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*Intertwining the city:  
The in-between spaces of Caracas  
as scenarios to achieve urban  
togetherness*

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# **Intertwining the city**

**The in-between spaces of Caracas as scenarios to achieve  
urban togetherness**

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# Table of Contents

Acknowledgements	i
List of Acronyms and Abbreviations	iii
Abstract	vii
Preface: Why Caracas?	ix

## CHAPTER 1

### Introduction

1.1 What to expect from this thesis	1
1.2 Considerations and definitions about the topics of this research	3
1.3 Structure of this thesis and chapter outline	7
Final comments	9
References	9

## CHAPTER 2

### Towards an intertwined city: a possible framework

Introduction	11
2.1. Understanding cities beyond urban dichotomies	13
2.1.1 Towards a socio-spatial continuum	19
2.1.2 Other spaces	23
2.2 The emergence of a new urban middle: the in-between space	34
2.2.1 Critical antecedents to define the in-between	35
2.2.2 The in-between space: an approximation	43
2.2.3 In-between-ness	45
2.3 The prospect of the interstitial practice in the in-between space	52
2.3.1 The activation of the in-between through embodiment, experimentation and play	52
2.3.2 Interstitial practice: between art and architecture	62
2.3.3 Identity, power and territorialisation	65
Final comments	73
References	74

## CHAPTER 3

### Position of this research and methodology process

Introduction	81
3.1 Analytical framework	86
3.1.1 Urban space framework to analyse urban togetherness	86
3.1.2 Criteria of analysis: attributes	89

3.2 Research methodology	100
3.2.1 Methodology process	100
3.2.2 Scales and techniques of analysis	102
3.2.3 Methods of analysis and data collection for the cases	105
3.3 Limitations and challenges	110
Final comments	111
References	111

## **CHAPTER 4**

### **Trajectories and meanings of the in-between spaces of the Metropolitan Area of Caracas**

Introduction	113
4.1 Historical background overview	116
4.1.1 Land and labour domination: the encomienda as a socio-territorial system	120
4.1.2 The spatial configuration of the valley of the Caracas	124
4.1.3 Forms and occupations in the valley: the foundation of towns in the vicinities of Caracas	128
4.1.4 The suburbs of the colonial city	134
4.2 The emergence of the in-between spaces in the Metropolitan Area of Caracas (1830-2016)	142
4.2.1 Trajectories and metamorphism of the periphery of the foundational city	142
4.2.2 Models of urban growth in Latin American cities	174
4.2.3 Spatio-temporal dynamics of the urban structure of Caracas	180
4.2.4 Towards the Edge: In-between spaces as a juxtaposition of different macro-territorial units	232
4.3 Fragmentation as a threat to urban togetherness	246
4.3.1 Early antecedents to territorialise power	247
4.3.2 Territorialisation of (in)security	260
4.3.3 Geographies of distinction	278
4.3.4 Infrastructures of movement	286
4.3.5 Territories that create and are created through identity	304
4.4 The role of interstitial practice in the in-between spaces	307
4.4.1 The art scene of Caracas entered the twentieth century	308
4.4.2 From art to politics: graffiti and mural territories	318
4.4.3 An exploration of interstitial practice in the in-between spaces (2010-2016)	333
Final comments	341
References	341

## **CHAPTER 5**

### **Case studies: an exploration of the parishes of Chacao, El Hatillo and El Valle**

Introduction	353
5.1 Chacao	358
5.1.1 Historical background	369
5.1.2 Urban transformation of Chacao	371
5.1.3 The display of social inequalities	386
5.1.4 The empowerment of local identities	402
5.2 El Hatillo	418
5.2.1 Historical background	429
5.2.2 Early urban development and transformation of El Hatillo	435
5.2.3 Sustaining local identity	455
5.2.4 Alternative tools to claim the right to the city	463
5.3 El Valle	484
5.3.1 Historical background	495
5.3.2 Early urban development and transformation of El Valle	500
5.3.3 Power structures, spatialisation of power and local organisation	517
5.3.4 Tiuna El Fuerte: fostering community empowerment through the arts	527
Final comments	539
References	542

## **CHAPTER 6**

### **Conclusions**

Introduction	549
6.1 General discussions and concluding remarks	550
6.2 Directions and findings of this research	556
Final comments: concluding on the pursue of urban togetherness	563
References	567

## **Annex**

**569**

## CHAPTER 6

### Conclusions

#### Introduction

This thesis has been a journey in which I engaged with the complexities of the city and the country itself, the richness and also the degradation of city life, the sometimes cruel, harsh and painful landscapes and life stories encountered, trying to grasp them into the narrative as a way to expand the understanding of lived disparities, contrasts and fragmentation between inhabitants of the same city. This investigation has also been a process of trying to keep the balance between developing a solid discourse from a metropolitan to a more local scale, grasping the reality of the relationships between people and places, and discovering what lies behind each observed intervention trying not to get attached to the political and emotional position that triggered my interest in this research.

In this concluding chapter, a series of final considerations, directions and remarks are presented in order to summarise the aim of this work, answer the main research questions and highlight the main contributions made in this research, which has been a journey that went from intellectual and emotional concerns to an empirical analysis.

The first section presents a recap of the general discussions undertaken in this research related to the research questions and exposes the main concluding remarks extracted from there.

Secondly, it presents the three directions that this research has undertaken deepening into the role of in-between spaces and its production, particularly from the perspective of the configuration of cities, but also at the very close level of everyday life experience as seen in the three case studies. In so doing, this section seeks to sum up more widely on the three approaches that this thesis has followed as well as deepen the understandings of the in-between space seen from two different scales: the metropolitan and the local. It also exposes the findings related to the linkages between power and territory and how interstitial practice is related to it; a discovery that has occupied a central position in defining the present role of alternative architecture and urbanism.

