

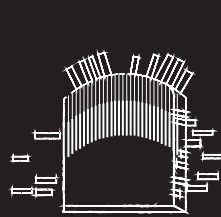
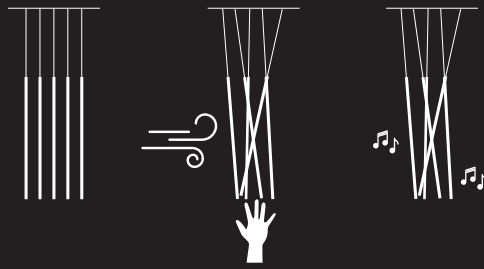
# WHISPERING WALLS

## MUROS QUE HABLAN

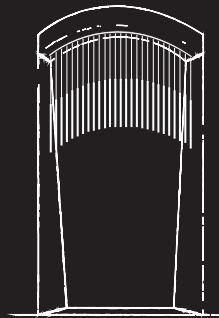


As tourists, places are often visited because of what they represent: its monumentality, greatness, history and accessibility. As locals, these places are mostly taken for granted and their activities on a daily basis are developed as tourism responds to them. Our approach to the activities, developed in Cartagena's old city perimeter, is making both locals and tourists more aware of the surroundings by the different sounds they make.

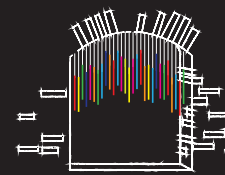
Muchas veces siendo turistas, los lugares se visitan por lo que representan: su monumentalidad, grandeza, historia y accesibilidad. Como locales, estos lugares se vuelven costumbre y pasan desapercibidos la mayoría de las veces y sus actividades alrededor se desarrollan a medida que el turismo responde a estas. Nuestro acercamiento a estas actividades, desarrolladas en la periferia de la Ciudad Amurallada de Cartagena, es a través de que el usuario, turista o local, entienda de la complejidad de su entorno y los diferentes sonidos que este genera.



ON WINDOWS



ON DOORS



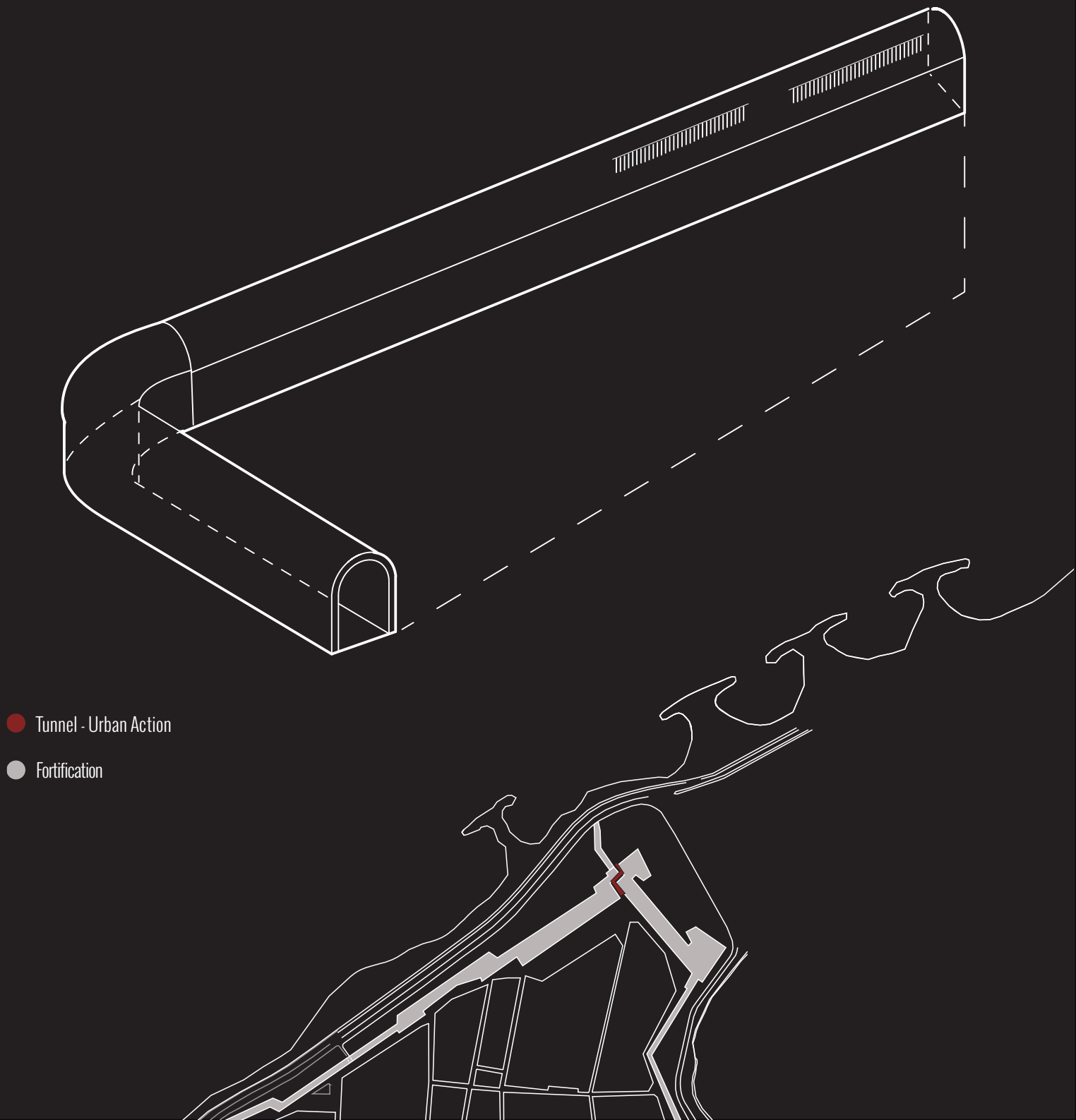
FOR CHILDREN



DIFFERENT SCENARIOS

In the drift we aim to show the wall not just as a wall, a boundary or a limit that divides the old and the new city, but a place where there is continuous interaction with others. Each activity is unique and characterised by its own individual surroundings which joined together make a complex atmosphere. In the video, the audience is invited to use the hearing sense to create an imaginary image from the sounds the activities produce to later give their actual visual as an immediate answer to the image conceived.

The main purpose on the urban action is to show the potential of existing and non-existing spaces where the relationship between the activities and the user could be engaged. The main purpose for the project is to make an intervention on the user's experience along the wall through sounds generated by a source, which in this case are wooden sticks joined together and leaving them hanging from the tunnel's ceiling, which works as the amplifier device, as they move from the action of touching them with a hand while walking through or the windblown coming from the sea.



# CONCLUSION

Walking along the boundaries of the city of Cartagena has been an interesting exercise both for the historical and architectural point of view and for materials, but most importantly, all the feelings perceived during the journey.

It isn't always possible to cross or enjoy the ancient fortifications, but for Cartagena, the boundaries don't represent a barrier, rather they are an integral part of people's daily activities that live them. The boundaries aren't a stumbling block, they represent a resource which offers new public spaces as a meeting point or more reserved placements.

The walls are structured on different levels, connected by stairs and ramps, while sometimes they interrupt. Walking along the first part of the boundaries, next to the Naval Museum, I felt a sense of relaxation and joy, due partly to swarm of tourists, from the noises that have origin from the heart of the city, from the voices of the sellers, from the noises of the cars in the road along the boundaries from the outside, from the singing of birds which hide among the trees. The bastions are animated from the people sitting in the cafes where they can see the sunset in a panoramic view.

Continuing along the boundaries the sounds are always different, and in the narrowest lines is possible to perceive the noise of the wind that follows along the way. Sometimes the path is interrupted and the safety feeling is lost, perceived, first of all, because of the height.

Further along, is possible to hear other noises of people speaking and the music of a trumpet. This is the most touristic area, with the terrace on the sea and a great open space where tourists take photos.

From this point, toward the end of the boundaries it is added another pleasant sound, the clogs of the horses that haul the carriages with the tourists on the ground level. Besides the horns of the taxis and the Caribbean and festive music of the tourist buses.

Even though the sea is close to the wall, the sound of the waves is not perceived, but prevails around those some human activities. If listening is lent to the noises and is not based on the sight, it is not perceived to be on the tallest level of the fortification, but rather in center city. Continuing over, you get to a more reserved area where suddenly the boundaries there are in the shape of niches and openings in which the couples are seated apart or where they can relax themselves.

The derive along the walls led us to pay more attention to people that live the fortification and sounds which make the spaces and not just the architecture aspects.



# Dérive

## ‘Water as Mainstream?’

Para lograr una deriva, la cual contemplara lo sitios de interés de las personas locales y a la vez turistas o extranjeros, propusimos una dinámica en la cual el destino de la deriva sería escogido al azar dependiendo de una serie de preguntas dirigidas a las personas.

Para eso, decidimos formular las siguientes preguntas:

1. ¿De donde eres?
2. ¿Dónde te despertaste esta mañana?
3. ¿Qué es lo más interesante que has visto en tu viaje?
4. ¿Has hecho una parada en tu camino aquí?
5. ¿Vienes aquí a menudo?

Dependiendo de las respuestas, se decidió continuar con el trayecto que había recorrido la persona, y al llegar al lugar a donde se detuvo la persona analizamos y ubicamos cuerpos de agua y estructuras de piedra. En ese lugar se formularían las preguntas de el cuestionario anterior.

## Conclusion

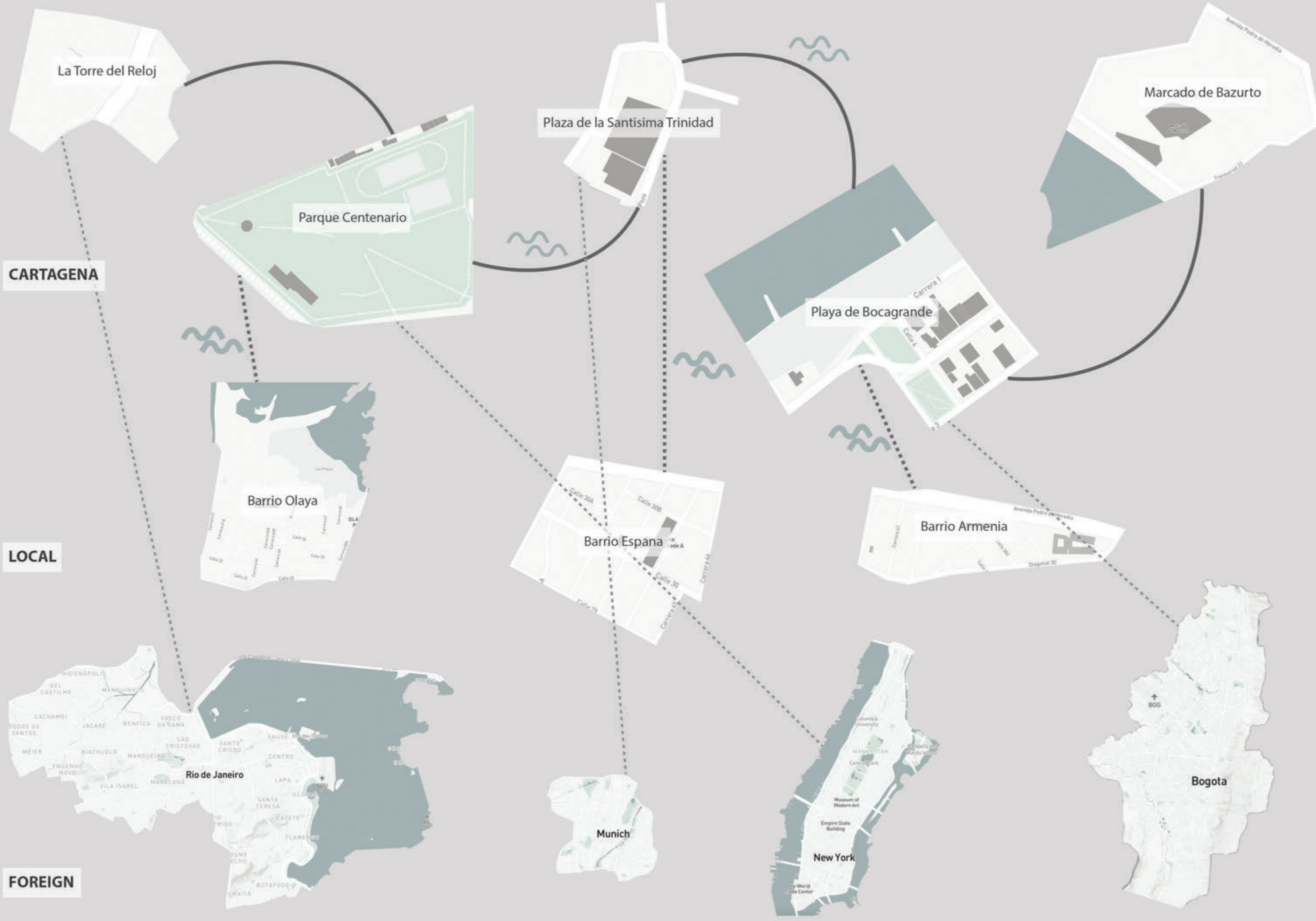
Se observó que algunos de los habitantes no demuestran interés suficiente concierne a la piedra y al agua, puesto a que para las la población local es evidente que la eluden Pues además de que no manifiestan sensaciones hápticas, parece como si también evitaran todo tipo de contacto con ellas. En cambio los turistas, exponen un reconocimiento hacia la presencia de estos dos elementos en la ciudad, mostrándose interesados en aspectos históricos, sociales y culturales.

The drift investigates the sites of interest of both local and foreign people in an attempt to uncover whether a relationship with water exists and the nature of this relationship. We proposed a strategy where the points that determined the drift were chosen based on a series of questions that we asked passers-by.

1. Where are you from?
2. Where did you wake up this morning?
3. What's the most interesting thing you've seen on your journey?
4. Did you make a stop on your way here?
5. Do you come here often?

Depending on the answers, it was decided to attempt to visit the point of interest the person selected. If this was not a physical place, we instead tried to visit the place of their last stop, retracing their route. When we arrived at this destination, we located and analysed the presence of water that existed in the immediate surrounds and tried to determine if any crossing of water occurred on their journey. We would then interview a person in this location.

It was understood that many of the local inhabitants do not appreciate water any more than as a necessary resource. Many of the locals failed to mention water in the interviews, let alone as a thing of beauty within the city. Despite not showing any haptic sensations toward water, it seems as if they have to cross bodies of water more regularly than foreigners as they move through the city. All of the foreigners interviewed recognised the presence water in some form, showing interest in historical, social and cultural aspects as well.



**CARTAGENA**

**LOCAL**

**FOREIGN**

# Urban Action

## ‘Making a Splash’

Tras haber identificado la obviación por parte de las personas, sobre la presencia en el agua y la piedra en Cartagena, decidimos hacer un ejercicio académico involucrando un poco de cultura general y diversión.

Para esta actividad, nos enfocamos en el tema del agua. Localizamos un espacio público de la ciudad, el cuál carece de mucha presencia de agua y sombra. El Camellón de los Mártires en Cartagena, ubicado entre el Centro de Convenciones de Cartagena y el Parque Centenario, justo en frente de La Torre del Reloj. Es una plaza la cual impulsa hacia una sensación de extremo calor, pues además de carecer de sombra, las mismas fuentes del Camellón están secas.

Nos posicionamos de tal manera que la escasez de agua en la fuente fuera evidente, y amarrando globos dispuestos de tal manera únicamente para atraer a la gente que recorría el paso peatonal y una vez sucedido empezamos la actividad. La cual consistió en elaborar un cuestionario con preguntas de diferentes categorías; contaminación, historia, aguas pluviales y aspectos generales:

### Contaminación:

1. ¿Cuántas toneladas de agua contaminada produce Cartagena en un día?  
R/ 800 toneladas.
2. ¿A dónde llegan las aguas contaminadas de Cartagena?  
R/ Ciénaga de Tesca.
3. ¿Cuál es el mayor factor contaminante del mar caribe?  
R/ Incremento del turismo.

