

COUNTER-NARRATIVES: THIRTEEN YEARS OF A PUERTO RICAN DECOLONIAL PEDAGOGY celebrates the ongoing work of Yazmín M Crespo Claudio, PhD [UIUC], Omayra Rivera Crespo, PhD [UPRRP], and Irmaris Santiago Rodríguez, MArch [UPRC], *taller Creando Sin Encargos* (tCSE), a Puerto Rican collective of design, pedagogy, and activism founded to dismantle traditional and hierarchical approaches to architectural education and practice. Emerging from the colonial, socio-environmental, and vulnerable condition of Puerto Rico, tCSE proposes a decolonial pedagogy rooted in participatory design, creative research, and critical spatial practices. Over more than a decade, the collective has developed projects that make visible and challenge socio-territorial inequalities while recovering local histories and community knowledge often excluded from canonical architectural discourse.

Through co-created design/build workshops, exhibitions, and public interventions, taller Creando Sin Encargos has transformed how architectural pedagogy operates in Puerto Rico and beyond. Its initiatives—including the Workshops Arquitecturas Colectivas (WAC) and the Summer School: Play, Placemaking, and Participation in Puerto Rico—bring together students, faculty, and community members in collaborative processes that redistribute authorship and generate shared knowledge. These experiences foreground diversity as epistemic and pedagogical, cultivating plural ways of knowing and making through lived experience and collective learning.

By situating architectural education within community contexts, tCSE demonstrates how design can serve as both a pedagogical and social tool for empowerment. Its long-standing engagement across the archipelago and the diaspora embodies translocal solidarities that connect Caribbean spatial practices with global equity and environmental justice conversations. Counter-Narratives: Thirteen Years of a Decolonial Pedagogy proposes an architecture of relation; one that enacts care, inclusivity, and resistance, transforming education into a collective act of worldmaking.

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As Puerto Rican educators and architects, we work from an underrepresented Caribbean context shaped by Puerto Rico's colonial and socio-environmental conditions. Our practice spans teaching, research, and design, advancing co-created, participatory processes that redistribute authorship among students, communities, and faculty. Through relational, archipelagic approaches and critical activism, we confront socio-spatial inequalities, sustain ancestral and ecological knowledge, and amplify local and diasporic narratives, resisting erasure and contributing to more inclusive, contextually attuned architecture.

contra-narrativas

trece años de una pedagogía decolonial puertorriqueña.



taller Creando Sin Encargos: contra-narrativas, trece años de una pedagogía decolonial puertorriqueña celebra más de una década de labor de la colectiva puertorriqueña de diseño, pedagogía y activismo. Fundada con el propósito de dismantlar enfoques tradicionales y jerárquicos en la enseñanza y práctica de la arquitectura, el tCSE fomenta un modelo de trabajo colaborativo, entre estudiantes, residentes y docentes, enraizado en metodologías de diseño participativo, investigación creativa y activismo crítico. A lo largo de estos años, el tCSE ha impulsado proyectos en comunidades de Puerto Rico que visibilizan y confrontan desigualdades socioterritoriales, además de rescatar historias locales que han sido marginadas. La exhibición destaca estas contra-narrativas y propone un recorrido por las distintas estrategias, incluyendo los Workshops Arquitecturas Colectivas (WAC) seleccionados para la 13th Bienal Internacional de Arquitectura de São Paulo, que han caracterizado la praxis de la colectiva, celebrando su contribución a una arquitectura más justa y comprometida con el contexto caribeño.

The framework presents five actions: **SITUATED KNOWLEDGE, COLLECTIVE TOOLS AND PRACTICES, ARCHIPELAGIC PLACEMAKING, TRANSLOCAL SOLIDARITIES, AND COUNTER-NARRATIVES AGAINST ERASURE**, each grounded in a premise, guided by critical questions, and enacted through participatory teaching, co-design, and making. For over a decade, these efforts, rooted in our positionality as Puerto Rican educators and practitioners, have fostered inclusive, contextually grounded architecture that amplifies marginalized voices and expands diversity in education and practice.

