

# DIRECT ARCHITECTURE = BUDGET-LESS URBANISM

THE PRIMARY AMBITION OF 'DIRECT ARCHITECTURE' IS URBAN DESIGN THAT OPERATES OUTSIDE OF THE USUAL ARRAY OF INTER-MEDIARIES AND WITHOUT RESOURCES, BUT WITH IMMEDIATELY TANGIBLE EFFECTS. THE ONGOING SERIES OF URBAN INTERVENTIONS THAT IS 'DIRECT ARCHITECTURE' IS EXECUTED BY A GEOGRAPHICALLY DISPERSED NETWORK OF DESIGNERS (COLLABORATORS ARE LOCATED IN BUENOS AIRES, LIMA, LONDON, MONTEVIDEO, ROTTERDAM, SANTO DOMINGO, TALCA, WASHINGTON DC AND WILLEMSTAD) WHO CALL THEMSELVES 'SUPERSUDACA'. THE COLLABORATORS OF SUPERSUDACA OPERATE UNDER THE GUIDING PRINCIPLE THAT THE SOCIAL RESPONSIBILITY OF ARCHITECTURE IS TO MAKE BETTER LIVES THROUGH THE TRANSFORMATION OF SIMPLE, ORDINARY ISSUES THAT DEFINE THE QUALITY OF LIFE FOR URBAN INHABITANTS. DEPLOYING THE STRATEGIES OF A DIRECT ARCHITECTURE ACROSS THE WORLD, INCLUDING PARIS, TALCA, CARACAS, BUENOS AIRES, TOKYO, LIMA AND CURACAO, SUPERSUDACA CHOOSES TO DOCUMENT THEIR INTERVENTIONS THROUGH PHOTO NOVELS, A MEDIUM THAT APPROPRIATELY CONVEYS THE UNIQUE PROCESS OF EACH PROJECT AS IT EMERGES THROUGH THE DESIGNER'S INTERACTION WITH THE IDIOSYNCRASIES OF PEOPLE AND PLACE. DIRECT ARCHITECTURE PROJECTS EXEMPLIFY HOW DESIGNERS CAN TRANSCEND THE CONDITION OF IMPOTENCE BY THE PRODIGIOUS NUMBER OF INTERMEDIARIES TYPICALLY REQUIRED TO REALIZE ANY BUILT PROJECT. ULTIMATELY, THESE INTERMEDIARIES UNDERMINE THE ARCHITECT'S AUTHORITY AND RENDER HER INEFFECTUAL IN MAKING REAL CHANGE. DIRECT ARCHITECTURE BEGINS BY UNDERSTANDING URBANISM AS MORE THAN EFFORTS IN DETERMINISTIC PLANNING AND FOCUSES ON ENGAGING EXISTING CONDITIONS THROUGH WHICH ARCHITECTS ARE ABLE TO FARM URBANITY RATHER THAN ACTUALLY BUILD IT. THIS STRATEGY ENCOURAGES ARCHITECTS TO OPERATE IN THE 'BLIND SPOTS' OF TRADITIONAL RESULTS FROM DIRECT ARCHITECTURE IS SMALLER THAN A BUILDING, BUT THE EFFECTS HAVE URBAN PROPORTIONS. IT IS AT THESE BLIND SPOTS WHERE NOBODY CLAIMS COMPETENCE OR AUTHORITY THAT DESIGNERS CAN OPERATE WITHOUT INHIBITIONS, EXERCISING THE SPATIAL KNOWLEDGE OF ARCHITECTURE WHILE PRACTICING A BUDGET-LESS URBANISM OF MINIMUM RESOURCES AND MAXIMUM IMPACT. PROJECTS ARE EXECUTED WITHOUT INTERMEDIARIES AND WITH REAL EFFECT. A DIRECT ARCHITECTURE.