### Historia:

4. ¿Por cuál estrecho se ingresa a Cartagena?  
R/ Bocachica.
5. ¿Por qué Bocagrande tiene un problema de inundación?  
R/ Por ser relleno sobre el océano.
6. ¿Qué desventaja tenía Cartagena durante el establecimiento de la Colonia Española?  
R/ Falta de recursos de agua fresca

### Aguas pluviales:

7. ¿Cómo se recolectaba el agua lluvia en la Cartagena colonial?  
R/ Por tanques y canales construidos dentro de la muralla.
8. ¿Por qué son un problema los niveles de precipitación en Cartagena?  
R/ No hay drenajes con capacidad de recolección de tormentas entonces se inunda con frecuencia.
9. ¿En qué mes se recibe la mayor cantidad de lluvia en Cartagena?  
R/ Octubre

### Generales:

10. ¿Qué especies de plantas están bajo amenaza por el agua contaminada?  
R/ Manglar.
11. ¿Por qué razón el acceso a la bahía interna de Cartagena es por Bocachica y no por Bocagrande?  
R/ Postes de madera sumergidos para defensa en La Colonia.
12. ¿Cuál es el río que provee agua para Cartagena?  
R/ Río Magdalena

After uncovering that people had varying connections with water, both physically and spiritually, we decided our intervention would involve educating locals and foreigners about water in Cartagena by questioning their current knowledge.

We located a public space in the city that both locals and foreigners visited which currently lacks any presence of water. We selected the Camellón de los Mártires as it is a main thoroughfare and would receive enough foot traffic for our urban intervention. As the only shade provided in the square are small trees along the edges, we wanted to provide some relief from the extreme heat. There are several fountains located in the square that are non-functioning so we wanted to bring the presence of water back to this space.

We positioned ourselves at one of these fountains to emphasise the scarcity of water and tied colourful balloons to attract people who passed through the square. We had several categories of questions for them to choose from - if they got 1/3 right they got to shoot the canon at us.

### Pollution:

1. How many tons of contaminated water does Cartagena produce in one day?  
A / 800 tons
2. Where do the polluted waters of Cartagena arrive  
A / Tesca swamp
3. What is the largest polluting factor in the Caribbean Sea?  
A / Increased tourism.

### History:

4. By what narrow one enters Cartagena?  
A / Bocachica.
5. Why does Bocagrande have a flood problem?  
A / For being stuffed over the ocean.
6. What disadvantage did Cartagena have during the establishment of the Spanish Colony?  
A / Lack of Fresh Water Resources

### Rainwater:

7. How was rainwater collected in colonial Cartagena?  
A / For tanks and canals built inside the wall.
8. Why are rainfall levels in Cartagena a problem?  
A / There are no drains with storm gathering capacity so floods frequently.
9. In what month is the highest rainfall in Cartagena?  
A / October

### General:

10. What plant species are under threat from contaminated water?  
A/ Mangrove.
11. Why is access to the inner bay of Cartagena by Bocachica and not by Bocagrande?  
A / Submerged wooden posts for defense in La Colonia.
12. What is the river that provides water for Cartagena?  
A / Magdalena River

# Conclusion

Hemos encontrado que hemos fortalecido la relación entre las personas y el agua mediante el uso de la educación como una herramienta. Utilizamos nuestra acción urbana como un método para fomentar una conexión física con el agua para los transeúntes, en un lugar donde su ausencia era obvia. Esto nos ayudó a darnos cuenta de que el agua podría ser utilizada para el enfriamiento en espacios públicos dentro de la ciudad. Hay una alta presencia de agua en toda la ciudad, pero los espacios públicos no han sido diseñados de una manera que lo capture o lo utilice para la ventaja del público en general. Encontramos que la gente local parecía estar espiritualmente desasociada con el agua y así que podríamos ampliar sobre cómo cerrar esta abertura con el proyecto que mueve adelante.

We found that we strengthened the relationship between people and water by using education as a tool. We used our urban action as a method to foster a physical connection with water for passers-by, in a location where its absence was obvious. This helped us realise that water could be utilised for cooling in public spaces within the city. There is a high presence of water throughout the city but the public spaces have not been designed in a way that captures it or uses it for the general public's advantage. We found that the local people seemed to be spiritually disassociated with water and so we could expand upon how to close this gap with the project moving forward.





# LA CIUDAD A TRAVÉS DEL SONIDO

THE CITY THROUGH MUSIC

*Music is the universal language of mankind.*  
-Henry Wadsworth Longfellow

G 03

Tatiana Castro Hernandez  
Hasanain Haveliwala  
Dominica Polverini  
Lucas Bio Rodriguez





La música es una parte importante de la cultura en Colombia, te atrapa de las formas más espectaculares y gratificantes, y se encuentra en cualquier acción que realicemos en un día. Esta sensación la logramos evidenciar en la ciudad de Cartagena, convirtiéndose en nuestro tema principal, ya que, aunque todos vengamos de diferentes ciudades y tengamos diferentes culturas siempre algo logra conectarnos

## El Amor a la Música



Music is an integral part of Colombia's culture. It hits you in the most spectacular and uplifting way possible in any phase of life one may be. This was a common feature about the city of Cartagena that struck our group. Even in the short duration that we have been here, it seemed to be the connecting link between our cultural diversity

### The Love of Music



## DERIVA

La diversidad de música en la ciudad amurallada fue lo que guió nuestra deriva, Ella tomaba vida a través de los diferentes sonidos, así que solo seguimos los sonidos que se encontraban en cada calle y fuimos a donde nos llevaran. Pero no solo nos limitamos a la música, si un sonido llamaba nuestra atención también lo incluíamos, porque aportaba a la vida de la ciudad. Empezamos en las puertas del museo, y seguimos los sonidos alrededor de la muralla hasta lugares que ni los habitantes de la ciudad habían visitado. Los colores y vistas muy propias de la ciudad nos ayudaron a entender más de cerca la cultura. Por último hicimos un mapa y gravamos nuestra aventura musical mostrando como se siente habitar la ciudad.

## DRIFT

The diversity of music in the Muralla is what guided our drift. The city so alive with music throughout the day that we just had to follow the sounds and see where they took us. We did not limit ourselves to music, but to other sounds as well that played a part and added to the daily humming and liveliness of the city. Starting off at the gates of the museum and following music and sounds to places of the Muralla where even locals hadn't visited, but were beautiful no less. Colours and sights unheard of in other countries helped up to understand this culture closely and in detail. We mapped our musical adventure and recorded the harmony that we felt brought life to the city.



## ACCIÓN URBANA

La música es principalmente corazón, se siente y se vive a medida que la persona la escucha, pero genera una mayor conexión con la persona que la crea, también representa la personalidad y resalta esos elementos que hace única a cada persona. En nuestro recorrido vimos mucha diversidad entre la música que se encontraba dentro de la ciudad, esto nos generó curiosidad el saber que nuevos sonidos podrían aparecer en la ciudad. Escogimos un lugar dentro del centro histórico, ya que aquí es donde está el mayor foco turístico, una calle cerca de una plaza fue el lugar en el que nos localizamos, esto nos aseguraría un flujo continuo de participantes para que experimentaran. El objeto estaba compuesto por una instalación simple de cuerdas, instrumentos musicales y artefactos de fiesta, los anteriores nos ayudaron a representar la diversidad y las sensaciones de los locales y de los turistas en referencia con la música que se encuentra en la ciudad y como esta se veía afectada por el ánimo en que se encontraba la persona que interactuaba con el objeto.

## URBAN ACTION

Music is something which is primarily heard, seen and felt within to the person experiencing it, but it has a much deeper connection to the person creating it. It brings out an individuality in a person that cannot be duplicated. Seeing so much diversity within the Muralla in terms of music we were extremely curious to see what new sounds we could make people create. The Muralla being the main hub of tourist activity in the city and choosing an arterial street leading to a plaza ensured us a continuous flow and mix of participants to this experiment. A simple installation of ropes and musical instruments and party favours would help us gauge the diversity and intuitional preferences of locals and tourists, in terms of what kind of music the city or area brought out in them, and what kind of mood they were in while they headed to the plaza or just roaming around the city taking in its sights and sounds.





## MAPEO

Generar un mapa de la ciudad basado en la música, significaba resaltar casi toda la ciudad. Por lo que decidimos que en nuestro mapa debíamos mostrar la diversidad musical que habíamos encontrado en diferentes lugares de la ciudad, y en los cuales esto generaba una armonía. También quisimos mostrar como algunos de los artistas se tomaban plazas enteras, mientras otros solo se encontraban en un borde de la acera, y habían otros que por otro lado caminaban por las calles con grandes parlantes y cantando, y que aunque cada uno de estos artistas era diferente cada uno de ellos siempre tenía público que los escuchara.

## MAPPING

Mapping a city with music basically in every step taken would mean highlighting the entirety of it. What we have tried to achieve with our map was to focus on the diversity of music we found in various nooks in the city and how different they were from each other, yet seemed to work together in creating a harmony. How some performers took up entire plazas, while others sat on the ledge of a shop window and strummed their beats, and some walked the streets with speakers blaring and singing at the top of their voices, and no matter what, each had a crowd grooving to the rhythm or singing along.



## CONCLUSIÓN

En cuanto salimos del museo empezamos a tener reacciones, la gente al principio estaba un poco escéptica y no creía mucho en lo que veía, ya que pensaban que éramos artistas callejeros y que por eso el participar significaba algún costo para ellos. Caminamos por la calle casi que parando el tráfico en muchas de ellas. Notamos que mucha gente miraba y no se acercaba por lo que nos dedicamos a invitarlos al proyecto a participar, algunos se acercaban a hablar con nosotros y a preguntarnos de que se trataba y otros tocaban los instrumentos. Muchos nos preguntaban cómo tocar los instrumentos que se encontraban colgados, demostrando así su curiosidad por este artefacto. El principal problema que notamos es que los habitantes y los turistas tienen miedo de interactuar con las actividades presentes en las calles, ya que creen que les van a cobrar, nos encontramos personas que evitaban hablar con nosotros, incluso cuando ya llevamos mucho tiempo en un lugar, los padres alejando a sus hijos, aun cuando ya se les explicaba que no se les iba a cobrar y que era un trabajo para la universidad. Recibimos mucha ayuda de los artistas callejeros, algunos de ellos se acercaron e hicieron su presentación con ayuda de nuestro elementos y uno incluso nos ofreció dinero el cual rechazamos, logramos el objetivo que nos habíamos planteado el de obtener una reacción de las personas y que ellos logran crear su propia música.

## CONCLUSION

We managed to turn quite a few heads the second we exited the museum. People seemed sceptical at first and gave us inquisitive looks. They indeed mistook us for street performers. While walking through the streets and almost stopping traffic, we managed to turn some of those inquisitive looks, into interventions and people broke out of their shells. Some came up and spoke to us while others grabbed their favourite instrument and started experimenting. We had to educate and teach how to play a few of the traditional instruments we had strung up but that just added to their inquisitiveness. The main issue we understood after this action is that locals and tourists alike are scared to interact with street performers as they think it's going to cost them. We had people avoid talking to us even after staring for a long time, parents pulled their children away, even after we explained to them that we were students and did not want their money. We greatly appreciated the solidarity we received from the other street performers. Some of them came and performed with us, and one offered us money after that as well, which we refused. We managed to achieve what we set out for, getting peoples reaction and intuitions towards music and seeing what people's reactions were towards street performers and various forms of music.

## MIRADA HACIA EL FUTURO

Después de haber realizado la acción urbana, notamos que el principal problema para los turistas y los habitantes, es que se sienten atacados por los artistas callejeros y su forma tan agresiva de pedir dinero. Nuestra idea para la siguiente semana va se guía en la solución a este problema, generando un espacio movible o estatico, el cual funcione para que los artistas puedan presentarse y tener un publico, y al mismo tiempo puedan generar ingresos, sin la necesidad de atacar a las personas, para que estas puedan disfrutar del show. De esta manera amabas partes se venefician y sacan provecho de la experiencia musical de la ciudad.

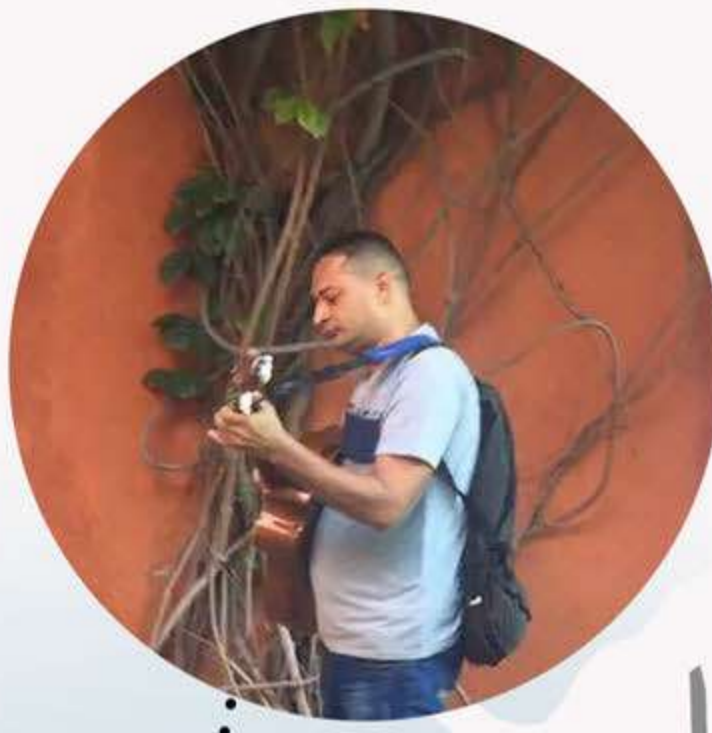
## THINK ABOUT THE FUTURE

After conducting the urban action we realised that the main problem we came across is that the locals and tourists sometiems felt ambushed by the street performers and thought they were being hounded or in a way attached for money. Our idea moving forward for the next week would to come up with a space, either movable or stationary for the street performers so that the audience does not feel ambushed and can enjoy the show, and also the performers can give their all in the performances and not be distracted by loosing their audiences attention or their audience running away. This would greatly benifit both parties and would lead to an harmonious integration and blend of cultures and musical experiances.



*Music is a moral law. It gives soul to the universe, wings to the mind, flight to the imagination, and charm and gaiety to life and to everything.*

-Plato





## Agua | Cartagena

¿En que palabras piensas?

A city of varying chronicles and characters, its ancient tributaries manipulated and infilled where nature once divided - this facet of Cartagena's history captivated us as we set about defining the deriva.

Our objective was to determine how different types of occupants in varying locations perceive Cartagena's water. Besides merely following a path seeking out our subjective interests, we chose to perform interviews with locals, vendors, tourists and others, allowing their responses to dictate our route through the city.

One simple question was consistent through our interviews, "What comes to mind when we say 'Cartagena and Water?'" This question led us inadvertently through the Old City, Getsemani, and Manga, following the leads and destinations provided by the responses.

The answers we received were diverting, and dependent on the character and their location. Beachside vendors who had occupied the same stretch of sand for decades spoke of the beauty and tranquil qualities of Cartagena's oceans, while locals within the city wall narrated the impact of poor administrative management of the waterways.

After ending our deriva at the ports of Manga, our subject matter for the subsequent intervention was clear - people's perceptions of water, and whether they might be challenged, changed or broadened by means of a considered urban action.