COUNTER-NARRATIVES: 13 YEARS OF A PUERTO RICAN DECOLONIAL PEDAGOGY

action	premise	question	efforts [selected; since 2012-]
POSITIONALITY <i>[Situated Knowledge]</i>	<i>Diversity is grounded in place, history, and positionality. From the Caribe Antillano, Puerto Rico's colonial and vulnerable condition shapes how we teach, practice, and research. As women professors, our gendered perspectives shape pedagogies and spatial practices that center equity, care, and collective agency.</i>	How can architectural pedagogy emerge from contested contexts and histories of extractions while foregrounding resistance and local knowledges?	<ul style="list-style-type: none"> - WAC I, La Perla [Old San Juan, Puerto Rico] - WAC II, Puerta de Tierra [San Juan, Puerto Rico] - WAC III, Barrio Obrero [Santurce, Puerto Rico] - Summer School Play, Placemaking & Participation, Capetillo [Río Piedras, Puerto Rico] - Cinema Paradiso [Santurce, Puerto Rico] - Toolkit de Diseño Participativo [Santurce, Puerto Rico] - Colegio de Arquitectos de Puerto Rico - Manifiesto: Caribbean Participatory Design - Feminist Spatial Practices Archive - Articles in Refereed Journals [selected]:
METHODOLOGY <i>[Collective Tools and Practices]</i>	<i>Diversity is enacted through participatory, open, and co-created processes. Collective tools and practices redistribute authorship, making design a shared endeavor among professors, students, communities, and volunteers. These methodologies foreground mutual aid, inclusivity, and resistance, positioning spatial practices as catalysts for social transformation.</i>	Who participates in designing, and how can participatory tools and collective practices foster ways of learning together through lived experience, cultivate mutual aid, redistribute power toward communities, and enact resistance within spatial practices?	Rivera-Crespo, Omayra, Yazmín Crespo-Claudio, and Irmariis Santiago-Rodríguez. 2020. "Urbanismo de resistencia en Puerta de Tierra. II Workshop de Arquitecturas Colectivas." <i>Bitácora Urbano Territorial</i> 30 (1): 51–60. https://doi.org/10.15446/bitacora.v30n1.82541
RELATIONAL IMAGINATION <i>[Archipelagic Placemaking]</i>	<i>Diversity emerges through opacity and relationality, where humans and non-humans, generations, and ancestral knowledges co-exist. Architecture is not a singular vision but an archipelagic weaving of practices, memories, and ecological entanglements.</i>	How can architectural practice honor opacity and interdependence, sustaining ancestral ways of knowing while fostering new forms of relation across land, sea, humans, and more-than-humans?	Rivera Crespo, Omayra, Yazmín M. Crespo Claudio, Natacha Quintero González, and Irmariis Santiago Rodríguez. 2023. "Cocreación para una ecología de saberes en el Caribe: Huerto de Capetillo." <i>Revista de Arquitectura</i> 28, no. 44: 56–75. https://doi.org/10.5354/0719-5427.2023.69974 BIENNIAL: 13th International Architecture Biennale São Paulo, Brazil
GEOGRAPHY <i>[Translocal Solidarities]</i>	<i>Diversity is both place-based and place-expansive. It emerges from specific neighborhoods and territories while extending through relational networks. These archipelagic connections of mutual support link communities, students, professors, and volunteers across geographies, cultivating dynamic spaces of agency, identity, and collective power.</i>	How can architectural pedagogy and practice root itself in local struggles while fostering translocal solidarities that cultivate mutual aid, broaden social responsibility, and nurture collective power across geographies?	RETROSPECTIVE: <i>13 años de una pedagogía decolonial puertorriqueña</i> [Santurce, Puerto Rico] Fundación por la Arquitectura. March 21-August 1st, 2025. SYMPOSIA: Keynote Speaker, ICAG VI International Conference on Architecture and Gender 1973-2023 Archive of Women in Architecture Universitat Politècnica de València, Spain, October 5, 2023. Speaker, "taller Creando Sin Encargos: INformal in Puerto Rico" <i>Informal Means: Alternative Design Practices in Latin(x) America</i> . Harvard University GSD, Cambridge, MA, March 29, 2019.
KNOWLEDGE PRODUCTION + PEDAGOGY <i>[Counter-Narratives against erasure]</i>	<i>Diversity is epistemic and pedagogical: knowledge emerges through collective learning, multiple voices, and practices that resist erasure. Decolonial pedagogies and critical spatial practices circulate stories and representations that unsettle canonical narratives and foreground community-based ways of knowing.</i>	How can architectural pedagogy and knowledge-making resist erasure and canonical authority by centering community practices, collective learning, and decolonial approaches to teaching and research?	Speaker: "Haciendo teorías: IN SITU perspectivas feministas Caribeñas" <i>Género, Arquitectura, Diseño y Urbanismo FADU Universidad de Buenos Aires, Argentina</i> . October 4, 2021.

Workshops Arquitecturas Colectivas, WAC

_WAC, developed by **taller Creando Sin Encargos**, is an inclusive methodology rooted in participatory research, design, and creative activism through co-design/build. The posters shown represent the three workshops in Puerto Rico: La Perla [2013], Puerta de Tierra [2017], and Barrio Obrero [2021], exhibited at the 13th International Architecture Biennale of São Paulo [2022], where we were the only collective selected from the Caribbean.

13TH INTERNATIONAL ARCHITECTURE BIENNALE SÃO PAULO, BRAZIL

LA PERLA - SAN JUAN

Taller Creando Sin Encargos

El taller Creando Sin Encargos (CSE) es una colectiva de diseño y arquitectura con sede en San Juan, Puerto Rico, compuesta por tres diseñadores y arquitectos locales. Su misión es investigar, construir y operar una arquitectura que promueva la equidad en todos los contextos. Desde el 2013 ha desarrollado Metodologías de Construcción Colectiva: Resiliencia Arquitectónica Colectiva (RAC), Taller Creando Sin Encargos (CSE) y Taller Creando Sin Encargos (CSE) con una colectiva de diseño y arquitectura con sede en San Juan, Puerto Rico, compuesta por tres diseñadores y arquitectos locales. Su misión es investigar, construir y operar una arquitectura que promueva la equidad en todos los contextos. Desde el 2013 ha desarrollado Metodologías de Construcción Colectiva: Resiliencia Arquitectónica Colectiva (RAC), Taller Creando Sin Encargos (CSE) y Taller Creando Sin Encargos (CSE).

TOOLKIT

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FRAMEWORK

El taller Creando Sin Encargos (CSE) es una metodología de diseño y arquitectura con sede en San Juan, Puerto Rico, compuesta por tres diseñadores y arquitectos locales. Su misión es investigar, construir y operar una arquitectura que promueva la equidad en todos los contextos. Desde el 2013 ha desarrollado Metodologías de Construcción Colectiva: Resiliencia Arquitectónica Colectiva (RAC), Taller Creando Sin Encargos (CSE) y Taller Creando Sin Encargos (CSE).

PROCESS

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IN SITU

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Yazmin M Crespo Claudio, PhD; Omayra Rivera Crespo, PhD; Irmaris Santiago Rodríguez, MArch_taller creando sin encargos, Puerto Rico...ACSA 2026 DIVERSITY ACHIEVEMENT AWARD

PUERTO RICO

IT WORKSHOP ARCHITECTURAS COLECTIVAS PUERTA DE TIERRA, SAN JUAN

Taller Creando Sin Encargos (CSE) is a research design collective based in San Juan, Puerto Rico. Its members of three designers and architects locally. Its mission is to investigate, build and support an architecture that promotes equity in all settings. Since 2013 CSE has developed collective methodology of collective architecture construction. The workshop Architecture Collective Resilience (RAC) has been developed in two contexts: urban and suburban. In 2017, we worked with the urban design and architecture team to support the location and construction of a new building in the historic center of San Juan, Puerto Rico. The objective is to explore how design and architecture can have space in the location and construction of space together with students, residents, and the community.

