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CONTEMPORARY

CONTRADICTIONS

REVEALING

Architecture is more than just the design and construction of buildings. It is a social tool that can be used to bring about positive change and promote inclusivity and equity in our built environment. Moreover, it is a manifestation of our collective beliefs, and it shapes the way we interact with each other and the environment. As an architect, my interest lies in revealing the complex paradigms within architecture that have been shaped by historical, social, cultural, and environmental factors and transforming them. I firmly believe that architecture possesses the potential to bring about positive change and enhance general wellness in our communities.

Revealing aims to address some of these complex paradigms and challenge the status quo within the field of architecture. I believe that it is essential to explore the intersections between architecture and other social, cultural, and political issues that have a significant impact on our built environment. Through my work, I hope to shed light on some critical issues facing our world today, such as our relationship with other species, colonialism, and the gender gap.

The Bad Natures Project provides a thought-provoking example of how architecture can address our relationship with other species. By examining our perceptions of plants and their classification as “good” or “bad” the project raises questions about our impact on the natural world and the built environment. It highlights the responsibility of architects to design spaces that are sustainable and respectful of the natural world, rather than solely focused on function and aesthetics.

The use of pearlwort, a plant that thrives in urban environments, as a means of transforming the pavement into a watercolored ground landscape for evolving and shifting, underscores the importance of considering the ways in which architecture can interact with and support the growth of other species. Through this lens, the project challenges us to re-think our relationship with nature in the urban context and to approach design with a more holistic perspective.

Architecture can also seek to bring back the removed spaces and cultural heritage of displaced communities, correct historical decisions, and foster cultural diversity. The project Resurfacing is a powerful example of how architecture can be used as a tool to reclaim lost narratives, to acknowledge the displacement of communities, and to commemorate their contribution to the city's history.

By using cornstarch biomaterial and integrating Mayapple seeds, the project pays homage to the agricultural practices and medical knowledge of the Seneca community. In doing so, it underscores the importance of preserving cultural diversity and promoting inclusive narratives through architecture.

The Archive of Time Project is an example of how architecture can be used to challenge colonialism in cultural institutions and promote the decolonization of space. By questioning the curatorship and history of the Met Cloisters Museum, the project seeks to restore the value and dignity of artifacts that have been extracted from their original context and homogenized. Through the use of architectural fragments and ruins, the project aims to articulate the temporality of history and provide a space for diverse collections to coexist. This approach challenges the dominant narrative of Western art history and the ways in which it has been used to justify colonialism and cultural domination.

By creating a space that values time and diversity, the Archive of Time project promotes a more inclusive and equitable approach to architecture and cultural institutions.

Moreover, it is important to reveal the crucial role that architecture plays in shaping gender relations. Architecture is not a neutral field; it can either reinforce or challenge existing power dynamics. Through some of my investigations and projects like Gender

Based Architecture and Domestic, I demonstrate how architecture can be used to create spaces that promote gender equity and empower women. By creating buildings and public spaces that are designed with the needs and experiences of women in mind, we can help to create a more just and equitable society.

Furthermore, these projects underscore the importance of taking an intersectional approach to design, one that considers the ways in which gender intersects with other factors such as race, class, and immigration status. By doing so, we can create spaces that are not only gender-responsive, but also inclusive and welcoming to people from all walks of life.

As we move forward, we must continue to examine the relationship between gender and architecture, and that we work to create spaces that promote gender equity and social justice. Through my portfolio, Revealing, I hope to bring attention to these and other complex paradigms within architecture and to challenge the dominant narratives and perspectives within the field.

Bad



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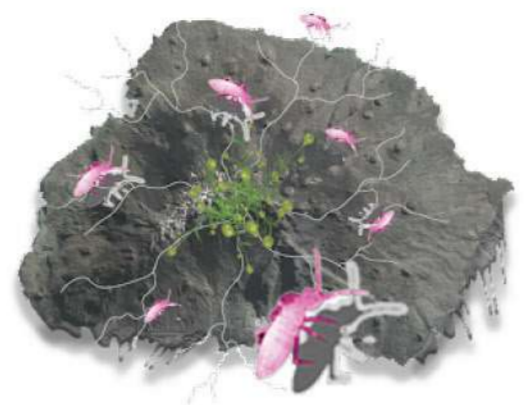
Shattering



The Bridge

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BAD NATURES



Watercoloring the Urban Ground

Nurturing Expansion Joints for a Transient Apocalyptic Landscape

Who: Valentina Jaramillo P, Mia Iannace

When: 2022

Professor: Nerea Calvillo

Bad natures is a project born from the importance of the relation with other species, in this case a plant, a weed. But who determines which plant is good or bad? Globalization and the ambition for aesthetics has generated a systematic classification of thousands of plants as dangerous, invasive and aggressive.

Through Pearl, a small-scale plant, the project explores how the imperceptible can greatly affect the urban landscape of our city. Likewise, through Pearl's transformation, issues and adverse scenarios of our society such as slavery and climate change are discussed.

Eventually, in the not-so-far-off future, the land will be gray, barren, and lifeless, begging for the refreshing vitality of vegetation that has been so far taken for granted. Entropy will erode the threshold between the man-made landscape

and the organic environment, until flooding, drying, and decay will take over even the most sophisticated built interventions. But one little plant can resist such a post-apocalyptic landscape, as it re-emerges before any other plant within depleted soil. This plant lives unnoticed within the cracks of New York City sidewalks.

She appears as moss-looking mats in areas with high sun exposure and frequent foot traffic, and as individual fluffy tufts in more moist, shaded areas in the seams of walls, steps, and corners. It is *Sagina Procumbens*, commonly known as Pearlwort.

We found 'Pearl' in the corners of stone benches of Frederick Douglass Circle, the traffic roundabout on the Northwest corner of Central Park. The circle is a monument to Frederick Douglass. He was an emancipated slave and a pivotal abolitionist and suffragist.



CONCEPT COLLAGE



Douglas changed the trajectory of empowerment for African Americans, sparking the transition from slavery to liberation. The book *Black on Both Sides* by African American author C. Riley Snorton, discusses the terms of “blackness” and “transness” as dynamic conditions of being and becoming, with no clear origin and no point of arrival.

For us, Pearl embodies “transition” and “transitiveness”: she adapts and expands in reaction to her environment. How can Pearl help us think about the landscapes of the city, and will transform the pavement as it expands. post-apocalyptic city?

The post-apocalyptic is a productive image to find opportunities in unexpected places and to re-assign value to invisible, forgotten, or hidden things. With its transitivity, fungibility and beauty and resistance. Understanding that Pearl self reproduces and doesn't need humans, the project proposes a set of techniques to facilitate Pearl's growth. Or, in other words, to landscape it.

These techniques can be used in any part of the How can Pearl help us think about the landscapes of the city, and will transform the pavement as it expands. post-apocalyptic city?



The Frederick Douglass Monument is the starting point of Pearl's expansion. We draw on its design and try to amplify it through Pearl.

The first technique is the enhancement of Pearl's reproduction process by initiating water splashing, in two ways: We extend the flow of water circulation of the monument's fountain to the benches that frame Pearl. Also, we lift a corner of some of the existing tiles so that with body weight propels water splashes.

The second technique used was related to the soil conditions. Moreover, to celebrate Transness and Blackness through the city, the soil is tinted with colors.

To grant Pearl's space over the pavement the proposal implies an appropriation of the existing cracks and the creation of new ones, replicating its preferred urban environment.

Through Pearl's growth, the monument is expanded to the sidewalk adjacent to Central Park, where Pearl grows in a freer way.

After many years of slow and continued growth of Pearl, the new urban ground will become smoochy and transient as the swamp in Snorton's book "Black on Both Sides".



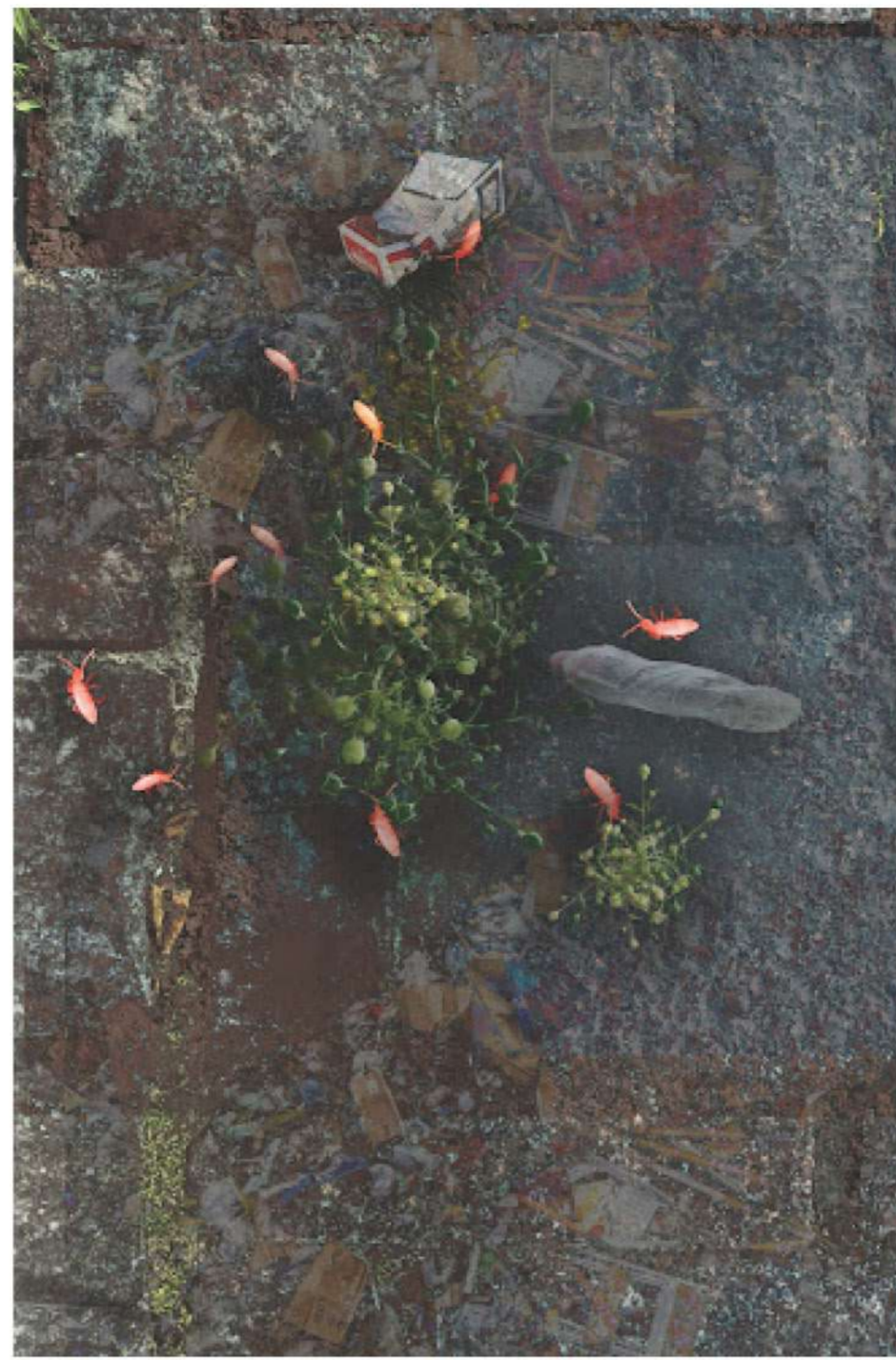
It will make us desire to walk barefoot, but the walk will be slower. We will have to pay attention to the urban ground.

Over time, as the natural and built world will succumb to the effects of pollution, trash will accumulate. Pearl's prong-like, sticky leaves have an ability to ensnare garbage, like hairs and papers and coexist with them.

Rather than the unrealistic attempt to eliminate garbage, Pearl will embrace it. Dirt and eventually cover it, and the pollution will become part of the landscape.

Through Pearl we could redefine the meaning of urban floor; no longer is it a conveyor belt of pedestrian efficiency, but as a watercoloured ground landscape for evolving, shifting, emerging and becoming.

EVOLVING & SHIFTING





10 YEARS



50 YEARS



100 YEARS

RESUR- FACING

Through History and Memory

Making Kin With Biomaterials

Who: Valentina Jaramillo P

When: 2022

Professor: Christopher Woebken

What is the history behind the most emblematic spaces of New York?

Throughout the semester we were asked to inquire about the spaces of the city we live in. Central Park, as a place of cultural and social development, structures a fundamental part of the identity of the city of New York.

More than being an iconic place for the city, Central Park is a space that reflects human intervention and curation in order to achieve immaculate aesthetics for the visual pleasure of its inhabitants.

In its past, Central Park was composed of mountainous and swampy areas and different species. However, in the present some of these species have been REMOVED in order to build an "aesthetic" and neat space.

Likewise, in addition to the species, the park had human settlements that were displaced for the construction of the park. Seneca Village is a demonstration of the displacement, not only physical but also cultural, of a community that over time is begging to be remembered.

Seneca Village was a community between 82 and 89 street. It was the largest community of African-American property owners in New York.

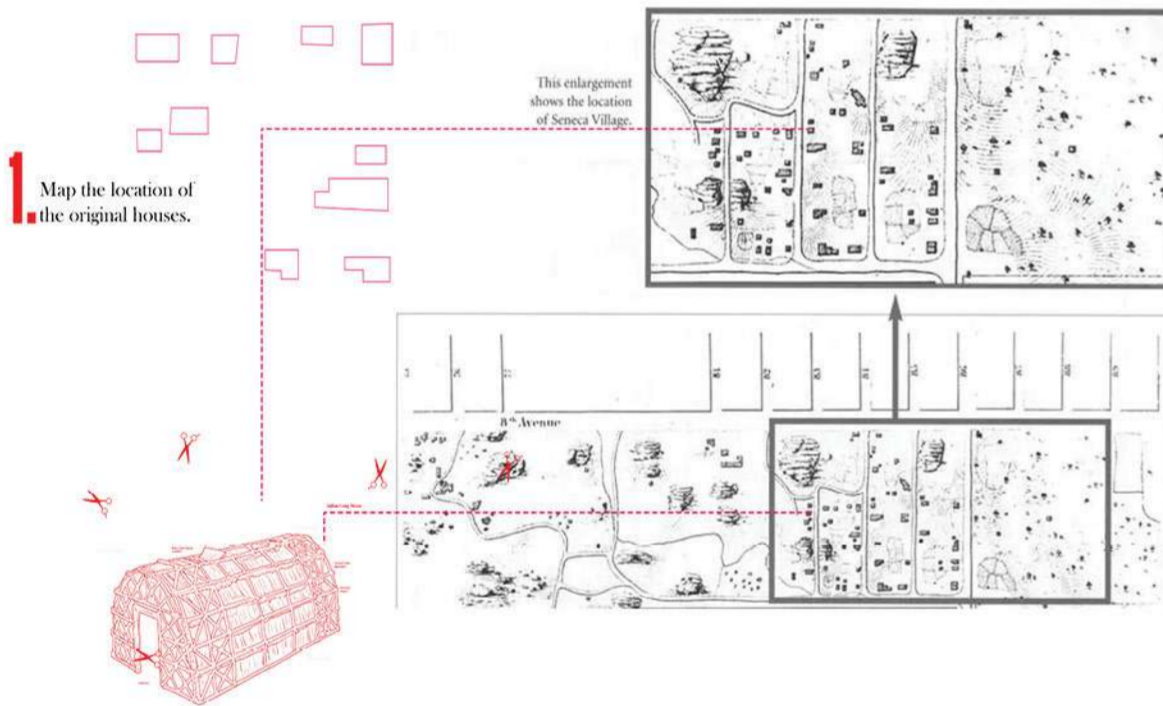
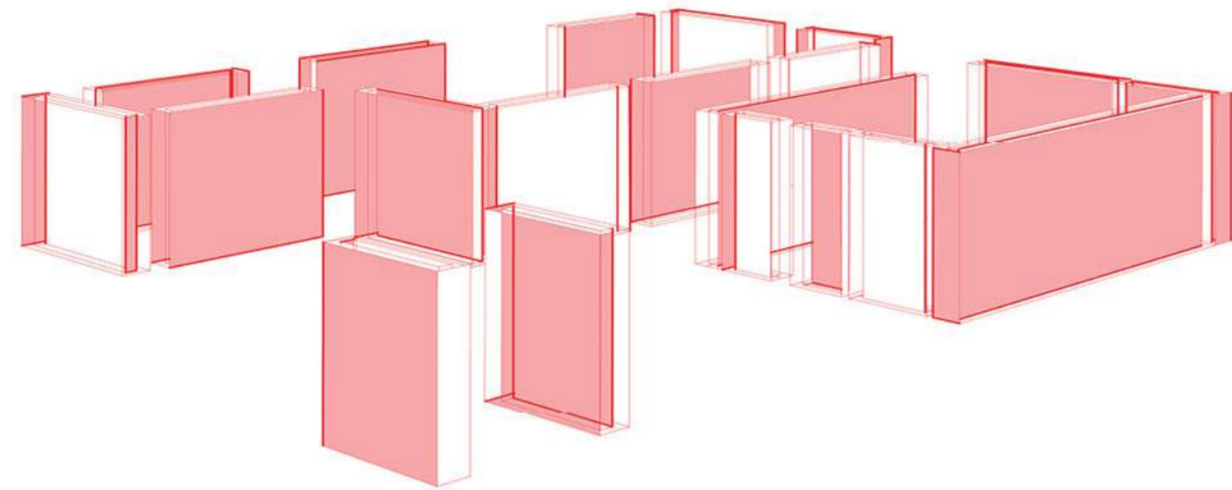
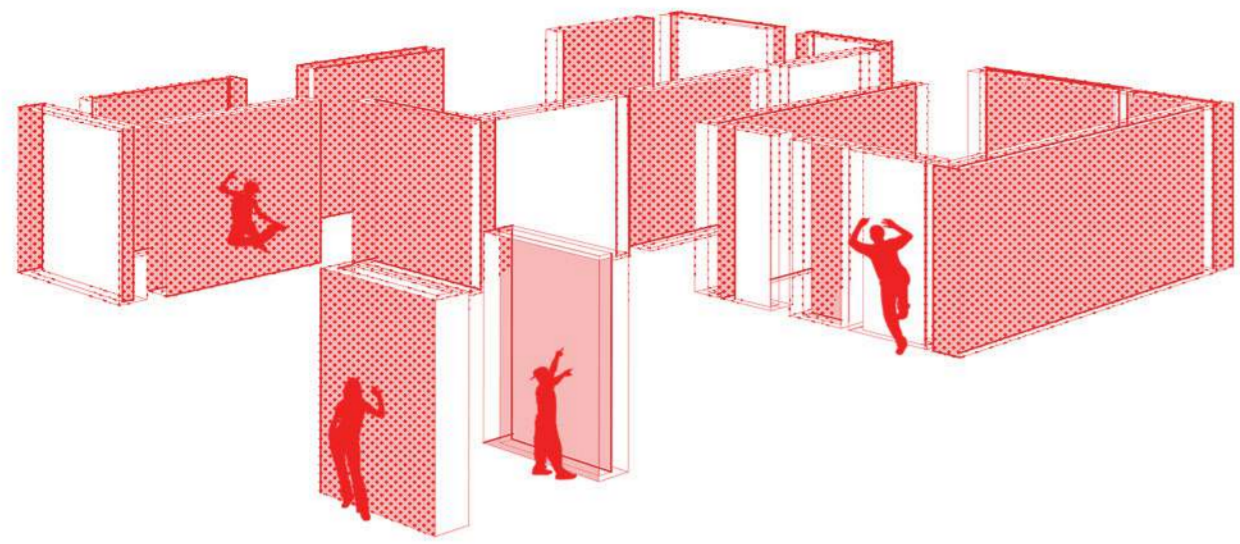
The Seneca community was displaced after the approval of the "Central Park Project" by an immediate eviction law.

