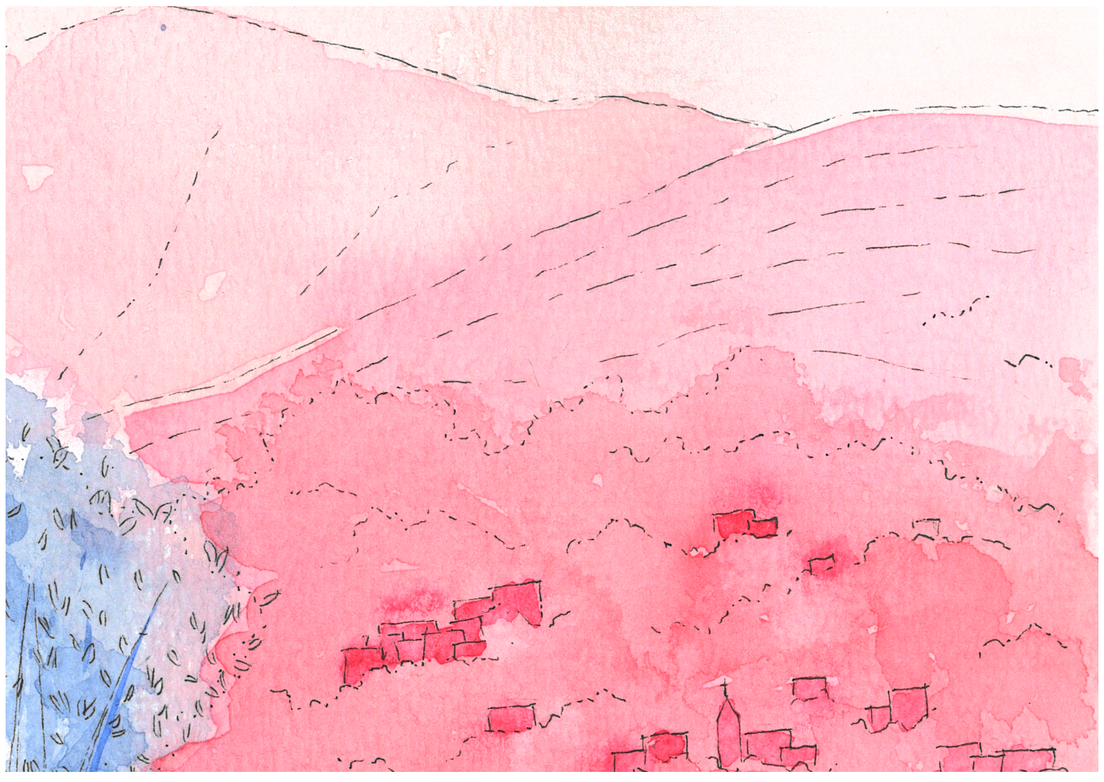


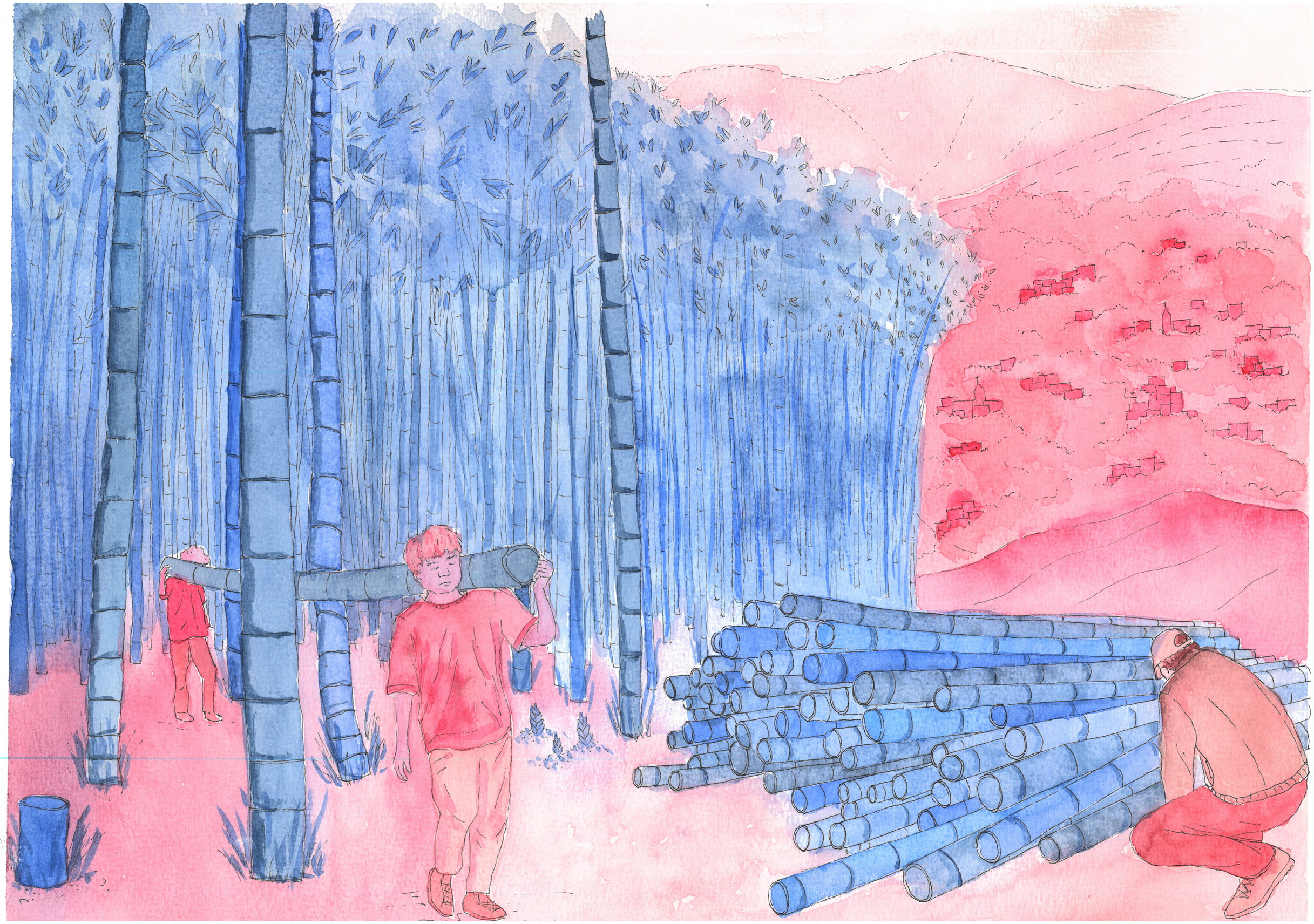
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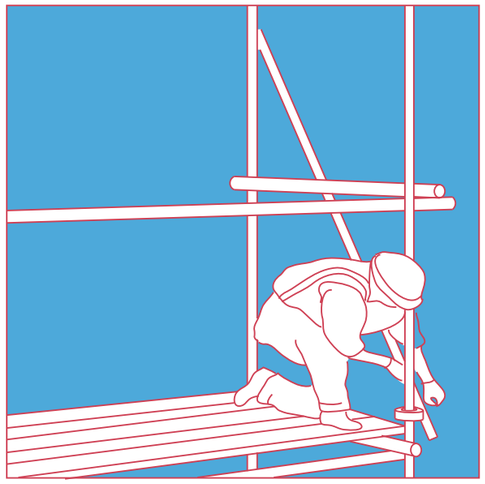








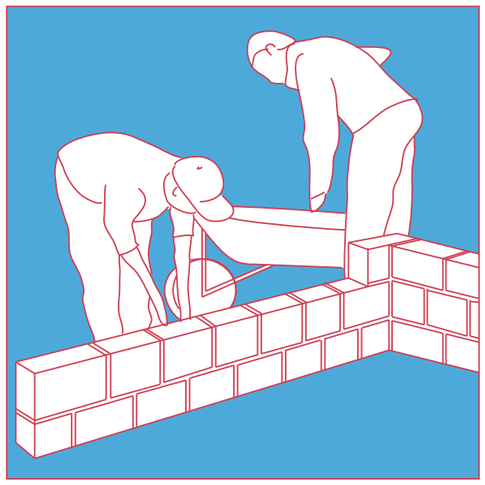
: Object / Person / Place



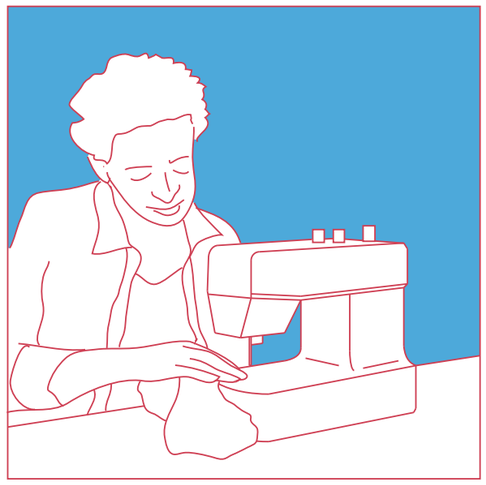
SCAFFOLDING



PAINTING



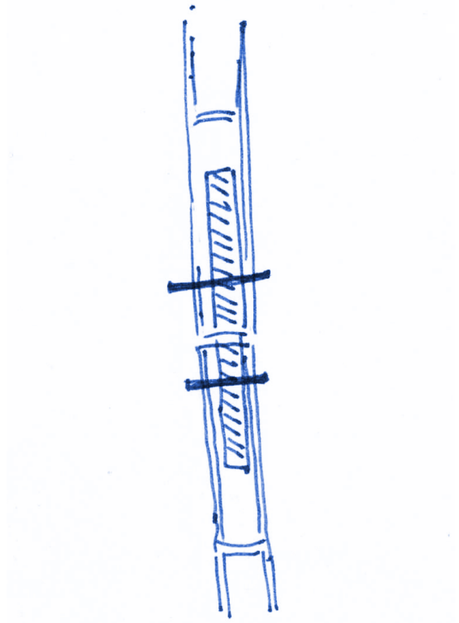
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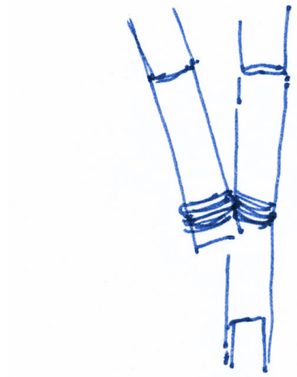
FABRIC