TOOLKIT

The RAC results in a methodology of design and architecture with the community. It is a methodology of design and architecture with the community. It is a methodology of design and architecture with the community. It is a methodology of design and architecture with the community.

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PUERTO RICO

IT WORKSHOP ARCHITECTURAS COLECTIVAS BARRO OBRERO, SAN CIPRIAN, SAN JUAN

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Yazmin M Crespo Claudio, PhD; Omayra Rivera Crespo, PhD; Irmaris Santiago Rodríguez, MArch_taller creando sin encargos, Puerto Rico...ACSA 2026 DIVERSITY ACHIEVEMENT AWARD

Workshops Arquitecturas Colectivas, WAC 1 was submitted to the AIA Film Challenge 2020 under the theme “Children’s Right to Play: A Changing Narrative to Public Space” and is also documented in Chapter 5 [Arts-Based Methods: About Collage] and Chapter 10 [Putting It Together and Taking Action: Taller Creando Sin Encargos], in *Placemaking with Children and Youth: Participatory Practices for Planning Sustainable Communities*, edited by V. Derr, L. Chawla, and M. Mintzer [New Village, 2020].

WORKSHOP ARQUITECTURAS COLECTIVAS I La Perla [Old San Juan, Puerto Rico]

**1 COMMUNITY + 4 PROFESSORS +
3 INTERNATIONAL COLLECTIVES + 40 STUDENTS**
3 ESCUELAS DE ARQUITECTURA + ARTES PLÁSTICAS

The first **Workshop Arquitecturas Colectivas** [WAC 1, 2012] in La Perla brought together 40 students from three schools of architecture, and the Escuela de Artes Plásticas of Puerto Rico, three international collectives [Arquitectura Expandida, Todo por la Praxis, and FG Studio], and four professors [Yazmín M. Crespo Claudio, Omayra Rivera Crespo, Andrea Bauzá, and Irvis González]. With no cost and no budget, all materials for the interventions were gathered and repurposed collectively to self-manage co-design/build actions in three abandoned or deteriorated sites along the community.

La Perla, a community historically marginalized since its establishment at the end of the 19th century, outside the walls of Old San Juan, became the locus for collaborative action. The spaces of intervention were identified by children in the community through a photographic scavenger hunt, a method that turned images into tools for memory, imagination, and play. Photography became a medium for re-seeing and re-thinking local spaces, generating place-based co-design/build processes where students and neighbors collectively co-created interventions within deteriorated structures.



Toma las siguientes fotografías en el orden asignado. 01. Retrátate a ti mismo 02. Retrata tu calle 03. Retrata tu lugar preferido en el barrio 04. Retrata el lugar que menos te gusta en el barrio 05. Retrata el lugar donde te gustaría jugar pero no puedes 06. Retrata el lugar donde te reúnes con tus amigos 07. Retrata el lugar donde te gusta sentarte 08. Retrata el lugar donde te gusta ver el mar 09. Retrata el camino que tomas para ir a jugar 10. Retrata tu objeto/juguete o juego favorito 11. Retrata la puerta o ventana que más te guste 12. Retrata la escalera que más te guste 13. Retrata tu parte favorita de la muralla 14. Retrata un letrero de una calle o que identifique un sector de tu comunidad 15. Retrata algo representativo de tu comunidad (lo que la identifica o haga diferente).

KEYWORDS:
METHOD: photographic scavenger hunt, storytelling, co-design/build
ISSUES: abandoned and deteriorated spaces
PROJECT: placed-based co-design/build with students and the community.

POSITIONALITY
[Situated Knowledge]

METHODOLOGY
[Collective Tools & Practices]

RELATIONAL IMAGINATION
[Archipelagic Placemaking]

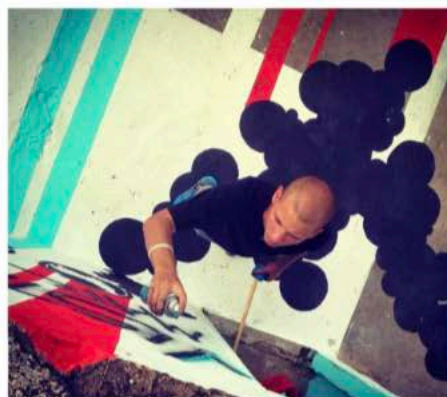
GEOGRAPHY
[Translocal Solidarities]

KNOWLEDGE PRODUCTION + PEDAGOGY
[Counter-Narratives against erasure]

WORKSHOP ARQUITECTURAS COLECTIVAS I La Perla [Old San Juan, Puerto Rico]



La escalera de Luigi.



Polytechnic University School of Architecture:
14 students worked on site 2 casa club : perla vieja



todo por la praxis, madrid



School of Arts Old San Juan:
6 students worked on the different sites



Catholic Pontifical School of Architecture:
8 students worked on site 3 luigi's stair to the beach : guaipao



farzana ghandi, nyc



University of Puerto Rico School of Architecture:
12 students worked on site 1 play + meditate : san miguel



arquitectura expandida, bogotá

Cocreadores [students + community] Comunidad de La Perla. Angel Degró, Angel L. Lamar, Ariana R. Mulero, Camila López, Christian Reyes, Dafne Casiano, David J. Rodríguez, Edrick Bonilla, Eduardo I. Nieves, Eduardo Laboy, Evelyn Villalobos, José González, Kelvin García, Lianabel Paz, Lillianys Medina, Luis L. Santos, Luis R. Ramos, Miraida Rodríguez, Nelson Vélez, Pedro O. Delgado, Sarah Román, Steven Rodríguez, Yadira Cruz, Yane Pereles, Zorimar Nazario, Ángel "Chago" Marciano, Wilfredo "Coco" López.