And finally, this chapter presents a final and concluding reflection about the different perspectives that have served to tackle fragmentation from a metropolitan to a more local scale. This section closes this thesis by suggesting new ways of reading the city through its in-between spaces, highlighting the role of interstitial practice to achieve an intertwined city.

## 6.1 General discussions and concluding remarks

The theoretical discussion within which this thesis started related to the necessity to leave behind dual approaches to understand cities but particularly, to the deeply emotional and intellectual motivations behind the understanding and importance of in-between spaces. This required a series of discussions that were key to building the analysis presented alongside this research. To revise these discussions on this final section allows the formulation of five concluding remarks about how to tackle the in-between spaces, comprehend their incidence on the people and the city itself, and to help projecting future considerations on how to activate them in order to build a more cohesive city.

Firstly, a discussion about informality was presented addressing it from a multidimensional perspective with a focus on spatial, economic and social aspects. Over the years, informality has become a mainstream concept in urban fields, requiring qualitative and multi-sectorial approaches in order to address it. However, the translation of (in)formality into the city of Caracas has not moved away from quantitative and mono-sectorial approaches as the so called 'formal city' and 'informal city' still involve, associate and recognise the rich and the poor, respectively, at the core of highlighting differences. Similarly, polarised concepts between *barrio* and *urbanización*, secured and insecure, planned and un-planned, East and West, *chavista* and *opositor* contribute to build fragmented associations of people and spaces.

This research holds that there is no such 'formal city' and 'informal city' but one diverse city composed by four different macro-territorial units, each of which is defined by its own image, urban scheme and logics. Therefore, Caracas is presented as an agglomeration of heterogeneous macro-territorial units –each with its own order and functioning– that all together conform a socio-spatial mosaic in which each unit achieves a hierarchical role and position within the polis. The in-between space is precisely the encounter between different territorial units where an apparent incompatibility amongst them is manifested, which is led by the convergence of contrasting logics of historical context and socio-spatial configuration. So, one concluding remark is that the more heterogeneous the urban structure of a city is, the more in-between spaces will be identified, being in-between-ness proportional to the heterogeneity of the urban structure. This leads us to affirm that the more diverse the city is (in terms of its socio-spatial configuration), the richer it becomes; and that to a more differentiation between territorial units, the greater will be the challenge to articulate the city.

Secondly, the tensions between different territorial units are considered in this study. Over the years, inequality has become a much more complex concept that requires multiple approaches to address it. In Caracas, the translation into policies and actions to tackle this *urban* problem has been deficient and ignored by those in power for decades, abandoning the urgent need to reduce differences and start involving aspects of redistribution and recognition that are at the core of inequality reduction. This moves us to

reflect on the connection between inequality [and imbalance] with power, which leads to the idea of highlighting contrast with a significant aspect that is addressed to the idea of the city as a [political] project.

After studying the foundation of colonial cities and villages in Venezuela, it has been discovered that the different aspects of the territory from power-wielding authorities understood land and native labour as a means of wealth, domination and control, and involved a hierarchical urban view of Caracas towards all aspects of city life that deeply influenced social and spatial relations. As a mode of example, the incorporation of the term *arrabal* in 1775 by the governor of the province to designate specific areas and peoples inhabiting the outskirts of the colonial city served to regulate and control the population social behaviour; not to mention the incorporation of the *encomienda* system as well as the foundation of doctrinal towns and aboriginal villages during earlier times.

Many other examples are seen during the twentieth century, where the incorporation of modernist planning concepts accommodated many urban transformations which led to the introduction and allowance of different modes of appropriation of land articulated in accordance to dwellers' needs and status both within and outside the city core. A case that showcases the preponderance of institutions and those in power over the most vulnerable deploying influences and interests across specific areas of the city is highlighted in the national strategy led by the Venezuelan government by the end of the 1940s called '*Batalla contra el Rancho*'. This top-down strategy boosted the eradication of many barrios in Venezuelan cities in order to incorporate new urbanisations and housing projects – built by private entities and designed by the state-owned *Banco Obrero* (BO)– to accommodate middle and upper classes. Subsequently, many citizens were evicted by force without providing them with a solution to dwell which directly implied the allocation of poverty on the hillsides and other available land in the city.

In this investigation, it is found that the city and space are socially produced; they are not just the background against which socio-spatial differentiations are displayed but can act to strengthen, challenge and produce them. As demonstrated alongside this investigation, the city is a complex social construction that is based on values and meanings, which directly affects spatial practices and perceptions. So, another concluding remark is that the production of cities –a focus on outcomes that contribute to the distribution of wealth amongst the most powerful– has been translated since the colonisation period into the value of land and constant territorialisation processes.

Thirdly, this research also discusses that territories do not make places rather territories are the outcomes of the territorialisation of places. As discussed, the territorial form of a place-assemblage is not necessarily a defined space but an intertwinement, an entanglement of multiple relations within the whole. So, territorialisation does not necessarily result in bounded, closed and discrete territories although they require “a sort of boundary”<sup>1</sup> that inevitably distinguishes and demarcates those within and beyond.

Alongside this investigation, the in-between space has been treated precisely as this “sort of boundary” between different territorial units and it has been defined as a relational sphere where (re)identification and (re)formulation

<sup>1</sup> This is exemplified by the demarcation of 'Zonas Rojas' (ZR), graffiti territories or many interstitial practice in the in-between spaces which all have abstract confines thus embrace relations that conjoin with other places.



processes may occur without a hierarchical dominant culture or identity, being a public sphere open to hybridisation, diversity and mixture. Nonetheless, although this statement is valid, it has also been encountered that it is through *interstitial practice* where power can be displayed in those spaces to establish some sort of influence, domination and control over certain people and spaces through the insertion of political, cultural or identity patrons. So, as discovered, *interstitial practice* becomes an indicator that helps to recognise new territorialities.