THE ABSOLUTE DISORDER WITH WHICH THE STREET IS OCCUPIED PRODUCES A GREAT CONGESTION OF TRUCKS, TAXIS, MOTOTAXIS, TRICYCLE CARTS, STALLS, BUYERS, AND PEDESTRIANS THAT TURN IT INTO AN IMPASSABLE SPACE, INEFFICIENT FOR THE SALE OF THE MERCHANTS, AND A GENERATOR OF CONSTANT CONFLICTS BETWEEN THE PEOPLE TRAPPED IN THE REIGNING



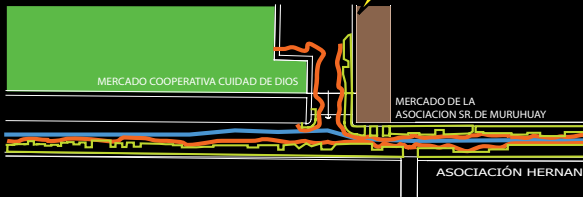
## THE YELLOW LINE

CIUDAD DE DIOS, SAN JUAN DE MIRAFLORES, LIMA, 2005. STUDENTS: ROSA AGUIRRE, MILITZA CARRILLO, PABLO PEDREROS. TUTORS: MANUEL DE RIVERO, BENITO JUAN, ARTURO TOVAR

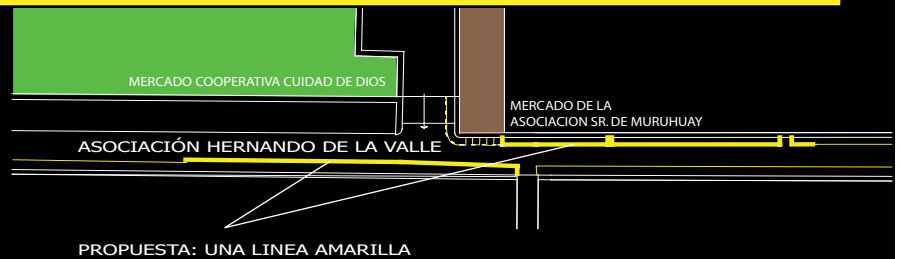


CIUDAD DE DIOS IS ONE OF THE EMBLEMATIC BARRIADAS OF LIMA. WHAT STARTED IN 1954 AS AN INVASION OF THE SOUTHERN DESERT OF THE CITY, TODAY IS A HECTIC ZONE OF THE SAN JUAN DE MIRAFLORES DISTRICT. THE MOST VITAL PLACE IS THE MARKET. ACTUALLY THERE ARE TWO CONTIGUOUS FORMAL MARKETS WITH ANOTHER INFORMAL MARKET IN THE ADJACENT STREETS.

THE ABSENCE OF CLEAR BORDERS FOR EACH FUNCTION MAKES THE STREET SUFFER SOME SORT OF ATHEROSCLEROSIS WHERE THE COMPONENTS OF THE URBAN SYSTEM ARE IN CONSTANT FRICTION.



THE ARCHITECTS REALIZED THAT IF EACH COMPONENT OF THE MARKET COULD BE MAINTAINED INSIDE THE SAME STRIPE, THE CIRCULATION WOULD BE FLUID. FOR THAT, IT IS A MATTER OF PAINTING A YELLOW LINE IN THE FLOOR, INDICATING THE ZONE FOR MERCHANTS AND THE ZONE FOR THE VEHICLES.



AFTER NEGOTIATING WITH THE MERCHANTS AND EXPLAINING THE IDEA TO THEM, THE ARCHITECTS GOT TWO BUCKETS OF YELLOW PAINT, WHILE THE MERCHANTS PROVIDED THE OTHER TWO BUCKETS REQUIRED TO PAINT THE LINE. ON THE AGREED NIGHT, THE LINE IS PAINTED...

IN THE MORNING...



... THE RESULTS START TO SHOW. THE STALLS AND THE SACKS WITH PRODUCTS ARE FURNISHED BEHIND THE LINE, THE PEDESTRIANS AND THE CARTS CAN CIRCULATE FLUIDLY PARALLEL TO THE YELLOW LINE.



SOME DO NOT OBEY, SO THE MERCHANTS THEMSELVES WARN THEM TO RESPECT THE LINE.



SPACE IS CLEARED. ALL END UP ALIGNING.



CIRCULATION IS FASTER, THERE IS LESS NOISE FROM THE HORNS, AND SALES GET BETTER. THE CITY IS IMPROVED.