Youth. Alanís, Diane, Félix, Genalí, Giovaniel, Héctor A., Kristal, Nayeli, Nic O., Noeli, Taimara, Tanya, Tiffany, Yair.

Collectives+ Volunteers. Todo por la Praxis, España - Diego Peris; Arquitectura Expandida, Colombia - Harold Guyaux; FG Design, Farzana Gandhi, Juan Calaf, Michelle Gratacós, Oscar Oliver, Alejandro Haiek, Gerardo E. Jusino, Jesús Joel Jusino, Ferdinand Almodovar, Carlos I. Ortíz. **Comerciantes de La Perla.**

Workshops Arquitecturas Colectivas, WAC II enacts Collective Tools and Practices, as students and community members co-designed/built *La Parada del Almendro*, amplifying local voices and fostering participatory urban resistance.¹

¹Rivera-Crespo, Omayra, Yazmín Crespo-Claudio, and Irmaris Santiago-Rodríguez. 2020. "Urbanismo de resistencia en Puerta de Tierra. II Workshop de Arquitecturas Colectivas." *Bitácora Urbano Territorial* 30 (1): 51–60. <https://doi.org/10.15446/bitacora.v30n1.82541>

WORKSHOP ARQUITECTURAS COLECTIVAS II | Puerta de Tierra [San Juan, Puerto Rico]



The second **Workshop Arquitecturas Colectivas** [WAC II, 2017] in Puerta de Tierra, San Juan, collaborated with two artists, young residents, and community leaders organized as the Brigada PDT, who resisted gentrification by reclaiming their neighborhood. Through acts of *urbanismo de resistencia*, the Brigada rescued abandoned structures by cleaning, painting murals, and demanding inclusive public space. Inspired by their work and daily practices, Workshop participants [students of architecture and other disciplines] co-created a bus stop with a free library, *La Parada del Almendro*, on a reclaimed site, transforming it into a community space of encounter, learning, and care. The project was realized with a modest budget of \$500, which was used to purchase a kit of materials, compensate a community member for daily cooking, and pay a neighbor for providing electricity.

The artists Jesús "Bubu" Negrón and Luis Agosto Leduc, together with community leader José Luis Vélez ("Pichual") and local children, began capturing residents' claims on abandoned walls under the name Brigada PDT.

urban resistance in response to gentrification and 'design from above' following activism by Brigada PDT **AQUÍ VIVE GENTE**

KEYWORDS:
 METHOD: charrette, walks, co-design/build
 ISSUES: abandoned and deteriorated spaces, gentrification, no traffic lights
 PROJECT: placed-based co-design/build with students and the community.

WORKSHOP ARQUITECTURAS COLECTIVAS II Puerta de Tierra [San Juan, Puerto Rico]



Vladimir García Bonilla
Professor Escuela de Artes Plásticas



Lorna M Mulero
Student from the Universidad Politécnica



Melanie Rivera with Youth



Parada del Almendro:
Comunidad de Puerta de Tierra



Melanie Rivera
Student from Escuela de Artes Plásticas de Puerto Rico



Ana R. Campos + Yazmín



Daniel Pérez Torres
Geography student from the Universidad de PRRP



Lorna and Yekselly [Arch Students]
Politécnica + Católica Arch Schools

Cocreadores [students + community] Comunidad de Puerta de Tierra. Yekselly Méndez, Alexandra Llegus, Carla Ramírez Sosa, Michelle Torres, Melanie Rivera, Lorna M Mulero, Daniel Pérez Torres, Raúl Reyes, Luis A Rodríguez, Rey A Paris, Yamily Ortiz. **Brigada PDT.** Jesús “Bubu” Negrón, Luis Agosto Leduc, José Luis “Pichual” Vélez. **Youth.** Andrea, Andrés, Daneuris, Dari, Marimar, Yahil, Yariannys. **Collectives + Volunteers.** Rafael Ramírez, Vladimir García Bonilla, Ricardo Cabezado, Carol Ramos, Ana R Campos, Zuania Minier. **Comerciantes de Puerta de Tierra**

Play, Placemaking, and Participation fosters Translocal Solidarities, as students, community members, and international collaborators co-created the garden, linking Caribbean knowledge with broader pedagogical and ecological networks.¹

Rivera Crespo, Omayra, Yazmín M. Crespo Claudio, Natacha Quintero González, and Irmaris Santiago Rodríguez. 2023. "Cocreación para una ecología de saberes en el Caribe: Huerto de Capetillo." *Revista de Arquitectura* 28, no. 44: 56–75. <https://doi.org/10.5354/0719-5427.2023.69974>

PLAY, PLACEMAKING, AND PARTICIPATION SUMMER SCHOOL Huerto de Capetillo [Río Piedras, Puerto Rico]



During the summer of 2022, the Summer School: **Play, Placemaking, and Participation** [PPP II, 2022] was conducted in collaboration with coordinators of the community garden, faculty, students, and colleagues from Germany and the University of Puerto Rico at **Huerto de Capetillo, a community garden, nursery, and urban forest in Río Piedras**. The site includes three main production areas and two built structures: the pavilion and the nursery, where children engage in after-school learning, work, and play. A series of co-designed and co-built interventions were implemented through participatory processes that emphasized collaboration, care, and reciprocity. **These interventions had a significant impact on children's engagement with the garden, fostering creativity, environmental awareness, and stewardship.** The process also foregrounded the agency of non-human participants, plants, pollinators, and soil, as integral collaborators in shaping the space. For further details, see Rivera Crespo, Omayra, Yazmín M. Crespo Claudio, Natacha Quintero González, and Irmaris Santiago Rodríguez. "Cocreación para una ecología de saberes en el Caribe: Huerto de Capetillo." *Revista de Arquitectura* 28, no. 44 (2023): 56–75. <https://doi.org/10.5354/0719-5427.2023.69974>.