Una ciudad de variadas crónicas y personajes, en la cual sus antiguos tributarios manipularon y se infiltraron donde la naturaleza una vez dividió - esta faceta de la historia de Cartagena nos cautivó al definir la deriva.

Nuestro objetivo fue determinar cómo los diferentes tipos de ocupantes en diferentes lugares perciben el agua de Cartagena. Además de simplemente seguir un camino buscando nuestros intereses subjetivos, elegimos realizar entrevistas con lugareños, vendedores, turistas y otros, permitiendo que sus respuestas dictaran nuestro recorrido por la ciudad.

Una pregunta sencilla fue repetida en nuestras entrevistas: "¿cuáles son las primeras palabras que vienen a la mente cuando te digo las palabras Cartagena y Agua?" Esta pregunta nos condujo inadvertidamente a través de la Ciudad Vieja, Getsemani y Manga, siguiendo los prospectos y destinos proporcionados por las respuestas.

Las respuestas que recibimos fueron divertidas y dependientes del personaje y su ubicación. Los vendedores de la playa que habían ocupado el mismo tramo de playa durante décadas hablaron de la belleza y las cualidades tranquilas de los océanos de Cartagena, mientras que los locales dentro de la muralla de la ciudad narraron el impacto de la mala administración de las vías fluviales.

Después de terminar nuestra deriva en los puertos de Manga, nuestro tema para la intervención posterior fue claro - la percepción de las personas sobre el agua, y si esta podría ser desafiada, cambiada o ampliada por medio de una acción urbana.



THE DERIVA / LA DERIVA

— ROUTE OF DERIVA / RUTA DE LA DERIVA  
● INTERVIEW LOCATIONS / UBICACIONES DE LAS ENTREVISTAS

# DERIVA

# ACCION

## Percepciones Desafiantes

Leading on from the information gathered in the deriva, the focus of our urban intervention was to shift people's perceptions regarding the water of Cartagena. An action with wider educational benefits towards the city's aquatic ecology and awareness, the symbolism and engaging practicality of a periscope seemed to fulfil the criteria we had composed for the exercise.

The periscope had a dual function. The first was as an operational vision tunnel to see bodies of water beyond the normal allowance of one's vision. The second function was more critical in nature, where we substituted our own printed images of Cartagena's water bodies - from ideal oceans to polluted lagoons - at the end of the periscope, allowing us to totally dictate what was seen.

Situating our intervention adjacent to a lower portion of the northern city wall, the periscope was able to attract a continuous stream of tourists, vendors and locals. We presented two contrasting images of the city's water in order to evoke reflective critique. Refuse and waste riddled water from inland Cartagena constituted the first image, which was then removed to show the ocean beyond. We relocated to three different locations in the city: near the old wall, the city centre, and next to the lagoon. The participant responses revealed that the majority of people were aware of these two divergent conditions of Cartagena's water. Importantly, most people agreed with the need for changes to the treatment and approach to water.

A partir de la información recogida en la deriva, el foco de nuestra intervención urbana fue cambiar las percepciones de las personas sobre el agua de Cartagena. Una acción con mayores beneficios educativos hacia la ecología acuática y el conocimiento de la ciudad, el simbolismo y el sentido práctico de un periscopio parecían cumplir los criterios que habíamos compuesto para el ejercicio.

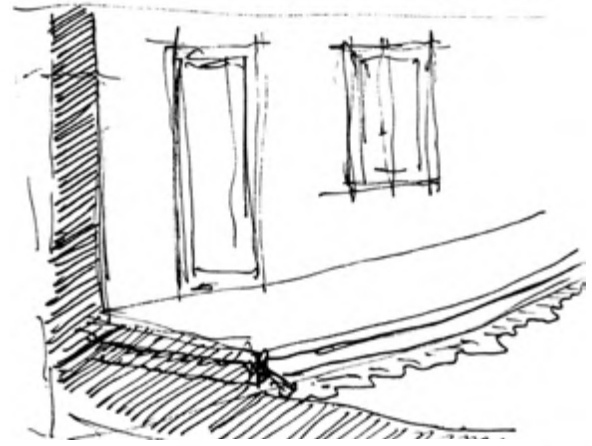
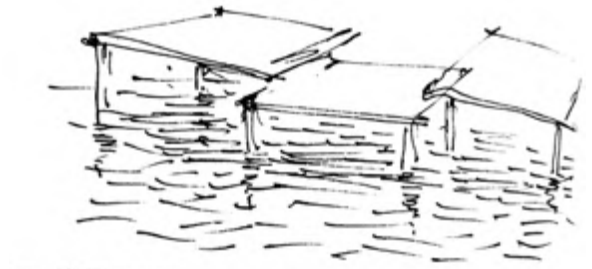
El periscopio tenía una doble función. La primera era como un túnel de visión operacional para ver cuerpos de agua más allá de la posibilidad normal de la visión. La segunda función fue más crítica en su carácter, donde sustituimos nuestras propias imágenes impresas de los cuerpos de agua de Cartagena - desde océanos ideales hasta lagunas contaminadas - al final del periscopio, permitiéndonos dictar totalmente lo que se vio.

Situando nuestra intervención adyacente a una parte inferior de la muralla norte de la ciudad, el periscopio fue capaz de atraer a un flujo continuo de turistas, vendedores y locales. Presentamos dos imágenes contrastantes del agua de la ciudad para evocar la crítica reflexiva. Agua llena de basura del interior de Cartagena constituyó la primera imagen, que luego fue removida para mostrar el océano más allá de la muralla. Nos trasladamos a tres lugares diferentes en la ciudad: cerca de la muralla antigua, en el centro de la ciudad, y al lado de una laguna. Las respuestas de los participantes revelaron que la mayoría de las personas eran conscientes de estas dos condiciones divergentes del agua de Cartagena. Es importante destacar que la mayoría de la gente estuvo de acuerdo con la necesidad de cambios en el tratamiento y enfoque del agua.





# Initial Proposal Sketches



## Moving forward

At the conclusion of week one's undertakings, our interest has been clearly established: the connections between water and Cartagena's inhabitants. The responses we received during the intervention also revolved around some common themes - pollution, drainage problems, and the need to restore water's natural purity.

Some early thoughts we have had include utilising pre-existing networks and infrastructure in Cartagena, in order to alter the city's treatment of water and alleviate some of the most pressing issues we observed. Besides practical intervening, changing the public perception of Cartagena's water should also be pivotal in whatever we design, continuing with the current topics of our deriva and urban action.

Some precedents include the cities of Venice and Amsterdam.





31° Cartagena International Architecture Workshop  
First Week: Scale (Urban Focus of the Project)

GROUP 5

Tong Ke, Pedro Borba, Luca Varetto, Estefanía Gutiérrez

DRIFT\_UNSEEN CITY

Starting from the idea of walking the city without vision to emphasize the other senses to cognize the new phenomenons occurred in the Cartagena. After doing 4 different drifts, we abstract four major elements in common. The Insecurity at walking upon the short sidewalks, the active environment regarding the music, the desire of food like Ice Cream for instance, and the fresh air due to the wind and the shadows. While in general, 'the fresh air' is point out as the factor that possible dominated our road dedication.

URBAN ACTION\_CAPTURE THE WIND

Based on the responsiveness of the motion of air is strictly linked with the position of some specific streets. Hence, we decided to propose a topic to do 'Urban Action' to echo the drift. We intended to remind neighbours this invisible but tangible elements. The windmill is the perfect representation: simply to be produced, with a clear function; shows how the wind moves. The brilliant colors that characterize them, catch people's attention and remind the colors of the city buildings as well to frame those chosen streets.

The site in which we decided to act the urban action is strategic: near to one of the most touristics areas (Plaza de Santo Domingo), but in a street not so much frequented that is located between the centre of city and the sea, orientated north-south. For this reason we tried to affect people's perception of the city, by inviting them to try different ways of new connections; we are not forcing people to go through the street, we only suggest them that they can live the city in a different way, enjoying the fresh air.



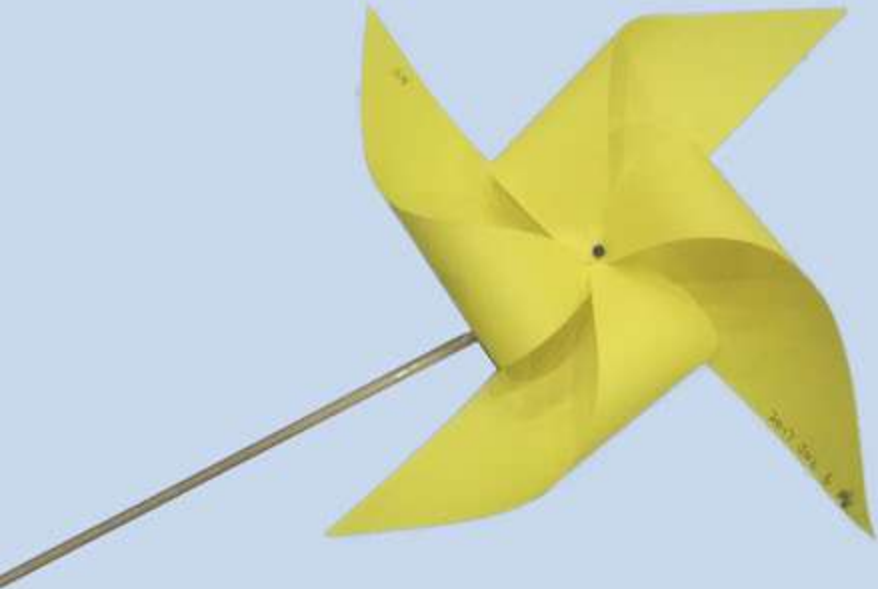
Map of the city with the four different drifts

## RESULT

The result has been even better than we thought: a little and easy action has been capable to get people curious and involve the part of the community that lives the site. An anonymous street in the historic centre, not so frequented, acquires new value just with a temporary colorful transformation.

## PROPOSAL

Taking into account the importance of ventilation in the habitability of the public spaces of warm cities, we think we have two ways to go on: we can supply in the streets that do not receive wind or shadow, the problem of ventilation and high temperature; or we can increase this element in the street interested by the phenomenon. In every case the topic is strictly connected to connection between the important sites in the centre and the ancient walls. In fact, the walls, even if they receive the sea wind, are not so frequented due to the absence of activities and, most of all, shadows. For example, a simple way to act in the city could be control the traffic of cars, dedicating some streets only for pedestrians; this intervention must be accompanied by a strategy capable to produce public spaces in which refresh, that can activate services connected.



Streets interested by sea wind

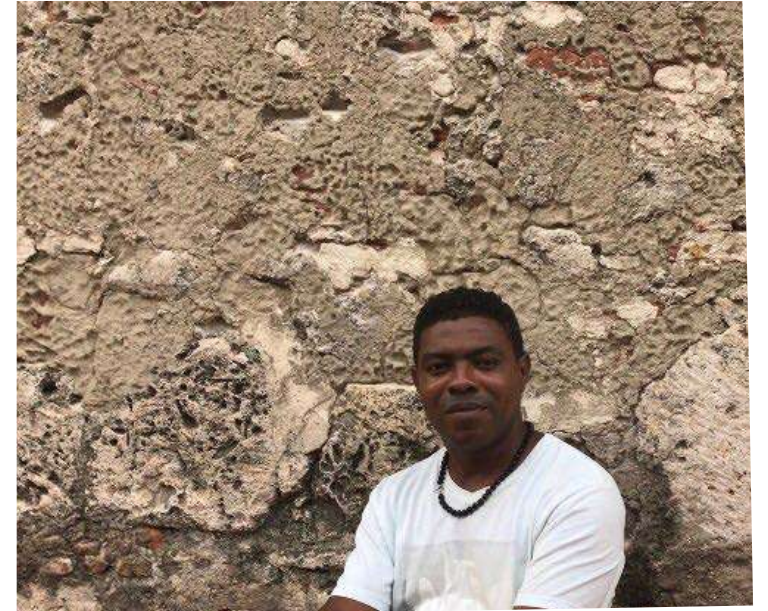


# TALLER DE ARQUITECTURA

## Cartagena / Deriva Urbana

Para la realización de la deriva, se decidió estudiar aquellos espacios dentro de la ciudad amurallada como las plazas, parques, calles y la misma muralla, para ver como estos espacios cobraban vida.

Para la deriva se plantearon seis preguntas, las cuales se realizarían a seis personas diferentes, con el objetivo que cada respuesta nos guiara a un espacio y ahí escoger otra persona al azar para descubrir el siguiente destino. Las preguntas fueron: ¿Dónde saldrías con tus amigos? ¿Dónde llevarías a tu mamá a pasear? ¿Dónde jugarías con tu hijo? ¿En lugar bailarías? ¿Dónde comerías? ¿En que lugar te enamorarías?