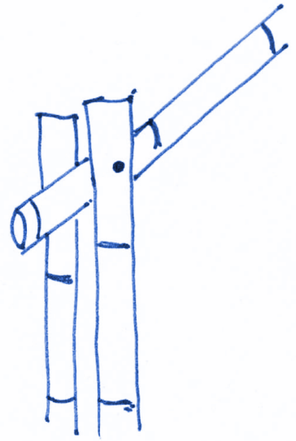
: Object / Person / Place



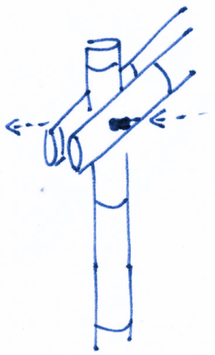
Column Extension



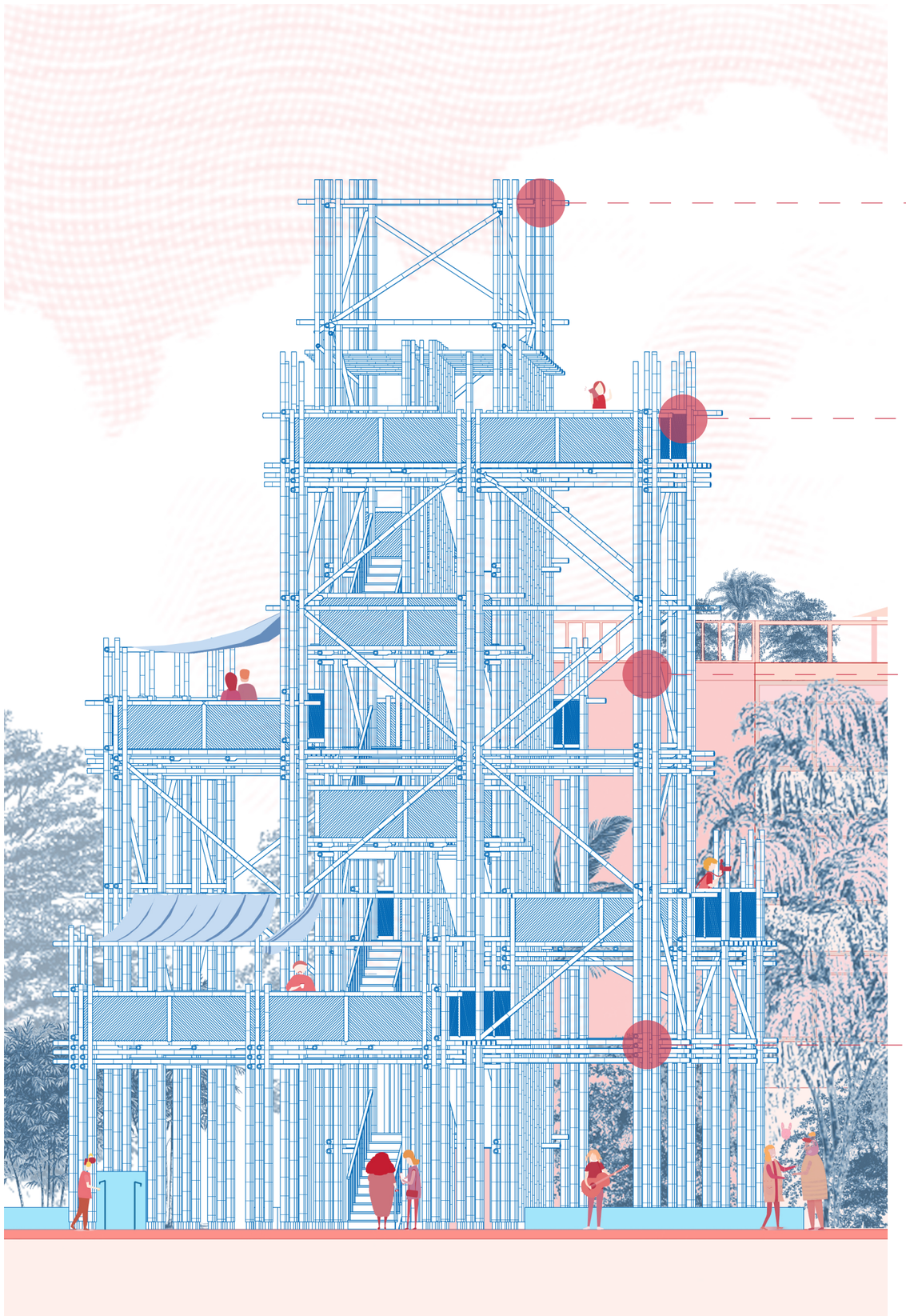
Woven Connection



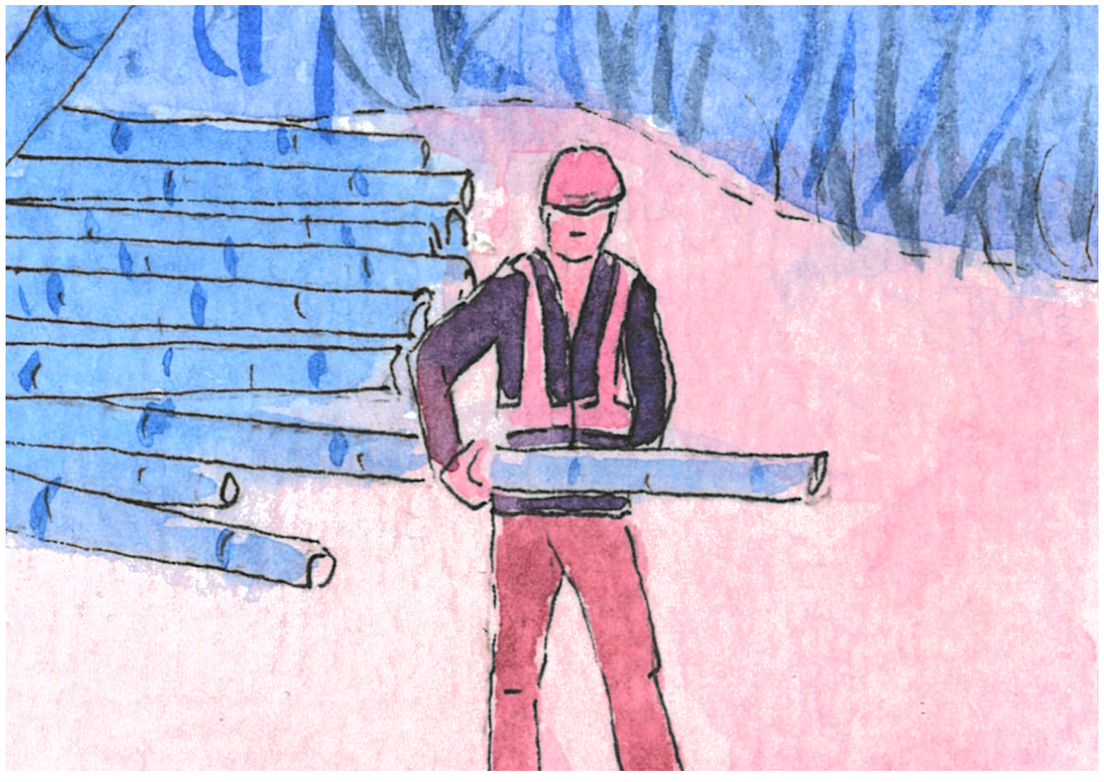
Metal Bolt

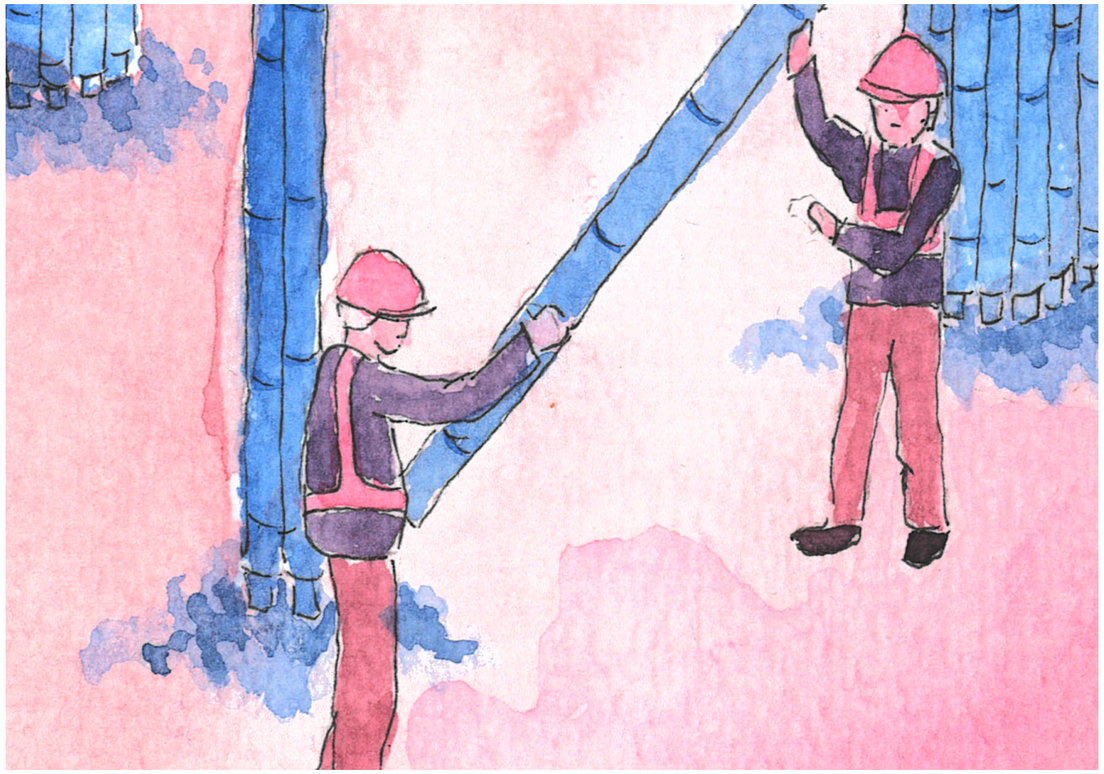