KEYWORDS:

METHOD: interactive tours and maps, drawing collectively, and co-design/build.
 ISSUES: food insecurity, accessibility, safe spaces for children to play/learn.
 PROJECT: walks guided by the eye with attention to local ecologies to co-design/build a learning space.

POSITIONALITY [Situated Knowledge] **METHODOLOGY** [Collective Tools & Practices] **RELATIONAL IMAGINATION** [Archipelagic Placemaking] **GEOGRAPHY** [Translocal Solidarities] **KNOWLEDGE PRODUCTION + PEDAGOGY** [Counter-Narratives against erasure]

PLAY, PLACEMAKING, AND PARTICIPATION SUMMER SCHOOL Huerto de Capetillo [Río Piedras, Puerto Rico]



Dr. Natalia Rodríguez Ortíz
CAUCE



Gazebo
Huerto de Capetillo



Pergola
Huerto de Capetillo



Co-design/build Pergola in situ



Alexis Preston and Keren López
Huerto de Capetillo



Youth participatory process
Huerto de Capetillo



Gazebo
Huerto de Capetillo

Cocreadores [students + community] Comunidad de Capetillo.

Paula Meyer: M.Sc. Stadtplanung, BTU., Johannes Hirsch: M.Sc. Stadtplanung, BTU., Michel Krach: B.Sc. Stadtplanung, BTU., Marie Kott: B.Sc. Stadtplanung, BTU., Gaurav Kaduskar: M.Sc. Urban Design –RHCD, BTU., Yueqing Wu: Alliance4Tech, TU Berlin., Desiree Luna, UPRRP, Keren Lopez, UPRRP, Alexis Preston, UPRRP, Jorge Ulloa, UPRRP, Melvin Rivera, UPRRP, Zairiangely Garcia, UPRRP, Edgardo Medina, UPRRP, Benny Candelaria, UPRRP, Leia González, UPRRP, Jorge Basave, UPRRP, Veronica Acevedo, UPRRP, Emely Maldonado, UPRRP, Lara Cintron, UPRRP, Nick Sanjurjo, UPRRP, Ricardo Fernandez, UPRRP, Ernesto Acevedo, UPRRP, Ivan Santana, UPRRP. Professors + Guests. Natacha Quintero González, Dr. Emily Bereskin, Christoph Muth, Dr. Omayra Rivera Crespo, Irmaris Santiago, Dr. Yazmin M Crespo Claudio, Dr. Natalia Rodríguez, Mercedes Rivera, children of Capetillo Abajo, Michael Ortíz & Muscle Builders team.

The *Cinema Paradiso en La Loíza* is highlighted in *Urbanismo Ciudadano en América Latina: Superlibro de Acciones Cívicas para la Transformación de las Ciudades* as an example of community-led urban intervention, where residents co-created and revitalized a previously abandoned lot. The project demonstrates how participatory design can reclaim public space, foster social interaction, and challenge traditional urban hierarchies. It is also discussed in academic work on Puerto Rican urbanism as an instance of citizen-driven spatial transformation in historically marginalized contexts. Inter-American Development Bank. *Urbanismo Ciudadano en América Latina: Superlibro de Acciones Cívicas para la Transformación de las Ciudades*. Washington, DC: IDB, 2016.

CINEMA PARADISO EN LA LOIZA [Santurce, Puerto Rico]

The **Cinema Paradiso in La Loíza** is a co-design/build project with undergraduate architecture students [second-year, Universidad Politécnica de Puerto Rico Escuela de Arquitectura, 6cr.] It consisted of the co-design/build of street furniture for an open-air cinema organized by filmmakers Michelle Malley Campos and Ginna Malley Campos on Calle Loíza in Santurce. The students recycled materials and reused objects to design and create sitting areas, a stage, and bike racks, transforming an abandoned lot into a vibrant public gathering space. **The project foregrounded positionality by situating design education within a culturally rich but historically displaced community, cultivating awareness of urban inequality and practices of care.** It also fostered **translocal solidarities** through collective learning and shared creative labor, linking classroom practice with broader networks of cultural producers and community-led urban renewal efforts across the Caribbean and its diaspora. Centered on **collective tools and practices**, the project encouraged horizontal participation, where students, neighbors, and local artists co-created inclusive spaces for cultural expression. In doing so, Cinema Paradiso expanded the meaning of architectural education as a form of social engagement, reclaiming and reimagining public space.

KEYWORDS:

- METHOD: making material sense, engaging with images, co-creating culture, and co-design/build.
- ISSUES: accessibility, safety, and the erasure of public spaces.
- PROJECT: co-creating a space for watching films and community events in an abandoned lot.



POSITIONALITY
[Situated Knowledge]

METHODOLOGY
[Collective Tools & Practices]

RELATIONAL IMAGINATION
[Archipelagic Placemaking]

GEOGRAPHY
[Translocal Solidarities]

KNOWLEDGE PRODUCTION + PEDAGOGY
[Counter-Narratives against erasure]

The **CARIBBEAN PARTICIPATORY MANIFESTO** presents a framework rooted in Puerto Rican and Caribbean contexts, centering decolonial, participatory, and community-based design practices. It advocates for horizontal collaboration and the co-creation of spaces that reflect local knowledge, histories, and the agency of marginalized communities, challenging dominant architectural paradigms. Yazmín M Crespo Claudio, Omayra Rivera, Irmaris Santiago, Mari Mater O'Neill, and Claudia Hernández. [“COUNTERnarratives: Social Assemblages.”](#) Presented at the 17th Participatory Design Conference [PDC2022], Newcastle upon Tyne, England, August 2022.

