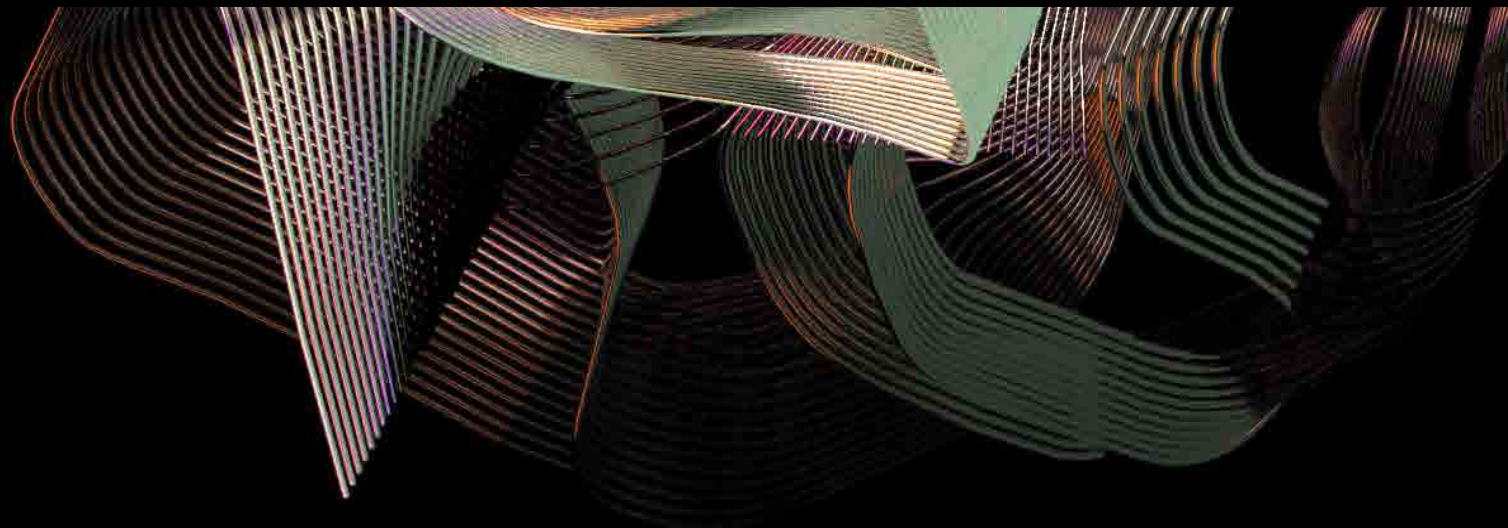
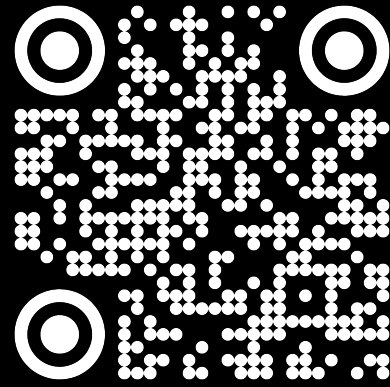


GIOVANNA PILLACA  
*PORTFOLIO*





'Working at the intersection of art, technology and physical or digital architecture. I take inspiration from organic and biological forms merging them with architectural elements to bring about new spatial and sensory experiences'.

# Resume

## GIOVANNA ELIZABETH PILLACA MOROTE

### EDUCATION

<b>Ricardo Palma University</b>   School of Architecture and Urbanism <i>Bach. Architect</i> <i>Relevant Coursework:</i> Projects developed between from 2009 to 2015 was selected to be published and exhibited in "The best Academic Design TV-TXV"	Lima, PE July 2014
<b>Fluidity Workshop</b>   Architecture Education The course was about 3d modeling and VR technology. It was given by Mariana Cabugueira from Zaha Hadid&AADRL, Vamsi Vemuri and Arek Keshisian.	London, UK Nov 2020
<b>Stratasys Academy</b>   <b>EDU Stratasys Additive Manufacturing</b> Additive manufacturing technologies, industries and applications, FDM and PolyJet materials, design considerations from CAD to CAM, fabrication and post-processing.	Eden Prairie, MN Set 2019
<b>Pontifical Catholic University of Peru</b>   Digital Manufacturing Room VEO 3D <i>Diploma of Study in Digital &amp; Robotics Manufacturing</i> <i>Relevant Coursework:</i> Prototype of Voronoi kinetic surfaces and sensors with arduino. <i>Diploma of Study in Digital Manufacture for the Industrial Sector</i> <i>Relevant Coursework:</i> Modular prototyping with PVC pipes and 3D printed joints (PLA).	Lima, PE May 2019

### EXPERIENCE

<b>AURAL Design Laboratory</b>   <i>Artist &amp; Architect</i> Design & Visualization Projects. AI, VR, AR & Metaverse. Digital & Manual Fabrication. Artworks & Architectural Design.	Lima, PE 2017 - Present
<b>Online Lab of Architecture</b>   <i>Arch. Tech &amp; research</i> Cofounder OLA. Create & Research Virtual Architecture with computational design, AI,VR	Online 2020 - Present
<b>Shadi Design</b>   <i>Computational Design Teacher</i> Part time professor in computational design (Blender) at International Design Workshop	Online 2022
<b>URKO ITINERANTE</b>   <i>Architect co-founder</i> Installations, Structures & Public Spaces designed by an interdisciplinary team	Lima, PE 2015 - 2019
<b>CUMIS, UNMSM</b>   <i>Project Management</i> Community buildings structures (972m2) with local materials in rural areas.	Native communities, PE 2015 - 2019
<b>Odontic College of Lima (COL)</b>   <i>Architect</i> Architectural Extension Design	Lima, PE 2018 - 2019
<b>Constructora Rio Bravo</b>   <i>3D Architect Visualizer</i> Modeling & Rendering of Interior and Exterior to Apartments Sales (20 floors) in Lima Video Virtual Tour.	Lima, PE 2017
<b>MD &amp; J2 Architects</b>   <i>Junior Architect</i> Retail & Commercial Design. Drawings for approvals. Production of Renders.	Lima, PE 2014 - 2016

### AFILIATIONS

<b>DigitalFUTURES World</b> <i>Latin America Regional Manager</i> Committee DigitalFUTURES Spanish	Lima, PE 2021 - Present
<b>University of Sciences and Arts of Latin America (UCAL)</b> <i>Assistant Professor in Architecture Science and Structures Area</i> <i>MArch. Pablo Carbone   Arch. Laurin Leon</i> <b>Architectural Design, Level 5</b> <i>Arch. Luis F. Diaz</i>	Lima, PE 2018 - Present
<b>Ricardo Palma University</b> <i>Assistant Professor in Architecture</i> <b>Architectural Design, Level 1</b> Arch. Juvenal Baracco   Arch. Laurin León	Lima, PE 2015 - 2018

### LECTURES & PUBLICATIONS

I lectured at University of Buenos Aires (*Argentina*), University of Sciences and Arts of Latin America (*Peru*), Peruvian Union University (*Peru*), Peruvian University of Applied Sciences (*Peru*).

'India Temple' pictures will be published in Magazine AD, Machine Hallucinations 2022

'Algae Structure Bio-Form Inspired' graphics project was exhibited by Prof. Provides in CAADRIA 2021

'Akakor Entity-VR Experience' was exhibited in Digital Futures Young 2020.

I have published "Ahí antes jugaban fútbol" in lamula.pe. My FITECA Projects from 2016 to 2018 were published in Arkinka Magazine (N°247) & International Forum of Urban Interventions (2018)

### SKILLS

**Softwares**  
*2D & 3D Modeling.* AutoCAD, Blender, Maya, Zbrush, Rhinoceros & Grasshopper | *Rendering.* keyshot, Lumion, Twinmotion | *VR & AR.* Sketchfab, Unity. | *Graphics.* Adobe PS, AI, PR | *Fabrication.* 3D Printing

### Language

Spanish (native), English

*Contact:*  
Los Cedros 113, San Miguel 15088,  
Lima, Peru  
+051 1 994 330 758  
giovanna.pillaca@urp.edu.pe



### AWARDS & HONORS

Power of Data, 1 <sup>st</sup> Prize. Telefonica Movistar Foundation.	PE, 2021
El Retablo Digital, American Arts Incubator Prize UTEC, MAC, ZERO1 & U.S. Embassy in Peru.	2021
Sensorial Oasis, Best Project. Design & Biodigital Architecture Workshop. Prof. Alberto Estevez	CO, 2021

### EXHIBITIONS

'Power of Data', <i>elpoderdeladata.com</i>	2021
'El Retablo Digital', <i>Myths, Voices and Fabrics: building digital identities to the Peruvian bicentennial</i> , Museo de Arte Contemporaneo of Lima and in <i>Suyuypichu VR</i>	Online 2021
'Ancestors & Future' <i>Transpiksel 2021</i> , AR/VR Projects <i>AAI Lima</i> , Museo de Arte Contemporaneo, Peru	Online 2020
'My Installations & Structures 2017-2019' <i>Lima Design Week Exhibition</i> , C.C. Ccori Wasi	2019

### PRESS

#### Newspapers:

'Giovanna Pillaca. Architect and teacher'. Mijail Palacios. Central Cultural, Peru 21 & peru21.pe  
'Peruvian Architects has been desinged scenarios in VR with social networks data'. Andina.pe  
'Power of Data: the first virtual tower in Peru'. larepublica  
'Digital art exhibition based on data from social networks opens'. El Comercio & elcomercio.pe

#### Web:

www.archdaily.com, larepublica.pe, rpp.pe, otros.

#### Interviews

RPP. Radio/TV, Peru | Cablevision, TV, Trujillo | Canal 25, TV, Ayacucho | 'La Vocera', UCI TV, Lima | Canal 33, TV, Ayacucho | UPAO, TV, Trujillo | Estacion Wari, Ayacucho. Radio | SOL TV, Trujillo | La Grande, Trujillo Radio/ TV | Melody, Radio, Ayacucho | Quispillacta, Radio, Ayacucho

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### Big Virtual Tower 'Power of Data'

*AI + Speculative Social Architecture*

COMPETITION

2021  
Online Lab of Architecture (OLA)  
Telefonica Movistar Foundation

03

### The Virtual Entity 'Akakor'

*Speculative Digital Architecture*

ACADEMIC WORK

2021  
Mariana Cabugueira, Subin Jameel,  
Vamsi Vemuri & Arek Keshisian  
Futurly

04

### 'Algae-inspired Energy Harvesting Structure'

*AI In+form: Bio-inspired Solar Designs in Architecture*

ACADEMIC WORK

2021  
Provides Ng, Alberto Fernandez,  
David Doria, Baha Odaibat  
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05

### Scenography FITECA 'Voronoi'

*Socio-Cultural Design*

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FITECA

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2012, 2013, 2014  
Ach. Juvenal Baracco  
FAU-URP

## DOCUMENTS

07

### Sketches

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08

### Published Articles

*Book & Magazines*

01

# The digital 'Retablo Ayacuchano'

AI + Speculative Cultural Design



SUHU  
ATLHIG  
HUPTIM



**1st Prize**  
American Arts Incubator  
MAC, CIRSO, UTEC, ZERO1  
& U.S. Embassy in Peru.  
2021

# 01

## The digital 'Retablo Ayacuchano'

AI + Speculative Cultural Design

PROFESSIONAL WORK

2021

Individual Work

AAI, UTEC & MAC

### El Retablo Digital

LOCATION: VIRTUAL WORLD

RESEARCH LOCATION: AYACUCHO, PERU

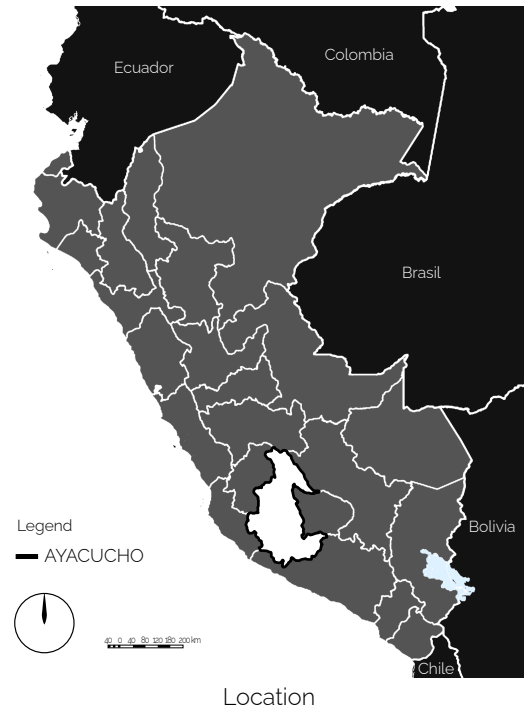
The Ayacucho region was inhabited by varying indigenous cultures for thousands of years. Retablos are a sophisticated Peruvian folk art in the form of portable boxes which depict religious, historical, or everyday events that are important to the Indigenous people of the highlands.

If you had to build a Retablo that you could walk on, could you share with others the value of the cultural identity of the Ayacucho region?

From 2019 to 2021, more than **7,000** digital photographs were shared publicly on social networks with the hashtags: **#ayacucho** **#huamanga** **#retabloayacucho** **#paisajesayacucho** **#iglesiasayacucho**

These images were extracted and stored to train an Artificial Intelligence (AI). The resulting hallucinations of this AI were hybridized with my personal childhood memories of this city.

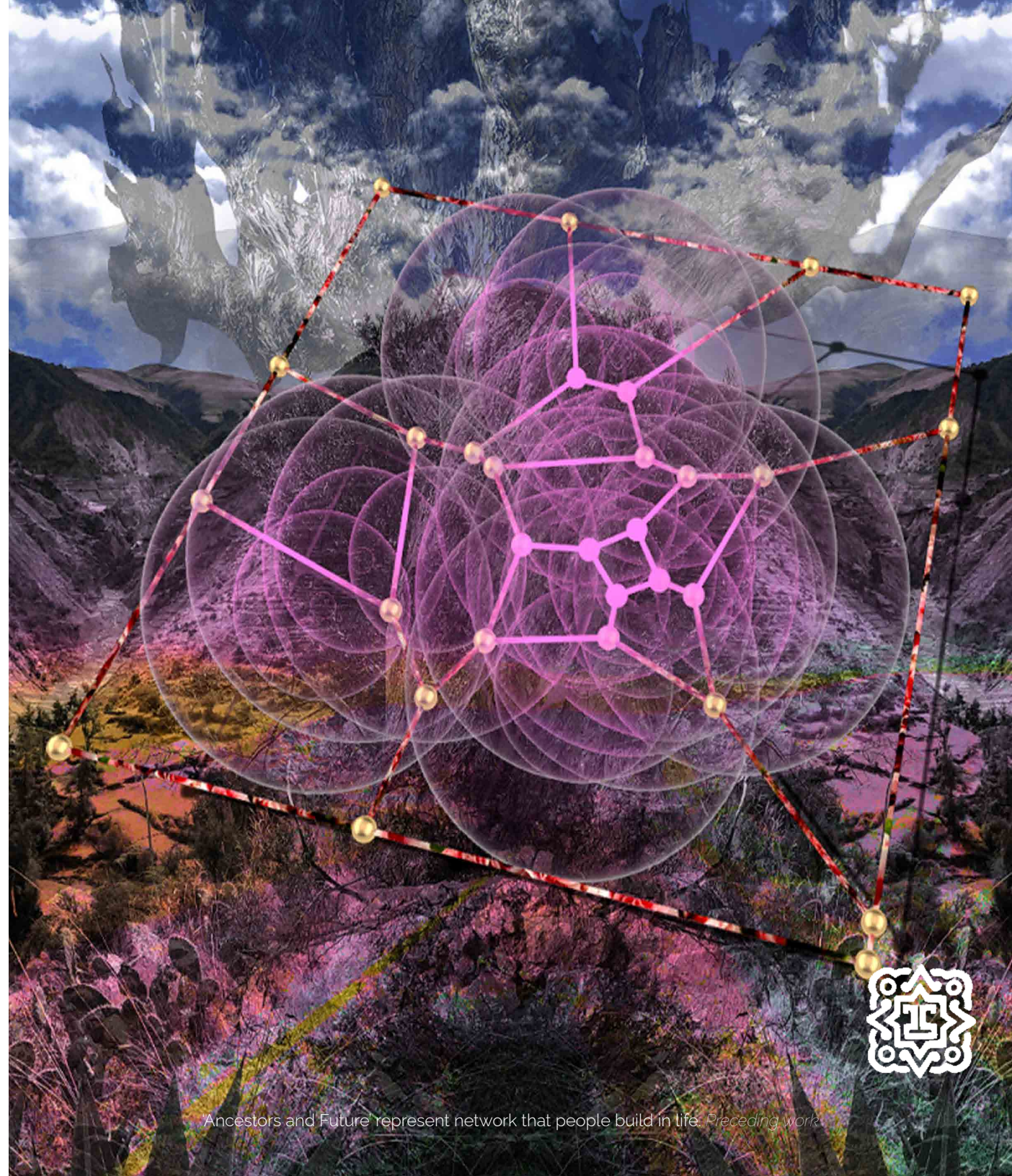
The objective was to create a digital, three-dimensional and habitable version in VR of the popular Ayacuchano Altarpiece.