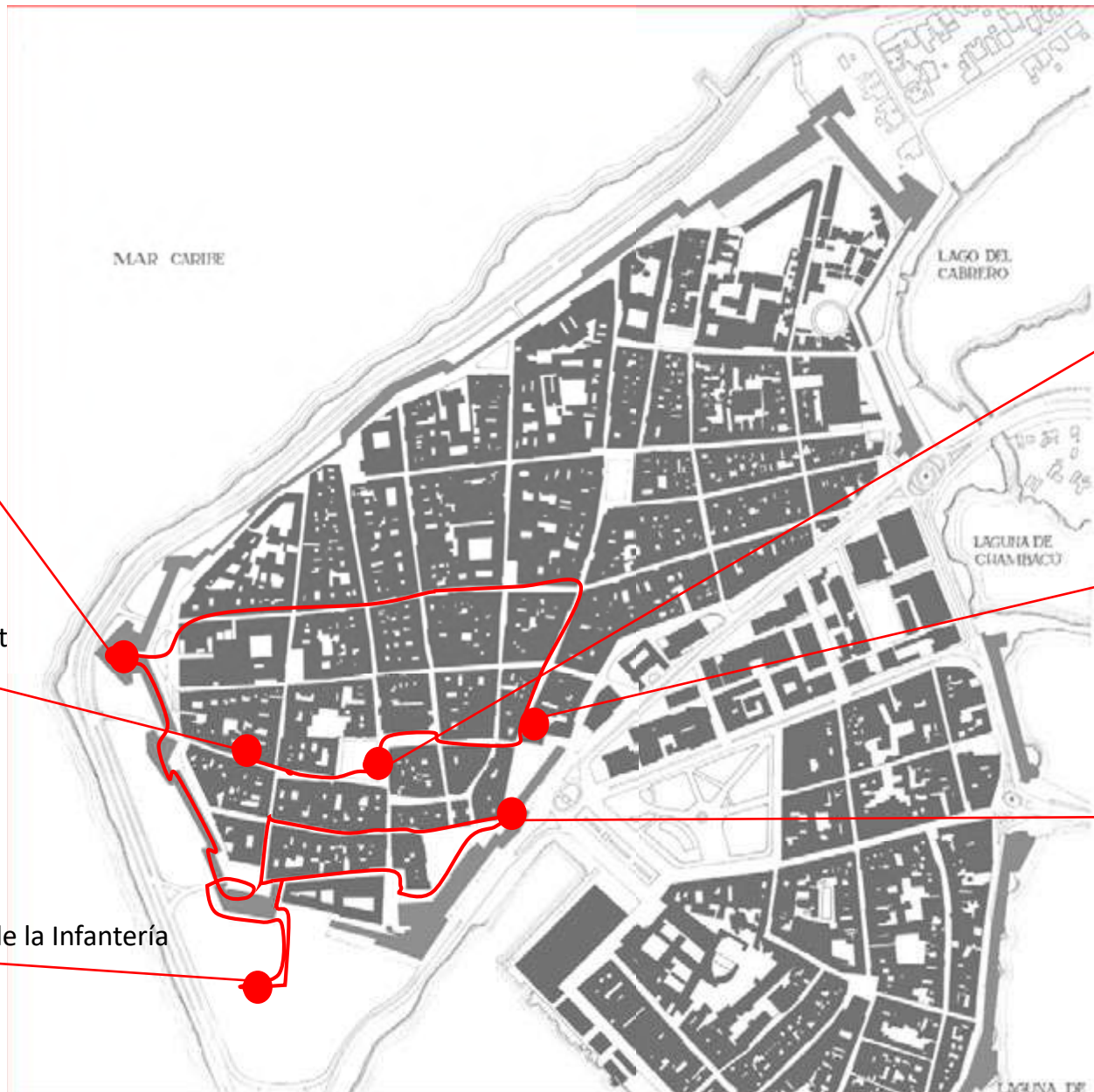
La Muralla



Restaurant



Parque de la Infantería



Plaza bolívar

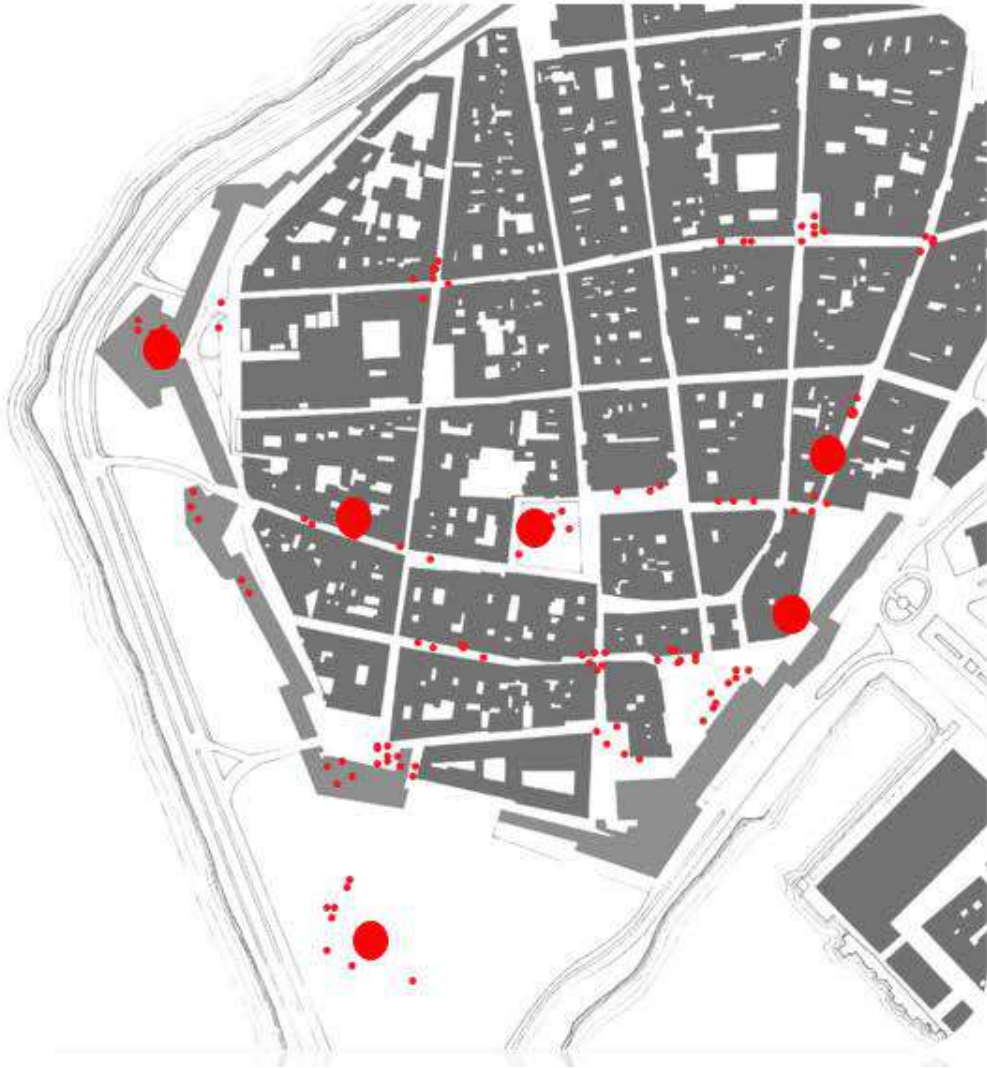


Crazy Salsa



Donde Fidel

10:30 Am – 12:00 Am



04:00 Pm – 7:00 Pm





# TALLER DE ARQUITECTURA

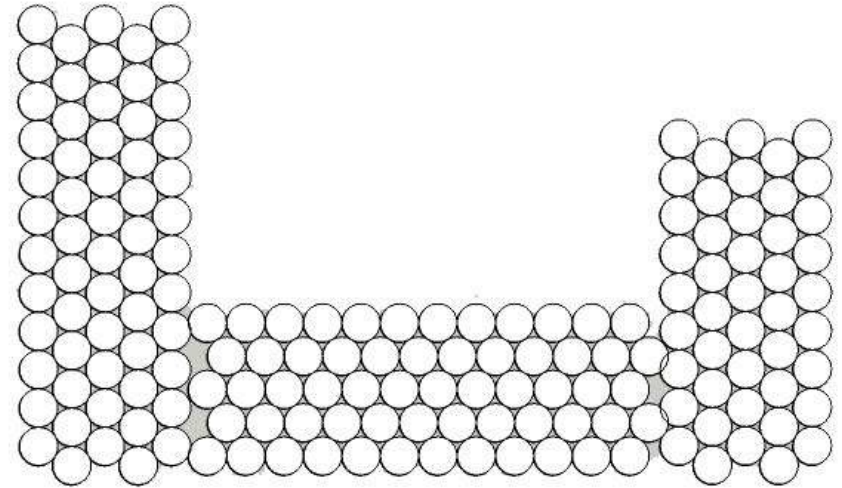
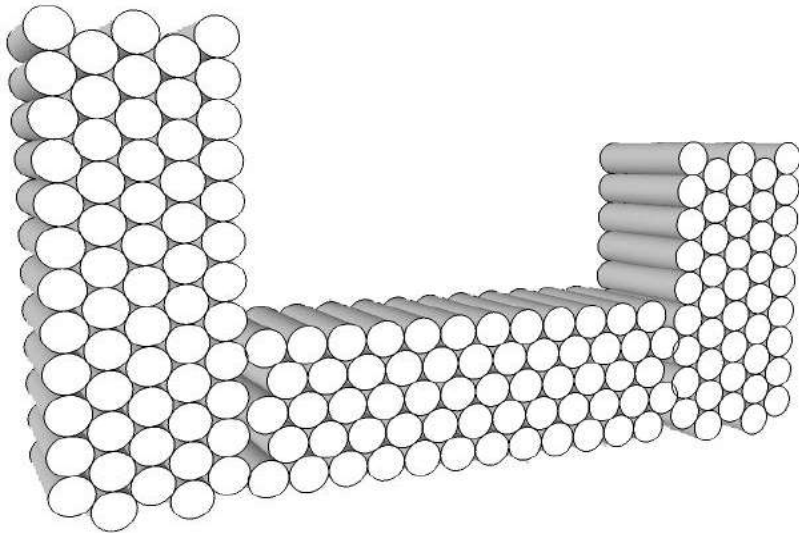
## Cartagena / Acción Urbana

Tras la realización de la deriva, se observaron distintos espacios singulares, donde en cada uno de estos, había una relación humana específica. Se observaron especialmente los nichos que se encontraban en la muralla y como estos dependiendo de la hora del día pasan a ser tomados por la gente que pasea por ella, bien sea para sentarse, para poner su pequeño puestecito de frutas/bebidas, para hacer fotos de esa vista, e incluso para los enamorados

La Idea de Acción Urbana surge tras el análisis de las relaciones dadas dentro de estos espacios y de cómo las personas ocupan tanto el nicho como el grosor que lo forma. Ahora bien, resultó interesante aproximar esta escala, tan monumental a un ambito más humano. De tal forma, que se pudieran trasladar estos espacios creados a las diferentes partes de la ciudad e incluso dentro de la misma muralla. Así se plantea trasladar estas relaciones objeto-ciudad.



El artefacto consistió en una estructura en forma de U , el cual al girarlo y acostarlo proporciona diferentes actividades para las personas. Su estructura, que se asimila a un nicho, se da a partir de la recolección de botellas de plástico dentro de la ciudad amurallada . La idea de utilizar este material, nace de las problemáticas ambientales y ecológicas que tiene la ciudad. puesto que debido a la falta de agua potable en las casas obliga a una compra excesiva de botellas de agua, que finalmente terminan contaminando las calles y agua de Cartagena. Se recolectaron alrededor de más de 400 botellas plásticas, en dos días. La construcción de este artefacto se realizó mediante módulos formados por grupos de tres botellas, unidas entre sí por cinta adhesiva. Finalmente esto reflejó el gran impacto ambiental.



# PROCESO DE RECOLECCIÓN DE BOTELLAS PLASTICAS POR CARTAGENA



# CONSTRUCCIÓN DEL ARTEFACTO





## PUESTA EN ACCIÓN DEL ARTEFACTO



## CONCLUSIONES

El tema a trabajar para la siguiente semana, se centrará en la materialidad elegida en la acción presentada anteriormente. Con el fin de explorar las distintas posibilidades del material y su manejo. Además de darle un nuevo uso a las botellas de plástico que iban a ser desechadas.







## DERIVA: Transiciones

Para la deriva, empezamos a caminar sin saber que nos guiaba, descubrimos en las puertas los colores y las alabas que llamaron nuestra atención, empezamos a seguirlas y reflexionar sobre estas.

Como las personas interactúan con ellas, como una puerta abierta es una transición hacia lo desconocido, como una puerta cerrada es un límite y una barrera.

En Cartagena encontramos dos escalas de transiciones, la primera es la Muralla que divide la ciudad cotidiana y el mar de la ciudad amurallada, y las puertas de los lugares privados que dividen el espacio público del privado.

Las puertas aunque son un elemento que tiene una utilidad específica, en Cartagena por los colores, las alabas y los adornos que tienen en ellas, representan más que solo la comunicación de los espacios. Muestran la cultura, la historia y la vida del lugar.

Las puertas muestran la diferencia de como los locales y los turistas interactúan con ellas y los diferentes significados que pueden tener. Para los locales son en su mayoría utilitarias mientras que para los turistas, tienen relevancia estética. Anteriormente las alabas y colores tenían connotaciones de poder y estrato.

Los turistas ven las puertas como una manera de llegar y descubrir lo desconocido, aquellas que están abiertas les permiten acceder a lugares mientras las que están cerradas simplemente son para tomar fotos.

Para los locales, las puertas sirven para sentarse e interactuar con otras personas, hablar, ofrecer servicios, son espacios de mucha interacción y oportunidad.

## DERIVA: Transitions

For the deriva, we started walking without a guide, but then the doors called our attention because of the colors and the knockers, and we started following them and began to analyse their location and significance.

We noticed how people interact with them, how an open door is a threshold to the unknown, and how when it is closed it is a barrier to what is on the other side.

In Cartagena we found two scales of transitions, the first the Walls of the historic city, that divides the city and the sea from the touristic centre, and the doors that limit the public from the private space.

The doors are elements that have a specific use but in Cartagena because of the colours, knockers and decoration, they represent more than just the simple transition between spaces. They show culture, history and daily life.

These doors show the differences between locals and tourists in the way they interact with them and the meanings they have. For the locals they are just for use, something to pass through, whilst for tourists, they are more visually pleasing. Before, the knockers and the colors had a power and importance connotation.

The tourists see the doors as a way to make it to the unknown, the ones that are open allow them access to places while the ones that are closed are for taking pictures.

For locals, the doors, work for sitting and interact and talk with others, offer some services, are spaces of interaction and opportunities,



## ACCION URBANA: transiciones

Para nuestra accion urbana, queriamos explorar la idea de los espacios de transición en la ciudad, en particular las plazas publicas (Plaza de la Aduana), en este lugar durante nuestro recorrido, notamos dos pilares que denotaban el acceso a la plaza pero que no habian sido puestas para esto (puertas que no son puertas).

Explorando estas ideas, quisimos crear un elemento que permitiera a los locales y turistas interactuar con este "portal", para que tuvieran la oportunidad de ver la ciudad de una manera distinta, y así convertir los lugares de transición en experiencias más que simples pasos de un lugar a otro.

Para esto observando los colores de la ciudad y la noción historica de la plaza, reciclamos latas que nos permitieran crear portales mas pequeños por donde las personas, podrían ver otras cosas representativas de la ciudad. Pedazos de roca coralina, arena, agua salada, fotografias, flores de las enredaderas de los balcones y confeti para representar lo colorido de Cartagena.



Cuando intentamos implementar nuestra acción urbana, nos encontramos con la policía, a quienes les molestaba que utilizáramos la plaza y nos pidieron que nos retiráramos. Nos pareció interesante como los espacios públicos se convierten en espacios de tensión y conflicto. Nos dijeron que no podíamos colgar una cuerda con latas allí, porque dañaríamos el espacio, mientras que en la noche había estructuras metálicas y un escenario que ocupaban por completo la plaza.

Era un espacio público que no era público. Era interesante la forma de la plaza y el modo en que las personas la usaban, tal vez esto definía el porqué las personas no la recorrían durante el día.



Después de re-ubicar nuestra acción urbana a la Torre del Reloj, y poner nuestro elemento en las entradas de esta plaza, notamos que no funcionaba como esperábamos. En principio, lo habíamos pensado como una cortina con la que las personas podrían interactuar, pero se convirtió más en una barrera que las personas tenían que atravesar.



Cuando nosotros sosteníamos el objeto, otras personas, en especial los locales, se acercaban a preguntar y se interesaban en él. Interactuaban si lo sosteníamos, pero no se detenían a observarlo, solo lo atravesaban por experimentar. Cuando lo dejamos solo, a la gente no parecía notar, solo era algo en el camino, para llegar de un lado a otro.

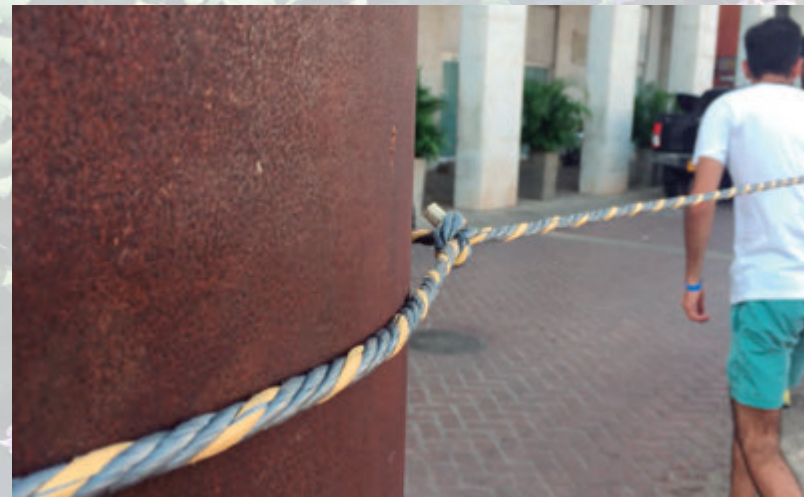


## URBAN INTERVENTION: Transitions

For the public intervention, we wanted to explore the idea of transition spaces, in particular the public spaces, the square de aduana, in this place, during our drift, we noticed 2 pillars that were the access point to the square, a door that wasn't actually a door.

We wanted to explore this idea, and create a portal that allowed the locals and tourists to interact with the 'portal' to explore the city in the way that we had during our drift. We wanted to create an experience when you walk through to the square.