PDC PLACES PUERTO RICO co-creation of a Caribbean Participatory Design Manifesto from Puerto Rico perspectives.

: co-creating a decolonizing manifesto that amplifies the voices and experiences of Caribbean communities regarding participatory design practices. This manifesto was publicly released and disseminated among participants attending the PDC from 08.20 to 09.01, 2022, in Newcastle Upon Tyne, United Kingdom.

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

Calls for submission
XVII Participatory Design Conference
PDC 2022
PDC Places: Puerto Rico
We want to hear about your participatory design work!
April 29, 2022

Panel de CONTRAnarrativas
19 de agosto de 2022 10:00 am (AST)
Registráte en el link en este post!

Manifesto de Diseño Participativo Caribeño
20 de agosto de 2022 1:00 pm (AST)
registráte en el link en este post!

CONTRANARRATIVAS
DIALOGOS QUE VISIBILIZAN FORMAS ALTERNATIVAS E INTERSECCIONALES DE PENSAR, CONSTRUIR Y HABITAR LA CIUDAD
Primer parte: ESPACIOS COMUNITARIOS PARA NIÑOS
con: LUCY CRUZ, presidenta del GI y gestora junto a las guerreras del Parque de la Amistad en Barrio Obispo, San Ciprián Celia Morán Peña
NAYARA RODRIGUEZ, coordinadora del Resaca Urbana

CONTRANARRATIVAS
DIALOGOS QUE VISIBILIZAN FORMAS ALTERNATIVAS E INTERSECCIONALES DE PENSAR, CONSTRUIR Y HABITAR LA CIUDAD
Segunda parte: "STORYTELLING" COMO METODOLOGÍA PARA PRODUCIR ESPACIOS DE CONVIVENCIA
con: FELIX VERNAS, artista interdisciplinaria. Activa de las líneas invisibles. Yo sé, Yo quiero, Yo creo, Yo sueño. Es sólo y el paisaje y el objeto narrativas.
ROBERTA BARRAL, artista y educadora. Fundadora del taller TINTES El Consejo de Casa Pueblo y coautora de numerosos proyectos de arte y cultura.

CONTRANARRATIVAS
DIALOGOS QUE VISIBILIZAN FORMAS ALTERNATIVAS E INTERSECCIONALES DE PENSAR, CONSTRUIR Y HABITAR LA CIUDAD
Tercera parte: DISEÑO Y FABRICACION PARA EDIFICAR IMAGINARIOS COMUNES
con: CARLOS NERY A, creador, diseñador, urbanista y profesor. Consultor de fabricación analógica, digital y FabLab. Fundador del estudio de diseño y fabricación Tervis. Ex director del FabLab de EIDA.

PR PDC PLACE - co-creation of the **Antillean Caribbean Participatory Manifesto from Puerto Rico's perspectives** included the co-creation of several events for the 17th Participatory Design Conference 2022 in Newcastle Upon Tyne, England. PDC PLACES PR, a collaboration between Dr. O'Neill, Camila Hernández, taller Creando Sin Encargos, and the community groups and individuals that accepted the open call: *acutaspr*, *archivos del caribe*, *la maraña*, and artists *Jacob Reyes* and *Antonio [Tony] Gonzalez-Walker*, was created with the purpose of *sentipensar* [Escobar, 2014] making participatory design processes visible, understanding how they are generated and developed, learning the obstacles they face, finding common ground, and establishing ties of collaboration. Though geographically close, our islands are economically separated by travel costs and political factors. Our design community often looks to the global North for peers, resulting in uneven understanding and disrupted engagement. A counter-narrative (Giroux, 1996) challenges these exclusionary norms by critically connecting diverse experiences and knowledge.

Puerto Rico PDC Place

Given the current historical moment we are experiencing as islands, marked by climate change, hurricanes, earthquakes, COVID-19, fiscal control boards, and political crises such as the assassination of President Jovenel Moïse, it is imperative to reflect on who we are today and who we aspire to become. How can we support one another across the Antilles by emphasizing our shared roots and identities through horizontal processes of participation? We must ask ourselves: What is our role, and how can we strengthen and build upon our union with our sister islands?

KEYWORDS:

- METHOD: open call, scaling stories in IG, speaking via FB, real-time co-authoring.
- ISSUES: lack of visibility, gaps in ways of knowing and doing.
- PROJECT: co-creating a Caribbean Participatory Design Manifesto.

POSITIONALITY
[Situating Knowledge]

METHODOLOGY
[Collective Tools & Practices]

RELATIONAL IMAGINATION
[Archipelagic Placemaking]

GEOGRAPHY
[Translocal Solidarities]

KNOWLEDGE PRODUCTION + PEDAGOGY
[Counter-Narratives against erasure]

TOOLKIT DE HERRAMIENTAS DE DISEÑO PARTICIPATIVO [Colegio de Arquitectos y Arquitectos Paisajistas - San Juan, Puerto Rico]

¿Qué es Diseño Participativo?

Es un proceso participativo que permite a quienes se sientan y de esta manera tienen la oportunidad, y a su vez, de dialogar y colaborar, evaluando y valorando varias alternativas que les permitan negociar y decidir. Ser parte del proceso les ayuda a tomar conciencia, involucrarse y comprometerse con el espacio construido. Los procesos participativos es, por tanto, un proceso educativo y democrático.

LA NEGOCIACIÓN DE ESPERANZA
En este capítulo, he intentado formular un enfoque al diseño participativo que sea más allá de los acuerdos hacia un modelo más transformador. Para que esto ocurra, los arquitectos deben aceptar cambios en las metodologías y valores estándar de la práctica, y en particular, ser que los procesos que la participación puede dar lugar a una oportunidad, lo que lleva a una forma de empoderamiento más eficaz, arquitectónica.