Location



'Retablo of Ayacucho'

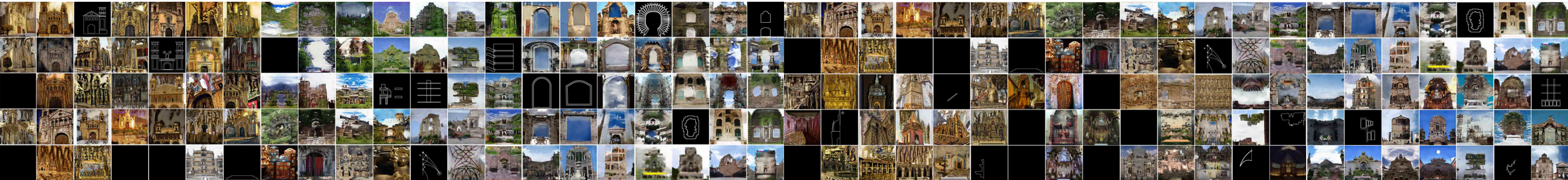


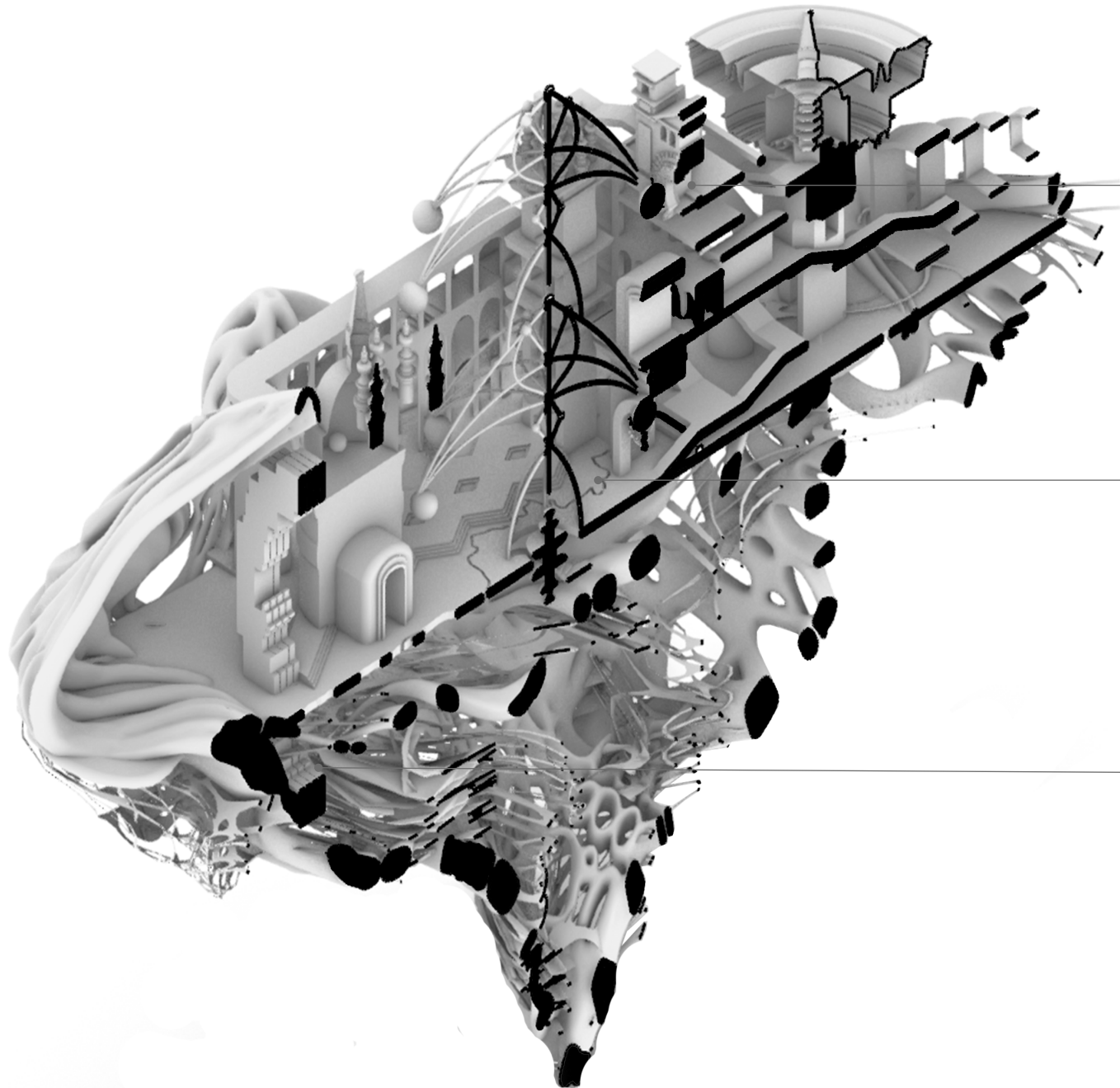
'Ancestors and Future' represent network that people build in life. Preceding work





REINTERPRETATION OF FACADES, TEXTURES, WINDOWS, DETAILS AND PATTERNS BASED IN ARTIFICIAL INTELLIGENCE HALLUCINATIONS.

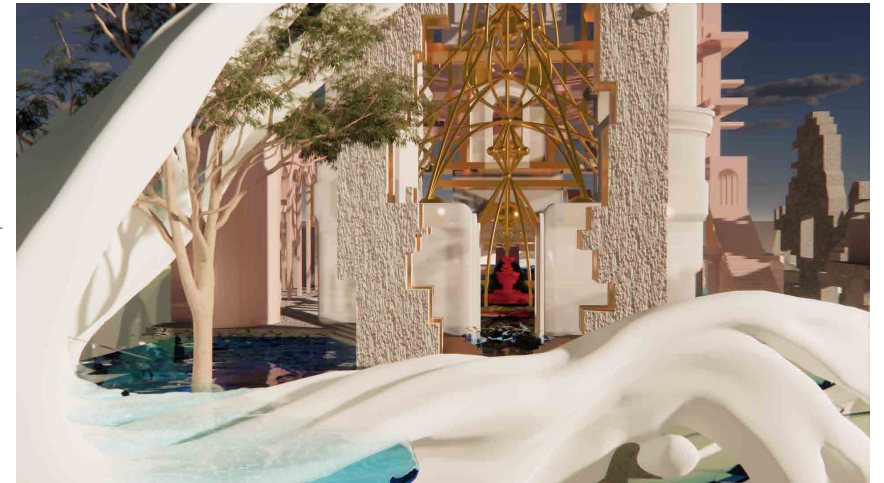




**Hanan Pacha** (*quechua*)  
Celestial World  
World above Earth



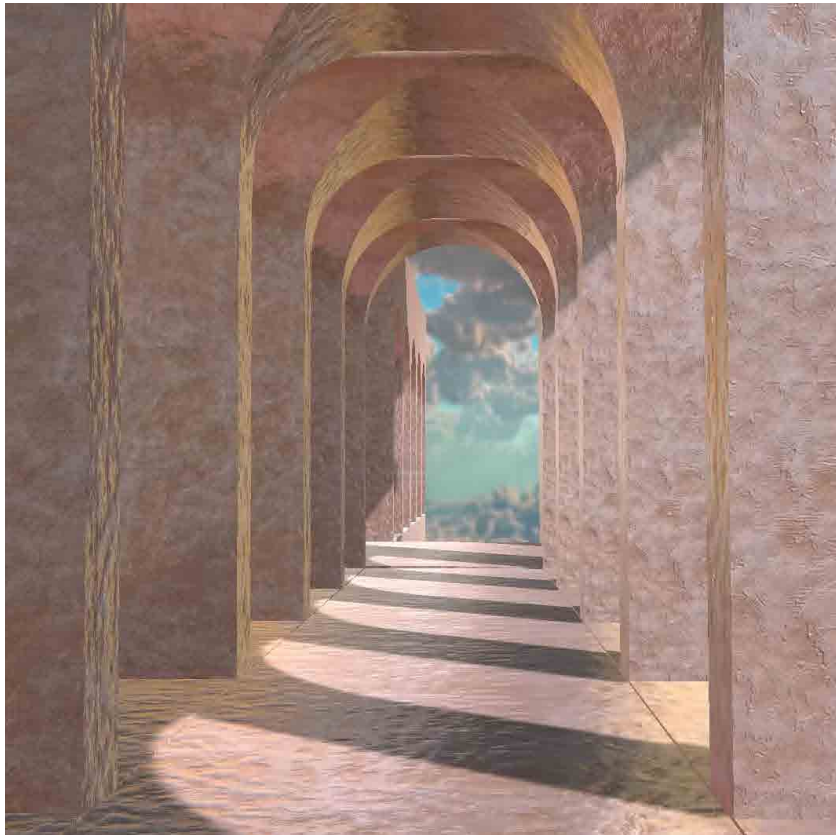
**Kay Pacha** (*quechua*)  
Earth World  
World of life



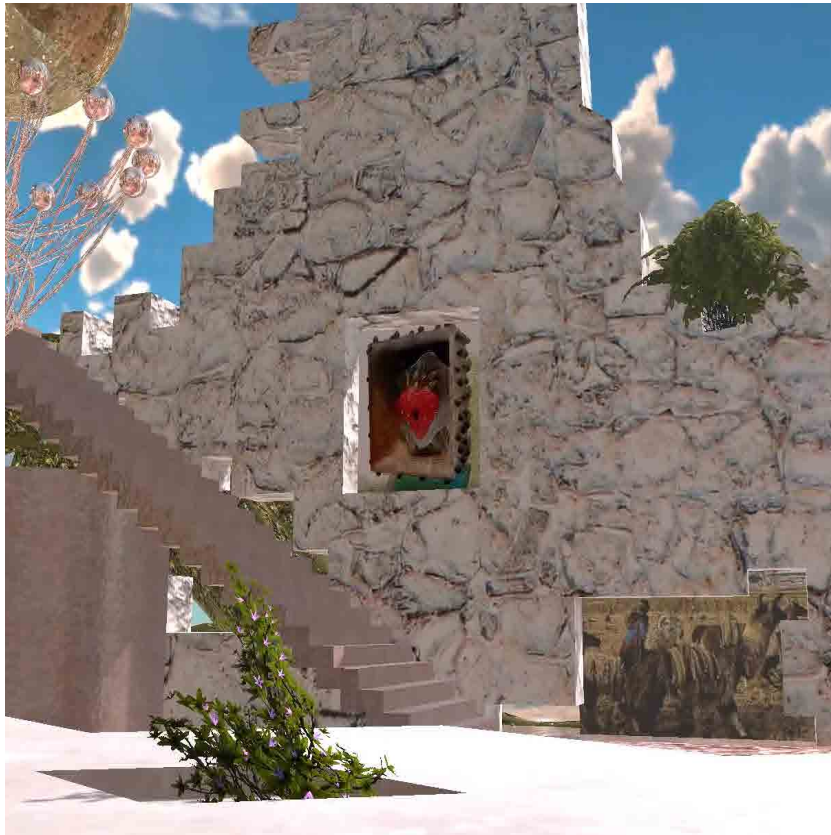
**UkuPacha** (*quechua*)  
Under World  
World of the deaths







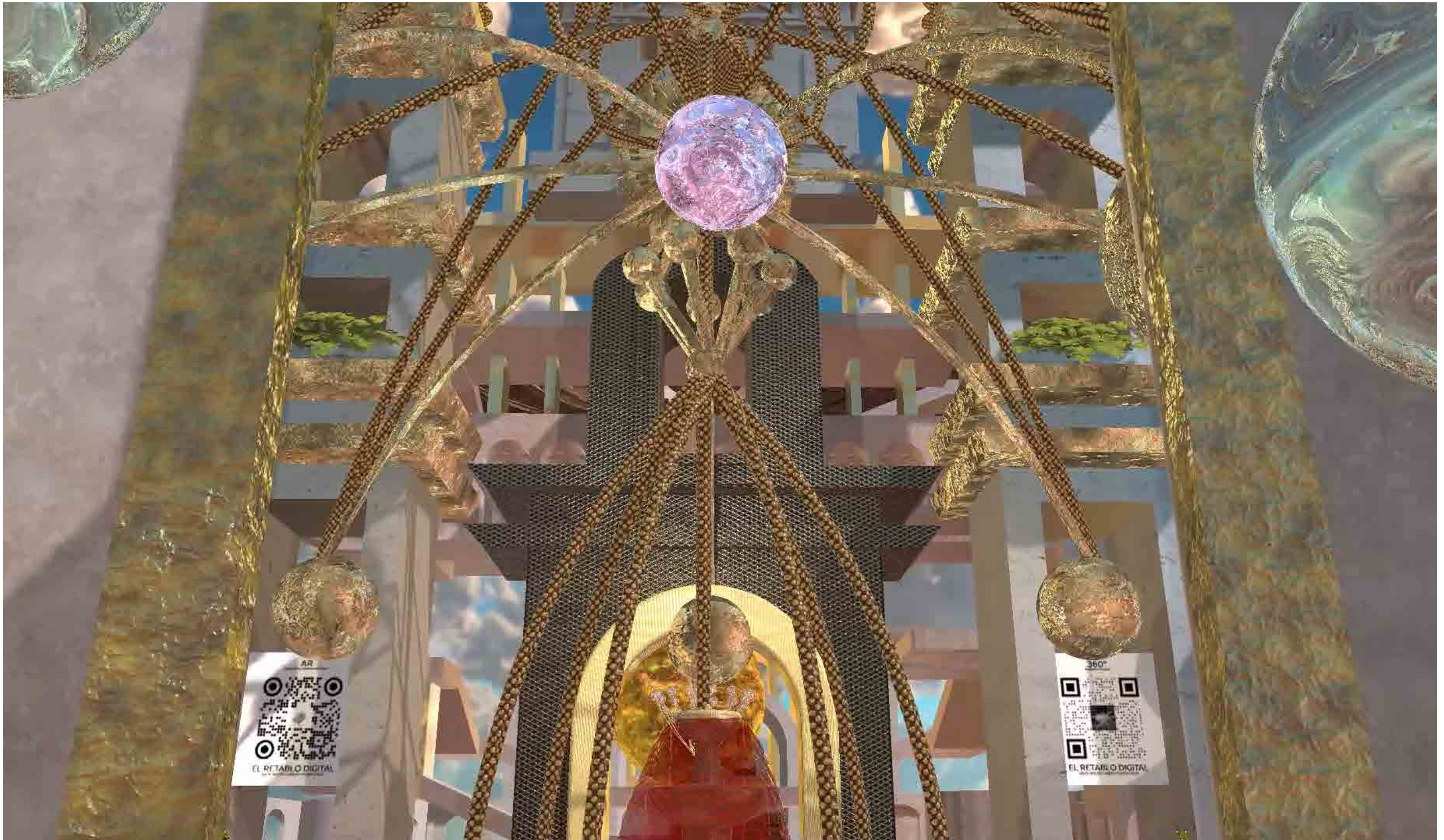
HALLWAYS



STAIRS



ARCS



AR  
EL RETABLO DIGITAL

360°  
EL RETABLO DIGITAL

02

# Big Virtual Tower 'Power of Data'

AI + Speculative Social Architecture



**UBA, FADU.**

Universidad de Buenos Aires Facultad de Arquitectura  
de Buenos Aires Diseño y Urbanismo



**1st Prize**  
Curatorial Virtual Project  
Telefonica Movistar  
Foundation in Peru.  
2021

# 02

## Big Virtual Tower 'Power of Data'

AI + Speculative Social Architecture

### COMPETITION

2021

Online Lab of Architecture (OLA)  
Telefonica Movistar Foundation

### El Poder de la Data

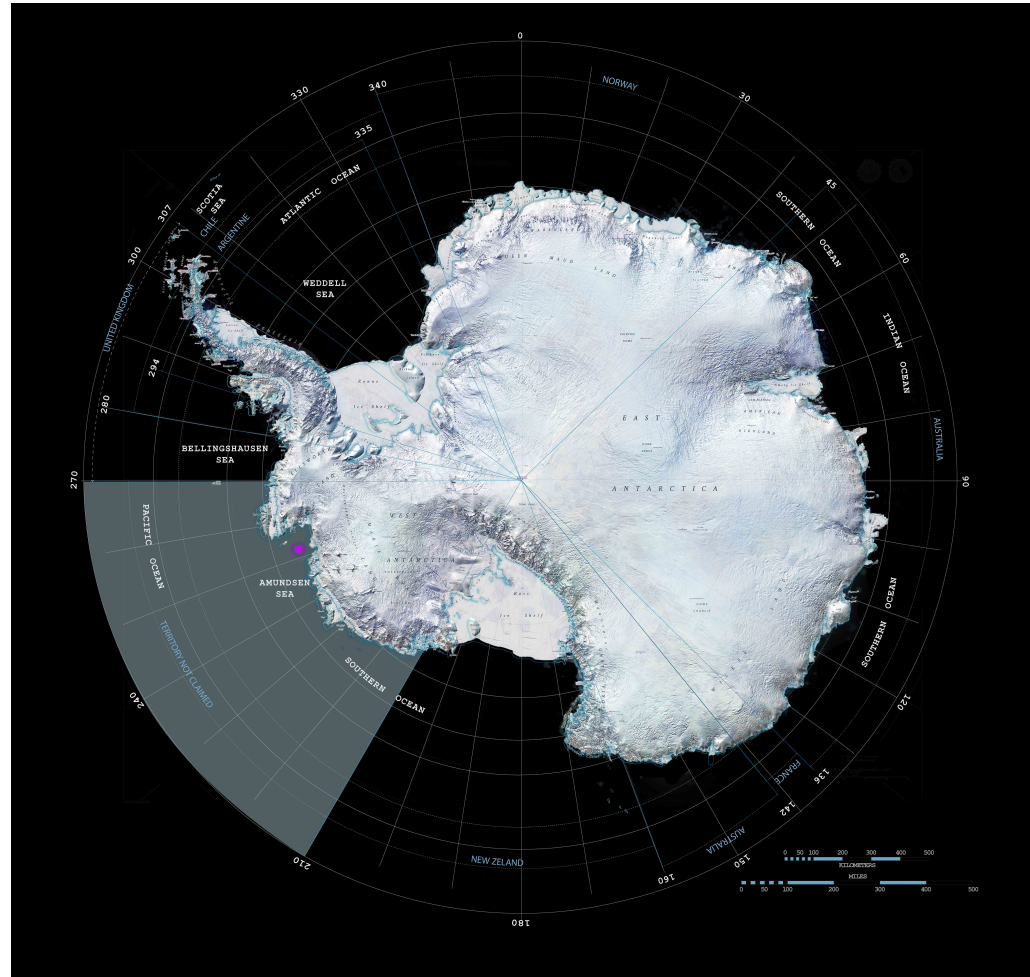
LOCATION: VIRTUAL WORLD

RESEARCH LOCATION: ANTARTIDA

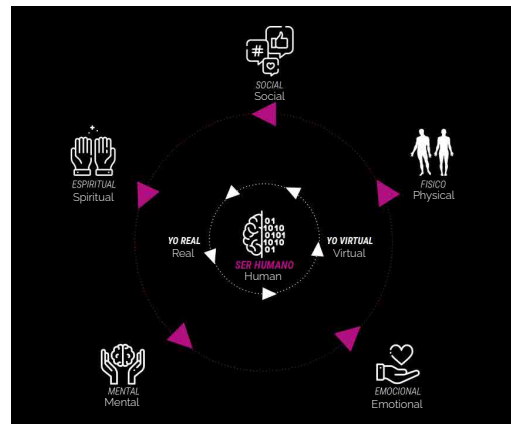
Who owns you data? How much does society know about what happens with data? Am I in control of my digital information?