On a metropolitan scale, the insertion of the 'eyes of Chávez' in the public sphere, the implementation of the *Barrio Nuevo Barrio Tricolor Great Mission* (GMBNBT) from the National Government or the intrusion of identity murals and messages on strategic locations serve as clear examples to demarcate specific territories.

On a local scale, the three case studies highlight that *interstitial practice* in the in-between spaces can therefore establish certain influence over certain people and spaces contributing to define its own image and mould their immediate surroundings. In El Hatillo, the implementation of 'El Progreso mural' located at the entrance of barrio El Calvario aims to empower the identity of its residents, defining the barrio by specific features; in El Valle, Tiuna El Fuerte Cultural Park deploys the image and ideals promoted by the national government through symbols, discourses and its own architecture; a space particularly created for those who are keen to the Bolivarian revolution ideals; and in Chacao, both the 'Pasacalle Bucaral' and the mural 'Reflejos del Bucaral' developed in the 4<sup>th</sup> transversal street, both located at the entrance of barrio Bucaral, were conceived as 'gifts' from local authorities to the most vulnerable to empower their sense of permanence and identity by displaying messages and features of the place.

Despite the in-between space is seen as an opportunistic platform where *interstitial practice* can activate moments of encounter with recognised others, trigger transversality while incorporating, at the same time, a visual mark on the space, paradoxically, *interstitial practice* can also be regarded to rather demarcate and define new territories of power, fix identities and interrupt the process of accepting difference, as exemplified in all three cases. So, another concluding remark is that in-between spaces are used as scenarios where processes of territorialisation occur, and involve the arrangement of (in)material components some of which are closely implicated in the expression of local cultures and identities through these components.

Fourthly, another discussion that emerged throughout this research is that in-between spaces are formless<sup>2</sup>; they are temporal and situational spaces as they find permanency through time and space by managing social distances between subjects. This is directly related to the decision to categorise in-between spaces according to their immediate context, which inevitably involves the act of crossing from one territorial unit to another, which is another aspect that has been studied.

This research has identified six types of crossings in the in-between spaces of Caracas as to traverse the in-between space is associated to the act of intertwining and connecting people and places. The act to traverse symbolises transition, which denotes a state of liminality that is what defines the condition of being in-between, moving from one unit to a

<sup>2</sup> In this research, in-between spaces have been represented in gradients of grey in order to highlight their fluid and loose characteristic.

different one.

The introduction of *interstitial practice* in the in-between space has demonstrated that this practice is able to modify perceptions, movements and flows, pre-established understandings of city spaces, and relations between contiguous territorial units in an effortless manner; taking into account that *interstitial practice* cannot solve urban issues rooted in poverty, vulnerability and marginalisation, it can rather promote exchange between strangers as territorial divisions are a social construct that can be dissolved when interaction occurs. And, as encountered, the in-between space is a relational sphere where these events naturally happen.

In this regard, a deep exploration has been developed. The in-between space corresponds with the philosophical insight that explains how and why these spaces are being framed by wide social structures, which alters the perception of citizens. Any given individual can discern that he or she is crossing an in-between space (by its apparent contrasting context), however, the experience of crossing it is unipersonal because individuals constantly produce their own elaborations and negotiations with the immediate surroundings. That is, the in-between space might serve as a mechanism to discern the undesired or recognised 'other' who is subjectively excluded from the person that traverses it. The act of crossing each in-between space is experienced individually as each passer-by builds his or her own constructions of the other based on a set of physical, functional, relational, symbolic and artistic aspects. Therefore, the in-between space is related to the physical but also the phenomenological properties of the lived space. So, another concluding remark is that in-between-ness is, in all sense, subjective and unipersonal and is the specific condition for the in-between space production.

And finally, another discussion of this research has been the role of *interstitial practice* in the in-between spaces to promote transversality, or in other terms, to trigger urban togetherness. As encountered, the in-between space can be read through its longitudinal or traversal movement: the former defines two separate entities and is regarded as a divisor whereas the latter links different territorial units and is regarded as a connector. The preponderance of one with respect to the other is variable in time and depends on the specific given context. From the initial historical pre-eminence of the transversal movement to the progressive imposition of the longitudinal one moves to produce a conflict of legibility between the two. In the three cases exposed, spatial contrasts and the prevalence of a divisor line between units are highlighted: Calle El Progreso of El Hatillo is identified as a clear rupture between the old quarter area and barrio El Calvario; the 4<sup>th</sup> transversal street of Chacao distinguishes and divides the barrio El Bucaral from enclosed condominiums of La Castellana urbanisation; and the *Avenida Intercomunal of El Valle* clearly delimitates many barrios such as Zamora and Cerro Grande and large complexes and condominiums; similarly, the Valle-Coche highway separates the 'Fort Tiuna' and the 'Tiuna el Fuerte Cultural Park'.

As analysed, modernity triggered severe fragmentation and socio-spatial segregation processes that promoted the emergence of new in-between spaces within the city. Longitudinal movement prevailed over the transversal

one in order to connect the city centre with new residential units allocated on the outskirts. In this sense, many in-between spaces of the metropolitan area of Caracas emerged outside and against the project of modernity. Nowadays, it is found that the value to recognise in-between spaces as relational spheres is lacking in current urban discourses and, therefore, the promotion to traverse the in-between towards the articulation of the metropolis remains on hold.

The understandings of the in-between space still lead city authorities to misleading assumptions that tend to generalise and group these spaces as fractures, lines, borders or independent entities (mostly associated to infrastructures of movement) without considering the importance of the context to study space production or exploring how these spaces are historically formed before acting upon them. And this vision is related to the legibility of the space.