LA NEGOCIACIÓN DE ESPERANZA
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Herramientas de Diseño Participativo

El formato del libro: The Negotiation Of Hope se adaptará sobre los libros sucesivos.

Herramientas de Diseño Participativo

El formato del libro: The Negotiation Of Hope se adaptará sobre los libros sucesivos.

Preguntas Claves

1-¿ ?
2-¿ ?
3-¿ ?

Elige tres preguntas claves para una persona o comunidad con la cual vas a diseñar.

Fotografía Documental

Coloca una foto de la persona o comunidad con la cual vas a diseñar.

Todo lo que señale este símbolo sera cortado

Bocetear

Diseña bocetos con la persona o comunidad con la cual vas a diseñar.

Observar

Observar
Familiarizarse

Utilizado con cuidado se permite observar con detenimiento los patrones, las características que se han desarrollado y se intentan relacionar o interpretar.

Dialogar

Dialogar
Definir el Problema

El diálogo con una comunidad se inicia mediante conversaciones programadas sobre el caso, según sea el momento de las etapas que se van a desarrollar en el proyecto.

Co-Diseñar

Co-Diseñar
Prototipar

Las actividades participativas se realizan de manera conjunta y colaborativa con los beneficiarios, con el fin de que se puedan identificar y validar las necesidades y los recursos que se van a utilizar.

Construir

Construir
Iniciar

La construcción colaborativa y participativa se realiza de manera conjunta y colaborativa con los beneficiarios, con el fin de que se puedan identificar y validar las necesidades y los recursos que se van a utilizar.

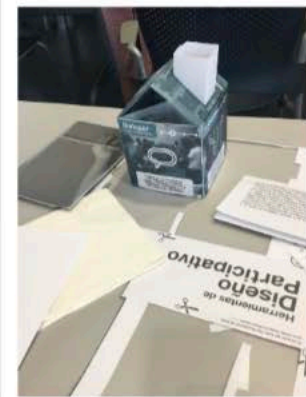
The **ToolKit de Herramientas de Diseño Participativo** workshops are designed for architects and landscape architects, or any other professionals who wish to learn and practice participatory design with communities. These sessions emphasize a horizontal approach to learning and doing. Guided by the idea of “I am the same as the earth, and the earth is my home” [Julia de Burgos], the project envisions the built environment as a home for all—one that centers diversity, inclusivity, and collective agency.

What is participatory design?
In a participatory process, people are informed and, in this way, have the opportunity—or the power—to dialogue and collaborate, studying and evaluating multiple alternatives that allow them to negotiate and make decisions. Being part of the process helps them become aware, engaged, and committed to the built environment. A participatory process is, therefore, both educational and democratic.

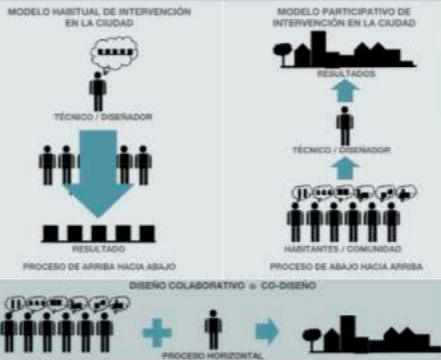
ToolKit fosters an ethic of care, collaboration, and empowerment, equipping practitioners to integrate community-centered processes into their professional and pedagogical practices.

KEYWORDS:
METHOD: workshop, revisiting diversity, co-learning tools
ISSUES: designing without the users, communities, non-humans, a top-down view
PROJECT: workshops to learn tools for participatory design.

TOOLKIT DE HERRAMIENTAS DE DISEÑO PARTICIPATIVO [Colegio de Arquitectos y Arquitectos Paisajistas - San Juan, Puerto Rico]



TWO-WAY PROCESS: EXPERT-CITIZEN/CITIZEN-EXPERT [J. Till]



Observar

Utilizando esta herramienta se aprende a observar con detenimiento los patrones en una comunidad que se han dado por sentado y cómo las personas se relacionan a su entorno.

Dialogar

El diálogo con una comunidad se inicia realizando correctamente preguntas sobre el uso, significado y visualización de los espacios con miras a transformarlos.

Co-Diseñar

Los residentes participan en la realización de bocetos y dibujos, así como laboratorios con los ciudadanos, con el fin de crear espacios que sean útiles para ellos y en los que se identifiquen. Aquí, todos se convierten en diseñadores.

Construir

La construcción colaborativa y participativa refuerza el sentido de pertenencia y el compromiso sobre la iniciativa, que también ayudará al futuro mantenimiento de los espacios.

Taller Creando Sin Encargos

Taller Quiénes Somos

Taller de Observación Participativa

Taller Creando Sin Encargos

Participatory Design Tools.

OBSERVE: Analyze the place where the intervention will take place and understand the patterns of behavior or activities that people carry out there, and how these activities relate to the physical qualities of the space. Tools such as photography and video can help capture these patterns. **DIALOGUE:** Talk with people to understand their needs, how they use the spaces, and how they would like to use them. Listen, learn from their experiences, and provide guidance. This exchange of ideas should be designed according to the observations and analyses conducted. **CO-DESIGN:** Develop designs in accordance with the dialogue, evaluating and consulting ideas with the community. **BUILD:** Transform the drawn project into a space that can be inhabited, together with the community.

Two examples of peer-reviewed publications—the *Workshops Arquitecturas Colectivas* and the *Summer School: Play, Placemaking, and Participation in Puerto Rico*—document the project's integration of knowledge production and pedagogy as interdependent practices. Both texts articulate how collective co-design/build processes become spaces of learning and resistance, where community actors and students co-create knowledge through making. Diversity here is epistemic and pedagogical: it arises from shared authorship, dialogic engagement, and practices that counter erasure. These projects advance decolonial pedagogies that foreground everyday ways of knowing and doing, emphasizing the importance of making visible alternative ways of thinking and acting.