## THE DIRECTORY

CIUDAD PACHACUTEC, VENTANILLA, CALLAO, 2005; STUDENTS: ELIZABETH AÑANOS, CLAUDIA FLORES, OSCAR MALASPINA; TUTORS: MANUEL DE RIVERO, BENITO JUAN, ARTURO TOVAR



IN THE YEAR 2000, IN ORDER TO RELOCATE APPROXIMATELY 45,000 PERSONS FROM THE MARGINAL AREAS OF LIMA, THE PACHACUTEC CITADEL WAS CREATED IN A DESERT NORTH OF THE CITY. 'CREATED' -IN THIS CASE SIMPLY MEANS THAT A PLACE WAS ASSIGNED AND NAMED, NO URBANIZATION OF ANY KIND, NO ELECTRICITY, NO WATER, NO STREETS, NOTHING. TODAY, MORE THAN 150,000 PERSONS INHABIT THIS PLACE. IN ORDER TO WORK, THEY NEED TO TRAVEL 4 HOURS EVERY DAY TO LIMA. 96 % OF THE PACHACUTEC POPULATION LIVES IN EXTREME POVERTY. 84% OF THE DWELLINGS ARE EXTREMELY POOR, BUILT WITH REEDS, STICKS, AND CARDBOARD. THE OTHER 16% HAVE DWELLINGS WITH ONLY PROVISIONAL MATERIALS. PACHACUTEC IS A DORMITORY CITY. IT STILL HAS NOT GENERATED A DYNAMIC FOR AN INTERNAL PRODUCTIVE ECONOMY. THE ISOLATION THE INHABITANTS LIVE IN PREVENTS THEM FROM KNOWING EACH OTHER, AND THEREFORE THEY CANNOT EMPLOY EACH OTHER. ACTUALLY, THEY CANNOT EVEN FIND THEMSELVES SINCE A CITY MAP IS NON-EXISTENT, AND NO STREET SIGNS WOULD BE THERE TO FOLLOW IF IT EXISTED EVENTUALLY.

FIRST, THE NEIGHBORS ARE PHOTOGRAPHED PERFORMING THEIR TRADES.



THE ARCHITECTS REALIZE THAT IN SUCH AN IMPOVERISHED URBAN SYSTEM, ONLY BY INSERTING INFORMATION INTO THE SYSTEM, CAN A DIALOGUE BE ACTIVATED AMONGST THE INHABITANTS. THIS CONVERSATION IMPROVES THE QUALITY OF LIFE OF THE PLACE.



THEN, CARDS ARE PREPARED, WHERE THE NEIGHBORS INDICATE THE TRADES AND SERVICES THEY CAN PERFORM AND THEIR LOCATION IN PACHACUTEC. A DIRECTORY IS MADE WITH THE CARDS.

TO SHOW THE INFORMATION IN AN ACCESSIBLE PLACE, LEFTOVER CONSTRUCTION MATERIALS ARE COLLECTED BY THE NEIGHBORS, AND A SUPPORT IS BUILT TOGETHER WITH THE NEIGHBORS.

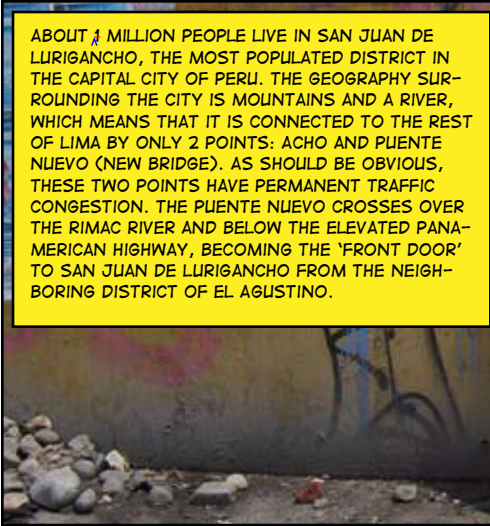


FINALLY, NEIGHBORS CAN FIND WHO LIVES WHERE, WHAT ACTIVITIES ARE HAPPENING, AND WHAT SERVICES ARE PROVIDED. TWO YEARS LATER...AMAZINGLY, SUCH A PRECARIOUS CONSTRUCTION IS STILL STANDING AND STILL PROVIDING THE INFORMATION EXCHANGE.