This research states that in-between spaces are unique, fluctuant and different from each other, as under their surface remain hidden successive layers of memories of human use that need to be empowered, not removed. In each case study, the analysis of a specific in-between space has allowed to discover that each one has a history behind, which, in a way, has helped to comprehend the functions of the space that are directly related to its context.

Even though all spaces have suffered many changes, the case of El Valle is yet the one that involved a radical transformation. The Urban Renewal plan executed during the late 1960s by the BO envisioned the incorporation of high-rise towers for the middle class aligned with a large avenue, the *Avenida Intercomunal of El Valle*, which was highly detrimental for the community of El Valle as linkages and connections were broken in favour to connect the area to the city centre. Similarly, in the case of El Hatillo, Calle El Progreso, which used to be the nexus between residents that inhabited the hillside of El Calvario and those living in the old town, was expanded not only to allocate the automobile but to strengthen connections between the new territorial units that emerged in the eastside of the municipality for the upper-class and the city centre. Subsequently, former linkages and transversal movements between El Calvario residents and the old quarter area were considerably removed.

On a metropolitan scale, the successive projects and actions executed across the capital city by government bodies, many of which are still based on the principles of zoning, evidence the importance given to the architectural building rather than the context. The construction of the *Helicoide* as an iconic and sole building or the aberrant highway interchanges and flyovers that invade the main valley are some examples. The idea of architecture associated to the building or the infrastructure *per se* is still understood as a symbol of progress and modernity rather than considering this practice as the one capable to articulate the immediate context. In fact, the deployment of *Gran Misión Vivienda Venezuela* (GMVV) complexes across the totality of the Venezuelan territory are recent examples that manifest a lack of articulation between city units, favouring sectorisation over articulation, which overall, contribute to perceive adjacent in-between space as derelict and untreated zones that only enhance differentiation and division.

This leads to formulate another concluding remark: only when the in-between space is traversed we can discern first attempts towards urban togetherness. In-between spaces are directly related with their immediate context and are regarded as an ambiguous dichotomy as they can either be read as connectors or separators thus generate an interesting ambiguity and urban complexity, transforming sites into spaces of flow or spaces to be.

So, as encountered in this concluding section, this research has been a process that, starting from intellectual concerns regarding the in-between space and socio-spatial segregation, moved closer to the territory, to daily life and to issues related to interstitial practice as a tool to deploy [political] power.

## 6.2 Directions and findings of this research

Following the general discussions and concluding remarks exposed in the first section of this chapter, it can be stated that this research has developed into three main directions that also help establishing concluding visions and definitions of what has been this investigation: first, the notion of territoriality and its relation with power; second, the idea of in-between spaces as evolving processes with multiple scales of action; and third, the key notion about the appreciation of the new-found use of interstitial practice to deploy power, which has undoubtedly been one of the most effective discoveries of this research.

Drawing on the notion of territoriality and its relation to power, since the arrival of Europeans in Latin America, the incorporation of the *encomienda* (from the Spanish word *encomendar*, meaning ‘to entrust’) was understood as a hierarchical system of distribution of native labour and tribute into the land –in the form of crops, foodstuffs, animals or anything else that the land produced– in exchange for their protection and education. This is, while natives were considered to occupy the lowest ranks in the social scale, the figure of the conquistador, settler, priest and colonial official occupied the highest, many of which were given a *repartimiento* –a grant of land– for their position and achievements during the conquest. The image of the *encomendero* was also introduced as a responsible person for the well-being of his workers (natives) which shifted into abuses and mistreatments, making unreasonable demands of the people who lived on his lands.

The creation of doctrinal towns was another strategy from those in power to conquer new territories in order to relocate and control native workers and indoctrinate them into Christianity and Spanish culture. In this case, the governor and the bishop were the main figures that exerted power over the native population and the space. Whereas doctrinal towns were identified as small settlements outside the city inhabited by natives and controlled by authorities, the insertion of a foundational city was understood as the seat of the government and the vital centre of the valley inhabited by the Caracas elite. As explored, each city and town was limited by an abstract space –known as *ejidal land*– introduced by the governor to secure and reserve lands for future new territories, to control city expansion and, at the same time, to sustain each settlement. The *ejido*, as an in-between city in Sievert’s terms, was envisioned as a sort of communal space for peasants managed by those in power where the land was produced and used to obtain certain profits. The occupation and distribution of the *ejidos* of Caracas by the end of the colonial period also showcased the existing relation between power and territory.

As discovered, throughout history, governors have been by far the most segregationists. Since colonial times, all sorts of demarcations were traced across the space in order to differentiate contiguous territories, and establish new entities to define and classify certain groups that inhabit within a same confine. The example of the *arrabal* as a formal socio-spatial division detected in the colonial city serves to visualise the will to separate the city core (where power was) from those areas in the outskirts (where burglars and the most vulnerable lived). The subsequent lines traced over the space

–product of the consolidation of new towns, *hatos*, villages, streets, main roads, ecclesiastic parishes, cantons or *departamentos*– evidenced the power of the boundary and the importance given to the line (as still occurs in the case of the municipalities of El Hatillo and Baruta, where disputes for the land are still ongoing).

The arrival of a secular period involved a moderate change in government institutions, distribution of power and the city image; the presence of architecture and engineering played a key role to display opulence hence dictate a new urban order imposed by the subsequent rulers that governed the country. The city expanded and pre-existing rural paths, roads and structures from the colonial period such as property divisions, separation of plots, local parishes, administrative demarcations, or the terrain orography such as streams, rivers and hills were the organizing elements of new urban traces and morphologies.

But, the understanding of the current urban structure of Caracas is recorded in the period between the 1900s and the mid 1950s, which not only was a phase of ‘metropolisation’ –this is, a change in scale– but a moment of transition of its urban morphology and conception –from tradition to modernity– which is significant for understanding the field of new relations between land and power.