Wooden Peg

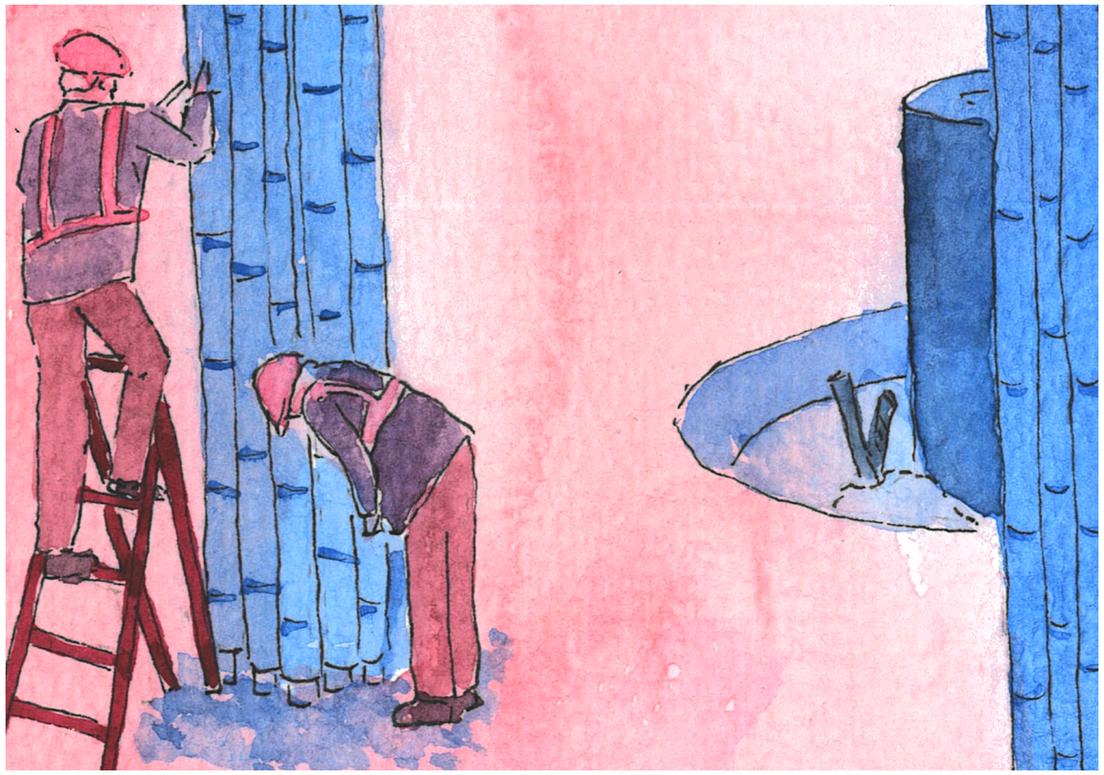

Wooden Peg
Woven Connection
Column Extension
Metal Bolt

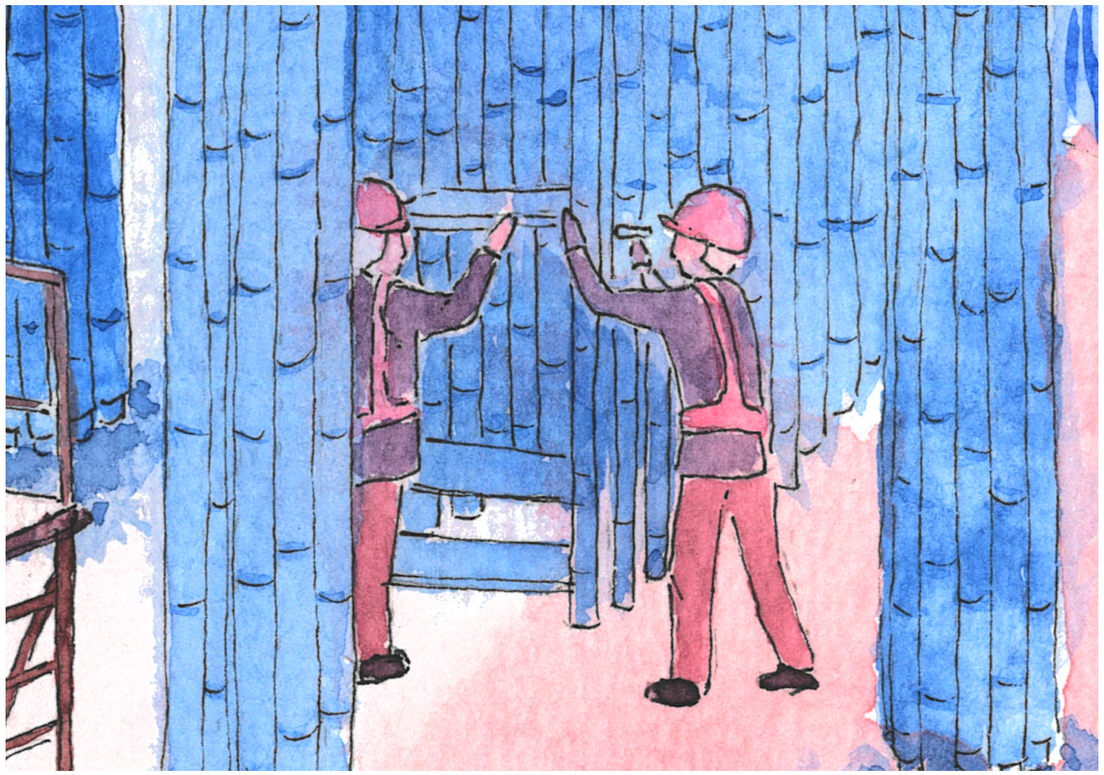
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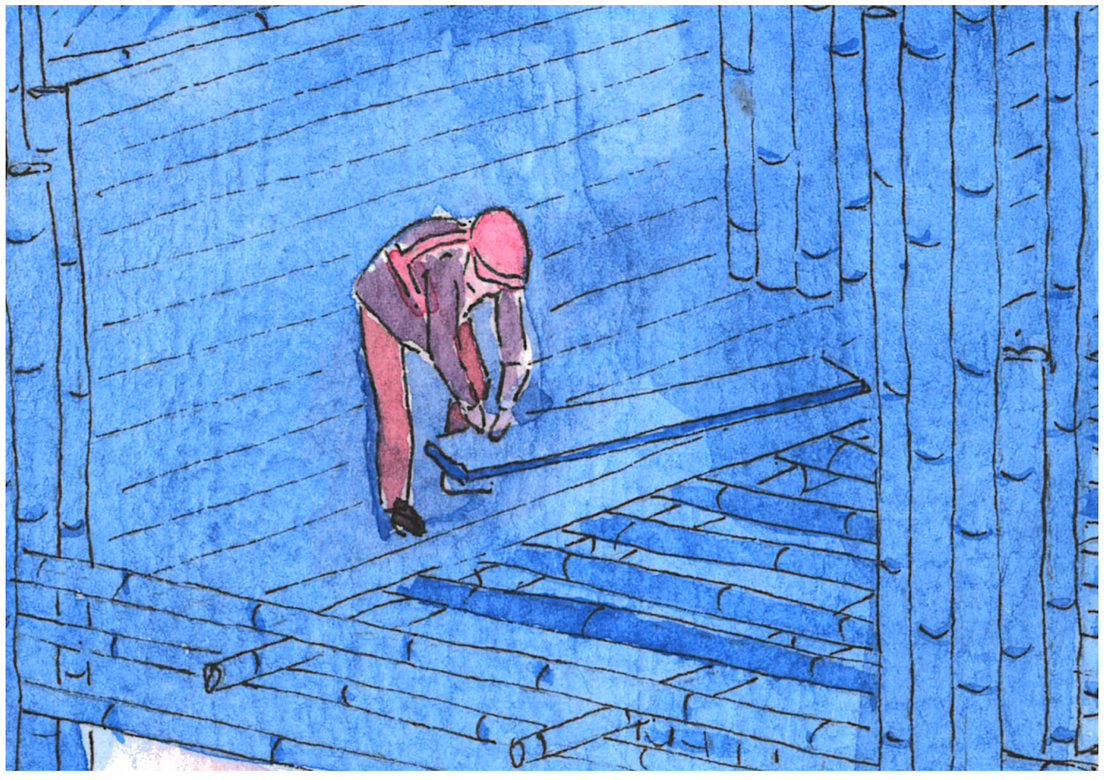