Looking at the colours, and historical notions of this place, we collected cans, and recycled these to be additional portals in which you are able to interact with and look into to see a different part of the city. Items that we would place in here would be representative of our experiences in the drift. Pieces of coral and sand, flowers that hung from balconies, the salt water, and confetti to represent the colours of the city, as well as photos of what the square and city used to look like.



When we attempted to implement our urban intervention, we found that the police, had an issue with us using the square and we were asked to be removed. We found this interesting as the public spaces were spaces of tension and urban conflict. We were told we weren't allowed to put a harmless rope up, and yet later that night, stages and metal structures filled the Square.

It was a public space that was not public. It was interesting, The public square and the way people used it, perhaps this defined why not many people walked through it during the day.



After having to re-locate our intervention, we moved to the Torre del Reloj, and began our action from here.

We had initially envisioned our object to act as a curtain in which people interact, however when put into use, we found that it became more of a barrier that people had to go through.



When we were interacting with the object, other people, locals especially, would ask us questions and would be interested in it. They would interact with it whilst we were holding it up, but did not stop to look at it, merely walked through it for the experience. When we hung it up, and weren't holding it, people didn't seem to care or notice it, it just became another thing in the way to get to the other space.



Proyecto en el lugar de transición

Puertas - Intersticios - Trasposos- Umbrales - Ventanas - Experiencia - Recorrido - Pasar a través - Dos Mundos- Un Atraveso

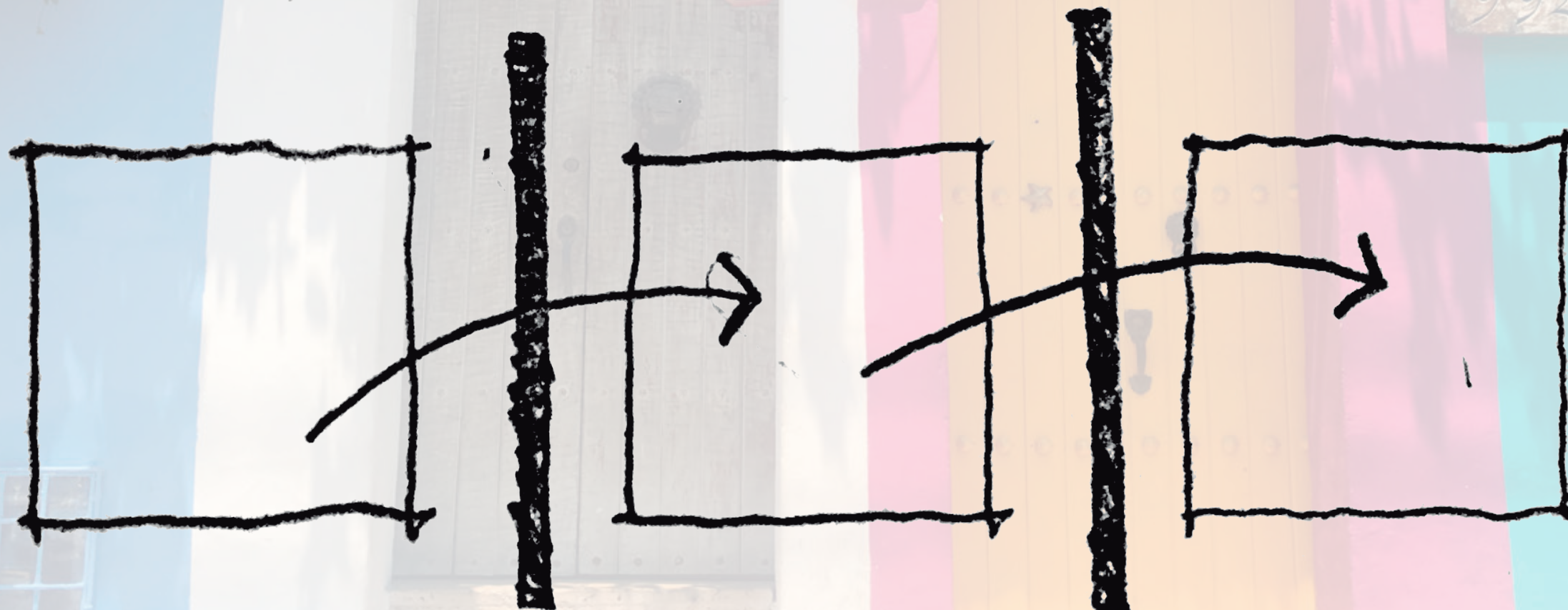
Inicialmente, vemos un lugar de transición donde las puertas pueden formar barreras entre los espacios. Durante nuestra experiencia, notamos que hay más atrás de una puerta que una simple puerta. Hay un umbral.

Esperamos, con nuestro proyecto, cambiar la noción de la puerta como una barrera, por medio de un lugar que permita experiencias, situandonos en los espacios públicos y así convirtiendo las barreras que ocultan algo, en puertas abiertas para todos.

Esto se puede ver de dos maneras:

La primera, como una pragmática y utilitaria, dándole un uso simple a las puertas como espacios para pasar de un lugar a otro, creando oportunidades y accesos. La segunda, como una barrera que muestra las diferencias en la sociedad, ya sean físicas, metafóricas, sociales, económicas, políticas o intelectuales.

Nuestra idea principal es crear una experiencia confrontacional, por medio de una arquitectura que desafíe las barreras impuestas.



For the transition places

Doors- Interstitials - Transfers - Thresholds - Windows - Experience - Travel - Pass Through- Two Worlds - A Crossing

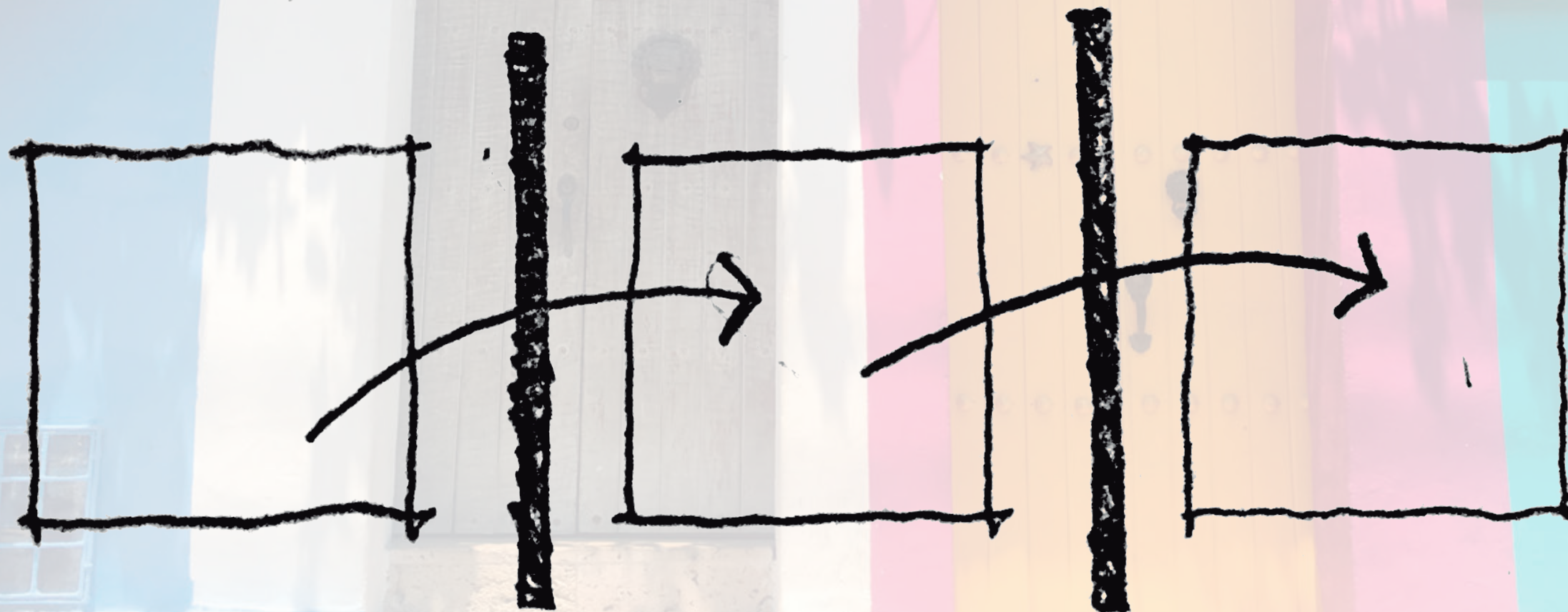
The initial idea is a transition, where doors can be a form of barrier between spaces. Through our experience we realised there was a lot more to doors than a simple door. There was meaning and depth to what a single door can hold, a threshold.

We hope for our project to challenge this notion of a door as a barrier by building experiences, situating the idea within a public space, barriers that are held private shown open to the public.

We can approach this idea in two ways;

First, pragmatically; for a simple use, the door as a place to go from one to another, creating opportunities and access. The second as a barrier that shows the difference within society; this could be physical, metaphorical, social, economical political or intellectual.

Our main idea moving forward is to create a confrontational experience through architecture that tests the limit of barriers imposed on society.







# 31 Taller Internacional ARQUITECTURA de Cartagena

Examining and Improving Street Life

Group 8: Tom Eberhard, Maria Paola Jaramillo Martinez, Jose Antonio Fernandez Serrano, Fernanda Veliz Niklitschek





# 01 La Deriva

## El amarillo como excusa

Hemos aterrizado desde diferentes lugares y a diferentes horas, pero hemos confluído todos en un mismo lugar: Cartagena. Hemos llegado y encontrado una ciudad con un fuerte movimiento. Llegamos y percibimos diferentes ritmos moviéndose en diferentes direcciones. La vida del espacio público funcionaba como un gran baile que no podíamos entender. Así, entre todos los ritmos leímos colores. Amarillo, naranja, rojo, azul. Leímos una ciudad de contrastes confluyendo juntos. Entre esto, nos hemos dejado seducir por el amarillo como excusa para derivar por la ciudad, para conocer su movimiento, así que hemos decidido seguir a todas las personas vestidas de este color, así como a todos los objetos amarillos. Seguimos vestimentas, carteras, bicicletas, automóviles, carrozas e incluso edificios. Esto nos llevó a ver una relación existente entre lo estático y lo dinámico.

Hemos tomado un video al que le hemos aumentado la velocidad, que nos enfrentó a un caos que se vive en los espacios públicos de la ciudad. A toda velocidad, todos chocaban con todos, el continuo movimiento trenzaba un recorrido sin orden. De personas, a cosas, a carros y a animales. No había distinción entre las bicicleta, los automóviles o las personas y cada quien andaba a su parecer. No había norma ni regulación del andar, y los andenes estaban tomados por otro tipo de actividad.



# 02 Acción Urbana

## Abriendo Pasos

Las calles de Cartagena esconden un caos urbano; donde coches guiados por caballos, taxis, camiones, bicicletas y personas se cruzan compartiendo un espacio que es de todos pero de nadie, en realidad. Hemos notado a través de la deriva que la falta de organización del espacio público de Cartagena genera problemas tanto de movilización, como de sensación de desorden en la ciudad. Así, los andenes de Cartagena se han vuelto el lugar donde se han ubicado toda clase de objetos generando confusión al peatón. Postes de luz, baños públicos, canecas, vendedores y restaurantes son quienes realmente han habitando el andén haciendo que, en efecto, para el peatón sea imposible caminar. Esto, convierte la posible continuidad del andar en un caos que reina en la ciudad. Una multitud de peatones deambula por un mar de obstáculos, chocándose como las partículas de un gas.

Una gran franja amarilla con una longitud de 80 extendida a lo largo del pavimento nos ha servido como estrategia para visibilizar un problema, que entre mil personas y colores, alberga el caos que causa la falta de organización del espacio público. El barrio Getsemaní es donde confluyen todas las personas que habitan Cartagena: los locales y los turistas. La calle de la Sierpe, que conecta el parque Centenario con la Plaza de la Trinidad, fue el lugar elegido para realizar la acción. Este es un lugar donde todo se cruza y se conecta, a tal velocidad y generando tal caos, que se necesita de una acción, de un acto ordenador. Aquí, donde el andén se ha vuelto tierra de objetos y no de personas, se pierde su razón de ser.

La franja duró instalada durante una noche, en la cual el lugar se ordenó automáticamente destinando una franja exclusiva para uso de los automóviles y otro espacio más llamativo para los peatones que transitan la ciudad. La participación activa y el interés de la comunidad mostraron un interés por la acción asegurando el éxito que tuvo durante esta noche en la ciudad.

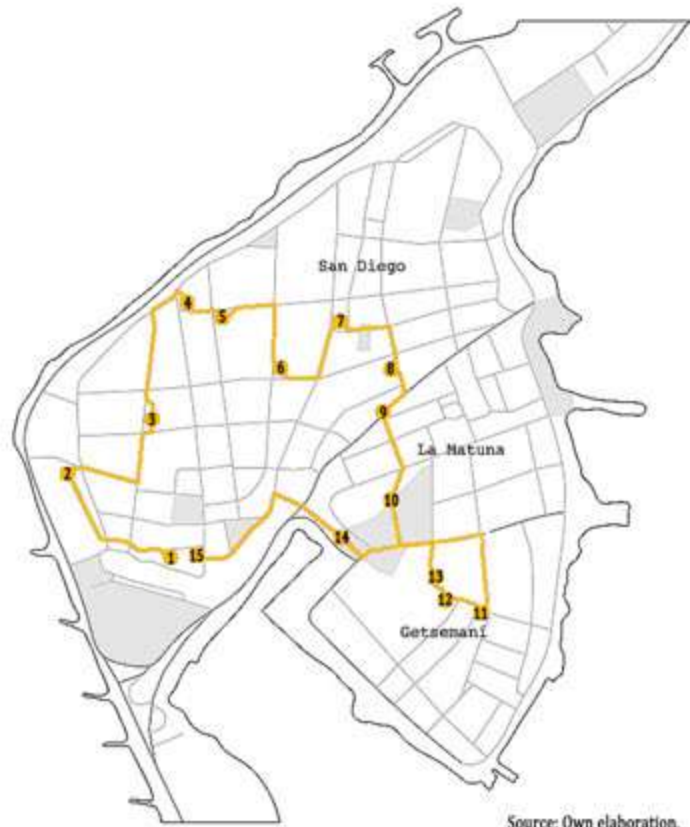
## Proyecto

Hemos concluido que en Cartagena existe un problema con el espacio destinado al peatón, ya que este ha sido usado para otro tipo de usos que interfieren con las actividades propias del andén. Por esto, proponemos realizar un proyecto de intervención a nivel urbano que genere continuidad para el peatón mejorando así la calidad de vida ofrecida por la ciudad.





## THE DRIFT: "The skin of Cartagena" following textures...



Source: Own elaboration.



For our drift we took as main element the textures of Cartagena, which attracted our attention due to their diversity. We found out that the rugosity in the floor texture defined a slow rhythm in which people stayed more time, this kind of textures were mostly located nodes and squares where people get together. By the other hand, we have smooth floor texture which defined faster movements and places of circulation mostly streets.

About the title we decided "The skin of Cartagena" because the textures are all over the city and define the importance and the history of it. We followed mostly floors but there are also walls and facades

because some of them were important part of Cartagena's identity because of their colors and stoned materials.

We took 15 places as important nodes were, Museo Naval del Caribe, a portion of the Wall, Santo Domingo square, Heredia theater, small square, Fernández Madrid park, bioclinic lab, Centro Uno, centenary park, Santa Trinidad square, Cháchara restaurant, urban art, and the convention center.

## URBAN ACTION: "Slower"



### ARGUMENT

low walkability--As a tourism city, tourists are important for Cartagena. For tourists, walking is their first option to explore this beautiful historical city, roaming about the alleys surrounded by unique architecture. However, Cartagena is not providing its visitors comfortable and inviting walking experience--pedestrians have to share the streets with cars, horse carriages and mobile vendors. In the light of this, we decide to design a simple but smart device that can slow down or even stop the cars and horse carriages, respecting to pedestrians.