The project has encoded, processed and used information from real social networks. Then, this information has been transformed through the use of machine learning technologies and software that allow coding, with the aim of visualizing the information and moving from an intangible state (of data) to a real architecture generated by it. My participation in 'Power of Data' was to do the conceptual design, the philosophy, the computational design, the texturing and upload the project to the VR social platform such as Sansar.

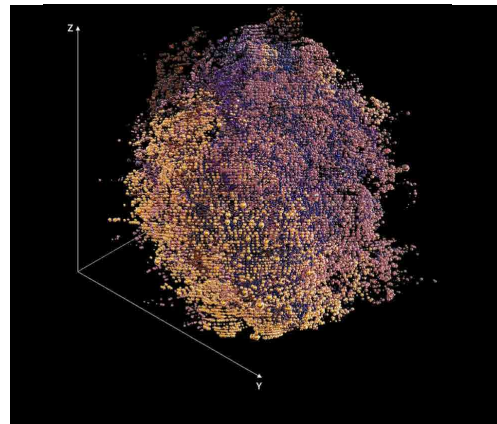
Power of Data seeks that the user becomes aware of their digital footprint and the potentiality of having control with the use of their data since the information that we allow to reach us today will surely be the basis of our actions tomorrow.



Location



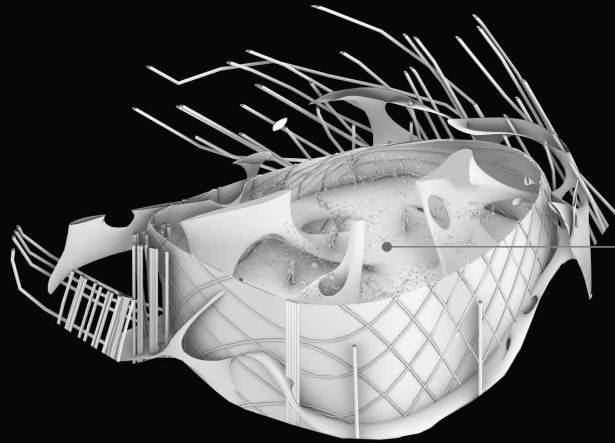
Philosophy



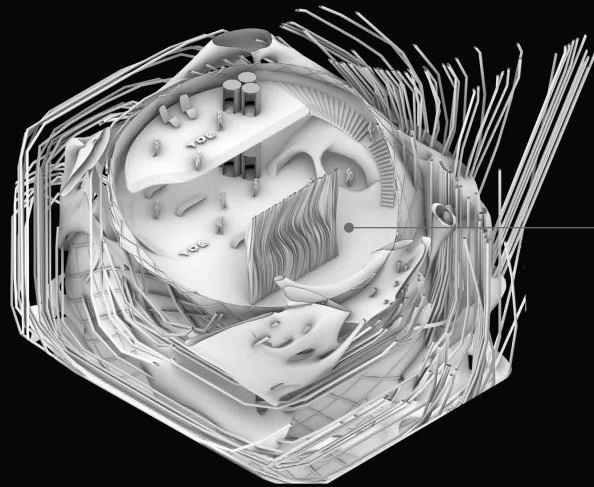
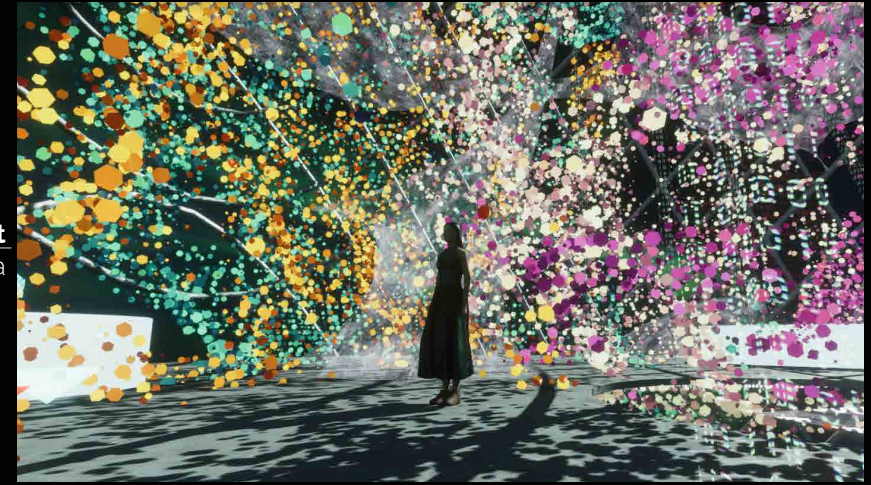
Cloud of Data







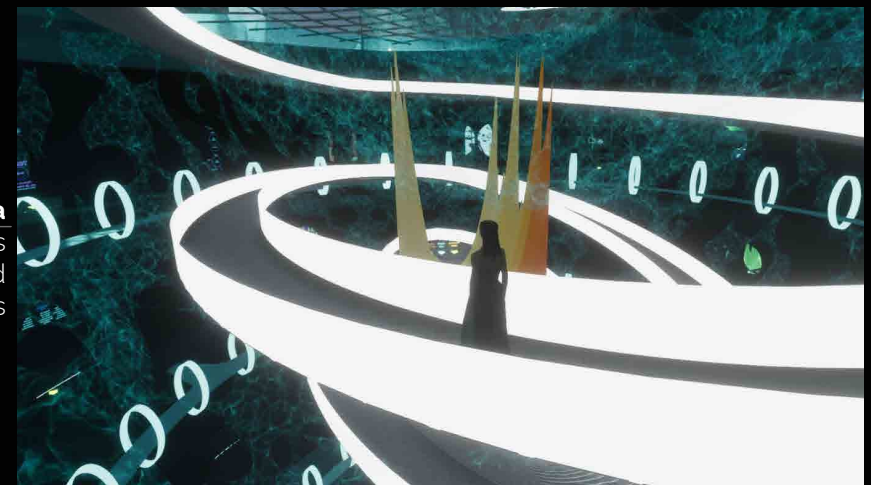
**Lookout**  
Cloud of Data

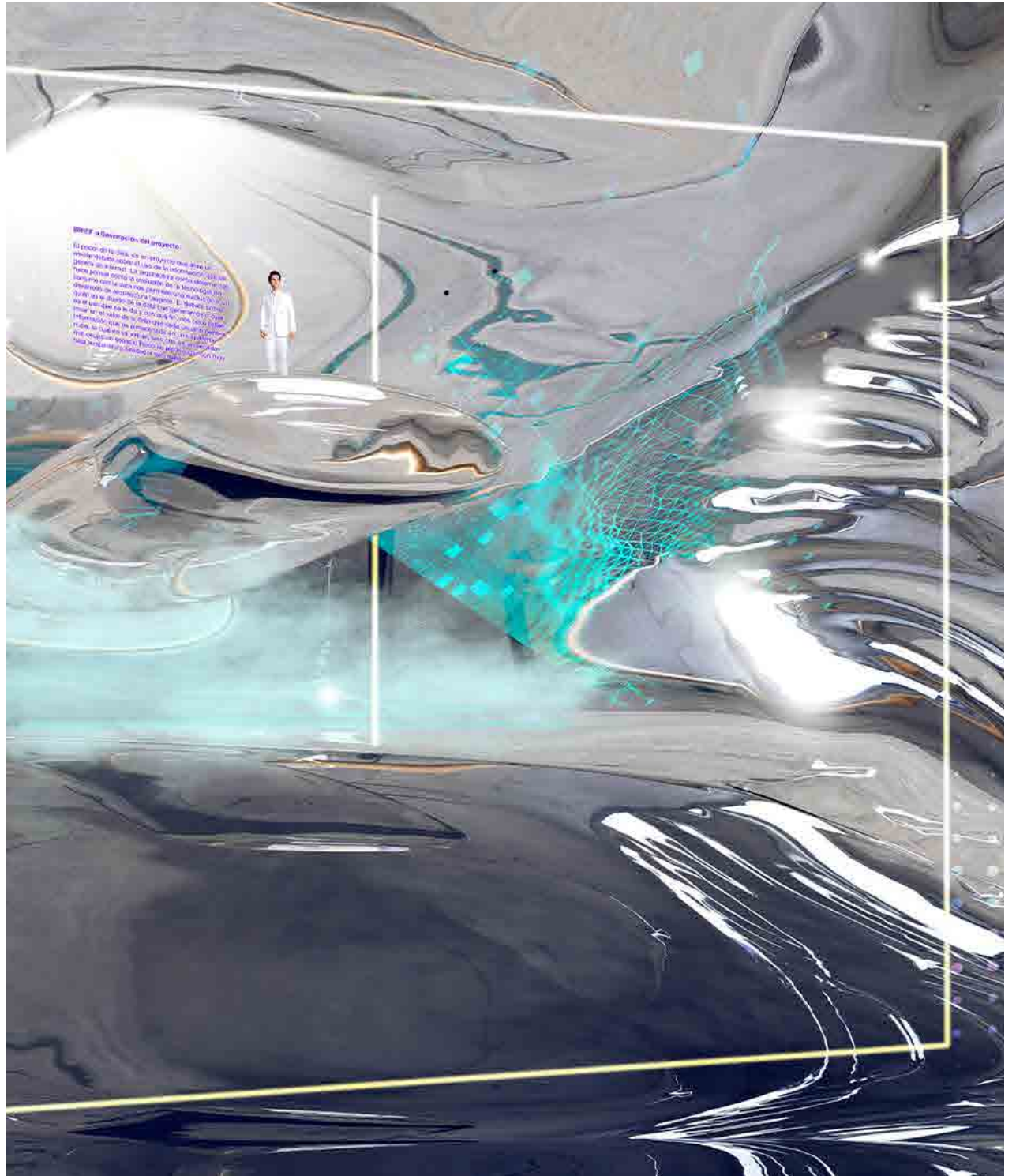


**Social Area**  
Giant Social Sculpture  
and Interactive Objects



**Research Area**  
Sculpture of Data and walkways  
from lobby to laboratories and  
research areas









03

The Virtual Entity  
'Akakor'

*Speculative Digital Architecture*



# 03

## The Virtual Entity 'Akakor'

*Speculative Digital Architecture*

ACADEMIC WORK

2021

Mariana Cabugueira, Sabin Jameel,  
Vamsi Vemuri & Arek Keshisian  
Futurly

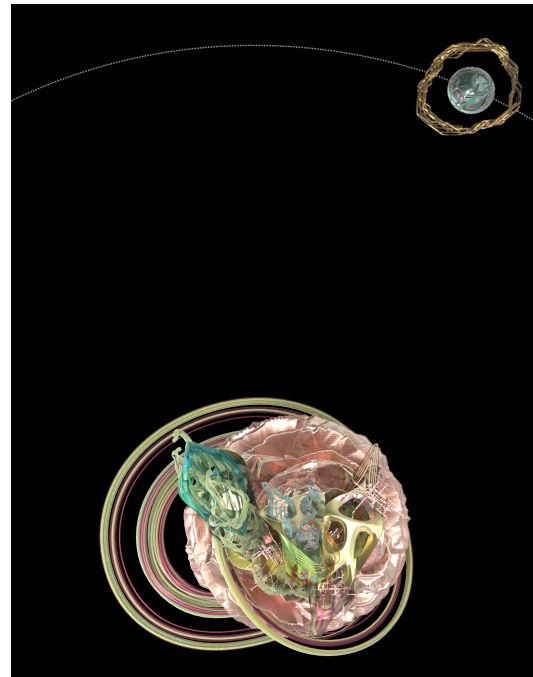
### Akakor, la entidad virtual

LOCATION: VIRTUAL WORLD

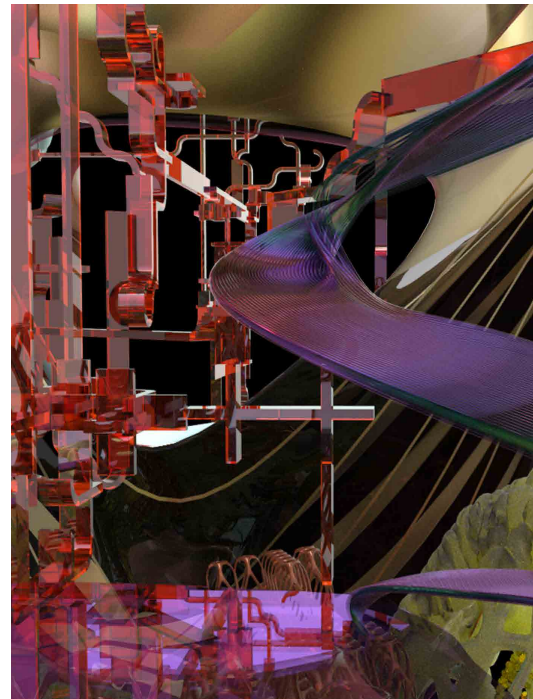
Akakor is an underwater entity lost in space. Nowadays, it feeds on a porous planet made of ice, being in a total state of aquatic balance. This aquatic entity is a multilayered system. The entity is created by and aggregation of different organic elements.

There are 3 main layers that composed the Akakor Entity. The outer exoskeleton, maintains the right conditions for each physical state of water and protects an organic body composed of 3 types of cells.

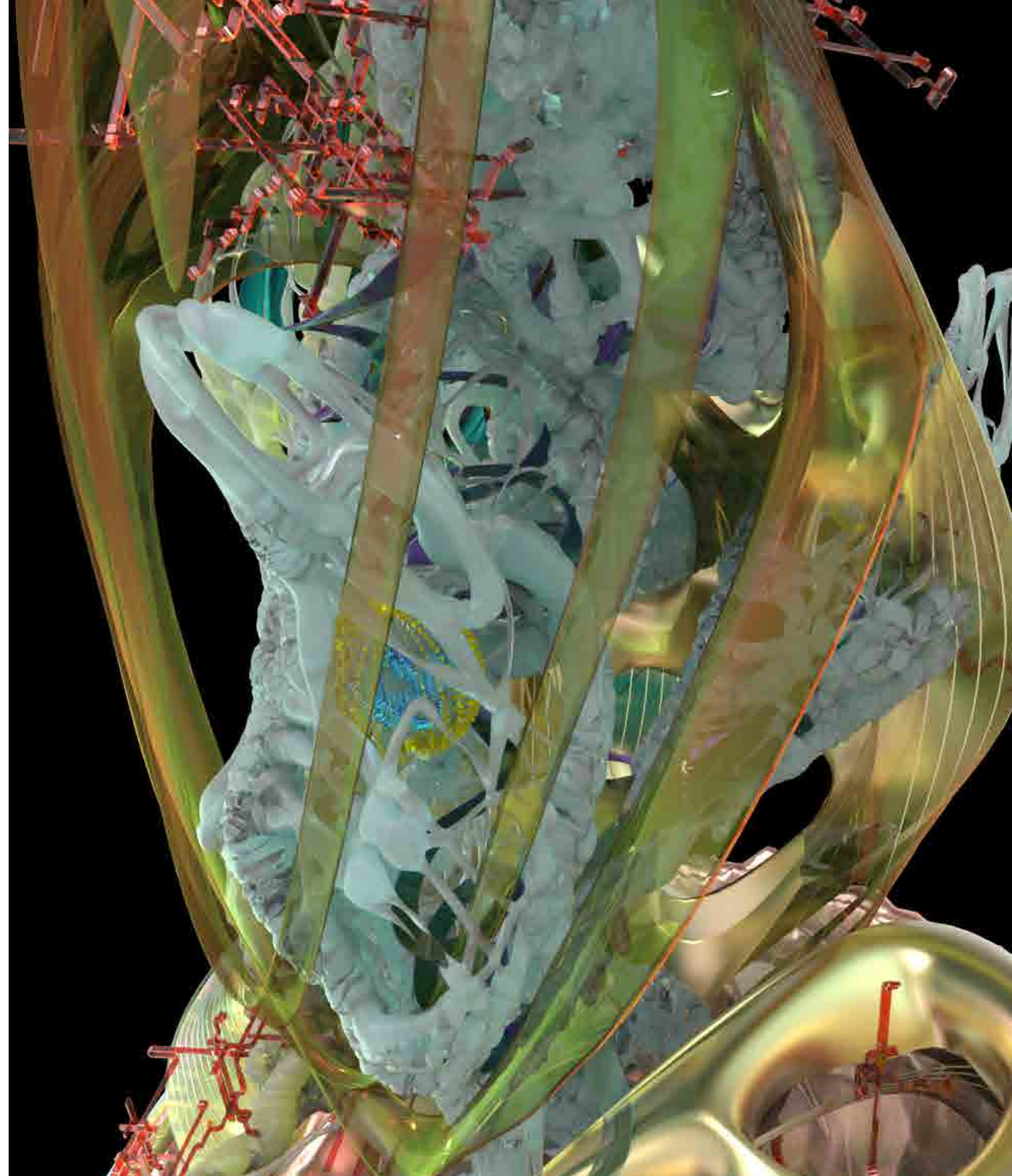
The organic cells, made 3 types of clusters, each one with the ability to extract water from its three physical states and it is stored in the internal cores. The internal cores provide the Akakor entity with a state of harmony and balance that is capable to be transmitted to those who visit its interior.