The appearance of oil into the scene at the end of 1920s eased this change of scale that impacted all spheres of urban life and introduced a new reality that consequently changed the urban landscape of the city. The urban landscape was impacted by large-scale infrastructure operations, new urban spaces, ambitious masterplans and architectural proposals in order to supply and justify demands of a significant population growth resulting from migration. The presence of power was materialised not only by governors but the machinery behind the state and its public institutions (such as the BO) as well as the figure of private developers and powerful entrepreneurs who majorly pursued to dominate and own the entire valley. The most frequent form of city expansion was the conversion of rural land into residential; the agrarian land became a precious source for the most powerful (including the state), a fact that rapidly contributed to transform haciendas and plantations into residential units, subsequently displacing rural workers into other parts of the city thus, contributing to display a city full of contrasts dominated by blatant traces of inequality and fragmentation. This land-use transition involved many speculative processes and brought important changes that radically altered the urban structure and the image of the city.

In addition to that, the incapability of the state to decrease the urban growth of the city during the twentieth century brought the decision to split Caracas into five municipalities, a city that was already divided in two states. On the top of that, the constant reforms in the constitution and the further actions taken by Chavez’s government during the twenty-first century magnified the weakness and deficiencies of the existing institutional framework of Caracas as different spheres of government coexisted and clashed: the national government, the Miranda State, the Metropolitan District, the Capital District and the five municipalities of Caracas were respectively ruled by the President of Venezuela, the governor of Miranda State, the Mayor of the Metropolitan District, the Chief of Government from the Capital District, and the five mayors of Libertador,

Chacao, Baruta, El Hatillo and Sucre. That is, the current Caracas not only is divided in two states but five municipalities ruled by political will, where five mayors and five Local Urban Planning Offices (OLPU) still decide on a city that aims to function as one.

Drawing on the idea of impermanence and the different scales of action of the in-between spaces, it is important to look at the first illustration of the initial twenty-four blocks of the foundational city drawn by Juan Pimentel in 1578 which represented a solid, finite and preconfigured entity. As displayed on the eastern side of that map one reads: “in this way, the entire town is being built” (Vegas et al., 2015:21) which already indicates a sort of limit from where infinite possibilities and configurations can emerge in time; a transformative sphere that will accommodate change.

This limit demarcates what was considered city and non-city, being the latter identified by dispersed and isolated units outside the foundational city that were part of the scale of remoteness such as the doctrinal towns, villages and *hatos* distributed across the valley of San Francisco. Throughout time, this original limit surrounding the colonial city naturally evolved as new city blocks emerged, expanding the central core. This is, the original demarcation traced by Pimentel to define the foundational city blurred, and subsequently, new limits flourished.

Outer towns were gradually incorporated into the urban functioning of the city through long mule-paths and *Caminos Reales* (Royal Roads). From the eighteenth and during the nineteenth century, these settlements became important nodes of productivity such as the towns of Chacao, Petare or El Valle, and it was then when the desire to improve city connections towards the outskirts and the outside world initiated. The ‘non-city’ became gradually part of the ‘city’ which puts into manifest that the conceptualisation of limits and borders is considered transitory and impermanent; this is justified by the dynamic condition of the in-between and its clear difficulty to resist time.

During the nineteenth century, the introduction of toll barriers at the city entrances and the incorporation of functional buildings such as train stations or slaughterhouses eased the formation of new settlements in the periphery of Caracas emerging new uses, logics and functions. In this regard, urban design and spatial regulations are instruments to control people by securing the city, which was considered the most precious entity. That is, throughout time, former remote territories (considered part of the non-city) transformed into transitorial landscapes, part of the scale of transition, being active elements of the periphery of Caracas. In other words, these settlements were important elements of the in-between city. For instance, the revision of the 1843 plan of Caracas (Fig. 4.20) indicates possible transitorial spaces at the edges of the foundational city and Campo de Marte (east), Canton El Teque (north-west) and Canton Naraulí (north-east), considered part of the periphery.

But, it was during the twentieth century when the ‘metropolisation’ of Caracas surpassed pre-established boundaries and former peripheral territories (also, transitorial landscapes) became inner city areas, part of the scale of proximity. For instance, the incorporation of El Paraíso urbanisation as a new residential unit for the wealthy in the 1900s supposed

the emergence of an in-between space that encompassed the southern part of the city, the Guaire riverbeds and the edges of this new neighbourhood. In a similar vein, self-built settlements originated in the available lands of the north-east and north-west of the old quarter area, alongside main roads, railways and functional buildings, emerging new in-between spaces. New relationships, functions and associations became materialised and manifested precisely in the spaces amidst the edges of the old quarter area of Caracas and these new territorial units; a relational sphere within the inner city that was both physical and perceptive.

This helps to comprehend that territory is not permanent as it evolves through time; that is, a territory can be activated, interrupted and modified because is constantly being remade. Hence, territory does not become manifested unless groups attempt to draw, materialise and define its boundaries as well as to control the actions of other individuals or groups within the established boundaries. Thus, the concepts of identity, cultural authenticity or belonging are what emerge from there.

In order to function, territorial demarcations must be visible and the territorial rules must be communicated. That is, administrative demarcations, municipal zoning, building codes, new territorial units, or any other practice done in the space together with the rules established, regulate and define a territory and subsequently, demarcate a specific space. The in-between space is precisely the materialisation of the boundaries traced amidst different territorial units; a sphere where forms of negotiation, interposition and interaction become manifested between different entities.

It is impossible to determine the first in-between space of Caracas because in-between spaces are realities that somehow have always existed, in any form. They limit their permanence in time: they vanish, evolve, transform and even disappear overtime. As explored, each in-between space holds its own memories and history underneath, which are still present and vivid by many inhabitants because it is there where collective life once took place. The value of these spaces not only resides in their availability as territories for physical and infrastructural transformations or in their strategic position within the city but also in the successive facts and events that once occurred there. In this regard, in-between spaces are the actual expression of the urban continuum as the history of the city demonstrates that its in-between spaces have always been present as relational spaces in which their resilience resides in being spaces that empower differentiation and encounter.