: Object / Person / Place

Phase I



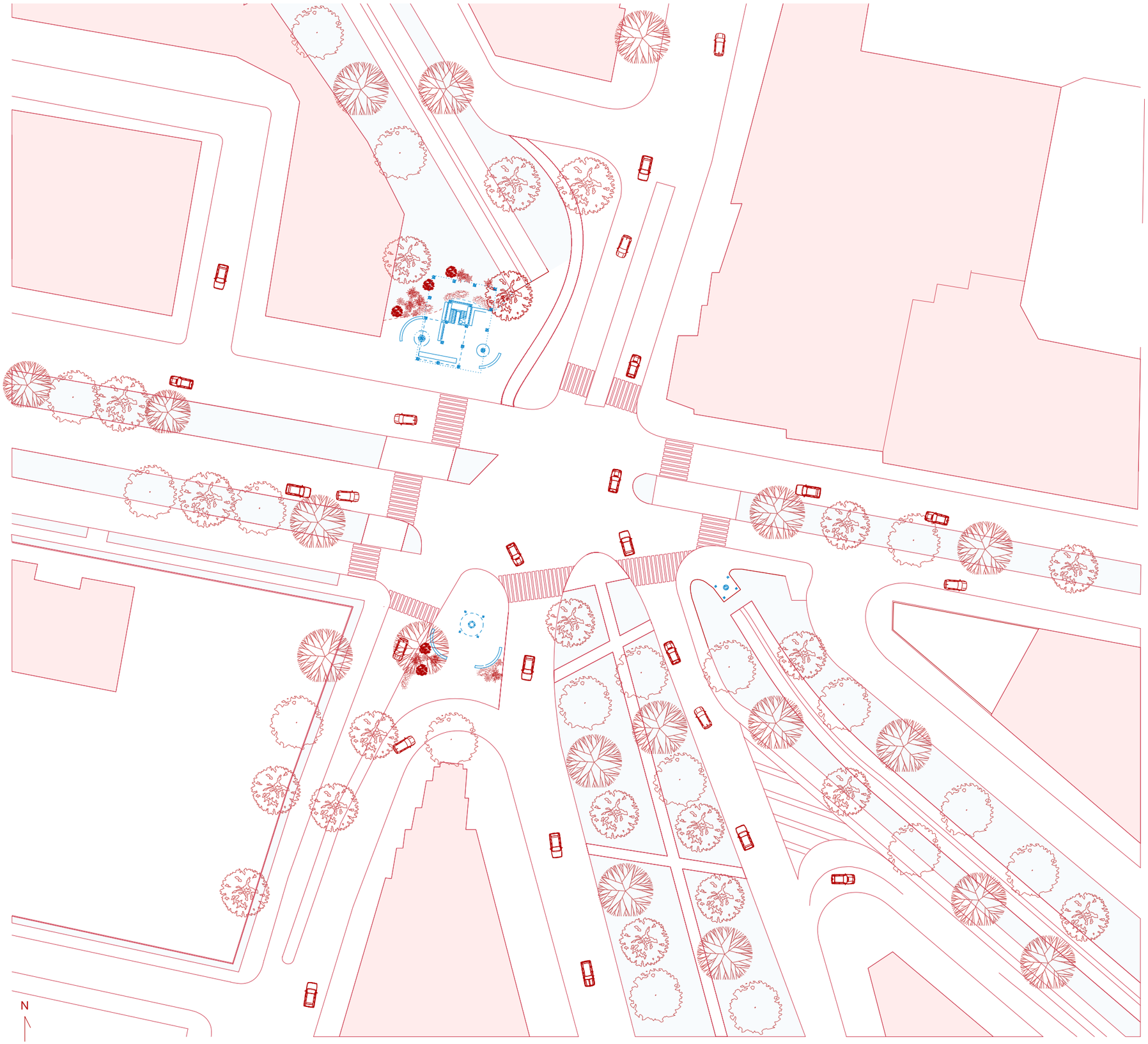




Phase II



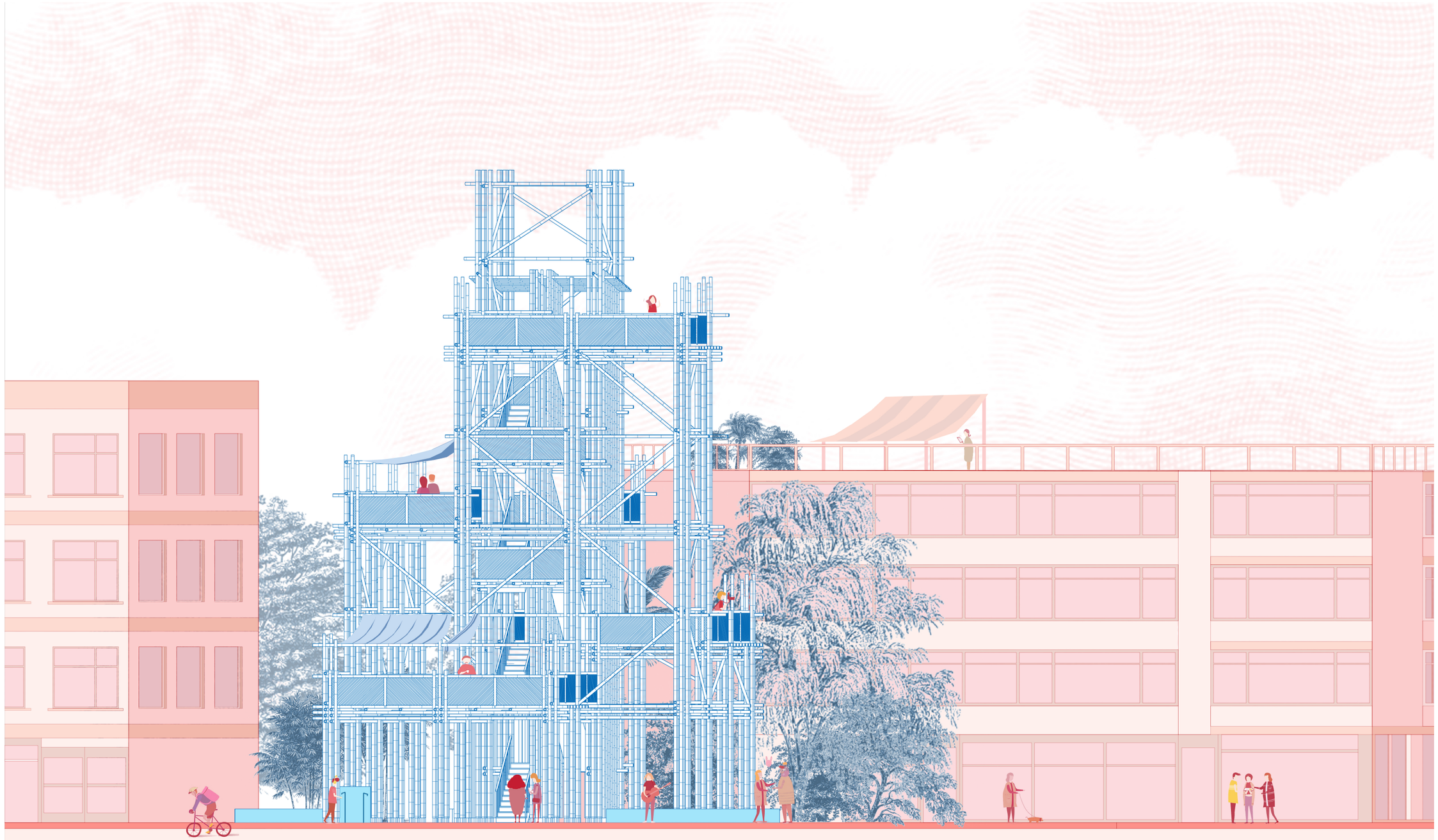




SITE PLAN
1:500

: Object / Person / Place

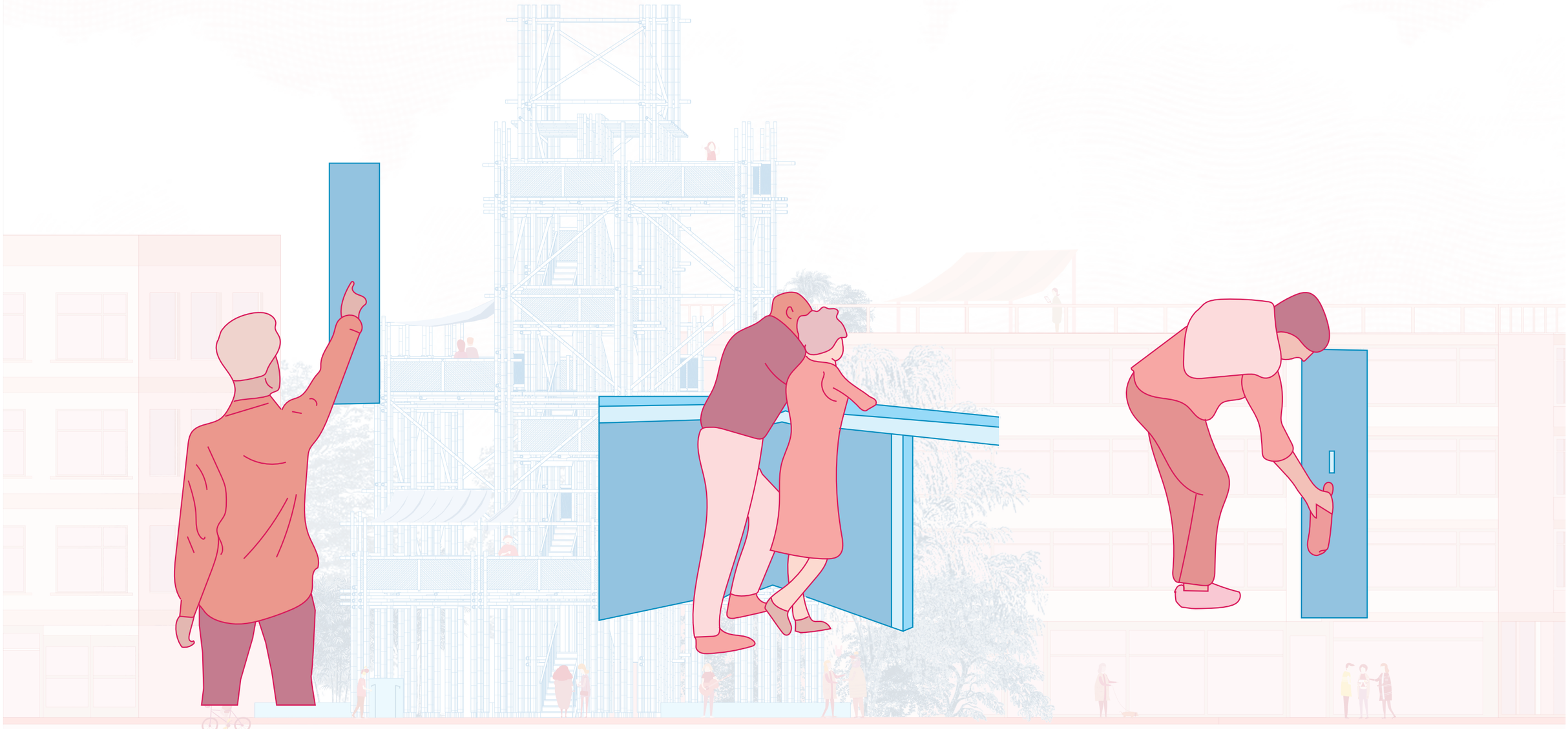




TOWER
ELEVATION
1:100

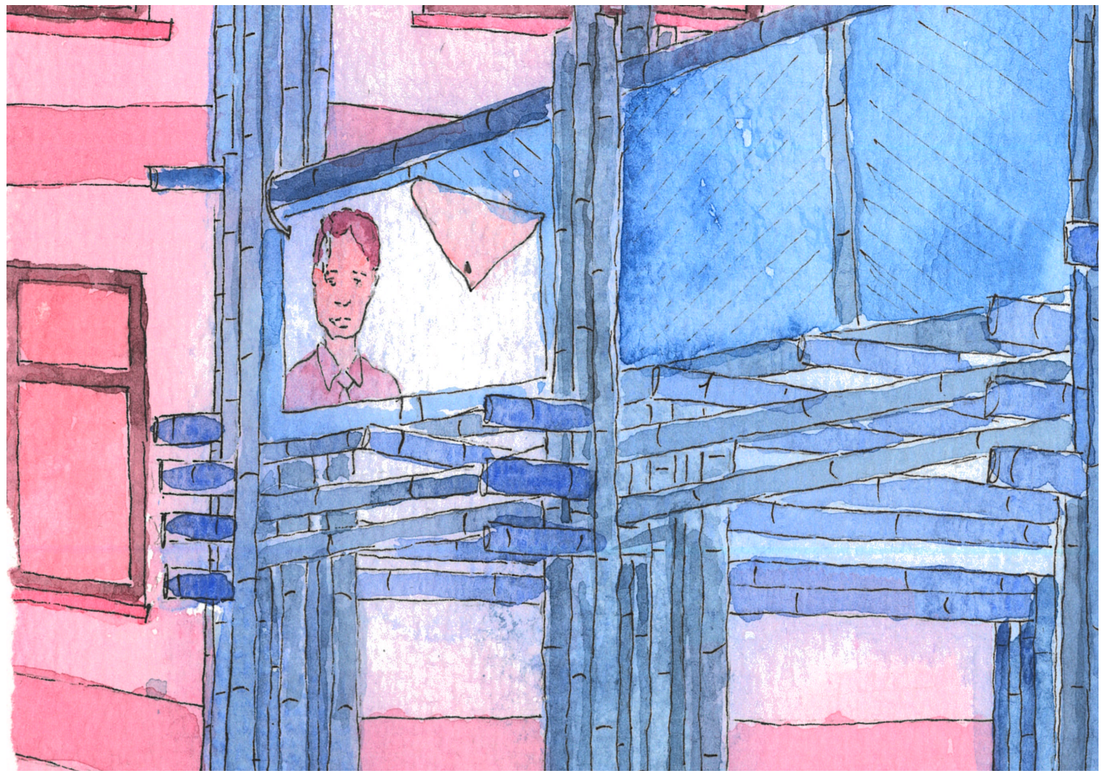


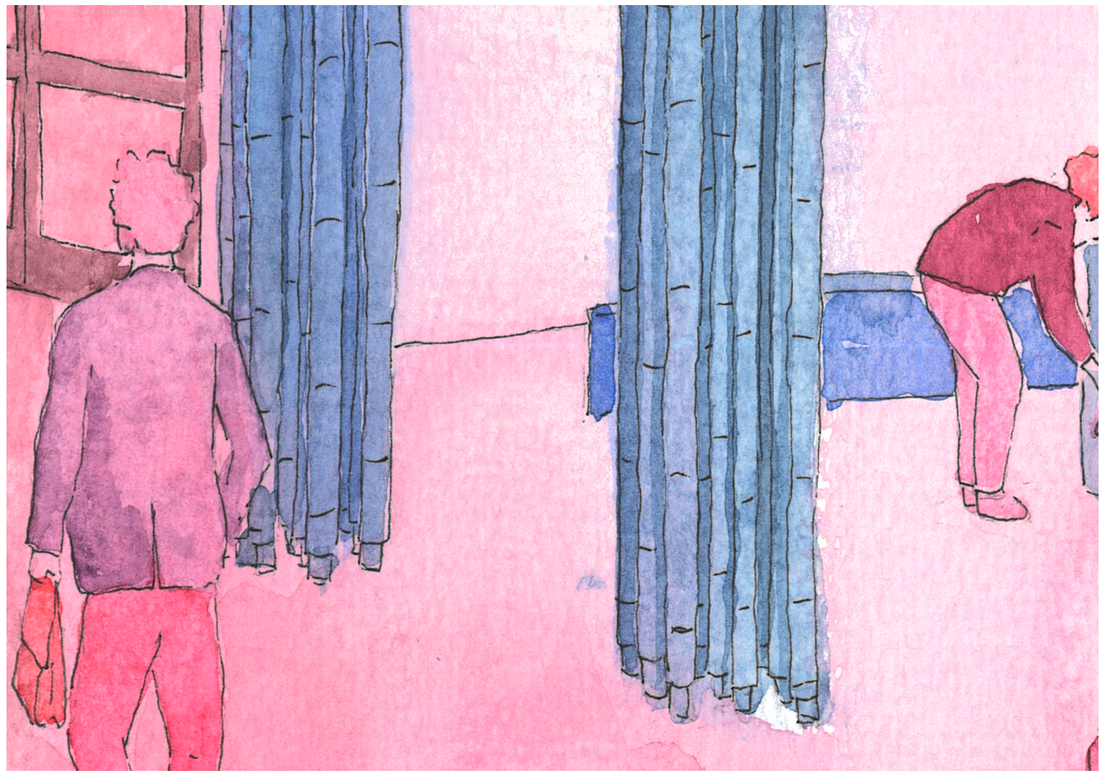
TOWER
ELEVATION
1:100