### DESIGN

Inspired by zebra marks and the traditional ethnic patterns of Cartagena, we design this simple device. It will be put on the streets. Noticing this visually pleasure design, drivers would hesitate in driving over it, then they will slow down or even make a detour.

## The Proposal:

After the Drift and the Urban action exercises, we conclude that this “texture” topic should go beyond a material used in the streets or facades.

We understood that the rugosity or smoothnes of the texture with the colors defined rhythms, importance of the places, history and places of stay or passage.

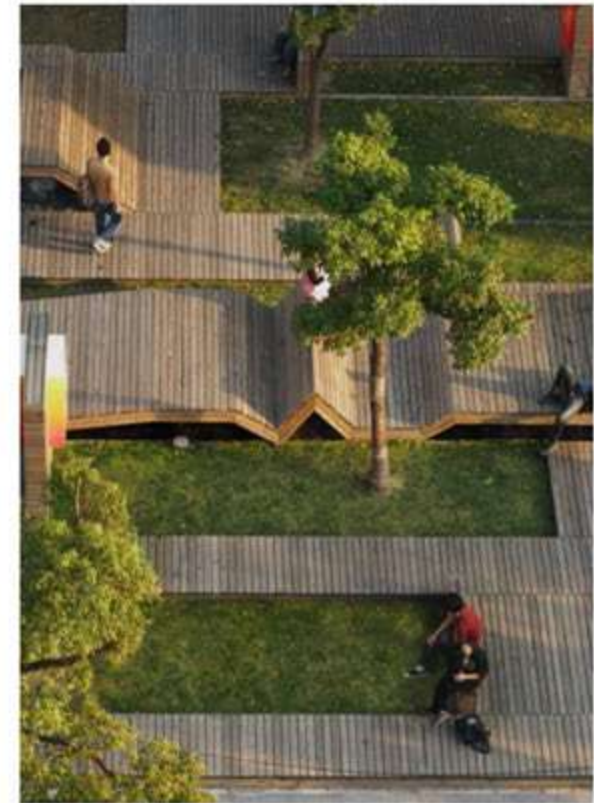
Said that we started thinking about an architectural strategy that could guide us in the next stage of this International workshop.

We conclude that this textures are not only usefull for traffic situations (as used in the urban action) but they where pretty usefull in most of the public spaces of Cartagena and its facades creating new situations and get together spaces.

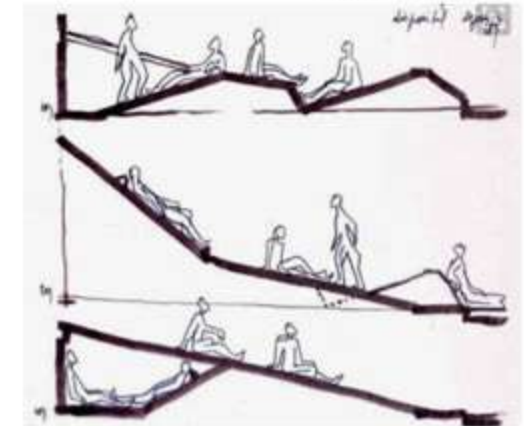
That's why we thought of using “levels” as a strategy to keep on working towards this workshop . This levels aim to be really usefull because they can provide lots of benefits to Cartagena like shadows, places to sit and sell (define informal commerce spaces).



Barbican Center, London



Kick Park, Shanghai - China





# TEXTURES

GROUP 10  
PABLO NEGRET DELGADO  
APRIL VALLE  
OLGA ISABEL AZUELA MORALES



## EXERCISE ONE - DÉRIVE

The objective of the task is to establish a set of predetermined rules that will inform the creation of a route of discovery through Cartagena

### STRATEGY

The inspiration for the task were the walls of the old city of Cartagena, which have a major influence on its history and formation

A section of the walls in the old city was chosen to serve as the 'base map' for the route. The wall's stone bricks resemble the street blocks while the mortar that hold them together are similar to the city's street layout. White markings on the wall that stood out the most were chosen as the 'points of interest'. The stone bricks and mortar that connect these markings were translated into the number of street blocks and pathways that had to be followed in order to find these points in the actual city.




On arrival at these points, the texture that visually stood out the most in that area was recorded using the frottage technique. This involves placing a piece of paper over the texture and rubbing over this using charcoal until it is imprinted on the paper. These were then compared with the frottage prints that were taken from the points on the wall.

### DETERMING THE ROUTE FOR THE DERIVE



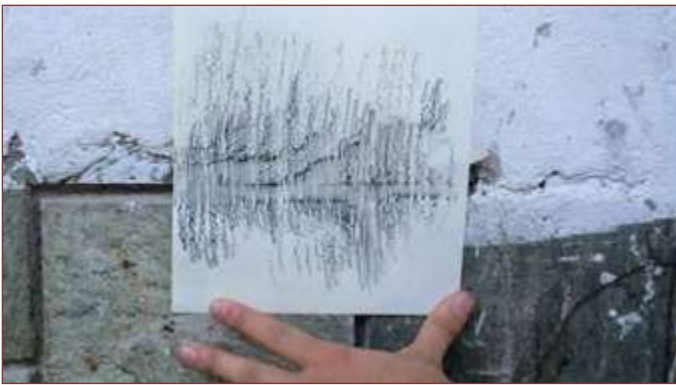
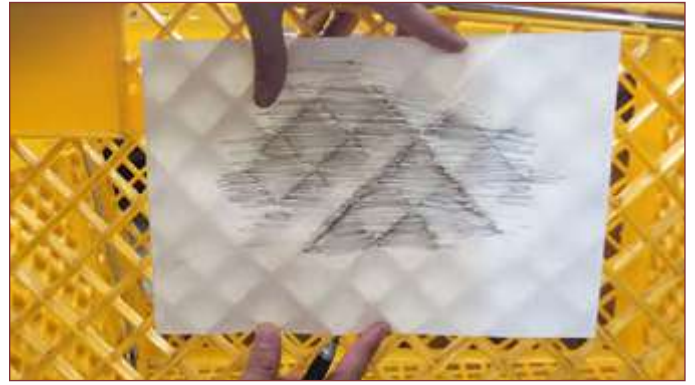
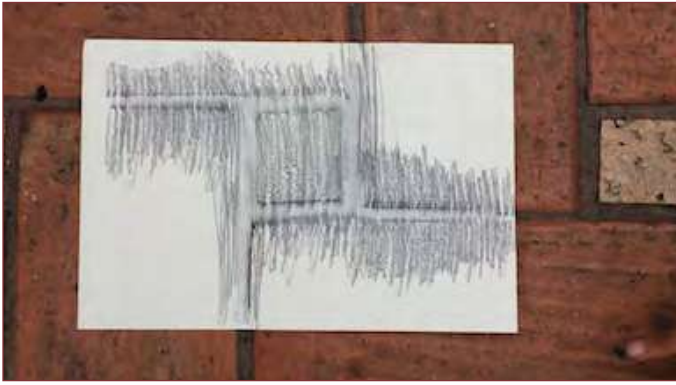


# DERIVE ROUTE MAP

-  STARTING POINT
-  POINTS FOR EXPLORATION
-  ROUTE



EXECUTION



## EXERCISE TWO - URBAN ACTION

The objective is to create a mobile artifact that displays the various textures found during the derive, inviting others to come and feel these textures for themselves

### STRATEGY

The artifact was made from a folding screen made up of panels that each feature a different texture, inspired by those found during the derive. The folding screen can be flexibly transformed to suit different locations and is compact and light for easy installation and transportation. Cloth and string were used as materials to recreate the textures and these were chosen to be in white and neutral shades so that the viewer focuses on their patterns instead. The juxtaposition of materials create unique textures and shadows, which may also vary depending on which side of the panel they are facing. Interaction at different levels of the panel are encouraged as some patterns are located near the ground while some are placed above.

The screen may be used as a stand-alone installation or alternatively, as a semi-private enclosure, depending on the context. Users are invited to touch and interact with the panel with the encouragement from a sign that says, 'Tócame' ('Touch me'). Another sign, 'Tómate 5 minutos' ('Have a 5-minute break'), accompanies the installation when it is used as a screen that creates a small private space for relaxation amidst a public area.



# PREPARATION



# URBAN ACTION LOCATION MAP



EXECUTION



The background of the page is a close-up photograph of a rocky surface. The rocks are dark, possibly black or dark grey, and are covered with patches of green moss. The lighting is natural, highlighting the textures and colors of the rocks and moss. The overall appearance is rugged and aged.

## WORKSHOP THEME

Our group has taken an interest in the exploration of textures and patterns in Cartagena. These are unique characteristics of the city as they can be perceived visually and tactually. Like colours, they create contrasts amongst objects placed together, enriching the experience of space. Moreover, textures and patterns show traces of the history of the object, providing clues on its function, building techniques, and interactions.





# AGUA EN MOVIMIENTO

## THE DRIFT

Throughout history, Cartagena has been a very important city for the water that surrounds it. From the portuary movement since the time of the colony to the contemporary relevance to the country's economy. Is in this way, that many of the things found in the historic part of the contemporary city have come through water, even the rocks used in the construction of the wall can be traced by a path through water.

As a result, our drift presents itself as a way of following this movement of water, which apparently

ends in the limit of the wall in the form of sea waves, but in reality, it lives and moves through the city in different ways. We established that our drift would be guided by any form of water movement, starting with it's most common and commercial nature, the water bottle, all the way to the blue t-shirts the people walking around wear. Is in this way that we established a programatic way of drifting through the city in order to discover new situations.



## METHOD

The drift would be guided by anything that resembled the movement of water, it could be a water bottle, a water strain, a water popsicle or even a blue piece of clothing. It would be limited by doing it two days, two hours each. And the limits would be established by the wall of the historic city.

The drift took place at 4:30pm and at 10:00am on the next day. The first day it led us mainly around the Center area of the historic city, walking around the main plazas and historic places in the city. The second day, the movement led us more towards de Getsemaní and Matuna area, letting us experience a much more daily experience, as it related mucho more to the citizens of cartagena than to the tourists. Both days

our path would end on the western side of the wall in the Center area of the historic city.

The experience of the drift guided us through different locations throughout the city, but more importantly, through different states in which water is found in Cartagena. Water was being consumed in the way of water bottles or lemonade, felt in the way of traditional crushed ice or blue clothing, smelled in the form of the water in the street, heard drops falling from the roofs and seen by many people contemplating the sunset over the sea. Many of these forms are being ignored, leaving the representation of water movement only to the waves of the sea, forgetting the presence of water within the city.



## THE ACTION

The action was motivated by the different states of water found in the city, understanding these as the ways that the water moves from its nature towards the person. It is through the senses that the subject can really perceive water and the experience that surrounds the different representations.

The action consisted of five wooden boxes that would contain a state of water, each of this box would be related to each of the senses as well, these is to make an emphasis on how these states can be recognized in relation to the senses of the human beings. The boxes are all the same size and the same material to standardize the intervention and to avoid people from focusing on other factors.

In first place the vision box invites the viewer to watch a new landscape, complementing the horizon and the sea that already attract many people at different time of the day. This is why a drawn scene was set up in front of the natural landscape inviting people to discover a new sight. For the hearing, the sound of water moving through the trees and falling from the houses rooftops would remind the listener of the different paths and daily ways of going around

and the city. The taste box reminded the people of the traditional orange juice that is sold in the streets and plazas around the city. The touch, would invite people to refresh themselves through the touch of cold ice, as the ice creams and “raspados”. For the smell, we tried multiple ways of bringing the smell of the street to the inside of the small, even if it isn't a pleasant smell it would reflect on the reality of the daily city.

Based on the results of the drift, we decided that the action had to take place in the wall of the historic city. It is as the path of the drift on both days led us to the same sector of the wall. Not only the location was determined by the path but by the characteristics of the wall as well, in this area of the wall it is easy to find the characteristic loopholes of this type of protective wall, these would be perfect for the installation of each box. The boxes were set inside these loopholes during the morning and the end of the afternoon, people would walk by. Some of them would approach the boxes on their own to interact with them, or sometimes we would invite people to participate.



## CONCLUSION

Based on the information recovered through the drift and the urban action, we could conclude that water has multiple states and forms to move around the city. These forms can establish new ways to relate and to have a corporeal experiences towards water. In these exercises it is through water that the city is intervened and modified by water, not in a lifeless constructive way, but in an atmospheric one.

In addition to this, we found that the movement inside the city creates a cycle and complements the statement made at the beginning of this process.

Everything that is inside this city comes and was built through water, the water comes inside the city but then it tries to go back go out and return the same way it came. This was shown to us as we were always led back to the wall, taken by us as our main reference to the ocean made from the city. Lastly, people often associate the meaningful and spiritual relationship with water only with swimming in it or feeling it rain, but it is only important to appreciate the most ordinary way, as it is in this form that water constitutes most of our life.

## PROJECT

As a beginning of the project we think it is important to establish water as the living element that continually moves inside and out of the city as a pumping heart or a breathing lung would do. The relationship towards water as a general concept is present in Cartagena with it being a coastal city constantly surrounded by big bodies of water. The project would bring back the importance of this relationship and the traditional ways water is remembered and conserved, but it would as well establish a new way of conceiving water beyond the recreational, natural or economic purposes. It is water the material that

should proportionate an experience, an atmosphere that makes it possible for people to identify and relate through the recognitions of the presence of water by presenting it in both corporeal and spiritual ways. But, it is not only the material, but the experience itself, it is the space, the atmosphere the person is going to inhabit and live. Water and its way of appealing to the sensibility of the person through the creation of atmospheres should be the focus of the project.



# MAREA URBANA - URBAN TIDES

Our main strategy was walking all the way of the wall and register shadows patterns, to later be possible of crossing informations about the uses of public spaces and the presence of people.

We could observe such different actions and different flows during two distinct moments, day and night at 11am and 8pm. That occur in two different perspectives, inside and outside of the wall. Accordingly, we had the opportunity to interact with locals, tourists, people passing by and with street vendors that told us more about Cartagena, why they live here, how is their routine and the main characteristics of the city. To learn more about the surroundings of the wall we preferred to ask and talk with locals.

Through la deriva we realized that the activities at night that happens in Cartagena is concentrated in the squares and above the wall, people get together to dance, drink and talk. However in the day these squares and the wall are not so active, because of the high temperature and the sun's rays.

Our intervention will be a result about what we were mapping around the wall when we filmed La Deriva. That's why we projected an intervention that could bring the different aspects of the night to the day, for example people using freely at the public spaces for distinct activities under a cover that block the sun light and minimize the temperature. For the night in the same place, see how people interact with it.

## CONCENTRATION OF PEOPLE - DAY



## CONCENTRATION OF PEOPLE - NIGHT



## INTERVENTION

The execution of the urban action took place during the hours when the sun reached its peak in the sky, aiming that, for the passer-by, there was a need to seek out the shadow and take refuge in the object. During its construction, the object was useful for the members of the group, since as it was built, it fulfilled its function. Once the assembly was finished, the object was placed in a strategic place where people had no shadows at their disposal. However, the object attracted the attention of the inhabitants, because of its colors. It did not deposit the confidence enough to be used. Eventually the police authorities intervened and an agreement was made, so the object had to be transported to a new place, the Naval Museum. Here the object was well received by the people, functioning as a transition hinge between the interior and exterior of the building. Then the interaction of the passers-by with the object became evident.

The first time the object was tested was at night, this aims of seeing how the interaction of it with people would be. However the result was not what we expected. The artifact, despite being an object that contrasted and was noticed, was not the object of interaction with people. Only a couple of characters were attracted to it and asked questions about what we were doing.