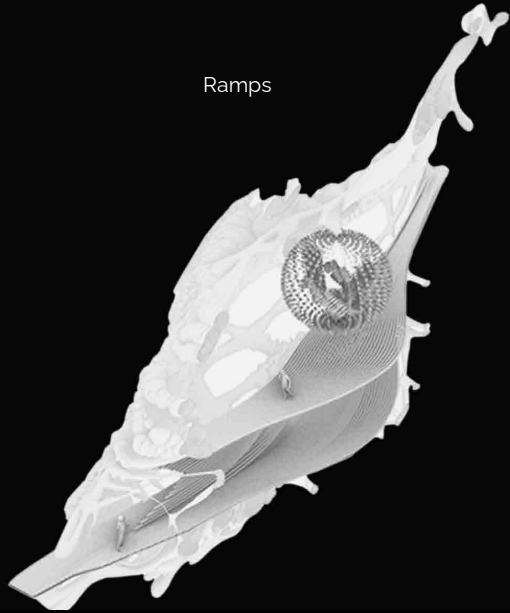
Location



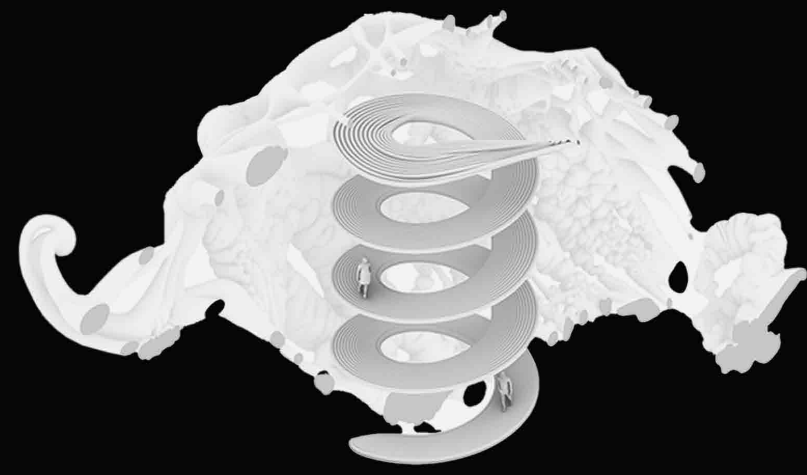
Detail of Shapes



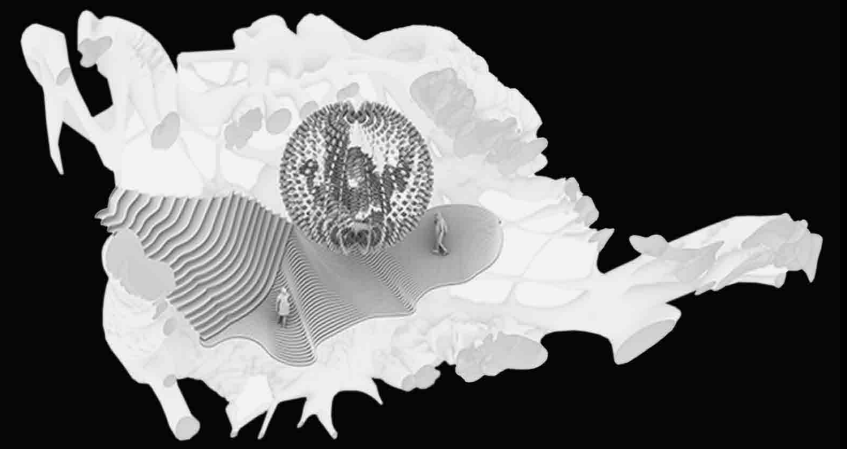
Ramps



Walkways

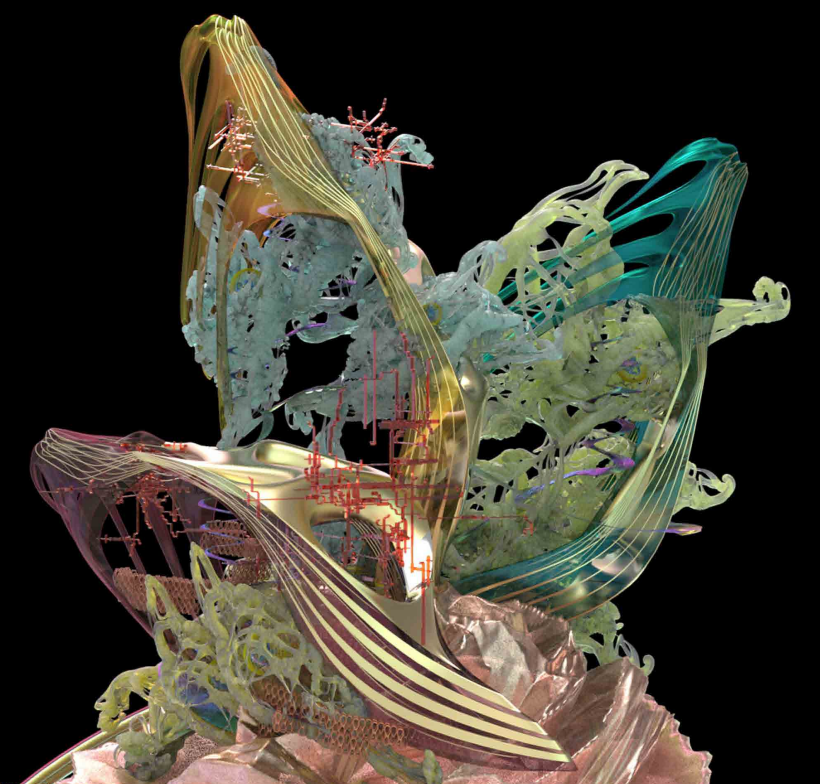
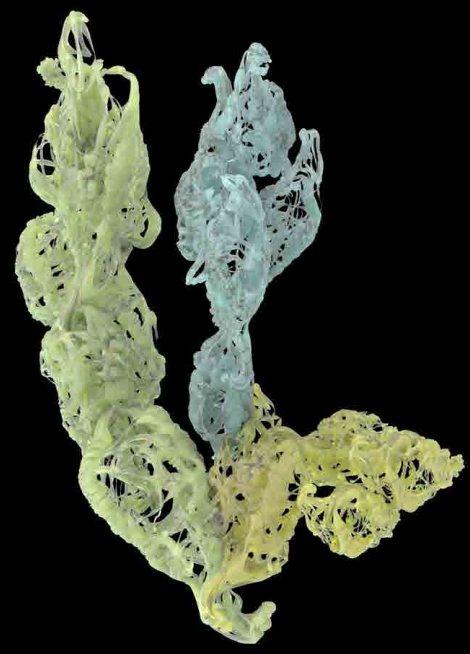
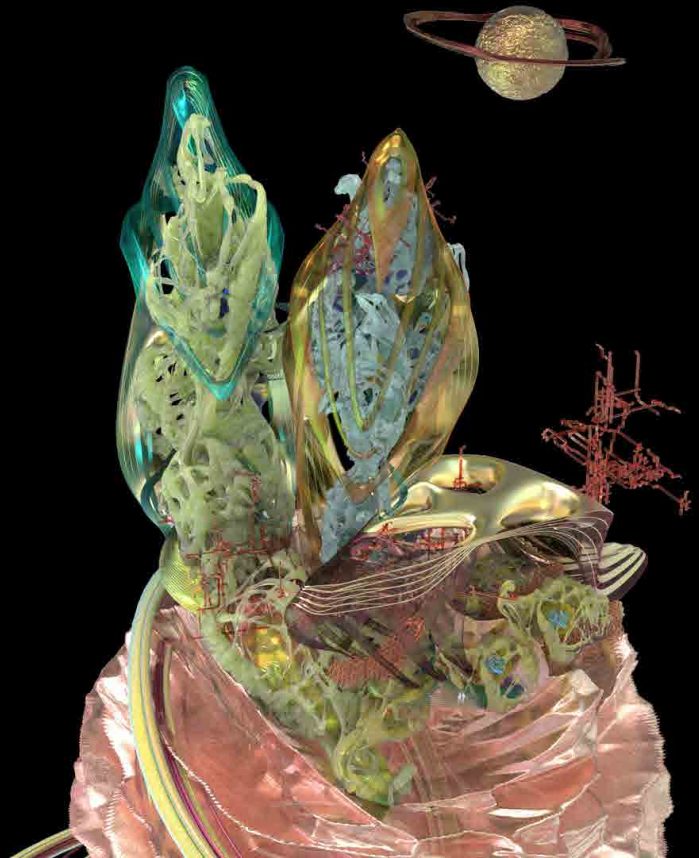


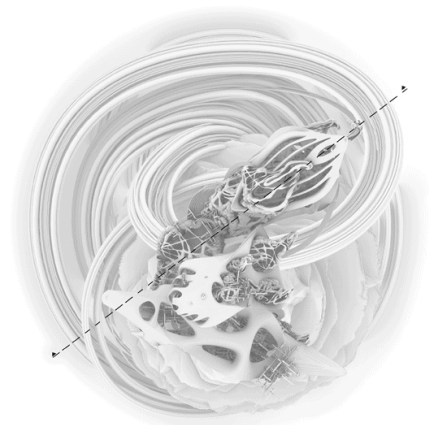
Stairs



AGREGATION OF ELEMENTS

Modular type





**LONGITUDINAL SECTION**

**Nucleis**

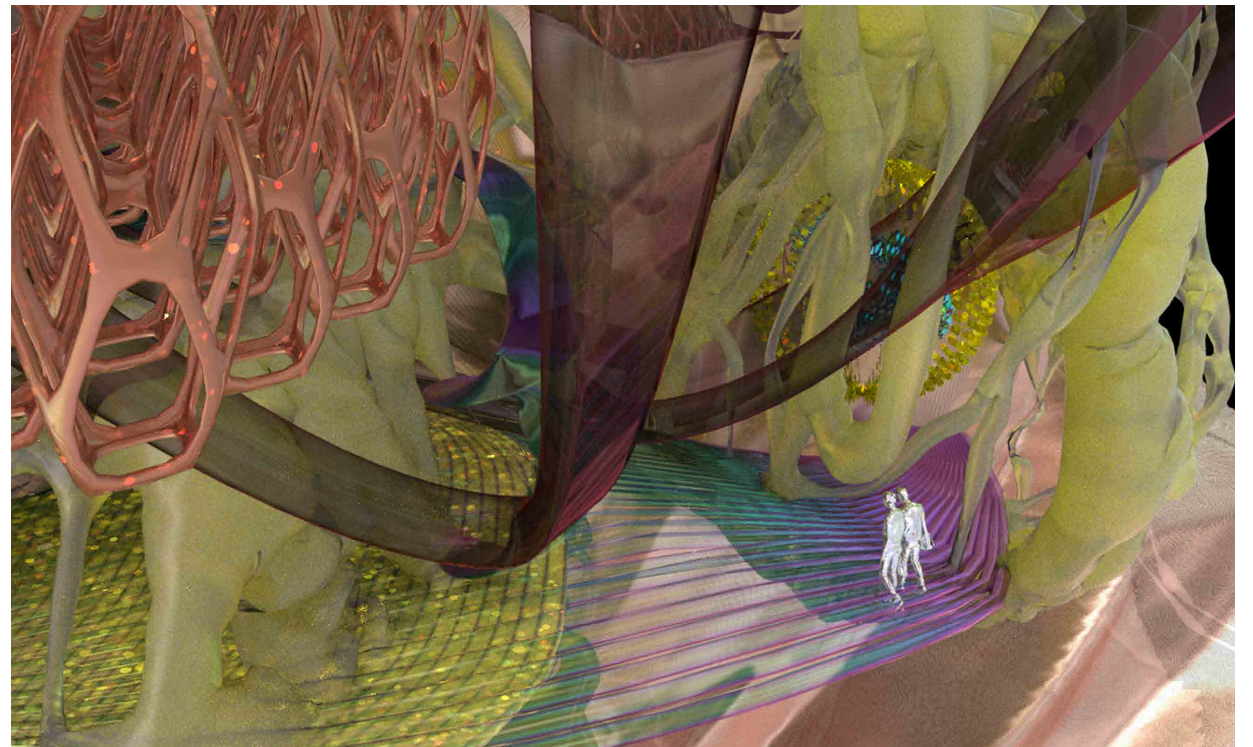
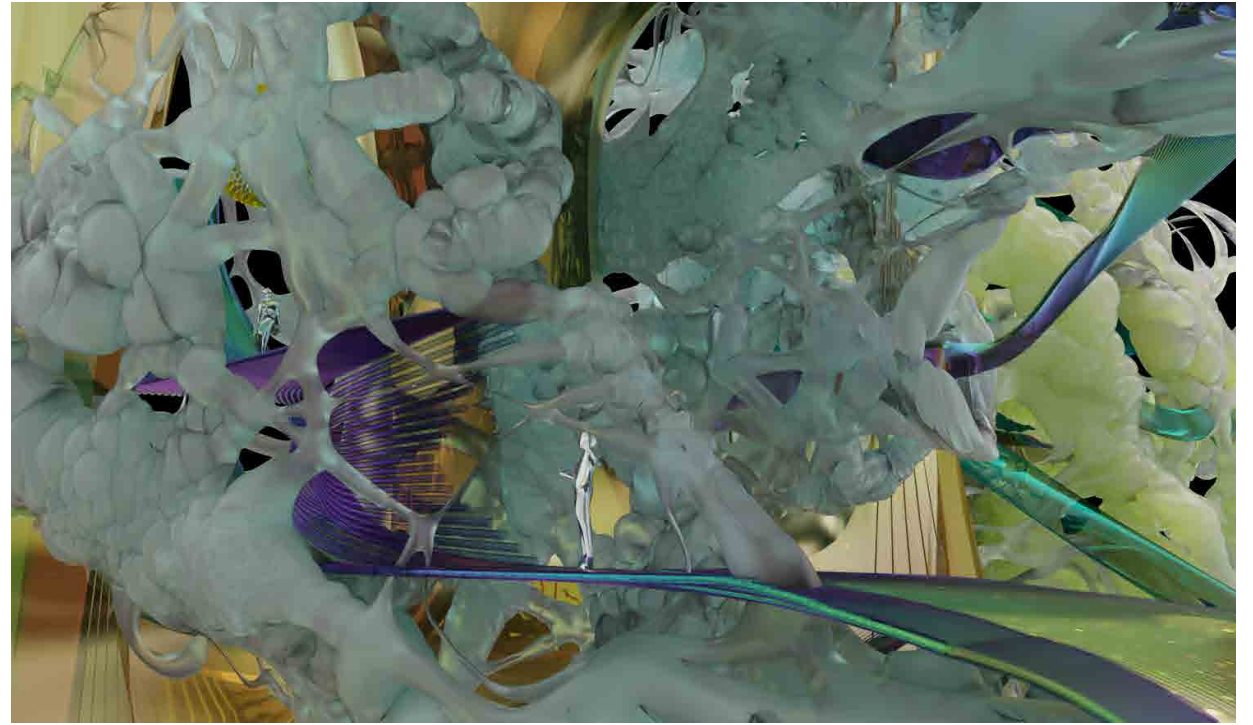
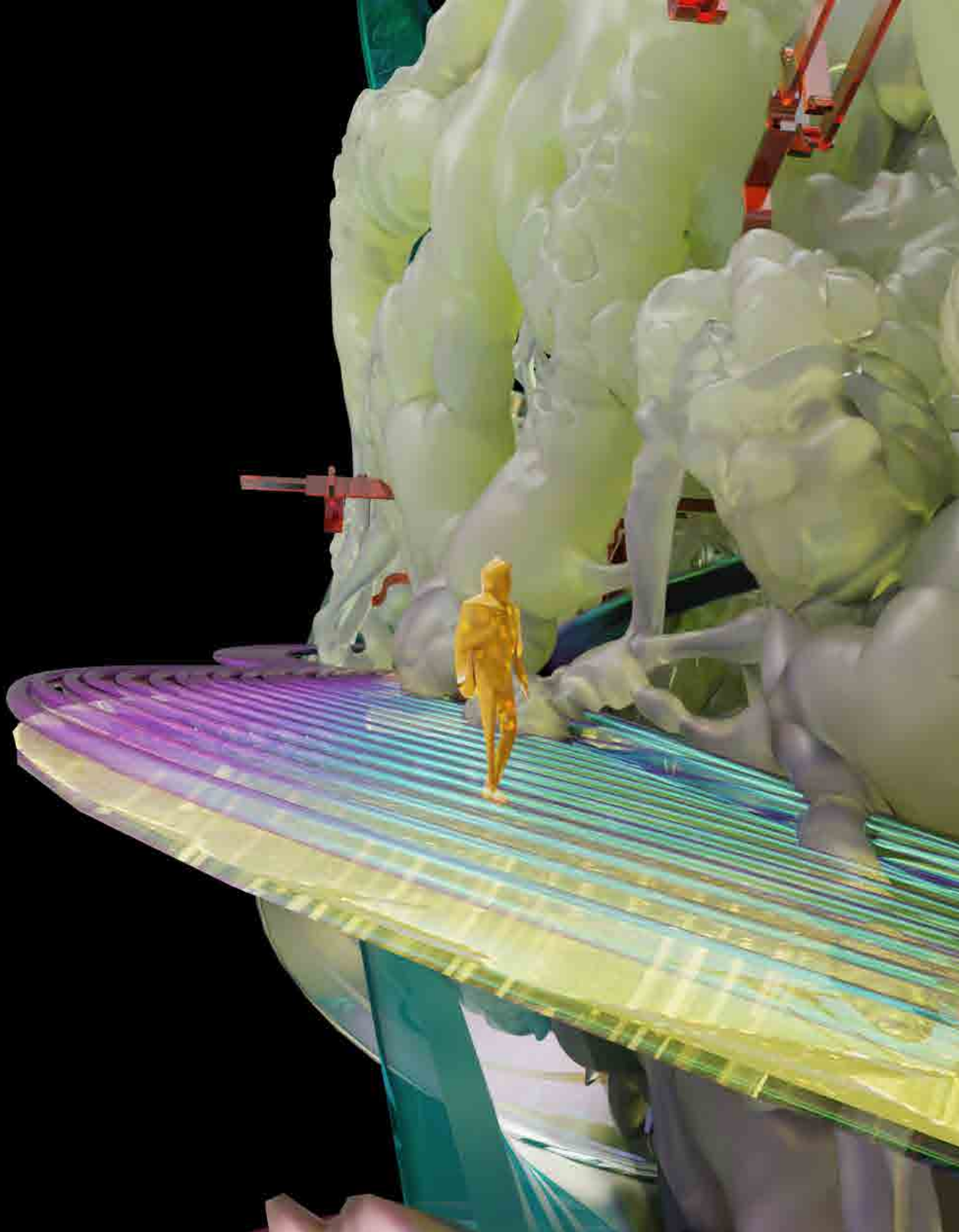
Sound space within organic form

