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COUNTER-NARRATIVES OF ARCHITECTURE:
pedagogies, practices, and participation in Latin America and El Caribe, 1970-2022.

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COUNTER-NARRATIVES OF ARCHITECTURE:

pedagogies, practices, and participation in Latin America and El Caribe, 1970 - 2022.

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COUNTER-NARRATIVES OF ARCHITECTURE:

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Abstract

Pedagogical experiments played a pivotal role in shaping architectural discourse and practice across Latin America and the Caribbean during the late twentieth and early twenty-first centuries. *"Counter-narratives of Architecture: Pedagogies, Practices, and Participation in Latin America and the Caribbean, 1970-2022"* offers an architectural and cultural exploration of counter-narratives within architecture as a collective experience. It examines three pedagogical experiments in Chile, Mexico, and Puerto Rico: a Chilean school intertwining poetry and architectural thought, a Mexican school combining autogobierno and architectural writing, and a Puerto Rican collective blending co-design/build and archipelagic thinking. Through interdisciplinary analysis of objects, methods, media, and sites, the book sheds light on experiments like ludic games, *travesías*, poetic infrastructures, performance activism, and design-build, which have been insufficiently studied despite their valuable insights into teaching methodologies. How did these methodologies challenge traditional teaching and learning paradigms? What enduring relevance do they hold for contemporary artistic and pedagogical practices, and what is their legacy? By posing and addressing such inquiries, this research

establishes links between architecture, education, and territory, synthesizing them through a concept termed the spatial imaginary. This concept encompasses not only the practical and technical aspects of architecture and art but also epistemological considerations and fundamentally altered perceptions of architectural and spatial encounters. In alignment with critical educational perspectives such as Paulo Freire's *Pedagogy of the Oppressed* (1968) and Ivan Illich's notion of *deschooling* (1971), this study explores counter-narratives within the postmodern landscape. These narratives manifest as curricula, poems, actions, site-specific installations, and travel narratives traversing the landscapes of America to shape transnational Latin American and Caribbean identities.

Counter-narratives leverage counter-discourses' cultural resources to empower students to challenge master narratives, creating room for alternative forms of personal and organizational "emergence and becoming" (Vaara et al., 1996). According to Foucault, it is through this "local, popular knowledge that criticism performs its work" (1980). These counter-narratives, as Lyotard (1984) explains, are typically "little stories" – the narratives of individuals and groups whose knowledge and histories have been omitted or overlooked in official narratives. Therefore, counter-narratives challenge not only grand narratives but also "official" and "hegemonic" narratives.

One research line focuses on decolonizing architectural education and practice by prioritizing pedagogical approaches from the 'Global South,' particularly the Caribbean, to cultivate emancipatory learning environments (Crespo, 2023). This initiative aims to challenge prevailing design pedagogy and practices by embracing perspectives from the Global South, grounded in theories like decolonial thinking, unlearning, ecologies of knowledge, and the

pluriverse, as well as indigenous cosmovisions such as *sentipensar* and Pachamama, among others. Within this framework, the chapter titled *con·fer: pensar la historia de la arquitectura desde El Caribe / to Think Architectural history from El Caribe* delves into environmental histories and postcolonial disaster narratives through the lens of the Caribbean, highlighting the enduring impacts of colonialism and slavery on environmental landscapes. The chapter proposes the Global Architectural History Teaching Collaborative (GAHTC) as a digital humanities project, offering cross-disciplinary lecture materials for teaching about/from/with El Caribe.

The architectural heritage of the Caribbean Antilles reflects the legacies of European colonization, the African diaspora, and migration patterns, revealing a complex tapestry of power dynamics, resistance, and cultural hybridity. By exploring the political, cultural, and social landscape of Puerto Rico, the chapter, presented as lectures, examines new material practices through the conceptual framework of archipelagic thinking (Glissant, 1997). Archipelagic thinking presents a counter-narrative of spatial equity, illustrating how archipelagos foster bonds of solidarity among diverse islands and societies, demonstrating how disparate entities can establish meaningful connections. Why focus on architecture's environmental pedagogies and histories, and why Puerto Rico? By using Puerto Rico as an archipelago-experiment and island-laboratory, this approach advances interdisciplinary conversations across fields such as Architecture, Design, Urban Studies, Pedagogy, Latin American, Caribbean, and Puerto Rican Studies, Visual and Cultural Studies, History, and Theory.

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I thank my Harvard University Graduate School of Design students for their honest commitment and inspiring discussions. I am grateful to students, volunteers, colleagues, and communities that collaborated and welcomed *taller Creando Sin Encargos* and the *workshops Arquitecturas Colectivas*.

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A mi hijo, Gabriel (2010-)
Este logro es nuestro.

preface

on the intersection of teaching, research, and practice.

This dissertation surfaced from - and was informed by - a decade-long involvement in design activism and design/build projects with students, which led me to co-found *taller Creando Sin Encargos* [tCSE], a Cambridge/San Juan-based collective working towards socio-spatial design for urban justice. tCSE methodology is horizontal and interested in the social aspects of architecture and design from an intersectional, decolonial, and critical perspective. We developed design/build workshops titled *Arquitecturas Colectivas* in communities of Puerto Rico. In 2022, tCSE was selected for the 13th International Architecture Biennale of São Paulo, the only Caribbean Antilles practice exhibited.

In my teaching and my practice, I am concerned with the 'revolutionary' imagination. I aim to teach/practice architecture as an honest act, encouraging observation, solidarity, and action (Crespo, 2019). Inspired by Edward Said's concept of contrapuntal reading or analysis, I adopt an approach to teaching and research that involves examining texts—whether buildings, the works of architects, or architectural discourse—from various perspectives and interconnected histories to uncover their multiple meanings simultaneously. By embracing this approach, I strive to ensure that all voices are heard and acknowledged, recognizing that racial, social, cultural, ethnic, gendered, and other asymmetries are constructs shaped by society and knowledge. Ultimately, the objective is to empower students to become Citizen Architects/Academics who contribute to designing better futures.

For over twenty years, I have taught and practiced architecture and design in the United States, Spain, and Puerto Rico. I view practice, history, and theory as interconnected elements. The purpose of history and theory is to underpin an advanced practice. By fostering

experimentation and open-mindedness, I aim to instill an appreciation for the concept of *desaprender para aprender críticamente* (unlearn to learn critically). In crafting each seminar, history/theory course, studio, and participatory co-design/build Workshop Arquitecturas Colectivas, I am mindful of several objectives: to encourage students to question, think critically, and draw informed conclusions; to prompt students to develop their architectural standpoint by introducing them to significant design issues; to help students recognize architecture's role in fostering diversity and social inclusion; to cultivate information competencies, communication, and listening skills; and to acknowledge that their sensibilities influence their creative processes. Throughout the years, I have had the opportunity to teach and collaborate with students in the studio, reflecting on our experiences in seminars. Whether inside or outside the classroom, we foster a flexible, open approach by collectively engaging in reading, writing, and building as a particular method of (re)learning.

on writing

> *"Yo quise ser como los hombres quisieron*
> *que yo fuese: un intento de vida;*
> *un juego al escondite con mi ser.*
> *Pero yo estaba hecha de presentes,*
> *y mis pies, planos sobre la tierra promisora*
> *no resistían caminar hacia atrás,*
> *y seguían adelante, adelante,*
> *burlando las cenizas*
> *para alcanzar el beso de los senderos nuevos."*[1]
> (De Burgos, 1938)

"Yo Misma Fui Mi Ruta" is a poem that delves into the tension between societal norms and individual aspirations. The yearning to defy conventional expectations reflects the significant

[1]"I wanted to be like men wanted me to be: / an attempt at life; / a game of hide and seek with my being. / But I was made of nows, / and my feet level upon the promissory earth / would not accept walking backwards / and went forward, forward, / mocking the ashes to reach the kiss / of new paths." Julia de Burgos's poem "Yo misma fui mi ruta" (I was my own route) was first published in *Poema en veinte surcos* (San Juan: Imprenta Venezuela, 1938), unpaged.

social and political upheavals of the time. Puerto Rican poet Julia de Burgos[2] (1914-1953) speaks of charting one's path despite obstacles. With a rebellious spirit, she asserts, "I was my own route," championing the pursuit of one's unique path: an intimate cartography when one seeks to diverge from society's dictates. Indeed, "life is lived, along paths, not just in places, and paths are lines of a sort. It is along paths, too, that people grow into a knowledge of the world around them and describe this world in the stories they tell." (Ingold, 2016).

To immerse oneself in the act of writing, rather than standing apart from it. To recognize writing is not a linear progression from beginning to end; instead, it is an ongoing struggle to transform endings into new beginnings. It is within this perpetual beginning that freedom resides. The challenge lies in being viewed as a composer of texts and a creator of worldlines, as an architect, a historian, and a writer.

on co-creating

The dissertation contends that co-creating knowledge facilitates the assembly around imaginative actions. Co-creation involves a collaborative approach that broadens the creative process by inviting users, decision-makers, collaborators, and communities from diverse backgrounds to actively participate in and contribute to project development. This method nurtures engagement, a sense of ownership, and community, laying a strong foundation for learning at any scale or level of complexity. The dissertation was conducted at Harvard University, where I assumed the role of Lecturer in Architecture in Spring 2022. Additionally, I served as the Head Teaching Fellow of the History and Theory courses *Building, Texts, and Contexts (BTC)* and acted as a Faculty Advisor to MDes Option Studios, MLA Option Studios, and MArch independent thesis

[2] Julia de Burgos, a revered literary figure of the Americas, emerged as an influential voice by exploring themes such as Blackness, feminism, love, migration, nationalism, and nature, contributing significantly to the emergence of the Nuyorican movement in the 1960s. Born on February 17, 1914, in Santa Cruz, Carolina, Puerto Rico, Julia Constanza Burgos García was not only a poet but also a teacher, activist, and journalist.

at the Graduate School of Design. During this time, I collaborated with Michelle Baildon, the Collections Strategy Team Leader at Frances Loeb Library, co-creating *Archive IN/IN: Feminist Voices and Perspectives*, a collaborative, community-based aimed at inclusive collection-building. This project was carried out between 2022 and 2024 and can be explored further at (https://guides.library.harvard.edu/gsd/ArchiveIN/IN).

In this context, the dissertation provided the opportunity to co-teach the course "*Otherness and Canon: Episodes of a Dialogic Reading of the History of Architecture*" (Harvard GSD HIS-4484 Spring 2022) alongside Professor Emeritus Jorge Francisco Liernur. The new BTC course abstract specified,

> "*In contrast to the debate in other areas such as art or literature - for the explanation of which capitalist expansion is a crucial factor - the canonical narratives of modern architecture ignore the existence of colonialism, imperialism, and neocolonialism. In recent decades, voices have been raised against these Occidentalist narratives that either oppose the very existence of the canon or have successfully raised the need for its expansion from regional, ethnic, or gender perspectives. However, the history of architecture has continued to have a monological character, that is: the gestation of the canon continues to be attributed to factors of exclusively Western origin. Through the use of alternative theoretical notions and the study of a set of episodes, in this course, we will try to verify the possibilities of a dialogic reading of that history as a constant dispute between identity and otherness."* (Liernur & Crespo, 2022)

Another valuable research opportunity for the dissertation was the *Summer School 2022 in Puerto Rico: Play, Placemaking, & Participation*. This initiative enabled projects to be undertaken in Puerto Rico allowing for the observation, analysis, and co-creation of counter-narratives of architecture from practical experiences. The Summer School involved preparatory sessions conducted online.

> *"This participatory DesignBuild summer school supports the community of Capetillo in San Juan de Puerto Rico with the further development of the self-organized Capetillo Community Garden and Urban Forest. The community would like to expand this site with additions for communal play, production, and learning. Through the collaborative design and construction of three structures - one for playful access, one for rainwater collection, and one for a shared learning environment - and the formulation of future scenarios, the summer*

> *school aims to make a social, ecological, and didactic contribution to the development of the community project. The project will be a collaboration between international students, German and Puerto Rican teachers, local activists, children and youth, local construction workers, artists, and taller Creando Sin Encargos. The summer school is aimed at master's students (and advanced bachelor's students) in architecture, urban planning, and urban design. However, it is also open to students in related disciplines. Strong English language skills are required. Spanish language skills are a plus. The workshop is designed for 25 - 30 participants: 20 places will be offered for students from the University of Puerto Rico, and 10 places are open for students of the BTU CS."* (Crespo, Quintero, Rivera, Santiago, 2022)

Furthermore, the dissertation examined with particular interest the process of co-creation with others through experimental humanities for the 17th Participatory Design Conference PDC2022 New Castle Upon Tyne, England, spanning from March 2021 to August 2022. Titled *"Puerto Rico PDC Place: COUNTERnarratives: Social Assemblages,"* this interdisciplinary project intersected technology, justice, creative practice, and participatory methods for learning, research, and public engagement. Various multiscalar activities were developed, utilizing different platforms. These activities included three online dialogues titled *"CONTRANARRATIVAS: Diálogos que visibilizan formas alternativas e interseccionales de pensar, construir y habitar la ciudad"* on April 15, May 13, and June 10, 2021, via *taller Creando Sin Encargos* Facebook Live. Additionally, there was a call for participation, *PDC Places Puerto Rico 2022,* with weekly questions posted throughout July 2022 on Instagram @pdc_puertorico. Furthermore, a panel titled *CONTRAnarrativas* on August 19, 2022, along with the co-creation of the *Manifesto de Diseño Participativo Caribeño* on August 20, 2022, conducted via Zoom using a shared live Google document. On August 26, members of the PDC Puerto Rico read the draft of the *Manifiesto de Diseño Participativo Caribeño*, which was the contribution of the members of PDC Places Puerto Rico to the Participatory Design Conference. The team included Crespo, Hernández, O'Neill, Rivera, and Santiago.

on languages

"*Yo te hablo en tu lengua, pero te comprendo en la mía."*
(Glissant, 1990:139)

If one were to characterize the poetic and political essence of this dissertation, it could be characterized as a text written in a subdued yet unwavering voice, keenly attuned to the act of listening. The decision to write the dissertation in English, rather than Spanish, necessitated a dual process of translation. As a result, the text embodies a concerted effort to integrate other references that often go unnoticed and, in many cases, are interpreted by the author.

The commitment lies with communities, transcending any specific language, as "without community, there is no liberation." Lorde, 1984:2) However, for Puerto Ricans (and other colonized peoples from regions where violence has obliterated entire languages), no language has ever truly belonged to us. Instead, we engage with language in a manner of "relation" (Glissant, 1990), akin to poets. In a sense, we colonial individuals all partake in the essence of poetry.

on methods

"In order for a book to exist, it is sufficient that it be *possible*."
(Borges, 1944:117)

The research strategy employed a triangulation of methods to thoroughly examine the subject: archival research, interviews, and participant observation. Each of these methods contributed to unraveling the intricate landscape of ideas and practices that shaped the concept of counter-narratives and other defining elements of the case studies' collective and co-creative culture. The body of literature can be categorized into primary and secondary sources. Primary sources encompass texts and academic works, while secondary primarily consist of books, journal articles, and dissertations authored by scholars. In addition to articles, two dissertations

provide a broader context for certain parts of the dissertation, including *Objeto para transformar el mundo. Trayectorias del arte concreto-invención, Argentina y Chile 1940-70* by Alejandro Crispiani and *Amereida: Heredad creativa en el oficiar del Diseño en Travesías* by Sylvia Arriagada.[3]

The initial research phase focused on archival research, aiming to gather original and primary information. The archival material was instrumental in various aspects of the dissertation, particularly those related to academic communities. Five principal archival sources were the focus of this research phase. While two archives provided unpublished and non-digitalized material, others were open online repositories of original documentation. An appendix at the end of this dissertation provides a list of the consulted documentation from each archive.

The second research method involved conducting a series of semi-structured interviews to access the oral narrations of records and experiences. Some interviews were conducted on-site, while others were via telephone.

The third research method centered on participant observation and actions. This method entailed a series of research activities, primarily panels, participatory design-build workshops, and a summer school, conducted between 2017 and 2022. These activities were conducted in a broader context than this research project. A detailed list of these activities is provided in the last section of the dissertation. Participation in these activities involved organizing and conducting collective pedagogical and artistic experiences related to the design and construction of spatial installations. This required a wide range of actions, including planning and logistics,

[3] Alejandro Crispiani, "Objetos para transformar el mundo. Trayectorias del arte concreto-invención, Argentina y Chile 1940-70" (PhD dissertation, Universidad Nacional de Quilmes, 2011); Sylvia Arriagada "Amereida: Heredad creativa en el oficiar del Diseño en Travesías," (PhD dissertation, Pontificia Universidad Católica do Rio de Janeiro, 2017).

organization of calendars and daily schedules, teaching theoretical and construction dimensions to students in design-build workshops, and documenting experiences through videos, photos, sketches, and writings.

The writing process involved several experiences. One article, with Omayra Rivera, Ph.D., and Irmaris Santiago, was titled "*Urbanismo de Resistencia en Puerta de Tierra: II Workshop Arquitecturas Colectivas*." A second collaboration, also with Rivera, Santiago, and Natacha Quintero, titled "*Co-Creación para una ecología de saberes en el Caribe: Huerto de Capetillo*." This dissertation celebrates the proliferation, diversity, and cohabitation of thoughts and visions. It gathers not only the most fixed, mainstream, and standardized methods of reading, performing, or writing but also innovative and creative procedures from different horizons. It invites creative, often embodied, and sometimes playful engagements with material and immaterial dimensions.

on how to proceed

A book holding various texts. As part of an archipelago that embodies its experimental form, each section enacts recollections. The archipelago serves as a familiar setting for the writer and poet Édouard Glissant, where the assemblage and its meanings are simultaneously singular and manifold. The dissertation itself represents a form of archipelagic thinking in action, a cultural formation of time-space geographies and geobodies. It is through this narrative of archipelagic thought that the dissertation aims to foreground the interaction between its parts and invites the reader to embark on an experimental, nonlinear path of [re]collection and action. (Figure 5)



Fig. 5 untitled, 2024. Collage created by the author. Several collage postcards embody an archipelago of thought. The dissertation is a form of archipelagic thinking. Each is an island of examinations.

1 on counter-narratives

Master narratives function as a framework through which we understand what is considered a normative experience. They set the standard for all narratives, shaping our interpretation of others' stories and our self-perception. The power of master narratives lies in their internalization; consciously or unconsciously, we assimilate these narratives and perpetuate them. When our personal experiences diverge from the dominant master narratives, or when we begin to question their foundational assumptions, we encounter a dilemma. How do we make sense of our identity and experiences when they deviate from conventional narratives? This challenge prompts us to explore meanings beyond traditional frameworks, uncovering new avenues for understanding ourselves and others.

Individuals who construct personal narratives divergent from societal norms often do so while acknowledging their affiliation with an outsider group. While recognizing their narratives as residing on the margins, they may not necessarily view them as entirely unique. For those in marginalized communities, narrative construction holds appeal, given the historical devaluation of their voices and perspectives by mainstream society. The counter-stories disseminated by these groups serve to document and validate an alternative reality. In this way, counter-narratives, similar to the dominant cultural narratives they challenge, may be expressed and experienced individually, yet they hold collective significance.

The concept of counter-narratives encompasses two dimensions. Firstly, it recognizes narratives that primarily critique the modernist tendency towards *grand* and *master* narratives. These counter-narratives challenge the narratives inherited from the Enlightenment era, presenting a countercultural critique grounded in skepticism towards the lofty philosophies of

history. They contest the portrayal of the West and Americas as the ultimate realization of European ideals, perceived as the culmination of an uninterrupted, two-thousand-year trajectory of civilization. In this manner, counter-narratives disrupt the entrenched political role of cohesive narratives, which draw legitimacy from foundational myths regarding the origins and development of Western history (Bamberg & Andrews, 2004).

Another facet of counter-narratives exists. Despite residing in a postmodern era where individuals uphold a level of critical awareness regarding official narratives, these narratives persist. These counter-narratives challenge grand narratives and contest the 'official' and hegemonic narratives ingrained in everyday life. Such narratives serve political agendas, aiming to mold public consciousness by advocating for a shared set of cultural ideals. Within this context, the concept of counter-narratives draws upon Foucault's notion of 'counter-memory' (1977) and the concept of 'counter-practices'[4], albeit in a specific and localized manner, and Lyotard's concept of counter-narratives intricately linked to the critique of grand narratives and his exploration of the fragmented nature of knowledge in contemporary society, as outlined in his work *The Postmodern Condition: A Report on Knowledge* (1984).

Foucault employs the term 'counter-memory' across several of his works to delineate the act of remembering within a socio-political framework. He views memory as a discourse, emphasizing its constructed nature rather than its innate existence, thereby highlighting the contexts within which remembering occurs. "It is a question of a memory that is inherent in present events and is itself a part of them. There is no shadowy region beyond discourse, no silent accumulation of knowledge and unspoken experience. A whole series of events, practices,

[4] Counter-practices refer to forms of resistance and subversion that challenge dominant power structures through everyday acts of defiance and disobedience. These counter-practices may take various forms, including protests, strikes, acts of civil disobedience, and other forms of resistance that disrupt the normal functioning of power.

institutions, and discourses are involved in this dispersion, in this politics of memory that the dominated or silenced social groups practice in order to give themselves historical existence" (Foucault, 1977:146). Here, Foucault emphasizes the active and political nature of memory, which is shaped by ongoing struggles for recognition and representation. Counter-memory represents a mode of resistance against official discourses of historical continuity and is enacted by those marginalized by power dynamics. In his work *History of Sexuality* (1990), Foucault states: "Where there is power, there is resistance, and yet, or rather consequently, this resistance is never in a position of exteriority in relation to power." (Foucault 1990:95.) Counter-memory underscores a grassroots perspective, encapsulating the endeavor whereby various groups and individuals seek to shape prevailing knowledge and advocate for the acknowledgment of marginalized narratives from the past. Therefore, counter-memory acts as a catalyst for democratization and diversification, with remembering viewed by Foucault as inherently political, as it endeavors to impact existing power dynamics.

Further, if Foucault views memory as a discourse, then the concept of discourse refers to the systems of knowledge and power that shape how we understand and talk about the world. Discourses are not neutral; they reflect and reinforce power relations within society. Foucault argues that dominant discourses often marginalize and oppress certain groups while privileging others. One way in which marginalized groups resist dominant discourses is through what Foucault calls "subjugated knowledges." These are forms of knowledge that are produced by those who are excluded or oppressed by dominant power structures. Subjugated knowledges offer alternative perspectives on reality and challenge the legitimacy of dominant discourses. Foucault writes: "Do not think that one has to be or to remain a revolutionary to be convinced that truth is to be checked and, if necessary, re-established in the power of what struggles against

power, in the midst of what denies it and of what from within it is imposed as the power of truth" (Foucault, 1980:133). Here, Foucault emphasizes the importance of questioning and challenging dominant discourses in the pursuit of truth and knowledge. He suggests that truth emerges from the struggles and contestations of those who resist power.

In his book, Lyotard theorizes that traditional grand narratives or meta-narratives have forfeited their legitimacy and coherence in the postmodern era. These narratives are characterized by their all-encompassing assertions of universality, claims which, Lyotard argues, no longer hold influence in a pluralist world. For Lyotard, counter-narratives are alternative narratives that arise due to dominant narratives of power and control. They embody the voices and experiences of marginalized or oppressed groups striving to articulate their truths and perspectives, which have been marginalized or suppressed by dominant discourses. Lyotard writes that "the narrative function is losing its functors, its great hero, its great dangers, its great voyages, its great goal. It is being dispersed in clouds of narrative language elements, but also denotative, prescriptive, descriptive, and so on." (Lyotard, 1984:7) Lyotard accentuates the dissolution of traditional narrative structures and the emergence of fragmented and multifaceted forms of discourse. By contesting dominant narratives and amplifying marginalized voices, counter-narratives contribute to a more inclusive and democratic public sphere by recognizing and valuing alternative voices and perspectives in constructing knowledge and meaning in contemporary society. As Lyotard proposes, these counter-narratives essentially represent "little stories"—the narratives of individuals and groups whose knowledge and histories have been marginalized, excluded, subjugated, or forgotten within the framework of official narratives. Lyotard constructs a broad understanding of language as a battleground, where "to speak is to fight." This notion is posited as a blueprint for understanding society on a grand scale. He

contends that concerning the culture, the political challenge is to perpetuate the resistance inherent in writing against established thought, the status quo, common knowledge, what is widely acknowledged, and anything that can adapt its form to conform to public opinion: counter-narratives and the power to oppose.

To understand counter-narratives within the landscape of postmodernity, let's view postmodernism as a fusion of protest and counterculture that arose during the 1960s. This movement was shaped by various influences, including the anti-war sentiment, movements in opposition to the Vietnam War, and student movements (such as the Berkeley uprisings in 1962, the Paris revolution in 1968, and the Tlatelolco massacre in Mexico in 1968), the emergence of postwar youth subcultures, the Civil Rights movement, which produced revolutionary movements like the Black Panther Party (1966) and the Young Lords (1960), the feminist movement, as well as the counter-culture movements.

Utilizing Foucault's perspectives, these conflicts can be delineated by three primary characteristics. Initially, they challenge the notion of individual status, advocating for the right to diverge from societal norms amidst pressures to fragment social cohesion. Secondly, they oppose various forms of domination associated with the "power/knowledge" dynamics within liberal discourses. Thirdly, they all revolve around the reevaluation and reconceptualization of identity.

In *Radical Democracy: Modern or Postmodern* (1988), Chantal Mouffe underscores, "to be capable of thinking politics today and understanding the nature of these new struggles and the diversity of social relations that the democratic revolution has yet to encompass, it is indispensable to develop a theory of the subject as a decentered, detotalized agent, a subject constructed at the point of intersection of a multiplicity of subject-positions..." (1988:35)

Understanding that "this new phase of the democratic revolution, while it is, in its own way, a result of the democratic universalism of the Enlightenment, also puts into question some of its assumptions. Many of these new struggles do, in fact, renounce any claim to universality. They show how in every assertion of universality there lies a disavowal of the particular and a refusal of specificity. Feminist criticism unmasks the particularism hiding behind those so-called universal ideals which, in fact, have always been mechanisms of exclusion" (Mouffe, 1998:35).

Mouffe's approach is valuable as it allows for an analysis of the outcomes of the democratic revolution across various domains, such as the arts, education, theory, and culture. Critical practices and cultural studies comprise a range of methodologies aimed at comprehending and intervening in the dynamics between culture and power.

Critical practices and pedagogies must be addressed and treated as more than just texts when thinking horizontally. It involves placing practices and pedagogies into specific relations or contexts. As a fusion of theory and practice, cultural studies and critical practices offer educators avenues to challenge the prevailing official narrative within classroom education.

Pedagogy cannot be reduced to possessing neutral skills and tools. As counter-narrative, cultural studies track transformative pedagogies and practices that enact democratic uses of knowledge, texts, and cultural productions. These proceed from assumptions that traditional disciplinary demarcations cannot account for diversity, that learning must provide opportunities for students to cross different public spaces to experience forms of practical politics and active citizenship, and to address issues at the intersections of language, work, social responsibility, cultural production, and identity formation; that learning must enable students to understand political, economic and cultural forces so that they can act on them with affect.

In his work On Critical Pedagogy (2011), Henry Giroux, a critical pedagogue, and cultural critic, emphasizes the role of cultural production, including literature, film, art, and media, in generating counter-narratives. He argues that cultural texts have the power to disrupt dominant ideologies and challenge the status quo by offering alternative representations and interpretations of social reality.

Giroux's concept of counter-narratives underscores the importance of challenging dominant discourses and advocating for social justice and equity. By amplifying marginalized voices, fostering critical thinking skills, and engaging in cultural production, counter-narratives have the potential to resist oppression, challenge hegemony, and create spaces for alternative visions of society to emerge.

The dissertation introduces counter-narratives of pedagogy as a critical architectural and cultural practice, striving for narratives of democratic pedagogy that oppose official normative views and practices of instruction and measurement. It is a praxis grounded in Freire's perspectives, but which is extended through a dialogue with Ivan Illich, Édouard Glissant, Gloria Anzaldúa, Arturo Escobar, Donna Haraway, Arcadio Díaz Quiñones, Giuliana Bruno, Lorgia García Peña, and a community of thinkers from *mi patria* Puerto Rico.

In Freire's terms, the educator as a cultural worker is conceptualized as a decentering, displacing, and transforming force in a project aimed at pursuing social justice in the classroom and at the level of society. A pedagogical praxis that goes beyond merely unsettling the imperializing discourses of received *official* pedagogical traditions and their discursive embeddedness and forms of ideological address.

Counter-narratives help situate the struggle of Latin American and Caribbean educators within the concerns of postmodern, post-colonial, and insurgent criticisms of pedagogy. Counter-

narratives are alternative discourses, representations, and perspectives that challenge dominant ideologies, contest hegemonic power structures, and amplify marginalized individuals' and communities' voices and experiences.

Counter-narratives of architecture came together through a diverse set of scholarly and affective *travesías* (drifts), even *andando* (walking) through the landscape of my body. To build a theoretical and cultural repository of counter-narratives for thinking pedagogy, practices, and architectural history through the lens of Latin America and the Caribbean.

"*Counter-narratives of Architecture: pedagogies, practices, and participation in Latin America and the Caribbean, 1970-2022*" is an architectural and cultural history of counter-narratives of architecture as a collective experience that examines three pedagogical architecture experiments in Chile, Mexico, and Puerto Rico; a school in Chile con·nects poetry and architectural thinking, a school in Mexico con·nects *autogobierno* and architectural writing, and a collective in Puerto Rico con·nects co-design/build and archipelagic thinking, through an interdisciplinary examination of objects, methods, media, and sites. Experiments such as games, *travesías*, poetic infrastructures, performance activism, and design-build have been underexamined despite their insight into teaching methodologies.

How did these methodologies challenge conventional teaching and learning? What was the continuing relevance of these pedagogies to ongoing artistic and pedagogical practice and what is their legacy? In posing and responding to such questions, this research draws connections between architecture, education, and territory, all of which are synthesized through a concept that might be called the *spatial imaginary*, which evokes not only the practical, technical issues of architecture and art but also epistemological issues and drastically altered notions of architectural and spatial experience.

Drawing on the central critiques of education formulated by Brazilian educator Paulo Freire's *Pedagogy of the Oppressed* (1968) and Ivan Illich's notion of *deschooling* (1971), I examine counter-narratives in the landscape of postmodernity. They operate as curricula, poems, acts, site-specific installations, and travelogues through the territories of South America to contour transnational Latin American and Caribbean identities.

Despite the limited integration of Paulo Freire's teachings within normative Western pedagogy, particularly in fields like architecture and design, his ideas hold the potential to reshape the philosophy surrounding this education. Moreover, they could redefine the theories and practices informing the production of built environments, challenging entrenched power dynamics, and redefining the role of universities in educating practitioners in these fields.

Freire's critical pedagogy emerged in the early 1960s, but the rise of the Military Dictatorship in Brazil from 1965 onward forced the educator into exile, leading to the publication of works like "Education as the Practice of Freedom." His most renowned and referenced work, "Pedagogy of the Oppressed," was published in Spanish in 1968. Both texts delve into themes of conscientization and literacy among marginalized Brazilian groups, treating them as interconnected aspects of a shared objective. They offer various pathways to challenge and dismantle oppressive structures within education.

In her book "Teaching to Transgress: education as a practice of freedom" (1994), bell hooks, building upon Freire's ideas, suggests that embracing "education as the practice of freedom" is most attainable for those who recognize that their role extends beyond imparting information; it encompasses nurturing the intellectual and spiritual development of their students. To grasp bell hooks' concept of “freedom” is to recognize that education, in its current state, either privileges or disadvantages individuals to varying extents.

Similarly, Ivan Illich (Deschooling society, 1971) raises the level of critical analysis of schools and society to avoid the illusion of partial reforms, reforms that seek nothing more than to avoid the problem of the deep structure. He favors an institutional revolution because institutions coerce and manipulate the individual and reinforce inequality. Illich calls for protecting the virtues, the diverse qualities with which the individual is born, and allowing their free and spontaneous development. Knowledge, for Illich, is an existential experience of life; it is learning, and this is the goal of education—knowledge understood in this way - and not as a marketable commodity - results from autonomous personal development.

Kimberlé Crenshaw's notion of intersectionality coined in her essay "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Anti-discrimination Doctrine Feminist Theory and Antiracist Politics" (1989) portrays it as a force or influence stemming from power systems that exert differing levels of pressure on individuals. Through an intersectional lens, schools, curriculum, and pedagogy are entangled by the same systemic forces that perpetuate structural inequality.

The understanding of freedom articulated by hooks and Freire represents an unprecedented level of disruption; it necessitates a shifting away from the dominant societal and educational narratives. “Education is suffering from narration sickness” (1968:71). The “narration sickness” is systemic throughout all levels of education. "Education as the practice of freedom" requires self-aware educators to amplify and prioritize marginalized voices and their stories in both discourse and curriculum. To be against reducing schooling to training in the promise of radical democracy.

"Banking education treats students as objects of assistance; problem-posing education makes them critical thinkers" (Freire, 1968). Unsurprisingly, Freire’s banking concept of

education perceives individuals as adaptable and controllable entities. The more students focus on passively storing the deposits given to them, the less they cultivate the critical awareness that arises from actively engaging with the world as agents of change and transformation. Perhaps the most comprehensive assessment of Freire's importance for architecture and design education from the perspective of Puerto Rico is offered by Luz Marie Rodríguez López, Ph.D., and Yara Maite Colón Rodríguez, Ph.D.,

> *El modelo educativo que Freire denomina como "bancario" se enfoca en la transferencia de datos que el estudiante absorbe y repite (1968:91-92) y es antidialógico por lo que, siguiendo la terminología del autor, "entrena" a arquitectos y diseñadoras que son entes colonizados a la vez que colonizadores. Por las dinámicas conversacionales a que se acogen los talleres de diseño – sobre las que abundaremos más adelante –, estas aparentan dar lugar a la dialogicidad, pero el ejercicio se dificulta cuando se mantienen las estructuras jerárquicas o antidemocráticas en las que propiciar el intercambio de roles entre profesores y estudiantes no siempre parece interesar."* (Rodríguez & Colón, 2021)[5]

Freire provides a coherent theoretical framework with which to instigate the transformation of oppressive reality, for which the disciplines of architecture and design have served – with commendable exceptions – as prominent technologies throughout history in the service of authority. Rodríguez and Colón attest that Freire's lens urges teachers, students, and professionals associated with these disciplines to become aware of oppressions and adopt critical stances. "The Brazilian educator argues that only by starting from that awareness, which enables the discovery of the scope of crises/oppressions through their problematization, is it possible to intervene in the world to transform it, having recognized the indeterminacy of history. To build

[5] The educational model that Freire calls "banking" focuses on the transfer of data that the student absorbs and repeats (1968:91-92) and is anti-dialogical, so, following the author's terminology, it "trains" architects and designers who are colonized entities at the same time as colonizers. Due to the conversational dynamics used in design workshops – which we will discuss later – these appear to give rise to dialogicity. Still, the exercise is challenging when hierarchical or undemocratic structures are maintained to promote the exchange of roles between teachers and students, which does not always seem interesting. Translation by the author.