Through an artistic installation "Resurfacing" seeks to integrate the cultural heritage that allows history to come alive.

For this, I mapped the housing settlements that were made to bring back the removed spaces.

**“IDENTITY IS
TIED TO
MEMORY”**

Dolores Hayden



The installation reconstructs the wall of the houses of the former village through panels composed of cornsatch biomaterial. I chose this biomaterial because it alludes to the agricultural practices that were implemented by the Seneca community.

Seneca Village residents used some open space to create gardens, which was a common use of land in this area. Raising vegetables for consumption and perhaps even for sale was a significant use of land. Each panel has integrated Maypple seeds, one of the most commonly used by the Seneca community for medicinal purposes.

In time, the seeds will germinate and become a trace of what was once Central Park.

In time, the seeds will germinate and become a trace of what was once Central Park.



GUATAVITA

A Story Below The Waters

Decolonizing Architecture

Who: Valentina Jaramillo P

When: 2022

Professor: Ijlal Muzaffar

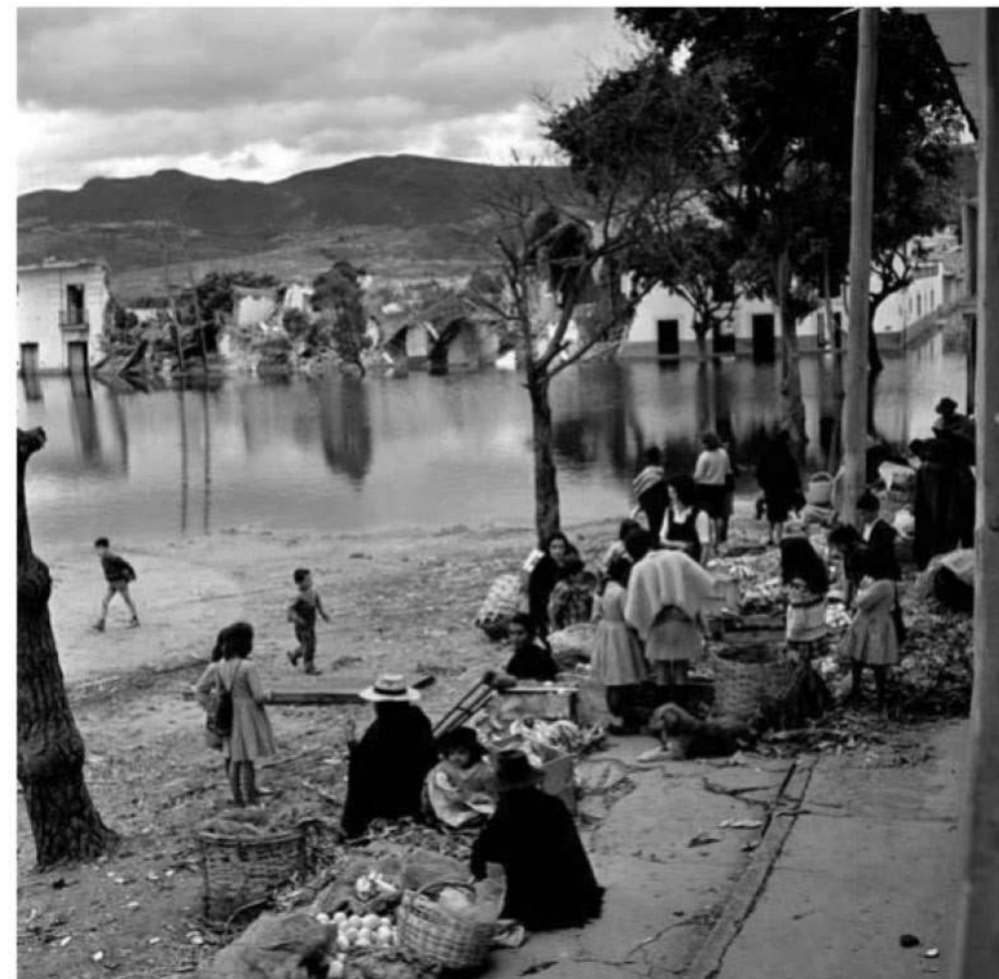
“Hidden underwater with more than 400 years of history a town cries out to be remembered.” Sharing a fragment of time and space with another person generates a sense of community, collective memory, and existential belonging.

In the case of Guatavita, this collective memory has been blurred by a process of eviction in 1967. Throughout this essay we will discuss the effects experienced by the inhabitants of Guatavita after their town was flooded under the waters for the construction of an electric dam.

Likewise, it will delve into how this collective memory has been affected in the sense of finding an identity and belonging in relation to the place that contains them.

Due to the rapid growth of the city of Bogota, and the heavy flooding of the savannah of the capital, the company Energías Eléctricas and the National Government devised a project where the ancient town of Guatavita, thanks to its convenient geographical location, would give life to the Tominé electric dam.

In the same year the government entered negotiations with the inhabitants and without giving them many solutions began the evictions of the families to neighboring settlements while the construction of the new and longed-for town was being carried out.



The image illustrates the inhabitants of the town with their belongings watching their homes being flooded for the creation of the dam.

To understand in depth the problems that this reflected in a community like Guatavita, we must go back to pre-Colombian times, when Guatavita was the second most important settlement of the Muisca, an indigenous tribe from the Cundinamarca-Boyacá sector of Colombia with more than 400 years of history and tradition.

The dispossession of a sacred place with years of cultural continuity generated for its inhabitants a rupture in the construction of their identity.

In the past, the civilization was distributed in different dispersed communities and governed by a sacred elite called caciques. The caciques were the leaders who embodied the authority and wisdom of the spiritual gods.

The Muisca culture had a different understanding of the space they inhabited since their relationship with the natural environment was what structured part of their beliefs and their understanding of existence.

They felt immense respect for everyday places such as caves, rocks, rivers, and lagoons. In these places they placed offerings to gain access to other dimensions and sacred portals.

Agriculture played a very important role in the community since food was conceived as a gift from the gods. The development of trade was based mainly on the work of handicrafts such as items woven with skins and feathers. Consequently, the most common offerings for the worship of the gods were food together with crafts made of gold.

Worshippers of the god Sue (sun), the Muisca paid homage to their god through their annual offerings and ceremonies, ceremonies that gave life to the legend of El Dorado. Gold was exemplified as the main material in the development of symbolism due to its shining aspect and similarity to light. It was not used as currency but as an artistic and sacred medium. . Annually they would gather at the lagoons and bathe in gold dust and then cleanse themselves in the waters as an ancestral offering.

These traditions helped a community composed of different settlements to unify and create the Muisca civilization, one of the most representative of Colombia. It was considered a quiet and contemplative community, but everything changed after the arrival of the Spanish colony. Greed and hunger for gold wiped out a large part of the indigenous territory. However, after the colonization, the Muisca people inherited part of their customs to the contemporary communities, among them the old town of Guatavita.

The old town of Guatavita was characterized for being a town that followed its Muisca agricultural legacy and sustained its entire economy and way of life around nature and the activities carried out with their hands, art, and planting. In order to understand from a more personal perspective there are some interviews of several adults who witnessed the eviction of their village.

Hector:
What is your relationship and what does Guatavita mean to you?

“My family has always been deeply rooted in the countryside; the recognition of the lagoon transcends borders. It is an iconic place worldwide because of the legend of El Dorado. At the time of the conquest, it was seen as a city of gold in the West Indies. But for me and my family “El Dorado is water, vegetation and mountains, while in the 16th century it was a city of gold. Many people came to look for that city. What’s more, the Spanish crown forced the people to dry the lagoon and break the mountain in order to lower the water level 40 meters and look for a treasure that no one has been able to find.”

Did you get to live in the old Guatavita?

“No, I have grown up all my life in New Guatavita, but my parents and grandparents were part of the displacement and the process of adapting to a new life here. “

What do you miss most about the old Guatavita?

“My parents have always complained about the space and the first decades when they moved. My father was a dairy farmer and my mother worked in a potato farm, so they were used to agricultural work, but when they moved there was not much space for these activities. Over time they learned about other activities such as tourism and today we live from that, but sometimes looking back they don’t even recognize themselves.”

After Hector’s interview, it is evident how the process of eviction and construction of the new town did not follow the parameters of the lifestyle that the Guatavos had for generations of tradition. The new Guatavita consists of a fully paved town designed by the Spanish architect Ponce de León with the sole purpose of providing a town suitable for tourism. The architecture of the new Guatavita ignored the importance of generating green spaces where its inhabitants could continue to build community based on their own customs.

As Hector mentions in the interview, their ancestors had to adapt to new ways of life and although they are already used to them, these are situations that make them uncanny of their roots and their existence in the cosmos. The main problem of the situation goes beyond the colonial style or the way the town is aesthetically designed. The problem lies in the disconnection between the 400-year-old Muisca culture and a new imposed and forced culture.

The inhabitants of Guatavita la Vieja have been forced to find new traditions and ways of understanding their existence on the territory that has seen them develop over multiple generations. The greatest violence of the situation is to cut off the identity of a community and impose on it one that is far removed from its customs and traditions.

This same disconnection is evidenced in the report "A Shipwrecked Municipality" where through several interviews one can perceive the effect that this decision had on an entire population. The following are excerpts from the different interviews with José Armando, Fanny, and Javier. In their narrative each one tells from their experience their perception of the change what they long for and the impact that the construction of the dam has caused in their present life.

José Armando:
What is your relationship with Guatavita?

"I have always lived in Guatavita"

What difference do you find between the two towns?

"The architecture of this new town is a Spanish colonial architecture, the old town only had a general square, and it was like an axis around which the buildings were distributed, the new Guatavita does not have that distribution".

What is left of that old town?

"There are many memories, but one of the most important is the symbol of the obelisk, a tribute made by the conservative people to a president named Ospina Perez. It means to revive the love for the old Guatavita and to be able to gather in the old square. Sharing a feeling."

What do you remember about that event?

"When Guatavita was flooded I was less than 10 years old, but I remember what my grandparents and parents felt when they were told they had to leave their land to make way for the dam. People did not want to leave, there were people who sued the government, but there was nothing that could stop the project. We had to leave while they were flooding what we knew in stages."

José Armando recounts one of the only elements that remained as a memory of the old town, an obelisk as a commemoration of a collective feeling. Now, the inhabitants of Guatavita attached a feeling, a memory to an object that did not even exist in their town in order to generate value to the experiences lived in a place now under the waters. Here the obelisk is imposed as a reminder of what was a place they could call home, a place known and that built the whole identity of the Muisca people.

Finally, the obelisk remains as a symbol that the only thing that allows for those who did not live in Guatavita la vieja is an imaginary of what could have been.

Fanny:
What is your relationship with Guatavita?

Fifty years ago, a population was flooded and the things that gave it recognition as its culture. My house was the second house built in Guatavita the new one.

Did you do part of the transfer?
"Yes, yes of course. Our house had a corridor that connected two streets. You entered through one and left through the other, we had to start vacating after they announced that we were going to lose everything. We arrived here with a lot of boxes and junk because my mother had a handicraft store and due to the number of boxes, she had nowhere to put us to bed. "

What do you miss most about old Guatavita?

"Old Guatavita has a lot of history. It was a town that lived through a whole era of colonization, independence, and culture. Our ancestors lived there and our understanding of our roots and culture grew. What I miss the most was its spaces. Guatavita la Vieja had much larger houses, with internal patios and lots. My house it had 13 rooms. I like to keep the memories of my old Guatavita, we even brought the doors of the old house."

What do you think of the new Guatavita?

" The new Guatavita is a very nice town, however, all the dimensions have been reduced, we also have internal courtyards, but they are not suitable for planting. New Guatavita is more for those who come here, not for those who live here". Here we live well, it is also quiet, but there is no connection with the countryside or with the land that was what identified us, that is why now almost all of us live from commerce or tourism."

Fanny's narrative is undoubtedly one of the most important since it exposes in a literal way how the perception of identity and collective memory was altered by the change of location and physical variations of the place. For Fanny, the new settlement resolves in a more accurate way spaces for the visitor than for the resident. The latter shows that the inhabitants were stripped not only of their homes but also of the sense of permanence of the place that identified them and gave them meaning on the land.

The consequences are the rupture of collective identity. The conception of the Muisca being on the territory of Guatavita was submerged together with their traditions. This conception of the Muisca being was based, as mentioned above, on the relationship with the natural environment, the use of the hands in agricultural planting, protection of water and mountains, and in the new Guatavita there is no relationship between the built environment and the natural environment. The experience through space is abysmally different.

The change of scale, the materiality, the urban distribution, and its geographical location meant that the old Guatavita had conditions suitable for peasants and artisans, characteristics that undoubtedly built not only the social fabric of the town with its ancestors, but also the social fabric of the town

and its inhabitants. But that allowed each of its inhabitants to know their position on the world that surrounds them and their beliefs that build them.

Javier:
What is your relationship with Guatavita?

"I lived with my parents in the old Guatavita, I remember that in 1967 the construction of the new town began, and we were promised a modern but at the same time colonial space, all a government strategy to encourage tourism in the region."

What do you think of the new town?

"It was rather negative. Because in the old town there were big houses with lots, people could have their garden, their hens, onions, and their peas, all that helped us to persist day by day and we had the opportunity to plant, while here this town is more colonial, more rigid, and structured. "

As Javier mentions, the old town of Guatavita had a closer relationship with agricultural activity. Each person persisted in their understanding of space with nature and planting, a tradition that has been convenient since pre-Colombian times. However, although the new town generates different types of income, it will never generate the connection with which they felt identified.

This relationship with nature is one of the characteristics that generated a sense of collective permanence on the part of its inhabitants. Javier recognized himself as an agricultural farmer, skilled in plowing and gathering seeds, while in this new place he had to reinterpret himself, find himself and at the same time miss what at some point was and were all his ancestors.

Paradoxically, the reconstruction of Guatavita falls into the hands of a Spanish firm that decides to implement the designs of Mediterranean settlements in the Muisca territory as a business strategy.

This decision is not only ironic when thinking that the new Muisca town will take the spatial form of its colonizers, it also strips the roots of any local tradition that existed in the Cundiboyacense highlands by giving the design to someone alien to the indigenous traditions and beliefs of the sector.

While it is true that the town is its people, and that if there are people there is life, but in this case the people arrived without knowing what to do in a space totally alienated and foreign to their ancestral customs. The water, source of power and offerings became the scenario for renting boats and inflatables for children, livestock, planting, and hunting passed into the hands of neighboring towns since this one has no net hectares to develop the activities that at some point made them the head town of the department, and the peasant people became tourist guides.

The social impact on the heritage of the Muisca culture was deeply affected by the decision making of third parties and as usual of people much more powerful than the affected. It hurts to think that few of the ancestral legacies that we had become a beautiful landscape that one sees on the road, or that one can identify only when seeing the towers of the old cathedral when the water level drops.

The symbolic load of the old Guatavita not only lies in the fact that it was the second largest cradle of the Muisca culture, but it was also the main house of the lagoons where Bachué, Sue and Chía appeared. The three gods that gave origin to the whole civilization. It was the most spiritual point of the entire Cundiboyacense plane due to the special connection between the water and the mountains. Today that symbolism remains in history books or in gold pieces exhibited in museums. The reconstruction of the new Guatavita is a before and after in Colombian culture because contemporary generations will never understand beyond our imagination what this place really meant for its inhabitants and descendants of the indigenous legacy.