The three in-between spaces analysed at a local scale are platforms where signs of convergence became manifested both in the past and present; all accommodate a wide range of identities and are understood as places to allocate activities, celebrations, interconnections. They function as transit spaces, strategic and convenient spots, creative spaces, areas to go through, areas to traverse, or places where many go in search to socialise, protest, experiment or confront with the other. In other words, in-between spaces beyond the urban planning systems, the outlines, the street grids and compositional patterns are the background against which the city defines itself.



And finally, drawing on the appreciation of a new-found use of interstitial practice to deploy power, this research exposes the close relation between architecture and power; power, in here, refers to political authority. The role of architecture and urban planning (and all the practices in-between) consist in their ability to influence the spatio-temporal articulation of city life, modify perceptions, trajectories and uses that, in many cases, are utilised by those in power to reach certain territories and peoples.

Since the foundation of Santiago de León de Caracas, architects and engineers have been in charge of developing urban plans, maps and drawings of the city, hence envisioning its future transformations and developments. Public architecture, institutional buildings and the incorporation of masterplans and urban designs can always be interpreted as tools of the establishment of political legitimacy such as the transformation of squares and plazas, the incorporation of infrastructures or the insertion of new territorial units which are the material expression of power, its exercise and form.

In Caracas, one of the qualitative and quantitative changes was the incorporation of infrastructure, masterplans and engineering operations adopted in the modernisation period with the purpose of colonising geographical sectors that at the same time allowed to exhibit signs of progress and modernity. So, in a way, architecture and the figure of the architectural practitioner serves as a tool to design public spaces envisioned and guided by political interests. One of the key points of the analysis of power and architecture in this research is the issue of politicisation of spaces at the intersection of the fields of urban planning, art and architecture.

Interstitial practice usually emerges from individuals and artistic groups that either work in conjunction with local authorities and private institutions, or on the contrary, consist of self-initiated initiatives more focussed on the reduction in the projection of political power through the built environment. However, the relationship between the official act of reshaping the built environment has been essential to highlight the impact of interstitial practice in the in-between spaces of the city lead by political bodies. As discovered, not only is this practice used by architects, academics, urbanists, artists or activists but also government agencies, institutions or even the state which certainly deploy greater influence, power and control over certain communities; it is then when this relationship is seen as an intrinsically political act.

The incorporation of the 'eyes of Chávez' across the public sphere, the implementation of *Gran Misión Barrio Nuevo- Barrio Tricolor*, the elaboration of artworks, facilities and mechanisms that promote a specific ideology or fix a unique identity, and actions that pursue to delimit and distinguish specific spaces from others (secured, controlled or exclusive) are some of the most blatant forms of fragmentation and spatialisation of power encountered through interstitial practice. Nevertheless, despite authorities pursue to exert complete control over the public realm, interstitial practice promoted by sole artists is not yet devoid of power; as seen in many of the examples exposed in the annex, interstitial practice has the power to modify perceptions, behaviours and functions of the space.

In the three case studies, it has been demonstrated that political power is displayed through interstitial practice which serves as a tool to

territorialise power through its intrinsic messages and conceptions; it also serves as a mechanism of propaganda or as a tool to satisfy people's demands, specifically addressed to the most vulnerable. As encountered, it is the urban concentration of vulnerability in an enclosed or identified unit what sustains and indulges [political] dynamics and strategies that deepen interstitial practice related to populist and propagandistic interests, highlighting the power of the territory and the politicisation of the spaces of the city.

As found in a local scale, interstitial practice also involves a process in which the most vulnerable are given responsibility but not the power to decide nor implement certain actions on the spaces they inhabit. This has been exemplified in the case of Chacao, where El Bucaral residents were asked to run free services and contribute in the maintenance of a sports facility in the 4<sup>th</sup> transversal street as part of a public-private partnership campaign. Similarly, in the case of El Hatillo, residents from El Calvario were expected to attend and participate in workshops, community meetings and get involved in the execution of murals and other activities in the barrio just because an event was organised within their confines. And in the case of El Valle, many neighbours were asked to voluntarily participate and work in the construction of a facility in a former vacant space of the parish. Whilst neighbours altruistically contribute in city matters, (political) members, artists and organisers received economic compensation and personal benefits. The way this structure of power is framed through interstitial practice highlights that the community implication from organisers and local authorities is abusive.

In the three cases, interstitial practice was developed in the in-between spaces to specifically address the demands of vulnerable groups, not the entire neighbourhood: murals, banners and other interventions were made for and 'given' to the residents of barrio El Bucaral; a mural and a festival were organised specifically for the residents of barrio El Calvario in El Hatillo; and a cultural facility was built for the young residents of the barrios of El Valle and Coche (although, in this case, this cultural facility also envisioned the idea to incorporate residents of the condominiums, not necessarily addressed exclusively to the most vulnerable).

The idea to use interstitial practice to promote cohesion between neighbours from different city units was only successful in the case of El Valle as the cultural facility generated and created solid bonds (at local level) that modified perceptions and former behaviours between neighbours in a permanent manner. In the case of El Hatillo, the celebration of 'El Calvario-Puertas Abiertas' festival achieved that many neighbours voluntarily traversed Calle El Progreso to visit the barrio during that day. In the case of Chacao, all interventions failed in the attempt to promote interconnection and exchange between neighbours inhabiting the same street.