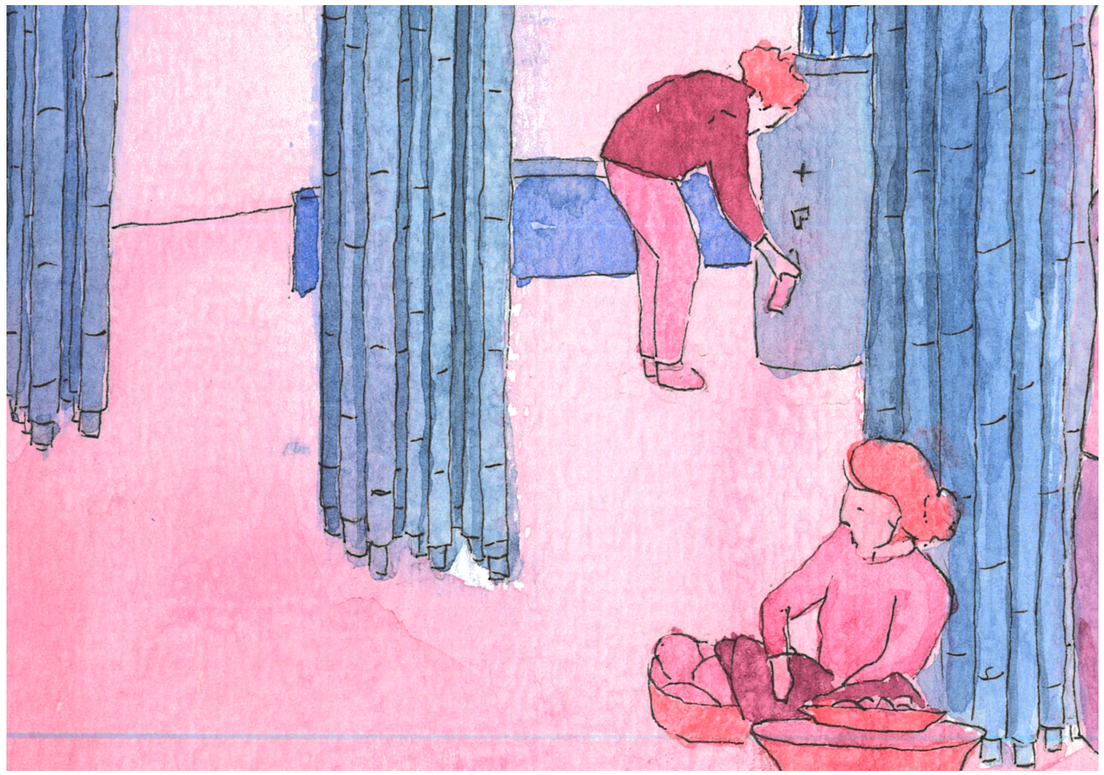


TOWER
ELEVATION
1:100

After

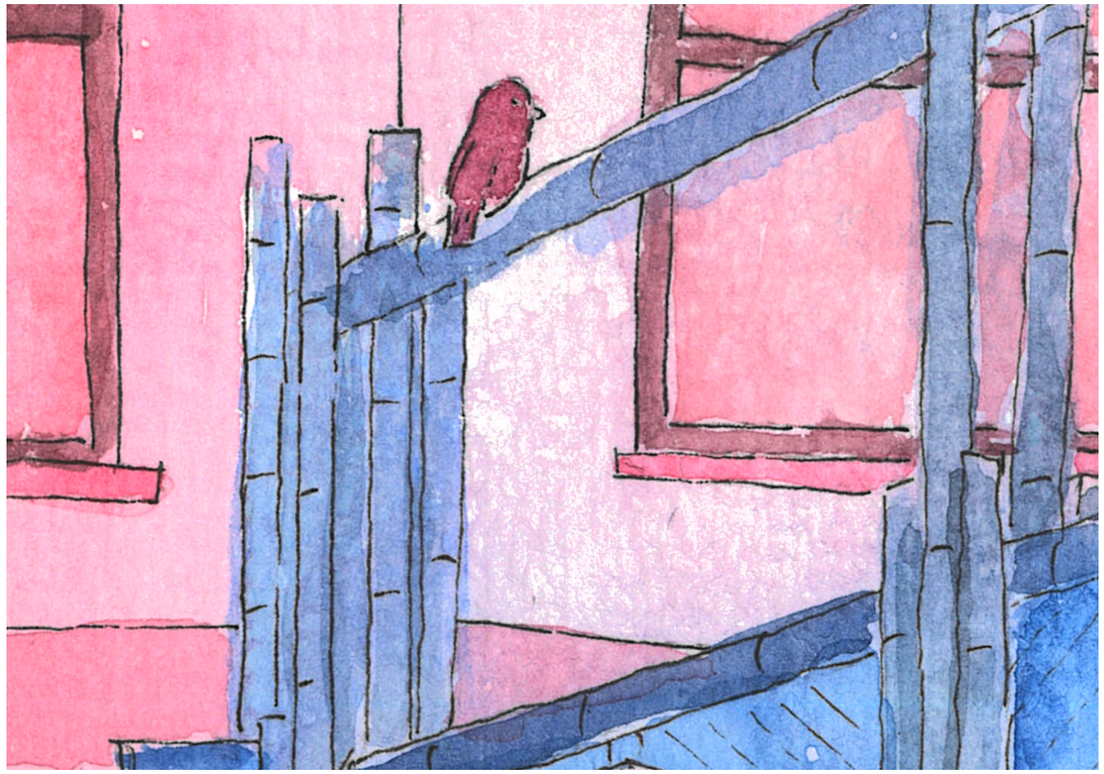


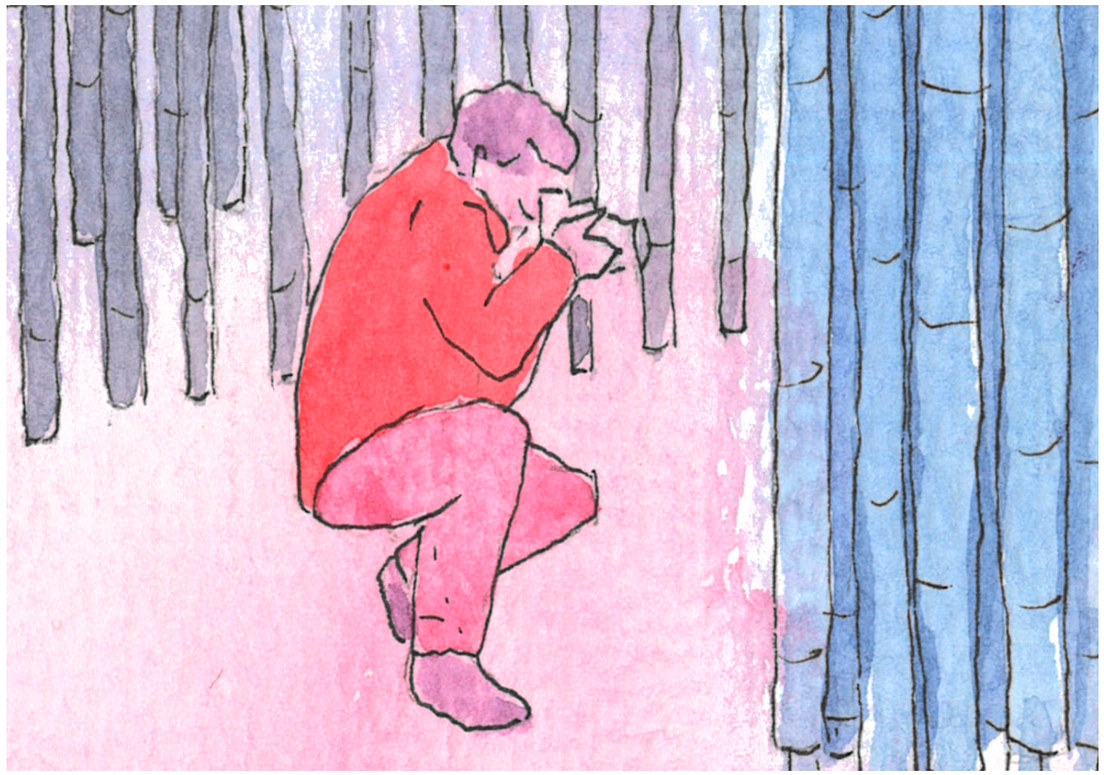






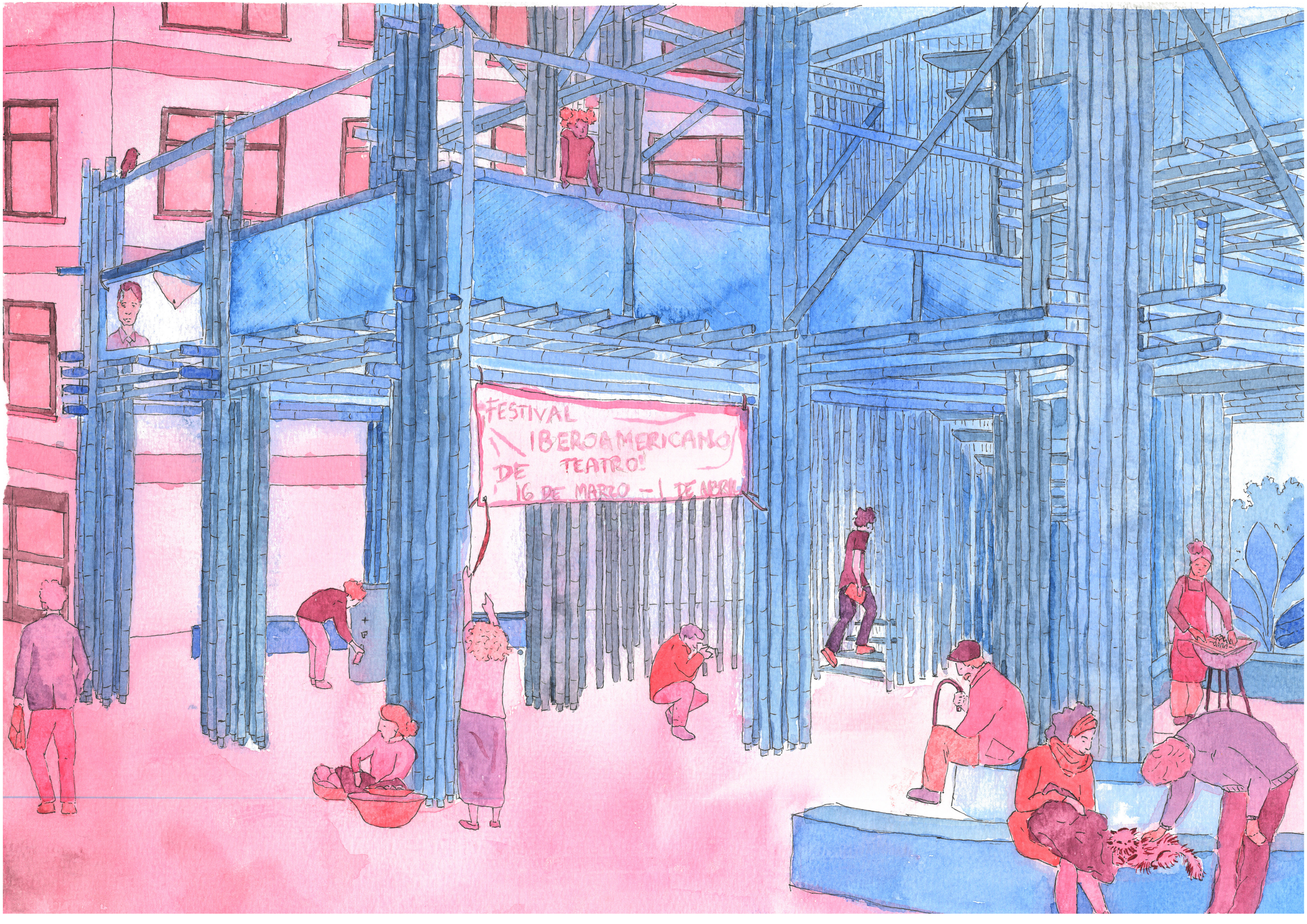

IBEROAMERICA
DE TEATRO!
16 DE MARZO - 1 D

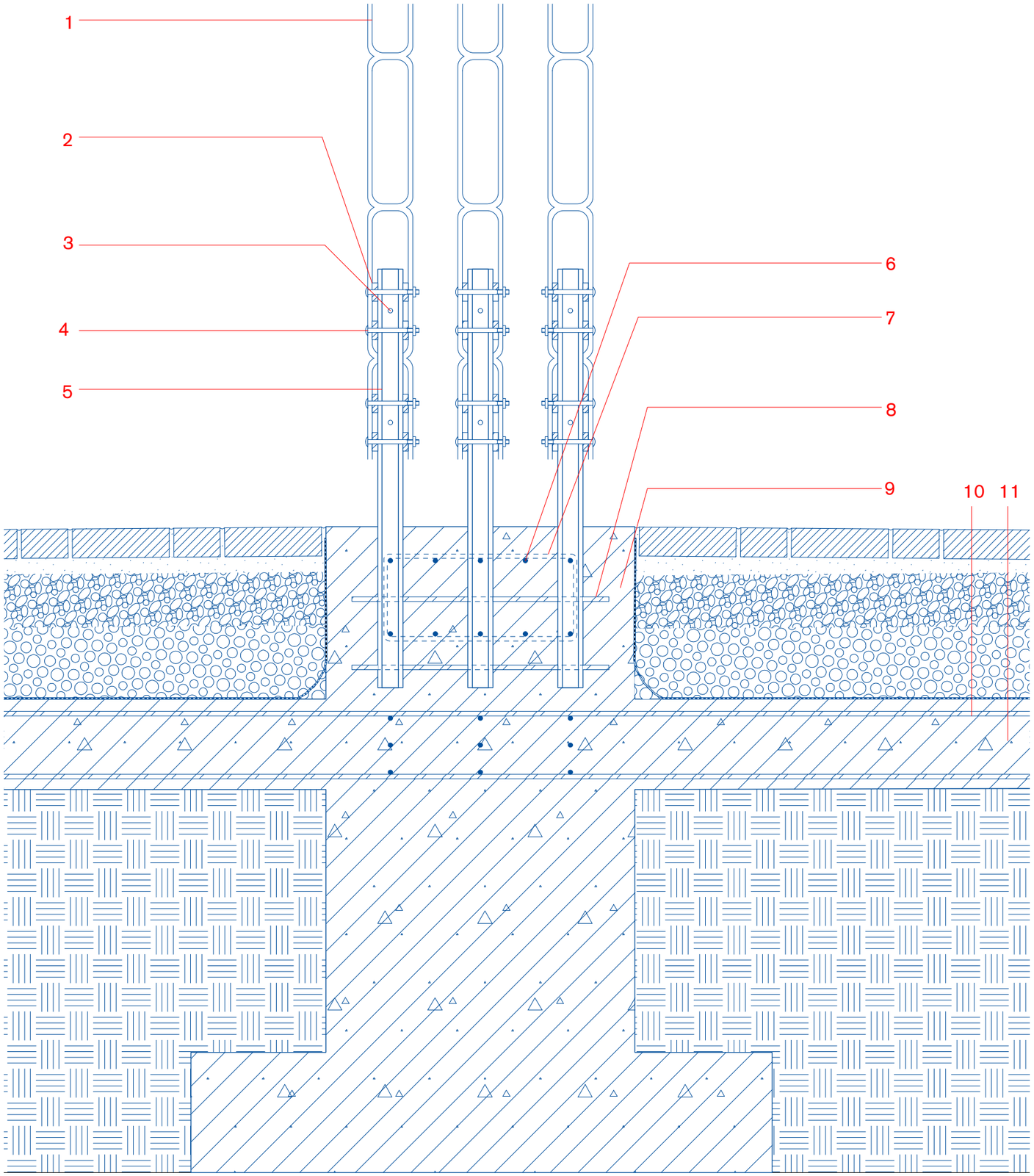








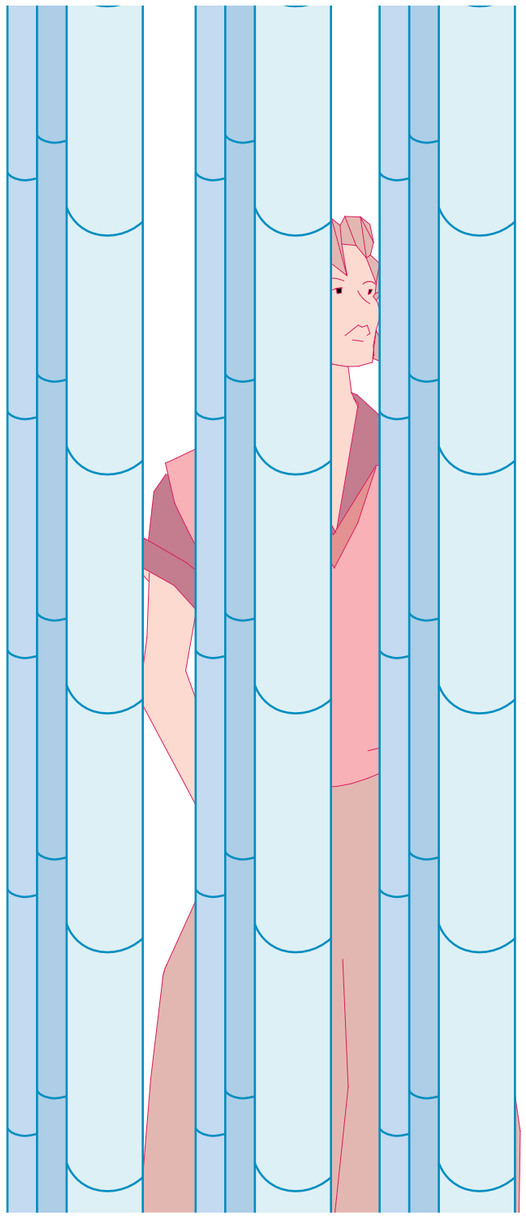

FESTIVAL
IBEROAMERICANO