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ARCHIVE OF TIME

Decolonizing the MET Cloisters museum

Decolonizing Museums

Who: Valentina Jaramillo P, Weiyu Xu

When: 2023

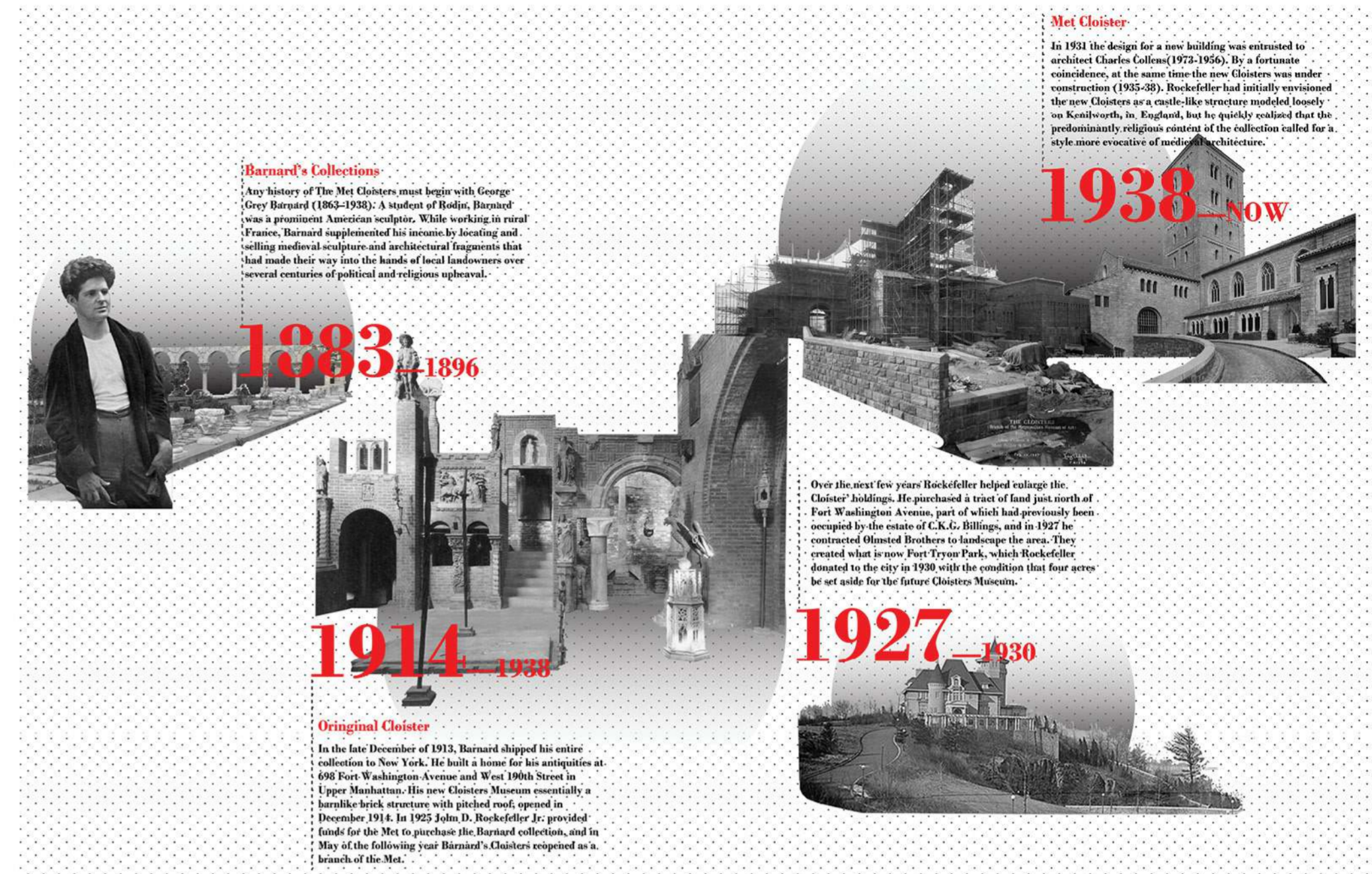
Professor: Juan Herreros

Archive of time is a project that questions colonialism in New York City's iconic art institutions, specifically the Met Cloisters Museum. The research shows how history and curatorship have transformed the way we experience art. The proposal breaks with all the schemes of the museum and presents a place that values time and brings back the value extracted from the original pieces on display.

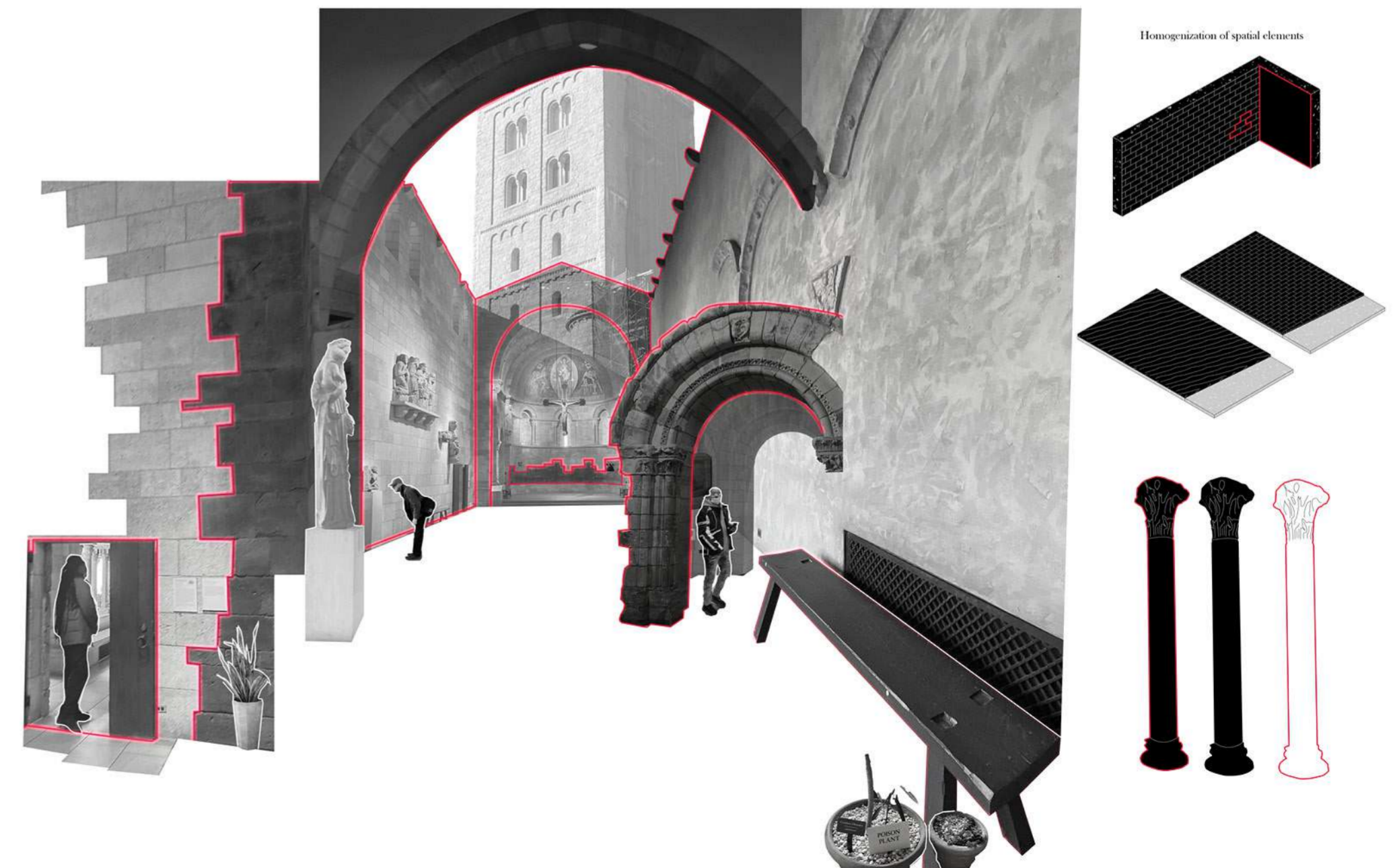
In the city of New York where everything is about time, time becomes homogenized, unnoticed, extracted from the reality of our quotidian life. In this project, our research manifesto is using architecture fragments and ruins to articulate the temporality of history. It is a manipulation of time, an instrument of slowness and an alphabet of contradiction. So how do we articulate the significance of time in our project? Let me bring you back into the history of the MET cloister museum where all the dialogue started.

All history of the Met Cloisters begin with George Grey Bernard and American sculpture. While working in rural France, Bernard supplemented his income by locating and selling medieval elements such architectural fragments and ornaments that had made their way into the hands of local landowners over several centuries of political and religious agitation.

However, after visits and research, it was very evident that the space of the Met cloister museum is a place dominated by the homogenization of all its elements. The experience is a contradiction between fragments and homogenized space, which takes away the real value of the ruins, making it a frankenstein. The met cloister is exposing spaces rather than objects, which makes it unique and different from other museums.

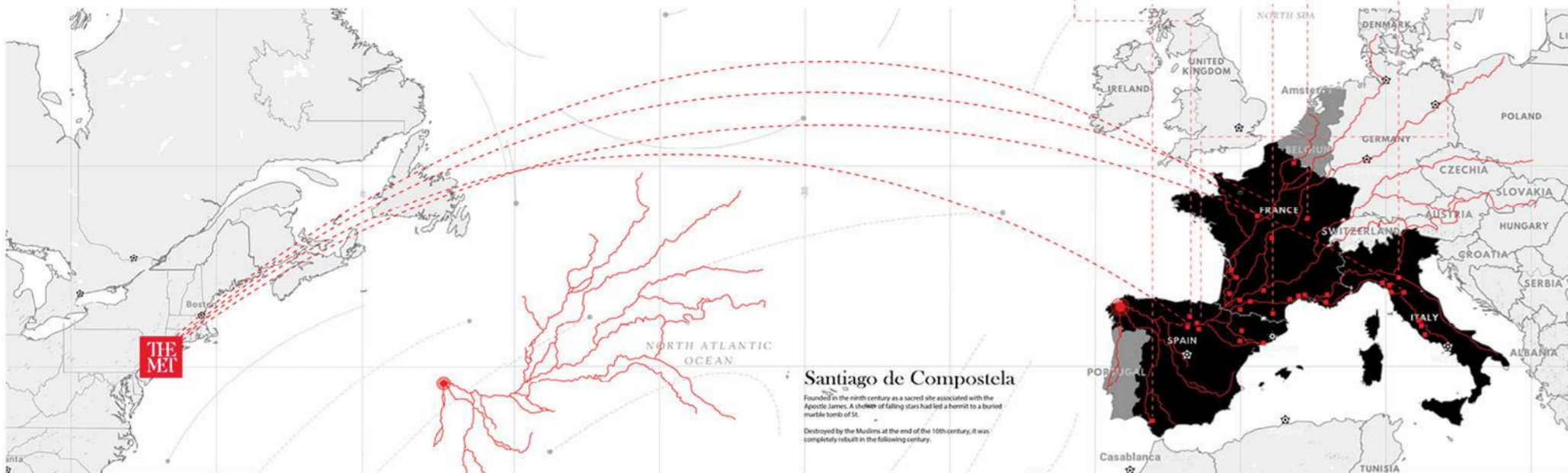


HOMOGENIZED LIE



\$170,000 Per 2 miles

Europe to NYC 3,689 miles



Santiago de Compostela
 Founded in the ninth century, it is named in association with the Apostle James. A number of sailing vessels had lost a harvest to a brutal winter storm.

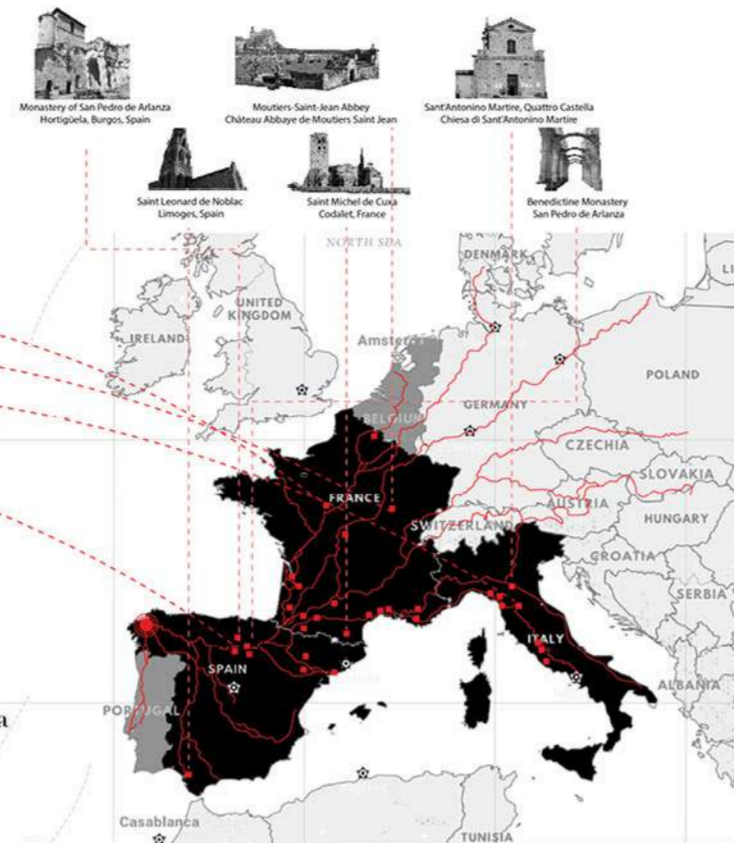


Relocation (1937)

In 1913, Barnard Grey built a home for antiquities at 698 Fort Washington Avenue in Upper Manhattan. In 1925 John D. Rockefeller Jr. funded the Met to purchase the Barnard collection. In 1937, the museum reopened as a branch of the Met.

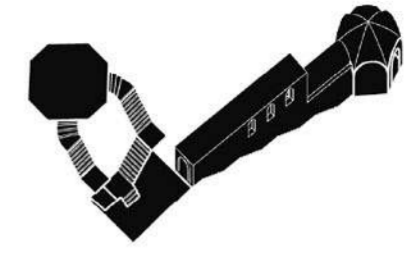
Washington Fort (1777)

Given the context of Washington Fort, Rockefeller had initially envisioned the new Cloisters as a castle-like structure.



02 Lobby

Visitors enter a chamber under an arched dome. Here, they can buy tickets and access shops and exhibits.



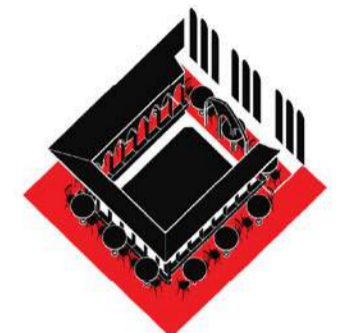
01 Entrance

Visitors go through a narrow, enclosed hallway to enter the building. The entering experience gives a 'cloister-like' vibe.



03 Shop

The shop sells a variation of merchandises featuring the medieval art and crafts.



06 Cafeteria

The cafeteria in the MET Cloisters runs from April to October every year seasonally.



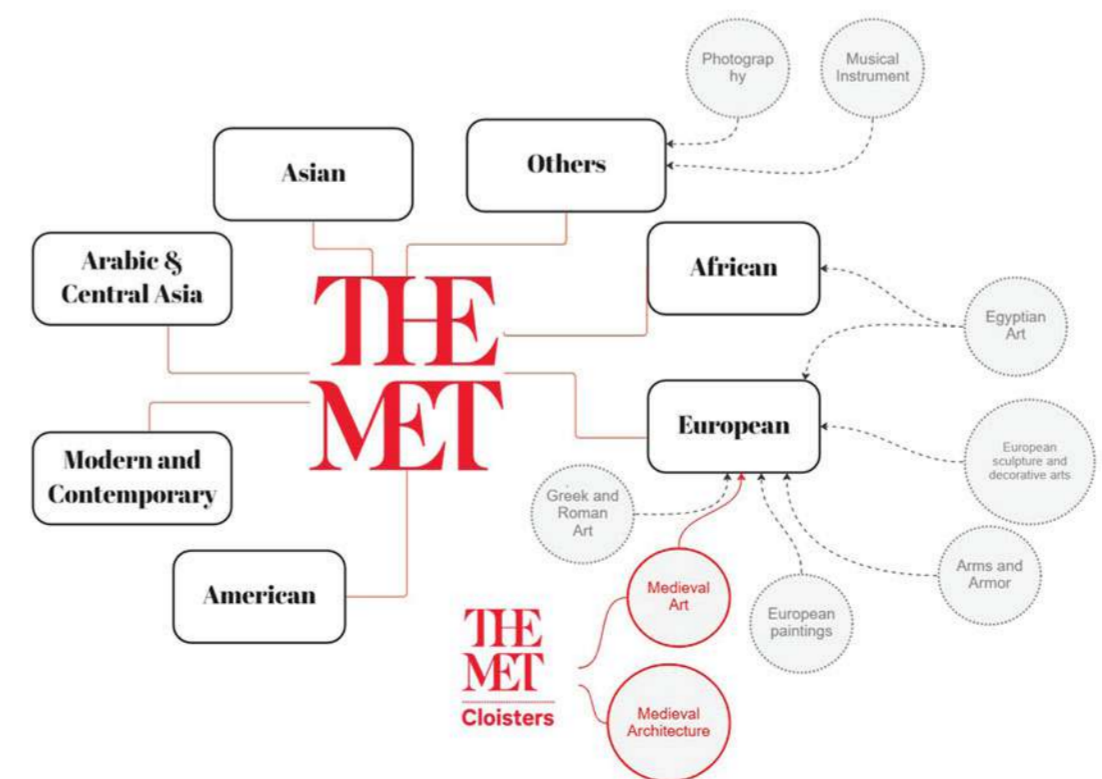
04 Chambers

The chambers display artifacts and collections shipped from Europe.

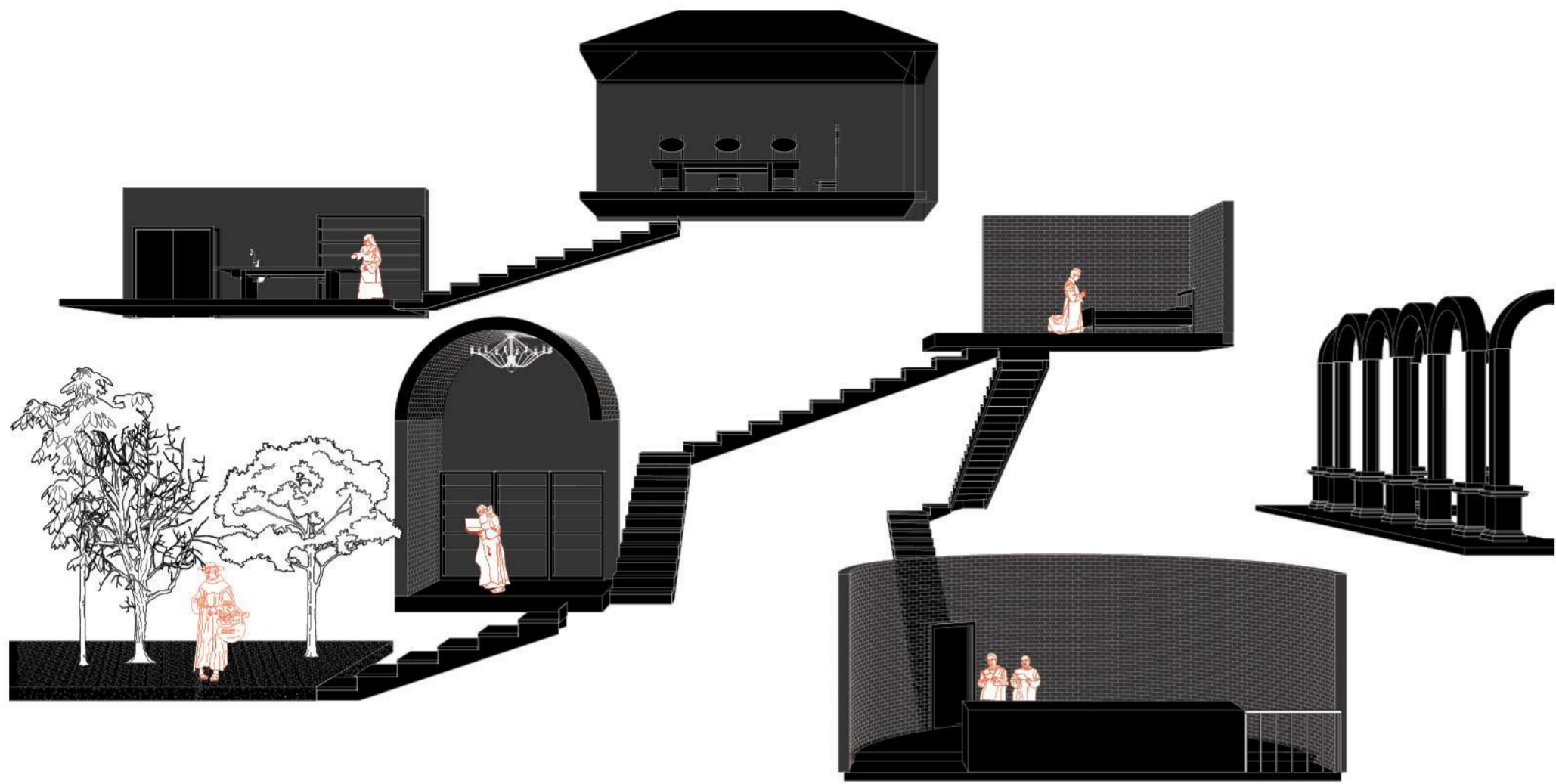


05 Gardens

The gardens in the Met Cloisters are from 4 original cloisters and they display different characteristics.