Yet, the insertion of interstitial practice in these three cases somehow projected a consolidation of stronger community groups through the empowerment of identity and a sense of belonging to a specific place. In the case of Chacao, further interventions empowered the historical background of El Bucaral settlement and incorporated local features such as bucare flowers and other natural elements of the flora and fauna; in the case of El

Hatillo, subsequent editions of the festival have been organised enhancing and empowering local traditions and culture of El Calvario; and in the case of El Valle, the display of native figures such as cacique Tiuna, political and historic figures such as Simon Bolivar or Hugo Chávez, local icons such as Alí Primera or other messages involving the power of local community and politics have continuously appeared inside and in the surroundings of the park. Furthermore, the insertion of three GMVV housing towers in 2013 called '*Urbanismo Hugo Chávez*' (also called *Urbanismo Valle Nuevo*) next to Tiuna El Fuerte Cultural Park involved the incorporation of several 'Eyes of Chavez' on their façades which incessantly overlook the cultural space.

In the three case studies, political power has been found behind each interstitial practice being the case of El Valle the most palpable. As encountered in all cases, even though the intentionality of the artists was [at first] to eliminate or disassociate their interventions from political messages, the impact of interstitial practice rapidly caused subsequent [political] actions in the area, run by either local authorities or the state in order to politicise the space. The implementation of *Gran Misión Barrio Nuevo- Barrio Tricolor* implemented by the national government in El Bucaral after the 'Pasacalle Bucaral' intervention, or the inauguration of a pedestrian crossing in Calle El Progreso by the Mayor of El Hatillo during *El Calvario-Puertas Abiertas* festival are a few examples. The case of Tiuna el Fuerte Cultural park in El Valle is understood as an instrument that already originated from the state so the incidence and domination of political power in the space is already vivid.

So, despite interstitial practice enables the creative community to showcase and exhibit a social agenda through design and architecture, its role and function becomes a confluence of architectural design and political project, which its impact is twofold: it can create a built environment understood to possess political agency or rather, it can be an act of activism in a broader sense, whether or not this practice adopts a political cause as its primary objective.

As encountered, only when interstitial practice is associated with political bodies this practice is formalised and acknowledged; otherwise, it is merely considered an illegal act. And this is precisely why many artists and collectives tend to collaborate with political authorities, institutions and other entities not only to receive an economic compensation but also to be recognised. In the three case studies, architects and practitioners teamed up with local authorities, being interstitial practice part of a political cause. The artist Flix and CollectivOX worked in conjunction with Chacao local authorities to erect the 'Pasacalle Bucaral', having this intervention an intrinsic political message displayed in the colour of the banner as suggested by the mayor.

In the case of El Hatillo, Cheo Carvajal worked in collaboration with Cajigal school to organise an activity in Calle El Progreso with the students; what it was first conceived as an act of activism it later became a political cause. Also, the involvement of the municipality of El Hatillo was vital in the organisation of El Calvario-Puertas Abiertas event, being the former director of El Hatillo Cultura, part of the organisational team. Both activities, the pedestrian crossing and the festival, subsequently involved the politicisation of the space, initially promoted by sole practitioners.

On the one hand, the claim from the students to remove the parapet on Calle El Progreso translated itself into a political act which consisted in a public inauguration of a pedestrian crossing on the street by the mayor of El Hatillo, and on the other, in the case of the festival, politicians took advantage of the activities emplaced in El Calvario to promote their work and involvement within the community.

And in the case of El Valle, the architectural firm Lab.Pro.Fab worked in conjunction with Tiuna el Fuerte members and the National government to build a cultural facility, clearly solidifying an alliance between the firm, the community and the authorities where architecture and the figure of the architect became part of a political discourse.

All these three directions exposed are directly connected to the main research question, which pursue to define what is an in-between space; and also, to comprehend its physical and phenomenological aspects and connotations; to reflect on the relationships between residents and the space itself; and finally, to explore the impact interstitial practice have in the in-between space in regards of the promotion of urban togetherness. Hence, these directions have led me to envision and define the in-between spaces from the three main approaches of this investigation:

From an urban approach, the idea of 'in-between' is seen as a type of prolongation between the material and the immaterial; the in-between space functions *as an act and a process of territorial claim*. Claims create territorial relationships when boundaries are introduced. So, the in-between spaces are the operation or the effectuation of these boundaries. Therefore, in-between spaces are not only products but rather forms of negotiations and interactions aimed at managing social distances.

From a social approach, the in-between space functions *as a relational sphere to the city at multiple scales*. It is an open platform where the collective resources that the city offers becomes an indivisible right. It is a sphere of convergence, mixed and diverse that can serve as tense rather than friendly sites of exchange as demonstrations, battles, claims (of all sorts) and festivities take place there. Hence, is in those spaces where socially sustained collective life in cities happens.

And from the artistic approach, the in-between space functions *as a laboratory of experimentation to deploy all sorts of power*. Interstitial practice becomes an inevitable communicational tool by which alternative languages are introduced in the public sphere that greatly influence in the power exerted through its message over the territory. This is, interstitial practice can trigger not only urban togetherness but the distribution of [political] power through collective recognition of specific groups, particularly the most vulnerable, through the promotion of local identities and culture.

### **Final comments: concluding on the pursue of urban togetherness**

Before closing this thesis, this final section provides a last reflection about the importance to build a cohesive city and why the in-between spaces are essential pillars to pursue this objective. Since my first visit to Caracas, I realised that the Venezuelan capital abounds with walls, gates, and fences; an indicator that moved me to further explore this phenomenon.

Specifically, my interests lied in studying what moved this city to be so fragmented socially and spatially and how this urban problem could be solved or at least, attenuated.

In this research, fragmentation is understood as a thread of urban togetherness; not only because fragmentation is present in the urban structure but in the social fabric, the functional patterns, the symbolic as well as the artistic traces that become manifested in the public sphere of Caracas. And so, different perspectives have served to tackle fragmentation from a metropolitan to a more local scale.