DE TEATRO!
16 DE MARÇO – 1 DE ABRIL

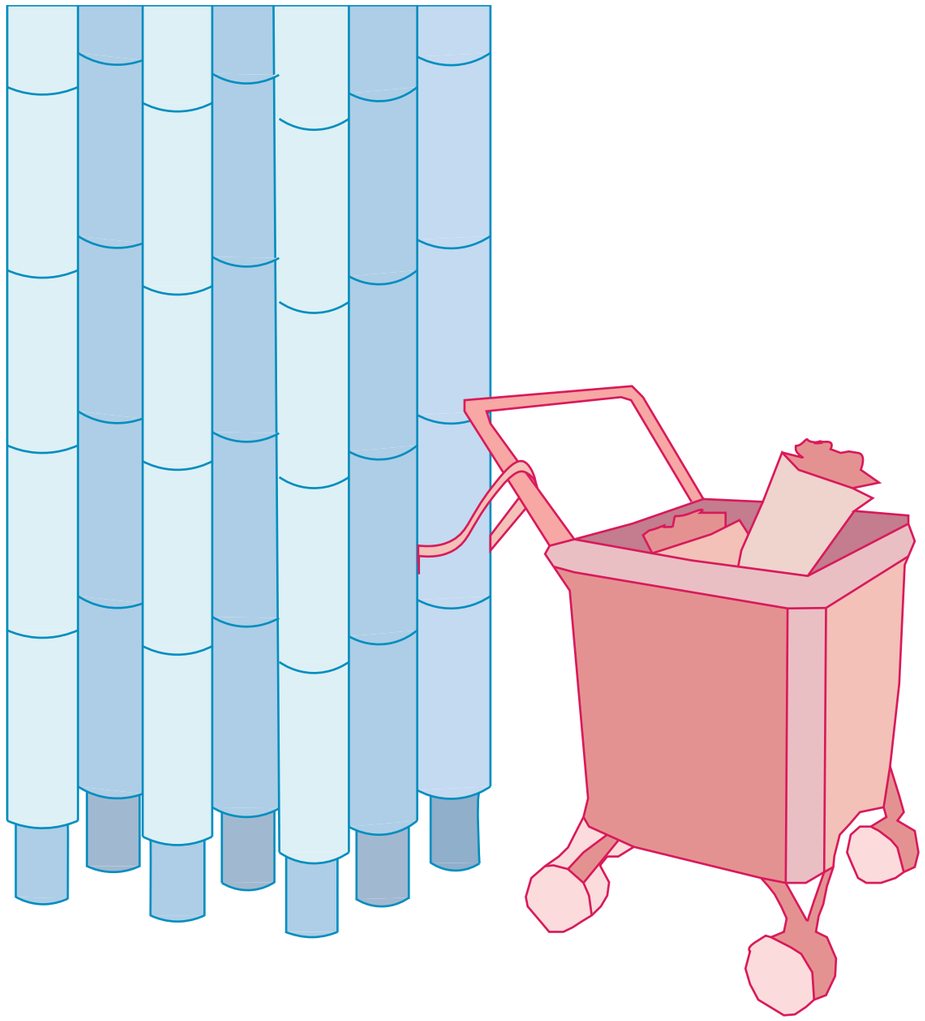


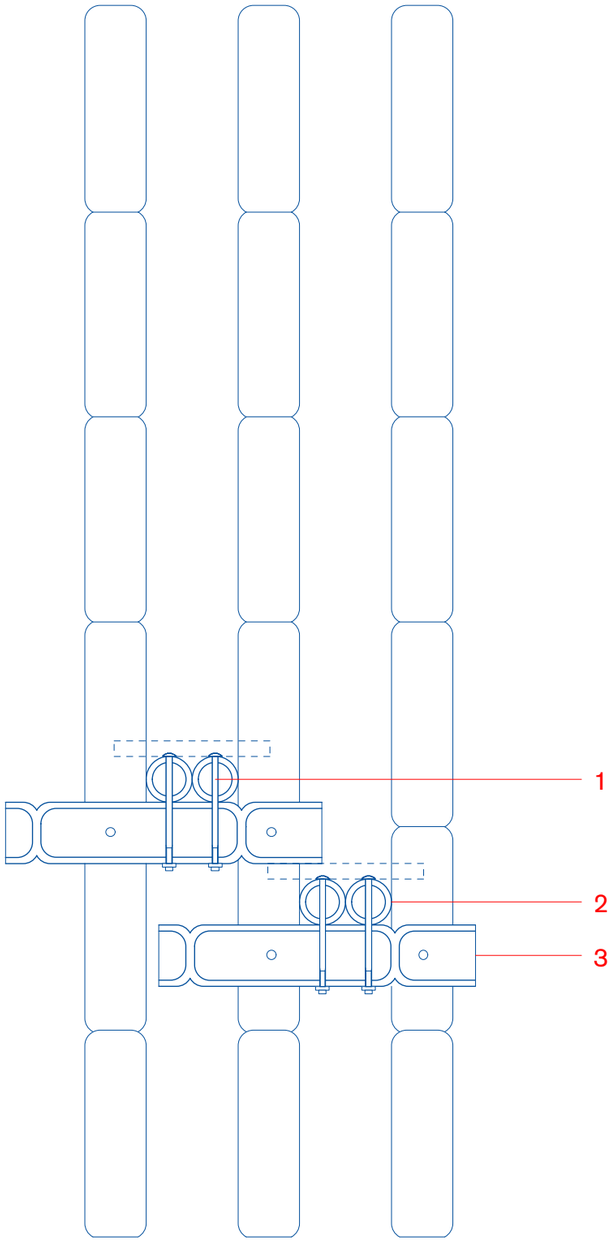
1 - *Guadua angustifolia* bamboo column, 100mm diameter
2 - Rubber binding around steel rod
3 - Steel bolt, 10mm diameter
4 - Flatheaded steel bolt with hex bolt, 10mm diameter
5 - Steel anchor rod, 55mm diameter, 950mm long
6 - Steel reinforcement rod