**COMPILED
FRAGMENTATION**



FIGHTING HOMOGENEITY

Fragments coming from different parts of Europe are made into 4 gardens and 4 chambers. Which are articulated with new museum functionality.

Behind the walls of a homogenized space, the current MET Cloisters has killed the diversity of a collection of architectural fragments that comes from different time. By manipulating an alphabet of architecture operation of contradiction, this project recovers the power of the fragments and gives back the dignity of coming from elsewhere in time.

The monastery is a place with a very diverse program, a strong instrument of manipulation of time. Behind those walls of cloisters we have these hybrid or non-homogeneous programs.

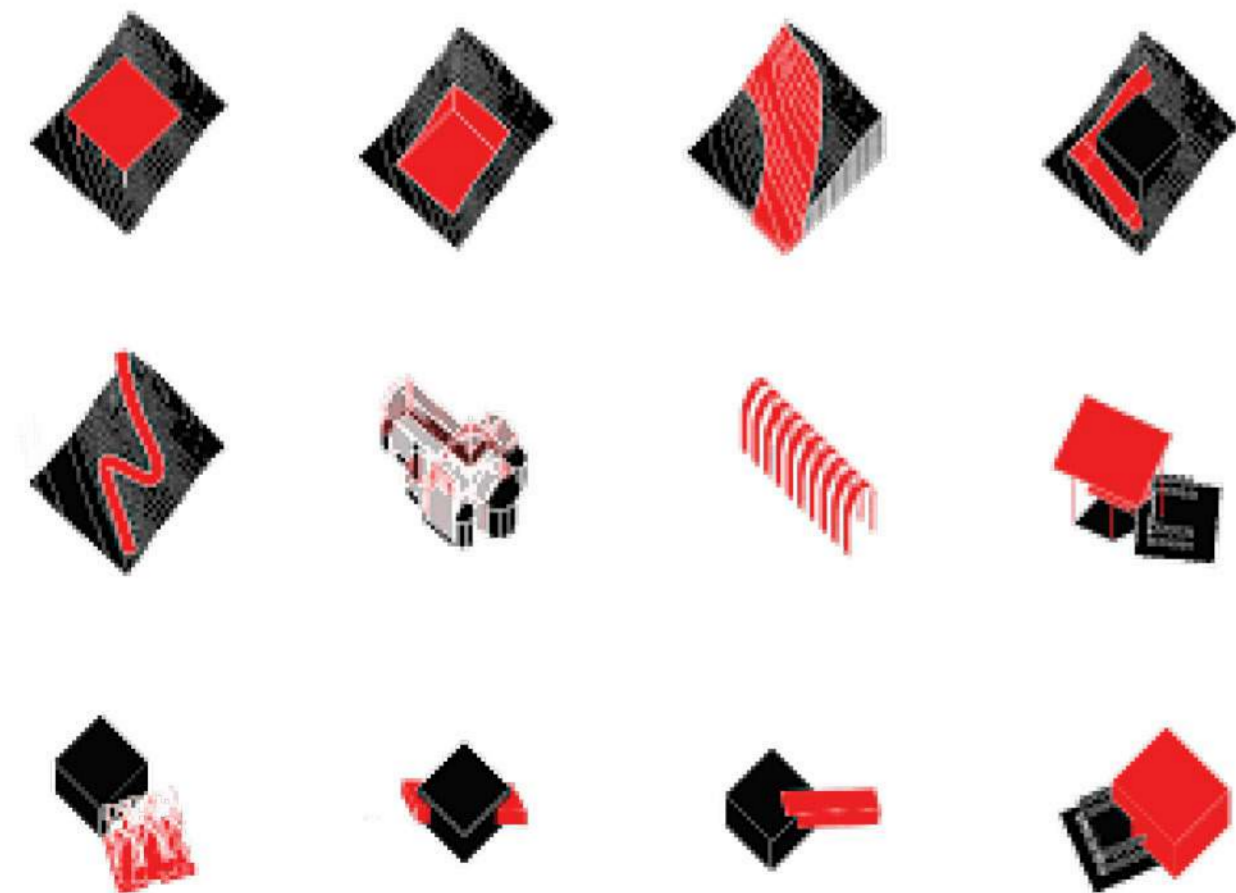
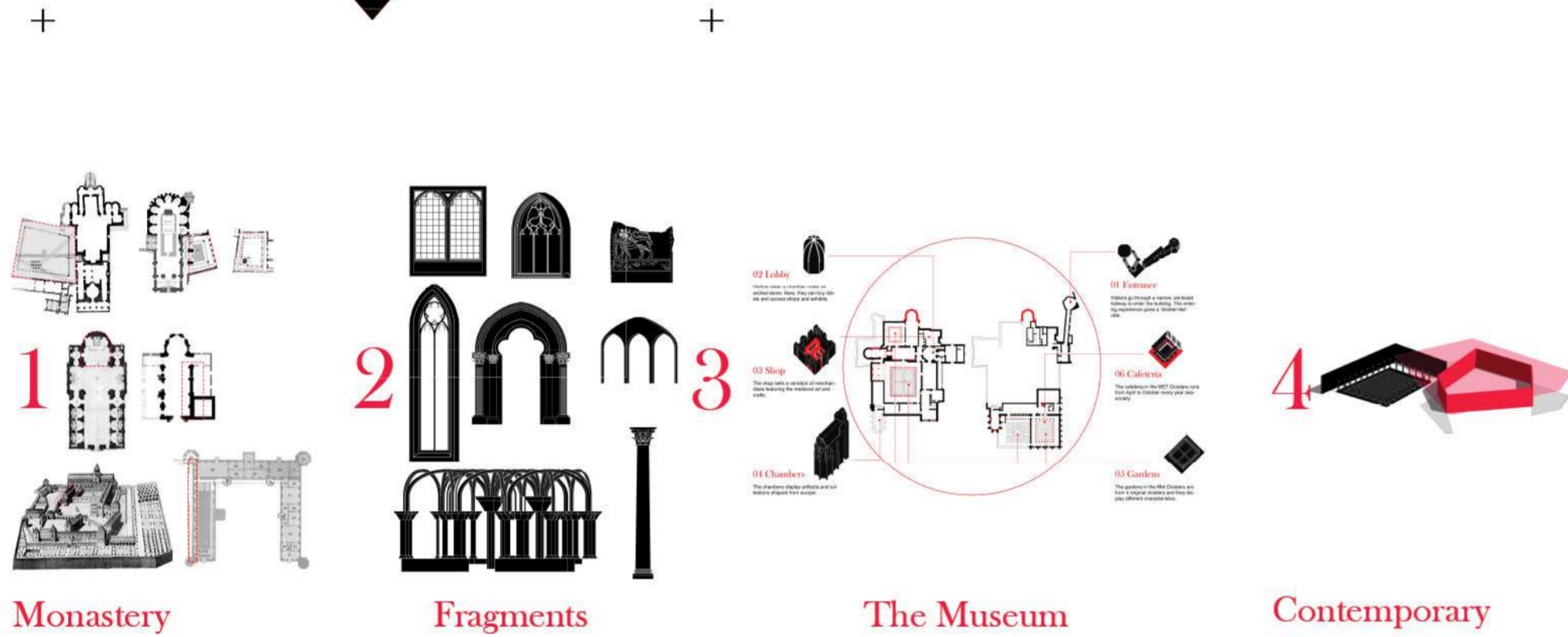
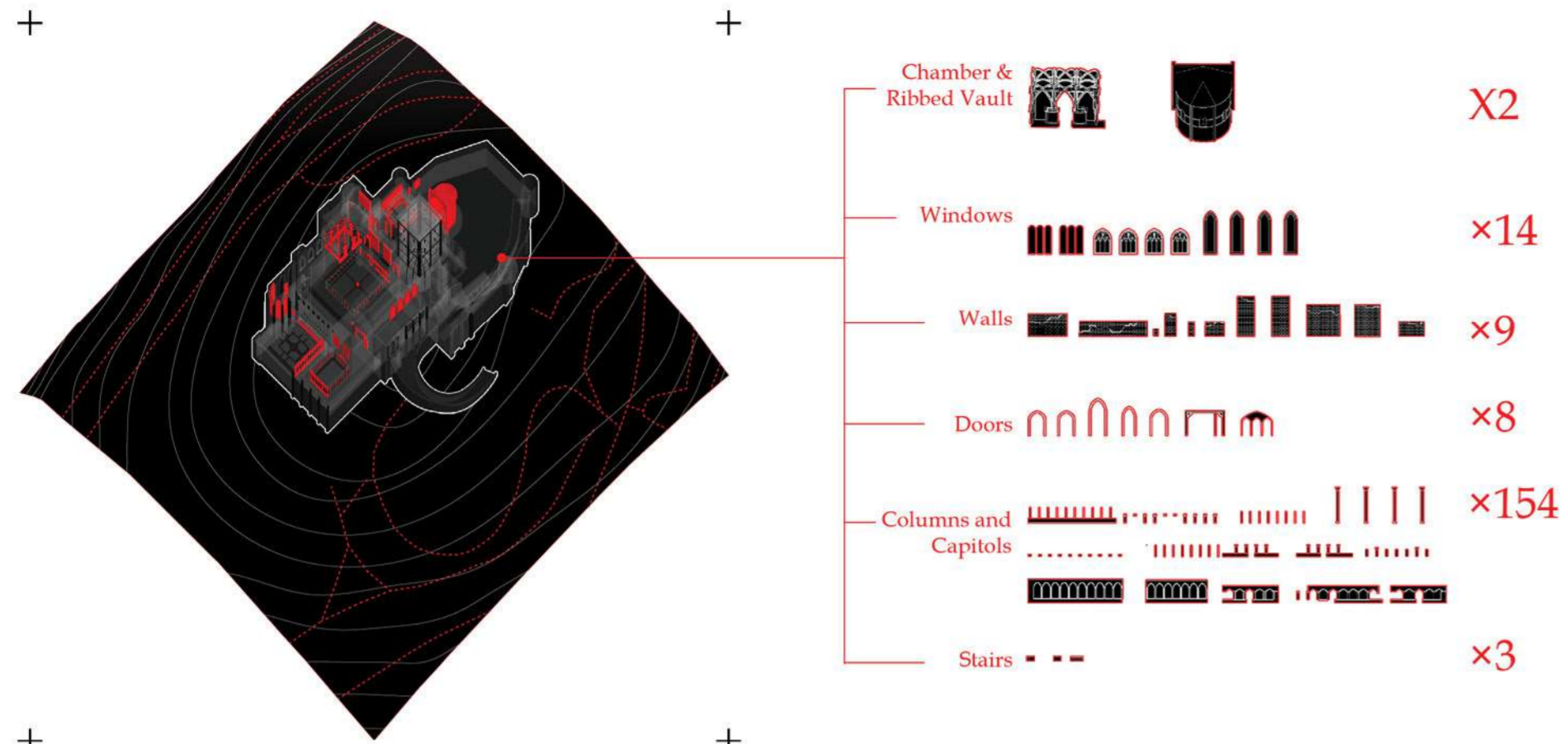
This kind of reading, teaching, cultivating and producing is what the cloister had killed. Through the articulation of architectural spaces, we would bring back the spirit of slowness and introspection.

To be slow means to dilute our focus, to be true, to be frank with history. This brings us to Violet Le Duc, who brings the theory of preserving architecture using its historical form but contrasting the original material with a contemporary one. As back in time in monasteries, the slowness was understood as the practice of peripateticism. It means to go slowly, to practice introspection, to go from indoor to outdoor, to experience time, and to dialog with environments.

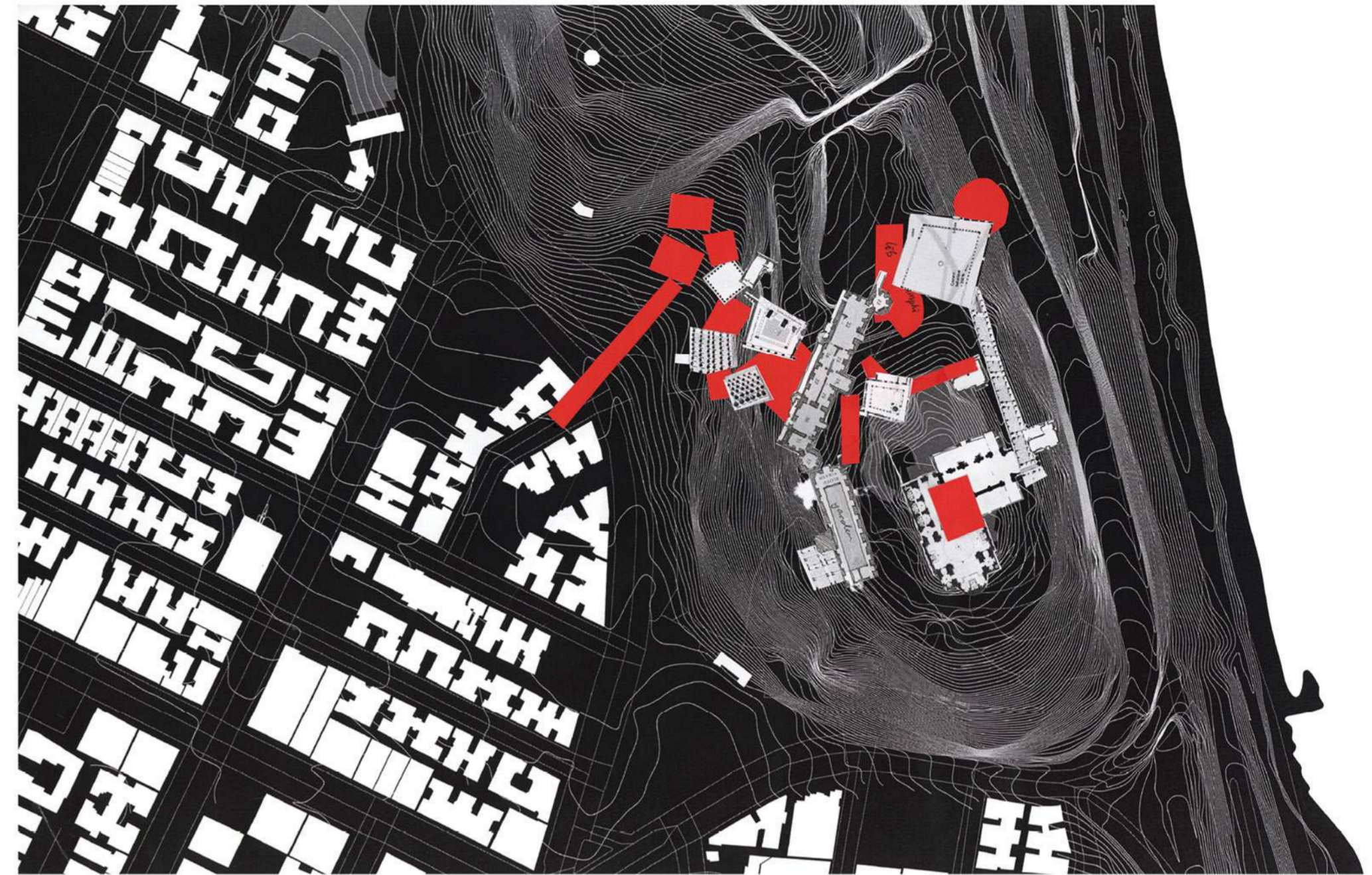
CULTURAL FRAGMENTATION



Building Fragments



CATALOGS OF TIME AND STRATEGIES



Our main strategy is taking out all the fragments from the cloisters museum, and reconstruct the European monasteries' historical typology, by articulating the spaces through a continuous circulation, giving an experience of slowness.

Every red element is. not looking for homogeneity again, its seeking the significance of architecture operation of contradiction, and understanding the geographical conditions where the museum stands.

This collage is the outcome of architectural operations from the alphabet of strategies. It is enhancing the contrasting approach through contemporary contradictions.