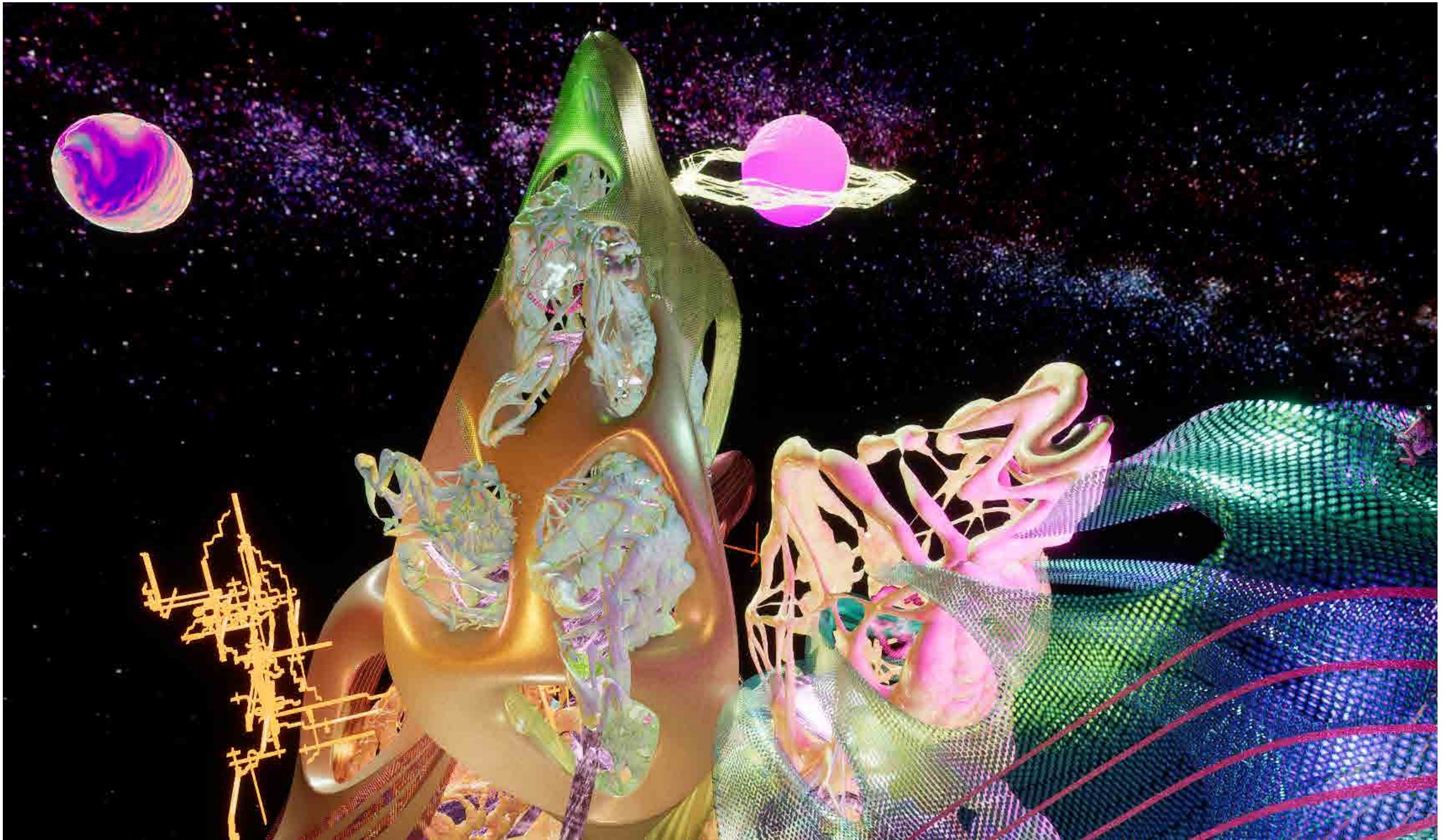
**Connections**

Ramps, Stairs, Teletransport,

**Interactive**

Multiples structures in armony to enjoy the habitat

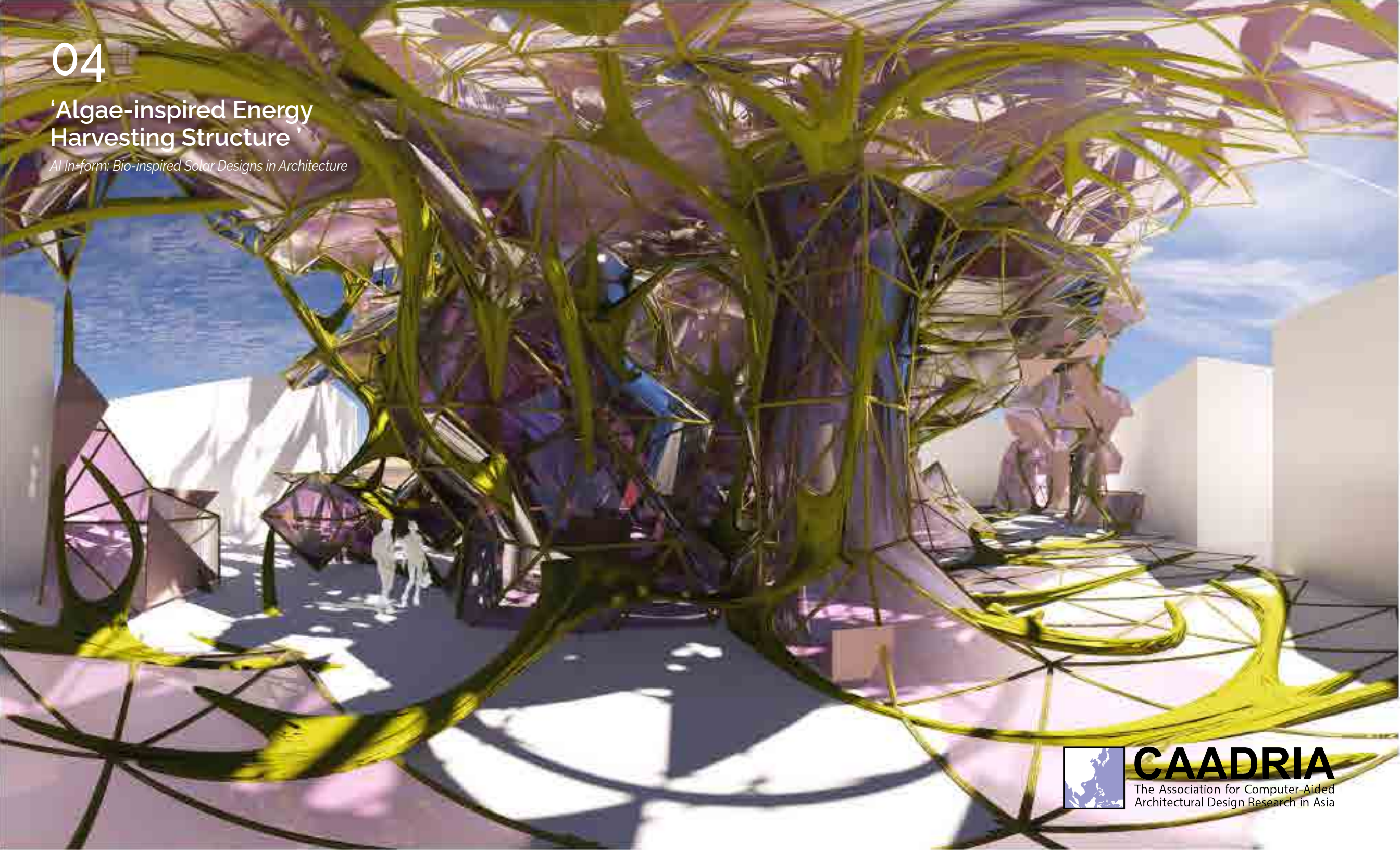




04

# 'Algae-inspired Energy Harvesting Structure'

*AI In+form: Bio-inspired Solar Designs in Architecture*



**CAADRIA**  
The Association for Computer-Aided  
Architectural Design Research in Asia

## 'Algae-inspired Energy Harvesting Structure'

*AI In+form: Bio-inspired Solar Designs in Architecture*

ACADEMIC WORK

2021

Provides Ng, Alberto Fernandez,  
David Doria, Baha Odaibat  
CAADRIA

LOCATION: MARCONA, NAZCA - PERU

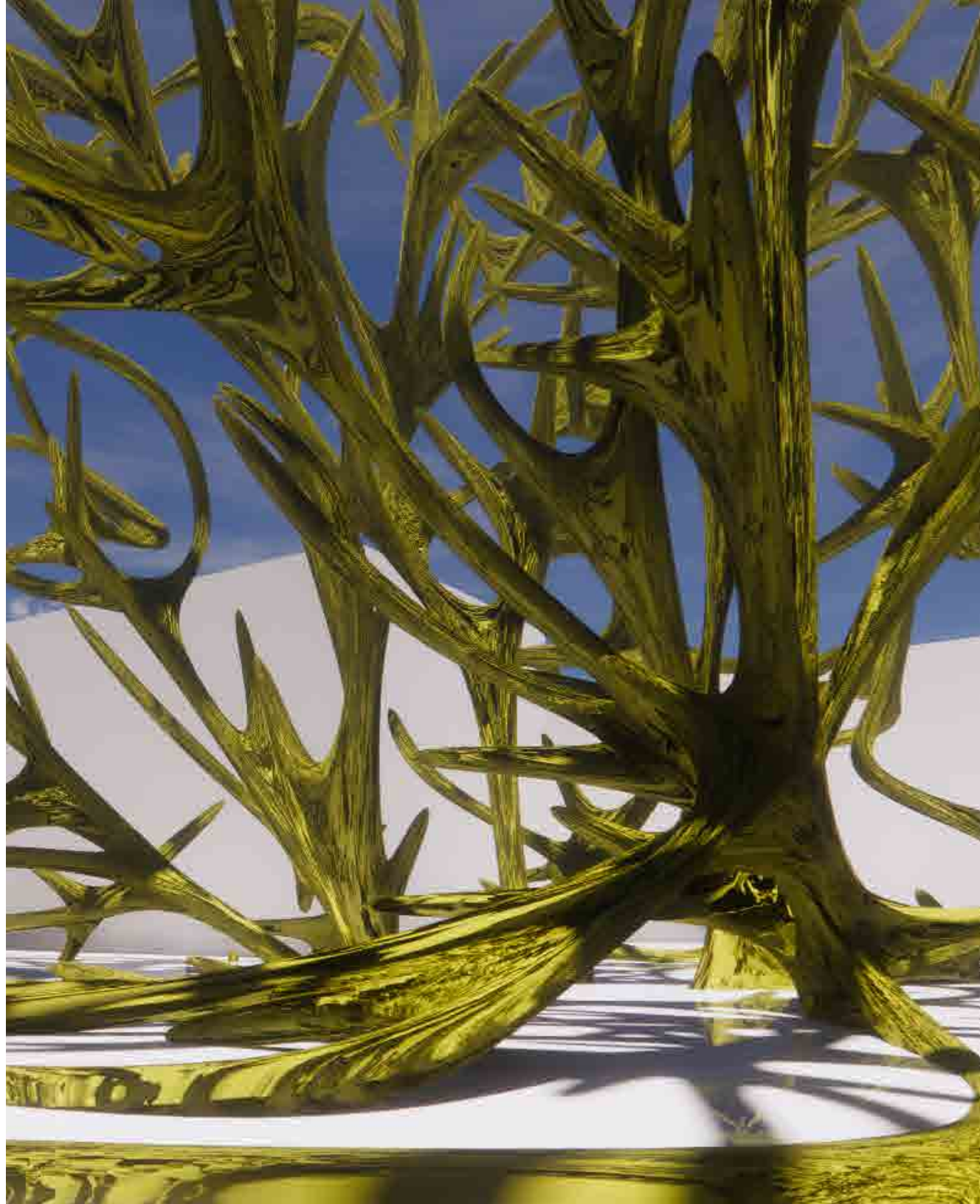
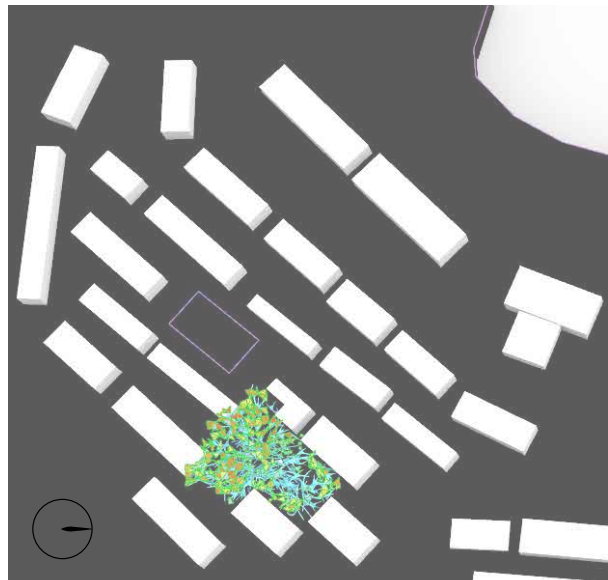
Latitude: -15.3617,

Longitude: -75.1667 15 ° 21 '42 "South, 75 °  
10' 0" West

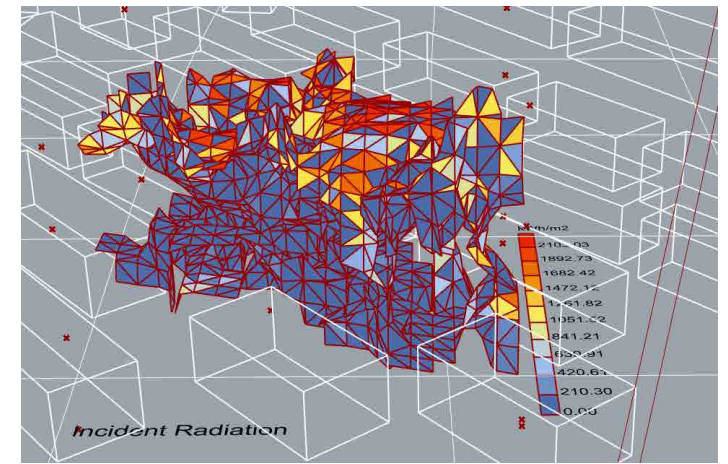
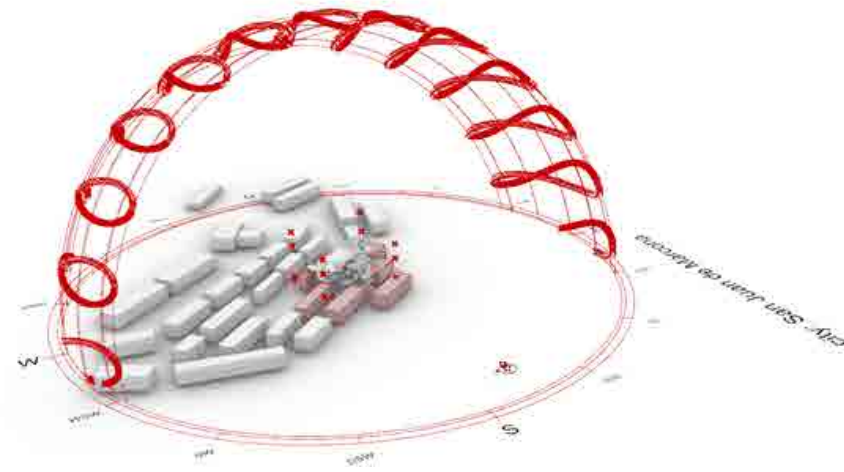
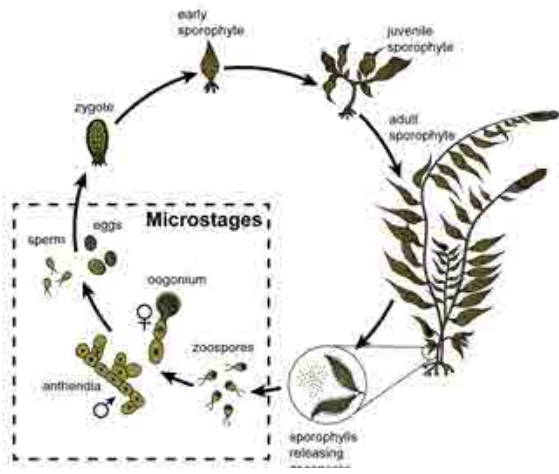
Altitude: 1.37m

San Juan de Marcona, It is a mining, commercial, port, and fishing town with a population of approximately 20,000 inhabitants. Known as the iron capital and cradle of the Humboldt Penguin on the Peruvian coast. Even though Ica's extreme heat hazard is classified as medium based on modeled heat information currently available on thinkhazard.com. These public areas have not any type of solar protection and the giant kelps was a bioinspiration to develop a solution in front solar problems.

"Carbon storage is one of the most important ecosystem services provided by kelp beds. Laminarialean kelps are widely harvested along the Warm Temperate Southeastern Pacific coast, a marine province shared by Chile and Peru. Carbon storage assessments of kelps in Peru are lacking. From a blue economy and sustainable management perspectives, information on the carbon storage of kelps is important." (Bernabé, 2020)



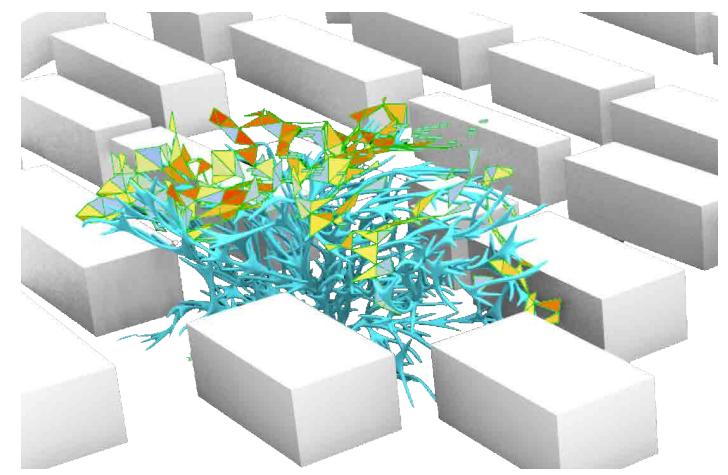
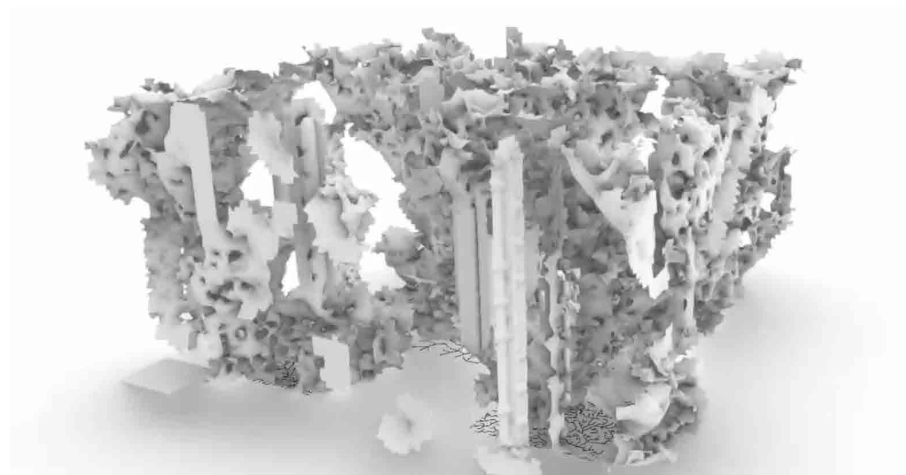