Freirean schools, questions, hope, indignation, love, humility, skill, risk, dignity, and *la brega*[6] (struggle) must be included in the processes and contents with which emancipatory architects and designers are intended to be formed. Revising the disciplines to make room for *undisciplines* would be necessary." (Rodríguez & Colón, 2021)

One facet of counter-narratives within architectural education involves challenging Eurocentric and colonialist perspectives that have historically dominated the field. This includes interrogating the architectural history canon to uncover marginalized voices and contributions, such as those from women, people of color, indigenous communities, and non-Western cultures. By centering these counter-narratives, architectural education can offer students a more nuanced grasp of the global architectural and urban context and the intricate intersections of power, identity, and place. Additionally, counter-narratives in architectural education underscore the significance of critical pedagogy and participatory design approaches. This entails empowering students to critically analyze architectural practice's social, political, and environmental ramifications and actively involve communities and stakeholders in the design process. Architectural education can nurture a new cohort of architects committed to tackling urgent societal issues and driving positive change by foregrounding counternarratives prioritizing social justice, environmental sustainability, and community empowerment.

Counter-narratives in architectural education underscore the role of speculative and visionary design practices in envisioning alternative futures and challenging the status quo. This involves encouraging students to explore utopian and dystopian scenarios, experiment with unconventional design methodologies, and push the boundaries of conventional architectural discourse. By embracing counter-narratives that challenge normative assumptions and expand

[6] The social critic Arcadio Díaz Quiñones defines *bregar* or *la brega*, among other meanings, as a strategic mediating knowledge outside of officialdom.

the horizons of architectural practice, architectural education can foster creativity, innovation, and critical thinking among students.

Having explored a theoretical and cultural sense of counter-narratives situated broadly within the complex currents of postmodernism as theories and lived experiences, I turned in the following chapters to specific examples of counter-narratives of architecture as a collective experience. This examination encompasses three pedagogical architecture experiments in Chile, Mexico, and Puerto Rico: a school in Chile that con·nects poetry and architectural thinking, a school in Mexico that con·nects autogobierno and architectural writing, and a collective in Puerto Rico that con·nects co-design/build and archipelagic thinking. This interdisciplinary examination considers objects, methods, media, and sites, shedding light on experiments such as games, travesías, poetic infrastructures, performance activism, and design-build, which have been underexamined despite their insightful teaching methodologies.

Such counter-narratives are, as Lyotard (1984) explains, characteristically "little stories" – the little stories of those individuals and groups whose knowledges and histories have been excluded or forgotten in the telling of official narratives. It intends to challenge current design pedagogy and practice from the Global South's perspectives centered on theories such as decolonial thinking, unlearning, ecologies of knowledge, and the pluriverse as well as on indigenous cosmo-visions such as *sentipensar, Pachamama* (and others).

Within these lines, *pensar la historia de la arquitectura desde El Caribe* (to Think Architectural History from El Caribe) focuses on environmental histories and postcolonial narratives of disaster through the lens of the Caribbean and highlights the enduring influences of colonialism and slavery on environmental landscapes; a cross-disciplinary lecture material for the teaching of/from/with El Caribe. The architectural heritage of the Caribbean Antilles carries

the inscriptions of European colonization, the African diaspora, and migration patterns, revealing a complex tapestry of power dynamics, resistance, and cultural hybridity.

The section introduces the political, cultural, and social landscape of Puerto Rico and explores new material practices through the conceptual framework of archipelagic thinking (Glissant, 1997). Archipelagic thinking provides a counter-narrative of spatial equity as archipelagos forge bonds of solidarity among diverse islands and societies, illustrating how disparate entities can establish meaningful connections.

Why architecture's environmental pedagogies and histories? Why Puerto Rico? As such, using Puerto Rico as an archipelago-experiment and an island-laboratory advances conversations that traverse several fields: Architecture, Design, Urban Studies, Pedagogy, Latin American, Caribbean, and Puerto Rican Studies, Visual and Cultural Studies, History, and Theory.

2 con·tour poetics, lines, and *travesías*

an out·line, to draw a line.

con·tour

As proposed by Ivan Illich, Emancipatory learning spaces challenge the conventional structures of formal education and advocate for the creation of alternative environments that prioritize self-directed learning and community participation. Illich argued that traditional educational institutions often perpetuate oppressive systems and fail to meet the diverse learning needs of individuals. Instead, he proposed the establishment of spaces where people could pursue learning autonomously, free from the constraints of standardized education. The School of the Pontifical Catholic University of Valparaíso (PUCV) and Ciudad Abierta (Open City) are an example of seeking to blend poetry and architecture through a practice known as *sentipensar* or feeling-thinking. The origins of this endeavor trace back to the late 1940s, within the tumultuous setting of the School of Architecture at the Catholic University in Santiago. In 1949, amidst one of the institution's most contentious periods, students and professors staged a public, symbolic burning of available copies of Giacomo Barozzi da Vignola's Elementary Treatise on the Five Orders of Architecture. This event marked a significant rupture in Chilean education and architectural culture. Alberto Cruz, a teacher at the School of Architecture, was the center of this transformative moment. Three years later, Cruz departed Santiago with a cohort of young architects and the Argentine poet Godofredo Iommi to join the architecture school at the Pontifical Catholic University of Valparaíso (PUCV). The invitation came from the provost, the Jesuit Jorge González. From 1952 onward, the school fostered a dynamic dialogue across various artistic and disciplinary domains centered around innovative teaching, research, and creative production approaches. A profound concern for an art consistent with life underpinned their endeavors.

Influenced by Edmundo O'Gorman's seminal work *The Invention of America* (1958), which challenged Eurocentric narratives of American discovery, the Valparaíso group developed an Americanist discourse. By the mid-1960s, they embarked on poetic journeys across Chile and South America, a venture known as *Amereida*. The term, a blend of America and Virgil's Aeneid encapsulated their exploratory spirit.

At the heart of the school's ethos was a challenge to conventional notions of pedagogy. Activities such as the *Torneos* (tournaments), *phalènes*, *travesías* (drifts), poetic acts, and *rondas* took place outside traditional teaching settings like classrooms and studios. For example, the *Torneos*, organized by architect Manuel Casanueva, embraced a "pedagogy of play" within experimental architecture courses. (Figure 1) The *phalènes*, improvised poetic and artistic actions conducted in public spaces, further blurred the lines between art and everyday life. (Figure 2) Iommi's concept of *phalènes*, inspired by Lautréamont and Rimbaud, explores humanity's collective creative depths in art and architecture. The *travesía*, or poetic journey, sought to discover America through the experience of travel, forging a unique language along the way. (Figure 3) In the 1970s, the school shifted its focus to Ritoque, a deserted beach and dune stretch about 30 kilometers north of Valparaíso. Here, they envisioned the *Ciudad Abierta* (Open City), a space for collective living and work integrating various disciplines developed by the school. Over the past fifty years, the *Ciudad Abierta* has stood as a testament to its architectural experimentation and collective creativity. Sylvia Arriagada, a former student and current professor of PUCV, reflects on its significance for younger generations. While it may not be a traditional architecture school, it remains a site of exploration and transformation. Far from being a mere laboratory, *Ciudad Abierta* embodies a collective poetic creation, continuing to inspire new generations of architects and artists.



Fig. 1 *Torneo de los Zancos, 1975*



Fig. 2 *Phalène of the graduation projects, 1973, Ciudad Abierta.*

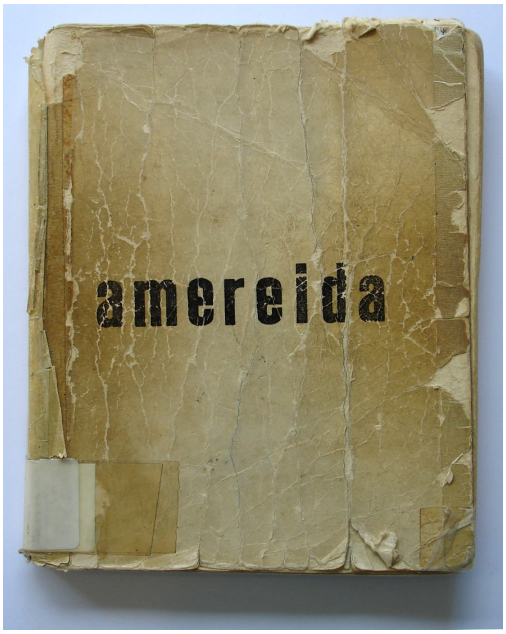


Fig.3 *Amereida (1967) by Godofredo Iommi, Alberto Cruz, Fabio Cruz, Miguel Eyquem, Michel Deguy, Edison Simons.*

Among the sand dunes of the Pacific Ocean on the west coast of Chile, the building experiments by the architects and poets of the Open City propose a cultural reconfiguration. "This city of hope, built and inhabited by the faculty and students at the School of Architecture of the Catholic University of Valparaiso, is a unique poetic-architectural project that forms a

base-camp for the many *travesías*, continental travels to unknown and unexplored sites where temporary works of architectural openness are built." (Gomez-Moriana & Duran-Cogan, 2001:426) The Open City is thus an architectural undertaking that retraces the peripheral and uncharted regions of South America. It is open in its form and time; no roads connect the buildings, and no master plan outlines the steps of its development.

Ane M. Pendleton-Julian visited Chile in 1987/1988. She unintentionally discovered the Open City in Ritoque, for her "a site of confluence between the physical space of Chile and a mental space that extends beyond regional boundaries in both time and space." (Pendleton-Jullian, 1996: xii) The Open City is part of the work of the Institute for Architecture of the Catholic University of Valparaíso in which academic engagement is tied to the way of acting, doing, and making; fundamental is the power of the imagination. Thus, her book *The road that is not a road and the Open City, Ritoque, Chile* (1996) was "intended neither as a critical opinion nor a historical or theoretical analysis but rather as a sympathetic presentation of the work and its mental site along with some of its more provocative issues" (ibid.) Her writing is a conceptual poetic framework, an imaginary crossing thread by a *fil conducteur*. What holds it together is the *travesías* (crossing) reframing the experience of the South American continent. Language as the material of the *fil conducteur* stitches ideation with the written word. Poetry and Architecture as an enduring narrative: *travesías* as poetic infrastructures for a geography of encounters.

Pendleton-Julian's book tells the story of a laboratory of thought and works where teaching takes place on-site and employs poetic methods to the design process, still in formation today. She discusses influences behind the Open City, particularly the working methods of French Surrealist poets (Baudelaire, Mallarmé, Rimbaud, Verlaine, Lautreamont, Breton), possible influence The Ulm School, the *Entretien*, and Le Corbusier's statement: Architecture "is

connected to the poetic," (Pendleton-Jullian, 1996:51) the inheritance of the Latin American landscape, the *phalènes* (poetic collective performances), and the *travesías* (crossings, wanderings) as the possibility of *building space*. The *travesías* are about reimagining forms of con·tact, an unfolding of atmosphere and emotions: mapping affect through the encounter. Here, thinking about the encounter as both being in touch with the territory via words (texts, poetry) and acts. Perhaps, establishing *travesías* as sensible narratives, an ephemeral site·seeing - site·feeling that contour landscape in place: rendering/translating space and feeling through con·tact - con·text. Ultimately, Pendleton-Julian's design research in its creative act has a reflective significance in its assertion "of the will to create, of the desire from which creation is constituted. […] its first mental tool: language." (Pendleton-Jullian, 1996:178) A commitment to the poetry of Architecture, space, landscape, and a didactic culture.

"Los viajes (travesías) nos enseñan (entre otras cosas) que las palabras son como extrañas a las cosas que nombran."[7]

What is a *travesía*? How is it imagined? In unpacking the layers of the construction, it is helpful to begin by noting that the image is inscribed in a spatial imaginary.[7] An image of the *travesía* emerges from a process that makes grounds tangible. Embarking on an exploration across a contested terrain, the poetic infrastructures are actually "mediated" on the surface, and such encounters engage forms of imagination, wandering, and observation. Infrastructures mediate social systems that facilitate the current of ideas, matters, and people. They are composed of practices of traveling as a form of inquiry by which we understand the model of *travesías*. Alberto Cruz explains, *"Travesía inunda el continente y el mundo / andar cantando /*

[7] "The voyages (crossings) teach us (among other things) that words are foreign to the things they designate." Iommi, Amereida, pp. 77. Translated by the author.

juego de niños."[8] The first *travesía,* a self-proclaimed University delegation of the Valparaíso School of Architecture, embarked on a different sort of research into the live cartography of the South American continent. (Lagnado, 2010:73) The *travesía de Amereida* was a geo-poetic trip undertaken in 1965 by a group of artists, architects, and philosophers. (Figure 4) "It started in Tierra del Fuego in the southern tip of Chile between the Atlantic and Pacific Oceans and headed across the Pampas towards Santa Cruz de la Sierra in Bolivia, a city which the group declared the "poetic capital" of South America. The group traversed a continent to discover its largely uninhabited and mysterious regions: its "inner sea." The result was the *Amereida*, a foundational and collectively written poetic text published in 1967." (Travesía de Amereida Logbook, 1986) In other words, the *travesía* intended to poetically find America through the very experience of the journey, finding in route a language of its own. The inverted map of the southern cone and the superimposition of the Southern Cross guided them along, echoing the famous drawing *América Invertida* by Uruguayan painter Joaquín Torres García in 1943 –which symbolized a larger call across the Southern Hemisphere for a rethinking of established geopolitical orientations. (Figure 5) In this work, Joaquín Torres García visually overturned the South American continent to acclaim art rooted in local South American traditions. He describes it as such:

> *"I have said School of the South; because in reality, our north is the South. There should be no north for us, except in opposition to our South.*
> *...From now on, the elongated tip of the South America will point insistently to the South, our north. Our compass as well; it will incline irremediably and forever toward the South, toward our pole. When ships, sail from here traveling north, they will be traveling down, not up as before. Because the north is now below…*
> *This is a necessary rectification; so that now we know where we are."* (Torres, 1935)

[8] "Travesías floods the continent and the world / to go (walk, travel) singing / a game of children." Alberto Cruz, in notes taken from a lecture at the Catholic University of Valparaíso, July 1992. Translated by the author.

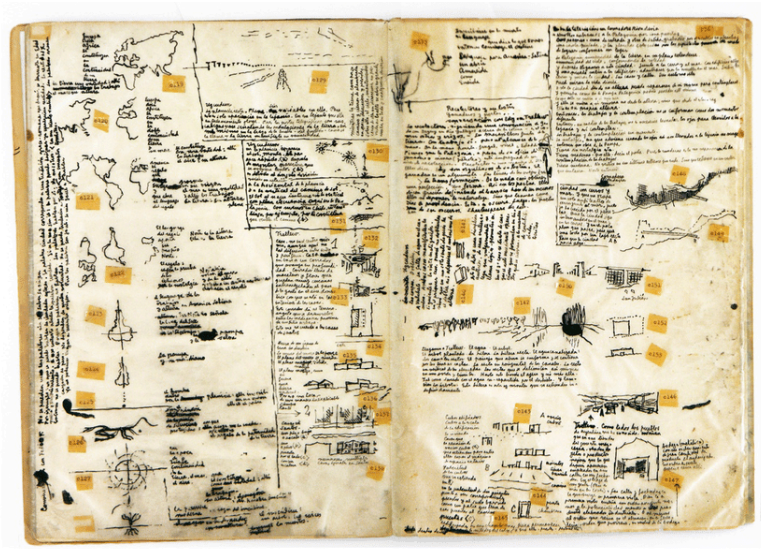




Fig. 4 Travelog of Alberto Cruz Travesía de Amereida, 1965 Fig.5 *América Invertida (1943) by J. Torres García.*

In these words, Torres García declares a new geographical imagination by reframing the experience of the continent. The *Amereida* is a poem of longing and, more importantly, a poem of action in that it proposes “the discovery of an authentic Latin American status specifically through poetic action." (Pendleton-Jullian, 2000:273) Poetry was about the encounter. It became adventurous. The *travesía* revealed that the experience of the *Amereida* is an integral part of the territory. In its capacity as a poetic infrastructure, the *travesía* set up the exploration of the power and value of the natural continent and the 'lived' experience.

To achieve this reading of the *travesía*, it is adequate to discuss Henri Lefebvre's delineation of infrastructure. According to Lefebvre (1974), "infrastructure is produced at different levels, from the merely technical to more complex forms of social production in which practices and imagination are in constant interaction.” (Picon, 2018:267) In *Plan of the present work* from his book *The Production of Space*, Henri Lefebvre discusses three concepts of the production of space, which explain three ways of thinking about space acting together to generate social space. The *Spatial practice* contains a *"specific level of performance*; (Lefebvre, 1991:33) an interpreting of space -that which is physical and experiential. Lefebvre considers the

Representations of Space the *"conceptualized space"* (Ibid:38) of scientists, planners, and urbanists. If *Spatial practice* is *perceived* space (thought), then *Representations of Space* turn out to be actions (physical); a form of registration (maps, plans, etc.) that occasionally follows accumulated relations between objects and people; a cartography of encounters. Representational space communicates. *"It embraces the loci of passion, of action of lived situations, and thus immediately implies time*" (Ibid:42) notes Lefebvre. It is a space of rediscovery, how a space is used and produced. In a way, then, what Lefebvre suggests is a space for inquiring and crossing. If the representational space is a place of overlays, it can be examined and contested. Then, the *travesía* investigates the boundaries between experience and intuitive discovery, provoking the interpretation of the space through words and language and then making a proposition about the construction of space, perhaps a *signo escultórico.* In his book *Objetos para transformar el mundo*, Alejandro Crispiani underscores the importance of Claudio Girola's art works for the *travesías*. Particularly, what he called "*signo escultórico*." It was an object that pretended to be charged with a transformative sense and a new constitutive reality. In this manner, the *travesía* unites the *perceived* space of interpretation and the *representational* space of actions and transformation.

"El 15 de junio de 1967 (fecha de la rebelión contra las autoridades de la UCV…) comenzó la transformación de la Universidad proclamando su necesaria re-origanización; palabra y acción fueron un gesto. Abierto el camino, el paso as lento."[9]

Pendleton-Jullian's second heading of her book grounds the events surrounding the transformation of the University and the Open City's formation. In 1967, "a series of university reforms altered the organization of the largest Chilean universities. Larger political, academic,

[9] "On the 15th of June 1967 (do you know the date of the rebellion against the authorities of the Catholic University of Valparaíso School of Architecture…), the transformation of the University which proclaimed its necessary reorganization began; word and action would be one gesture. The road opened; the passage is slow." Alberto Cruz, "Los Locos de Valparaíso," 1967:49. Translation by the author.

and agrarian reforms, enacted by the government of Eduardo Frei (in office 1964–1970), prompted the university changes. Students demanding universal access to education and participation in university decisions led the university movement. Taking advantage of recent land reforms, they purchased 275 hectares of land in the southern stretch of the beach of Ritoque and founded the Open City in 1971." (León, 2012:86) A city that gives rise to the word. "The exploration of language was the medium chosen by the Valparaiso School to develop a creative inquiry into the 'lived' experience of the city's spaces. This exploration was pursued not only with regards to architecture's relation to the visual arts but also, more originally, in alliance with poetry's scrutiny of language." (Devabhktuni, 2015:50) In his book, *Objetos para transformar el mundo*, Alejandro Crispiani studies Vicente Huidobro, a Chilean poet who tried to explore the visual dimension of his poems, creating the poem as an object both to be seen and feel. The School selected similar the proposition of poetry to develop an imaginative search of first-hand accounts and impressions, based on the idea that architecture cannot be learned in a classroom but must be experienced by wondering/crossing; the act, that is, becomes the generative element driving the School's building and design strategies. In this, the School rejected modern architecture's impulse to 'change the world,' turning instead to the 'change of life.' Indeed, "critics cite the poverty of architecture's semantic content, due to the abstractness and rootlessness of the language of Modernism, as the main reason for its demise," (Pallasmaa, 2005:24) argues the architect Juhanni Pallasmaa. The School's pursuit is for the critical lines and the semantic ethos of architectural expression to trace more profound experiences than images arising from form. As Alejandro Crispiani notes, "*Mucho más que un método de enseñanza, La Escuela de Valparaíso desarrolló en su interior una forma de vida y una idea de arte. Una de sus metas centrales era, en la opinión de Fernando Pérez, generar "un arte que llegue a disolverse en ella*

transformándola en una experiencia mas honda y plena."[10] The School of Valparaíso chose the "*aquí y ahora*", to perceive existence based on collective work.

…poéticamente, habita el hombre esta tierra. -Hölderlin

The "poetic infrastructure" is an interpretation part of an editing process that occurs naturally within the imaginative process. In *The Politics and Poetics of Infrastructure*, Brian Larkin writes infrastructure's "nature of being lies in the facts that they are things and also the relation between things." (Larkin, 2013:329) According to Larking, "what distinguishes infrastructures from technologies is that they are objects that create the grounds on which other objects operate, and when they do so, they operate as systems." (Ibid.) They help structure imagination and enable narratives to build up. The practice of *travesías* emphasizes how infrastructures mediate exchange over distance, bringing different people, objects, and spaces into interaction and forming the base on which to operate social systems.

Additionally, *travesía's* process towards context is based on poetic interactions. Equally, Pendleton-Jullian writes, "words engaged in the activity of poetic image-making, operating parallel to or overlaid on virtual image-making, transfer this tension into the visual realm awakening the visual, and the physical, to their alchemical potentiality. Image replaces concept, and imagination replaces conceptualization. Conceptualization fractures meaning and chooses from among the pieces while imagination unifies within the fluidity of the meaning." (Pendleton-Jullian, 1996:178) The *travesía* can create an interchange between the imaginary and the real. In the *travesía's* logbook, the professors wrote that they walked the continent to uncover its parts and trace the invisible. In his essay *The Sense of Touch: From Tactility to Tactual Probing* Filip

[10] Much more than a teaching method, La Escuela de Valparaíso developed within it a way of life and an idea of art. One of his central goals was, in the opinion of Fernando Pérez, to generate "an art that dissolves into it a deeper and fuller experience." (Crispiani, 2011:24) Translated by the author.

Matten notes, “bodily contact provides an opportunity to find out what lies beyond the visual, precisely because every act of touching is a mechanical event in which a body part acts upon another material object.” (Mattens, 2017:694) *Travesías* is a way of working that removed the students from the drawing boards and lecture halls and bound them to an architecture of the senses. To understand architecture as the container or skin for the “countenance” (Pendletton-Jullian, 1996:57) of space and gestures, notes Pendleton-Jullian. Perhaps, the *travesías* are a tool of intuitive analysis and a way of discovering the subject as well as the object.

“Comienza una nueva era de la historia con la epifanía de américa -un lugar misterioso donde se dieron todas las razas del mundo rendez-vous por la primera vez desde la división de la torre de babel.”[11]

In 1965, the *Amereida* was written by Godofredo Iommi as an articulation of intentions and approaches. "As a poem that poses a critical set of questions about the Latin American heritage, it introduces a representation of the historical and cultural context of the New World,"[28] underscores Pendleton-Jullian. It is a poem that traces -by delineation maps actions. Many artists turned toward maps to inquire about established world orders and question national identities and the histories that endorse them. Driven by commerce and conquest, cartography was developed as an instrument of power and control. Early geographic representations portrayed the known world, but they also depicted what rested beyond the limits where imagination was given free rein, making maps closer to poetic and literary interpretations of reality. "It was during the Renaissance and with the rise of scientific thought and encyclopedism in the eighteenth century that they increasingly became instruments of control and colonial expansion. Their growing precision and functionality can hardly be separated from their role in military and economic

[11] “A new era of history [or, the story] begins with the epiphany of américa -a mysterious place where it is said that all the races of the world meet for the first time since the division of the tower of babel,” Godofredo Iommi, Amereida, 165. Translation by the author.

strategies. This explains why art, by intervening and redrawing their lines, has found a way of appropriating space, building bridges across closed borders to imagine alternative worlds." (González, 2018:49) Which images are we talking about, anyway? What is a map exactly? Maps are central to the power relations that dictate what is seen or unseen, present or absent.

They are drawn from above in the Western tradition, plans with detachment. As a result, the map itself, independent of its uses, imposes a distance, a certain gaze with which to read territories though it mainly eliminates the people that inhabit them. As María E. Fernández notes, "what is left outside this way of measuring and recording our surroundings - by definition a geometric, gridded understanding -is not just other ways of conceiving the world, more authentic or more original; what is left out is the world itself." (Ibid.) What is excluded from maps is the notion of "place," of a specific space experienced by the body, informed by daily life but also by local and historical narratives. These reflections become evident in the cartographic representations of artists such as Horacio Zabala, Juan Downey, and Elias Adasme, among others. Their stitched, burnt, fictional, and reconfigured maps serve as reminders that our conception of space -in its geographical, political, and physical sense -resides in symbolic charts. By articulating alternative maps in which people play a key role in transforming landmasses, these artists critiqued the power structures that define global geopolitics. Horacio Zabala was born in Buenos Aires in 1943. He received a degree in architecture from the Universidad de Buenos Aires. His map-works, for example, show certain areas burnt or marked out with ink to signal the repression and censorship experienced in the region. (Figure 6) Juan Downey was a Chilean artist who was a pioneer in the fields of video and interactive art. He represents the South American Continent, a hand-drawn map that fosters a more unified, transnational Latin American Identity. (Figure 7) Downey would become involved with the groups Radical Software

and Radiance Collective, both early proponents of using video for artistic and political means. Elias Adasme (Illapel, Chile 1955) is a multimedia visual artist, graphic designer, art teacher, and writer of contemporary art, who has lived in exile in Puerto Rico since 1983. He belongs to the group of artists that the writer Nelly Richard (Chilean cultural theorist and editor of the Revista de crítica cultural) called “Escena de Avanzada”, artists who were characterized by developing strategies of artistic activism and counter-narratives materialized through performance and intervention in public space. These works were produced during the brutal dictatorship led by General Augusto Pinochet, who seized power from the democratically elected President Salvador Allende in 1973 and ruled Chile until 1990. Adasme’s "A Chile Arts Actions 1979-1980" developed artistic activism strategies (counter-narratives) carried out through performance and intervention in public spaces. (Figure 8) Together, the images trace a map of pain, represented by the artist's semi-nude body, standing straight up, or hanging upside-down, next to the longitudinal map of Chile, used, in Adasme's words, "as a metaphor and in opposition to the space socially 'constructed' as private-public - intimate." It is no longer him, but rather a reference to the social body, the geographical “body” of Chile. Further, as the landscape architect Martin Hogue notes, Land artists were primarily invested in these questions regarding when and how a place is defined: Richard Long and Robert Smithson together suggest that it was maybe enriching to think of a place as a site, the structure of action that shapes our experience of any environment. (Figure 9) The site as a concept—a set of ideas and relationships, and in time a site as a process. This factor of open-endedness underlines the experience of the *travesía*. The white surface is no longer a neutral ground for a drawing. It is the drawn ground itself. In his book *Lines: A Brief History*, Tim Ingold argues that the ground, as we have seen, is matted from diverse materials. As traces of a moving body, "footprints are impressed in that ground.

Footprints thus have a temporal existence, a duration, which is bound to the very dynamics of the ground to which they belong: to the cycles of organic growth and decay, of the weather, and the seasons," (Ingold, 2007:62) the wandering, as we take a "line for a walk." (Ibid. Ingold references Klee (1961:105)



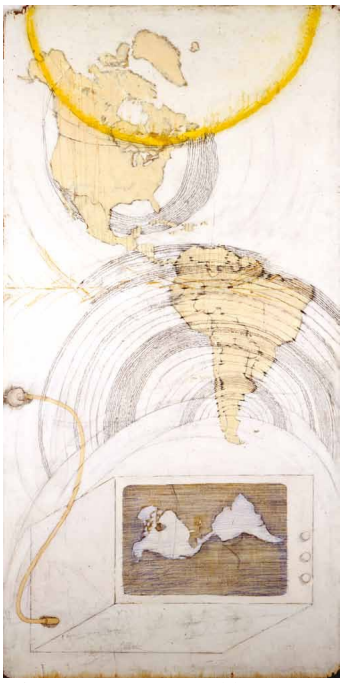
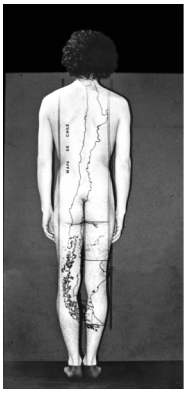
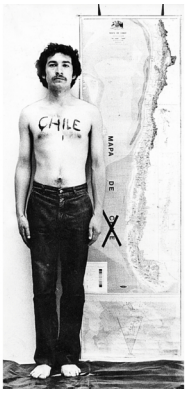


Fig. 6 *Zabala, El fuego y la noche antes II, 1974* Fig. 7 Downey, *Invisible Energy in Chile Plays a Concert in NY*, 1969.





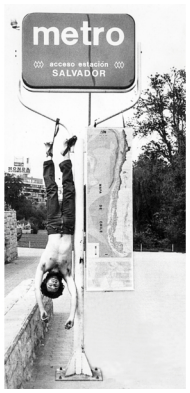


Fig. 8 Adasme, A Chile: Acciones de arte, 1979-1980



Fig. 9 Smithson, Spiral Jetty, 1970

***Amereida*: disperse words and empty maps.**

From a formal perspective, one of the most notable aspects of *Amereida* is the use of bareness: the arrangement of the words and the abstract outlines of the South American

continent. The *Amereida* poem as it harbors visual perceptions of South America, the *travesías*, and the creative aspects of imagination, its reference to Stephané Mallermé's "blankness between words," (Figure 10) and Vicente Huidobro "*creacionismo*." (Figure 11) The blank space surrounding a word, typographical adaptations, and spatial composition in the page setting guidelines for the text. For most of the poem, the words are scattered in unplanned arrangements. (Figure 12) The reader in *Amereida* is most likely familiar with the shape of South America; they can imagine it; the drawing in the poem is not meant to confirm that image but dissipate and confound it. These abstract drawings pave the way for a series of drawings of the Southern Cross constellation. As the group endeavors to craft a new type of cartography that is not obligated to present facts, they rely on these "recognizable-enough" renderings to guide the reader. The reader can notice a cross with dotted ends is superimposed over the continent in the *Amereida* map. The cross's vertical positioning and configuration suggest *Crux*, commonly known as the Southern Cross, a constellation of five stars prominent in the southern hemisphere. The Southern Cross was first initiated during the 1965 *travesía* and elaborated within the *Amereida* drawings, adding to this constellation's mythology. "The travesía uses the sky as its eyes and the reversing of the cross on the landscape as its map." (Pendleton-Jullian, 1996:75) The continent is framed by four ideals: The Anchor (a reference to the Age of Exploration); Light (a reference to Western civilization); Origin (a reference to Columbus's arrival), and Adventure (the aspect of America's destiny that remains open). The way the drawings in *Amereida* are presented as empty canvases cannot be ignored: since each drawing occupies nearly an entire page, they can be easily printed and drawn upon; an open work. Here, we return to the topic of blankness. The authors of *Amereida* intentionally left negative white space throughout the poem; only lines travel the page.

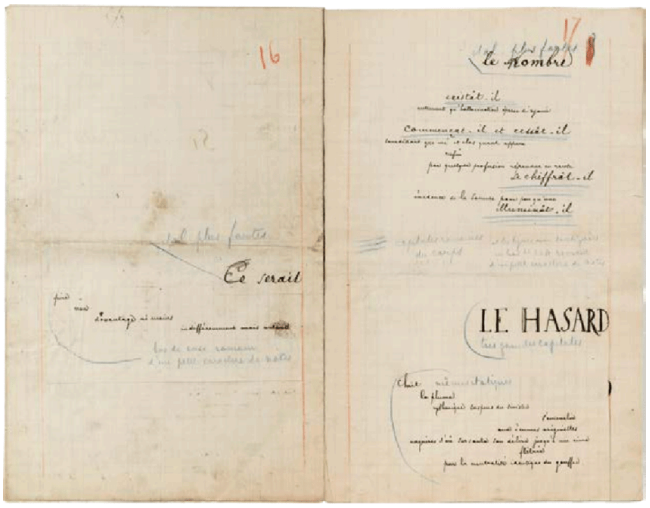


Fig. 10 "Un coup de dés jamais n'abolira le hazard," 1897.

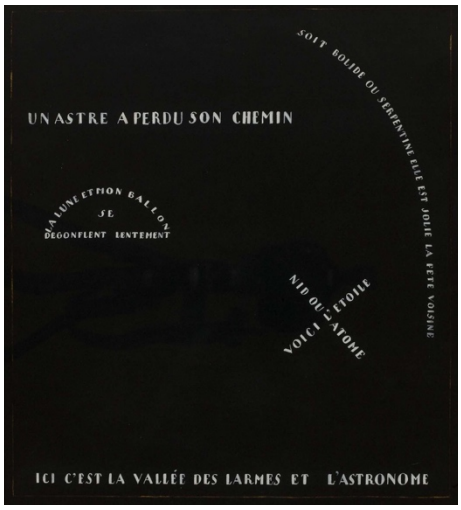


Fig. 11 Minuit (Midnight). Vicente Huidobro, 1922.