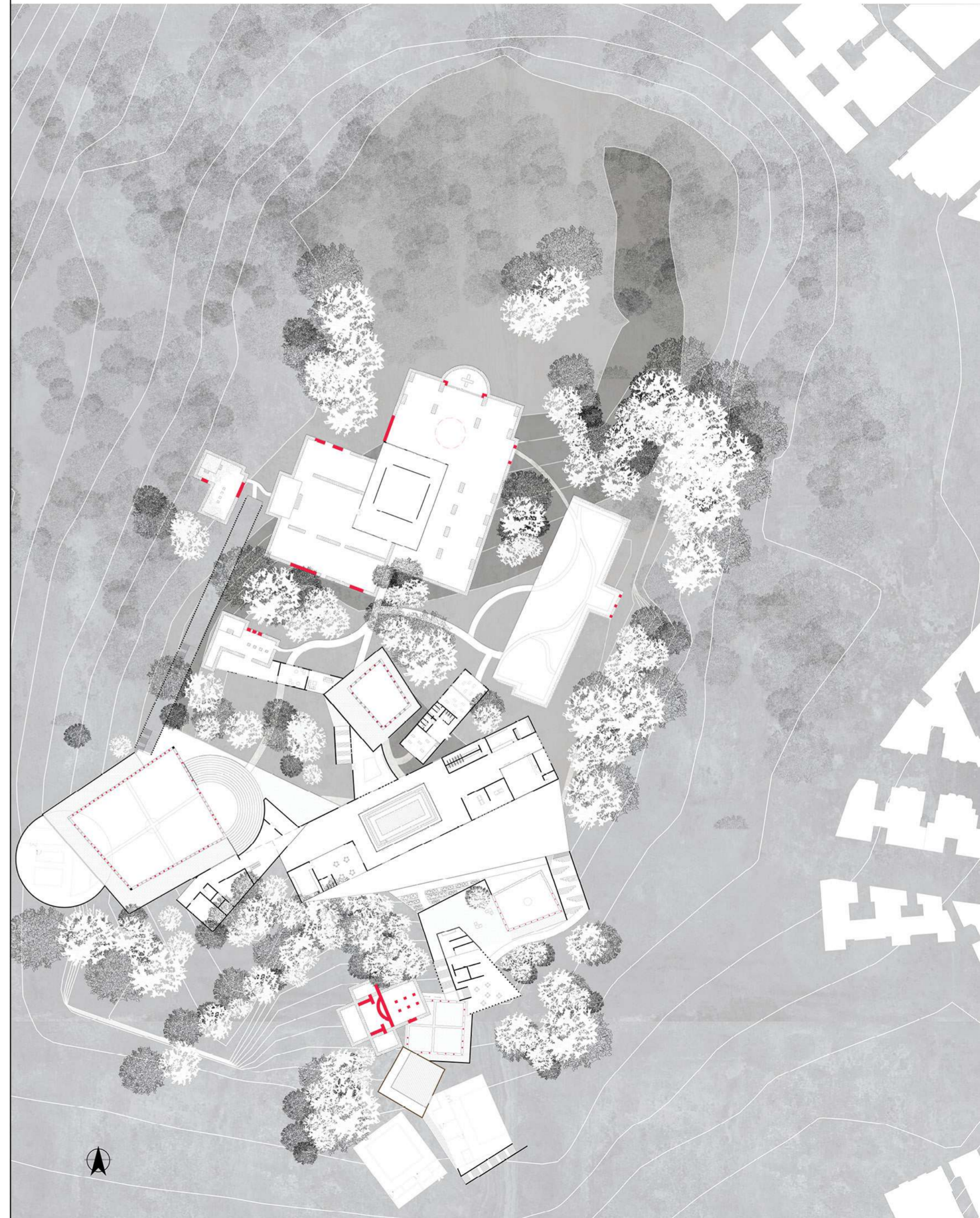
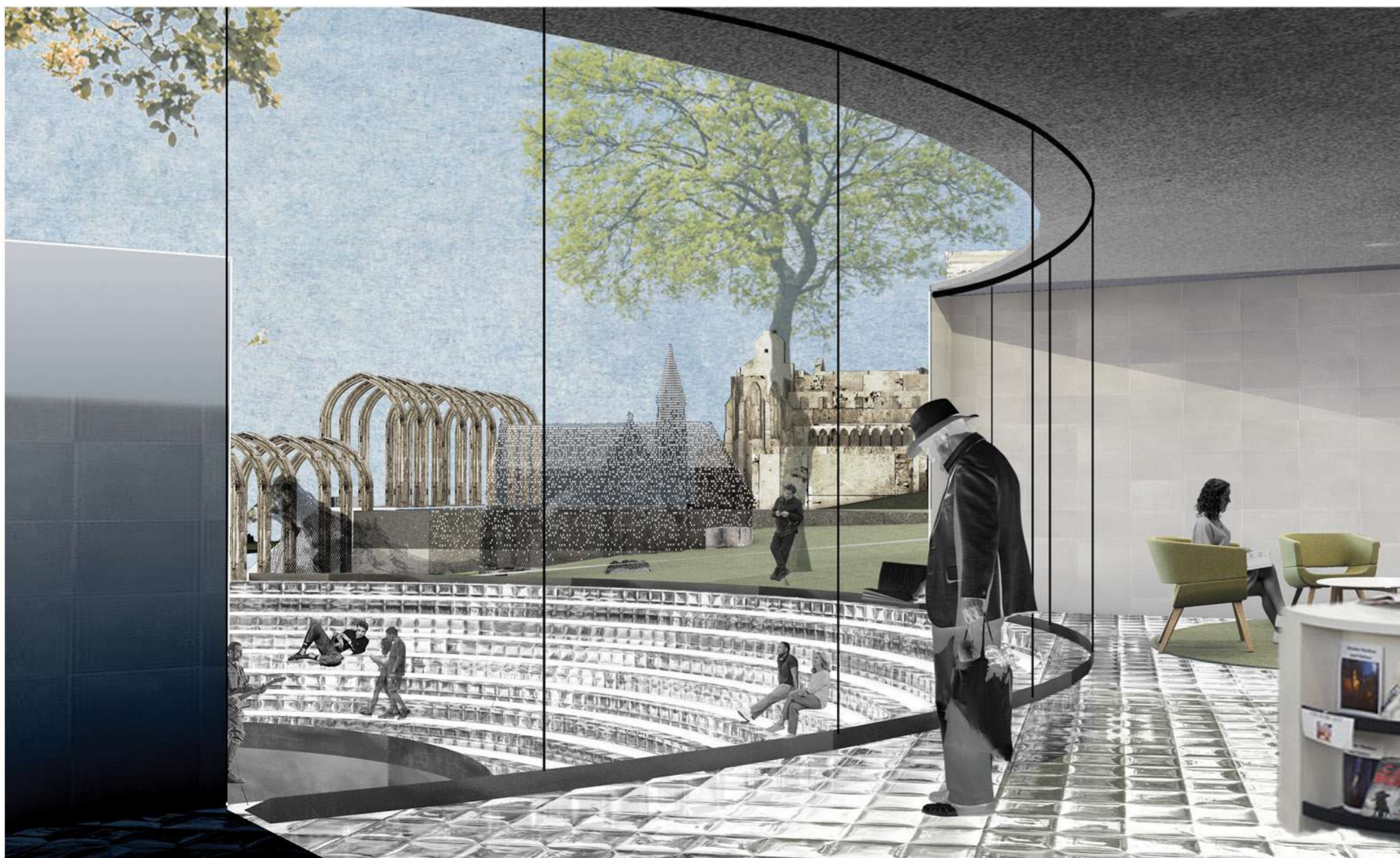
Archive of Time is articulated through four chapters. Indoor and Outdoor, Manipulation of Time, Phenomenological Perceptions, and Environmental Corridor.

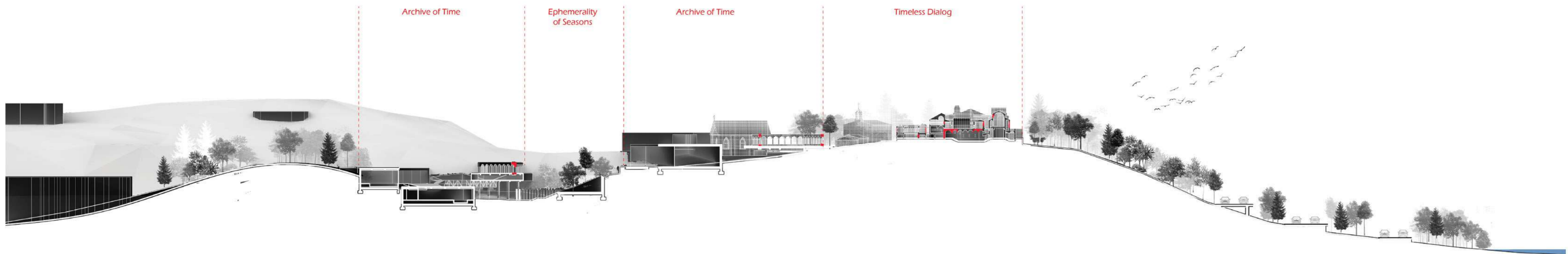
After the fragments are taken out and placed into the park the original typology of the monasteries would be reconstructed using a different material followed by a series of contemporary contradiction buildings. By going from one space to another, the speed of time that you feel is manipulated by the spaces themselves.

CONTRASTING WITH CONTEMPORARY CONTRADICTION

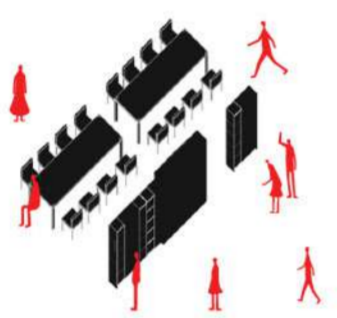


INTROSPECTIONS VS PUBLICNESS

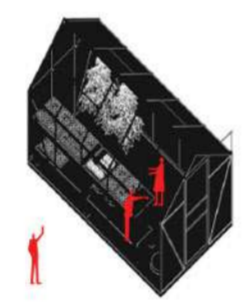




Amphitheatre



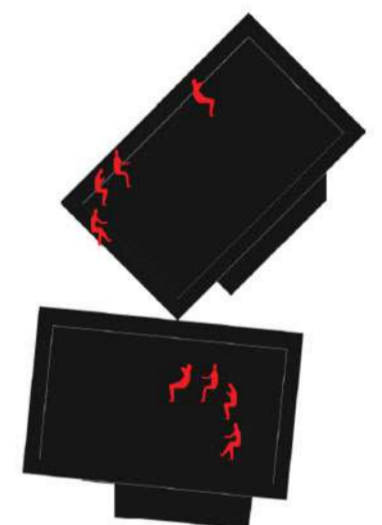
Library



Greenhouse



Yoga



Bath



Community Center



Exhibition



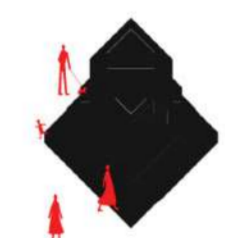
Organic Eating



Tasting Fair



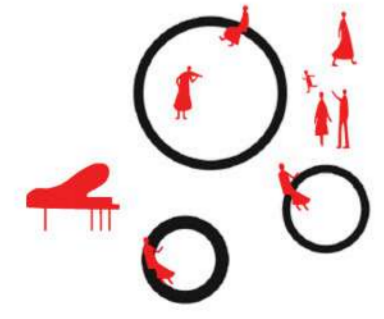
Introspection



Fountain



Sauna



Culture Circle



Verticle Farm



Garden



Garden



Phenomenological Perceptions

WINTER



SUMMER



SPRING



AUTUMN

GENDER BASED

Architecture

Arguments

Who: Valentina Jaramillo P

When: 2022

Professor: Guillermo Arsuaga

As demonstrated throughout Ani Liu's work, (Ecologies of Care, A.I. Toys: Design, Toys, gender) there is an interest in juxtaposing different areas of knowledge such as art and science. (P 2 Ecologies of care) Such interest seeks to reflect socio-analytical aspects such as gender standardization in everyday objects like toys.

Now I wonder, can a space denote and be gender biased? Does architecture have a gender? Through this essay, it will be demonstrated how architecture has been a reflection of gender perceptions instilled from social constructions. For this, we will use the book "Sexuality & space" by Beatriz Colomina, where through the architectural project of Adolf Loos "The Müller House" the association of the female gender with domesticity is proven.

In her book "Sexuality & Space" Beatriz Colomina analyzes the architectural elements of "The Müller House" to demonstrate through her narrative how architecture has been a tool of control and gender standardization.

The House by architect Adolf Loos is a villa built in 1929 in Prague and is part of the modern movement. The spatiality of the project denotes a differentiation of genders and activities. The design is based on the concepts of intimacy and control. Through the "Zimmer der Dame" (Lady Room) the author depicts how the role of women is linked to the design of domestic homes. The spatial distribution of the project is articulated around the staircase and the "(Zimmer der Dame) i.e., Lady room. This space is in the heart of the social area, giving visual access to the other rooms. In this way, Colomina calls the Zimmer der Dame a Theater box; that is, a space capable of observing and controlling everything that happens in the other rooms from the intimacy, but without being able to get involved or alter the dynamics.

Throughout her writing, the author mentions how the location of the ladies' room marks the line between private and public, drawing a boundary between the dynamics in the domestic household. The feminine role in the home adopts the concept of intimacy, submission, and discretion.

That is why the more intimate the space, the more feminine. As she mentions in her writing "Sexuality & Space House", In the Müller house, the ladies' room is the space closest to the main bedroom, where the intimacy of the couple takes place, a subject with connotation and social taboo.

"At the intersection of the visible and the invisible, women are placed as the guardians of the unspeakable."

In addition to this, a differentiation of materials is generated between "feminine" (intimate) spaces and masculine (public) spaces. Colomina analyzes how the furniture in the Lady Room has more subtle and delicate domestic characteristics. While the furniture used in the library and the office (male and public spaces) is characterized by being more visually dominant, with the use of leather elements, mirrors, and fireplaces.

The relationship of the intimate space with femininity demonstrates the exclusionary role of women in the social activities of the time. It also shows how the role of women was at home, a private place far from decision-making. Through the Müller house, Loos manages to show the social structure in a domestic space.

On the other hand, through her work, Ani Liu has juxtaposed science and art to showcase different social paradigms such as biopolitics, women's reproductive system, gender politics and sexuality. In her work, "A.I. Toys: Design, Toys, gender", the artist turns to mass retail platforms to decode the main characteristics of toy sales. In her research, it became evident how gender is a condition that specifies the design of the toy industry.

. On the one hand, the algorithm evidenced that female toys are mainly related to light colors, presence of glitter, personal appearance kits such as make-up sets and household activity kits. In contrast, male toys are driven by designs related to construction, weapons, or video games.

After data collection, the artist trained a machine Learning Model to invent a new set of toys where gender differentiation is erased. With this project, Ani Liu reflects on how gender can be constructed at a young age through every day and harmless objects such as toys. Furthermore, she questions how conventional design inculcates social expectations and roles that should be fulfilled when it comes to having a role in a community. So, how does society shape gender distinctions through space and design?

As in the Müller House, artist Ani Liu's research shows how gender roles have been imposed through objects and spaces. The fact that women's toys are domestic chores reiterates the social expectations that women are responsible for solving household tasks.

Additionally, the artist reflects through Ecologies of care, the evolution of motherhood from her personal experience. . Ecologies of care is a series of pieces that denote the exhausting task of being a mother in a society that has hindered the basic processes between mother and baby, especially in feeding.

The artist's discourse revolves around the processes and changes in the breastfeeding of the newborn; from the public perception of the act as a vulgar task that should be hidden and practiced from the privacy to the inclusion of breastfeeding spaces in the workplace.

The problem with the social perception of the breastfeeding process lies in the same solution that was found in the Müller House, hiding and disregarding maternity issues.

To sum up, as demonstrated in the Müller house, architecture has been a tool that has been used to implement the different gender roles in society.

However, although the role of women has been evolving, there are still gender impositions, as in the design of the artist's toys. Ani Liu invites us as architects to think of different ways to include the basic tasks of motherhood and femininity in spaces. Architecture now has a different task. It is no longer about finding the role of women in society; it is about finding a spatiality that has no roles.

Sexuality & space, Princeton papers of architecture, Beatriz Colomina, The Split Wall: Domestic Voyeurism p82

A.I. Toys: Design, Toys, Gender, Ani Liu.

DOMESTIC

SUPPORTING NETWORKS FOR WOMEN

Street Studio

Who: Valentina Jaramillo P

When: 2022

Professor: Jing Liu

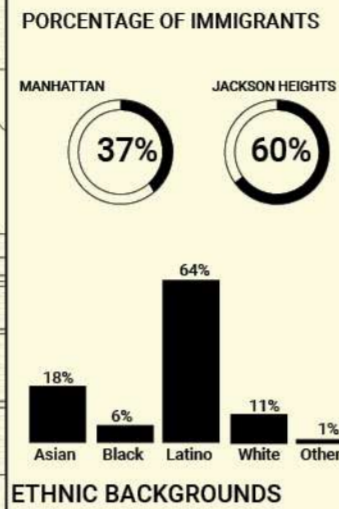
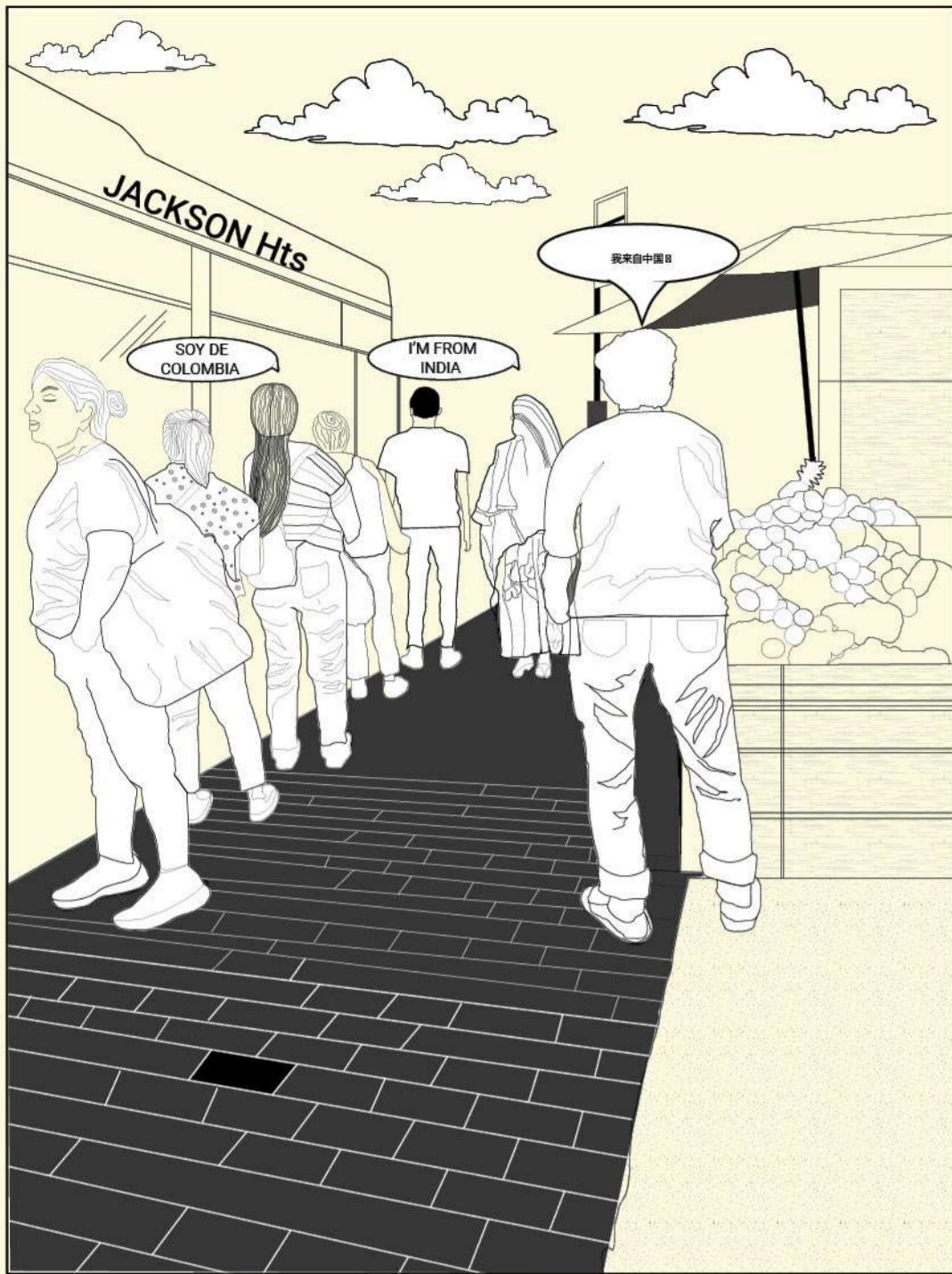
Within Queens, Jackson Heights is particularly affected by significant barriers for the people living there, making it more difficult for its residents to obtain work and support. The high percentage of immigrants (60%, almost double the NYC average), the small population of US citizens (67%, considerably less than the NYC average of almost 91%), and the high percentage of residents that are not fluent in English (more than 25%) are only examples of such barriers.