## PROPOSITION

We identify conflicts in the occupation of the streets by the different uses that are formed throughout the day, but these conflicts build the unique identity of the city. As for example the way that the sellers are allocated in the streets seeking the passage of pedestrians and the shade to take refuge of the heat, the relation created with the flow of people and cars, the lack of connection of the more distant neighborhoods with the wall. Such characteristics interfere in the concentration of people during the day and at night, making the city ephemeral and changeable.

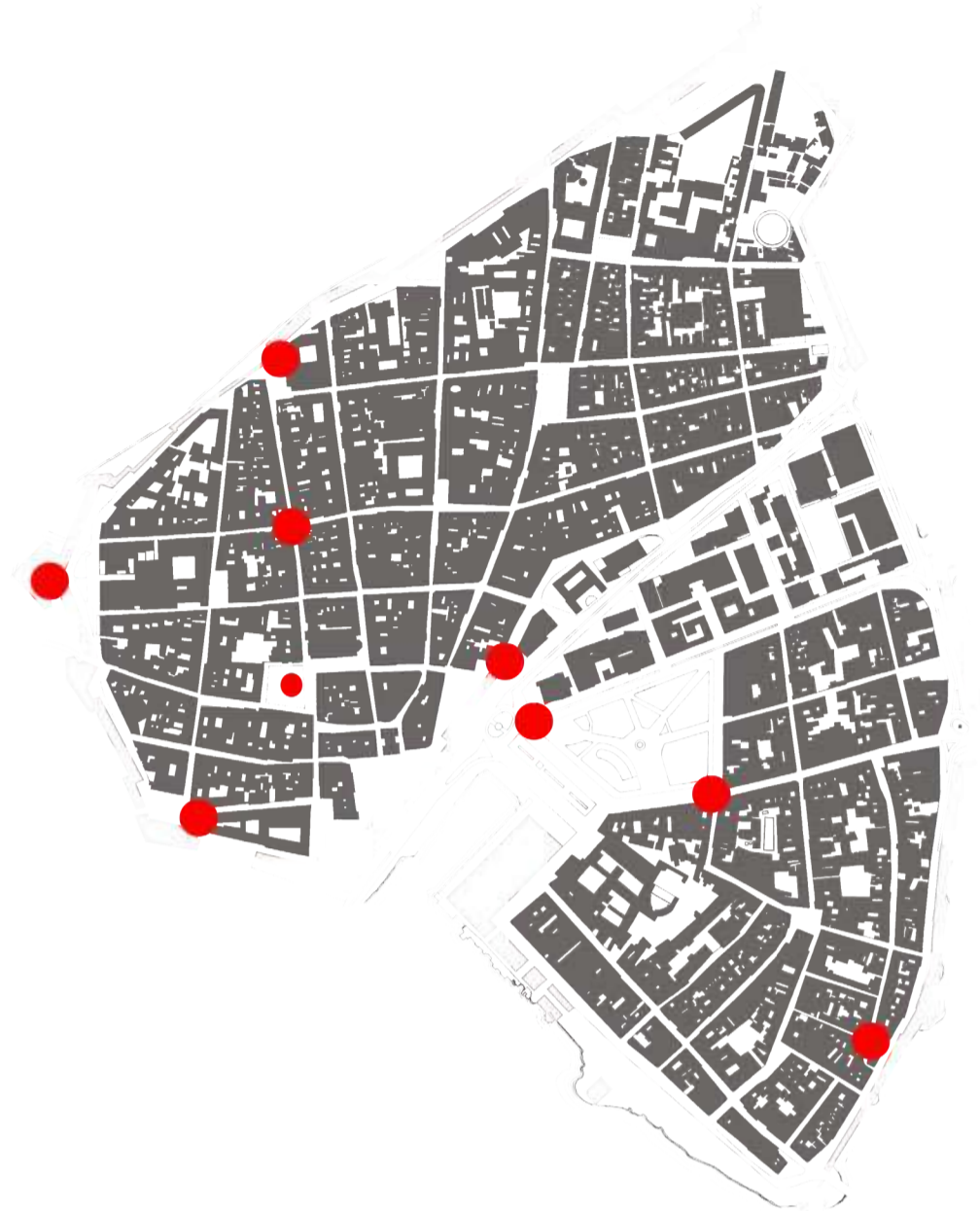
These attributes was only possible to see and to understand because of our intervention. It opened our minds to see outside the different uses and concentration of people, but to realize that it is a tourist city with few problems and try to find the root of it and them try to accomplish a mature standart.

In this next stage we will develop the relation of the human body to the place of permanence, how to improve the conditions discussed without radically changing a city that exales culture and possesses other qualities that manage to attract more people.



# THE DERIVA

Life in the dark



## Drift

From the beginning, we have searched for the relation between people and the city spaces, exploring how the people in the city think about the space, experience the space and use the space. Also, because of the historical background and attractions, Cartagena, as one of the tourist cities, has a distinct division between local and tourists. Thus, the start point of the drift will begin at tourist spot and local areas.

## Strategy

The strategy of the drift is to represent space in two ways: statics and moving images. The static frame is to record large space and the people. Because the large spaces, like plaza, are segmented in the different parts of the city, the moving images records the transition bridge journey from one large space to another by following a person from the large space. The journey was unintended, drifting around the city where it is the unknown.

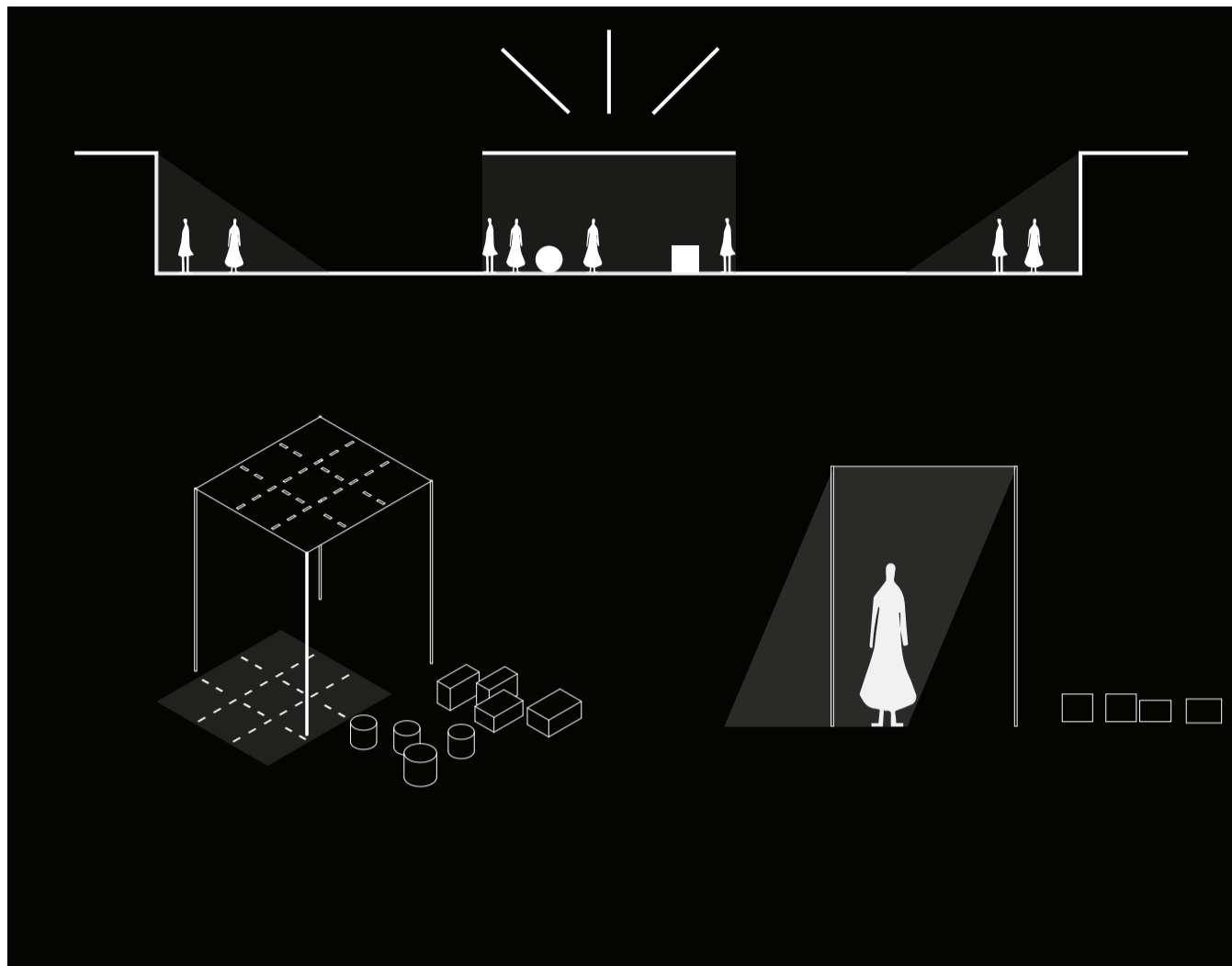
## Realization

From the drift, we recorded how local and tourist use the city space to circulate, work and stay. We discovered that in Cartagena people use the shadow, find the shadow and walk in the shadow. It seems to me that they are the natural shadow opportunist. In the daytime, the wall, the building and tree project different shapes of the shadow in different urban spaces. On the street, the shadow is the natural immaterial path for pedestrian. People choose one side than another because of the shades. In the open area, the trees project a large shadow area for the local to sit, chill and play. Under a large tree, several activities could happen at the same time. Under the small tree, the space becomes more intimate and private for a couple or friends. In the large plaza, the designated large area is exposed to sunlight and people are only use the shaded path along the sides. It challenge us the perception of the public space. The public space in Cartagena is defined as shaded space.

What we are interested from the drift was the relation between people, space and the projected shadow in the space. The combination of the density of the three elements defines and characterizes the space in Cartagena. Question left to us: What could people use the shadow in different way? What is the new possibility of shadow and space? How can we utilize the changing shadow during the time? Could shadow form a new space of community, erasing the current divisions?

# URBAN ACTION

The game of shadow



## Urban Action

Driving from last part, the shadow is the main topic for our urban action. How could we establish a quick urban intervention in the city to test the idea of shadows? The urban action experiments our hypothesis in Cartagena: the space and the shadow forms active urban space in Cartagena.

The purpose of the experiment is to demonstrate the idea that shadow is the main material to form active space in Cartagena. The test contradicts the traditional idea of making public space, which will enlighten the realization of the shadow and inspire people with shadow.

## Strategy

Our strategy is to shape the shadow in different way by introducing the game project on the floor. So the shadow is not only an object of shading but also an object of fun. The installation is a simple canopy with cut-off holes which will project its shadow to become a chess board "Tic Tac Toe". The chess pieces will use bucket and basket in two distinct shapes and also be sitable for the players.

The site selection is chosen a desert place under the sun where there is no activity for the people and where the place is always forgotten by the others. The installation enlightens the realization of the shadow in our daily life, and challenges the traditional design of public space.

## Realization

The result is well recognized by the locals who work in the city, the vendors. In the plaza, the installation becomes the hotspots for vendors to play a game, sit and chill for few minutes under the sun. Even in the end, the spots become the gather point for few vendors. Playing, chatting and chilling were happening at the same time under a 3x3 meters shade in the middle of the desert plaza.

The second interesting group of people is children and young people who often request for more games after playing. Interestingly, it is different from what we observe from the drift where in a huge shadow area, the space was not attractive for the young and the kids. However, with playing of the pattern of the shadow, it attracts the attention and activates the space with the game. It is fascinating to see such immaterial object could affect the activeness of the space.

The third moment that we found interesting is the switch between shadow and non-shadow space, where the activity and space disappear when the shadow is gone. Again, the space transforms, characterizes and merges because of the shadow.



# CONCLUSION

From the discovery and experiment from previous two task, our interest lies in the relationships between shadow, space and people. The urban action was the first experiment to test the possibility of new function of the shadow and its potential to the urban space.

The reason for choosing shadow as our topic is that from the drift, we are realizing the significant role of shadow in Cartagena at every corners of the city. People walk in the shadow, stay in the shadow and have fun in the shadow. Streets, open space is not accurate spatial condition in Cartagena. The urban space in Cartagena is designed by the sun and shadows and they are constantly changing. In the daytime, people walk one side of the pathway over another because of the sun. Also in Plaza, the central area which is exposed to the sun is not used at all. The sun defines the shadow, the shadow shapes the space and the people experience the space.

For the further exploration, we think that understanding the sun and its shadow is the main key in our project especially understanding the sun mechanism in Cartagena. The form and function is going to generate by the sun mechanism and its programmes. It is going to be the project designated to Cartagena only.



Grupo 14  
María Clara Mac Allister  
Kong Jun Ming  
M. Camila Méndez Londoño  
Jimena Andrés Marente

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***La ciudad como "patio de recreo"***  
***The city as a playground***