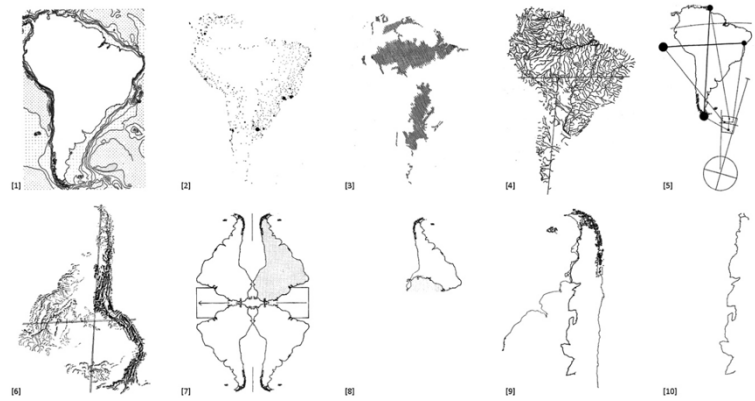


Fig.12 Prose, page 13, Amereida I, 1967. Fig. 13 *Maps from Amereida, 1967.*

Indeed, the recurring motif among these drawings is "the line," whether used to establish a border between the land and sea, shade the interior, or document the route of the *travesía* from 1965. (Figure 13) The line becomes an abbreviated metaphor for these borders, shadings, and routes on the page. As a tool for abstraction, the line functions as a gesture, tracing imaginary space where, to cite Jacques Derrida, "to trace means 'to express,' 'to represent,' 'to recall,' 'to make present.'" However, since only routes have a physical presence, the line also implies a

sense of corporeality, like a medium: different or distant places communicate between each other by means of a given passageway or opening. Further, Ingold argues things and people are the sums of interconnected lines; to study "people and things is to study the lines they are made of." (Ingold,2007:39) The line indicates a "path," the act of Walking, the line that crosses the space, and the line as narrative structure. In the *travesía*, there is an element of wondering attached to a crossing. “One could perhaps compare wandering to drawing as the draughtsman traces a line with his pencil, so the wanderer walking along paces a line with his feet.” (Ibid.:60) Walking becomes an act of inscription, of writing in the original sense of drawing a sharp point over a surface.

Across the surface of the earth, what does the *Amereida* map do? To begin with, the *Amereida* map allows the poem's authors to experiment with their perception of the continent as a space for traveling. The authors will design new interpretations of South America's landscape through these abstract, nearly invisible maps. Every encounter taking place between a participant and their visual (multi-sensory) culture makes it possible to imagine a distinct unique starting point (map making, but also experimenting) employed to characterize a historical period or a geographical location. (Schwartz, 2004:3) Thus, they go beyond inverting the continent, as in the case of Torres- García, because the drawings are intimately connected to an act of traveling.

The *Amereida* maps as part of a more significant movement during this period of making alternative maps. For example, to the Situationist International and the *dérive*. In the 1950s Paris, the Letterist and later the Situationist International revised traditional cartography through two key concepts: the *dérive*, the act of drifting through the city; and psychogeography, the study of the specific effects of the geographical environment on the emotions and behavior of individuals. As Mark Wigley argues, "the infamous *dérive* is itself a kind of drawing. The drifter, responding

to the resonances between the hidden forces of the unconscious and the hidden forces of the city, draws a meandering line through the city." (Zegner, 2001:47) According to Guy Debord:

> *The lessons drawn from dérives enable us to draw up the first surveys of the psychogeographical articulations of a modern city. […]*
> *With the aid of old maps, aerial photographs, and experimental dérives, one can draw up hitherto lacking maps of influences, maps whose inevitable imprecision at this early stage is no worse than that of the first navigational charts.* (*Theory of the dérive*, 1958)

Debord and Asger Jorn's two maps of Paris -Guide psychogéographique de Paris (1956) (Figure 14) and The Naked City (1957) (Figure 15) -were new, imprecise "maps of influence" that thrived in disorienting the viewer. The Guide was conceived as a folding map to be distributed to tourists, inviting users to get lost. In the end, a map is, of course, an abstraction of the space it attempts to represent; it is impossible to include all the information of a single, selected space. Yet, Guide and The Naked City still served as guides, even if they were disorienting or proposing revolutionary paths. Does the *Amereida* map do the same? To begin with, in the tone of the Letterists and the Situationists, the School is concerned with traveling to neglected areas in need of mapping. However, because they travel to non-urban areas, they have different issues than their French counterparts. Comparing the formal qualities between both sets of maps lets underscore an essential difference in scope: the Letterists and Situationists are neighborhood-oriented while the authors of *Amereida* are continental. Yet, the two projects propose a re-evaluation of space based on first-hand experience gained from wandering, a walking practice. Further, the maps from *Amereida* represent the Interior Sea and why it matters. The *travesía's* path is not destined as a guide but as proof of the journey.

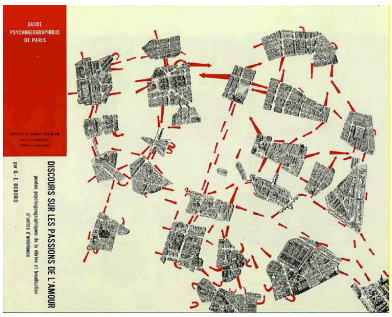




Fig. 14 Debord, Guide Psychog ographique de Paris: Discours sur les passions de l'amour, 1956
Fig. 15 Debord and Asger Jorn, The Naked City:Illustration de l'hypoth se [sic] des plaques tournantes en psychogeographique [sic], 1957

After the 1965 *Travesía of Amereida*, faculty and students began to work with *travesías* with a lower case 't.' Students walking as a way of *thinking in movement* (Ingold, 2007:49) in an expanded form. The *travesía* as a medium pushes' other topics onto the architecture and territory agenda. All aspects of life now seemed ready for cultural interpretation, archeological "thick description,"[12] and deep wandering mediating performances, instances, images, installations, and texts. On that path, the value of the *travesías* lies in its affirmation to footprint self-reflective acts of thought. The school's employment of counter-narratives, such as performance embedded in the poetic word, abstract maps, and interventions in the landscape have inspired faculty and students to undertake the *travesías* for over seventy years – more than 250 crossings. (Figure 16) The value of the *Open City* is that it functions as a parable drawing more of a willingness to experiment.



Fig. 16 Taller Amereida, 2022.

[12] Thick description: a thick description results from a scientific observation of any particular human behavior that describes not just the behavior, but its context as well so that the behavior can be better understood by an outsider. Thick description was first introduced by British philosopher Gilbert Ryle in 1949 in "The Thinking of Thoughts: What is 'Le Penseur' Doing?" and "Thinking and Reflecting".

3 con·test plan, protest, and *autogobierno*

an idea, to write a plan.

con·test

"Curriculum has always been used to assign social rank."
(Illich, 1971)

"Tlatelolco became a symbol of the collective desire to obtain justice."
(Aguayo, 1999)

"La crítica está en marcha y nadie podrá detenerla."
(Revueltas, 1959; Zola, 1898)

In the lead-up to the 1968 Olympics in Mexico, students from UNAM and Politécnico de México, disillusioned with the imposed narrative on Mexican society, took a bold stand. They protested military abuses and violence, advocating for constitutional rights such as freedom of speech and independent thinking. The Tlatelolco massacre of 1968 served as a pivotal moment, prompting students to shift their activism from the streets to the classroom. Inspired by José Revueltas' concept of academic self-management, they founded the Autogobierno movement at UNAM's School of Architecture. This movement sought to redefine education by promoting "militant research" (Revueltas, 1983) to critically analyze power dynamics and ignite societal change. Autogobierno was established on April 11, 1972. Initially led by Architect Ramón Torres Martínez (1924-2008), he was later succeeded by Architect René Capdevielle Licastro (1925-1995)." (López-Padilla, 2022)

José Revueltas, an author and independent activist of Mexico's leftist movement, dedicated over four decades to political and literary activism. Throughout his life, Revueltas played a pivotal role in the Mexican left's struggle to establish the ideological framework of proletarian socialism. This commitment often found expression in his fiction, making significant

contributions to the modern Mexican novel. Octavio Paz hailed him as "the purest man in Mexico," while Pablo Neruda referred to him as "a synthesis of the Mexican soul" (Simón, 1979). He advocated for the cultivation of revolutionary consciousness among the working class and marginalized communities of Mexico. Drawing upon concepts such as conscientização (Freire, 1968) and liberation, Revueltas shared common ground with Paulo Freire's ideas, particularly concerning education and social transformation. Freire's notion of conscientização entails a critical awareness of one's social and political reality, encompassing an understanding of the power structures and oppressive systems that shape society, as well as recognizing one's position within them. This critical consciousness extends beyond individual awareness to encompass collective understanding, emerging through dialogue and praxis. In the context of Revueltas' oeuvre, particularly evident in his novels and essays, consciousness manifests as characters undergo processes of awakening and self-realization to comprehend their social reality, challenge power structures, and engage in acts of resistance. “Militant research,” as a form of engaged scholarship, embraces a learning-through-action approach characterized as "the intersection where academia and activism converge in the pursuit of innovative actions that lead to novel ways of thinking" (Bookchin et al. 2013:4). Various proponents of the concept, including some from the visual arts sphere, recount their involvement in diverse roles within social organizations and movements. At its core, militant research aims to render visible group identities and commitments. For many, this concept signifies epistemic or methodological shifts from conventional academic practices. Militant research recognizes and asserts that: 1. knowledge is inherently political, and academia is a site of political contestation; 2. knowledge generation arises internally and should align with the objectives of social movements; 3. knowledge is collaboratively produced; 4. militant ethnography entails active participant

observation, often involving autoethnography; 5. the resulting knowledge must be disseminated widely and strategically, contributing back to the communities from which it originated.

> *Militant Research prioritizes political struggle over the academic pursuit of knowledge. It is "a committed and intense process of internal reflection from within particular struggle(s) that seeks to map out and discuss underlying antagonisms while pushing the movement forward."* (Halvorsen, 2015:9)

The methodology also challenges academic structures and epistemologies rooted in extractive research approaches. It seeks alternative ways of generating knowledge, prioritizing processes and methods while blurring the distinctions between activism/organizing and research, researcher and researched, and theory and practice. Due to its inherently political nature, this approach can be precarious and vulnerable, particularly in opposition to neoliberal educational frameworks that researchers and practitioners often navigate. This opposition can present significant challenges.

For instance, the graphic expression that emerged during Mexico's student movement of 1968 played a pivotal role in expanding freedom of expression within civil society's struggles. President Gustavo Díaz Ordaz's authoritarian government (1964-1968) tightly controlled the media, leading to the designation of the era as "el año de la prensa vendida" (the year of the sold press). (Figures 1, 2) In a country where presidential power exerted indirect or covert control over media outlets, graphics created through techniques like linoleum engraving and flyers made with manual copiers or mimeographs became indispensable tools for students to communicate their demands for democratization and expose government repression to the public. Alongside these methods, the banners and slogans of the mobilized students stood out as primary forms of protest during the events that unfolded on the streets of Mexico City in the summer of 1968.





Fig. 1 Gráfica 68, movimiento estudiantil Fig. 2 Gráfica 68, movimiento estudiantil

These posters and banners serve as visual testimonies of the movement's demands and their respective iconographic representations. They were designed to have an impact and be shared within the public sphere, thus becoming ingrained in various spaces. Despite facing censorship and repression due to their perceived subversive nature, some images managed to survive. One of their crucial functions was to serve as a conduit for disseminating critical information or counter-information. These graphic productions were inherently collective in nature: individual authorship was not emphasized, as their primary objective was to facilitate social mobilization. Anonymity became a necessity as the movement transitioned underground and political repression intensified. It's known that the enduring contributions were made by brigades operating within the Old Academy of San Carlos at UNAM, where professors and students offered their graphic workshops to support the movement.

The Autogobierno and its publications embodied a militant ethos of collective action and social responsibility. It aimed to redefine architectural education with several key objectives: achieving comprehensive knowledge (regarding architecture as a tool for understanding, questioning, and actively reshaping human existence), integrating theory and practice (praxis) for

a deeper understanding of society, advocating for architecture for the people (addressing societal needs like mass housing), and promoting dialogic teaching (collaborative goal-setting between educators and students without imposition) (Figures 3, 4). This counter-narrative challenged the traditional education system, often seen as grooming students to serve the ruling elite. Autogobierno's autonomy allowed for flexible interpretation of the curriculum, emphasizing real-world projects and participatory design methods. With this educational approach, the concept of the social role of architecture was reinforced, contributing to what is now known as participatory design or architecture. Here, the responsibility for project needs, design development, and construction is shared among professors, students, and community residents.


ARQUITECTURA

Este texto es la **introducción al Documento** que se presentó al Consejo Universitario, y que fue aprobado por la Comisión del Trabajo Académico de ese Consejo el día 17 de agosto de 1976. Presentamos esta **introducción** a nuestros lectores porque consideramos que en ella se dan las características en que se da la aparición del Nuevo Plan de Estudios del Autogobierno, como una fase del proceso seguido por nuestro movimiento; y segundo, porque la Comisión del Trabajo Académico del Consejo Universitario pidió que, para ser aprobado el Plan de Estudios, se **suprimiera** esta introducción. Nosotros creemos que la aprobación del Plan de Estudios sin esta exposición "Talleres de Número". La operación de censura cumplida de esta manera constituye sin lugar a dudas el mejor homenaje que podía recibir el Nuevo Plan de Estudios.

INTRODUCCION

El presente documento contiene la propuesta de Plan de Estudios del AUTOGOBIERNO (Unidad Académica de los Talleres de Número) de la ESCUELA NACIONAL DE ARQUITECTURA de la UNAM.

Este Plan de Estudios es la culminación de un largo proceso académico-político que se inició el 11 de abril de 1972, en el que hemos obtenido una gran cantidad de experiencias, conseguido valiosas aportaciones y llevado a cabo modificaciones de errores cometidos.

Su elaboración se ha hecho a partir de **un solo contenido de fundamentación** y de **dos grandes aspectos de éste. El contenido de fundamentación** persigue los objetivos del AUTOGOBIERNO, y los **dos grandes aspectos** son, uno, el accidentado y rico proceso de experimentación académica, de lucha **permanente y extensiva que venimos realizando** desde la fecha mencionada; el otro es la culminación natural de ese proceso, llevada a cabo en el **Congreso por un nuevo Plan de Estudios** celebrado a principios del mes de diciembre de 1975, la primera parte, y a principios de enero del actual la segunda parte. En este **Congreso** participaron con gran entusiasmo los estudiantes, trabajadores, empleados y profesores de la Escuela Nacional de Arquitectura, ya en sus trabajos preparativos y de organización, ya en la instalación y en las sesiones de las mesas de discusión, ya en las conclusiones de ese **Congreso** y en los trabajos posteriores a él.

En sus aspectos particulares, el Plan de Estudios permite que cada Taller del AUTOGOBIERNO le dé la interpretación que sus órganos internos aprueben, de tal forma que cada Taller pueda llevar a cabo, como tendencia política, académica y arquitectónica, los objetivos que se proponga, dentro de los objetivos y finalidades generales del AUTOGOBIERNO.

Pero ante todo, el Plan de Estudios pretende tomar cuerpo en la vida académica cotidiana, orientarse en el cumplimiento de los objetivos centrales que el AUTOGOBIERNO se planteó desde sus principios —hechos públicos en desplegados, marchas, mítines, volantes conferencias, etc. —, y que serían **lograr un nuevo profesional de la arquitectura acorde** con los problemas sociales, **democratizar la enseñanza** y las formas de gobierno de la administración y **aportar a la Universidad un modelo** para su transformación en una Universidad científica, democrática, crítica y vinculada a las luchas populares.

En última instancia, la eficacia de nuestro Plan de Estudios y de nuestras finalidades resultará de quienes los llevemos a la práctica, asumiendo críticamente las experiencias que el tiempo arroje, participando conscientemente en la superación de nuestra vida académica en la Universidad. ●

descripción de la estructura del nuevo plan de estudios

Esta síntesis ha sido preparada por Juan Manuel Dávila a partir de los diversos documentos existentes sobre el nuevo Plan de estudios, con el propósito de proporcionar a todos los interesados la información básica sobre el Plan de estudios en una forma concisa y de fácil consulta. Evidentemente, estas reglas pretenden servir como una guía para el buen funcionamiento de la Escuela de Arquitectura bajo el nuevo Plan de estudios, en el momento en que nos encontramos actualmente. La discusión permanente sobre el Plan de estudios que exige este mismo Plan, apoyándose en las experiencias que su aplicacion produzca, modificará el sentido de su funcionamiento, cuando el consenso de nuestra comunidad ndique esto.

12 Reglas Mínimas de Funcionamiento del Plan de Estudios

1. La carrera de arquitecto se cursa en cuatro años, está dividida en tres niveles y consta de 360 créditos. El primer año corresponde al **primer nivel,** que consta de 90 créditos; el segundo y el tercer años corresponden al **segundo nivel,** que consta de 180 créditos; y el cuarto año corresponde al **tercer nivel,** que consta de 90 créditos.

2. Para cambiar de nivel, el estudiante deberá presentar un examen de promoción, en el cual:
— Se revisarán los reportes académicos o evaluaciones parciales de los profesores de las ternas o grupos de trabajo en que haya cursado el nivel que esté concluyendo;
— Se revisarán los trabajos por él realizados y se le interrogará, con respecto a esos trabajos, sobre los alcances de conocimiento de las áreas de **diseño, teoría y técnica;**
— Se demostrará que ha obtenido los conocimientos que, a juicio del jurado, comprenden dichas áreas;
— Se demostrará, además, que ha cubierto satisfactoriamente la **extensión universitaria,** así como que ha cumplido con los apoyos académicos requeridos por su trabajo.

3. Para que un estudiante pueda presentar su exámen de promoción de nivel deberá haber cumplido con la totalidad de los créditos de que consta el nivel que ha concluido, y por lo tanto, haber cursado los módulos correspondientes a esa cantidad de créditos; asimismo, deberá contar con las constancias respectivas de las ternas o grupos de trabajo en que haya cursado aquellos módulos.

4. Para la promoción de grado y para la obtención del título de arquitecto, además de haber cumplido con los puntos anteriores y de haber acreditado el Servicio Social (en los términos en que lo prescriba el área de **extensión universitaria),** el estudiante presentará como tesis profesional el último trabajo elaborado bajo la asesoría de los sinodales-jurado, cubriendo previamente los requisitos establecidos para el desarrollo del trabajo.

5. La enseñanza y el aprendizaje de la arquitectura se desarrollarán en los Talleres, en ternas o grupos de trabajo que deberán cubrir los conocimientos de las áreas de **diseño, teoría y técnica,** según el nivel de los estudiantes y el tipo de tema a desarrollar. Los programas y sus calendarios se fijarán en función de los alcances de conocimientos del Plan de estudios, de las necesidades académicas de los estudiantes y de las necesidades propias del tema.

6. El estudiante tiene la libertad de inscribirse en el Taller, terna o grupo de trabajo que seleccione, siempre y cuando exista la autorización del grupo que abandona y la aceptación del grupo al que ingresa, así como la aprobación de los Talleres correspondientes, de manera que no lesione el trabajo académico de los grupos.

7. No se otorgarán créditos en forma parcial o fragmentaria, ni por área ni por segmentos de calendario; solamente se otorgará de una vez la totalidad de los créditos correspondientes a un nivel completo, y se asentarán en actas cuando el alumno haya aprobado el examen de promoción de nivel.

8. Se organizarán apoyos académicos en tres planos operativos: apoyos para la terna o grupo de trabajo; apoyos que imparte el Taller por nivel; y apoyos generales para los Talleres del Autogobierno. Estos apoyos académicos, en sus tres planos operativos, responderán a los alcances de conocimiento por área y por nivel y a las necesidades académicas de los estudiantes que los demanden.

9. Todos los programas particulares de las ternas o grupos de trabajo, así como los de los apoyos académicos y de las actividades de **extensión universitaria,** se harán tomando el período de ocho semanas como **módulo,** con el objeto de hacer coincidir a todos los Talleres, ternas y grupos de trabajo en la celebración de los exámenes de promoción, y para establecer la regularidad necesaria en el ritmo académico general.

10. La terna o grupo de trabajo funcionará con un máximo de treinta alumnos, deberá cubrir los alcances de conocimiento de las áreas de **diseño, teoría y tecnología;** y deberá preparar sus programas, calendarios, cargas de trabajo y apoyos académicos, llevando a cabo las evaluaciones parciales y los reportes académicos de cada módulo. La actividad de una terna o grupo de trabajo se dará por concluida con la terminación del tema desarrollado, ajustándose siempre a las modalidades de calendario indicadas en el punto anterior.

11. El estudiante organizará su tiempo para atender, en cada módulo de ocho semanas, tres actividades básicas: los trabajos de la terna o grupo de trabajo; el trabajo de los apoyos académicos; y las actividades de **extensión universitaria** correspondientes.

12. Los asesores de las ternas, de los apoyos académicos y de la extensión universitaria, así como los coordinadores de grupo o de actividad, etc., deberán participar, sin excepción, en la coordinación por áreas de su taller, y éstas, a su vez, deberán mantener contacto permanente con las Academias de Area del Autogobierno, en las que habrá siempre un representante designado por cada Taller. ●

Fig. 3, 4. Revista Autogobierno 1, octubre de 1976: 2-3

Architect Jesús Barba Erdmann assumed the role of representing and coordinating the activities of the self-managed community. This responsibility was challenging, as José Revueltas expressed, as self-management "involves an awakening... an awareness of what learning and understanding entail... [and] understanding leads to transformation..." (Revueltas, 1973:3)

Additionally, "it acts as a revolutionary displacement of what is obsolete, what is no longer valid, what is resistant to disappearing. Self-management is thus conceived as a militant knowledge..." (Ibid). Students took charge of their educational facilities, opting for self-governance to transform both teaching methods and social realities. Their political engagement required effective protest strategies. They organized rallies in front of the rectory, demonstrations in support of UNAM unions, assemblies in the architecture theater, and grassroots initiatives in communities across Mexico City and other states. (Figure 5)

Autogobierno made a significant impact in two ways: firstly, its self-managed model was replicated in numerous faculties of the university. Secondly, residents from communities in Mexico City and the Estado de Mexico sought students' assistance in urbanizing their neighborhood streets. In this regard, the most significant contribution of Autogobierno was the adoption of an ethical principle: to serve the people. This led a generation of students to relinquish personal pursuits and align their destinies with those of the communities through participatory design practices. (Figure 6)



Fig. 5 Autogobierno demonstrations, Mexico DF, 1972.



Fig. 6 Basta! Órgano de difusión del Comité de Arquitectura en Lucha (CAL), ENA-Autogobierno, número 9, octubre de 1975.

> "Es posible integrar en este Plan de Estudios, dadas sus características, los más avanzados enfoques pedagógicos o los más rigurosos y científicos métodos de enseñanza. Hemos optado, en este punto, por la alternativa académica que ofrece el sistema de **enseñanza-aprendizaje gradualmente autogestivo... que permite la responsabilidad de la enseñanza tanto a estudiantes como a profesores por igual y abre posibilidades de democratizar los sistemas de enseñanza con una participación compartida.** En este sentido, entendemos la educación como un fenómeno de contenido ético ubicado en la perspectiva histórica, que fomenta y propicia la **participación racional del individuo en la elaboración de sus propias perspectivas**, que despierta un riguroso espíritu creativo, crítico e imaginativo para poder, entonces, dar lugar a una educación global, de totalización y praxis, que se convierta en **educación**

> **autogestiva**, esto es, como una educación que se gestione y se modifique a sí misma en forma permanente. **La autogestión académica es el automanejo y el autogobierno de la vida académica** por parte de las instancias de organización abiertas de estudiantes, profesores y trabajadores, con consecuencias administrativas y democráticas, que permite y garantiza una permanente elevación de la calidad de la enseñanza y de los principios en que se sustenta la Universidad; es también el ejercicio de la conciencia política colectiva y organizada a través del análisis y del debate democrático. La autogestión como proceso del conocimiento y de la conciencia política compartida es la forma más racional de acceder al conocimiento democrático por medio de la elevación de la libertad de cátedra a la confrontación del pensamiento; la autogestión significa conocer entre todos, decidir entre todos, impugnar, controvertir, transformar, e impedir que algo permanezca inmutable. **La autogestión es la forma viva, y crítica del pensamiento militante y activo,** es la conciencia de lo que significa estudiar, conocer y actuar dentro de una perspectiva de cambio de las estructuras sociales. La autogestión presupone una enseñanza técnica integral, subordinada a los valores humanos del conocimiento, en contra de la mera destreza y de la habilitación utilitaria de la técnica actual." (*Plan de Estudios*, Escuela Nacional de Arquitectura-Autogobierno, México, UNAM, 1976:12-13)

The *Plan de estudios* incorporated theses proposed by José Revueltas regarding *autogestión* (self-management) and *autogobierno* (self-government). For instance: 1. Academic *autogestión* involves achieving consciousness; 2. Consciousness of the implications of studying and acquiring knowledge; 3. Learning, for the concept of *autogestión*, is transformative; 4. *Autogestión* presupposes a comprehensive technical education, subordinated to the human values of knowledge, in contrast to the focus solely on skill and efficiency typical of technical learning and training; and 5. Academic *autogestión* activates an organized collective consciousness that functions as a unified entity.

The *Plan de estudios* served as an educational alternative, facilitating a progressively self-managed teaching and learning process. It fostered shared responsibility between students and teachers, thereby opening avenues for democratizing educational systems through collaborative engagement. It provided the framework within which studio workshops were expected to solidify the academic project. The onus was on them to develop and deepen it based on their individual perspectives. Consequently, the *Plan de estudios* (both undergraduate and graduate) emerged as the culmination of an academic-political journey with a rich history

imbued with diverse academic, political, and ideological concepts shaped by the passage of time—a history in which individuals transition from being mere objects to active subjects.

Equally significant in the development of the *Autogobierno Plan de estudios* was the creation of various publications. The *Órgano Informativo del Autogobierno* (OIA) supervised the release of magazines such as *Arquitectura Gobierno* and *Tabique* (Figures 7, 8). These publications addressed school-related matters, topics concerning the architectural profession, and national issues of the era. Additionally, Architect Ricardo Flores's proposal for the logo—a spiral inspired by a Purépecha petroglyph—symbolized movement, echoing the students' rallying cry: "Qué siga el movimiento!"



Fig. 7, 8. Revista Arquitectura Gobierno and Tabique.

In 1976, the magazine *arquitectura autogobierno* was launched. In its inaugural issue, the editors outline the magazine objectives:

> *"Esta publicación pretende servir como un auxiliar en la enseñanza y en el aprendizaje de la arquitectura, tanto para los estudiantes y profesores del autogobierno de la Escuela Nacional de Arquitectura —a quienes en principio va dirigida—, como a los de otras instituciones en que se busquen nuevos caminos en lo que se refiere a la educación de los arquitectos..."* (Jiménez, 1972:8)

As a didactic resource, the magazine *arquitectura autogobierno* played a role in the teaching-learning dynamics of architecture. There were no exclusions; everyone was encouraged to contribute and enrich the educational journey. The diversity of authors offered fresh perspectives on interpreting various topics. With over eighty collaborations and two special editions—one on the history of architecture and the other on adobe housing construction—it was evident that there

was a clear intention to disseminate, discuss, and reflect on architectural design. It consistently provided a platform to explore historical themes in architecture and urbanism, technical and construction-related aspects, as well as issues related to self-construction. Furthermore, the seventh issue was dedicated entirely to housing. (Figure 9)

Moreover, there were widespread distributions of the undergraduate and master's degree curricula. This garnered considerable attention when they became known in other institutions. This was because it marked the first instance where the undergraduate program adopted a curriculum organized around knowledge domains rather than conventional subjects. Similarly, the master's program sparked interest as it was proposed, firstly, that its studies were geared towards research and teaching in architecture and urbanism. Secondly, there was a clear delineation of specific research areas to prevent students from being uncertain about their research direction.

The Autogobierno movement encountered strong opposition from the traditional academic structures of the Escuela Nacional de Arquitectura (ENA), swiftly causing a rift among the school's community. This led to a tense coexistence between the two educational models for fifteen years: the traditional one, represented by workshops with recognized designations, and the emerging Autogobierno, characterized by numbered workshops. While a majority of students and teachers adhered to the traditional educational approach, a smaller faction supported Autogobierno. The official conclusion of the Autogobierno experiment in 1992 marked a decline in its momentum, although traces of its principles persist in the curriculum today. The Autogobierno movement stands as a counter-narrative to conventional educational paradigms, emphasizing autonomy, community involvement, and societal change. Despite facing obstacles,

it remains a significant chapter in the history of Mexican architectural education, inspiring future generations to challenge established norms and explore alternative pathways.



Fig. 9 Revista arquitectura autogobierno vol. 1-11.

4 con·tact pedagogy, participation, and *arquitecturas colectivas*

a workshop, together with the community

con·tact

"Most learning is not the result of instruction. It is rather the result of unhampered participation in a meaningful setting." Ivan Illich (Deschooling, 1971)

Ivan Illich underscores the idea that traditional methods of instruction, such as formal schooling, are not necessarily the most effective means of learning. Instead, he suggests that genuine learning occurs most effectively when individuals are actively engaged in meaningful activities within their environment. Illich emphasizes the importance of participation in shaping one's understanding of the world, implying that authentic learning arises from hands-on experiences and interactions rather than passive reception of information. By highlighting the role of context and personal engagement, the workshop *arquitecturas colectivas* advocates for a more holistic approach to education that values practical involvement and active exploration over routine memorization or didactic teaching methods.

Critical currents in Latin America and the Caribbean have explored how ideas originating from a specific geographic region (Europe) have been elevated to the status of universal knowledge, often at the expense of other forms of knowledge and ways of understanding that do not conform to Western rationality. This process has resulted in the marginalization of alternative knowledge systems and cultures, reinforcing a hierarchical view of progress and societal development. The notion of progress, shaped by Western paradigms, has been imposed as a model for emulation, perpetuating a social imaginary where certain groups are deemed to be ahead while others are portrayed as behind on the trajectory of history.

Discussing education and critical pedagogy in the context of Puerto Rico entails examining its form of mimetic praxis (colonial methods of instruction). "That is to say, mimetic

practices base design on imported images or modes of habitation that have little to do with what is local. Conversely, a mimetic architectural education has been and still is complicit of this practice by encouraging a pedagogy based on foreign images and technologies which ultimately turn into aggressions." (Rodríguez & Colón, 2020:155) In addition, to study the use of decolonial thinking in finding alternatives for deconstructing the structures of domination. To understand unlearning as a process of ongoing critique that may lead to decolonial architectural thinking; an ethical praxis of learning as meaning-making. As bell hooks suggests adopting a radical standpoint or perspective, known as "the politics of location," (145) requires individuals engaged in creating counter-hegemonic cultural practices to recognize and acknowledge their starting points or origins. It emphasizes the importance of understanding one's positionality within systems of power and privilege, as well as the social, cultural, and historical contexts that shape it. By identifying these spaces of origin or "location," individuals can begin the process of re-imagining or re-visioning alternative narratives and practices that challenge dominant ideologies and structures of power.

Critical pedagogy "views teaching as an inherently political act, rejects the neutrality of knowledge, and insists that issues of social justice and democracy itself are not distinct from acts of teaching and learning." (Giroux 2007) For this, critical pedagogy needs 'spatial agency' (Schneider & Till, 2013) and 'dissident critics-intellectuals' (Rodríguez & Colón, 2020:158) who are "critical of the Westernized notion of specialization, and the narrow limits of normative practice" (Ibid.) and pedagogy. Critical pedagogy to counter the ever more restricted curricula in order to build non-hegemonic, just futures inside and outside the classroom.

Making theories and proposing a practice from a feminist perspective of architectural design and urbanism implies a decolonial position as well. Knowledge must be situated in

community initiatives and intersectional experiences, in inclusive and multidisciplinary pedagogy, and in the constant negotiation of the public space despite the precariousness resulting from a neoliberal approach. Workshops *Arquitecturas Colectivas*, (Figure 1) is an inclusive methodology created by the all-women design collective *taller Creando Sin Encargos* that encourages the exchange of knowledge at the horizontal level and looks at how design and architecture can have agency in the ideation and construction of spaces together with students, volunteers, and the community. The approach, based on participatory action research, focuses on two placemaking methods: Creative activism and Mechanics of building. Creative activism facilitates the engagement of active citizens by designing a hands-on exercise to address the project. Mechanics of building studies matter within the context of the community by including local initiatives, communication strategies, and local building methods.

The workshop begins with a toolkit; addressing the agency of space that exhibits a two-part tactic. The framework and method of engagements *in situ*. The framework must always be to observe the context, primarily spatial and human relations. It is important to seek other organizations and groups that are already working with the community, as well as to participate in community meetings, build relationships with community leaders, and learn about their concerns and goals. The result will be an activity that addresses the community's interest and the project's extent. The process is documented with photography, drawings, notes, and video.

From framing to co-creating, the method is co-design and built-in situ. The project is designed on-site collectively with residents, students, and volunteers. Drawings are made/remade after slow observations of the context and responding to everyone's input. Likewise, modifications are accepted during construction so that the design is organic and inclusive. Ask the locals! Reach out to community members for material resources, labor, food services, among

others. After construction, there is a round table or conversation to reflect on the objectives and concerns, construction process, possible programming, and responsibilities towards the space.

The Workshop is thought of more as an archipelago, where participatory solidarity, *arquitecturas colectivas,* and popular tactics are part of the desired daily life. Building locally is critical to making real change. The project incorporates power into place, meaning that *in situ* is a place where effect situates change through the empowerment of others.



Fig.1 Workshop Arquitecturas Colectivas III, 2021. Photo: Taller Creando Sin Encargos.

4.1 con·ducive: *arquitecturas colectivas* in Puerta de Tierra

Reclaiming public space in Puerta de Tierra.

> *"Hay que valorizar, defender y exigir el espacio público como la dimensión esencial de la ciudad, impedir que se especialice, sea excluyente o separador, reivindicar su calidad formal y material, promover la publificación y la polivalencia de espacios abiertos o cerrados susceptibles de usos colectivos diversos (equipamientos públicos y privados, campus o parques adscritos a usos específicos), conquistar espacios vacantes para usos efímeros o como espacios de transición entre lo público y lo privado."*[13] (Borja, 2012: 218)

Between 2015 and 2016, a significant project shook Puerta de Tierra, the neighborhood that serves as a gateway to Old San Juan (Puerto Rico). While a monumental boardwalk is being built parallel to the sea, the community's buildings, streets, and sidewalks deteriorate rapidly. Cars and buses circulate faster and faster without traffic lights, and pedestrians struggle to stay safe as part of their daily routine. The abandonment of many buildings leads to insecurity and discomfort. The lack of public spaces resonates with residents who try to occupy the streets, turning them into an extension of their homes or businesses. This is common ground for neoliberal urbanism, as explained by Brenner, Peck, and Theodore (2009: 9), "neo-liberalization is based on uneven spatial development and materializes through that inequality; that is, its 'natural state' is characterized by unevenly developed and persistently unstable topography." However, on some walls of Puerta de Tierra, hopeful murals proclaim, "Aquí vive gente!"

The artists Jesús "Bubu" Negrón and Luis Agosto Leduc began to depict the residents' demands on some of the abandoned walls in Puerta de Tierra, along with community leader José Luis Vélez, better known as "Pichual," and the children of the community, adopting the name

[13] "We must value, defend, and demand public space as the essential dimension of the city, prevent it from becoming specialized, exclusive, or divisive, reclaim its formal and material quality, promote the public nature and versatility of open or enclosed spaces suitable for various collective uses (public and private facilities, campuses, or parks assigned to specific uses), and conquer vacant spaces for ephemeral uses or as transition spaces between the public and the private." Translation by the author.