## NATURAL BIO INSPIRATION

## MATHEMATICAL PRINCIPLE

## BIO-INSPIRED ADAPTED

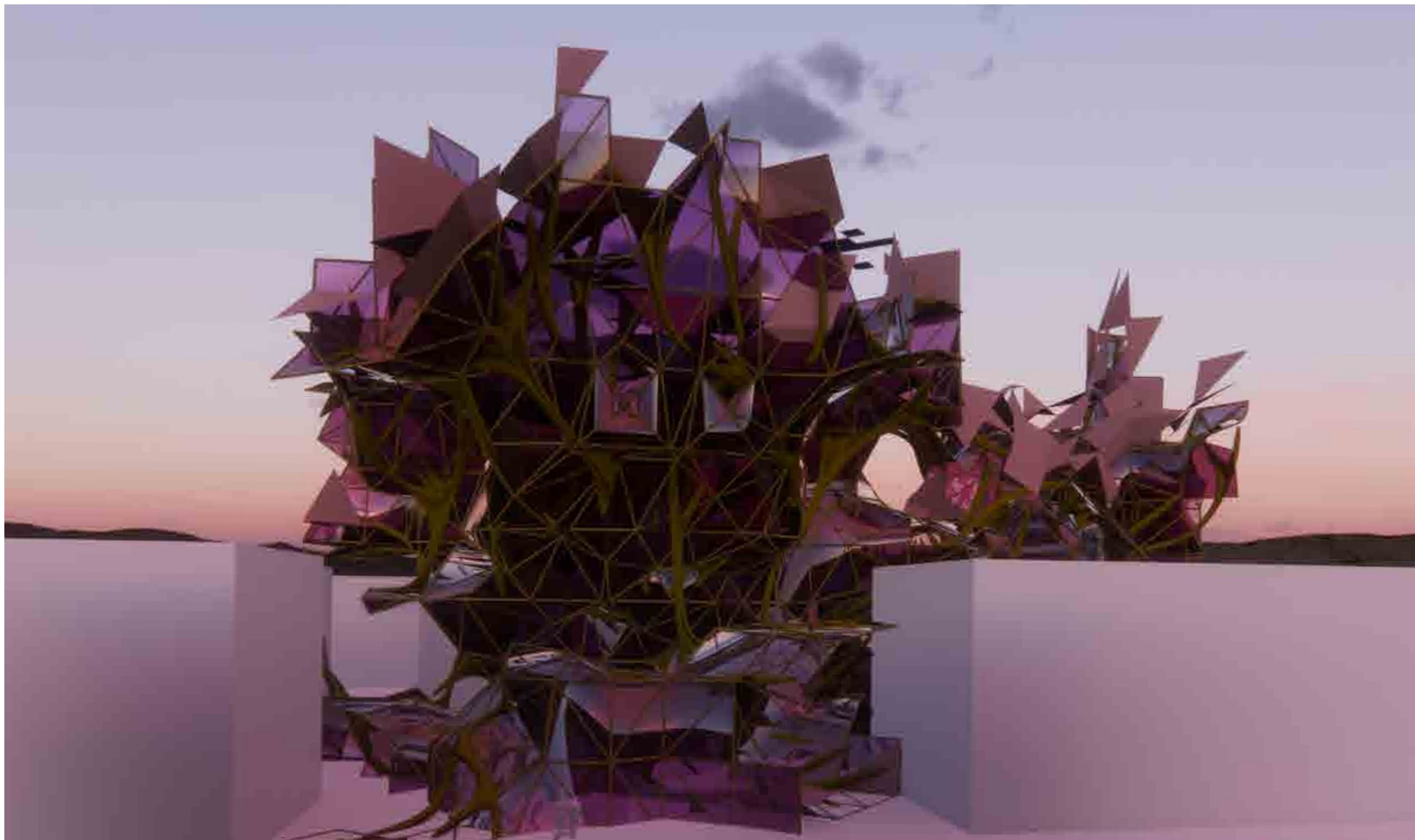


Macrocystis pyrifera, commonly known as giant kelp or giant bladder kelp, is a kelp species (large brown algae) and one of four genus species Macrocystis. Despite its appearance, it is not a plant; it is a heterokont

**Cellular Automata (growth)**  
Simulating the game of life automated growth from sewage network for solar protection at urban level

**Leaf Venation Pattern (growth structure)**  
Bio-Inform structure for solar coverage

- Light adapters
- Start from a seed point as a Cellular Automata, growing lengthwise and floating from a point near the root
- Each part of the canopy blades moves freely in search of light, without obscuring anything else.
- The characteristics of the kelp forest serves as a refuge for other species, consolidating an ecosystem.



05

Scenography FITECA  
'Voronoi'

Socio-Cultural Design



Fundación  
**Avina**

**UNO HABITAT**  
FOR A BETTER URBAN FUTURE

**ARKINKA**  
Revista de Arquitectura, Diseño y Construcción

FORO INTERNACIONAL DE INTERVENCIONES URBANAS DEL 8 AL 12 DE AGOSTO - 2018  
**ESTACIO PÚBLICO**  
DE LA ACTIVA CIUDADANA A LA POLÍTICA URBANA

## Scenography FITECA 'Voronoi'

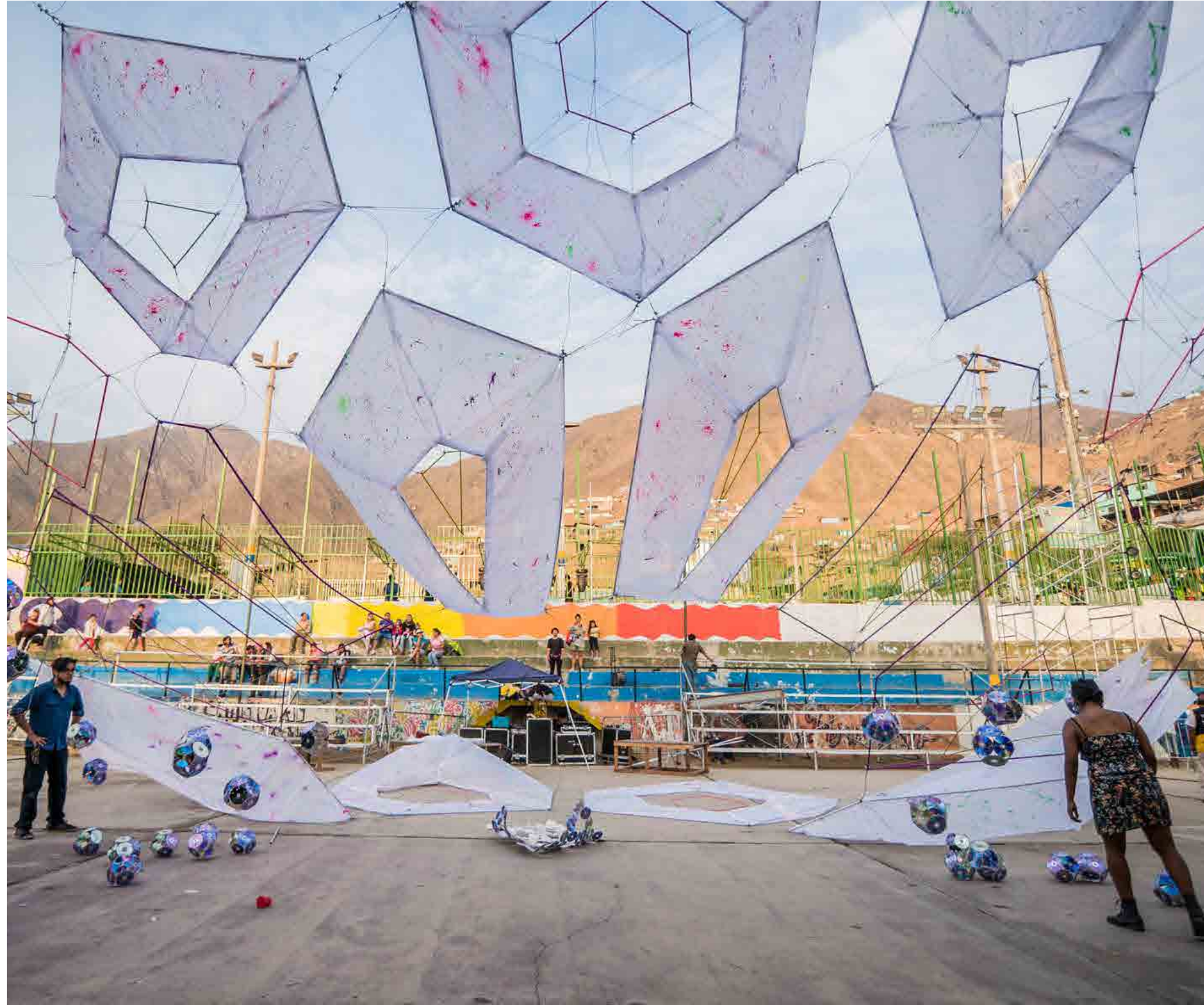
*Socio-Cultural Design*

PROFESSIONAL WORK  
2018  
Urko Itinerante Team  
FITECA

LOCATION: COMAS, LIMA-PERU

FITECA 2018 Scenography is formally a biophilic design, backed by research and experimentation in neuroscience, which brings nature closer to the human being through architecture, evoking the essence of the human being, since this is an entity as well as social, natural. The scenography was a self-managed project by the Urko Itinerante team, who had an interdisciplinary participation merging the academic, artistic and local community in its construction, allowing us to deal with the problem of insecurity in the area. Differentiating itself from the traditional method of design. In addition, it sought to generate greater diffusion and be an attractive means of public external to the community of La Balanza, Comas.

A light structure was designed with computational design tools, inspired by organic architecture research, using resources from biology, mathematics and computational architecture to generate a change and a contribution to the architecture developed so far in our intervened spaces, breaking the paradigm of the innovation.



06

# Hibrid Social House 'Agregate Patterns'

*Residential & Industrial Design*



## Hibrid Social House 'Agregate Patterns'

*Residential & Industrial Design*

ACADEMIC WORK

2013

Ach. Juvenal Baracco  
FAU-URP

LOCATION: COMAS, LIMA-PERU

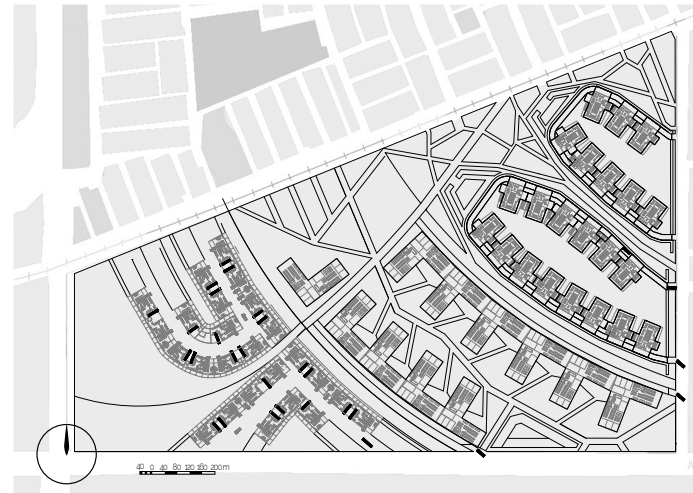
Social housing is foreign to industries, however those who work in these as operators mostly require it. Workers need to be able to move quickly to their homes, especially when forming a family so they can spend quality time with their loved ones.

Then, a complementary relationship between housing and industry is proposed that works in harmony with the landscape.

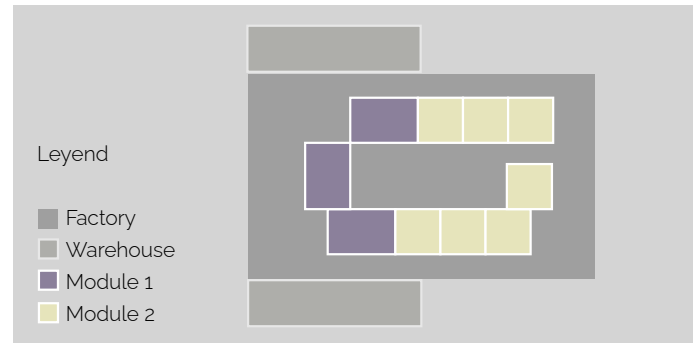
For the project, typological housing modules were designed that include multipurpose work spaces. The housing modules are added and attached to each other, prioritizing good lighting, privacy of interior spaces and ventilation.

This project was designed using physical and digital models.

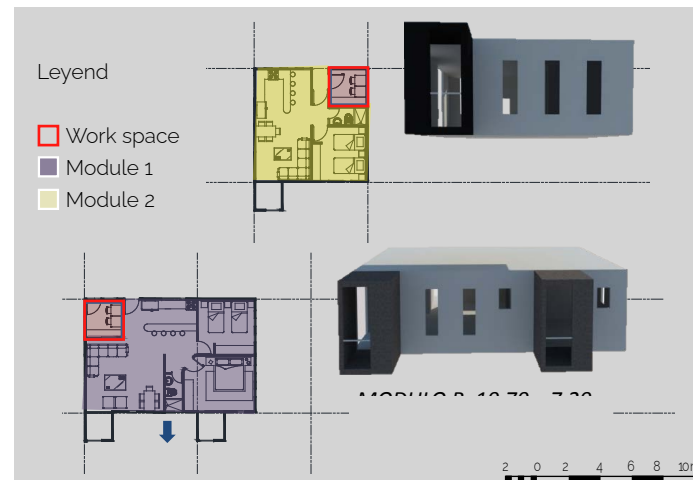
The social and geometric concept proposed in the architecture project stood out with an excellent callification in Workshop lead by Arch. Baracco. Selected to the Annual Exhibition 2015 of the best projects of the year organized by Architecture Faculty, Ricardo Palma University.