***"Not all those who wander are lost" J.R.R Tolkien***

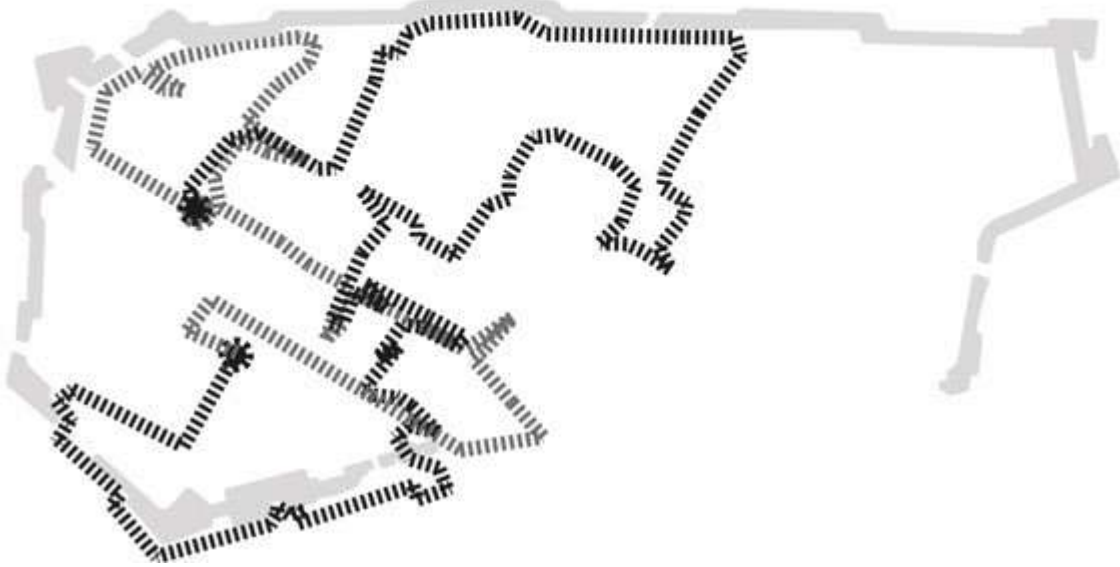
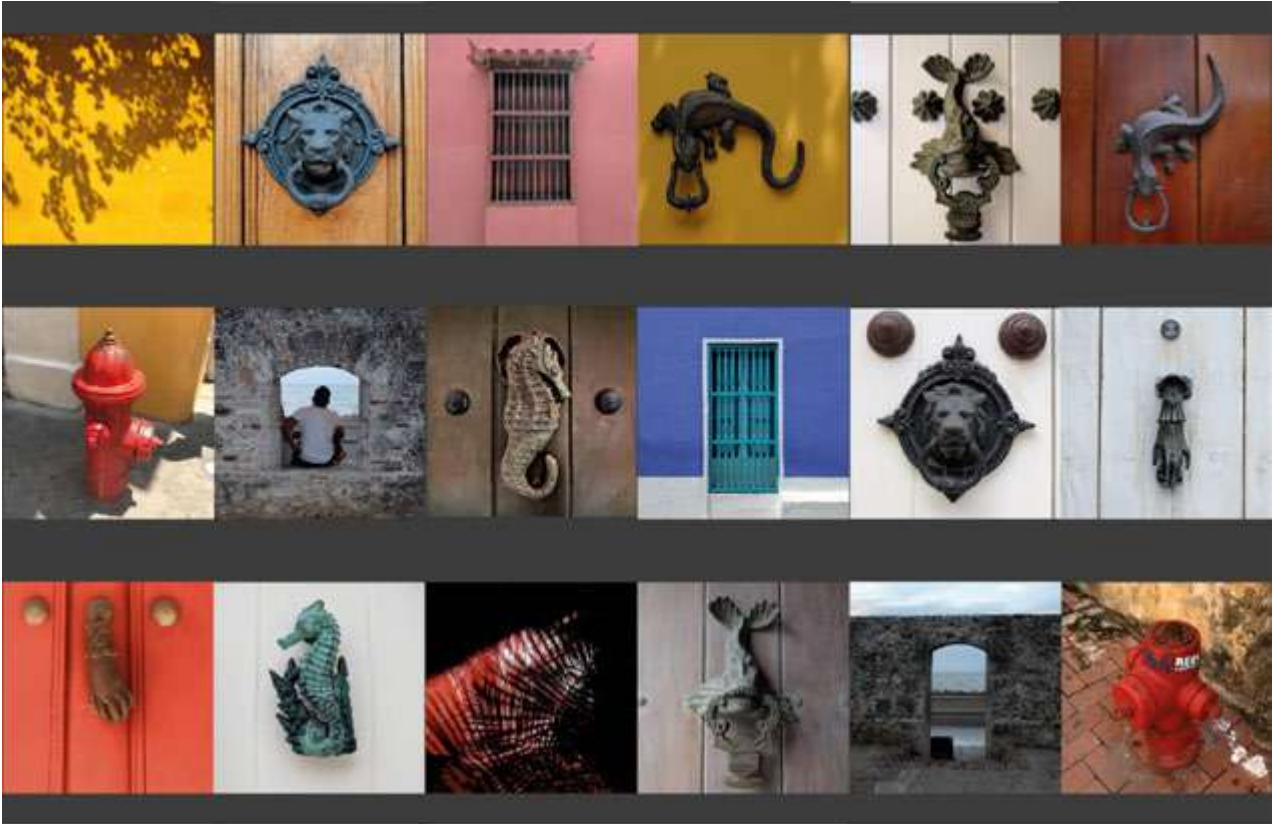
A lo largo de la primera semana hemos desarrollado dos ejercicios, el primero consistió en hacer una deriva dentro de la ciudad de Cartagena y el segundo en generar una intervención o acción urbana que respondiera a lo que se observó durante la deriva. La estrategia que utilizamos como grupo para generar una deriva fue la de dividir el grupo en dos equipos, luego cada equipo debía pedirle a algún extraño que lo ubicara dentro de la ciudad amurallada y sin contarle la ubicación al equipo opuesto, se mandaban entre si una imagen de algún detalle que se encontrara en esa zona. El objetivo de cada equipo era encontrar el objeto exacto de la imagen que acababan de recibir, lo cual impulsaría a que los dos equipos estuvieran pendientes de cada pequeño detalle que se encuentra en la ciudad. Dentro de las reglas de juego se encontraba un límite de tiempo y de espacio lo cual significaba que si un equipo no encontraba el objeto después de cierto tiempo, el otro equipo les entregaba la ubicación.

Durante la deriva cada equipo debía registrar los detalles que les llamaran la atención, al igual que del camino que tomaran para poder ser estudiado y comparado más adelante. Una vez finalizamos el ejercicio de la deriva nos volvimos a reunir como grupo. Comparando la información descubrimos que, aunque habíamos empezado a tan solo unas pocas cuadras de distancia, nos tomó bastante tiempo y distancia encontrar los detalles (como se puede evidenciar en el plano). También nos llamó la atención las imágenes que tomamos, pues teníamos muchas similares de objetos diferentes, siendo un ejemplo de esto los varios picaportes que encontramos en la ciudad. Al descubrir que teníamos un grupo grande de imágenes similares, comenzamos a agruparlas viendo cuantas parejas podíamos crear para luego utilizarlas como un juego. Asimismo, pensábamos en el buen rato que habíamos pasado durante la deriva y de la cantidad de detalles que habíamos visto (los cuales suelen pasar desapercibidos por estar pendientes del destino y no del camino).

Como se menciona anteriormente, para el segundo ejercicio decidimos crear un juego de parejas, donde cada ficha contenía una imagen de distintos elementos de la ciudad. Para convertirlo en un juego más de conocimiento que de azar, por el otro lado de las fichas se ubicó un plano de la ciudad amurallada el cual incluía los puntos de la ubicación de las imágenes enumerados del 1 al 18 (la cantidad de fichas que había). Ahora bien, para jugarlo se entregaba una hoja con las imágenes impresas al jugador y este trataba de localizarlas en el plano. Para saber si había acertado, volteaba la ficha y verificaba que las imágenes correspondieran. Realizando el ejercicio observamos como a un gran número de personas les interesaba participar, especialmente personas locales. Durante la actividad nos hicieron comentarios como: *"Esos detalles suelen ser más apreciados y tenidos en cuenta por los turistas; nosotros los vemos a diario, pero sin embargo no somos capaces de localizarlos."* Descubrimos que elementos como hidrantes, orificios en la muralla y fachadas de las casas son más fáciles de localizar que elementos como los picaportes. Finalmente, teniendo en cuenta la forma en la que habíamos desarrollado nuestra deriva, concluimos que la ciudad amurallada carece de zonas de recreación; pero más allá de crear espacios de recreación, la ciudad en si debería ser un "patio de recreo".

Descripción de proyecto semana 2:

Utilizar los elementos de la ciudad como medios de recreación. Mediante la transformación de las calles y lugares de transición a espacios lúdicos y contemplación. Un elemento relevante es la sombra, considerando las necesidades de la ciudad (Cartagena).







# Taller Internacional Cartagena

## Grupo 15

M. Juliana Mendoza Torres

Ka Yan Stephanie NG

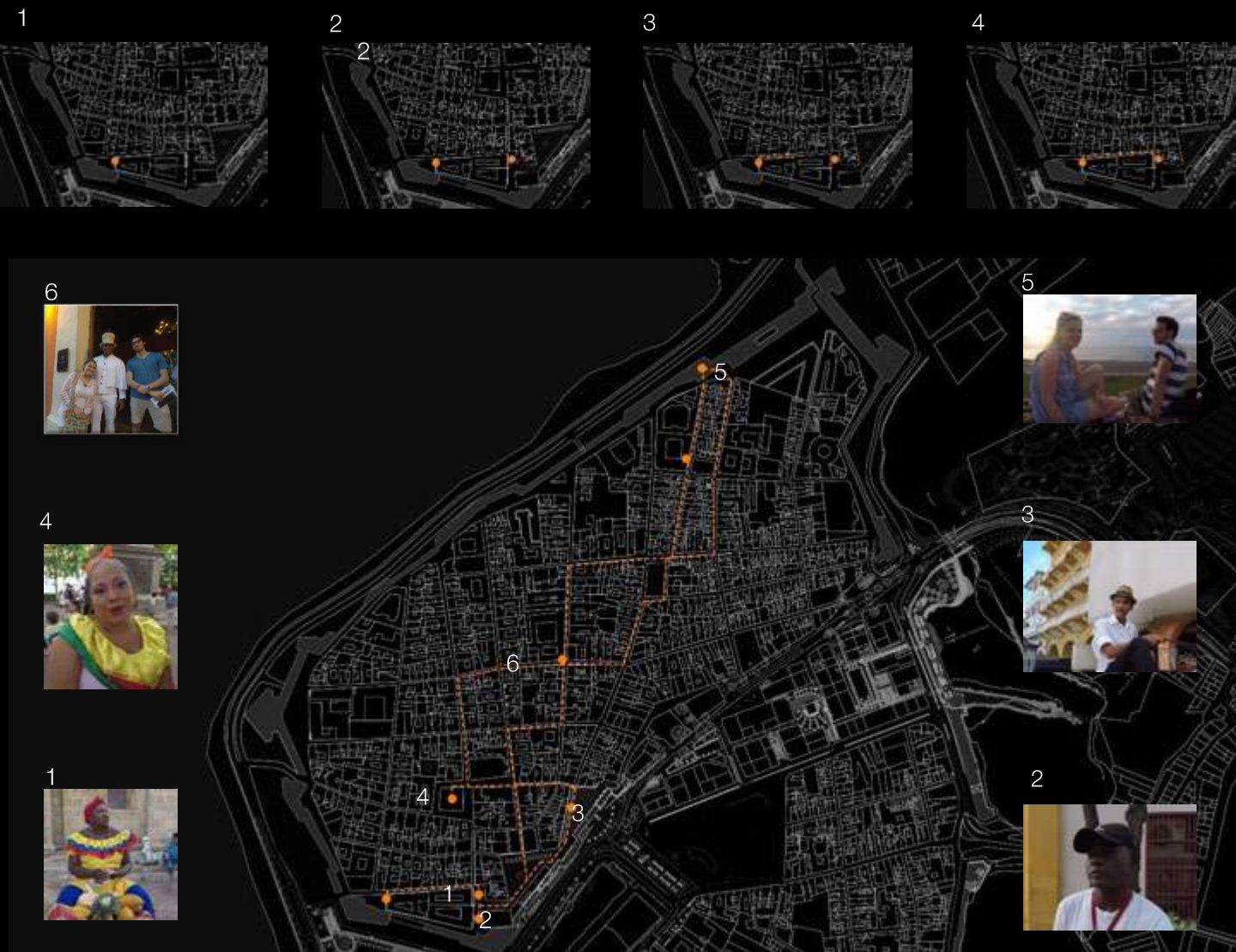
Alejandro Saldarriaga

## Parte 1: Deriva

### Titulo: Descubriendo una Cartagena intima.

El tema de la deriva se basaba en hacerles una pregunta a habitantes locales de Cartagena: *Diga un lugar, dentro de la ciudad amurallada, que tenga un valor sentimental o intimo para usted.* Al encontrar un individuo que respondiera dicha pregunta, se llegaría al sitio mencionado y se preguntaría a otra persona llevándonos a un nuevo lugar. Se siguió este "algoritmo" en una duración de 3-4 horas.

Ejemplo:



Conclusiones: Se observa como múltiples de los lugares de los lugares seleccionados por locales conllevan orgullo o resentimiento de su historia ancestral, específicamente la historia negra. Se dan a conocer datos de lugares donde hay memorias que muy pocas personas saben que ocurrieron allí. De esta manera se descubre una faceta mas intima de Cartagena y de sus personas que trascienden su propia cotidianidad. Por esta razón se decide seguir trabajando con el tema de la memoria.

# Taller Internacional Cartagena

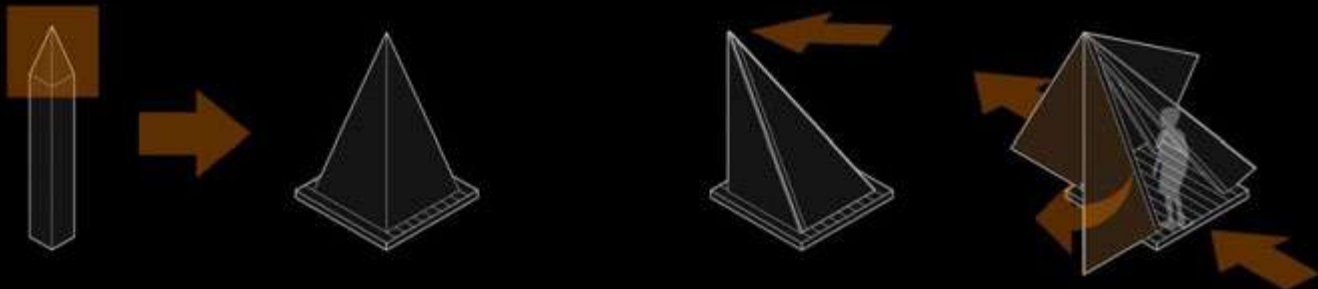
## Grupo 15

M. Juliana Mendoza Torres  
Ka Yank Stephanie NG  
Alejandro Saldarriaga

### Parte 2: Acción Urbana

#### Titulo: Memoria como Objeto

1-Diseño Conceptual: Al estar trabajándose con un tema de memoria, se quiere llegar a un objeto que indique las memorias en los espacios mencionados en la deriva. Por esto se llega a la tipología arquitectónica de el hito. Aquella, ya que su función típica es la ubicación en el espacio, ha sido representada muchas veces como un obelisco. Se abstrae la punta de dicha tipología por temas de constructividad y manejabilidad. Se mueve la punta de la pirámide para crear un objeto llamativo. Y finalmente, para que dicho objeto creara relación con el usuario, se diseña la rotación de los planos de la pirámide. Esto fue así para que pudiera ser habitada por niños (que tienen la curiosidad innata para explorar objetos a su alrededor) y que también tuviera información de la historia negra en la parte interior de sus planos.



2-Construcción: El objeto se diseño con elementos en madera gracias a su costo, y manejabilidad. Los materiales fueron comprados en homecenter, donde algunos fueron cortados a la medida. Luego se pidió la ayuda de carpinteros locales para hacerle cortes a los listones, y finalmente el equipo realizo el ensamble final del objeto. Se hace una modificación del diseño original en la cual los paneles de la pirámide no tuvieran información predispuesta, al contrario se busca que el usuario colocara su propia información, memorias, dibujos a través de tizas.





# Taller Internacional Cartagena

## Grupo 15

M. Juliana Mendoza Torres

Ka Yank Stephanie NG

Alejandro Saldarriaga

## Parte 2: Acción Urbana

### Titulo: Memoria como Objeto

1-: Acción urbana: Al llegar al primer lugar de la deriva (la plaza san pedro) se noto poca interacción de los peatones con el objeto. Después de un tiempo se le pidió a un estudiante del taller como catalizador para atraer a mas usuarios, lo cual atrajo a una pareja joven con una hija la cual disfruto de la actividad. Lastimosamente eso también atrajo a los policías los cuales dijeron que se estaba invadiendo el espacio publico, de esta manera decidió retirarse. Luego se continuo brevemente hacia la segunda parada donde también había policías, a si que se siguió hacia la tercera parada. En la plaza bolívar se noto un ambiente mucho mas amigable (además de estar en las sombra) donde múltiples usuarios interactuaron con el objeto. Se llego a la conclusión que el artefacto era para todas las edades ya que adultos como niños compartieron sus memorias. El artefacto paso de ser un objeto habitable para los niños, a un objeto lleno de memorias.



# Taller Internacional Cartagena

## Grupo 15

M. Juliana Mendoza Torres

Ka Yank Stephanie NG

Alejandro Saldarriaga

### Parte 3: Concepto a seguir

Titulo: Memoria como espacio / edificio.

Se quiere seguir desarrollando el tema de memoria que fue dada por el artefacto llamado *Memoria como objeto*. Siguiendo ese hilo de ideas, la aplicabilidad de este concepto llevaría al nombre *Memoria como espacio* y/o *Memoria como edificio*. El tema de la memoria da para la exploración de programas como un museo, dicho programa nos emociona, pero podría cambiar al transcurso del taller. La memoria también nos permite explorar la materialidad o, a mas profundidad, como los materiales se envejecen. Como se llenan de memoria? Y finalmente la aplicabilidad de *entre el agua y la piedra* esta llegando a relacionarse con el lugar de implantación de dicho proyecto arquitectónico. A continuación existen algunos bocetos de exploración conceptual.