Brigada PDT. Subsequently, their work expanded to cleaning the interior of some of these structures, with the hope of being able to use them as meeting spaces. Their great achievement has been the government's expropriation of one of them so that it can be rehabilitated and converted into a community and cultural center. This was achieved through a democratic voting process. They also turned a space in ruins into a Nursery Plaza where residents gather to plant, exchange ideas, and watch movies under the stars. (Figure 1)



Fig. 1 Space recovered by the PDT Brigade in Puerta de Tierra.

How should designers integrate themselves into an organized community engaged in a struggle with design and construction solutions that foster a sense of belonging? The approach of the *taller Creando Sin Encargos* collective has been through a *workshop arquitecturas colectivas* led by three architecture professors (authors of this article), where a simple change in the approach to design and construction of the project would encourage citizens to participate in the community decisions actively. The five-day workshop, held in the reclaimed space of the Plaza Vivero, fostered a constant exchange of knowledge and ideas among residents, students, and volunteers. Inspiration came from the environment, residents' everyday cartographies, self-management, and self-construction.

The collective taller Creando Sin Encargos, interested in assuming responsibility for rescuing spaces in the city and achieving significant changes with small gestures, joins the

initiative of the PDT Brigade to claim the right to public space, together with collaboration with the Latin American Coordinator of Architecture Students (CLEA) in Puerto Rico and its president, Yekselly Méndez.

The methodology consisted of a design and construction project of a living and shelter space that would complete the façade of the Plaza Vivero, which would be inspired by the work carried out by the PDT Brigade in the Puerta de Tierra community. The essential components of the intervention project had to include a small roof or cover to protect from the sun and water; a seating space, which took into account the existing concrete slab; a skin or membrane that allowed visibility and ventilation; and the integration into the space of the existing open-air library initiative, called Libres Libres. The agenda of the II Workshop on Collective Architectures included a first day of presentation/talk about the PDT Brigade and its projects; a round table with a constructive look at the processes, challenges, and benefits of the workshop; a document delivery and design exercise; and a guided tour of the community. The second day was dedicated entirely to an intensive design exercise and the presentation of the proposals to the Puerta de Tierra community. The next three days were spent on design and construction with national design and architecture groups, the children of the PDT Brigade, and the neighborhood residents.

Project in Puerta de Tierra. Background

The main access gate to the walled city of San Juan was the Puerta de Santiago, known as the Puerta de Tierra, a name adopted by the neighborhood that developed there and that, in 1771, reached the vicinity of Fort San Cristóbal. Leaving San Juan via the dirt road involved a complicated process: the gate of Santiago opened to a drawbridge over a moat, which used strong pulleys and chains to lift it.

As the planner Aníbal Sepúlveda Rivera points out in his book *San Juan extramuros: iconografía para su estudio*, in 1888, the residents of Puerta de Tierra asked the city council to name the neighborhood's first street after the patron saint San Agustín (Carbonell and Sepúlveda, 1990). As Puerta de Tierra became populated and land became scarce for the intense series of uses demanded by the expansion of San Juan, the old road system could barely tolerate the traffic. First, the tram and then the ring train constituted an attempt to alleviate the shortage of roads. Both crossed Puerta de Tierra, which is why Train Street was named. These new infrastructures changed the landscape of the neighborhood forever. Added to this are the Luis Muñoz Rivera Park construction in 1924 and the construction in 1926 of what is now known as Fernández Juncos Avenue, which delimited the land to the south. In her essay [Re]vision of Social Housing in San Juan: notes on Architecture for the Worker (1930s-1950s), Luz Marie Rodríguez (2012: 162) tells us that the

> *first urban housing project designed by the Puerto Rico Reconstruction Administration (PRRA) […] would be located on land delimited by the railroad tracks (today Tren Street), Fernández Juncos Avenue, San Juan Bautista Street, and Matías Street Ledesma, close to the ports of San Juan where most of the future residents worked.*

This is how, in 1938, El Falansterio was built, the first public housing complex in the Puerta de Tierra area. In the subsequent decades, the public residential complexes of San Agustín in 1940 and San Antonio in 1940 were built.

Currently, Puerto Rico needs an adequate legal framework that protects the urban, architectural, and historical integrity of the entire Isleta de San Juan. According to Johnny Torres Rivera (s.f.),

> *In 1993, the Puerto Rico Planning Board approved Regulation No. 23, Land Use Plan and Special Zoning Regulations for the entrance to the Isleta de San Juan, still in force, but this was done without consulting the Institute of Culture in open violation of Regulation No. 5 of Historic Sites and Zones, which requires it. Regulation 23, applicable only to the entrance to the Isleta, does not provide the necessary guarantees to*

> *ensure harmonious and congruent urban development with the architecture, culture, landscape, and history of the entire Isleta de San Juan. The measure presented in P. del S. 1645, Law 231 of 2000, and the Law to establish the Capitol District seeks to ensure that parameters are established to conserve, rehabilitate, and develop it comprehensively and harmoniously, respecting its value historical and cultural.*

Indeed, when the Puerta de Tierra Urban and Commercial Revitalization Project was built, there needed to be consultation with residents.

Arquitecturas colectivas

The workshop in Puerta de Tierra lasted five days. It adopted the term *Arquitecturas Colectivas* collective architectures, used by the Sevillian architect Santiago Cirugeda (2010), when referring to groups interested in the participatory construction of the urban environment and uses as work tools and information both in-person meetings and digital platforms. Cirugeda (2010: 38) indicates that,

Since its inception in 2007, the network has been growing through the contributions of various agents, restless inhabitants, urban activists, students and teachers, artists and cultural managers, landscapers and ecologists, urban planners, and architects, political scientists and jurists, anthropologists and sociologists, hackers and cooperators..., in short, a wide range of human beings, wanting to feel a little closer to the environment in which we live.

Urbanismo de resistencia

This is the second workshop carried out by the Creating without Orders workshop to support community self-management initiatives in Puerto Rico. The main objective is to offer students and recent graduates from different academic programs at the universities of Puerto Rico the opportunity to participate in a participatory design and construction project/workshop, in addition to conferences with a placemaking component, a multifaceted approach to self-management of public space. The methodology is directed towards the resources, inspiration,

and potential of the space identified by the community to promote health, happiness, healthy and harmonious coexistence, and the well-being of the inhabitants. Placemaking, which as a process and philosophy is based on the postulate Eyes on the Street by Jane Jacobs (1961) and her criticism of urbanism, encourages citizens to observe and be empowered by the street and places of everyday use, as well as in the key elements outlined by urban planner William Holly Whyte (1980) to create a pleasant social life in public spaces. The workshop called on art, design, and architecture students, among other disciplines, to join and confabulate urban recipes with the community. (Figure 2)

An essential component of this second workshop, in addition to taking as a starting point the work carried out by the PDT Brigade (BPDT) and the community leadership, was for the participants to observe what was happening naturally in the area, such as movement and daily activities of the residents, so that they understood their needs and shortcomings in the public space. In this way, his intervention would become a kind of "urban acupuncture" organically inserted into the environment, becoming a landmark and icon of resistance. What was built had to be a response to the apathy of many and to urban developments that do not reflect the social reality of Puerta de Tierra. The subversive work strategy for the design and construction of the intervention, which was named Parada del Almendro because it is in front of a tree of this species, consists of three common tactics in the community: graphic communication used in murals and texts of social awareness and health on the facades of abandoned buildings; the construction materials, some recycled, that underline the interpersonal relationships that the PDT Brigade wanted to occur in the space as a window towards the Plaza Vivero; and, finally, respond to the need for a waiting and shelter space that would support the public transportation system so used by the community. The design had to provide a safe and welcoming place for the

inhabitants and include support for the open-air library initiative called Libres Libres, which pre-existed on the site.

Education with social responsibility

In the taller Creando Sin Encargos workshop, design students and students of other disciplines must know that they have a social responsibility ahead of them. Therefore, it is not enough to conceptualize projects from a desk and in front of a computer; it is necessary for them to go out into the streets and learn from those who use the spaces every day, from their struggles and desires. As Anthony W. Schuman (2005: 8) explains in the book From the Studio to the Streets, "community design offers an alternative to the pervasive design studio exercise modeled on the "star architect" career model. It emphasizes neighborhood fabric over object-building, collaboration over competition, and process over product." In the street, egos are abandoned, and we work for a common goal in collaboration. There are also no experts but rather experiences that enrich creative work. Under this premise, the workshop brings together students from different backgrounds and a community in resistance. (Figure 3)



Fig. 2 First day of the workshop



Fig. 3 Second day of the workshop: design charrette.

For example, Melanie Rivera, a workshop participant and recent graduate from the School of Plastic Arts and Design in San Juan, explains that from creative work and the community, she learned that "the diversity of skills and knowledge, anecdotes and experiences,

enrich the process." of design and manufacturing" (email, August 25, 2017). Meanwhile, Luis Rodríguez, also a participant in the workshop and an architecture student at the University of Puerto Rico, comments that "from collaborative work I learned that there is no small task that can be carried out completely by a single individual. Two heads are better than one" (email, August 25, 2017). Likewise, Rey Antonio París, a graphic design student at the Inter-American University of Puerto Rico, declared learning from the community "the value of acting in times of need." (email, August 25, 2017). The murals of the PDT Brigade capture this need, and the participants, like Rey, were inspired by this value or force that generates responses to unsustainable and dehumanizing development.

Art: Change manager and community liaison

What is the art? What is it for? What are its purposes? These are some important questions for those who come to the discipline today in search of change. We could begin by recognizing art as the manifestation of human activity and recognizing its diverse expressions. However, art responds to the need to rectify a country, violate a feeling, and, sometimes, express a protest. The residents of the Puerta de Tierra community have captured and interpreted how they live in the community on the walls that surround it. The walk is uphill in a community surrounded by disused buildings. Public space will only be recovered if we listen to its residents. That look at mural painting has fused the plastic, the social, and the community to address security and the lack of communication. During the initial tour of the Puerta de Tierra community, students and volunteers observed images and texts in the murals and graphic proposals of the PDT Brigade that denounced the need for change. Art exercises a didactic and informative responsibility to residents, passers-by, and the country. Art builds community bonds.

The medium of muralism has a transgressive and provocative ingredient. The images made on the surfaces of the rescued or intervened structures conspire to denounce to the world a stop: People live here! The works on the walls done by national and community artists have achieved the approval of the collective. Painting a wall in a public space is a responsibility because the wall belongs to everyone.

Urban hybrids [art + architecture] are "tools that rely on complexity and complementarity as flexible responses to urban problems in the face of speculative planning imposed a piori" (Ribot et al., 2014: 39). They exhibit inaction on the part of the State, leaving the structures abandoned and marginalizing the residents in an area that little by little they want to eradicate to build large projects for the significant interests of speculating with the lands and existing structures inside and outside the country.

Intervention: shelter | wait | window. The [il]logic of the bus stop

The Parada del Almendro became the answer to some bus stops created with a distant eye and alien to the needs and character that identify the inhabitants of Puerta de Tierra. According to the artist Jesús “Bubu” Negrón (2017), the State

> *removed traffic lights, changed the location of the stops, and put all the routes of the AMA buses, Metro Bus [1], etc., on a single lane, and it has created chaos in the place in the quality of life. It has been a significant security problem.*

This emphasizes that only those who wait for a bus daily, under the hot sun or the constant rain that characterizes the tropics and, possibly, after a long walk, know what they need. Only the *Puertaterrences* know the history that represents them and their traditions. For them, a stop, more than a shelter, is a pause and a meeting place. It is a window to a recovered space that allows those on the "outside" to learn about a protest work of self-management and, for those on the "inside," to vindicate their position and recruit more residents and collaborators since, as

community leader José explains Luis Vélez during a conversation about the exhibition Listening to the Voices in 2017, "the community came together, and we are fighting... we are on that path." For two years, residents did not have stops. The illogical thing about the stops installed on Calle del Tren, according to José 'Papo' Torres, owner of Colmado Torres, a small grocery establishment, is seeing how in front of his business they placed a stop on the access ramp and that the customers who If they use wheelchairs, they must delegate their shopping order to a neighbor since they cannot pass. The sloping bench at the stop does not allow a person to sit and wait for the bus comfortably. Likewise, since it is built with stainless steel, a person can't lean on it without getting burned due to the high temperatures of the tropics (Castillo, 2015).

Once this bus stop was inaugurated, "Bubu" Negrón commented in 2017 on the Brigada PDT Facebook page:

> *Today, Puerta de Tierra has a bus stop where PdT residents can comfortably wait for the AMA and MetroBus buses. For more than two years, due to the poor design of Calle Del Tren, residents needed bus stops where they could sit and have shade to protect them from the sun and rain. This initiative was brought by BPDT and was built with the Taller Creando sin Encargos team and its architecture students. Together, we took on listening to the PDT community to design and build a worthy bus stop for the people of Puerta de Tierra. La Parada del Almendro also has a section of the Libres Libres group and is located in Plaza Vivero Estación PDT.*

The collaborative work between the PDT Brigade and the taller Creando Sin Encargos workshop reinforces a struggle and emphasizes the community's sense of belonging. It is crucial that this community felt that this bus stop was theirs and tailored to them, as Puertaterrence resident Bibiana Hernández emphasizes. "It is a model that represents the need of the Neighborhood" because "apparently, the identity of the people who live here is not a matter of interest to the State or the rich" (email, June 22, 2017). If the stop represents the community and is a model for the State and others to see what the residents need, it can be said that the Collective Architecture Workshop has achieved its purpose.

Strategy | process

The strategy consisted of requesting the PDT Brigade access to the Plaza Vivero to carry out all the workshop activities there, such as executing the as-built or plans of the existing structure with specific annotations of its shape, limits, and condition present to students, volunteers and residents the documents that were created to be used as a reference for collaborative design proposals; and carry out, in a single day, the intensive design exercise with the students. Working in Plaza Vivero facilitated dialogue between residents and students because we occupied the space they called a center and meeting place.

For the design and construction of the intervention on site, carried out in three days, a set of materials was purchased: galvanized steel tubes for the structure or scaffolding and wooden planks for the seating areas, recycled plastic milk boxes found on site, screws and assembly, welding, and construction tools. (Figure 4)



Fig. 4 Third day of the workshop.



Fig. 5 Inauguration of the Parada del Almendro.

Collaborations with surrounding business owners and residents were vital components of the project. For example, the residents brought snacks to the students, a business sponsored one of the lunches, the owner of the Grocery store that is located right next to the Plaza Vivero provided us with electricity to use equipment such as the saw, the drills, and the welder and the owner of the welding shop on Train Street cut the steel pipes. This demonstrates the importance of identifying the resources and talents of the community to ensure that the work is done in a genuinely collaborative environment.

Conclusions: workshop

Although the social parameters and professional context have palpably changed, workshops *arquitecturas colectivas* are an opportunity and platform for expressing and exchanging ideas. The workshops facilitate discussion, interaction, inclusion in the design processes, and self-management of cutting-edge proposals with the community's help. The success of this II Workshop was to bring together the community, architecture, design, art, and cartographies of the place to achieve a necessary fusion between emerging collaborators and students in a space of participation, experimentation, exhibition, and collaboration.

The Parada del Almendro was designed and built in a short time. However, its meaning transcends its possible permanence in the place. As Cirugeda (2007: 6) expresses,

> *Traditionally, architecture is responsible for constructing real estate: buildings that sit on foundations on land that cannot be restored to their natural state without demolition. However, today, material, legal, and theoretical resources allow us to think and build an urban architecture that does not need to take root to fulfill its function.*

In this way, the Parada becomes an icon of resistance, like the murals, and a landmark for passers-by on Train Street. The steel and wooden planks that make it up emulate the roads that cross the neighborhood, and the recycled plastic, which is part of its skin, reflects the improvised context to persist despite adversity. The cover protects the forgotten inhabitant, the one who needs to raise his voice to be considered constantly. The bus stop's mission is not to be pretentious or a model to be repeated on a large scale. It is part of a network of interventions that give continuity to the PDT Brigade project. (Figure 5)

The Workshop arquitecturas colectivas can be a new way of making a city in Puerto Rico, to the extent that this type of intervention is emulated by various groups and in different places, like seeds that spread throughout the territory, making themselves noticed and seeking their own identity.

4.2 con·nect: co-creating in *Capetillo*

This article critically questions what it means to reverse the hegemonic role of architecture, urbanism, and pedagogy and relocate it within an ecology of knowledge and socio-spatial interactions. It presents a project in a community garden in San Juan, Puerto Rico, combining scientific and empirical knowledge, technical expertise, and popular understanding. In this space, where children from the community perform their tasks and then work with the land, participatory actions promote interaction with diverse social and ecological realities and the exchange of experiences and collective learning. The co-creation of spaces fosters collective emancipation in self-managed ecosystems. Therefore, the article specifically focuses on one of these participatory activities developed within the framework of an international summer school for architecture and urbanism students organized by academic institutions from Germany and Puerto Rico, along with a collective of Puerto Rican women architects and designers. This practice is based on observation, including various participants in the design and construction processes, affectionate attention to the natural environment, and experimentation with materials. Given the focus on the redistribution of power and mutual influence, referring to participants throughout the text does not solely address the students who attended the summer school. Instead, it is used as a fluid term that refers to everyone involved in the experience. This highlights how the roles of various actor groups are decentered and relocated.

The community garden space is considered part of the network of an educating city, recognizing an ecology of knowledge. It is presented as an interval amid a series of events and a hectic pace of life, where hope can prevail over the expectations of a neoliberal city in a colonial context. Next, the idea of participatory critical pedagogies and counter-discourses is addressed. Finally, it is situated in the Caribbean Antilles, in the summer school experience in the garden,

nursery, and community urban forest of Capetillo, detailing the participatory methodological tools used to facilitate a comprehensive co-creation process in the cultivation space. Can a space like this be emancipatory and foster collective learning processes?

Community spaces, critical pedagogies, and participatory actions that drive observation, the exchange of knowledge, and experimentation with materials outline more inclusive and situated ways of designing. They also reflect on collaborative experience, social action, and interrelationships that stimulate freedom of thought.

THEORETICAL FRAMEWORK

Schools of hope: spaces of invisible knowledge

> *"Los invisibles de siempre integran, a lo sumo, la escenografía de la historia, como los extras de Hollywood. Pero son ellos, los actores de la historia real, los negados, mentidos, escondidos protagonistas de la realidad pasada y presente, quienes encarnan el espléndido abanico de otra realidad posible."* (Galeano, 1998:333)

A meeting space, such as a community garden, can be considered a pause in the urban plot where knowledge integrates and curiosity emerges, allowing exploration. In a place like this, people nourish each other and the environment; the desire to learn is not repressed, and knowledge is horizontal. Thus, "impossible objects become possible, absent objects become present" (Santos, 2010: 22), and the invisible, such as empirical knowledge, becomes visible. This requires the full participation of everyone and a democratic education that frees from imposed and preconceived models of traditional and formalized pedagogy. This liberating act occurs through reflective dialogue and praxis, as verbalizing what is learned, akin to sensory perception, enables knowledge construction. "To exist, humanly, is to 'pronounce' the world, to transform it" (Freire, 1970: 106). Transformation happens in spaces of dialogue and exchange.

Learning from what is observed while walking and interacting with people with diverse backgrounds and experiences is part of the "ecology of knowledges" and "the recognition of the

existence of a plurality of knowledges beyond scientific knowledge" (Santos, 2010: 50). These knowledges cannot be invalidated and replaced by data memorized in schools. As a person grows, they should not lose the ability to be surprised, question, discover, and change strategies, unlearning along the way to acquire new knowledge. This change in strategy is part of the ability to adapt to a constantly changing world. The ecology of knowledges is not static; it is based on the idea of "mutual encounter and reciprocal dialogue that underpins mutual fertilization and transformation between knowledges, cultures, and practices that fight against oppression" (Santos, 2019, p. 346). Knowledge is created in communal spaces where the diversity of scientific and empirical, every day, or popular knowledge is recognized. In these spaces, there is no line between subjects producing technical knowledge as a dominant hegemony and objects where this knowledge is deposited. This is where hope resides.

The thinker Ivan Illich (1975), who developed many of his ideas in Puerto Rico, makes a distinction between expectations and hope (135). Expectations depend on a predetermined, planned, and executed process that leads to a result or product. It is expected that this process will result in a benefit. Hope is anchored in desire, trust, and the search for alternatives. It places trust in a natural process or nature and in effort or will. Hope moves people. Pre-established expectations hold them back, waiting for something to happen because a third party triggers the change. Faced with uncertainty, expectations were created as a way to predict outcomes through scientific knowledge. This allows some to control while others follow. Empirical knowledge, acquired afterward or based on experience, is limited, and a priori, predictable, or proven knowledge is taken for granted. The same occurs in traditional city-building processes. Only a few have the power to decide, and the rest comply with those decisions. In this case, full democracy only happens through voting, deciding who makes those decisions. However, Illich

(1975) proposes a “deschooled” society where the "ambivalent nature of learning" is recognized (27). Full democracy occurs in “deschooled” participation spaces and in an educating city.

Considering that an educating city integrates cultural and social differences of different collective identities created by urban inhabitants (Cotto Morales, 2016), it can be said that in Puerto Rico abandoned schools converted into community cultural centers still function as schools, as do other popular knowledge spaces like urban community gardens. In city planting spaces, rescued from oblivion and waste, ancestral knowledge is regained by reconnecting with the land lost in haste, asphalt, and the lack of intergenerational exchange. In community gardens where spontaneous play is promoted, peer and natural and built environment exchanges are allowed. For structuralist architects like Aldo Van Eyck, these spaces are the "shape of the in-between," thresholds, steps, and meeting places (Teyssot, 2011:51). Van Eyck, Jaap Bakema, Alison Smithson, and Peter Smithson, for example, recognized the influence of human presence and activity in spaces. Unlike advocates of the modern movement, such as Le Corbusier, who favored mass production and functional division (Smithson & Smithson, 1973), these architects studied how cultural differences and people's daily activities bring life and shape to spaces, as in self-managed community spaces. The design of spaces, like knowledge, is not static and is not the product of a single person.

Spaces are created and recreated through a dialectic with the environment and the other people who inhabit it (Bakema, 1978; Muntañola Thornberg, 2000). They become places as relationships with others are established, recognizing singularities and pluralities. Van Eyck's parks are intervals because they establish these intercultural, intergenerational, and intersubjective relationships. They are part of the educating city. Likewise, the aforementioned community spaces are intervals because they connect knowledges. In urban community gardens,

not only plants are cultivated but also knowledge. They connect the natural with the built and scientific knowledge with the empirical, integrating disciplines and knowledge, theory and practice, actors, and sectors (Merçon et al., 2012). Support networks are established in them. They are schools of hope. To understand these interrelationships in participatory processes of city-making, it is necessary to place people at the center and carry out ethnographic pedagogical processes that include observation and dialogue (Rivera Crespo, 2017). As anthropologist Arturo Escobar (2019) explains, "we need a new ecological episteme in which sustainability becomes a horizon for an intentional life based on a dialogue of knowledge and cultures" (Ibid: 143). In this way, spaces are reconstructed from plurality, and the invisible becomes visible.

Pedagogy, Participation, Plants: Ecology of Situated Knowledges

Pedagogy is political. According to Santiago-Ortiz (2019), it incorporates an explicit recognition of power and systemic inequality in the classroom through critical pedagogy, revealing the political nature of education. This provides a deeper reflection on the supposed neutrality of education and its complicity in structural oppression (2019:43).

Challenging the current pedagogy (and practice) of design from the perspective of the Global South, specifically the Caribbean, to instrumentalize an architectural education centered on theories such as decolonial thinking, unlearning, ecologies of knowledge (Santos, 2010, 2019), and pluriverse as "sentipensar" is urgent (Escobar, 2018; Vasudevan, & Novoa, 2021). Critical pedagogy insists on mobilizing the efforts-subjects from marginal notes to the body of the conversation. It aims to analyze experiences along with spaces, images, and objects synthesized through a concept that could be called the spatial imaginary. This evokes not only the practical and technical problems of pedagogy but also the epistemological notions and drastically altered experiences of space (Crespo Claudio, 2022).

Seen through the lens of pedagogy, the relationship between participation and the ecology of knowledges unfolds as a situated practice to mobilize the space of learning, action, and co-creation (Ryan, & Tilbury, 2014) based on the community. A series of positions are offered that reveal situated knowledges (Haraway, 1988) to develop and implement pedagogies that are not only sensitive and responsive to their social, environmental, and political contexts but also prioritize issues such as urban sustainability, migration, gender, race, class, and socio-spatial justice. It is imperative to reorient the study/workshop (going beyond the conventional program) towards the development of community-based design strategies and multiple learning experiences and conscientization, crucial for human-environmental interactions. This underscores that fixing the pedagogy/practice of design on authorship does not build collaborative relationships or communication. "There is no education without human society, and there is no human outside of it" (Freire, 1970: XXVII).

Increasingly, critical pedagogies are informed by global social movements, "especially those led by students, fundamental to any debate about the future of education" (Saeed, 2020:2). Also, by natural disasters and socio-political crises, among others. For example, in Puerto Rico shortly after Hurricane Maria (2017), emancipatory and participatory action projects inside and outside the classroom were considered as alternatives for reconstruction. They emerged in opposition to hegemonic discourses that have systematically marginalized and devalued alternative, local, and pragmatic skills. According to Colón Rodríguez and Rodríguez (2020), "this awakened a sense of self-realization through the perspective of hope, demonstrating that non-canonical architectural modes can become a form of decolonizing discourse that can question and disauthorize authority discourses and mentalities" (2020:164). Critical pedagogy

uproots architecture as a formal, conventionally top-down look and formulates new imperatives to reintegrate design, co-creation, construction, and land.

Understanding the garden as a product and process allows revealing the hidden, defending human rights, nature, and Pachamama, a landscape for care and the (re)production of sociocultural and socioecological practices. That is, a collective effort to 'cultivate' plants and knowledge does not determine the recognition of a person as a product-object but as a sociocultural and environmental process. It is a hybrid achievement resulting from human and non-human collaborations that arise dialectically (Shillington, 2008). The food sustainability of the garden includes productivity, plant capabilities, and their development influenced by human activity, as well as food access activities. For example, making processes, information, and training on community and municipal food policies accessible to community actors helps them be prepared to participate, interpret, and practice food system policies (Ramos-Gerena, 2023:1). The encounter and ecology of knowledges in the garden can ensure environments of equity, plurality, empathy, and commitment to the environment and an honest way of knowing the territory. As Merçon et al. (2012) point out, there is evidence that organic food production can reduce environmental and social problems (2012:1). Depending on the season, a community garden produces, for example: peppers, scallions, tomatoes, local lettuce, cabbage, eggplant, and okra. Also, spice plants such as rosemary, basil, culantro, cilantro, oregano, and peppers. The use of certain plants is dedicated to ancestral medicine. In Puerto Rico, and through oral history, the legacy of remedies and healing acts is preserved and celebrated. The preparation of infusions, topicals, consuming seeds, and the production of analgesics are some of the family practices learned in situ.

Being in the garden (territory), cultivating, caring, and sharing frames pedagogies that incorporate participatory design, the social production of space (Lefebvre, 1992), anti-colonial praxis, inclusive policies, eco-activism, oral history, and community self-management. The use of plants as traditional agents is a sociocultural action and an alternative view to academic practice and co-creation with students and the community. It invokes the everyday and the imaginary, in forms that have been relevant in different times, recovering lost wisdom and reimagining pre-colonial practices. The goal is to replace practices shaped by colonialism and its consequences with those that are open to inspiring and reparative voices and stories. This involves a process of reviewing exercises, responding to embedded conventions, and considering ways to remedy absences, thus providing students access to other voices that can help replant the word, the object, the strategy, and the imaginary world they are entering. In “Poetics of Relation”, Édourd Glissant (1997) turns the concrete details of Caribbean reality into a complex and energetic vision of a world in transformation. For him, the Antilles are a place whose unique interactions will one day produce an emerging global consensus. These poetic relationships are the result of multiple local historical circumstances. From Glissant's point of view, this relationship is seen in all its senses: telling, listening, connecting (and it is possible to add cultivating). Theorizing from a Caribbean perspective (Crespo Claudio et al., 2021) implies rethinking, reconnecting, and unlearning to learn critically.

This article does not attempt to rush into decolonizing the syllabus without truly understanding what it entails. Nor does it aim to cancel its current content. Instead, it proposes to criticize it. In the article "Decolonization is not a metaphor" (Tuck, & Wayne Yang, 2012), the authors seek to offer counter-narratives from marginalized Caribbean spaces that can change perceptions and thus initiate collaborative pedagogical actions. While pedagogy is not sufficient,

it is a fundamental step in this process. It offers to disengage and recognize hegemonic and colonial practices that structure education (and culture, more broadly), in order to question and discredit them. Critical actions have the ability to generate solidarity strategies. Therefore, the garden is a conduit through which to imagine circuits of collaboration and commitment within and beyond the community. It is a space-cultivation of critical imaginaries. Focusing on an archipelago-Caribbean epistemology, would it transform the way we understand ideas, paradigms, theories, practices, approaches, and imaginaries? Critical pedagogy subscribes to the logic of questioning the established as dominant, promoting critical reflections that seek to value the cultivated space as a specific and complex object of study. And thus, cultivate an ecology of situated knowledges.

Methodology

The methodology of this research is based on a case study and methods that explore the impact of participatory tools in co-creation processes with communities and the promotion of transformative and counter-hegemonic pedagogies. The community garden, nursery, and urban forest of Capetillo are used as a case study to illustrate how it becomes an emancipatory space that participates in the shaping of urban pedagogies. Specifically, we focus on a participatory action research conducted between July 30 and August 06, 2022. It is a summer school where participatory tools for observation were implemented; mapping of activities, functions, and spatialities; interactive tours and cartographies with children; co-design and collaborative construction; and planning of future scenarios in a natural setting. These tools sought to foster dialogue and connection among all participants; facilitate understandings of the garden and its needs based on childhood and the perspectives of key community actors; develop sensitivities to the heterogeneity of participatory processes and the importance of the development of situated

knowledge; and reflect on collective capacity and the impact of any social and material action on the future of the garden.

To understand the impact of these participatory tools on spatial and knowledge co-creation, qualitative data analysis was conducted from dialogues with the community, informal interviews, didactic activities, and participatory action research fieldwork (Santiago-Ortiz, 2020). The following sections describe the context of the summer school and the garden. Subsequently, the participatory process is specified and analyzed. This highlights co-creation processes in support of a self-managed and coexistence space. At the same time, the aim is to emphasize the implications of a transversal dialogue between theory and practice in conceptualizing a counter-discourse of design education in favor of urban pedagogy (Molina-Guenante et al., 2022; Ortiz & Millan, 2022).

The Capetillo community garden and the "Play, Placemaking, and Participation" summer school

Inspired by participatory practices and the pedagogies characteristic of the garden, a collaboration network was formed by professors from Puerto Rican universities, a German university, and the coordinators of the community garden. This cooperation resulted in a summer school titled "Play, Placemaking, and Participation," aimed at making a social, ecological, and pedagogical contribution to the garden. This activity sought to respond to the needs that arose after Hurricane Maria hit Puerto Rico in 2017, during which the garden lost a large tree, leaving its gazebo unprotected from the sun. The school was conceived as a DesignBuild project (Bader et al., 2020), accompanied by a methodology that links material interventions with future development scenarios (Quintero González, 2020; Wieck et al., 2022). Its main premise was to address the needs of children in the development of their public spaces and the integration of natural resources in social design in an inclusive, constructive, and playful manner (Figure 1). In

addition, the school aimed to encourage students to develop sensitivities to the multiple capacities of the environment, materials, and other non-human actors in spatial production (Bennett, 2010; Latour 2001, 2007; Lorne, 2016; Marres, 2012).



Fig. 1 Summer school poster, 2022



Fig. 2 Huerto, vivero y bosque comunitario de Capetillo, 2022

The summer school was conceived as three days of co-design and four days of collaborative construction, although this scheme was open to changes as the participatory process unfolded. The group of participants consisted of six international students and 18 locals, children aged 6 to 14, adult community residents, German and Puerto Rican professors, activists, and local builders. The time available for the integration of these social actors and volunteers was during working and school hours.

The community garden is a plot with three main production areas and two built structures: the gazebo and the nursery (Figure 2). The gazebo is the structure where the

community's children gather and carry out their tasks. It has an adjoining tank and is next to the nursery, where seeds and seedlings are grown to then transport them to larger planting areas. The initial proposal included the joint creation of spatial structures for access and shade. These structures were not formally prescribed, nor was their realization. Rather, they were to be co-designed and co-built collectively.

Analysis: Co-creation and collective learning

Observation and spatial experience

During the initial days (July 30th and 31st, 2022), work was carried out both in the community garden and in the design workshop on the university campus. The workshop served as a meeting place where each student could conceptualize possible methodologies before walking to the garden. The journey to the garden was a moment for observing aspects such as the scale of the place and the use of spaces.

At the same time, infrastructure, vehicular and pedestrian access, physical barriers, commercial areas, and the relationship of the garden with the community were documented with photographs and hand-drawn sketches. A plan of the existing condition of the site was prepared, identifying fruit trees, planting areas, existing structures to be retained, pedestrian and service accesses, and their working process within the garden. Additionally, the students were invited to reflect on the stories related to the development and mission of the garden. The space coordinators explained who the main social actors were (residents, volunteers, and collaborators), the role of the university, the planting process of different plants, and the implementation of permaculture. They talked about the primary role played by children and the effects of the COVID-19 pandemic. The children collaborate with the garden by planting, harvesting, and gardening after finishing their school tasks. Since their parents work and do not have time to collaborate, they are fundamental to the development of the place. Observation,

documentation, and spatial experience were useful tools for understanding the place. Additionally, understanding the garden from the voices that inhabit and co-produce it helped to define the scope, participatory actions, and planning during the process.

Tours and interactive mapping

Through an initial interactive visit led by the garden coordinators, participants, including students and teachers, learned about the methods used to protect crops (such as protective nets for plants and to prevent the passage of certain animals), the difference between trees and shrubs, and the use of yellow flowers that, in addition to having aesthetic value, help attract pollinating insects away from the garden. At the same time, they sampled some fruits and studied the leaves. (Figure 3) Additionally, they heard about the relationship between the garden and the sun and rain, characterized by benefits and also tensions. On the one hand, they are essential for the production and development of crops. On the other hand, the sun is a problem for children and everyone who works in the gazebo and planting due to the heat. Rain, meanwhile, is intertwined in a complex relationship due to the constant experiences with hurricanes that the populations of Puerto Rico and all the islands of the Caribbean have.