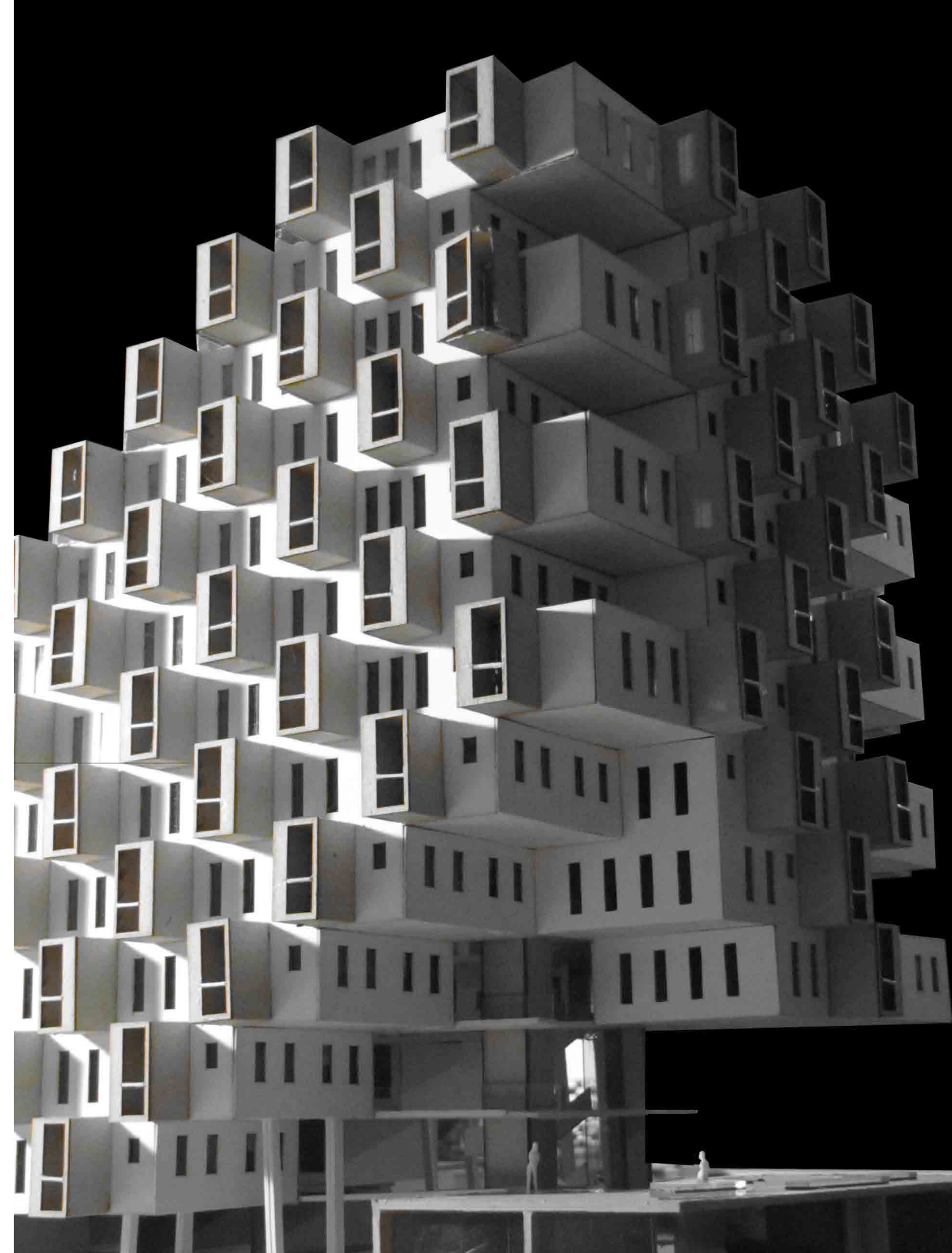
Location

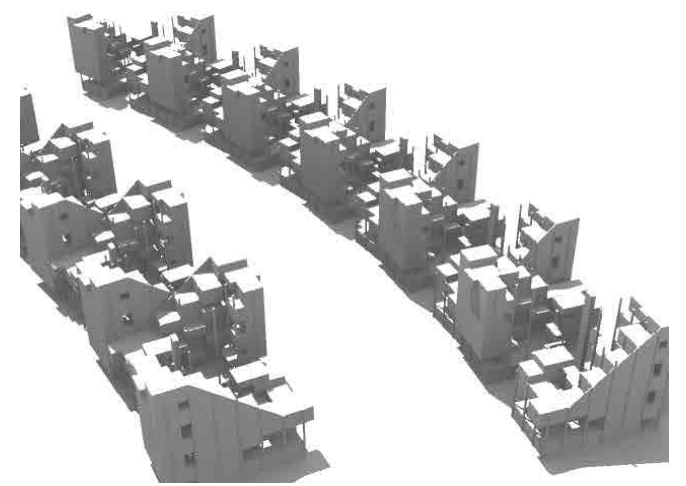
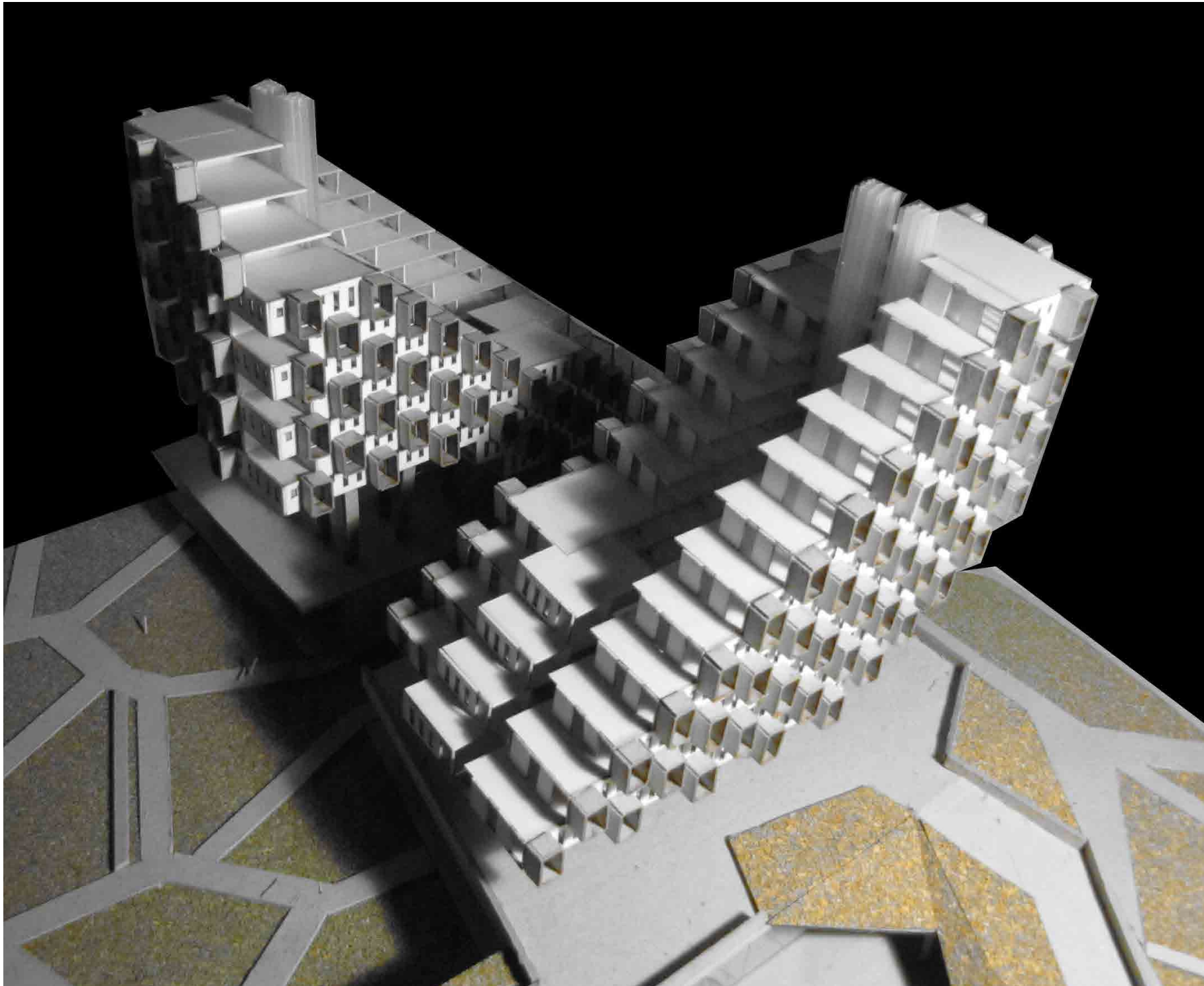


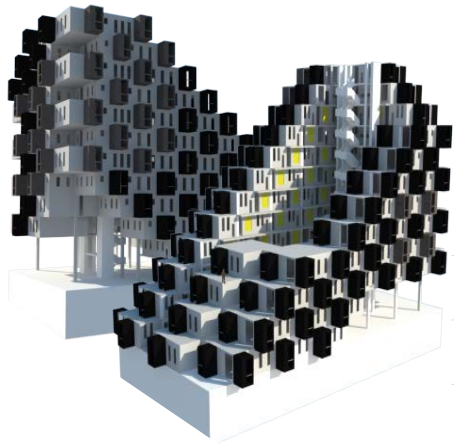
Modular Aggregation



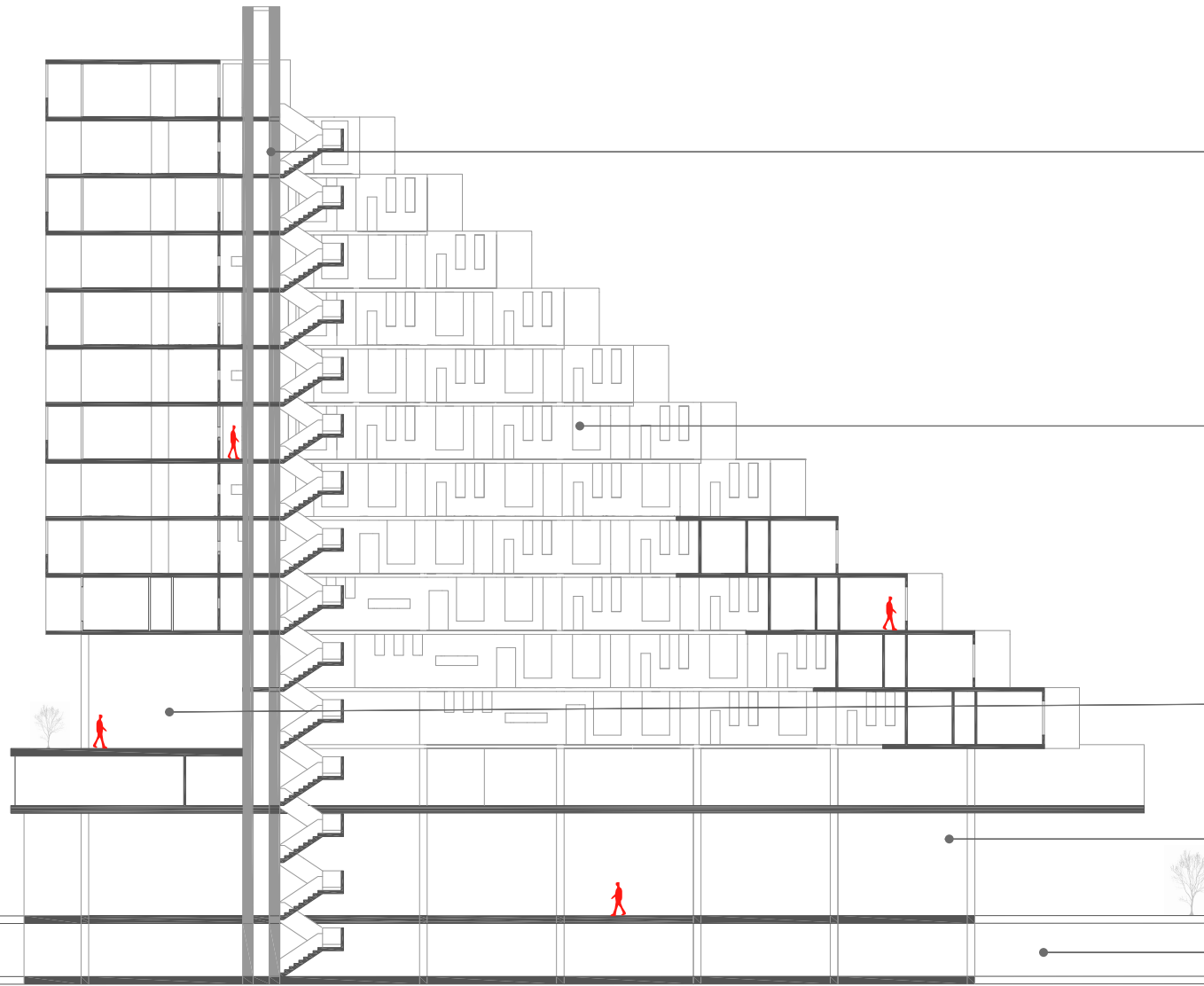
House Typologies



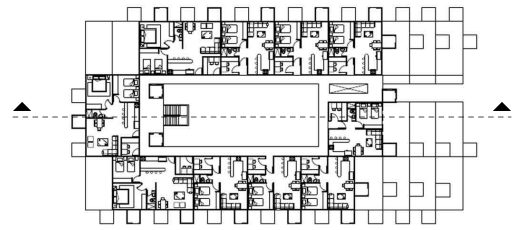




**HOUSING MODULES**



**LONGITUDINAL SECTION**



**LONGITUDINAL SECTION**

**Nucleis**  
 Vertical Circulation  
 Ascensors and Stairs

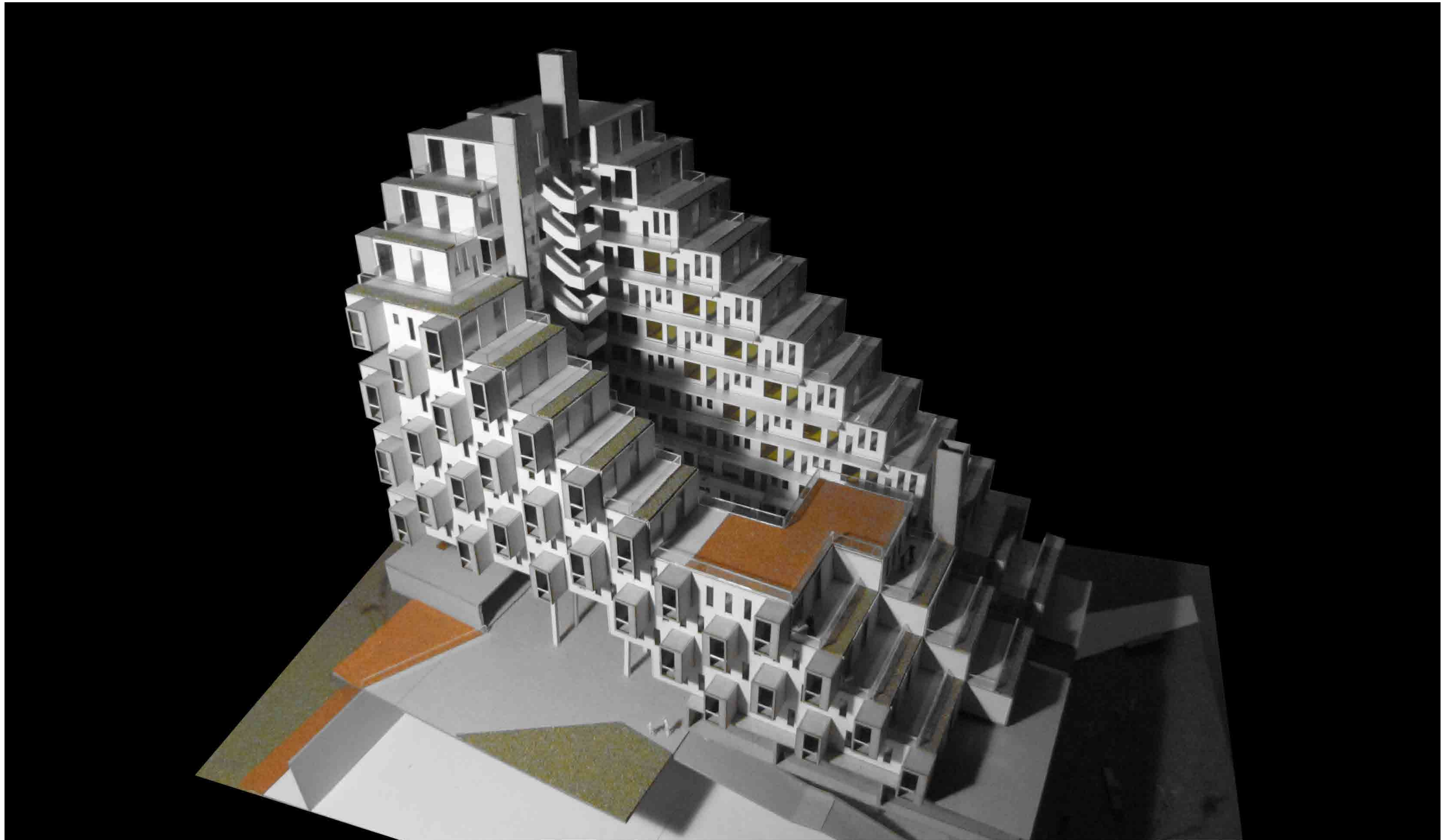
**Modular Houses**  
 2 Typologies

**Communal Spaces**  
 Training Areas + Elevated  
 Parks + Multipurpose Room

**Factory**  
 work space overlooking  
 private parks

**Parking**





# 06

## Bioscientific base, Lake Titicaca, Puno Peru

*Architectural Metaphors*

ACADEMIC WORK

2012

Ach. Juvenal Baracco & Arch Laurin Leon

FAU-URP

### PROGRAM

WAREHOUSES

GENETIC TRAINING

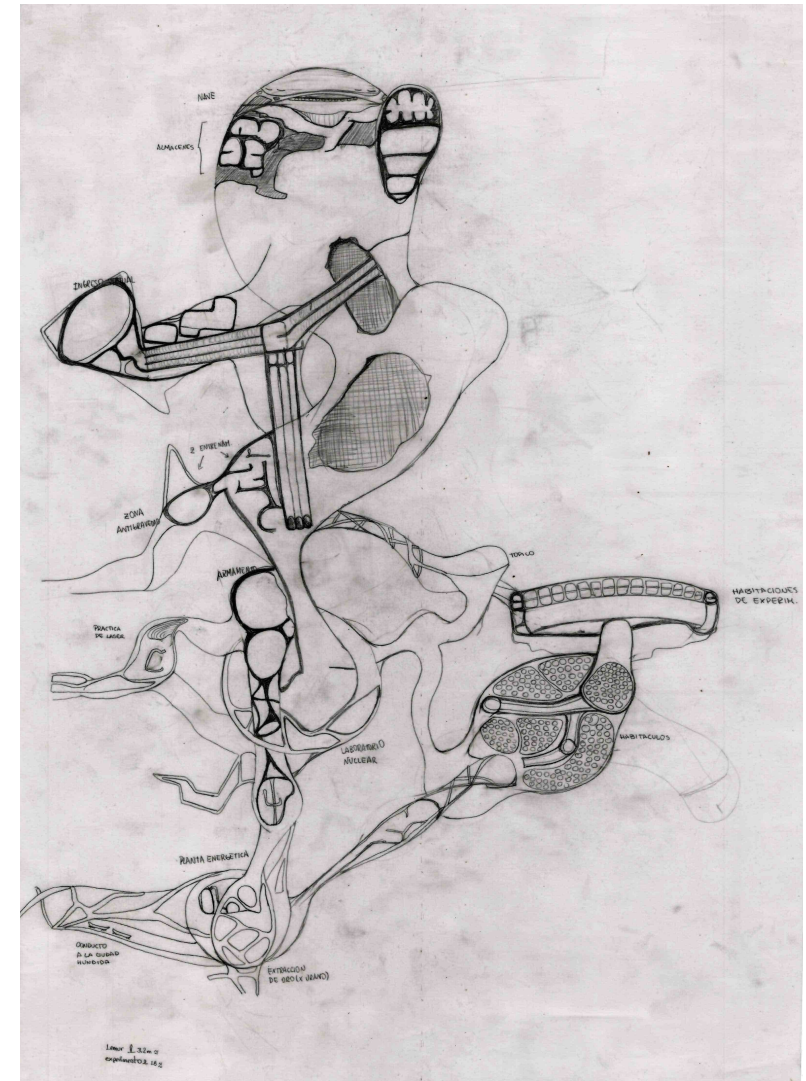
NUCLEAR LABORATORY

POWER PLANT

CABINS

PHYSICAL EXPERIMENTAL TRAINING

ANTI-GRAVITY ZONE



06

## Cultural Integration Center, San Isidro, Lima

*Hybrid Cultural Design*

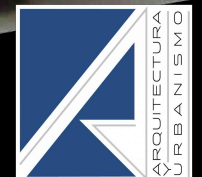
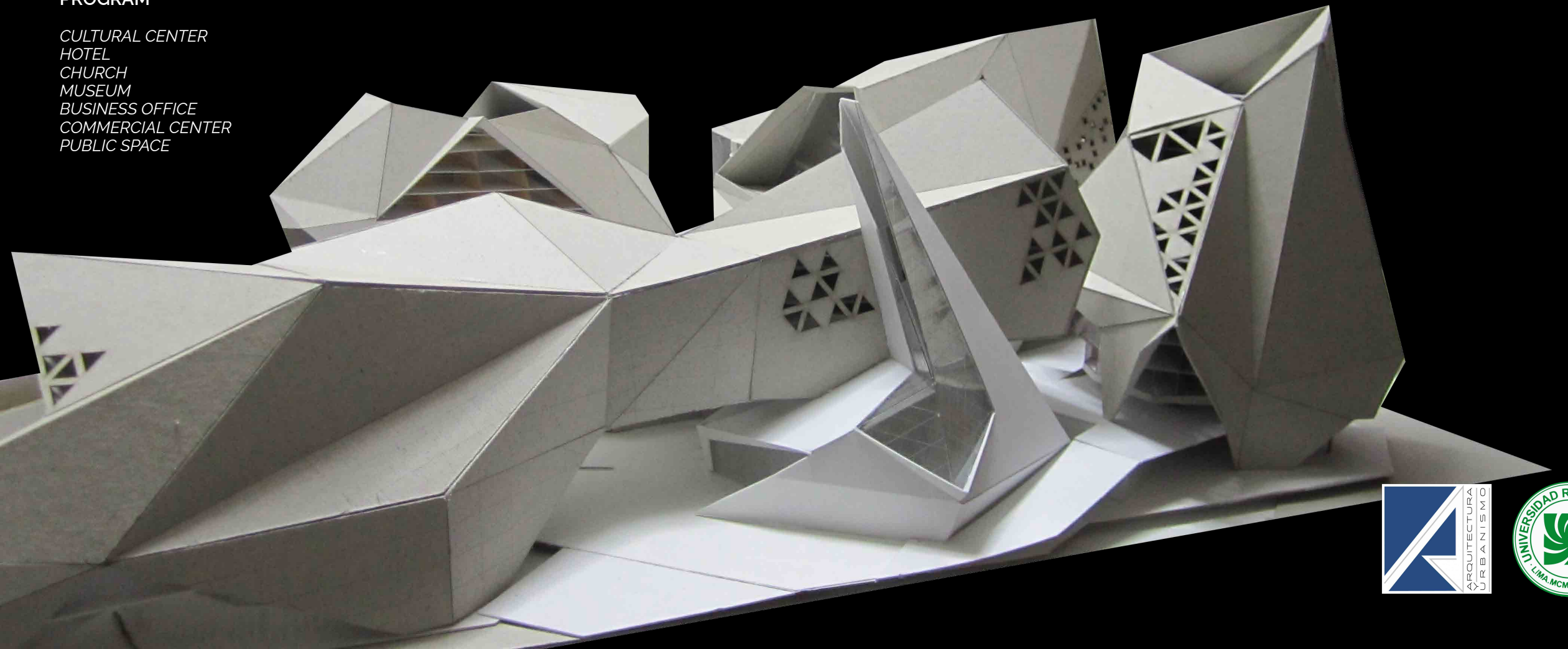
ACADEMIC WORK  
2014  
Ach. Juvenal Baracco  
FAU-URP