While these are common problems in neighborhoods with high rates of migrants, there is data to conclude that women in Jackson Heights are disproportionately impacted. Women between the ages of 35 and 40 are the population with the highest poverty rate, there are high rates of single mother household configuration with 21.7%, and there are considerable disparities between access to higher education between women and men.

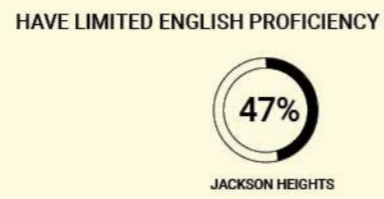
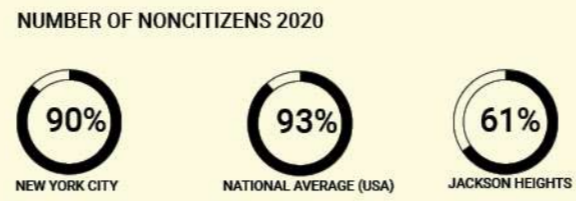
Moreover, Queens is the borough with the highest number of family justice office visits, which means that there are several social issues such as domestic violence that affect the homes of Jackson Heights residents. Furthermore, the zoning and land use in Jackson Heights map is characterized primarily by residential use which is, according to the New York Housing Department, where domestic violence is most evident

To better understand the complexity of the reality of Jackson Heights residents and particularly, its women, not only through cold numbers, I decided to talk to such women and understand how they feel in their neighborhood and how they relate to its spaces. The key findings of such research were: the lack of support groups and gathering spaces for women in the neighborhood, the sense of insecurity in the streets and the need of building social cohesion.

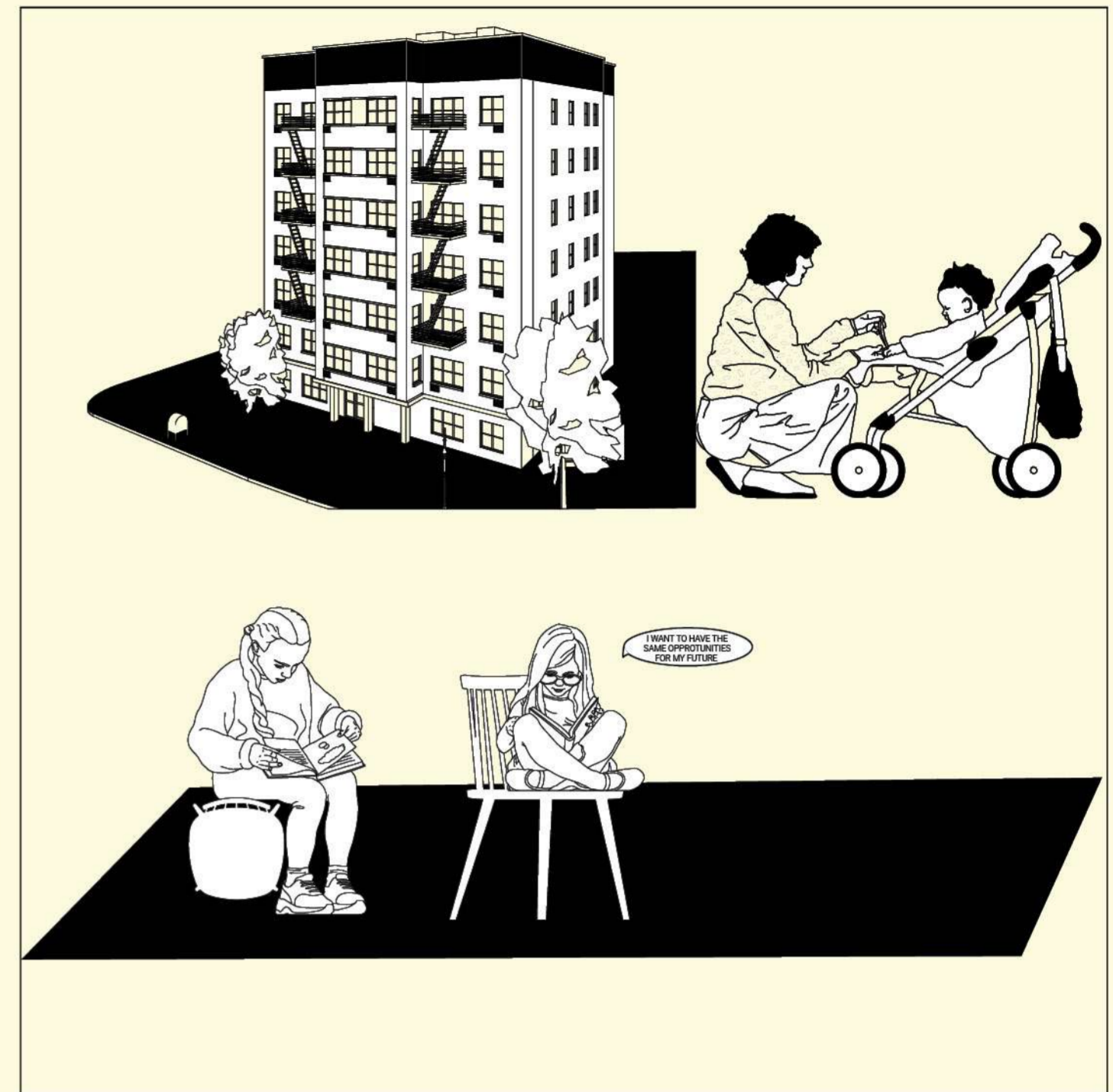




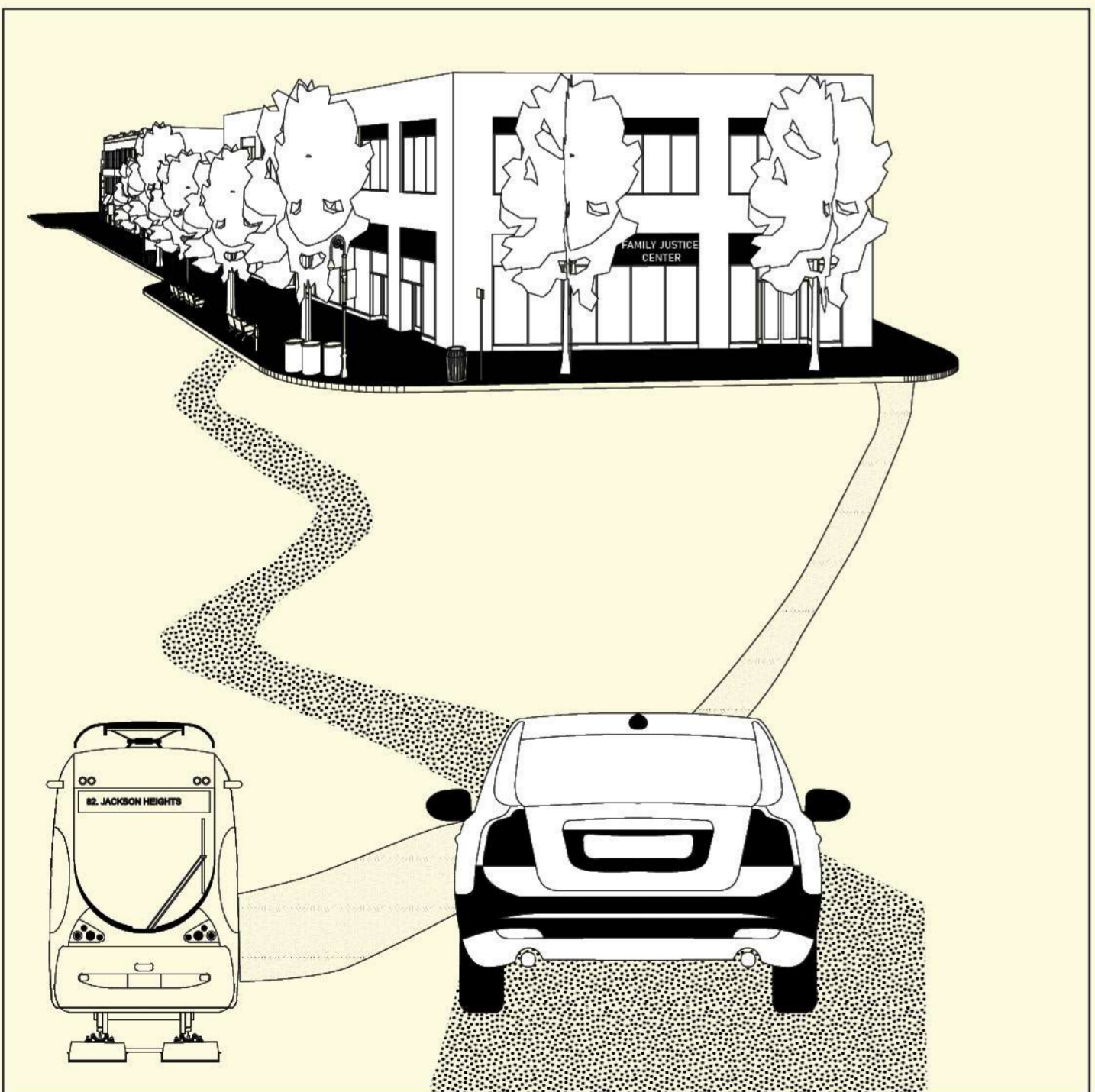
Jackson Heights is a neighborhood composed mainly by immigrants. According to the Office of the New York Controller, immigrants represent about 60% of the population, a much higher proportion than in the city (37%) and nationally (14%). The neighborhood is home to different communities that interact in their daily lives. The Latino community is the most predominant, followed by the Asian community. This particularly makes Jackson Heights the cradle of a multicultural world.



Despite its uniqueness, statistics show that Jackson Heights has higher population barriers than the national average. These barriers are situations that make it more difficult to obtain work and support, according to the New York Center for Immigration Studies. In 2020 67.1 percent of the neighborhood was considered U.S. citizens which is below the national average of 93.4 percent and the New York City average of 90.7 percent. Another major barrier is language, according to the Center for Migration Studies, 47.3% of the Jackson Heights population is not fluent in English.



While these are common problems in neighborhoods with high rates of migrants, there is data to conclude that women in Jackson Heights are disproportionately affected. According to this, the second most common household configuration in Jackson Heights is that of a single mother with 21.7%, a percentage that is higher than that of both New York and the United States. Another aspect that is unfavorable to women is the level of education since there is a higher percentage of men who are able to attain a higher education degree. In addition to the education standards According to American Community Survey the population with the highest poverty rate in Jackson Heights is women between the ages of 35 and 40.



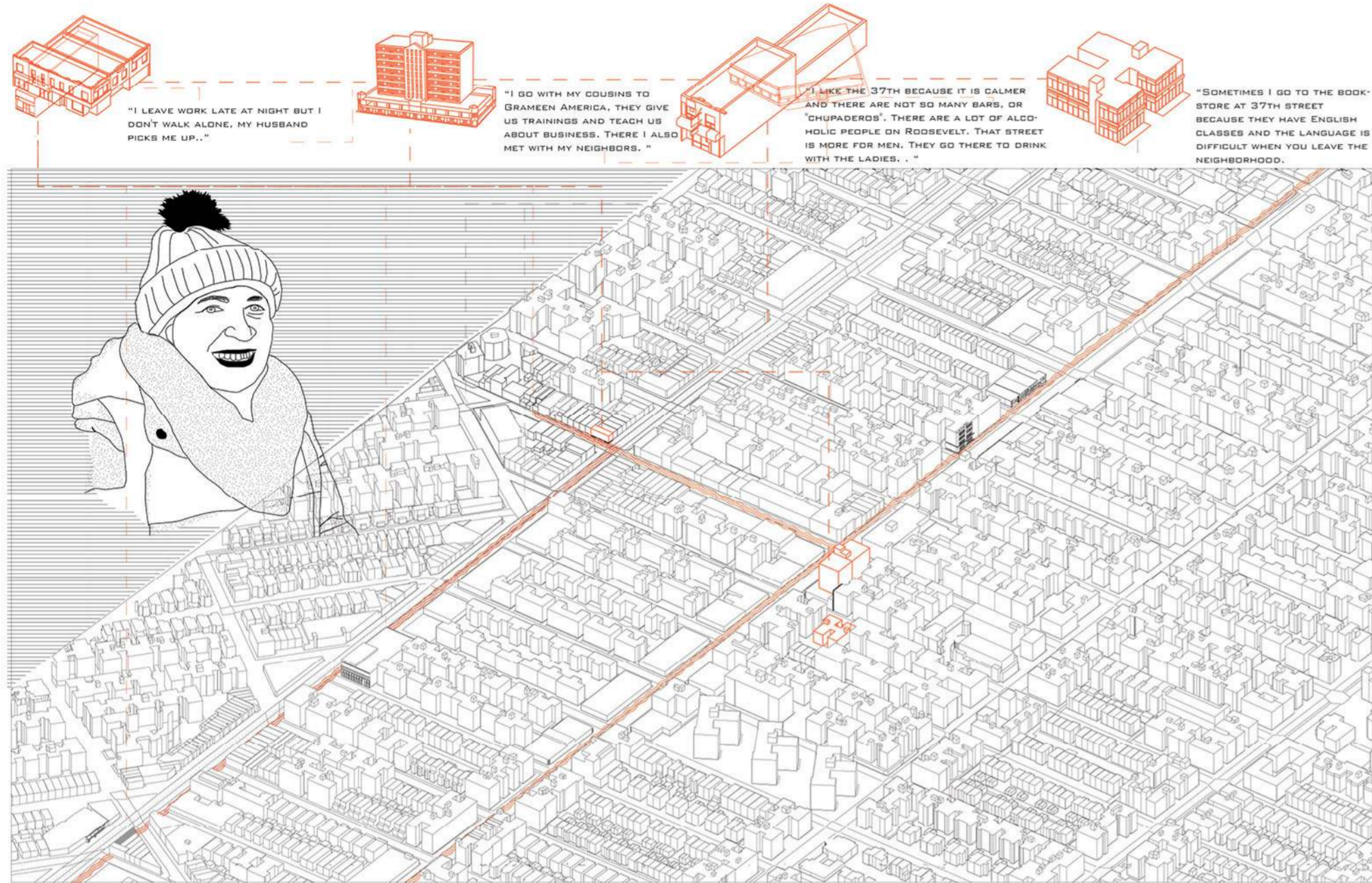
As if that were not enough, Queens is the borough with the highest number of family justice center visits, which reports several social problems such as domestic violence, perception of safety, and inequality. Despite the Borough's high demand, there is only one family justice center in all of Queens and it is a long distance from Jackson Heights. This situation facilitates underreporting of gender-based crimes.