Fig. 3 Learning about plants



Fig. 4 Children playing games

In addition to the tours, the students received theoretical and methodological guidance on participatory design with children, future scenario planning, and landscaping for the benefit of

human and non-human existences. All these fundamentals facilitated a critical approach to the implications of co-designing/building with children, considering the environment and materials. The participation of children in co-design was achieved through pedagogical games and playful activities (Figure 4); the creativity experienced (Ingold, 2016) in transforming the garden. One of these activities was a second interactive tour led by the children, where they talked about plants and trees significant to them, favorite play areas, their schedules for doing their tasks and for cultivating, and things they did not like or that affected them. (Figure 5)

Another important activity they carried out was drawing on the simplified plan of the existing site condition what they needed and wanted to see there. (Figure 6) Their drawings showed the need for a paved path to define the entrance to the garden and their affinity for a more colorful space. Integrating children in a didactic and playful way into the participatory process amplified their relevance and interest in being part of the transformation of the garden. After participating in the mapping activities, children returned voluntarily every day to get involved in the project.



Fig. 5 Guided tour by the children



Fig. 6 Co-design with the children drawing on a plan

Co-design/construction and future scenario planning

The co-design process resulted in a unified vision of the garden along with three construction proposals. This vision conceived the garden as a refuge that would guarantee the

safety, accessibility, and social interactions of the community, encompassing a series of material interventions that are part of a future scenario. The community embraced the visions for the garden, and the children expressed enthusiasm about the different interventions.

The gazebo became the main agent of transformation and focus of the interventions. It was conceived as a safe refuge from meteorological phenomena, a playful space where children could learn and stay motivated, and an attractive space for the community. During the construction process, students, children, and adults learned about construction techniques, constituent components of existing structures, and how to handle the necessary tools to materialize the proposals. Necessary aspects during the work phase, such as clearing, cleaning, and preparing the land, raised awareness among the groups about their possibilities and limitations, leading to the discovery of new materials for construction (such as paint, wood, and recycled building blocks). These practices can be understood as recognition tools that situate design in a hybrid, fluid, replicable, and materialized process.

Railings were built to serve as a boundary and safety for the gazebo study area. Additionally, an access ramp was built for baby strollers, the elderly, and people with functional diversity, as well as for the work cart. On the other hand, the idea of improving the climatic conditions of the gazebo materialized through a wooden pergola that provides shade and can house passion fruit plants (maracuyá) that also refresh the area. With its construction, participants learned about the importance of controlled natural light entering the interior of the gazebo. Circular openings were chosen for both the railings and the pergola, inspired by the acerola bush planted in front of the gazebo, which is beloved by the children of Capetillo.

(Figure 7) The colors of each intervention were also chosen with the children. Finally, a paved pedestrian path was built to better define the entrance and a new workspace, considering the garden's vision as a space for interaction and the desires of the children. Looking to the future, the interventions and visions aim to unify and increase the visibility of the garden in the community, as well as serve as catalysts for future projects, such as the installation of solar panels, the creation of new accesses to the urban forest, or the surrounding playground.



Fig.7 Collaborative construction

Results

An emancipatory space safeguards hope and equity and from which an ecology of knowledge is recognized. For example, in the community garden, community nursery, and urban forest of Capetillo, boys and girls do their school tasks while collectively learning to work with the land, with their peers, and with popular knowledge. These dynamics turn them into both socio-spatial transformers and educators capable of exchanging knowledge with all those who enter the garden. Observing, walking, ideating, sketching, and building imaginaries horizontally go beyond conventional pedagogical experience. It is these actions that reaffirm education as a dialectical process (Freire, 1970).

Understanding how the Puerto Rican archipelago is exposed to a series of climatic factors along with a system of agricultural, economic, political, and social design principles based on the patterns and characteristics of the natural ecosystem facilitated aligning the collective proposal of the summer school with local infrastructure. From the material perspective of the natural and the

built, existing sustainable practices were identified in the garden's work program and functioning, and their integration into spatial transformation was realized.

Using participatory methodologies in a space dedicated to the exchange of knowledge shows how the integration of technical and popular knowledge can contribute to a productive dialogue about needs and visions to generate fruitful impacts on the community. Planning, designing, and building in the garden space with boys and girls required instruments of debate and negotiation among participants. It also urged the reuse of available resources during the process and related them to the community's symbolism and values. (Figure 8) These communication and action dynamics proved to be effective in enhancing collaborative skills. (Figure 9)



Fig. 8 Gazebo with new pergola and entrance ramp



Fig. 9 Participants inside the Gazebo

Discussion

According to the analysis presented, co-design/construction processes are an antidote to the indifference that is part of the crisis of social inequality and lack of environmental sustainability. A post-critical stance on design education in Puerto Rico is learning with the community. In the garden, students and teachers, as well as the site coordinators and local builders, shared the roles of master builders, consultants, advisors, volunteers, and pedagogues. The impossible objects became possible (Santos, 2010), incorporating the curiosity of childhood

that keeps hope alive (Illich, 1975), in a space that was already part of the educating city (Cotto Morales, 2016).

In the summer school, it was proven that students can create a participatory exercise to incorporate more inclusive and equitable practices. The active participation of boys and girls in the guided tour and co-design/construction confirms intergenerational interaction and reaffirms the garden as a safe space for everyone. Additionally, it exhibits the cultivation space as a place to learn and integrate ways of knowing and doing. The role played by the garden in producing forms of knowledge, social values, empowering space, and creating narratives is a way of seeing and being in the world. This confirms that "man is a being of relationships and not just of contacts, not only in the world but with the world" (Freire, 1970:1).

Critical pedagogy is a resource to give voice to all people. In that sense, transdisciplinary experiences confirm the potential of participants, and that learning is constantly remade in praxis. For example, collaborative construction leads to significant renegotiations and understanding the built environment and its agents of transformation as malleable rather than rigid, static, and immutable (Farías, 2011). A relational approach to spatial production allows us to understand our world as one where humans and non-humans exist in continuous relationships, where the capacity to act and provoke actions is not exclusive to humans (Noorani, & Brigstocke, 2018:18), and where individual action is impossible (Escobar, 2011:311). In the case of boys and girls, for example, the use of color and new symbols that signify inclusion, consolidation, and hope amplified their role in the co-creation of the garden. Regarding local builders, the exchange with students brought out their pedagogical capacities. Additionally, non-human actors, such as various materials normally classified as waste or debris, were transformed into an intervention in the main fence and a staircase to the north of the gazebo. In this way, the

multiple capacities of human agents (such as boys and girls or local builders) and non-human agents (natural and artificial) (Bennett, 2010) flourish in a natural reality that brings us closer to equity.

Conclusions

New pedagogical configurations are challenging the individualization of architectural design and spatial production, which is systematically promoted in educational institutions and has historically led to the invisibility and exploitation of countless people (Amescua Carrera & Ordóñez Grajales, 2022). Instead, these pedagogical practices counterhegemonic structures recognize the architecture and production of the city as necessarily collective activities (Amescua Carrera & Ordóñez Grajales, 2022). Understanding space not as a delimited entity but as the result of processes and practices conditioned by different economic, social, ecological, and political perspectives broadens the didactic perspective and in praxis and invites us to think about relationships that occur at various scales and collectively.

By presenting the approach and methodologies, this article, based on the case study of the Capetillo community garden, reveals a Caribbean perspective of the geographies of design education. It is achieved by examining how an ecology of knowledge and critical pedagogy expand participatory design practices to address problems of sustainability, security, food sovereignty, and visibility in the face of marginalization.

Some factors of the social, cultural, and knowledge dimensions to take into account to implement participatory projects in Community gardens as a cultivation space can be:

. Apply an ecology of knowledge, where popular knowledge, ancestral, and experimentation are mixed with knowledge scientific and technical.

. Implement a critical pedagogy in the face of the devaluation of inclusive, participatory processes in design education.

. Use participatory methodologies that include the voices of intergenerational and interdisciplinary actors for a relationship reciprocal knowledge in/outside the classrooms.

. Promote co-creation for spaces of emancipation and collaborative construction in high-risk areas and vulnerable spaces.

. Prioritize the dialectics between human and non-human relationships given the vulnerability of self-managed ecosystems, their care, conservation, sustainability, and exchanges of socio-materials.

. Build new timeless social relationships by expanding the pedagogical experience outside the classroom.

The summer school made visible connections between space cultivation, the affective (Marks, 2018), the formation, and the spatial imaginary that evoke practical and epistemic diversity as part of a model alternative where all agents (human and non-human) and Their relationships challenge the instruction and systemic practice of current design for the future of communities and cities.

5 con·text *en la brega*, contested practices in *"la isla del en canto"*

a performative text organized in rounds or *asaltos*

The making of an apparent mistake in the title *"la isla del en canto*" attends the archipelago of Puerto Rico as an uncertain ground. Using the political artwork of graphic artist, sculptor, and printmaker Garvin Sierra, where he separates *"en*" from *"canto,"* instead of reading *"Island of Enchantment,"* we read *"island in pieces or fragments."* Artist Garvin Sierra created the graphic art (Figure 1) after Hurricane María (2017), Verano 2019, and the earthquakes (2020). Others are *Isla Crater; Off; isla carbón; Puerto Rico herido;* all and more illustrating environmental, social, economic, political, and cultural, struggles and insecurities.

His artistic endeavors encapsulate a commitment to social critique, utilizing paper as a medium to propagate political ideologies, gender discourse, environmental concerns, and various contemporary themes. In this way, the poster continues to serve as a vehicle for ideals within urban society, its birthplace and remains a reflection of the social and political tensions that define it as a medium of enduring relevance. With a keen sense of his role as a catalyst for societal transformation and a deep dedication to Puerto Rico, Sierra leverages the power of social media to amplify his message through his politically charged graphic works. This convergence of art and activism, alongside the growing interest in public art, has been instrumental in reshaping the artistic landscape, introducing innovative approaches to production, conceptualization, and visibility. From the artist's perspective, artists serve as visual chroniclers of their era, capturing the essence of their surroundings and the prevailing ethos of their time. They adopt roles as storytellers, explorers, activists, and often, visionaries.



Fig. 1 "LA ISLA DEL EN CANTO" by artist Garvin Sierra, 2020

the ring

> *"Puerto Rico's history is marked by five centuries of colonialism, stretching from 1493 to the present day. Colonialism has shaped the ways that Puerto Ricans conceptualize themselves, their politics, and their idea of the nation."* (Meléndez-Badillo, 2024: xiii)

Puerto Rico's history is complex, marked by colonization and shifting governance structures. Colonized by Spain in 1493, the island came under American control following the Spanish-American War in 1898, leading to a period of military rule. The Foraker Act introduced civilian government but maintained U.S. oversight, including the appointment of the governor by the U.S. president. The Jones Act granted U.S. citizenship to Puerto Ricans in 1917 without their consent, while reorganizing local governance and extending civil rights. However, the ultimate authority still rested with the U.S. Congress and the president. The United States retained control over fiscal and economic matters and exerted influence over postal services, immigration,

defense, and other governmental affairs. World War I marked the implementation of the Selective Service System (SSS) for Puerto Ricans, who have participated in all U.S. wars and military interventions since 1917. Presently, the island operates under a relatively young constitution adopted in 1952, promoted by the *Partido Popular Democrático* (PPD) and Muñoz Marín, which established the Commonwealth of Puerto Rico (ELA) as its official designation. However, the terms “state,” “free,” and "associated" present contradictory notions, effectively masking the country's colonial status. Officially designated as an “unincorporated territory” of the United States, Puerto Rico's head of state is the U.S. president – currently, Biden. Its constitution, enacted as law and approved by the U.S. Congress, governs the territory, although Puerto Rico lacks representation in this legislative body. Despite its status as second-class U.S. citizens, Puerto Ricans were still expected to participate in the Vietnam War. Despite elections every four years, the absence of congressional representation and voting rights for the U.S. president underscores the continued impact of governmental decisions on Puerto Ricans' lives.

The *Partido Popular Democrático* (PPD) government lasted from 1948 to 1968 when they lost the elections to the *Partido Nuevo Progresista* (PNP), which promoted annexation to the United States. The climate that existed in the seventies, especially around creative circles with pro-independence tendencies, was that of protests against military practices on the island of Culebra, an island-municipality of Puerto Rico, along with student protests, the worst years of the Vietnam War and unprecedented persecution and political violence since the nationalist insurrection of 1950. These years and the following constitute a moment of radicalization of artists and designers in their relationship with politics, the public, and political life. They acted from the margins, often outside the institutions and artistic circuits, assuming a counter-hegemonic position, sometimes in Puerto Rico, and others in US mainland.

The migration of nearly a million individuals wasn't arbitrary; rather, it stemmed from systemic factors compelling them to seek opportunities elsewhere. This mass movement, known as the Great Migration, reshaped social dynamics and disrupted communities in Puerto Rico. Between 1940 and 1970, approximately 835,000 people departed the archipelago, influencing both their hometowns and their destinations. Each migration narrative varied, yet shared common threads. While the Puerto Rican government facilitated the infrastructure for this migration, the decision to migrate was often deeply personal and challenging. Nevertheless, Puerto Ricans forged communities and a sense of belonging in places like the Lower East Side of Manhattan, Philadelphia, Hartford, and Chicago, bringing with them ancestral knowledge, culture, and culinary traditions. In doing so, they created a diaspora prompting a reevaluation of Puerto Rico's national identity.

Puerto Rican migrants arrived in New York City with hopes of finding ample employment, only to encounter failing school systems, dilapidated housing markets, and persistent racism in the United States. These harsh realities prompted Puerto Ricans to organize at the grassroots level. According to José E. Cruz (2019), between 1970 and 1972, Puerto Ricans led between 217 and 469 distinct civic organizations in New York City alone. One notable example is the Young Lords, which originated in 1960 as a local Puerto Rican street gang in Chicago and expanded to numerous chapters, including several women's auxiliary groups known as the Young Lordettes, with branches in 30 cities, including New York City. Led by José Cha Cha Jimenez, the group reimagined the local gang as a national civil and human rights movement, commemorating the 100th anniversary of the *Grito de Lares* uprising on September 23, 1968. The *Grito de Lares* was a significant rebellion against Spanish rule in Puerto Rico, planned by Ramón Emeterio Betances and Segundo Ruiz Belvis. Jimenez drew inspiration from

student movements in Puerto Rico, Latino movements in the Southwest, and the organizing strategies of the Black Panthers.

In 1970, an auspicious meeting took place in an abandoned loft within a condemned factory building on the Lower East Side of Manhattan. Though the setting evoked imagery of a scene from a gangster movie, it marked the first encounter between Buckminster Fuller, the visionary architect and inventor of the geodesic dome, and six former street gang members known as CHARAS: Chino Garcia, Humberto Crespo, Angelo Gonzalez, Roy Battiste, Anthony Figueroa, and Sal Becker. CHARAS, a self-organized collective with a focus on education, had been established in 1965, driven by a shared interest in transforming the housing conditions of their immediate neighborhood. (Figures 2, 3)



Fig. 2,3. *Dome Construction, August 1974, The Records of CHARAS, Inc., Archives of the Puerto Rican Diaspora. Centro de Estudios Puertorriqueños, Hunter College, CUNY.*

Fuller, reflecting on the experience in 1973, remarked, “The movement is on the streets, and it is wonderful news for humanity. The people I see in CHARAS are beautiful people,” expressing admiration for their desire to provide housing for the less fortunate. At that time, CHARAS had resolved to actively implement Fuller's ideas in reimagining *Loisaida*, the Spanish-derived moniker for the Lower East Side. The term “Loisaida” was popularized by poet and activist Bimbo Rivas in his 1974 poem, reflecting a place and a Hispanic community that had predominantly been Nuyorican since the 1960s.

When a culture or group compares itself with another, it becomes aware of its differences, leading to the articulation of diversity. Homi K. Bhabha, an Indian scholar and

critical theorist, argues that the most compelling portrayal of cultural difference occurs within the concept of the Third Space. According to Bhabha, this Third Space serves as a platform for intervening in or renegotiating differences, thereby enabling the emergence of novelty in the form of "nationness," community interests, or cultural values. These intermediate spaces offer the opportunity to develop strategies of selfhood, whether individual or collective, that give rise to new expressions of identity and arenas for collaboration and debate, ultimately shaping the very notion of society itself. These intermediate spaces provide a beginning for the marginalized to reclaim their history and form counter-narratives.

CHARAS embodies such a space where the oppressed plot their liberation: a public school repurposed into a cultural center known as CHARAS/El Bohio, derived from the Taíno term meaning "house." Amid limited opportunities during an economic recession, many Puerto Ricans returned to the archipelago with a newfound understanding of their nation, while others opted to remain part of the diaspora. Circular migration persists.

weigh-in
is just as big as the fight itself.

> *"Una cosa es segura: bregar casi nunca es un ejercicio solitario. Supone la presencia real o imaginaria de otros, y la posibilidad de tomar la palabra, un combate verbal con sucesión de acercamientos y distanciamientos."*[14] (Diaz-Quiñones, 2000:24)

> *bregar*
> *1.verbo transitivo*
> *Amasar de cierta manera el pan.*
> *2.verbo intransitivo*
> *Dicho de una persona: Luchar, reñir, forcejear con otra u otras.*
> *3. verbo intransitivo*
> *Ajetrearse, agitarse, trabajar afanosamente.*
> *4. verbo intransitivo*
> *Luchar con los riesgos y trabajos o dificultades para superarlos.*

[14] "One thing is sure: *bregar* is rarely a solitary exercise. It supposes the real or imaginary presence of others and the possibility of taking the floor, a verbal combat with a succession of approaches and distancing." Translation by the author.

Origin
Del gótico ****brĭkan*** *'romper'.*

Translate bregar to English:
verb
struggle

Arcadio Diaz Quiñones, a Puerto Rican historian and essayist, delves into the origins and significance of the term *bregar* in his book of essays, *El Arte de Bregar* (2000). He explores how Puerto Ricans have incorporated the verb *bregar* into various aspects of their lives, both on the island and in the diaspora. For Puerto Ricans, being *en la brega* is a constant state, characterized by vulnerability and vigilance. *Bregar* can be seen as a form of knowledge—a method for navigating the complexities of everyday life in a world marked by uncertainty, change, and often violence, particularly throughout the twentieth and twenty-first centuries.

In *El Arte de Bregar*, Díaz-Quiñonez delves into the multifaceted cultural, social, and political landscape of Puerto Rico. He reflects on various aspects of Puerto Rican life, ranging from identity and language to literature and politics. The term *bregar* emerges as a central theme, deeply ingrained in Puerto Rican culture, symbolizing the resilience, resourcefulness, and adaptability of its people in the face of challenges. Through historical events and cultural practices, Díaz-Quiñonez illustrates how Puerto Ricans navigate complex social and economic obstacles, showcasing their ability to persevere and flourish amid adversity. Furthermore, he examines the influence of colonialism and globalization on Puerto Rican society, exploring the intricacies of identity and the ongoing struggle for autonomy in an increasingly globalized world. Critically, Díaz-Quiñonez scrutinizes the neocolonial ties between Puerto Rico and the United States, elucidating how these relationships shape the island's political and economic landscape. *Bregar* can relate to Hannah Arendt's meaning to *act* in *The Human Condition* (1958): "to act, to take an initiative, to begin, to set something in motion." (Arendt, 1958:177) This action is

different from human beings' "work" to satisfy their needs. For Arendt, action is linked to discourse and reveals the human condition: "[w]ith word and deed we insert ourselves in the human world, and this insertion is like a second Birth." (Ibid.:176) In Puerto Rican tradition, *bregar* refers to a code of implicit laws that allows action. *Bregar* is an unwritten law that leads to seeking an agreement to agree properly without losing dignity. *Bregar* is *meter mano,* (to "get in") to confront a problem with vigor, participate, and make oneself available *en el aquí y el ahora* (in the here and now) (Díaz-Quiñonez, 2000:24). A person who is a thinker and an actor must enact his/her humanity in the public realm. Doing so allows morality to become the public dialog that it must become, and that public realm is constitutive of a political, social, and moral process. The questions arise out of the problems of living in the world with others, which put morality squarely in the public, existing in engagement with others through self-disclosure. "*Bregar toca lo más íntimo, la existencia individual; y también a lo más político, la vida en la comunidad."* (Díaz-Quiñonez, 2000:32) (*Bregar* touches upon the most intimate, individual existence, as well as, more politically, life within the community.) *"¡Aquí, en la brega! Entre puertorriqueños, esa frase anuncia una posición desde la cual se habla y se actúa."* (Ibid:26) (Here, in the struggle! Among Puerto Ricans, that phrase announces a position from which one speaks and acts.)

be first
throw your punches before your opponent.

> Boxing earns the moniker "the sweet science" because it demands pugilists to be tough, strategic, and tactical. But what about "sparring space"? Here, sparring signifies a training method employing rounds to illustrate the reclamation, occupation, engagement, and situating of spatiality. Beyond physicality, boxing matches symbolize opposition—a spectacle of two bodies contending before spectators, embodying clashes of opposing qualities, ideas, and values. These matches infuse power into space, signifying a locus where influence catalyzes transformation by empowering others.

Established in 1903, the University of Puerto Rico, Río Piedras, stands as the island's inaugural public institution of higher learning. Since its inception, the UPR has served as a hub for intellectual exploration, cultural interchange, and political engagement. Over its storied history, the university has been a focal point for the creation and dissemination of knowledge, nurturing successive cohorts of scholars, intellectuals, and changemakers. Yet, alongside its academic pursuits, the UPR has emerged as a crucible for student activism and social mobilization, influencing the trajectory of Puerto Rican history and challenging entrenched power dynamics. The seeds of student activism at the UPR trace back to its early days when students galvanized around pressing social issues and campaigned for reform. In the 1930s, amidst widespread economic hardship and social disparity, students orchestrated strikes and demonstrations, advocating for improved labor conditions, augmented educational funding, and political self-governance. These nascent movements established a foundation for subsequent activism on campus, reflecting a burgeoning awareness of social and political inequities.

During the mid-20th century, the nationalist movement propelled student activism at the UPR to unprecedented levels, as students rallied behind the cause of Puerto Rican independence and sovereignty. Inspired by nationalist ideals and the quest for self-determination, students mobilized against U.S. colonial rule and strove to reclaim Puerto Rico's cultural identity and heritage. The university emerged as a focal point of nationalist fervor and political mobilization, with students at the forefront of advocating for social transformation.

The civil rights era of the 1960s and 1970s witnessed a resurgence of student activism at the UPR, as students stood in solidarity with liberation movements worldwide. From the anti-war campaign to the struggle for racial justice, students organized protests, sit-ins, and demonstrations to confront systemic injustice and oppression. The university became a bastion of

resistance against imperialism and militarism, as students demanded an end to U.S. military interventions in Latin America and Vietnam.

Here, *Mujer Intégrate Ahora* (MIA), the first autonomous feminist organization of the second wave of feminism in Puerto Rico (1972-1979), was formed. The women who initiated the organization initially gathered under the name of the Puerto Rican Women's Committee, in response to a call made by Nilda Aponte during the public hearings of the Civil Rights Commission. On January 8, 1972, they formally established the organization and named it Mujer Intégrate Ahora, agreeing on its purposes, objectives, and membership regulations.

Some of the slogans from May 1st, 1977, included: "Puerto Rican woman, you own your body" and "If you want rights, you must believe in the struggle." (Figures 4, 5)

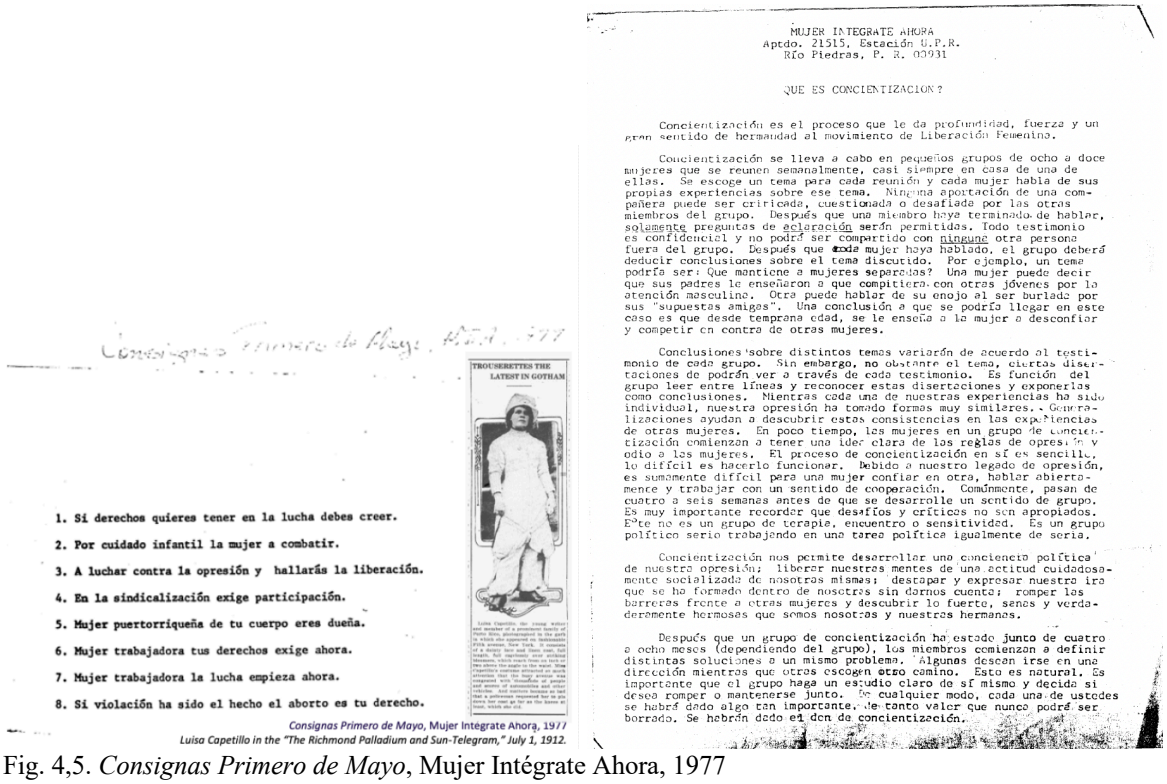


Fig. 4,5. *Consignas Primero de Mayo*, Mujer Intégrate Ahora, 1977

Women-led marches have long been a fixture in Puerto Rico, with women historically driving movements that have brought about lasting change on the island. Today, a new

generation of young women is immersing themselves in history and resurrecting the legacies of feminists like Luisa Capetillo, a suffragist from the 19th century who organized workers and was arrested for wearing pants at the turn of the century; Juana Colón, a Black suffragist and working-class hero; Julia de Burgos, a feminist poet who, in the 1940s, wrote about the plight of women; and Lolita Lebrón, who, alongside three men, staged a protest at the Blair House in Washington, D.C. in 1954 to denounce Puerto Rico's lack of independence. For today's women, reclaiming their feminist heritage extends beyond mere historical study—it's a process of decolonization that also involves reclaiming their Indigenous and African identities, two groups that have long battled invisibility within the broader Puerto Rican narrative. Unlike feminist movements elsewhere in the world, the momentum in this archipelago is horizontal and widespread, lacking a single leader.

round 1
wrapping
brings method to the madness of “shadowboxing” counter-practices

“shadowboxing” Ana Mendieta’s Silueta.
Pain of Cuba
body I am
my orphanhood I live.

In Cuba when you die
the earth that covers us
Speaks

But here,
Covered by the earth whose prisoner I am
I feel death palpitating underneath the earth.

The earth is invigorating
(it gives life) Life becomes
immortal when
it ends.

-Ana Mendieta, 1981

Shadowboxing is a timeless and comprehensive exercise for enhancing various aspects of combat skills. It places a strong emphasis on the boxer's physicality, utilizing movement as the essence of the practice. Similarly, Ana Mendieta's Silueta serves as a form of shadowboxing, employing repetitive bodily movements to engrain her silhouette into muscle memory. Through her Silueta series, Mendieta employed abstracted feminine forms as a typology, aiming to tap into an “omnipresent female force.” (Mendieta, 1988:10)

Disregard power, speed, endurance, and flashy maneuvers. Forget about strategy and permanence. Instead, focus on the raw act of highlighting the violence, erasures, and dissolution of the body within the landscape. Through close-body-shots, Ana Mendieta's shadowboxing becomes a process of merging with the earth, digging, burning, and flooding her Silueta, blurring the lines between herself and the ground. The body takes center stage in Mendieta's performances, photographs, and films.

Her Silueta series commenced in 1973 during a visit to Oaxaca, Mexico, a place that resonated with her due to its fusion of the Old and New Worlds, reminiscent of Cuba. In her inaugural Silueta, Mendieta lay nude in a Zapotec tomb adorned with scattered flowers, symbolizing themes of impermanence and mortality while establishing a metaphorical link between the body and nature. (Figures 6-9)

In subsequent Siluetas created in Mexico and Iowa (where she pursued graduate studies), Mendieta covered her body with an array of materials, ranging from rocks and blood to vegetation and fabric. Through the body's imprint and its merging with the landscape, Mendieta overlays the visual and physical sensations of nature using the elements of earth: water, air, and fire. This underscores the human vulnerability in the face of these forces.

Her earth-body works engage in a nuanced dialogue between the female form and the environment. Mendieta manipulates the landscape akin to shadow boxing, sculpting atmospheres while allowing the elements to leave their mark on her art. This fusion of land art and performance art brings the struggle closer to earth, as if attempting to overpower the feminine form by eroding the ground and transcending temporal boundaries.



Fig. 6-9 Silueta series, 1973

round 2
training
displays tactical principles and “square-off” normative-practices

“square off” Galindo’s *suelo común*.
Down
Under
Subsoil
Underworlds
Underground

There they hide, away from reality, away
from our reality.

We walk over their names without
realizing it, they are the land that
sustains us, where we are standing over
a hidden past, of
which little is said, which we refuse to unearth.

-Regina José Galindo, 2013.

The term "square off" in the context of fighting derives from a head-on squared stance, enabling greater power behind offensive strikes. Regina José Galindo, a performance artist since 1998, adopts this stance to confront violence and unearth the past. Positioned within a pit dug into the ground, her body is nestled inside a glass box, projecting an aura of apparent serenity that belies its defenseless nudity—a passive resistance embodied in her exposed flesh. Simultaneously present and absent, hidden and seen, she mirrors the strategy of a fighter exerting constant pressure, diminishing visible space and intangible time. In a sense, it's akin to the art of delivering light punches: a struggle against her own resistance, navigating through varying degrees of pain and humiliation. Her motionless body serves as both a subject and a political actor in this narrative.

In her work “Suelo común” (2013), (Figures 10-13) Galindo references the numerous mass graves concealed beneath Guatemala's *suelo* (soil). She describes, “I stay buried in a grave made at ground level. The public can see me and walk on the grave which is protected by a glass

that can be walked on," (in Jiménez del Val, 2013:51) highlighting the intersection of the social and the poetic. Galindo's body serves as a vehicle to reveal how injustice, oppression, and gender inequality breed literal violence—a palpable deep wound, mortal violence. The grave becomes a space of encounters, inviting spectators to engage with the scene, effectively becoming part of it.

Galindo elucidates a methodology of violence through her art. "Suelo común" transcends mere excavation; it is an intricate, protracted performance, a form of forensic mapping that symbolizes a collective political and spatial *fosa* (abyss). Her embodiment of extreme terror renders her body a new topography, a vessel perpetually haunted by the specter of murder.



Fig. 10-13 Suelo común, 2013

round 3
sparring
delivers the necessary combinations, and "footwork" bodies

"footwork" Segarra's Piso proyecto.

I sense that many "urgent dances" /
manifestations, direct actions,
placements are taking place at present
no matter where I / we happen to be.
We are taking active steps and
situating ourselves as a cuerpo entero
in the face of White Supremacy,
Neoliberalism, Colonialism,

Patriarchy, Racism,Xenophobia,
and many forms of oppression.
This time we are telling OUR story
-instead of HIStory. We,
who are considered minorities,
are more in numbers at this point
in this story of humanity.
It is time we speak up
in our own voice and bodies:
women, transgender, bisexual,
lesbian, queer, not North American,
instead other minorities.
We do not need patronizing
or paternalistic heroes,
slogans or saviors.
-Noemí Segarra, 2017.

Boxing footwork stands as a cornerstone of boxing, enabling movement toward and away from the opponent with precision. It's a game of inches where *cuerpos/as* (bodies) are in constant motion, navigating space with intent and experience –sparring of spatiality. For Noemí Segarra, a movement artist from Puerto Rico, the concept of "urgent dances" (Segarra, 2017) takes on a critical stance. The pedestrian redefining the act of protest through movement. *La calle, la plaza, la acera* (Streets, squares, sidewalks)—public spaces serve as vital arenas for advocacy.

In 2011, Segarra initiated the *Piso proyecto*, an interdisciplinary practice delving into displacement through bodily expression. Collaborative performances in neglected public spaces explore the interplay between bodies, environment, collaborators, and spectators. Segarra views these movement sequences as imprints of the present moment, imbued with significance. From deliberate, reflective actions emerges a language of critique and transformation, melding protest with performance.

Piso, an ever-changing initiative, offers tools for contemplating positioning and potentialities, navigating the ephemeral and the indefinable. Performance becomes a medium for ongoing negotiations of belonging and engagement, emphasizing social exchange over static

concepts. Such endeavors, where bodies serve as agents of dissent, embody a revolutionary ethos—a call and response to societal injustices such as gender violence, precarity, and racism. Through embodied resistance, indignation finds expression in mobilization. (Figures 14-16)



Fig. 14-16 Noemí Segarra's Piso Proyecto.

stances
how you position your feet and body

in com·mend of indiscipline

> "Art should intervene directly in culture- understanding culture as a place of conflict and permanent opposition- which is why the systems and apparatus that control cultural representations should be analyzed, using practices that seek to transform and defy the control systems of symbolic production and the circulation of signification processes."- Hal Foster (*Recordings: Art, Spectacle and Cultural Politics*, 1986)

"Il pensare èun fatto rivoluzionario" (To think is a revolutionary act), a phrase by Argentine artist Marie Orensanz, part of her *Manifiesto Eros* presented in Italy in 1974, scoring the radical political potential of language, between words and things. The complex and multiple perspectives from which artists and designers addressed the body- both individual and social, textual and corporal, issues and matters -made it possible to consider unexplored practices. This process of radical questioning requires that they be unruly, defiant, and undisciplined. As

described by Hal Foster, artists who treat "the public space, social representation or artistic language in which he or she intervenes as both a target and a weapon."