PEER-REVIEWED PUBLICATIONS [Selected]

io³⁰
 Dossier central
 nos acción.
 ENCIONES
 OLUCIÓN

Urbanismo de resistencia en Puerta de Tierra.

II Workshop de Arquitecturas Colectivas

Resistance urbanism in Puerta de Tierra.
 II Workshop of Collective Architectures

Urbanismo de resistència em Puerta de Tierra.
 II Workshop de Arquiteturas Coletivas

L'urbanisme de résistència à Puerta de Tierra.
 II Workshop d'Architectures Collectives

★ Fotografía: anterior propia

REVISTA DE ARQUITECTURA VOL. 28
 INVESTIGACIÓN EN TEORÍA ARQUITECTÓNICA

COCREACIÓN PARA UNA ECOLOGÍA DE SABERES EN EL CARIBE: HUERTO DE CAPETILLO

CO-CREATING AN ECOLOGY OF KNOWLEDGE IN THE CARIBBEAN: HUERTO DE CAPETILLO

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Cómo citar:

RIVERA CRESPO, O., CRESPO CLAUDIO, Y. M., QUINTERO GONZÁLEZ, N. Y SANTIAGO RODRÍGUEZ, I. (2023). Cocreación para una ecología de saberes en el Caribe: huerto de Capetillo. *Revista de Arquitectura*, 28(44), 56-75. <https://doi.org/10.5354/0719-5427.2023.69974>

Recibido: 2023-03-13
Aceptado: 2023-05-17

RESUMEN

Aprender, restituir y centrar enfoques pedagógicos que se produzcan desde el Sur Global y, específicamente, desde El Caribe es imperativo para fomentar entornos de aprendizaje emancipadores. Con una historia de exclusión, los últimos 60 años en Puerto Rico han presenciado una tradición de participación y activismo que, a pesar de sus éxitos, ha sido mayormente invisible en la pedagogía de diseño global. En este contexto, tanto los saberes populares como los espacios autogestionados son poco reconocidos. Este artículo busca visibilizar metodologías de investigación-acción participativa y de cocreación desde una ecología de saberes (B. de Sousa Santos), situados en el huerto, vivero y bosque urbano comunitario de Capetillo. Se confirma que El Caribe es un espacio donde puede evidenciarse la diversidad epistemológica y la pluralidad de conocimientos.

PALABRAS CLAVE
 Cocreación, ecología de saberes, huerto comunitario, pedagogías participativas

ABSTRACT

Learning, restoring, and centering pedagogical approaches from the 'Global South' and specifically the Caribbean is imperative to foster emancipatory learning environments. With a history of exclusion, the last 60 years in Puerto Rico have witnessed a tradition of participation and activism, which despite its successes, has been largely invisible in the global design pedagogy. In this context, both popular knowledge and self-managed spaces are little recognized. This article seeks to make visible participatory action-research and co-creation methodologies from an ecology of knowledge (B. de Sousa Santos), situated in the community garden, nursery, and urban forest of Capetillo. It confirms that the Caribbean is a space where epistemological diversity and plurality of knowledge can be evidenced.

KEYWORDS
 Co-creation, ecology of knowledge, community garden, participatory pedagogies

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enero - abril 2020 Bitácora 30 (1) 51

POSITIONALITY [Situating Knowledge]
METHODOLOGY [Collective Tools & Practices]

RELATIONAL IMAGINATION [Archipelagic Placemaking]
GEOGRAPHY [Translocal Solidarities]

KNOWLEDGE PRODUCTION + PEDAGOGY [Counter-Narratives against erasure]

participatory design conference
15-19 JUNIO, 2020
MANIZALES - COLOMBIA

AQUÍ EN LA 3REGA
Plenià utopoiita
Activism is a Way to Build Small Utopias

AQUÍ EN LA 3REGA
BIENNALE, CONGRESS, SYMPOSIUM, KEYNOTES, PUBLICATIONS [Selected]

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POR JOAN VÍZQUEZ BARRIO - ARQUITECTA

Arquine No.100
Terminación de la era del petróleo
Tercera revolución industrial
Tercera revolución industrial
Tercera revolución industrial

1X1 TCAG VALENCIA

Urbanismo de resistencia en Puerta de Tierra.
El Workshop de Arquitecturas Colectivas

CROSS AMERICAS PROBING OUR GLOBAL NETWORKS
SANTIAGO, CHILE
JUNE 29-JULY 1

Placemaking with Children and Youth
A Participatory Strategy for Planning Sustainable Communities

Urbanismo Ciudadano en América Latina
Una guía de acciones para la participación de la ciudadanía en la planificación urbana

03/06 _18h30
Lançamento do Catálogo 13º BIA
IABsp
R. Diniz Brilhante, 366 - 1º andar
Vila Buarque, São Paulo - SP

TRAVESSIAS

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Imaris Santiago Rodríguez

Aprender arquitectura

Carlos Carrera
Carlos Mijares
Juan Román
Josep Lluís Matio
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Henry Rueda
Hernán Díaz Alonso
Miquel Adrià

PLACEMAKING LATINOAMÉRICA

MESAS: G.A.D.U Género, Arquitectura, Diseño y Urbanismo 2021

SI+ Palabras clave
conceptos, términos, metadatos
2021 FADU-URA
XXXV Jornadas de Investigación
VIII Encuentro Regional
05-06 de octubre de 2021

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Formar para transformar

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Julia Cavallini - July 06, 2021

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The 10th CEISAL International Conference, 13-15 June 2022, Helsinki, Finland