### PROGRAM

CULTURAL CENTER  
HOTEL  
CHURCH  
MUSEUM  
BUSINESS OFFICE  
COMMERCIAL CENTER  
PUBLIC SPACE

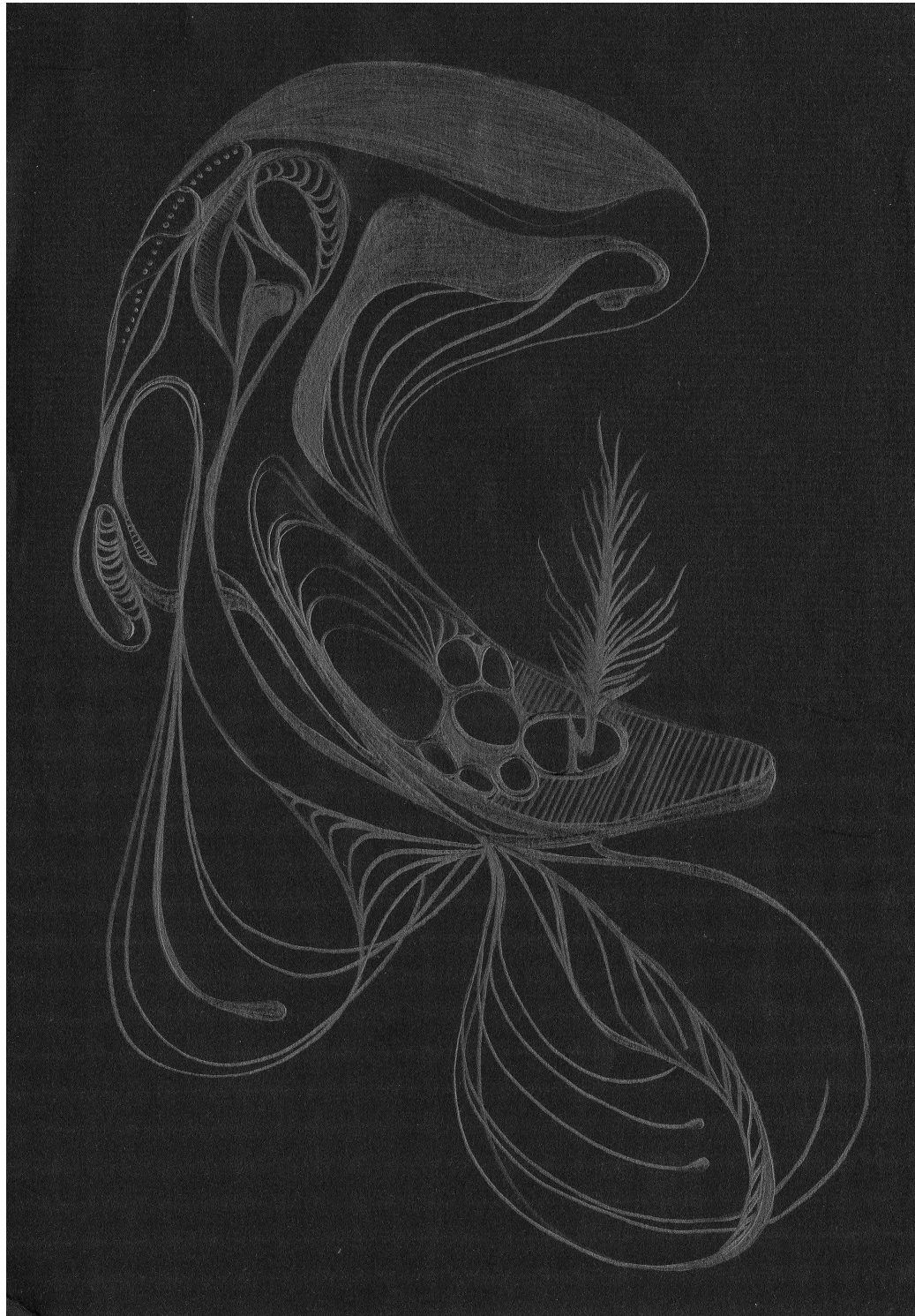


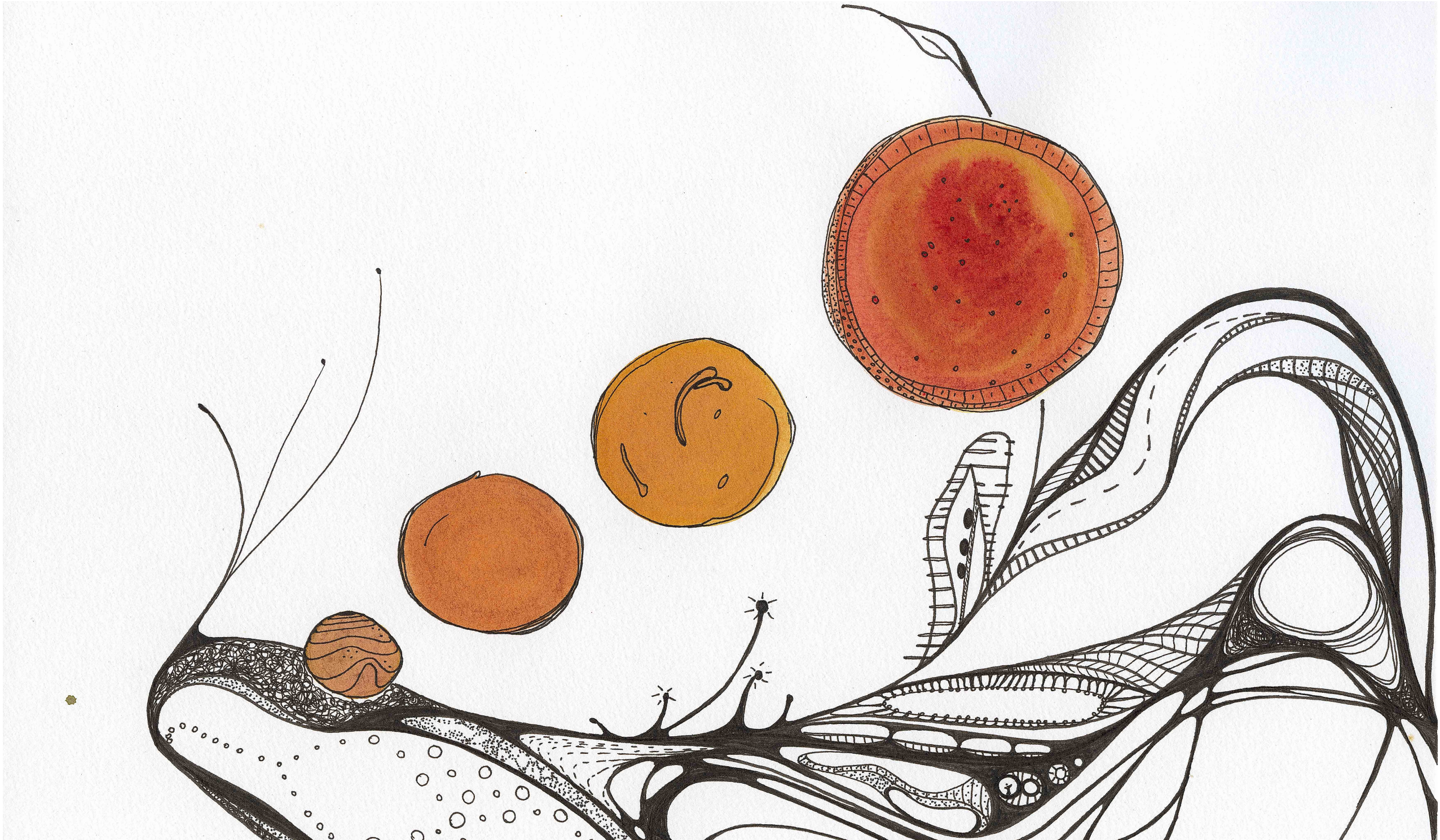
SECCION CUT ESC. 1:50



Sketches

*Freehand Drawings*







# Lima 2100 Postcards from the futures

*Architectural Metaphors*

ART WORK  
2020  
Arch Gabirel Kaprilian  
AAI

'THE FUTURE IS A HYBRID, WE OBSERVE TECHNOLOGY AND NATURE, NOW WE BUILD WITH BIOMATERIALS, WE COMMUNICATE TELEPATHICALLY AND LEARN TO USE OUR OWN ENERGY TO BE. WE CONTINUE WORKING ON ADAPTATION AND LIVING TO CONNECT WITH OTHER TERRESTRIAL AND ENTRATERRESTRIAL LIVES. SCIENCE STILL WONDERS WHY BEINGS PERSIST AT LOWER ENERGY LEVELS. DESPITE THIS, WORDS IN GLOBAL USE WERE ELIMINATED DUE TO THEIR IRRELEVANCE. THANKS TO OUR UNDERSTANDING AND EMPATHY, THE CITIZENS OF LIMA CAN ENJOY THEIR PRESENT IN ITS MULTIPLE DIMENSIONS.'



MAC LIMA CIRSO CENTRO DE IMPACTO Y RESPONSABILIDAD SOCIAL - UTEC



ZERO



## Published Articles

Book & Magazine

Graphics Published in Magazine:

### AD Machine Hallucinations: Architecture and Artificial Intelligence

Author(s): Matias del Campo and Neil Leach

ISBN: 9781119748809

*temple\_out.png, temple1\_out.png, temple2\_out.png* by Giovanna Pillaca, published by John Wiley & Sons, Inc. or one of its affiliated companies (WILEY).



Article Published in Book:

### "Scenography FITECA, Interventions in public space"

Autors: Giovanna Pillaca, Fatima Alvarado, Natalia Elias.

*III Foro Internacional Intervenciones Urbanas "Espacio público: De la acción ciudadana, a la política urbana" (August, 2018)*

The Urko Itinerante Collective has been responsible for the FITECA Scenography Commission (International Theater Festival in Open Streets) since its fourteenth edition (2016) in the neighborhood of La Balanza, Comas (Lima - Peru). Carrying out ephemeral architectural interventions in public space and promoting community participation, the collective seeks to generate a greater reach and impact of the festival.

The initiatives of Urko Itinerante take as a premise the redefinition of space as a propelling vehicle for collective action within the framework of an emancipatory attempt to transform the consciousness of the masses. In this line, the collective uses art and architecture as main tools to question the systemic mechanisms that condition self-perception and the parameters of coexistence in space. Thus, the group has managed to intervene in the public space of areas on the urban periphery and dialogue with the project to create "Cultural Neighborhoods" promoted by the FITECA Community, where community self-management is presented as a heroic attempt to achieve this goal.

The FITECA scenography was planned in stages. In the first, the Design of the scenographic elements (cover, label and modular stars) is projected from the reinterpretation of the axis concept proposed by the FITECA 2018 community, the proposal for spatial and structural distribution. In the second, the Management and Logistics of the project are worked on (financing with local political actors, the administration of resources and materials donated or collected, security requirements and the call for volunteers). The third stage consists of Supervision, Execution, Assembly and finally, Disassembly of the proposal.

The FITECA 2018 scenography elements were designed from donated recycled materials and unconventional design techniques. A cover was proposed, as a tense structured porous volume surface, which adapts both to the stage space and to the space of the spectator. This proposal starts from the experimentation of complex forms and materials applying the mathematical investigation of the Voronoi diagram and its genesis from the Grasshopper parametric software. Which facilitated the visualization, the explanation and the production of the modular pieces in a limited time.

The FITECA 2018 Scenography is a self-managed project, materialized thanks to the collaboration of voluntary collective efforts, where architectural design is at the service of society and its needs in public space. What has been proposed awakens new possibilities towards the exploration of an ephemeral architecture that responds to artistic activity in an environment with difficulties, but with a great initiative towards the value of design and community work, which already becomes a challenge that must be continued.



Article Published in Magazine:

## **Promoting urban empowerment for the appropriation of public space in the neighborhood of La Balanza**

*Autors: Giovanna Pillaca, Fatima Alvarado, Carla Cochachi, Natalia Elias, Victor Ramirez, Cesar Carbajal, Rosalit Maguina, Luis Angulo.  
Arkinka N247 (June, 2016): 'Procesos Participativos, Experiencias en Peru y Latinoamerica'*

*"Urko" in Quechua means "hill". In the Andean worldview it represents the divinity from which life ascends, giving importance to the community that moves to generate changes in a mental system broken by necessity and custom: it is an itinerant hill that promotes living coherently, putting together its context and inserting into it. Itinerant Urko is born from the critique of what is established from an urban approach: Lima is a complex city that, due to various social factors, goes through processes of individualization, segregation and fragmentation among citizens. However, we see that the social-neighborhood relations generated in the settlements of informal and spontaneous creation arise with their own nature: self-management, organization, and the capacity for reinvention where artistic exploration has a place. It is in this context where we insert ourselves to unlearn, learn and propose.*

Urko Itinerante is a multidisciplinary group made up of graduates and students related to art and architecture that was born in 2015 in La Balanza-Comas. As a group we propose:  
Search Memory- Generate Links- Encourage Integration and imagination-Promote: Empowerment.

### **INTEGRATION PROCESS AND WORK WITH THE COMMUNITY**

La Balanza is located in the district of Comas, its urban core is Parque Tahuantinsuyo, where the cultural artistic movement FITECA, International Theater Festival in Open Streets, takes place; integrator of the cultural neighborhoods with which we have been working: El Madrigal, Madrigal II, Saldaña, Monte Calvario, San Francisco (which make up El Cerro Elefante) and Manco Inca Huaral. We found that each of these has a space with the potential to promote empowerment by neighbors and thus form a large urban network to strengthen cultural and artistic practices. Cerro Elefante is part of the Cultural Neighborhoods Project promoted by the FITECA Community, one of its edges being the Comprehensive Urban Regeneration project promoted since previous years by the CITIO group of architects.

The recycled furniture workshop was our first approach to the neighborhood and from that moment we began to get involved with the different actors that participate in the cultural movement that exists in the environment. Thus initiating a process of integration and awareness with the neighborhoods in the so-called "Community Sundays", working together with other artists and groups. The Workshop of La Gran Marcha de los Muñeques, Somos Minka audiovisual, among others; carrying out different ephemeral artistic and urban interventions as well as workshops for children with recycled materials: creation of lamps, bio-gardens, garbage cans and stools with fruit crates. Subsequently, since 2015 we assumed the development of one of the points of said network: the participatory project "Amphitheater and Terraces of Cerro Elefante" between the AAHH El Madrigal I, Madrigal II and Saldaña.

We also established a direct relationship with the District Municipality of Comas to manage the support of logistical technical requirements, so that the project goes hand in hand with the local government.

### **"EL MADRIGAL" AMPHITHEATER AND TERRACES**

Description. El Madrigal is part of a set of human settlements that are located on the slopes of the Comas hills. The urban/neighborhood configuration presents an irregular layout as a result of the invasions and its disorderly growth that produces an agglomeration of constructions without planning, but which tries to adapt despite its accentuated topography. The land on which it is intended to project/build is located on one of the highest levels of La Balanza- Comas.

"Public space defines the quality of a city, because it indicates the quality of life of the people and the quality of citizenship of its inhabitants". (Jordi Borgia)

The importance of the project is basically focused on being a quality public space, a space for social-neighborhood encounters with multiple uses and activities. The lack of public spaces in the area, added to other deficiencies, such as the lack of basic services and access to decent housing, means that its inhabitants cannot have a minimum favorable quality of life, due to carelessness and disinterest of its own inhabitants and authorities.

The project suggests public domain, social-collective and multifunctional use, that is, the residents have the freedom to use the space according to their needs: social, neighborhood, recreational, artistic and cultural, becoming a platform for collective identity between its inhabitants. It not only grants an urban value but also an intrinsic value, which in turn reorders and reorganizes community life, removing certain paradigms from the conceptions of the inhabitants about what a public space means, it returns and gives the settler the claim of a place more dignified and just, fundamental pillars of human development.

### **FITECA SCENOGRAPHY 2016**

Likewise, as part of our integration process, in 2016 we took an active part within the organization of FITECA assuming the Stage Commission, which is in charge of the creation and construction of the scenery for the festival venues. We negotiated with the Municipality of Comas the loan of scaffolding and with Taller V FAU-URP the donation of works by the students of Basic 1 (2015-I and 2015-II) of Taller V FAU-URP, elements that we would use as a resource to the creation of the scenery. The construction of the scenery was a job in record time to which we dedicated many early mornings. The stage was made up of two parts: the central structure at three levels with three entrances; and the framework of the stage based on the assembly of wings recycling the donated architectural pieces and the circus elements of The Great March of the Muñeques. This design led to different interpretations by the community, allowing the imagination to flow in a relationship between art and architecture.

### **FINAL THOUGHTS**

At Urko Itinerante, we also aim to create imaginaries in the thoughts of children and young people to reinvent their own environment. We believe that architecture is found even in small and simple things as they allow us to imagine and create much larger and more complex things. In this framework, FITECA is the great motivating machine for art and culture that rises and takes flight to achieve its greatest dreams: cultural neighborhoods and the possibility of a better neighborhood.

The great motivation is the awakening of a new vision of the neighborhood towards the future, a new look towards culture, art, education, generating and promoting the physical space for the different activities that the neighbors themselves will promote, being them themselves the promoters, creators and managers of a better neighborhood, which will be the great activator of new creative memory.



GIOVANNA PILLACA