***In the Jungle of Cities*[15]: Brecht, Bixiga, and Lina.**

> "There is a submerged world, unseen and hidden, underneath the carpet of the Minhocão. Once read, it reveals something of the soul of where we live."
> Blog excerpt, "Minhocão and the Semiotic Guerrilla"[16]

> "To teach is to construct. Yet, whoever it is that teaches "theory" cannot fail to be an Architect…" Lina Bo[17]

The 1960s and 1970s were a time of intense political explorations in architecture and urban planning, a period in which many professionals engaged in experiments aimed at rethinking the social function of their discipline. We find a distinct example of this social architecture in the role assumed by some architect-artists in São Paulo's Afro-Brazilian and Italian Bixiga neighborhood. The story of Bixiga, *Teatro Oficina*[18], and Lina Bo is part of the "histories of insurgent planning practices, stories of marginalized and oppressed groups excluded from or in resistance to state-directed, modernist planning" (Sandercok, 1998:21).

In 1969, the *Teatro Oficina*, directed by José Celso Martinez Correa, mounted a production of Brecht's *In the Jungle of Cities*. Lina Bo Bardi designed the stage as a boxing ring that it was gradually destroyed with each performance, a revolutionary scenography. (Figures 1, 2) The city was the theater's protagonist. This scenario allowed Bo to test her conception of 'arquitetura pobre' and interpret her text *Propaedeutic to the Teaching of the Theory of Architecture* (1957) as a critical and constructive theory of architecture built considering specific historical sources and contemporaneous discourses. Lina built the set with the remains collected

[15] Play by the German modernist playwright Bertolt Brecht, 1927.
[16] Available at https://www.ideafixa.com/minhocao-e-guerrilha-semiotica/
[17] Lina Bo's *Propaedeutic to the Teaching of the Theory of Architecture*, 1957.
[18] Theater company located in the neighborhood of Bixiga. It was founded in 1958 at the Faculty of Law of the University of São Paulo.

in the Bixiga neighborhood, which at the time was aggressively altered by the construction of the *Minhocão*[19] elevated highway - an urban 'rehabilitation.' Inaugurated in 1970, it has been informally occupied by the inhabitants of its surroundings since the 1980s.

This approach allows to read Lina Bo's teaching and practice in an innovative way and at the critical intersection of theater (architecture), participation, and urbanism when theater becomes city. The architectural history of the collaborative atelier or *Oficina* has been an urbanistic laboratory (60 years) of anthropophagy, *Arquitectura Nova*, 'the right to the city' (Lefebvre, 1968: 158) developed in parallel with Paulo Freire's 'Pedagogy of the Oppressed' (1968), Augusto Boal's 'Theater of the Oppressed' (1970), *tropicália* aesthetics, and the participatory theater movement that 'rises up from the streets' (Harvey 2013: xii–xiii).

The architectural/urbanistic account of *Teatro Oficina* and Lina Bo's *Propaedeutic* aim to underline the made-up separation between theory and practice and highlight 'radically emancipatory forms of urbanism that are latent, yet systemically suppressed, within contemporary cities' (Brenner 2009: 204). For Lina, 'the artist's freedom has always been "individual", but true freedom can only be collective. A freedom aware of social responsibilities, which can knock down the frontiers of aesthetics…' A collective awareness is necessary, any delay is a crime at this stage.

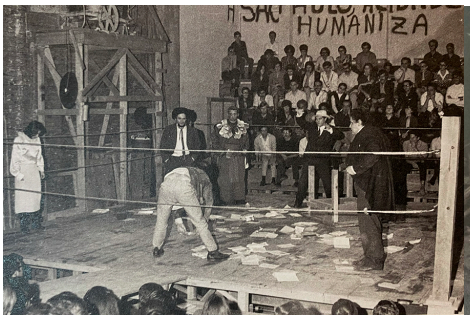



Fig. 1 Scene from the play In the Jungle of Cities, set design by Lina Bo Bardi, 1969.
Fig. 2 Othon Bastos and Renato Borghi during the staging of *In the Jungle of Cities, 1969*

[19] *Elevado Presidente Costa e Silva*, elevated expressway nicknamed as *Minhocão*, an Indigenous mythical earthworm.

Mapping *the X walk.*

> The methodology used in this reflection consists of affective analysis. This method entails my recollection of the X Walk[20] by carefully identifying significant details, to put forward a certain interpretation/reflection of the performance, installation, and procession.

We crossed Harvard following the *paleteros'* ways and began repackaging routes of *Latinidad*. It was an intentional *face to face* action by getting the X in John Harvard's face and disturbing a shoe ritual with tapping words. A reroute displays new journeys. We all listen to words and a violin; a poetic *batalla* reclaiming space, and our existence. The *cántico* is not for praying. It is a hymn of an honest body. Time stands still as each body pauses and reads. It was a transcendent experience. The X has become an afterimage.

We continue walking; *caminar también es un acto político*. As we crossover to Widener, we listen to Calle 13's song Latinoamérica:

-*Aquí se respire lucha (vamos caminando)*

-*Yo canto porque se escucha (vamos caminando)* (Figure 1)

We arrived. Josefina Báez directed us from the Widener steps, together we danced side to side counting footsteps one, two, now one… *a un son que solo nosotros conocemos*. It felt like *conspiramos* while actively listening to the song *Clandestino: soy una raya en el mar;* solidarity in each step, familiarity in each face, I felt close to my classmates. The *X walk* continues, and the tongues are anxious to perform. Spanglish is *como un pastel con ketchup.* It seduces my mouth with cross-cultural flavors. Cross-listing words allow me to move from me to us. It allows me to include *la clave* as I speak and to choose translation entangled in each sentence. Many mouths, many accounts, interpretations, versions, and justifications, all coincided within Spanglish narratives. I laughed; we celebrated the validity of mixed language. (Figure 2)

"We didn't cross the border. The border crossed us. *Yo no crucé la frontera. La frontera me cruzó*."

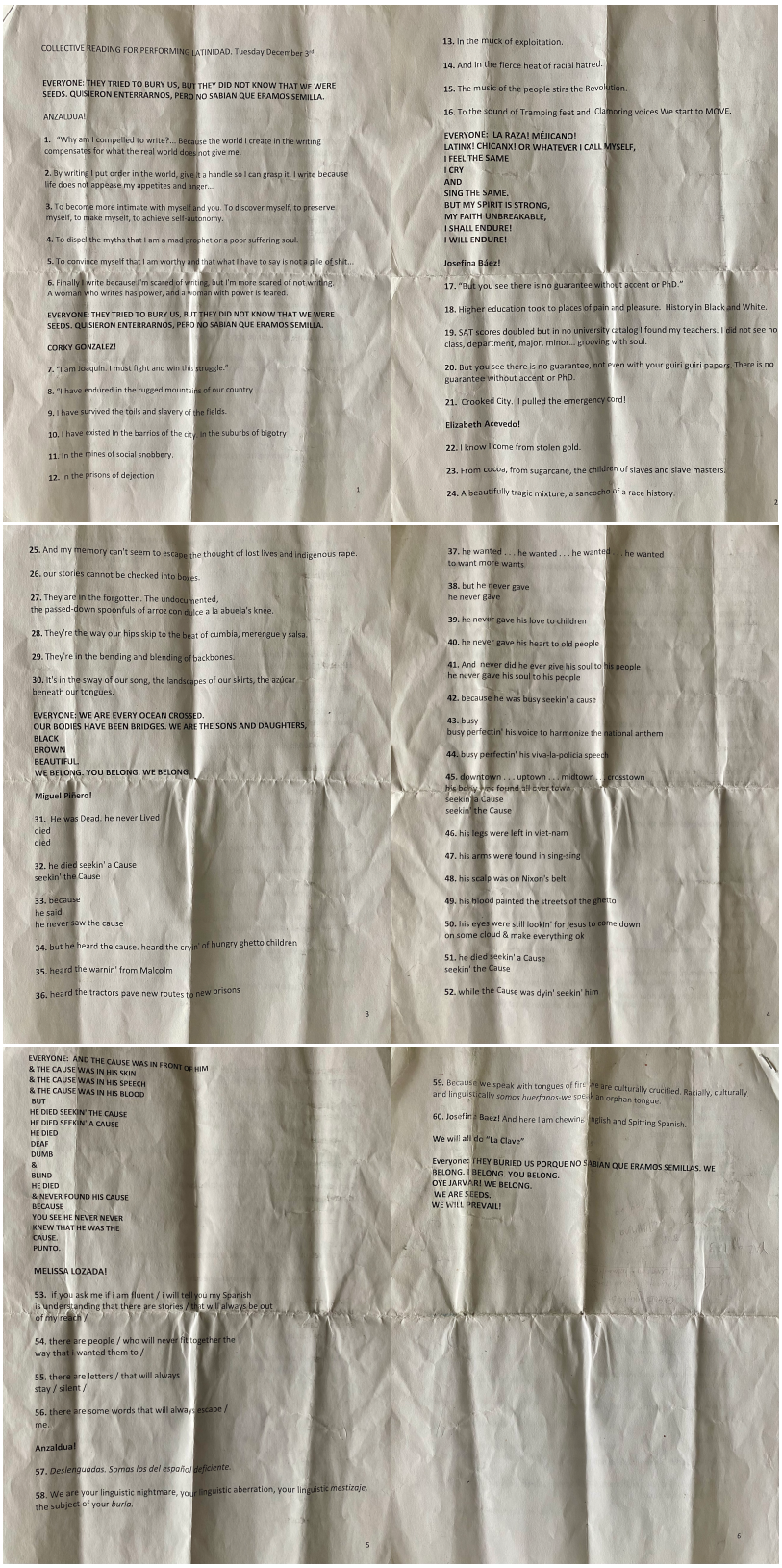
In undertaking this path, I was faced with a narrative problem. The border allows for more than one single interaction to be represented. Therefore, we transformed a text that does not recount *only one* experience, but *un vínculo de experiencias*, with no precise temporality, into a 'living' shadow. As we get closer to the fence the shadows receive us as a product of the perspective 'moved' by sunlight. The power of the shadow: revealing diverse border stories. Each student's spoken word disclosed multiple lived experiences. They traced an affective cartography, rendering the shadows alive. (Figure 3)

At the very end of the *X walk*, a chant: My hair is my crown! My hair is MY CROWN! Being able to stay with your roots creates *Latinidad*. A sudden vivid memory triggered by the *conversa* between *el Barril* played by Josefina Báez and the students' slam verses, takes me back to the *cacerolazos del Verano del 19* in Puerto Rico. I hit *la olla con el cucharón* every night at eight with a fragile heart and a resilient will. *¡Somos más y no tenemos miedo!* A protest mantra. As their/our curly texture hair was ready for disobedience, my asymmetrical haircut confronted one-sided thinking. My hair is my *Resistencia*! My hair is MY *RESISTENCIA*!

[20] The *X walk* was an installation, performance, and walk organized by La PROFE Lorgia García Peña and artist Josefina Báez for *Performing Latinidad* in 2019 at Harvard University.



Figures 1, 2, and 3: *X Walk*, 2019. Photographs by Author. Figure 3: Author's installation and performance.



Figures 4: *X Walk* Collective Reading for *Performing Latinidad*. Tuesday, December 3rd, 2019.

Lo onírico del Caño: **Hurricane María's Aftermath.**

An installation of three floating structures is crafted and assembled to mirror the outline of houses with gable roofs on the water of the Martín Peña Channel, including residents' statements about the physical and emotional losses endured during and after Hurricane María. *Lo onírico del Caño* (The Dreamlike Aspects of the Channel), sponsored by MAC in the Barrio project, constructed by Coco Valencia in 2018, apprehends the experiences of a community that emerged in the mangrove swamps of this area some ninety years ago in the wake of intramigrations spurred by Hurricane San Ciprian (1932) and the Great Depression. Their settlement serves as a repository for the collective memory of generations inscribed in this place. It is often the most impoverished among us who bear the brunt of environmental pollution and destruction.

A secure roof over their heads is one of the most pressing needs for thousands of families after Hurricane María. While a roof may serve as a physical shelter, it also holds memories steeped in longing. The loss of a home and retrieving its memories are crucial for families. The destruction of a house is not merely physical but also emotional. The essence of permanence lies in intangible memories, with homes narrating events from their inception. Memories, sometimes depicted through images of past situations, are woven into the fabric of experiences that endure across generations. Homes serve as bridges between families, time, and place (home).

Valencia, a Puerto Rican artist born in Valencia, Spain, epitomizes the consequences of encounters through scars, cuts, and alterations in his work. His body is consistently at the forefront, channeling strength into each artwork. His proposal represents a language of another skin, a narrative that originates from objects violently threatened both physically and spiritually. Valencia acknowledges and honors the struggles inherent in each experience. The depreciation of physical objects, akin to the relics of war, prompts reflection on their resilience, with the

remnants of these encounters serving as transient reflections of profound sorrow. Memory and reuse characterize Valencia's work, which salvages defective materials from structures yearning for renewal. In Lo onírico, he embarked on a journey to archive the collective memory of the place through interviews and scheduled visits to families. The removable steel pipe structure with an independent flotation system, covered with translucent plastic skin, is inscribed with the memories provided by families.

Hurricane María unearthed the complex history of the colonial, cultural, and sociopolitical situation of Puerto Ricans, which cannot be portrayed in one-dimensional ways. The installation's aesthetics of disaster functioned as a platform to comment on the post-hurricane aftermath and the colonial dimension of every day caused by natural and unnatural disasters.

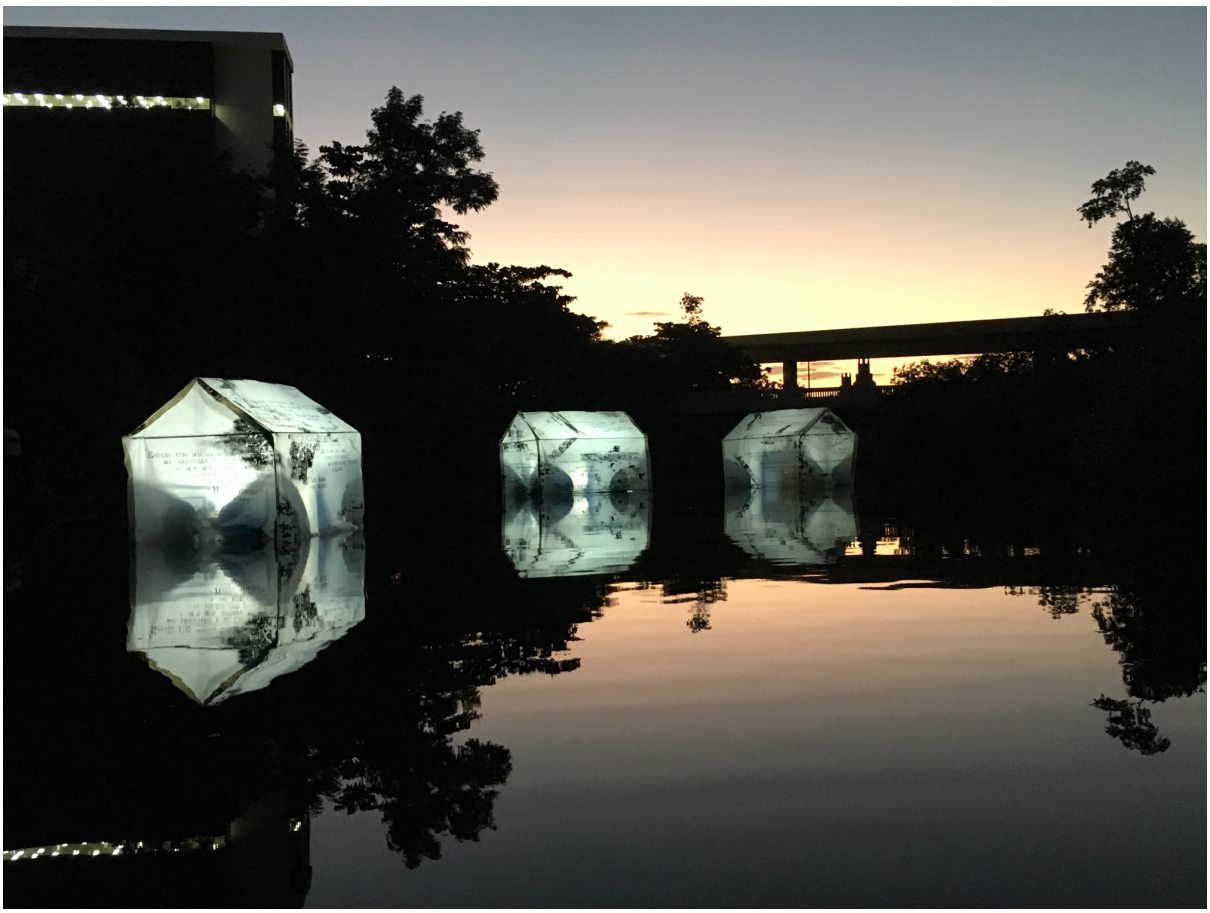


Fig. 1. Lo onírico del Caño, Coco Valencia, 2018.

***¡Basta!* "form follows action."**

In search of indiscipline designs and combative objects, the story concerns a game. *¡Basta!* by Puerto Rican architect and designer Vladimir García-Bonilla, connects chess battle formation and Puerto Rico's long history of protest. In response to the islands' political situation and the ongoing power play between the colony and the metropolis, *¡Basta!* reinterprets the iconic chess game designed by Josef Hartwig for the Bauhaus (1923), outlining a new context and functionality principle. (Figure 1)

García-Bonilla's design is deployed as a form of political expression and action for social transformation. "Conflict is the driving force of democracy," writes Professor of Political Theory Chantal Mouffe. In its many compelling forms, art, and design have become a site for studying politics. García-Bonilla seeks a contentious form that he can physically connect with, one that will facilitate a deeper understanding of reality as it stands, to push towards potential reconfigurations. For García-Bonilla, play is a natural means to live, be, and act in society. Games comprise emotions and passions. The analysis or design politics cannot fail to incorporate these affects. *¡Basta!* brings new identities outside the traditional pieces and the conventional chess practice. It embodies an investigative and contestatory approach.

> *"¿Cómo peleamos con el ajedrez?*
> *¡Vamos a hacer armas! Que armas y partes del cuerpo se usan para combatir. Inicio investigando armas caseras, colectivas y populares.*
> *Mi papá es un socialista de la vieja escuela, mi crianza ha sido y mi pensar desde una posición de cuestionamiento total. La disidencia de nosotros es otra y puede ser contestataria y violenta a templada al hoy.*
> *El Molotov es la reina porque las mujeres van a todas, es incendiaria. El rey es la onda por los relatos de David y Goliat, los peones trabajan en conjunto y ahí está el látigo, el arfil por su naturaleza es una figa y nacieron las piezas y la ergonomía al puño a la mano.*
> *La geometría se atempera al jugador." - García-Bonilla (entrevista con la autora, 2024)*[21]

[21] *How do we fight with chess? / Let's make weapons! / What weapons and body parts are used to fight? / Start investigating homemade, collective, and popular weapons.*

Conceptualized to exemplify the maxim *"form follows function"*, Hartwig defines the shape of each piece to its regulatory movement on the game board. Established around a new principle in which *"form follows action", ¡Basta!* proposes a more active and opportune role, taking the millenary war game from strategy to the battlefield. Foreseeing the impending confrontation, each piece of the game provides the opportunity to transform itself into a weapon of insurrection, empowering the user to participate in a more serious game, the game of the revolution. The street is the primary stage that we have for the struggle. Edwin Quiles, architect, and founder of *Taller de Diseño Comunitario*, accentuates that appropriating the street "as a political space, as a space of affirmation, is itself an act of resistance. There, protests, proposals, and alternative visions become visible, and the established order is confronted." (*Urbanismo insurgente*, Vitruvius, 2011) Moving from the gameboard to the street. ¡Basta! consists of thirty-two bronze and resin pieces that line up in two opposing armies on the game board. (Figure 2) The design of its pieces takes advantage of the form, scale, and symbolism of the notorious characters that configure the hosts to define six popular weapons of revolution:

- The King benefits from his stature and broad crown to transform into a powerful slingshot. (Figure 3)
- The Queen relies on the intensity and power of her moves to enable an incendiary Molotov. (Figure 4)
- The Bishop uses his sharp and edgy countenance to become a penetrating shank.
- The Horse reaches out with force as an unstoppable bass knuckle.
- The Tower evokes the history of the main center of education and dissent, the University of Puerto Rico, as a powerful club.
- The Pawns line up as loyal soldiers becoming a devastating whip. (Figure 5)

¡Basta! is a recreational and offensive object that allows one to conspire and confront the belligerent attitude of an empire.

My dad is an old-school socialist; my upbringing and my thinking have been from a position of total questioning. Our dissidence is different and can be rebellious and violent tempered to today.
The Molotov is the queen because women do it all, which is incendiary. The king is the wave from the stories of David and Goliath, the pawns work together and there is the whip, the bishop by its nature is a figa and the pieces and ergonomics were born from the fist to the hand. The geometry is tempered to the player. – García (interview with the author, 2024) Translation by the author.



Fig. 1 Chess game designed by Josef Hartwig for the Bauhaus (1923)
Fig. 2-5. Chess game ¡Basta! designed by Vladimir García, Armada Design Agency (2018)

con·fer

Thinking architectural history through the lens of the Caribbean highlights the enduring influences of colonialism and slavery on environmental landscapes; a cross-disciplinary lecture material for the teaching of/from/with El Caribe. The architectural heritage of the Caribbean Antilles carries the inscriptions of European colonization, the African diaspora, and migration patterns, revealing a complex tapestry of power dynamics, resistance, and cultural hybridity. Édouard Glissant introduces the concept of archipelagic (1997) as an alternative epistemology that advocates for a mindset capable of embracing ruptures, ambiguity, and detours instead of striving for uniformity rather than adhering to a fixed structure or overarching narrative. Glissant suggests a system founded on the interplay of differences where irreducible disparities are embraced as the standard. Through the Caribbean's lens, archipelagos forge bonds of solidarity among diverse islands and societies, illustrating how disparate entities can establish meaningful connections.

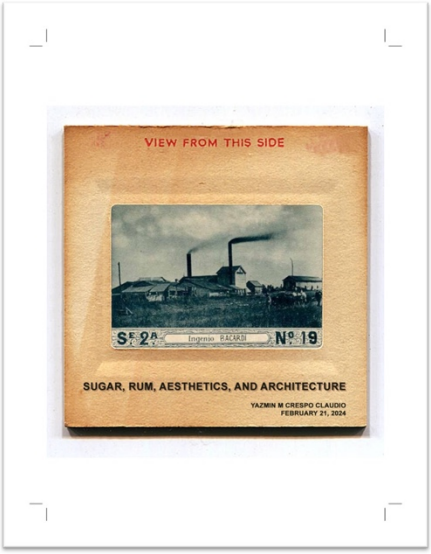
sugar, rum, aesthetics, and architecture

a lecture

A global history of sugar, rum, and architecture that travels in time and geography. From the origins and process of sugar-making and the term "triangle trade" between the Americas, Europe, and Africa to the island of Cuba and the story of Bacardi, its identity, and multiple architectures.

The lecture has been presented in multiple venues including Harvard Graduate School of Design, the University of San Francisco, and the College, Art, Association, CAA.

Lecture notes



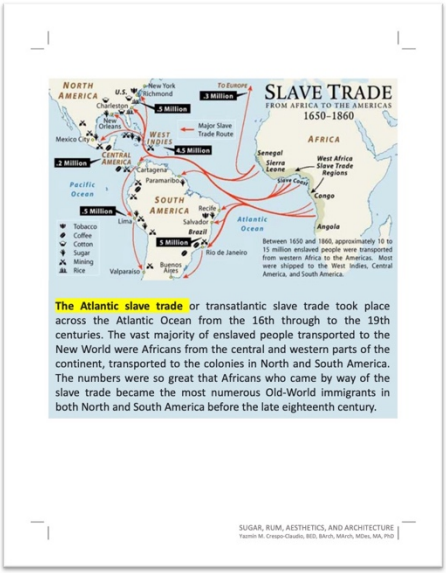
[Figure, SLIDE 1.1]

Objectives:

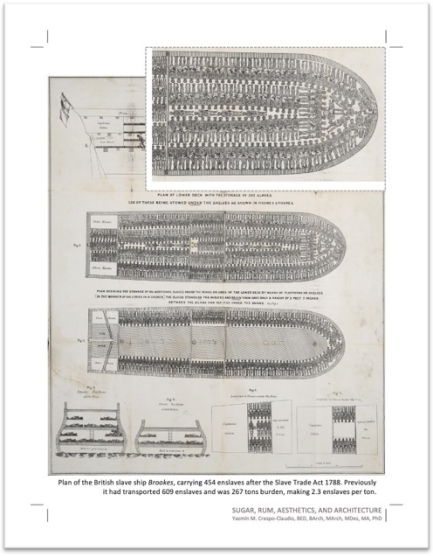
- To learn about the politics of global history.
- To understand sugar in colonialism and the Atlantic slave trade. We define colonialism as the practice of acquiring full or partial political control over another country, occupying it with settlers, and exploiting it economically.
- To explain the cultural and architectural history of rum by considering the story of Bacardi.



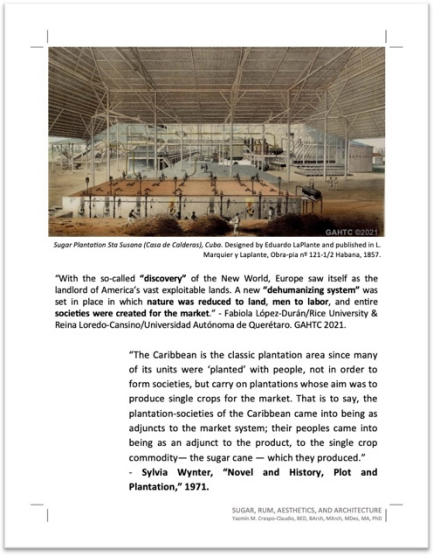
[Figure, SLIDE 1.2]
Where does sugar come from? Sugar was first acknowledged in England in the 12th century, where it was used as a spice and a medicine. The sugar was like a gravel substance made from sun-dried sugar cane extract. The sugar loaf, or sugar cone, method soon replaced that process. This technology for refining sugar cane was introduced to Europe in the 1400s, though it existed centuries earlier in the Middle East. In the print, we see the production process: men cutting the sugar cane to the stone mill, extracting the juice, and the large stoves boiling syrup. Then, on the right-hand side, we see the molding of the sugar cones and, finally, the sugar loaves themselves.



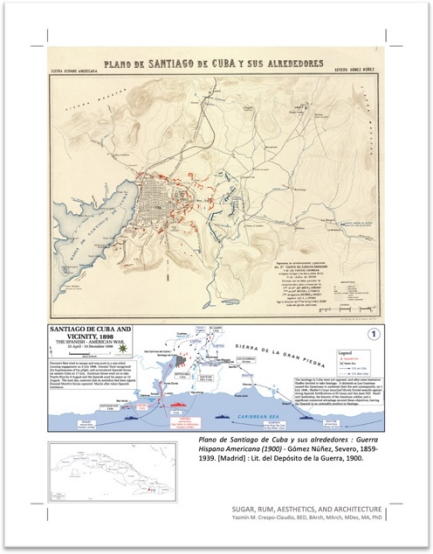
[Figure, SLIDE 1.3]
In the history of sugar, you go from India in the Middle East, where it's grown, to Portugal, Madeira, and the Azores, and then to the "New World." Christopher Columbus brought a sugar plant to the New World on his second trip in 1493. He knew it was a crop that might do well in that environment and could be incredibly lucrative. Sugar was called "white gold." You need to imagine sugar as a luxury item. It is mainly reserved for the wealthiest individuals in European society. And in the 1530s, with the sugar industry developing in Brazil, you're starting to get this massive influx. So, sugar prices decreased because production increased in the West Indies and the Caribbean. But growing sugar is very labor intensive, this is where the darker part of sugar's history comes in. The slave trade developed around the sugar industry as early as the 1440s after the Portuguese colonization of Madeira. Then, in the 1500s, millions of individuals were transplanted to Brazil, abducted, and relocated to work in the plantations, a transatlantic triangle between Africa, Europe, and the Americas. The ship returned to New England with a cargo full of mostly sugar and rum. It's important to mention that molasses is produced as a byproduct of sugar production, and molasses is used to make rum. The Atlantic slave trade or transatlantic slave trade took place across the Atlantic Ocean from the 16th through to the 19th centuries. The vast majority of enslaved people transported to the New World were Africans from the central and western parts of the continent, transported to the colonies in North and South America. The numbers were so great that Africans who came by way of the slave trade became the most numerous Old-World immigrants in both North and South America before the late eighteenth century.



[Figure, SLIDE 1.4]
By the mid-16th century, African slavery predominated in the sugar plantations of Brazil. Cuba was home to about 40,000 enslaved people, which was almost a quarter of the population of the island. By 1850, the enslaved population had increased to about 440,000, nearly half the population of Cuba. The slide shows plans and sections of the British slave ship Brookes, carrying 456 enslaved people. The history of sugar should always be remembered, addressed, and engaged with. The geographic center of sugar cane cultivation shifted gradually across the world over 3,000 years, and a new kind of agriculture was invented to produce sugar, molasses, and rum.



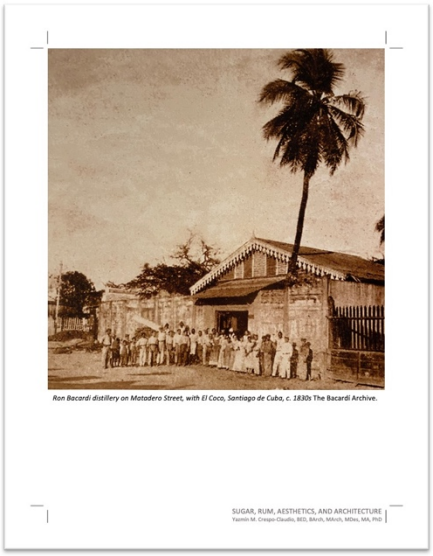
[Figure, SLIDE 1.5]
Professor Fabiola López-Duran and Professor Reina Loredo-Cansino underscore that "With the so-called "discovery" of the New World, Europe saw itself as the landlord of America's vast exploitable lands. A new "dehumanizing system" was set in place in which nature was reduced to land, men to labor, and entire societies were created for the market."



[Figure, SLIDE 2.0]
In architectural and cultural histories, Bacardi has claimed its corporate identity through buildings designed by a 'mix' of architects with radically different approaches to architecture. Corporate headquarters, distilleries, bottling plants, and private homes have shaped and reflected Bacardi's evolving position as a global corporation. Bacardi was founded in 1862 in Santiago de Cuba. The Caribbean port is Cuba's second city, a Creole center built on colonial trade networks. By the middle of the 19th century, sugar had become Cuba's principal commodity and Cuba, its primary producer.



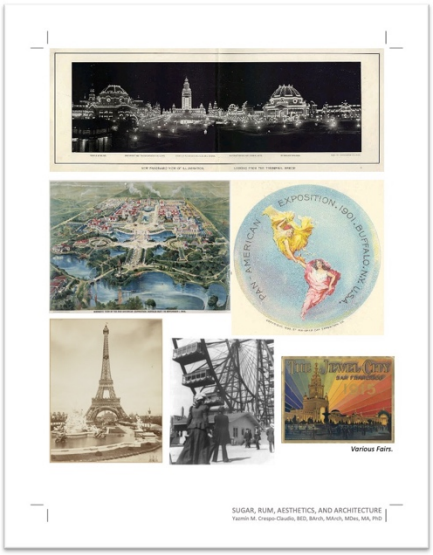
[Figure, SLIDE 2.1]
The development of the rum industry was a natural by-product of this abundance. Don Facundo Bacardi Massó, a Catalan immigrant, fused technique and native raw materials to create a refined, consistent, clear spirit. The company's clear rum revolutionized the industry, creating new markets that slowly built Bacardi.



[Figure, SLIDE 2.2]
The original landmark of the company was a woodshed on Matadero Street and El Coco, a coconut tree planted by Don Facundo's son, Facundo Jr.



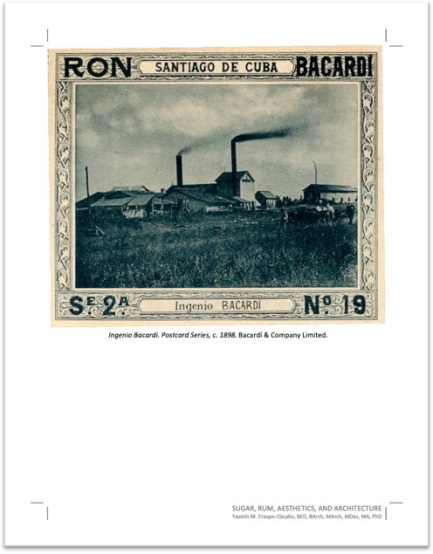
[Figure, SLIDE 2.3]
Bacardi won its first award four years after being founded in Santiago at the 1876 Centennial Exhibition of the World's Fair in Philadelphia. Bacardi rum was recognized as an innovation that revolutionized the world and honored alongside other game-changing inventions, including the Corliss Steam Engine, Remington's typewriter, Alexander Graham Bell's first telephone, and the precursor to electric light. The Centennial International Exhibition of 1876 was the first official World's Fair held in the United States, from May 10 to November 10, 1876, to celebrate the 100th anniversary of signing the Declaration of Independence in Philadelphia.



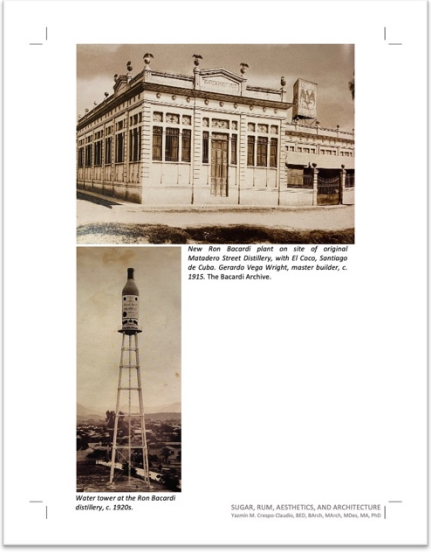
[Figure, SLIDE 2.4]
Bacardi won again in Paris in 1889 when the Eiffel Tower was unveiled along with an early version of the automobile; it won in Chicago in 1893, which also showcased the original Ferris Wheel as well as Nikola Tesla's alternating currents display, which eventually became the framework for modern-day global power grids; it won again in Paris in 1900, where the diesel engine and motion pictures debuted; in Buffalo in 1901, during the Pan-American Exposition, which showcased the portable X-ray machine, Bacardi Rums was awarded a gold medal in 1904 in St. Louis, where the first electrical outlet was introduced to the masses in the U.S.; and it won Gold in San Francisco in 1915 at the World's Fair that featured the first transcontinental telephone call. Bacardí was a global enterprise.