7 - Steel reinforcement binding
8 - Steel rod bolt through anchors
9 - Reinforced concrete pile foundation, 1400mm deep
10 - Steel reinforcement rods
11 - Grid concrete foundation

Tower Foundation Section Detail
1:10

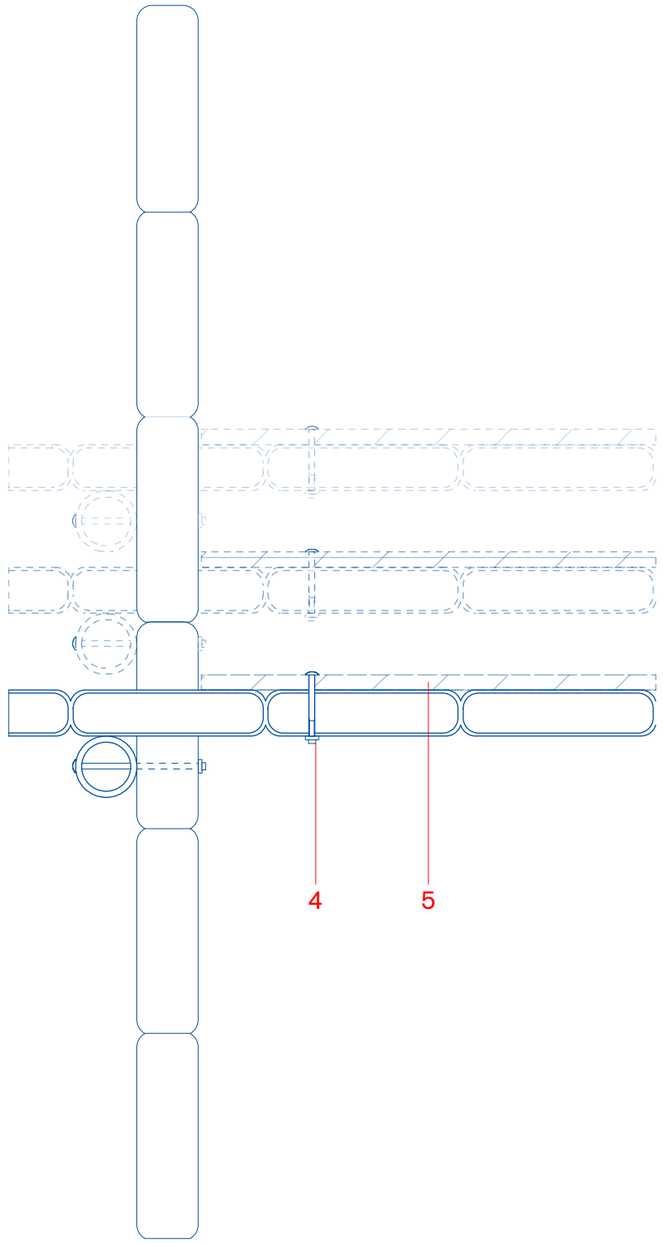
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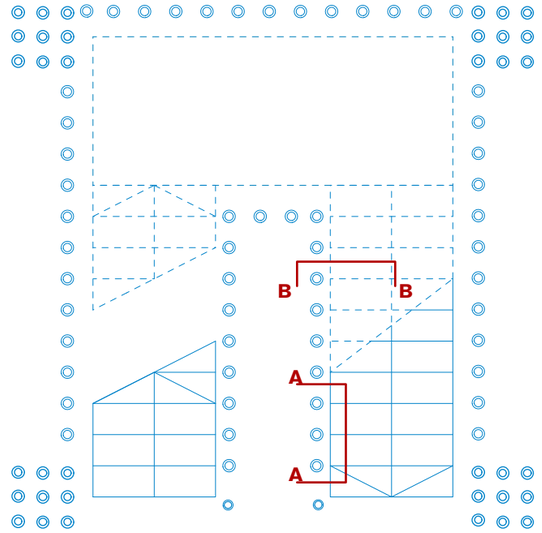