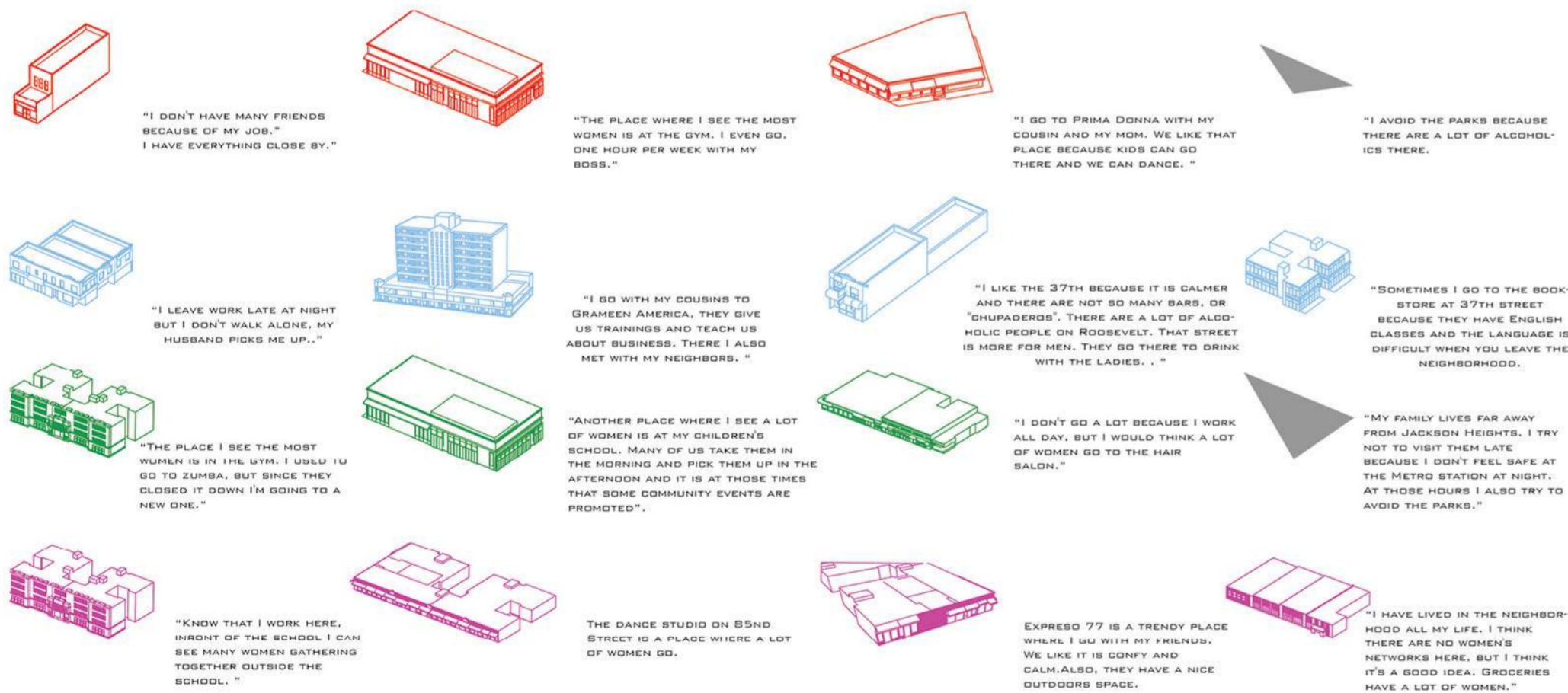
Even though these problems, there are not many support groups for women in the Jackson Heights neighborhood. In addition, talking about domestic violence has become a social taboo, making it difficult to report it to the authorities. The lack of reporting to authorities has led to the conclusion that residential spaces are the ones with a higher number of domestic violence.

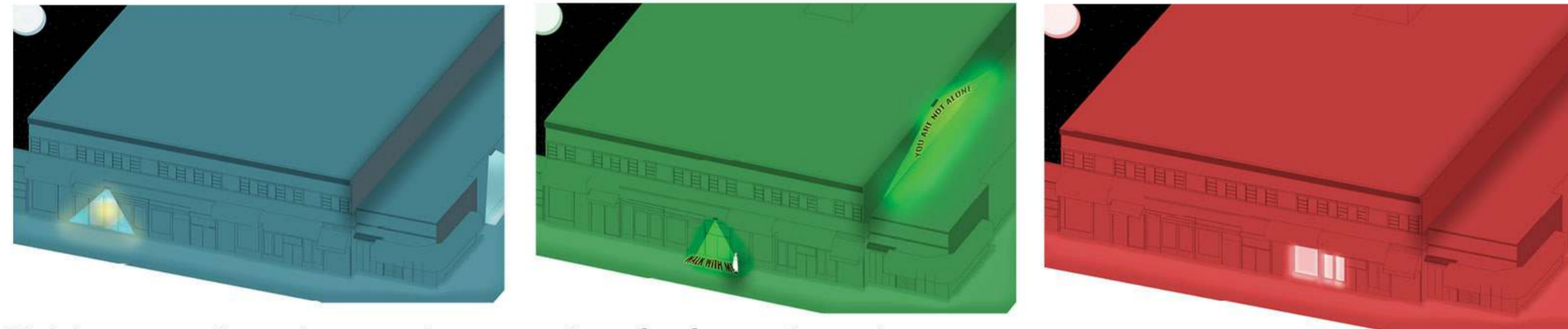


There were 10,844 incidents of intimate partner-related domestic violence felony assault in NYC reported to the NYPD that involved intimate partners in 2020 and 2022, 8,228 (75.9%) of those incidents involved female victims. In Jackson Heights there were 2,627 incidents that involved intimate partners in 2020 and 2021, 1,997 (76.9%) of those incidents involved female victims.



SENSORIAL MAPPING

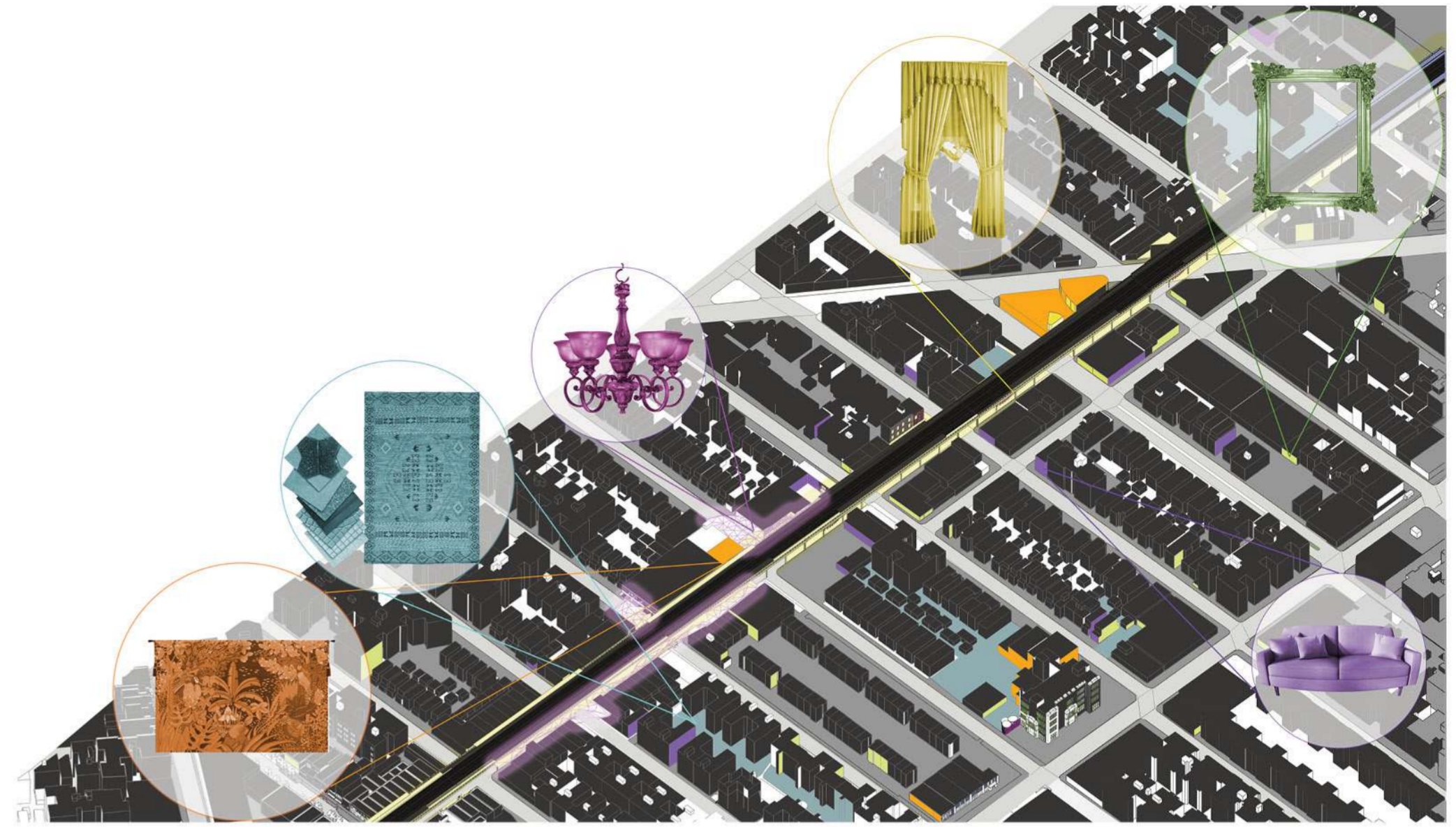




Lighting strategies to improve the perception of safety and security



light can be a material for safety.



WE WOMEN, BELONG





Paradoxically, most of the women feel safer at home, where is the place in which most of the domestic violence occurs.

Given that scenario and the findings of the field research, I designed a proposal that seeks to vindicate safe spaces for women, which should not be understood as a dichotomy between inside (safe) and outside (unsafe). We, women, belong to both.

My proposal is therefore mainly structured through 6 domestic components placed along the streets of Jackson Heights, with different textures and materials knitted together (literally, in some cases) to highlighting that architecture is, among other things, a powerful tool to design and build safer spaces through different techniques.

Moreover, my proposal also includes the relation between points and lines, knots and meshes, and the cohesion of individual elements that are gradually transformed into a single body that celebrates the role of the women, since ancient times, as weavers of communities.

The furniture, placed in the underutilized space of the buildings facades, represents the gathering place where people can have an intimate and calmed place to share with others.

They are intended to supply the lack of gathering space in Jackson Heights and seek to create an intimate scenario where women can build support networks

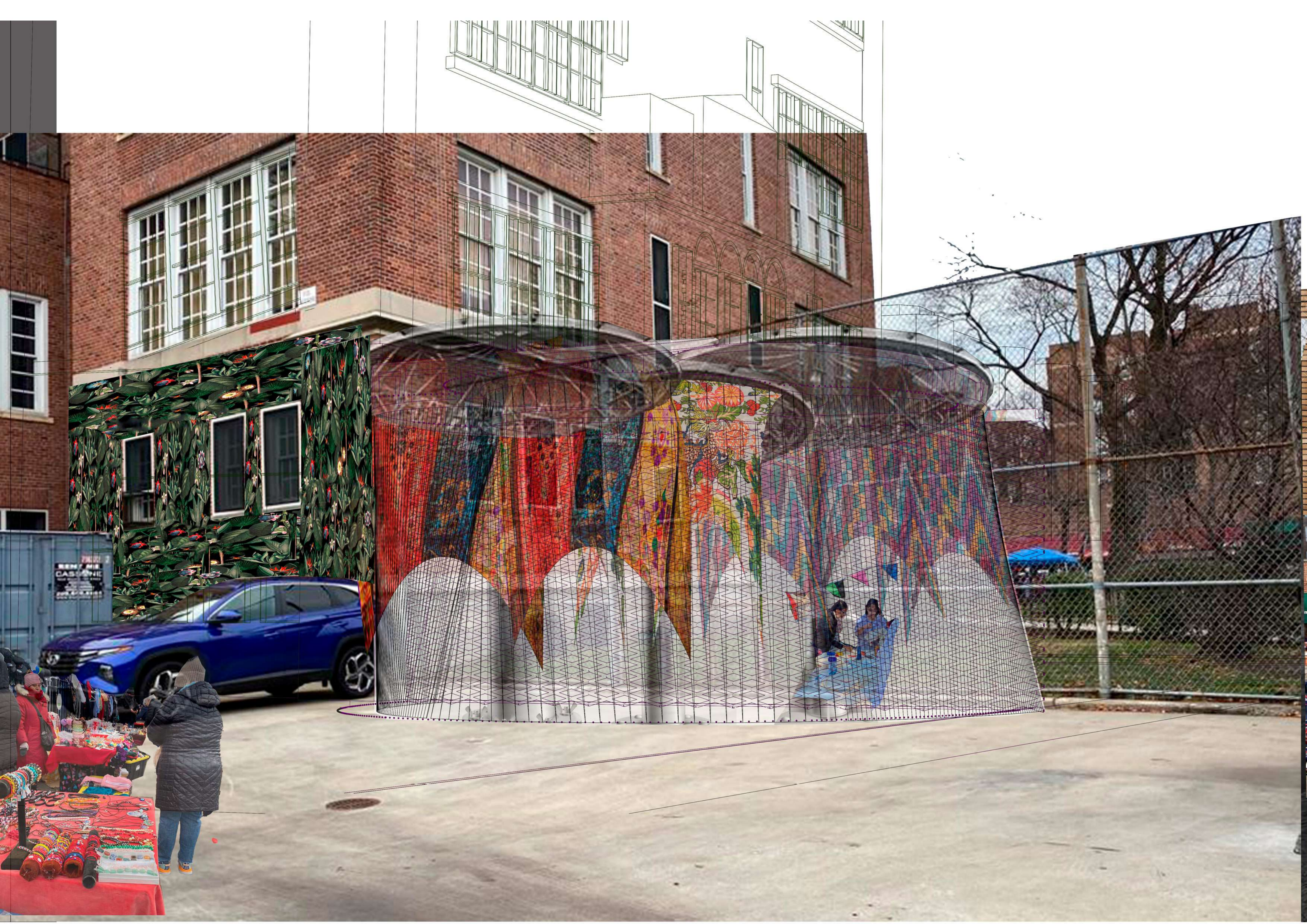


The walls are being transformed by adding wallpaper that wraps and signals the common and institutional places in which women feel safer and where they can find support. Some of such places are the school, the local churches, and the governmental and nongovernmental entities that provide support for woman. This is exceptionally important in places where new immigrants arrive almost every day.

The windows represent the entry of light into the darkest spaces, which are in turn perceived as the most dangerous. The lack of light underneath the Metro lines makes the women of Jackson Heights to feel particularly unsafe and that's why, in addition to the use of light and reflection of such light, I included stained-glass in my proposal trying to add some colors to those places.

The curtains, made with different fabrics representative of the different cultures that lives in Jackson Heights, are placed under the Metro bridge, wrapping its structure. Intervening this structure, which is where people feel most insecure and which is extremely rigid, has two main purposes: to soften it and to give it movement so that people feel more comfortable walking under it.

And last but no least, the 6th element is decoration and art. Through light projection in some walls of the buildings through Roosevelt Street, women will be able to share, through an app, messages, images and media content with the people walking by. This platform will also work as a mechanism to ask for help or to build stronger relations with the community.



SHATTERING

The Bridge

If Buildings Could Talk

Who: Valentina Jaramillo P, Javier Flores, Victoria Shay,

Florianne Jacques, Kriti Shivahunde

When: 2023

Professor: Sharon Yavo Ayalon

Columbia University's imposition on Harlem threatens its culturally diverse heritage by encroaching neighborhood boundaries that diminish community belonging, ownership, local economies and its historical contributions to art, architecture, music, and cuisine.

Its growing institutional wealth and population is further fueling this gentrification of homes, businesses and several acres of historical buildings to which the general Columbia Community is unaware of and blind to.

While these are common problems in neighborhoods with high rates of migrants, there is data to conclude that women in Jackson Heights are disproportionately impacted. Women between the ages of 35 and 40 are the population with the highest poverty rate, there are high rates of single mother household configuration with 21.7%, and there are considerable disparities between access to higher education between women and men.

While bridges typically connect spaces and people, Revson Plaza, an elevated overpass above Amsterdam Avenue that connects Columbia's main campus buildings, disconnects the surrounding neighborhood communities from access to public spaces

This site exemplifies the existing physical boundaries that segregate Harlem from the rest of Manhattan's predominantly white neighborhoods - while dousing the street below with darkness.