[Figure, SLIDE 2.5]
The Spanish-American War (1898), followed by the US military occupation and the establishment of the Cuban Republic in 1902, tied the US and Cuba together in numerous ways. 1933 was the end of US Prohibition (1919–33), along with President Franklin Roosevelt's The Good Neighbor Policy. Its primary goal was to ensure "friendly relations" between the US and the nations of Latin America. The Good Neighbor Policy stressed non-intervention rather than military force to maintain stability. This strengthens the association celebrated through the lens of cocktail culture in the Bacardi rum advertisement "The Good Neighbors Are Good Mixers." Bacardi found fertile ground for developing a culturally and economically transnational company in Cuban American relations. Architecturally, this idea was translated into the importation and exportation of building types, architects, and manifestations of multiple modernisms.



[Figure, SLIDE 2.6]
In the wake of the Spanish-American War in 1898, Santiago was the evocative backdrop for Bacardi's first advertising campaign. Instead of postcards distributed to American troops, paint a portrait of regional trade and commerce: the harvesting of sugarcane, the smoking chimneys of its industry, the arcaded shop fronts on Calle Marina where Bacardi has its offices and tin-roof woodsheds like the one that house the first Bacardi distillery on Matadero Street near the old port.



[Figure, SLIDE 2.7]
By the first decades of the 20th century, Bacardi was the economic heart of Santiago. Under a new corporation Campañía Ron Bacardí, S.A. the rum distilling and bottling complex on the north side of the colonial city grew into a powerful machine. A new distillery built in 1922 joined distilling components, including a bottling plant and ice plant, numerous warehouses for aging rum, tank farms, and a 30,000-gallon water tower shape like a bottle of rum. The facilities sprawled from the Matadero Street distillery, the cradle of Bacardi distilling operations, along the railroad corridors that fed the complex, to the San Pedrito district, where the old Santiago brewing company stood. Here, in 1927, Bacardi started brewing its signature beer, Hatuey.



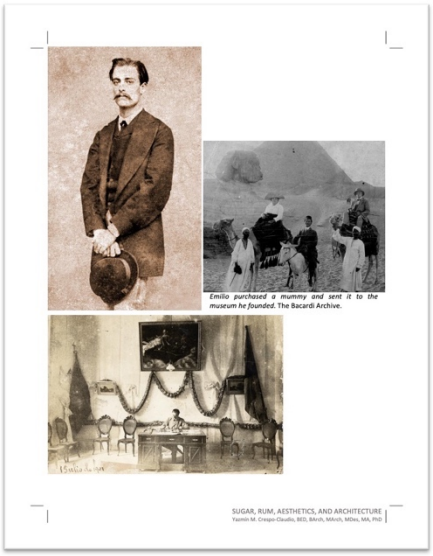
[Figure, SLIDE 2.8]
The distillery complex included prototypes for the company's later development of gardens and a public café, Casa Bacardi, where tourists were refreshed with free cocktails. Here began the idea of enriching production facilities by designing the ways in which they were open and visible to the public, in the process of transforming technical facilities into multi-dimensional spaces. The soon famous gardens and Café, early adventures in exploiting everyday activities as acts of placemaking, moved the company toward a more complex understanding of architecture.



[Figure, SLIDE 2.9]
In the same measure, Bacardi began to consider the iconography of its plants. In 1915, the company replaced its first distillery, the Matadero Street shed, with a new plant conceived to dignify the enterprise. Its classically inspired façades borrowed the grandness of the contemporary Panama-Pacific International Exposition, where Bacardi rum won several medals. Following on models of the exposition, the building was a paena (praise) to the power and majesty of industry. More importantly, it was an acclamation of the company's own identity: the C- shaped building featured prominent bat iconography and paid homage to the site by preserving and honoring El Coco, the inaugural palm as much as the ancient bat, the tropical tree became a privileged icon of the company.



[Figure, SLIDE 2.10]
In the 1950s, another new structure was built in the patio, in a manner that preserved and celebrated El Coco. The addition was design by Ermina Odoardo-Ricardo Eguilior Arquitectos. Inspired perhaps by the filigree industrial architecture of the old distillery, it incorporated in its façade an open armature of concrete verticals and horizontals screened with metal louvers—a tropicalist screen in the spirit of Cuba's traditional persianas that framed El Coco like a painting.



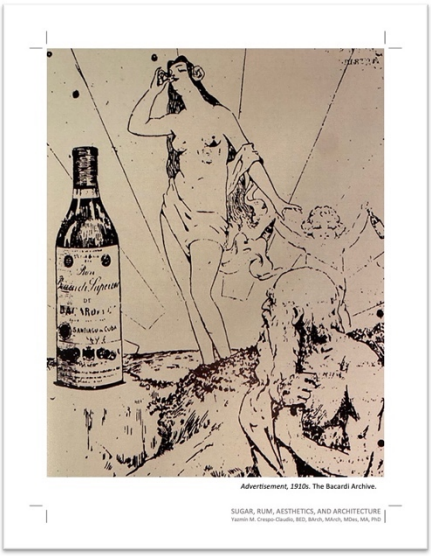
[Figure, SLIDE 2.11]
And even richer and more complex biography monumentalized the life of the company's first president, Emilio Bacardi, who played multiple roles in his home city of Santiago the Cuba: corporate leader, independence activist, writer, politician, and storyteller of the life of the city. From 1898 to 1906, under the American occupation, Bacardi was the mayor of Santiago. In this capacity he oversaw the modernization of the city, building schools, libraries, and parks, and founding cultural institutions like the local museum and library (the first museum in Cuba, completed in 1899), as well as the Academia de Bellas Artes (1902).



[Figure, SLIDE 2.12]
The Museo Emilio Bacardi Moreau initiated postmortem by Bacardi's widow, Elvira Cape, preserved the merger of corporate patronage with civic construction. Designed by Santiago architect Carlos Segrera Fernandez and completed in 1927, it appropriately took the form of a temple. The building featured a grand staircase that stretched across the street front and rose to a deep front portico. Grouped around its interior colonnade were a library, art gallery, and museum whose collection spanned from an Egyptian mummy to artifacts of the independence movement in Cuba.



[Figure, SLIDE 2.13]
Santiago was no company town, but the combination of the Bacardi industry and corporate investment transformed the city. The political dimension of the company's activities reached a peak under Emilio Bacardi, in whose person any distinction between corporate and civic purposes was blurred. They soon reached another in the 1920s as Bacardi became Cuba's most important industry one of the top native industries in Latin America. By 1928 Bacardi employed more than 1,500 workers in his hometown many of whom lived in housing built by the distillery in suburbs it created. Until 1960 Santiago remained the industrial base and administrative center of Bacardi's increasingly widespread network of production, distribution, and management. "Bacardi is Santiago and Santiago is Bacardi," notes a tourism pamphlet of the 1930s.



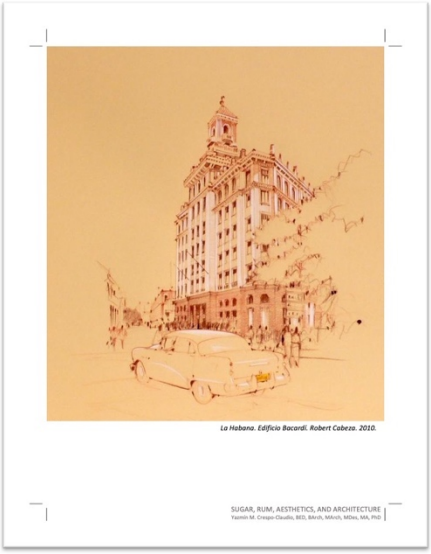
[Figure, SLIDE 2.14]
Bacardí became Cuba's first multi-national company by opening operations in Barcelona -where Bacardi rum is bottled outside of Cuba for the first time -and in New York City soon after to keep up with the growing demand for Bacardi rum in the United States. New Horizons included new advertisements.



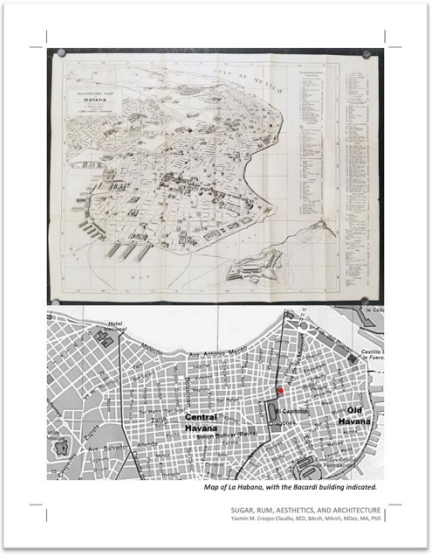
[Figure, SLIDE 2.15]
When American tourists landed in Havana during the Prohibition, the golden bat atop the Bacardi Building led them to one of the city's most famous landmarks. Prohibition in the United States was a nationwide constitutional prohibition on the production, importation, transportation, and sale of alcoholic beverages from 1920 to 1933. The building materialized in the imagination of American tourists eagerly "flying from the dessert." The Bacardi Building symbolized the new landscape of the Republican state: the ascendance of powerful mercantile forces, modernity, and an international outlook. The double meaning -North American symbol of play, Cuban symbol of metropolitan progress - made this singular tower a symbol of the company, and the city.



[Figure, SLIDE 2.16]
Henri (Enrique) Schueg y Chassin, Bacardi's second president found meaning in contemporary social behaviors and fashions and cultivated these to launch a new era of design for the company. In particular Schueg focused on the spirit of the cocktails that, culturally and artistically, was an important motif of the period and of Bacardi. Bacardi used two of the most important Jazz Age American motifs: the skyscraper and the cocktail bar. These two motives were bound together in function and style at the Bacardí Building. It ascended above the colonial structures of Habana as an advertisement, while the glamorous Bacardi bar, the buildings main event, drew tourist from the street.



[Figure, SLIDE 2.17]
Through its prominent economic position Bacardi became a conveyor of the new Cuban (national) identity and began to attach significant importance to its building activity. For the first time, it deployed new buildings and spaces on the international stage. Further, The Edificio Bacardi, an eleven-story art deco tower in the heart of the Cuban capital, was the most spectacular of these.



[Figure, SLIDE 2.18]
Edificio Bacardi's site on Avenida Bélgica was purposefully located at the edge of the colonial heart of Habana, near the recently renovated Paseo del Prado and only a block away from the new Parque Central as well as the new neoclassical Capitol Building then still under construction. These urban projects led by the French landscape architect Jean Claude Nicolas Forestier, were the first phase of a program to "transform the colonial image of the city into a metropolitan vision in tune with the ambitious of the Republic," as Jean-Francois Lejeune has noted. The Bacardi Building would be a symbolic shell, since most of the space in the tower was to be rented; the company only required a bar and exhibition hall, as well as modest office and storage spaces. As symbol, the building also would capture, as it turns out, the transition to architectural modernism in the Cuban capital.



Bacardi Building Competition, first place entry. Rendering. Esteban Rodríguez-Castells and Rafael Fernández Ruenes, architects. From Concurso para el Edificio Bacardí, El Arquitecto 3:22 (January 1928): 69. NY Public Library, Manuscripts and Archives.

Edificio Cooperativo de La Habana. Cover illustration from sales catalog. Instituto de Artes Gráficas, Habana, c. 1920s. The Bacardi Archive.

[Figure, SLIDE 2.19]
Bacardi announced an invited competition to design the building. Its results were eclectic. Cuban architects, friends of the company, participated as competitors and jurors. The winning entry, by architects Esteban Rodríguez Castells and Rafael Fernández Ruenes, with engineer José Menendez, featured a Renaissance-Revival style commercial block crowned by a tower whose stepped pyramidal roof was topped by the gilded bronze bat. The scheme recalled a memorable design prepared five years earlier for the city's first cooperative apartment building, the Edificio Cooperativo de la Habana, by architects Francisco Centurión and Felix Cabarrocas. The Bacardi competition winner echoed a generation of North American towers inspired by the iconic Giralda tower of Sevilla's cathedral.



Bacardi Building Competition, second place entry. Rendering. Eugenio Cascullueta, architect. From Concurso para el Edificio Bacardí, El Arquitecto 3:22 (January 1928): 73. New York Public Library, Manuscripts and Archives.

[Figure, SLIDE 2.20]
All of the competition finalists employed tower forms to represent the metropolitan character of the modern corporation. The second-place entry by architects Manuel Copado and Manuel de Tapia, Ruano, inspired by the recently completed Chicago Tribune Building (John Mead Howells and Raymond Hood, 1925) sought to convey the imposing power of the company in the appearance of a gothic cathedral.

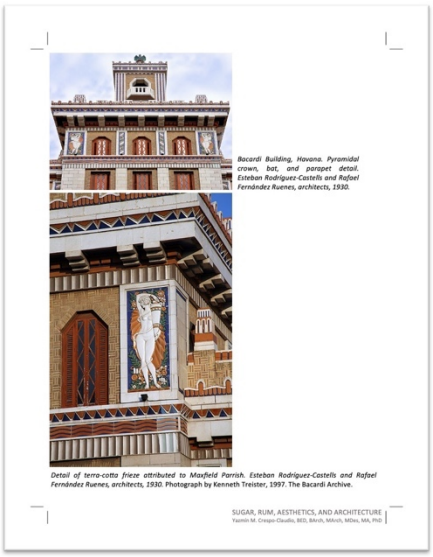


Bacardi Building Competition, third place entry. Rendering. Rafael de Cardenas. From Concurso para el Edificio Bacardí, El Arquitecto 3:22 (January 1928): 73. New York Public Library, Manuscripts and Archives.

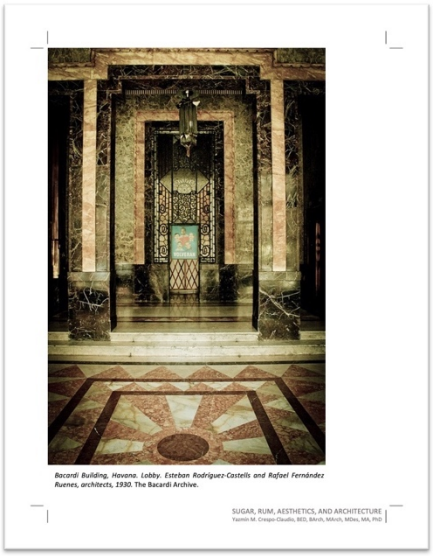
[Figure, SLIDE 2.21]
The third-place entry by architect Rafael de Cardenas also showed the expanding civic authority of the tower. The use of the skyscraper to synthesize the company's commercial ability and emerging hemispheric identity with Habana's emergence as a capital city.



[Figure, SLIDE 2.22]
The first-place entry in the plan and section speaks about the relation of Art Deco in the city of Habana. Cities are a state of mind. They are the counterpart of our interior architecture. In the section, you can see the arcades on the ground floor. Classical features were flattened into surfaces of color, suggesting the influence of the important English American colorist Leon Victor Solon in New York. Richly Saturated decorative terra-cotta friezes crowned the building, pairing organic forms and playful human figures.
Allegedly designed by the American illustrator Mazfield Parrish, the friezes anticipated the extraordinary postwar integration of ceramic and glass art in the development of Bacardi's architecture.



[Figure, SLIDE 2.23]
An eclectic, hybrid spirit pervades all aspects of the building. Red granite and burnt umber brick are offset by glazed terracotta in colors ranging from ocher and sienna to white and cobalt blue. Decorative expressions contrast with the building's original Renaissance Revival delineation. Also intriguing, the architects employed vernacular Cuban building elements, like geometrically patterned leaded glass, fretwork grilles, wood persianas (louvered windows), and iron grilles. Traditional, modern, and vernacular Art Deco landmark exposes the complexity at the heart of the company.



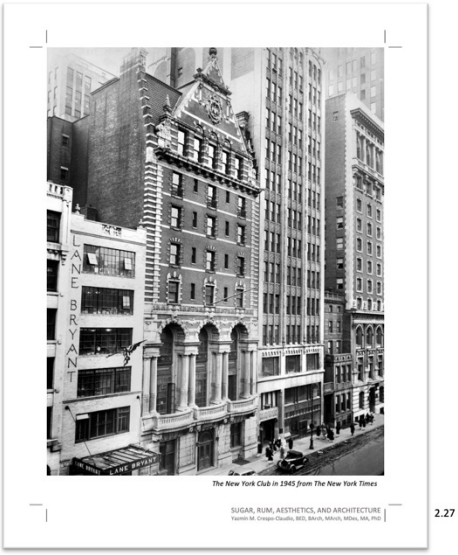
[Figure, SLIDE 2.24]
The multi-colored splendor of the building's facades was matched in the suite of public rooms on the ground floor. Veined marble, polished metal, and patterned plaster in the lobby yielded to muted colors, precious woods, gilded bas-relief, mirrors, and gold leaf in the exhibition salon. The unrestricted use of materials and colors was designed to astonish visitors to the tower's legendary bar, integrated as a mezzanine overlooking the ground floor salon.



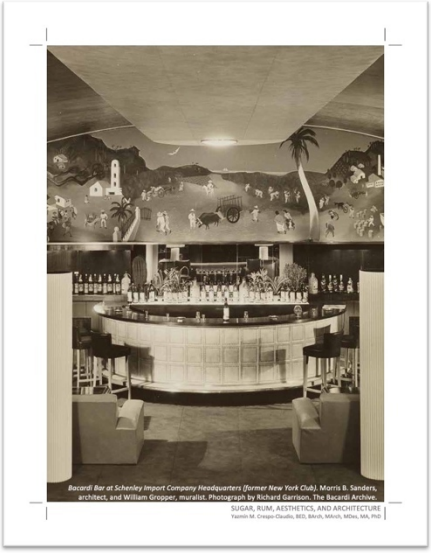
[Figure, SLIDE 2.25]
For its largely American clientele, the bar suggested the Prohibition era of a speakeasy -discreet with a gold-hued club-like atmosphere. The floors were patterned in black, gold, and white terrazzo, and the wood-paneled walls were richly endowed with curious, mirrors and celebrity photographs. The black lacquer bar, accented in gold and vermilion and Bacardi bottles, highlighted the white-coated barman who stood prominently at the symbolic center of the enterprise. The cocktail bar, indeed, the whole tower, was a corporate showcase for the development of Bacardi's brand.



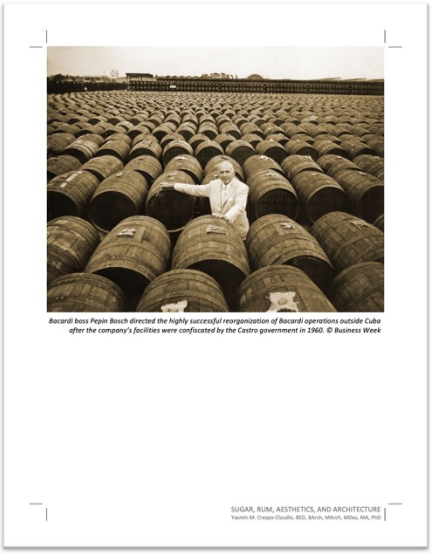
[Figure, SLIDE 2.26]
When US Probation ended in 1933 liquor brands installed themselves in promenade quarters in New York City, especially in the recently completed Chrysler Building and Empire State Building.



[Figure, SLIDE 2.27]
In these new quarters tasting bars such as Bacardi had developed in Habana in 1930, served as semiofficial homes for distinguished brands. Bacardi opened to such brands in New York. In each of these bars, the company synthesizes modern design and traditional motifs, allegorical artwork representing the Cuban experience, and of course mixed drinks. Bacardi's presence in New York was arranged by the Schenley Import Company, one of the large liquor conglomerates formed after Prohibition. Schenley transformed the classic but defunct New York Club into the Bacardi Bar at 20 W. 40th Street, a splendid building that survived until 2014.



[Figure, SLIDE 2.28]
The bar was white leather. The ceiling was gold leaf. Murals covered two walls with Cuban scenes, juxtaposed for contrast with European vineyards and towns. The great Lewis Mumford, writing for the *New Yorker*, called the artist, William Gropper, a realist, a Surrealist, a fantasist, an objectivist, and an idyllist.



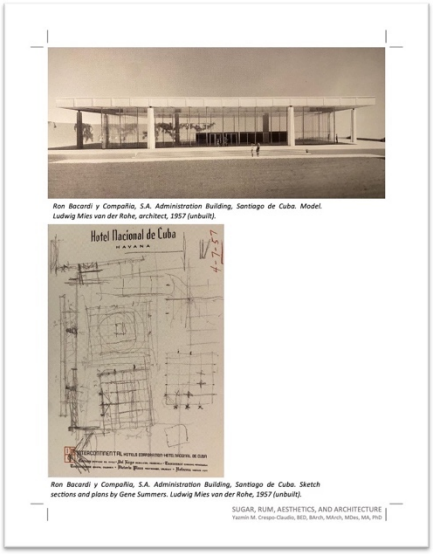
[Figure, SLIDE 3.0]
The ambition and scope of Bacardi's postwar growth cannot be dissociated from the personality of Jose "Pepin" Bosch, the firm's third president from 1944 to 1967. Experimenting with modern planning and architecture in the postwar era, the company developed new campuses in the Caribbean and Mexico.



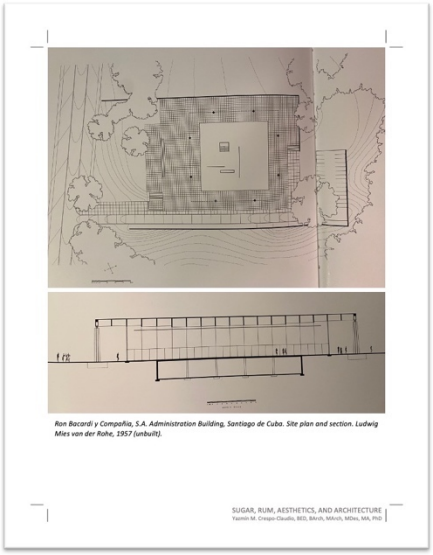
[Figure, SLIDE 3.1]
The first was built in 1946 on the Palo Seco peninsula facing Old San Juan, Puerto Rico, starting with a distillery designed by W. Donald Christie, a modern classical structure that incorporated an internal distillery column within its five-story central tower. Around this "Cathedral of Rum" (as governor Luis Muñoz Marin called it), Puerto Rican and Cuban architects, including Toro Ferrer, Stephen Arneson and Henry Klumb, Rámon M. Benitez, and SACMAG of Puerto Rico, developed an industrial campus remarkable for its diverse modern vocabulary: corrugated concrete roof forms expressed in projecting trapezoidal gables; bat-winged concrete shells based on hyperbolic paraboloid forms; an apsidal array of concrete barrel vaults; and concrete butterfly roofs.



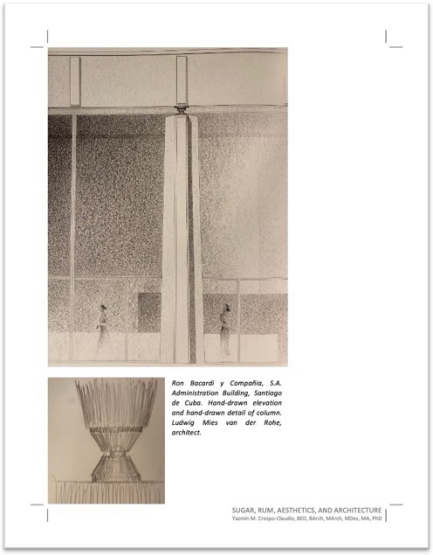
[Figure, SLIDE 3.2]
Bacardi initiated a second modern campus near Puebla, Mexico, in 1955. Here, the Spanish émigré Félix Candela (and his company Cubiertas Ala), working with Mexican architects Hector Mestre and Manuel de la Colina and the Cuban engineer Luis P. Saenz (of SACMAG), produced a variety of purpose-built structures, austere solutions to the functional problems of a distillery. The plant was built on the site of the seventeenth-century Hacienda La Galarza and, remarkably, incorporated its rustic brick and stone walls, arches, vaults, and even a small chapel, to create a sublime contrast between pastoral and industrial.



[Figure, SLIDE 3.3]
In 1957 Bosch commissioned Ludwig Mies van der Rohe to design the Bacardi administration building in Santiago de Cuba. After visiting the architect's S. R. Crown Hall in Chicago, Bosch wrote to him, "My ideal office is one where there are no partitions, where everybody, both officers and employees, are seeing each other." In Mies van der Rohe, Bosch found an architect that supported his vision of interior space and corporate organization. But with the revolution of 1959, the work was not carried out and the company continued to operate from the 1930 Art Deco tower.



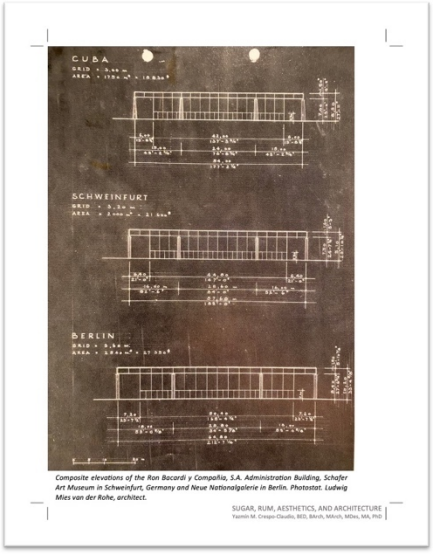
[Figure, SLIDE 3.4]
The project showed many similarities with other works of the architect. The project for the Museum of Neue Nationalgalerie in Berlin, both designed later, is characterized by the use of large platforms, square, orthogonal grids, fences behind the cruciform structure, and supports, such as the Bacardi Offices design. Mies used the same principles of "open plan" and "fluid space" used in works like the German Pavillion of Barcelona. The quest for a visual connection between interior and exterior space is also repeated in this project.



[Figure, SLIDE 3.5]
This is a concrete structure with strict geometrical form as its principal order. It is not presented as a building block but is flexible. It is distributed on two floors. The floor relies on a high platform and is completely free, supported by eight columns that leave open the four corners, so the building acquires much liveliness.



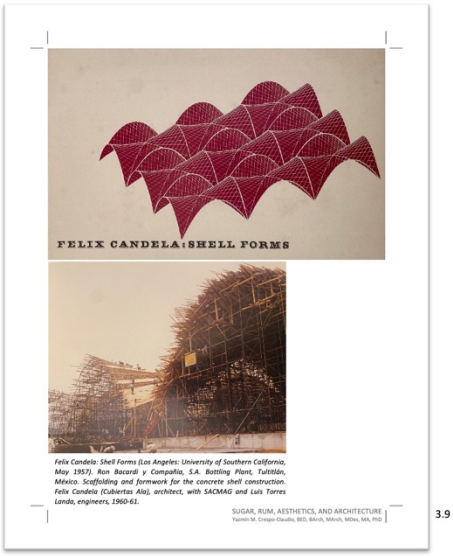
[Figure, SLIDE 3.6]
The interior is divided into two floors. The platform is partially buried, in response to the slope of the terrain. It closed a floor where you will find features such as secondary storage and cafeteria services. It can be accessed both from the internal staircase located on the upper floor and from the outside with a separate secondary entrance. This large space can be divided into three areas demarcated by elements: one near the access ladder that serves as the building lobby, another that serves as a meeting room, and a third higher than the previous two works as a broad work room.



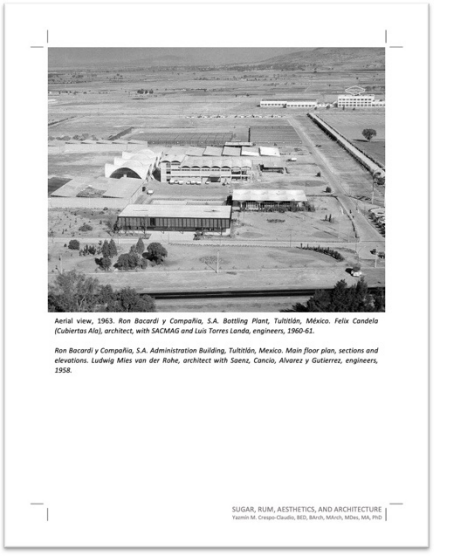
[Figure, SLIDE 3.7]
Mies and Project Architect Gene Summers arrived in Havana on April 4, 1957.9 They stayed at the Hotel Nacional, where they developed the main lines of the project. The ideas proposed in those first sketches distilled Mies's thematic investigations of 'Universal Space' into a new synthesis: an open square pavilion comprising a single space, set atop a broad plinth. The project would be built in concrete, a material well-suited to Santiago and the tropics in general. To deal with the Caribbean sun, the roof incorporated a continuous overhang, shading the glass space enclosure and emphasizing the prominence of the roof plate. In order to achieve maximum clarity in the open space, service spaces, and a visitor's center would be located in the plinth. Mies's Santiago opus was never built (in Santiago, anyway).



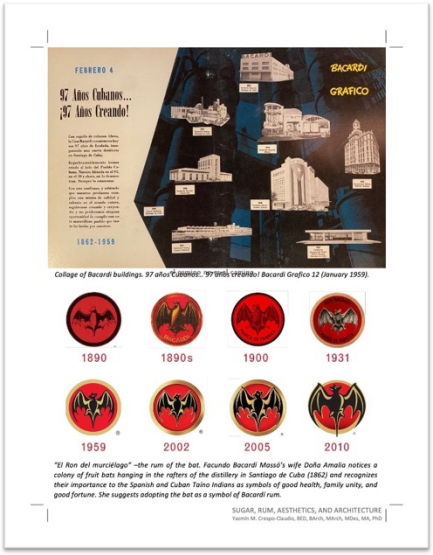
[Figure, SLIDE 3.8]
In 1959, Bacardi returned to Mies van der Rohe to design the campus's administration building. The open plan idea first articulated in Santiago, found a different synthesis in Mexico: a broad rectangular space centered on an open void connecting to the ground level. Raised on pilotis, the long low volume of the office floor appears to float, an impression reinforced by the building's cantilevered ends and inset ground floor lobby. In contrast to the concrete and granite proposed for Santiago, here Mies returned to his more habitual formulation of an exposed steel skeleton (painted black), grey-tinted plate glass, and travertine flooring. Discreetly separated from the industrial works, the building sat in a park-like garden facing the adjacent Central Highway.



[Figure, SLIDE 3.9]
In Félix Candela, Bacardi selected an architect whose ambition was to transform architecture through the structural arts. In 1950, Candela founded *Cubiertas Ala* in partnership with his brother Antonio and sister Julia. *Cubiertas Ala* became a major designer and builder of industrial buildings, warehouses, university, and government buildings in Mexico. Candela made innovative use of concrete shell technology, capitalizing on the efficiency and natural economy of such structures. Candela used the language of shell enclosures to challenge the structures of arches/vaulting and cubic architecture. In this regard, Candela was specifically critical of Mies, he said: "The sole mention of this name brings us at once to the first of such causes, which is the more or less conscious classical convictions of most designers and builders." Candela's mastery of concrete shells predicted a new form of the world, one inherently more sculptural and governed by natural properties.

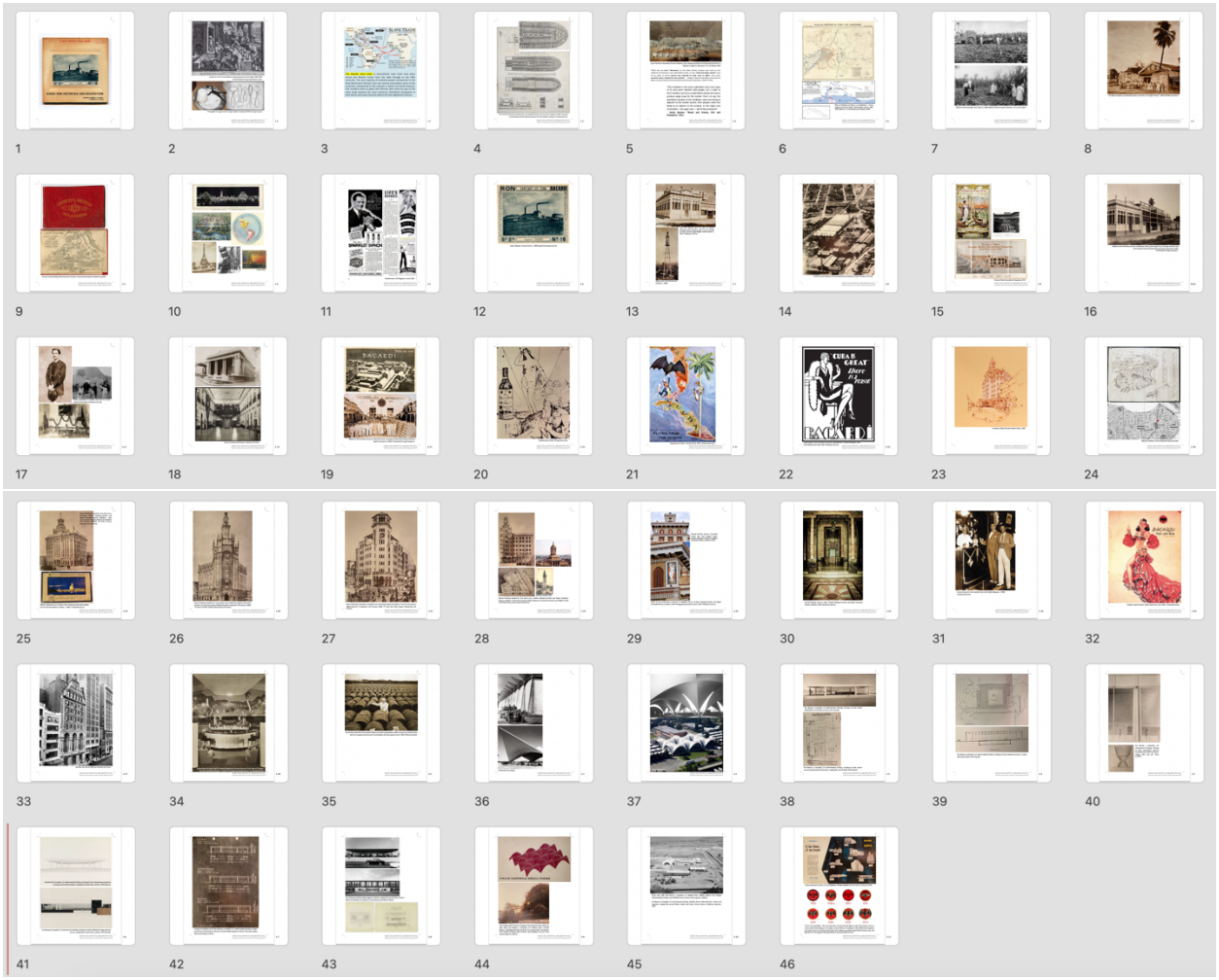


[Figure, SLIDE 3.10]
Besides a question of attitude, the connection between the poetics and the politics in Candela merged around his conception of **technics**, or what he termed technology, but went beyond mere utilitarian or material aspects and into a broader conception of social and cultural methods and dynamics. Following, Mumford, for Candela technics also originated a social contract: he said "[Technics] implies a process of civilization, or just as much, a process of renunciation of freedom and individual rights when these are in conflict with social objectives." End of quote. Technics, in the form of concrete shell construction and geometric structural thinking, was for Candela not only the basis for his building system but also a defining force in negotiating "political space," and eventually in providing a new model of progress. For him, the art of construction can become *poesis*, architectural poetry, and atmospheric chiaroscuros.