Stair Section A Detail
1:10



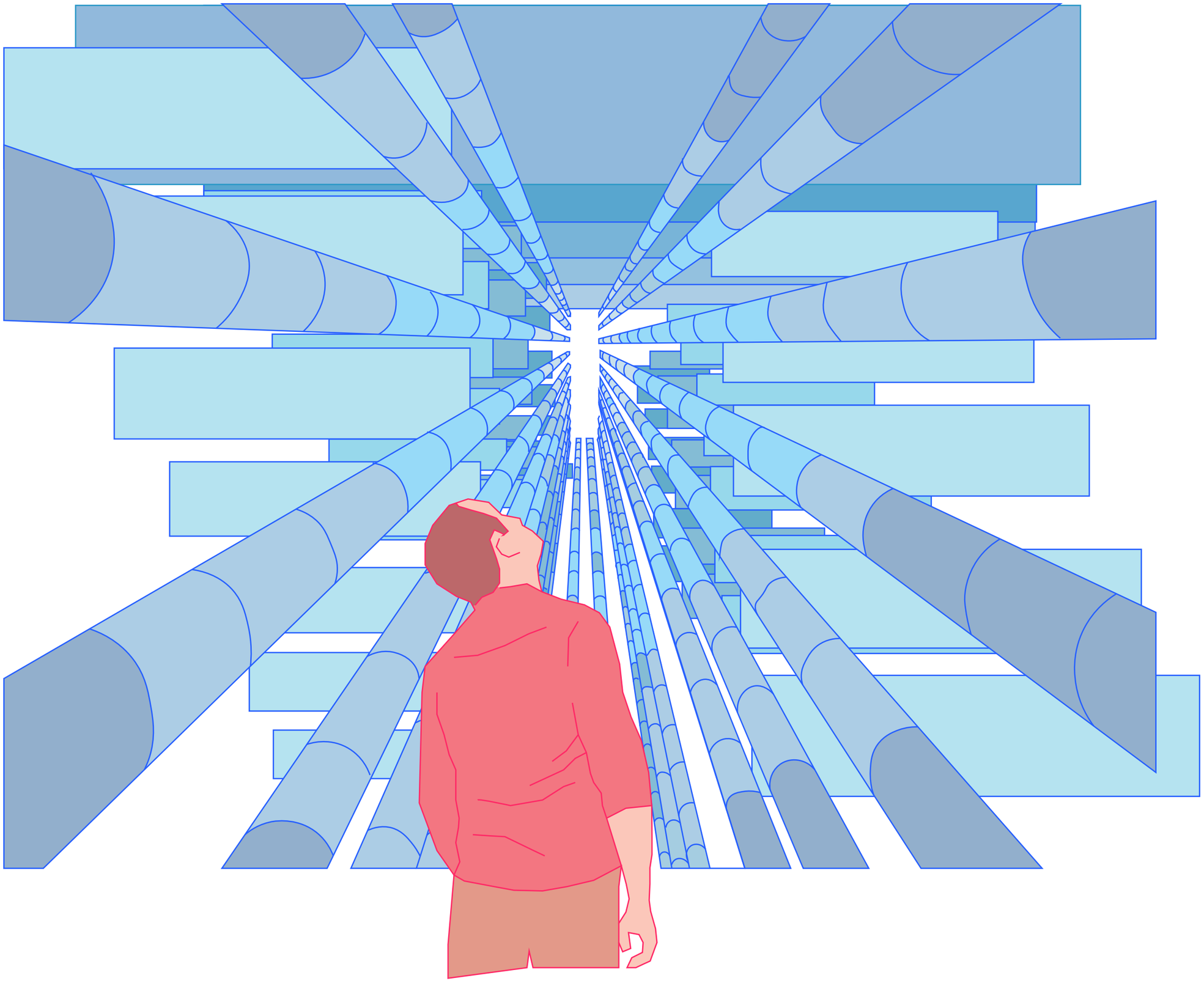
Stair Section B Detail
1:10

Stair Plan
1:50



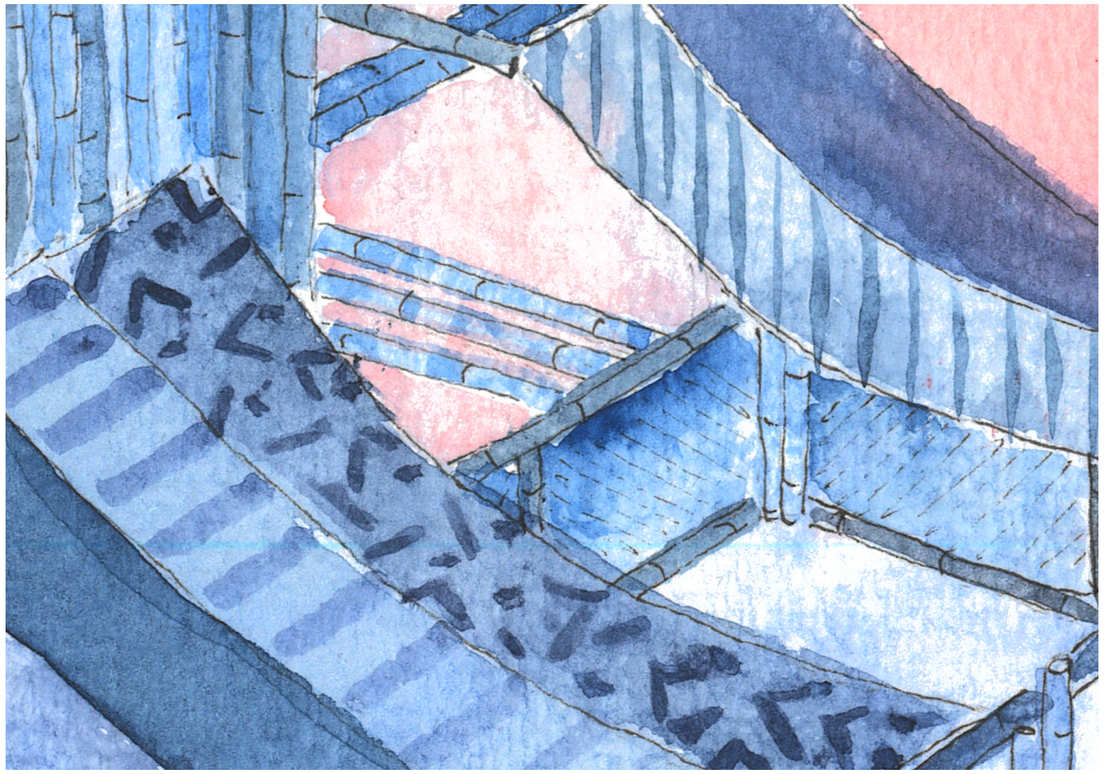
1 - Flatheaded steel bolt, 175mm long
2 - *Guadua angustifolia* bamboo beam, 75mm diameter
3 - *Guadua angustifolia* supporting bamboo beam, 100mm diameter, 500mm long
4 - Flatheaded steel bolt, 115mm long
5 - Timber thread, 20x255x1000mm

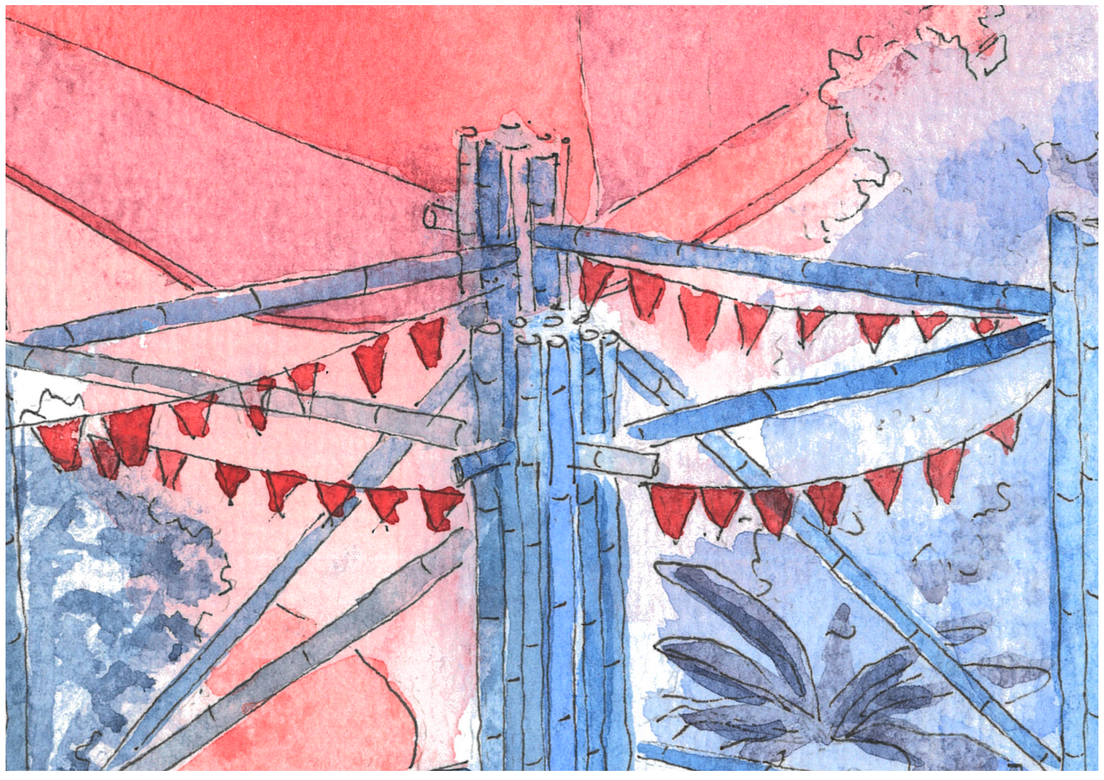
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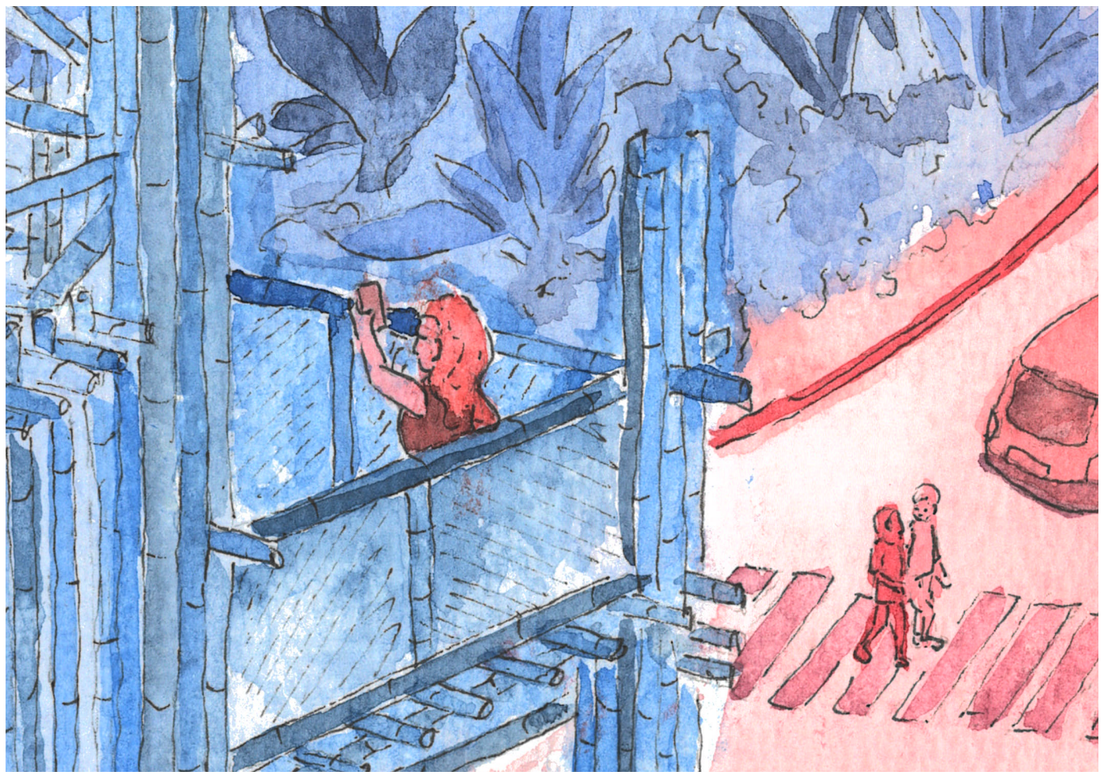
Years Down the Line

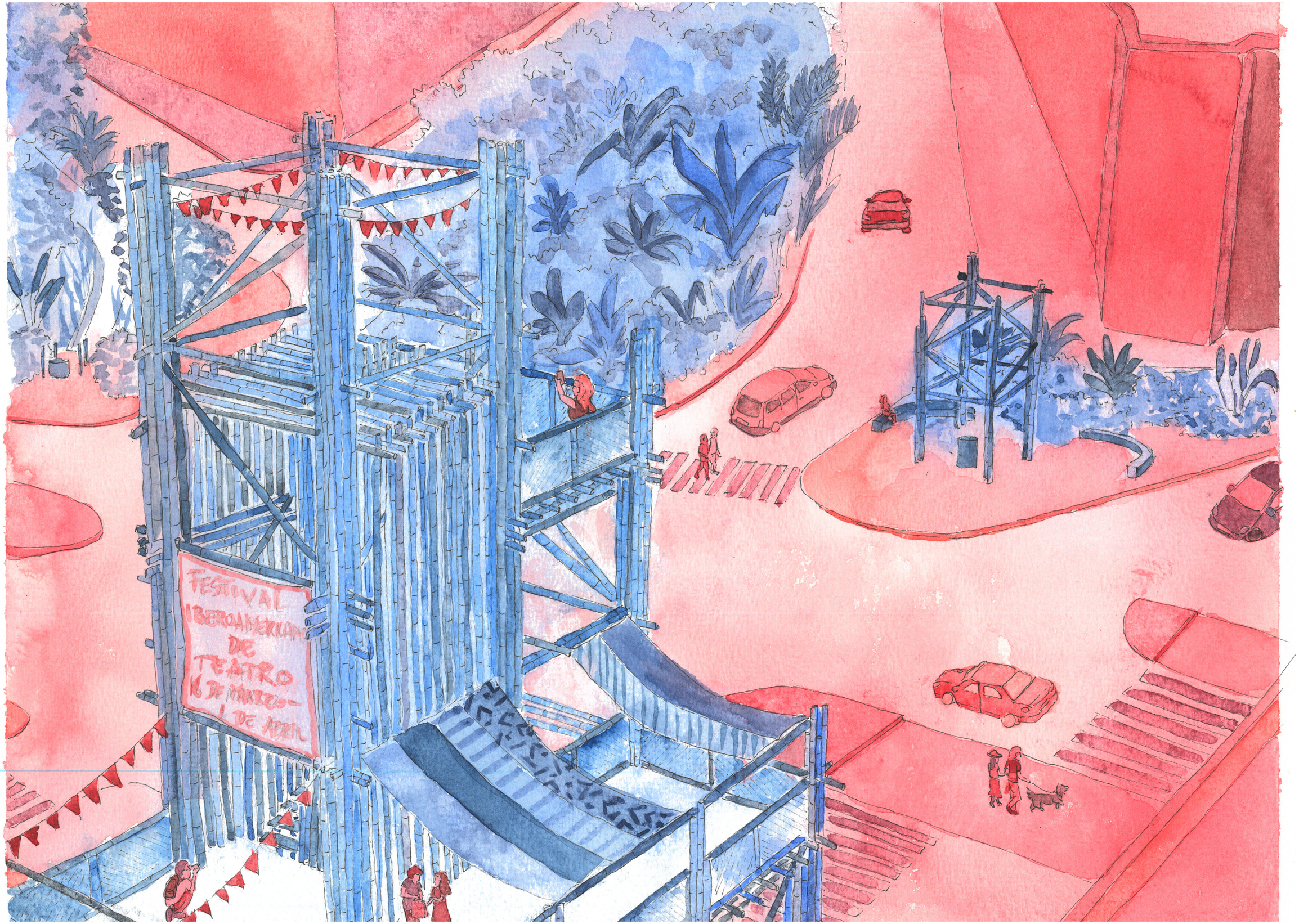







DE
TEATRO
DE
DE ABRIL




FESTIVAL
IBEROAMERICANO
DE
TEATRO
16 DE MARZO-
1 DE ABRIL

Thank you.