WITH THE LEFT-OVERS OF THE RECOLLECTED MATERIALS, THE ARCHITECTS BUILD SIGNS INDICATING STREET NAMES. INFORMATION HAS THE CAPACITY TO MAKE PLACES.





ABOUT 4 MILLION PEOPLE LIVE IN SAN JUAN DE LURIGANCHO, THE MOST POPULATED DISTRICT IN THE CAPITAL CITY OF PERU. THE GEOGRAPHY SURROUNDING THE CITY IS MOUNTAINS AND A RIVER, WHICH MEANS THAT IT IS CONNECTED TO THE REST OF LIMA BY ONLY 2 POINTS: ACHO AND PUENTE NUEVO (NEW BRIDGE). AS SHOULD BE OBVIOUS, THESE TWO POINTS HAVE PERMANENT TRAFFIC CONGESTION. THE PUENTE NUEVO CROSSES OVER THE RIMAC RIVER AND BELOW THE ELEVATED PANAMERICAN HIGHWAY, BECOMING THE 'FRONT DOOR' TO SAN JUAN DE LURIGANCHO FROM THE NEIGHBORING DISTRICT OF EL AGUSTINO.

# THE ANTI-URINATOR

EL AGUSTINO, LIMA, PERU, 2005. STUDENTS: GONZALO DEL CASTILLO, EDUARDO RODRIGO, SILVIA ZAMORA. TUTORS: MANUEL DE RIVERO, BENITO JUAREZ, ARTURO TOVAR

NOT EVEN WITH THREATS TO ARREST PISSERS, HAS THIS PROBLEM BEEN CONTROLLED!

BUT THAT 'DOOR' HAS TURNED INTO A PUBLIC URINAL. PEDESTRIANS, MERCHANTS, AND DRIVERS WHO PASS BY, URINATE MERCILESSLY ON ONE OF THE WALLS UNDER THE HIGHWAY. LOCAL AUTHORITIES & UNSUCCESSFULLY HAVE TRIED DIFFERENT MEANS TO DISCOURAGE SUCH IMPROPER HABITS. IT SEEMS, BUILDING A TOILET, HASN'T BEEN CONSIDERED YET. CAREFULLY STUDYING THE SITE, THE ARCHITECTS REALIZE THAT SINCE LAW IS NOT ENOUGH OF A DISSUASIVE ELEMENT FOR CONTROLLING INCONTINENT PROSTATES, MORE POWERFUL FORCES WILL HAVE TO BE APPEALED. NOTHING IS MORE RESPECTED AROUND THIS PLACE THAN JESUS OR ALSO (JUST IN CASE) SARITA COLONIA, THE INFORMAL PERUVIAN SAINT WHICH PROTECTS THOSE WHO OPERATE OUTSIDE THE LAW. THE COMBINATION OF SUCH HOLY POWERS SHOULD ASSURE ITS OPERABILITY BOTH ON FORMAL AND INFORMAL BELIEVERS.



A BANNER GLUED TO THE WALL AT THE APPROPRIATE HEIGHT WOULD BE DISSUASIVE ENOUGH: "DON'T DO IT, I AM WATCHING YOU"



THE PLAN IS PRESENTED TO THE AUTHORITIES, WHO ARE BOTH SURPRISED AND, SKEPTICALLY AUTHORIZE ITS EXECUTION.



PART OF THE BANNER IS LEFT BLANK TO TEST HOW FAR DIVINE INFLUENCE WILL REACH.



ASTONISHMENT IS UBIQUITOUS. THEY ARE WATCHING ME! I'D BETTER NOT DO IT!



THEY ARE WATCHING ME... THEY WILL PROTECT ME.

SOME MERCHANTS ORGANIZE THEMSELVES CLOSER TO THE WALL TO SELL SAFELY NEXT TO THE DIVINE PROTECTION.



THE URINAL, MOVED.