Collage of Bacardi buildings. 97 años Cubanos!...¡37 años Creando! Bacardi Grafico 12 (January 1959).

[Figure, SLIDE 3.11]
Mies and Candela were exiles in adopted lands, Mies in the U.S. and Candela in Mexico. Within a couple of years, Bacardi and its president, Pepin Bosch, would be in exile as well. For each, the larger diaspora was the New World.



Figure, all slides. (my presentation)

con·vene

The manifesto embodies loud political poetics, often expressed in lowercase as a nod to horizontal modes of *sentipensar* (feeling-thinking). It exudes self-assurance and, at its zenith, derives meaning from its performance. Operating as a standalone entity, it invites engagement with what is heard, read, or seen, fostering a collective ethos. The manifesto emerges from shared *lived experiences*, serving as a resounding call to alternative modes of thought. It is an internal reflection, not reliant on external validation—a co-creation born from the fabric of existence.

Objective: Creating a decolonizing manifesto that amplifies the voices and experiences of Caribbean communities regarding participatory design practices. This manifesto was publicly released and disseminated among participants attending the Participatory Design Conference from August 20 to September 1, 2022, in Newcastle Upon Tyne, United Kingdom (https://pdc2022.org).

We acknowledge that this manifesto does not intend to be a categorical voice of the Caribbean perspective on participatory design. The PDC Places: Puerto Rico committee attempted to include groups from the Caribbean, but only participants from Puerto Rico responded to the call. Therefore, this is just a start with the hope that others will join and contribute.



Fig. 1 Caribbean Participatory Design Manifesto from Puerto Rico perspectives. (my composition)

MANIFESTO OF PARTICIPATORY DESIGN FROM THE PERSPECTIVE OF PUERTO RICO IN THE CARIBBEAN. [English]

We undersigned here, within the threshold of PDC Places: Puerto Rico, of the 17th edition of the Participatory Design Conference, approach our experience in Puerto Rico as inhabitants of the Caribbean. We declare and make the caveat that we are not the voice of the Caribbean. The manifesto will be the beginning of a conversation about this practice and the decolonial perspective. Our Caribbean reality is different for each island, but we share historical events of the Conquest and the colonial powers that still endure. We share the tropical climate, the atmospheric disasters, and the water of the Caribbean Sea that unites us, both to the islands and to the coasts of Central and South America. As Caribbean people it is difficult for us to communicate, our trips between islands are expensive, and doing projects between us is complicated. Our insular context poses specific challenges to communication, interaction, and collaboration between the Caribbean islands.

The challenge is to start this manifesto, which is only a beginning of intentions, with the hope that other Caribbean islands will join, and that, in turn, it will be modified with their counter-narratives.

We know that the racial dynamics present in the Caribbean have influenced community planning, creating spaces that are historically more vulnerable. Environmental disasters and government neglect add to inequality, social justice, and short-sightedness.

We recognize that the lack of visibility, digital gap, and presence in international forums limits us to identify specific impacts on our Caribbean realities.

One of the difficulties surrounding participatory design in the Caribbean is the perspective of our region as an entertainment destination or a commodity.

Faced with this, PDC Places: Puerto Rico, as a group of professionals, educators, students, community leaders, users, and activists, among others mostly from Puerto Rico, is concerned with:

- Participatory design must recognize the topographical and geographic context.
- Participatory design must be carried out in situ, as an analog and digital tool. Digital inclusivity is necessary.
- Participatory design must recognize the natural ecosystems of the territory. Recognize the Pachamama, *sentipensar*, nature, and others as a resource and basis for fair and ecological design corresponding to our conditions of environmental and climate justice.
- Use the resources that our lands have sustainably.
- Participatory design must recognize informality or organic processes as ways of acquiring knowledge.
- A language must be established that reaches everyone and everyone can understand and use it.
- Participatory design processes must be disseminated at all scales: community, academic, and the practice.
- The process of the practitioners must be reflective and continuous, above all, regarding their possible privileges or assumptions.
- Participatory design must validate, recognize and stimulate popular experiences and knowledge from the voice of its inhabitants and their communities.
- Participatory design must be horizontal and respond to the needs and desires of communities. In other words, designers do not offer all the answers, but rather draw on the knowledge and experiences of people or, in the case of architecture, of the inhabitants.
- Ethics must be included in practice.
- It is important to create safe spaces. A community, self-management, non-racist and feminist approach. Machismo prevails on our islands, which constantly puts LGBTQIA+ people and their population at risk.
- It is important to formalize the practice through pedagogical and participatory strategies grounded in the Caribbean context.
- Our cultures are always important when designing.

The vision must always be to serve and expand. Our methodology is governed by principles of solidarity and empathy. We understand that there is not always a need for large projects but for small gestures that strengthen and make our narratives visible. The visibility and naming of the particularities that define us in the Caribbean context are essential.

To all practitioners, community leaders, and facilitators from our sister islands and Puerto Rico, we call on you to join together to work collectively with the Caribbean communities.

- We invite the use of alternative methodologies.
- We invite you to create counter-narratives and counter-discourses, particularly from the Caribbean.
- We invite you to rethink professional hierarchies and work respecting the knowledge located in the community.
- We invite you to disclose our projects and validate your contribution to more equitable spaces for all.
- We invite you to document our projects so that others can emulate the processes that can be open and freely accessible.

Under this premise, we commit ourselves to supporting our sisters and brothers in the Caribbean in the management of democratic, decolonizing, intersectional, and inclusive processes, finding common ground.

August 22, 2022

Yazmín M. Crespo Claudio, Cambridge, EEUU
María de Mater O'Neill, Puerto Rico
Omayra Rivera Crespo, Puerto Rico
Raúl Rodríguez Garza, Puerto Rico
Ashley Ortiz Chico, Nueva Orleans, EEUU
Camila Hernández Rivera, Puerto Rico
Mary Anne Hopgood Santaella, Puerto Rico
Jacoub Reyes, Florida, EEUU
Antonio González-Walker, Puerto Rico

process



Fig. 3 Manifesto poster and link of participation.



Fig. 4 Manifesto's invitation to co-create.

Structure. The working conversation dynamics were as follows:

1. ¿Qué es CONTRAnarrativa? [What is a COUNTERnarrative?]
2. Panelistas redactarán en el documento borrador del manifiesto: 20 minutos [Panelists will draft the manifesto draft document: 20 minutes]
3. Se discute lo escrito. Preguntas y/o comentarios del público: 15 minutos [What is written is discussed. Questions and/or comments from the audience: 15 minutes]
4. Se regresa al documento para ajustes finales: 15 minutos [The document is revisited for final adjustments: 15 minutes]
5. Preguntas y/o comentarios del público [Questions and/or comments from the audience]
6. Se aprueba y reflexiones finales [Approval and final reflections]

Introduction
The counter-narratives promote new conversations that traverse a series of fields. We understand that this group, they encompass design education/pedagogy, Latin American and Caribbean studies, cultural and visual studies, and participatory design.

In doing so, it involves non-traditional presentation methodologies and methods that can include visual work, games, crossings, participatory design, performance, poetry, collective architecture workshops, and storytelling, among others.

Therefore, counter-narratives are rooted in the cultural resources of counter-discourses to empower designers/students/users/activists to challenge master narratives, creating space for alternative forms of personal and organizational "emergence and becoming."

According to Foucault, as mentioned in his text "Power/Knowledge," counter-discourses indicate "subjugated knowledges" beyond the "official" approved knowledges. However, it is through these "local, popular knowledges that criticism performs its work."

Such counter-narratives are, as Lyotard explains, characteristically "little stories." That is to say, the little stories of those individuals and groups whose knowledge and histories have been excluded or forgotten in the narration of official narratives.

Counter-narratives, then, counter not only the grand narratives but also the "official" and "hegemonic" narratives.

In this dynamic, following the central critiques of education formulated by Brazilian educator Paulo Freire's *Pedagogy of the Oppressed* (1970) and Ivan Illich's notion of *deschooling* (1971), we propose co-creating a text horizontally for the Manifesto as beginnings and methodological beginnings and drifts of the digital dynamics to be carried out today, August 20, 2022, and open for comments until August 23, 2022.

MANIFIESTO DEL DISEÑO PARTICIPATIVO DESDE UNA PERSPECTIVA DEL CARIBE*

Objetivo: Lograr un manifiesto descolonizante que comparta nuestras realidades como caribeñas y caribeños sobre la práctica del diseño participativo. El mismo se hará público y se compartirá con los integrantes de la Conferencia de Diseño Participativo del 20 de agosto al 1 de septiembre de 2022 en Newcastle Upon Tyne, Reino Unido (https://pdc2022.org).

Entendemos que este manifiesto no pretende ser una voz categórica de lo que es o no la experiencia caribeñe sobre el diseño participativo. El comité de PDC Places: Puerto Rico intentó incluir grupos del Caribe, pero solo respondieron a la convocatoria participantes de Puerto Rico. Por lo tanto, este es solo un inicio con la esperanza que otres se unan y aporten.

Estructura

1. antecedentes o historia
2. un conjunto de puntos que articulan las afirmaciones del grupo, las metas o los principios que definen
3. una declaración de visión
4. una llamada a la acción
5. Firma y fecha

Preguntas guías

En la comunidad, desde tu perspectiva ¿Qué es lo más importante?

Según tus valores, ¿Cuáles son los comportamientos éticos que debe asumir un o una practicante participativo(a)?

¿Cuál es la visión de un grupo como el nuestro? (Que se aspira)

¿Cuál podría ser la llamada a la acción del Manifiesto? Una acción que hagamos en comunidad

Un ejemplo de la Comunidad de Diseño Ético (LATAM)
https://medium.com/dise%C3%B1o-%C3%A9tico/manifiesto-eae976beecd4

IMPORTANTE: Estará disponible hasta el 23 de agosto - 10 am.
Luego se cerrará para ser traducido y presentado en el congreso de PDC2022.

¿Cuáles son los comportamientos éticos que debe asumir un o una practicante participativa(o)?

¿Cuál podría ser la llamada a la acción del Manifiesto?

Fig. 5 Manifesto process. 20 de Agosto de 2022: p.1

MANIFIESTO

1. ANTECEDENTES O HISTORIA

EJEMPLO:
Sabemos que la tecnología ya está marcando nuevos y futuros rumbos en nuestras sociedades, por lo que nos es importante establecer un norte ético para garantizar el bienestar de nuestro planeta y sus seres vivientes.

ESCRIBIR AQUÍ
*co-creación todes
*favor de revisar/editar texto ya iniciado
Nosotres aquí suscritos, dentro del umbral de PDC Places: Puerto Rico, de la edición 17 de la Conferencia de Diseño Participativo, hacemos los siguientes planteamientos sobre el diseño participativo desde nuestra experiencia en Puerto Rico como caribeñas y caribeños (gente de caribe-lenguaje más inclusivo que separa el género y la sexualidad). No intentamos ser la voz del Caribe. Es un intento de iniciar una conversación sobre esta práctica desde una manera descolonial. La realidad caribeña es distinta para cada isla, aunque compartimos eventos históricos de la Conquista y luego, los poderes coloniales, que en muchos lugares aún perduran. Se nos hace difícil comunicarnos, los viajes entre nuestras islas son costosos, y hacer proyectos entre nosotres es complicado por muchos factores, que incluyen la brecha digital. Este manifiesto es dinámico con la intención de ser un inicio de reconocer la manera que localmente trabajamos estas metodologías en nuestras comunidades. El desafío de este grupo es iniciar este manifiesto, entendiendo que es solo un comienzo de intenciones, con la esperanza de que se unan otras de las islas caribeñas, y que, a su vez, se modifique éste con sus contra-narrativas.

We undersigned here, within the threshold of PDC Places: Puerto Rico, of the 17th edition of the Participatory Design Conference, make the following statements about participatory design from our experience in Puerto Rico as Caribbeans (people of Caribbean-language more inclusive that separates gender and sexuality). We do not try to be the voice of the Caribbean. It is an attempt to start a conversation about this practice in a decolonial way. The Caribbean reality is different for each island, although we share the historical events of the Conquest and later, the colonial powers, which in many places still endure. It is difficult for us to communicate, travel between our islands is expensive, and doing projects between us is complicated by many factors, including the digital divide. This manifesto is dynamic to be a beginning to recognize the way we locally work these methodologies in our communities. The challenge of this group is to initiate this manifesto, understanding that it is only the beginning of intentions, with the hope that other Caribbean islands will join, and that, in turn, it will be modified with its counter-narratives.

Las islas del Caribe ~~también~~ compartimos el clima o los desastres atmosféricos como los huracanes. También algunas islas compartimos movimientos telúricos que provocan terremotos. Nos une además la historia colonizante.

The Caribbean islands share the same climate or atmospheric disasters such as hurricanes. Some islands also share telluric movements that cause earthquakes. We are also united by colonizing history.

"Las islas del Caribe compartimos el clima o los desastres atmosféricos como los huracanes." – C. Hernández

Fig. 6 Manifesto process. 20 de Agosto de 2022: p.2

The element of water also unites us, as islands, and also to the Caribbean coasts.

Las dinámicas raciales presentes dentro de Puerto Rico, como en el Caribe entero han influenciado la planificación comunitaria, creando espacios que históricamente son más vulnerables a desastres ambientales y a la negligencia gubernamental.

The racial dynamics present within Puerto Rico, as in the entire Caribbean, have influenced community planning, creating spaces that are historically more vulnerable to environmental disasters and government neglect.

~~Conocemos que actualmente nuestras realidades señalan que no existe justicia social, ni visión~~

Sabemos que nuestro contexto insular pone retos específicos. Por un lado, de comunicación, interacción y colaboración entre las islas del Caribe. En ese sentido, se pone frente a nosotres la posibilidad de pensar en nuevas tácticas para generar un conjunto de saberes construidos a partir de nuestras realidades culturales e intereses colectivos, que faciliten y formalicen las prácticas y el aprendizaje del diseño participativo en el Caribe.

We know that our insular context poses specific challenges. On the one hand, communication, interaction, and collaboration between the Caribbean islands. In this sense, we are faced with the possibility of thinking of new tactics to generate a set of knowledge built from our cultural realities and collective interests, which facilitate and formalize the practices and learning of participatory design in the Caribbean.

Por otro lado, la falta de visibilización y presencia en foros internacionales nos limita a conocer las tendencias relacionadas a la cuarta revolución industrial y por tanto a identificar los impactos específicos que tendrá en nuestras realidades caribeñas.

On the other hand, the lack of visibility and presence in international forums limits us from knowing the trends related to the fourth industrial revolution and therefore identifying the specific impacts that it will have on our Caribbean realities.

Las experiencias y dificultades compartidas entre las islas caribeñas nos apuntan a que hemos logrado sobrevivir en muchas ocasiones atravesando gran sufrimiento. En muchos casos hemos transformado esto en oportunidades de crecimiento. Siempre la gestión colectiva ha facilitado y permitido nuestra sobrevivencia. Es por eso que entendemos que esta red de solidaridad tiene que ser divulgada y ampliada. Tiene que estar accesible a todes los habitantes del Caribe. Proponemos crear una red de saberes y experiencias que contribuyan a facilitar la posibilidad de lograr calidad de vida y oportunidades de crecimiento pleno a las comunidades caribeñas.

The experiences and difficulties shared among the Caribbean islands tell us that we have managed to survive on many occasions through great suffering. In many cases, we have turned this into growth opportunities. Collective management has always facilitated and allowed our survival. That is why we understand that this network of solidarity has to be disclosed and expanded. It must be accessible to all the inhabitants of the Caribbean. We propose to create a network of knowledge and experiences that

Fig. 7 Manifesto process. 20 de Agosto de 2022: p.3

contribute to facilitating the possibility of achieving quality of life and full growth opportunities for Caribbean communities.

Las dificultades que rodean el diseño participativo en el continente es que los puertorriqueños específicamente (y otros caribeños también) todavía son vistos como "inmigrantes". La falta de atención e interés en la historia colonial de los Estados Unidos persiste debido a la nube capitalista que se cierne sobre el pueblo estadounidense. Esta visión sigue considerando al Caribe como un destino o una mercancía en lugar de un lugar de discurso, infraestructura agobiante y otras realidades.

The difficulties surrounding participatory design on the mainland is that Puerto Ricans specifically (and other Caribbeans as well) are still seen as "immigrants." The lack of attention and interest in the colonial history of the United States persists because of the capitalist cloud that hangs over the American people. This vision continues to see the Caribbean as a destination or commodity rather than a place of discourse, burdensome infrastructure, and other realities.

Estos ideales occidentalizados de mercancía impuestos sobre la tierra y su gente crean una dinámica desequilibrada.
Dentro de Puerto Rico, prevalece el machismo, lo que constantemente pone en riesgo a las personas LGBTQIA+.

Dentro de Puerto Rico, el machismo sigue vivo y coleando, poniendo constantemente en riesgo a las personas LGBTQIA+.

Para nuestra comunidad, una de las cosas más importantes sería movilizar y reunir a los participantes creando un espacio seguro donde puedan discutir y planificar diseños (o técnicas) que puedan usar más tarde y compartir con otros.

Es muy importante lograr que las personas sientan curiosidad e interés por sus antecedentes al proporcionarles un punto de partida para la investigación y el diseño. Con esto, pueden convertirse en aliados del continente.

Un practicante participativo debe proporcionar a las partes interesadas un punto de partida sobre el cual puedan ampliar. Especialmente al trabajar con personas de diversos orígenes, conocen las mejores formas en que pueden abordar los problemas dentro de sus comunidades. Especialmente al trabajar con personas de diversos orígenes, los miembros de la comunidad conocen las mejores formas de abordar los problemas locales actuales. Con este conocimiento, el practicante puede encontrar formas de continuar la conversación agregando recursos para una mayor expansión de las ideas.

La visión debe ser siempre la de servir y expandir. Hay muchas cosas que a menudo se pasan por alto: los derechos humanos básicos, el trabajo, las artes, la ecología, la salud, la ley, los temas LGBTQIA+, etc. Todos estos son puntos que se pueden abordar a través del diseño participativo, especialmente en el contexto de islas que tienen una persistente influencia colonial.

Fig. 8 Manifesto process. 20 de Agosto de 2022: p.4

"Las dinámicas raciales presentes dentro de Puerto Rico, como en el Caribe entero han influenciado la planificación comunitaria, creando espacios que históricamente son más vulnerables a desastres ambientales y a la negligencia gubernamental." – O. Rivera

"Sabemos que nuestro contexto insular pone retos específicos. Por ejemplo, de comunicación, interacción y colaboración entre las islas del Caribe." – M. O'Neill

"Las dificultades que rodean el diseño participativo en el continente es que los puertorriqueños específicamente (y otros caribeños también) todavía son vistos como "inmigrantes"." – J. Reyes

Al crear un sistema de preguntas abiertas, empoderará a otros para que se conviertan en líderes comunitarios y facilitadores del diseño participativo. Estas pautas generales permiten la creatividad y la adaptación de técnicas para aplicarlas a una variedad de datos demográficos. Crear un sistema accesible y equitativo es informar y crear libremente, sin sentimiento de portero

2. CONJUNTO DE PUNTOS

EJEMPLO:
Frente a esto, Diseño Ético Comunidad, como grupo de profesionales digitales de distintos países de Latinoamérica y el Caribe, se preocupa por el aspecto ético de la práctica digital.

ESCRIBIR AQUÍ
*co-creación todes
Frente a esto, PDC Places: Puerto Rico, como grupo de profesionales, estudiantes, líderes comunitarios, usuarios, activistas, entre otros en su mayoría de Puerto Rico, se preocupa por xx

El diseño participativo debe reconocer el contexto topográfico.

El diseño participativo debe ser in situ. Esto incluye lo digital.

El diseño participativo debe también reconocer la informalidad o los procesos orgánicos como formas de adquirir conocimiento

Un problema con las divulgaciones académicas es que a veces esos escritos no pasan o llegan a la comunidad. Debe establecerse un lenguaje que llegue a todes o todes puedan comprender.

Esther por texto en el zoom: Concuerdo con Waldemiro. Personalmente yo me enteré de esta iniciativa por la página de facebook de La maraña, por lo que entiendo que tal vez al comunicarse con iniciativas parecidas a éstas en las otras islas ayudaría a llegar a las comunidades.

Existe una separación entre la academia y la comunidad. ¿Cómo podemos usar un lenguaje amplio para que estas conversaciones puedan aplicarse a una audiencia más universal? ¿Cómo podemos usar un lenguaje más inclusivo junto con pautas directas y abiertas para aplicar o facilitar el diseño participativo para que otros lo usen?
Es importante validar, reconocer y estimular las experiencias y saberes populares en el diseño participativo

El compartir proyectos logrados por y a través de gestiones comunitarias en las diversas áreas que impactan la calidad de vida de las comunidades: vivienda segura, salud, educación son parte de estos saberes.

Es importante la infográfica como medio de comunicación entre las islas caribeñas debido a que hablamos idiomas diferentes.

Fig. 9 Manifesto process. 20 de Agosto de 2022: p.5

Es importante la divulgación de los proyectos en todas las escalas. La comunitaria, la académica, la profesional y las comunicaciones impresas y digitales.

El diseño participativo debe ser horizontal y responder a las necesidades y deseos de las comunidades. Es decir, el diseñador no ofrece todas las respuestas, sino que se nutre del saber y las experiencias de los usuarios o, en el caso de la arquitectura, de los habitantes.

La visibilidad y el nombramiento de las particularidades que nos definen en el contexto de Puerto Rico y Caribe son esenciales.

La ética debe ser incluida en la práctica.

La inclusividad es necesaria. Esto incluye lenguaje y la brecha digital

Crear espacios seguros. Un enfoque comunitario, autogestivo y feminista.

Que la o el facilitadora(o) tenga un proceso reflexivo continuo, sobre todo, respecto a su posible privilegio o asumpciones.

Es importante, como parte del proceso de un diseño descolonizante, utilizar los recursos que poseen nuestras tierras.

Los/as diseñadores/as debemos tomar en cuenta los recursos con los que contamos, no solo materiales sino también recursos humanos, con distintas experiencias y saberes.

La cultura es siempre importante al momento de diseñar.

La profesionalización de la práctica a través de estrategias pedagógicas y participativas aterrizadas al contexto caribeño.

La generación de una comunidad de aprendizaje entre las personas que facilitan grupos participativos y el compartir de las mejores prácticas en términos de guías didácticas, herramientas colaborativas y técnicas de aprendizaje en pro de quienes participan en estos espacios.

El diseño participativo debe ser accesible para las comunidades caribeñas entendiendo las distintas particularidades y dificultades presentes en estas.

3. DECLARACION DE VISIÓN

EJEMPLO:
Como comunidad, nuestra misión principal es compartir conocimiento alrededor del diseño ético, promoviendo buenas prácticas aplicadas al diseño digital y abrir el debate sobre el futuro del diseño. Todo esto lo hacemos sin tomar ninguna postura de fiscalización ética.

Fig. 10 Manifesto process. 20 de Agosto de 2022: p.6

"El diseño participativo debe ser in situ." – Y. Crespo

"El compartir proyectos logrados por y a través de gestiones comunitarias en las diversas áreas que impactan la calidad de vida de las comunidades: vivienda segura, salud, educación son parte de estos saberes." – M. A. Hopgood

"Las/os diseñadores/as debemos tomar en cuenta los recursos con los que contamos, no solo materiales sino también recursos humanos, con distintas experiencias y saberes." – A. González

Tenemos la fuerte convicción de que la responsabilidad que tiene cada profesional del gremio es clave a la hora de tomar decisiones y crear soluciones para hacer cambios positivos en la industria, en la sociedad y en nuestro planeta.

ESCRIBIR AQUÍ
*co-creación todes
Les diseñadores (líderes comunitarios, entre otres) que trabajamos con procesos participativos gestamos un proyecto que desde su conceptualización reconoce la importancia de la incidencia personal y de las experiencias en el trabajo que se hace. En nuestro caso, no se ha tratado tanto de buscar historias, sino de escucharlas. Nuestra metodología se ha regido por principios de solidaridad y afectos; damos el espacio para que la comunidad identifique las historias que merecen contarse, como ellos quieran contarlas y representarlas.

Los/as diseñadores/as del Caribe que trabajamos con procesos participativos debemos encontrar particularidades que nos unen o puntos en común, al igual que los retos, para poder compartir experiencias y apoyarnos.

Estamos convencidos que los procesos participativos contribuyen al cuidado de los proyectos importantes para la comunidad, por los miembros de la comunidad.

Entendemos que no hay necesidad de grandes proyectos sino de pequeños gestos que fortalezcan y visibilicen nuestras historias

4. LLAMADO A LA ACCIÓN
EJEMPLO:
Cómo llamado a la acción, invitamos a que las personas se cuestionen las acciones que llevan adelante desde el diseño. Buscamos incomodar, con el sentido de que las personas repiensen sus propias prácticas, e incentivar a la comunidad digital a abordar proyectos bajo principios éticos.

ESCRIBIR AQUÍ
*co-creación todes
Invitamos a trabajar en colectivo junto a las comunidades.
Invitamos a usar metodologías alternativas.
Creemos en las contra-narrativas y los contra-discursos. Particularmente del Caribe.

Deseamos se repiensen las jerarquías profesionales y se trabaje respetando el conocimiento situado en la comunidad

Deseamos divulgar estos proyectos y validar su contribución a espacios más equitativos para todes.

Reconocemos el conocimiento y metodologías locales.

Fig. 11: Manifesto process. 20 de Agosto de 2022: p.7

"Creemos en las contra-narrativas y los contra-discursos. Particularmente del Caribe." -Y. Crespo

"Deseamos divulgar estos proyectos y validar su contribución a espacios más equitativos para todes." -Y. Crespo

Nos nutrimos de la sabiduría popular (experiencia local) para crear utilizando procesos y materiales accesibles a cada comunidad.

Además de compartir nuestras experiencias, debemos documentarlas para que otres puedan emular los procesos que pueden ser abiertos y de libre acceso.

Les invitamos a desaprender y mirar ejemplos del sur y del Caribe y no del norte o eurocéntricos.

Es importante validar, reconocer y estimular las experiencias y saberes populares en el diseño participativo.

5. FIRMA + FECHA
EJEMPLO:
Bajo esta premisa nos comprometemos a brindar el conocimiento y acompañamiento necesario en temas relacionados con el diseño ético.

ESCRIBIR AQUÍ
*co-creación todes
Bajo esta premisa nos comprometemos a apoyar a nuestros/as (nuestrxs) hermanos/as (hermanxs) del Caribe en la gestión de procesos democráticos, descolonizantes, decolonizante, interseccionales e inclusivos, encontrando un terreno común.

20 DE AGOSTO DE 2022
Participantes: nombres completos y lugar

Yazmín M. Crespo Claudio, Cambridge, EEUU
María de Mater O'Neill, Puerto Rico.
Omayra Rivera Crespo, Puerto Rico
Raúl Rodríguez Garza, Puerto Rico
Ashley Ortiz Chico, Nueva Orleans, EEUU
Camila Hernández Rivera, Puerto Rico
Mary Anne Hopgood Santaella, Puerto Rico
Jacoub Reyes, Florida, EEUU
Antonio González-Walker, Puerto Rico

Fig. 12 Manifesto process. 20 de Agosto de 2022: p.8

8 con·sider teaching/learning/unlearning as a collective project

an open letter

To the ones who ask, are there other ways of *teaching* architecture?
This letter is for you.

Paulo Freire wrote in his book *Cartas a quien pretende enseñar* "el *enseñar* no existe sin el *aprender*" (1993:45) (*teaching* does not exist without *learning*). The educator's learning journey unfolds as they remain humble and receptive, always willing to reevaluate established beliefs and reassess their positions. This commitment to ongoing learning is evident in their efforts to nurture students' curiosity and support their exploration of various paths and avenues sparked by that curiosity.

Advocate for critical reflection and praxis, the integration of reflection and action, such as questioning traditional roles in architecture and urbanism. For architecture and design students to become critical practitioners, they require an educational approach that serves as a catalyst. This involves nurturing their critical thinking abilities, urging them to take a stance, and guiding them in posing incisive questions to uncover transformative solutions. As posed by De Sousa Santos, the initial question revolves around the future of architecture and design as we currently conceive them or whether we desire a different trajectory for their evolution. (2016) Such education entails establishing a pedagogical framework rooted in indignation and empathy, fostering unlearning and relearning processes, prioritizing diverse knowledge systems over a Eurocentric or Western-centric epistemology, and promoting a localized, collective approach to learning and teaching in collaboration with communities.

Redefine design as critical knowledge that can drive emancipation. Teaching / learning / unlearning as a collective project is a form of *bregar for transformative post-critical education.* Educate students to seek out problems before they become fixers of issues and craft spaces, encounters, and modes of existence in the world. Please encourage them to be co-creators, collaborators, and co-designers rooted in their locale, designing from a blend of imagination, reality, logic, emotion, and compassion. Then, prompt them to envision radical alternatives; these need not necessarily manifest as buildings or physical objects.

Work as an agent of liberation—design with users and not for them. Connect the classrooms and studios with spaces of exclusion and with groups historically silenced and marginalized. Integrate participatory processes, horizontal production (from place-making to theory and outreach), community engagement, adaptive reuse, ecological consciousness, self-construction, and occupation.

These tactics and others are vital for transforming architectural education and practice from a decolonizing standpoint. Experiment, *aquí y ahora* (here and now).

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list of documents

The list below is from various archives visited or consulted during the preparation of this dissertation. The research was supported by the Harvard Kenneth C. Griffin Graduate School of Arts and Sciences, the David Rockefeller Center for Latin American Studies, and the Harvard Graduate School of Design. Crespo-Claudio received the American Association University Women (AAUW) Dissertation Fellowship 2023 - 2024, the Harvard Frederick Sheldon Fellowship 2022 - 2023, the Jorge Paulo Lemann Fellowship Spring 2023, the Winkler Fellowship 2018 - 2024, and the Racial, GSD Equity, and Anti-Racism Fund for *Archive IN/IN: International Intersectional Feminism* in 2023.

1. Archivo Histórico José Vial Armstrong (AHJVA)
Av. Manuel Antonio Matta 12, Recreo. Viña del Mar, Chile.
The research included visits to the archive as well as AHJVA's online platforms, including Wiki Casiopea for its general catalog, Flickr for its photographic collection, *Archivo de la Palabra* on SoundCloud for audio documents, and Vimeo for videos.
https://wiki.ead.pucv.cl/Casiopea
https://www.flickr.com/people/archivo-escuela/
https://soundcloud.com/archivo-jose-vial-a
https://vimeo.com/escuela

2. e[ad] Bibliotecas
Av. Manuel Antonio Matta 12, Recreo. Viña del Mar, Chile.
The research included visits to the e[ad] Biblioteca Escuela de Arquitectura y Diseño and the Biblioteca Con§tel accessed online.
https://wiki.ead.pucv.cl/Biblioteca_Con§tel
Textos Fundamentales (1952-2002)
Publicaciones de Apertura (2002-present)

3. CeDInCI (Archivo)
Rodríguez Peña 356, Ciudad Autónoma de Buenos Aires.
The CeDInCI is a documentation center (library, newspaper archive, and archive) dedicated to the recovery, preservation, conservation, cataloging, and dissemination of the political and cultural productions of the Latin American left from its origins in the second half of the 19th century to the present. The research included visits to the center as well as the online *Américalee* collection and the *Imagoteca*.
https://archivos.cedinci.org/

4. Center for Puerto Rican Studies at Hunter College (CENTRO)
Centro Library & Archives, Hunter College 2180 Third Avenue, Rm. 120, New York, NY 10035
Founded in 1973 by a coalition of students, faculty, and activists, the Center for Puerto Rican Studies at Hunter College (CENTRO) is the largest university-based research institute, library, and archive dedicated to the Puerto Rican experience in the United States. The research included the Archives of the Puerto Rican Diaspora.
https://centroarchives.hunter.cuny.edu/
CHARAS/El Bohío Cultural and Community Center Records Collection
Quality of Life/La Calidad de Vida in Loisaida Newsletter Collection

Marlis Momber Lower East Side Photograph Collection

5. Archivo de Arquitectura y Construcción de la Universidad de Puerto Rico [AACUPR]
11 Ave. Universidad Ste 1101San Juan P.R. 00925-2531
In 1969, the School of Architecture of the University of Puerto Rico received a donation from architects Otto Reyes and Thomas Marvel of drawings belonging to architect Antonin Nechodoma. The Santiago Iglesias, Jr. Library of the School of Architecture was the first custodian of these resources. In 1986, the *Archivo de Arquitectura y Construcción de la Universidad de Puerto Rico* (AACUPR) was founded. The research included the Archives of Henry Klumb and Antonin Nechodoma.
https://aacupr.uprrp.edu/

6. Archivo, PISO Proyecto, est. 2011
Santurce, Puerto Rico 00908
PISO Proyecto is a series of collaborative platforms that started in 2011 and respond to the needs and conditions of the experimental dance and performance community in Puerto Rico. Del Archivo is a self-managed archive by its founder, Noemí Segarra Ramírez. The research included materials of PISO móvil, PISO Proyecto, Fotografías de Piso móvil, and Forografías de Piso proyecto en movimiento

7. Vilanoba Artigas Biblioteca Faculty of Architecture and Urbanism, University of São Paulo (FAU-USP)
R. do Lago, 876 - Butantã, São Paulo - SP, 05508-080, Brazil
FAUUSP Collections is a search portal that integrates the information resources of the Faculty of Architecture and Urbanism of the University of São Paulo, under the responsibility of the Technical Section of Iconographic Materials of the FAUUSP Library, the Audiovisual Technical Section (FotoVídio FAUUSP) and the Technical Section of Editorial Production (LPG FAUUSP). The research included materials about Lina Bo Bardi, Teatro Oficina, and Bixiga, São Paulo.
https://www.acervos.fau.usp.br/page/inicio