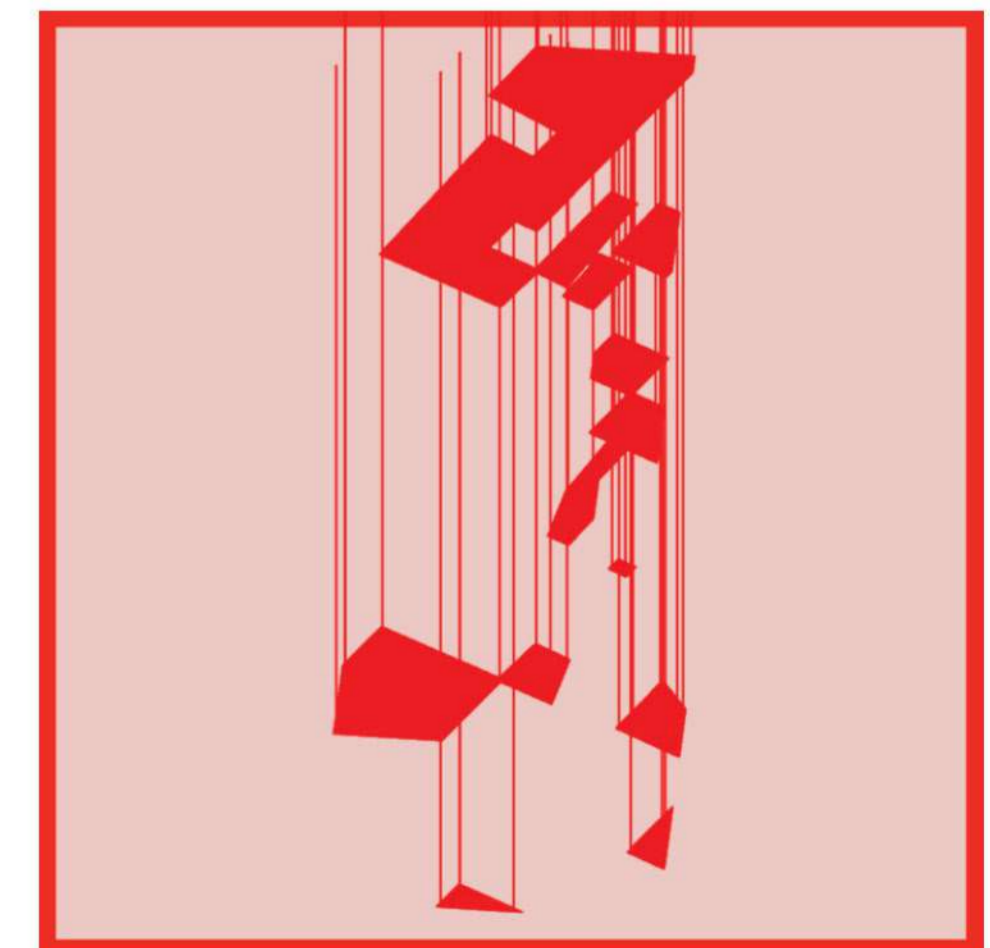
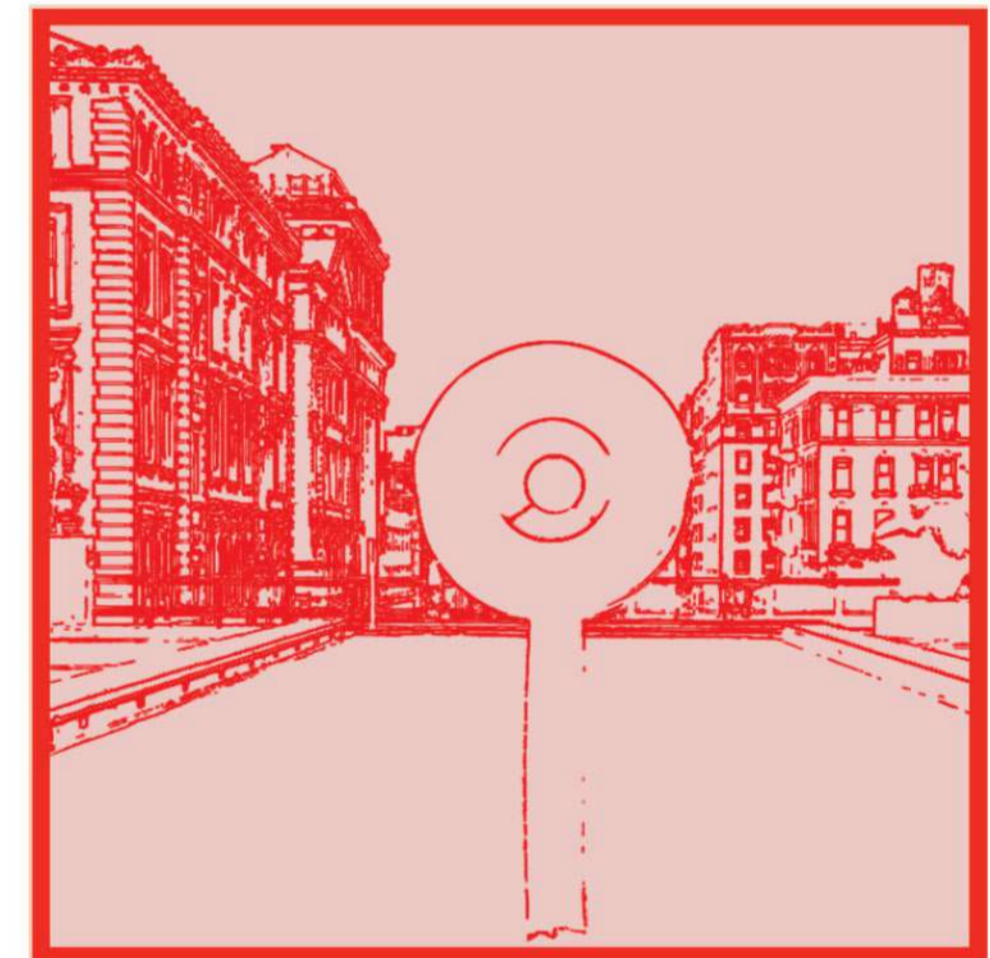
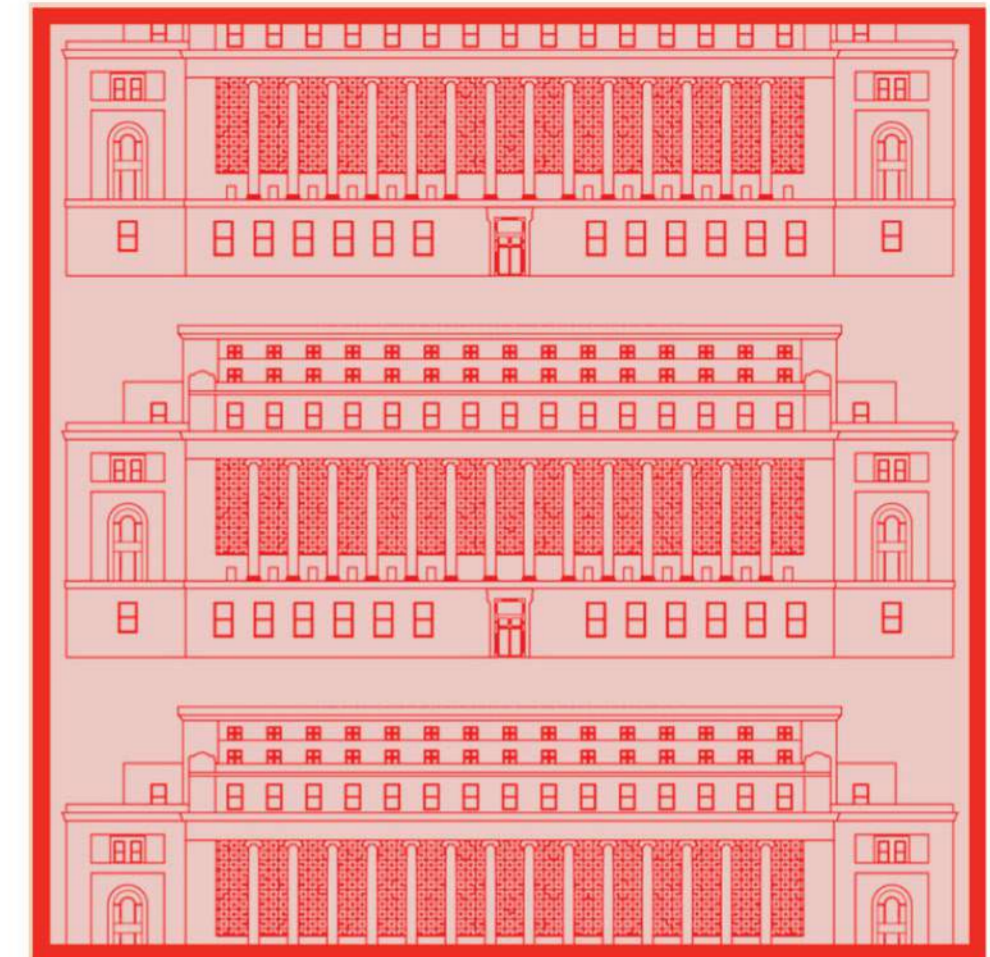
The project attempts to highlight this physical separation that Revson Plaza forms which symbolizes the larger inequity faced by the residents of Harlem. The installation is a hybrid apparatus that plays with color and light to engage Columbians, commuters and workers who use the spaces above and below. The cantilevered reflective glass assembly suspends in the transitional space between the sidewalk and bridge.

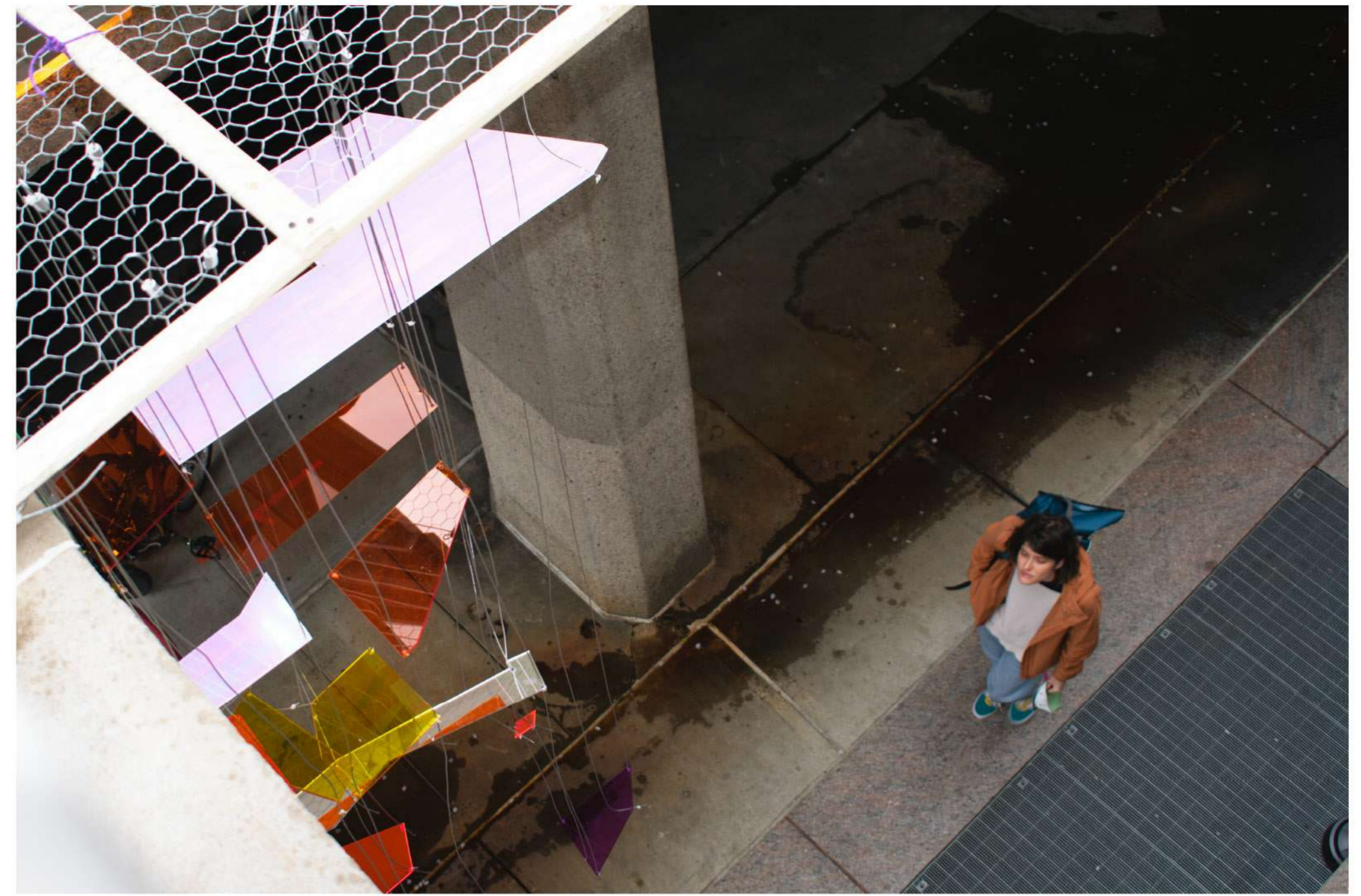
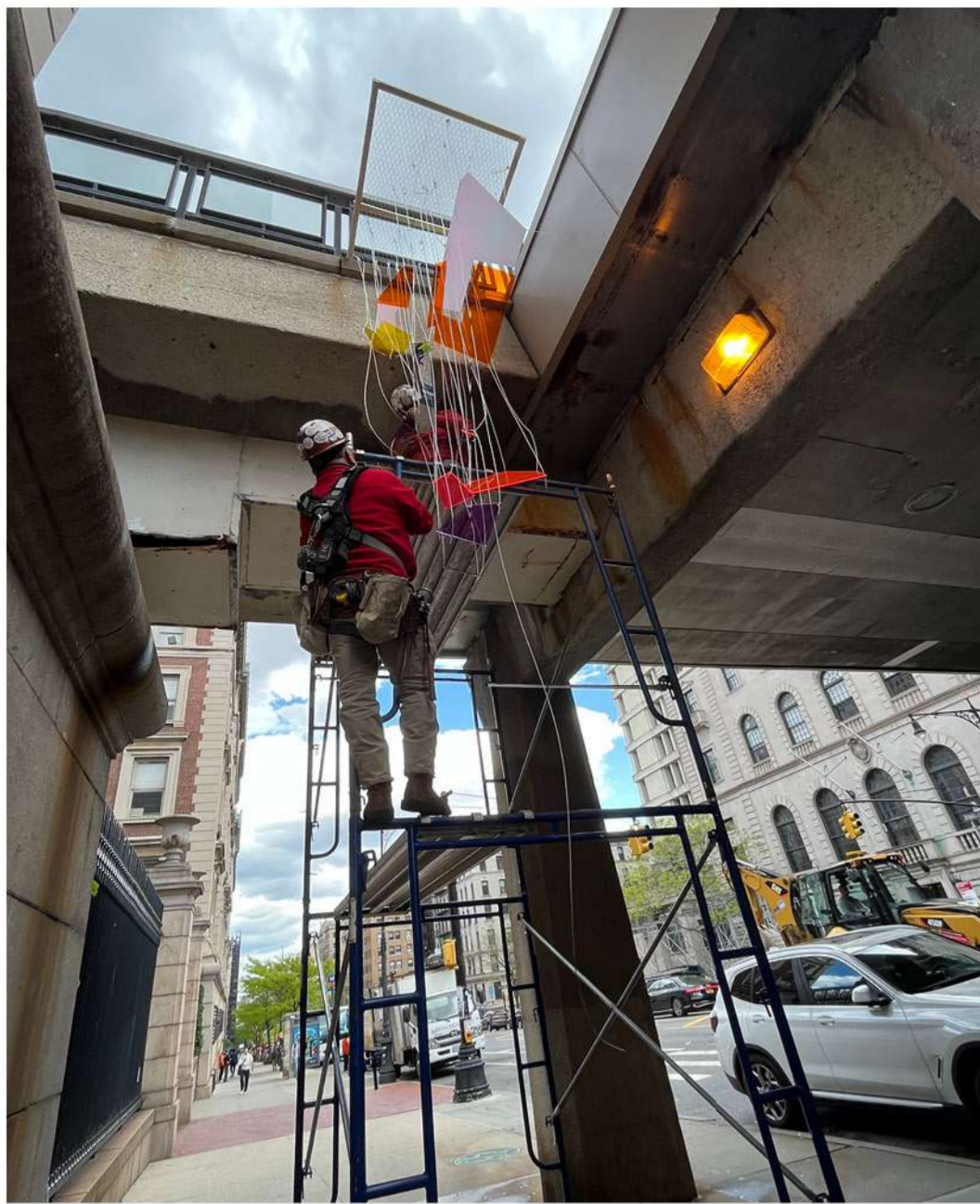
Derived from hard data on Harlem's periodical gentrification, the work abstracts the neighborhood zones into layered shards of glass, with the stable neighborhood layers towards the top that gradiently descend to the gentrified neighborhood layers at the base.

The viewers experience the piece differently depending on where they are situated on the site; from the ground, one can sense the overpowering presence of Columbia's institutional imposition, and from the top, you can see the longstanding repercussions of gentrification caused by the University's continual expansion. (Project title) intends to bring to light this reality of Columbia's role in gentrifying Upper Manhattan.

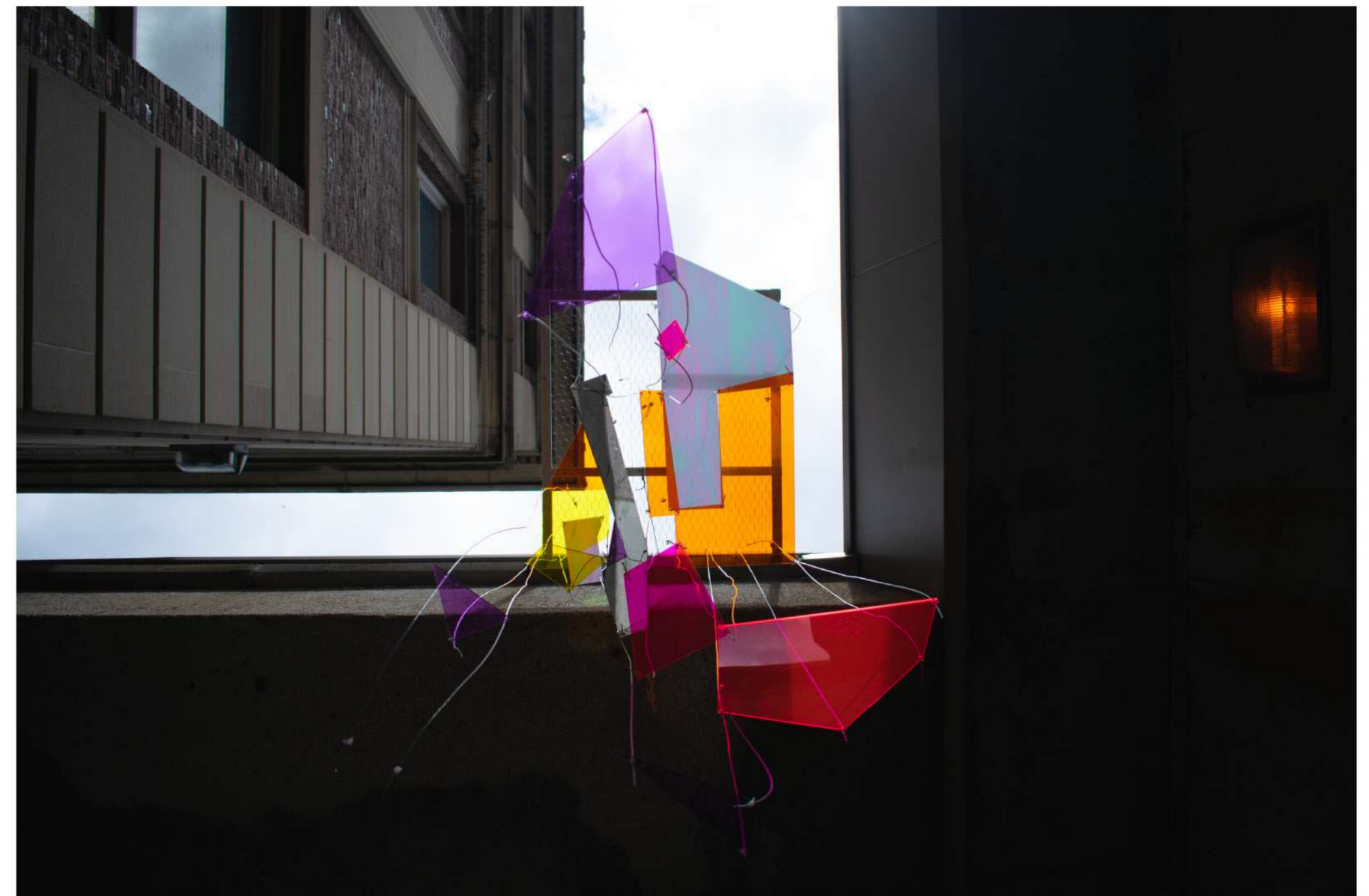
This project evokes how through data and information one is able to create a piece of art, this piece of art its final purpose is to call attention, becoming a beacon point that will then guide user to its base information. Art and abstraction transforms into a vessel that reveals the real nature of urban life.

Furthermore, the project also comes with a website, which users are able to have access by visiting the sculpture, this website has become the main source of internal information that will wrap all the invisible narratives that have been part of the gentrification of upper Manhattan. Usually bridges are meant to connect but in this case is the whole opposite, that's why the project becomes an attempt to destroy an imposing bridge by breaking the physical boundaries through art that is born from the history of the city's unfairness and intuitional impositions.





CONNECTING THROUGH LIGHT





REVE-

A-

LING

CONTEMPORARY

CONTRADICTIONS