From a metropolitan scale, fragmentation is associated to the early antecedents that served to territorialise power, the spatial configuration of cities and towns, the administrative demarcations and the security practices that divide, self-exclude and contribute to the partition of the space. The result of pre-established classist messages and connotations of certain areas based on their position within the valley also contributes to envision Caracas as a fragmented city. Fragmentation is also related to the impact infrastructures of movement had in all aspects of city life, specifically in the profound damage these artefacts caused to the socio-spatial configuration of the city causing a lack of *transversality* between units, socio-spatial segregation, the encouragement of car dependency, a condemnation to pedestrians and to the essence to wander, and an increase of enclosure levels which directly impede to vividly experience the city. And finally, fragmentation is associated to those territories that create and are created through identity. In Caracas, the enhancement of 'fixed' and 'imposed' identities might distance specific groups that don't feel represented nor identified; the constant demarcation and proliferation of certain territories through the promotion of a national or a local identity, symbols and other messages not only fragment but contribute to greatly segregate a society. The acceptance of difference is needed in order to achieve urban togetherness; thus, it demands a sort of mutuality, a solidarity of acceptance and toleration where those living side by side don't recognise each other as 'the oppressor' and 'the oppressed'. It is key to search for signs of proximity of differences in shared spaces.

From a local scale, fragmentation is tackled in more detail. In Chacao, fragmentation processes are seen through security practices that also involve the instrumentality of stigma and distinction. Describing the municipality as a 'safe and secured territory' or modifying the names of '*barrios*' to '*sectores*' to state that the Chacao is a "barrio-free municipality" serves as an example. The sectorial distribution of opportunities and services alongside the area, the total control of urban spaces from local authorities (many of which include security guards or a previous registration before using them), and the contrasting density patterns among city units also indicate fragmentation, such in the case of El Bucaral. The empowerment of a local identity strategy through interstitial practice in the in-between spaces next to vulnerable units not only is seen as a political strategy to territorialise power but an action that is far from promoting social cohesion. The commissioned murals located in the in-between spaces next to the barrios of the municipality prove this statement.

In El Hatillo, fragmentation processes not only are represented by the current disputes between the adjacent municipality regarding administrative

lines but also by the promotion of a cultural identity. In this regard, the advocacy of El Hatillo's cultural heritage and historical roots is part of a top-down strategy to encourage a sense of belonging and pride amongst residents of the municipality that is constantly manifested and spread across the urban spaces of the old quarter area through murals, festivals, celebrations, festivities and other activities that recreate and reinforce the image of the past.

Furthermore, the study of the transformation process that occurred in El Hatillo evidences traces of fragmentation through multiple acts of distinction, self-exclusion and exclusivity from residents living outside the old quarter area and barrio El Calvario, creating territorial units enclosed and secured by guards and walls.

And in El Valle, fragmentation was mainly caused first, through a top-down strategy that demolished the entire urban and social fabric of the parish by the introduction of a Renewal Plan based on principles of modern city construction and planning; and second, through the direct incidence of political power into specific community spaces and groups –that evolved from creating EDNs to independent collectives–, the empowerment of 'pure' identities from the past, and through ideology and politics that are clearly evidenced with the creation of a cultural facility, which serves as a political instrument to deploy and transfer power and control.

The formulation of the urban space framework to analyse urban togetherness in the in-between spaces has allowed me to draw several final arguments to understand future articulation dynamics regarding the territory, people-place relationships, and the interventions that may occur in the actual space.

Space production, interstitial practice and urban design require looking for new forms of solidarities, acceptance and resistance in order to build –whether politically or not– feasible alternatives, understanding the present and the past of city spaces, identifying obstacles from an intellectual and an empirical perspective, and translating these into concrete alternatives in order to articulate the context. The reality happening in the in-between spaces, its struggles and its immediate surroundings are the realisation of an approach that rather than fragmented should be the solution to pursue urban togetherness.

To intervene the in-between space means that it is needed a renewed urban legibility and understanding of the city (not necessarily as a political project), putting together different scales and spheres of action, coordinating the existing local efforts, policies and programmes, and establishing an equal treatment to all citizens regardless of class, background or place of residence within the city. In order to consolidate a collective future for Caracas, this is the path in which in-between spaces, the whole city and the instruments that the state has for its production can contribute to creating a less unequal and fragmented society.

However, in the particular case of Venezuela –questioned to be an undemocratic regime– and despite the particularities of each case study developed in the capital city, each case confirms the existence of common mechanisms to exert political power once interstitial practice are incorporated in the space.

Nonetheless, the three case studies have demonstrated that it is possible to imagine the transformation of the city through its in-between spaces. In other words, any interstitial practice (as showed in the annex of this thesis) has the potential to induce significant changes in the functioning and perceptions of the space; and this capacity is justified by their precise position in-between as well as the inherent dynamic condition of the in-between space.

It can also be said that the in-between condition is a feature already present in a place, even before large urban projects were introduced. In-between-ness is met by an enormous variability over time. The passage of time is visible in the ephemeral condition of the features and elements of the surroundings, and, at the same time, in the strong permanence of structural decisions. In-between spaces evolve through the interaction between the different presences and ideas already existing into the context.

Given their unique socio-spatial characterisation and temporal evolution, the analysis of each case study proves how the in-between space is configured by the tension of different territorial units. Even though in-between spaces are still regarded by many professionals as *non-lieux* (Augé, 2008), this thesis proves the contrary:

“If a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational, or historical, or concerned with identity will be a non-place” (Augé, 2008:77-78).

In-between spaces are spheres that are simultaneously metropolitan (nodes within the urban system) and local (meaningful everyday spaces). In this regard, the various traces of history have to be considered as an unavoidable support to promote urban togetherness.

It is also pertinent mentioning the double condition that in-between spaces acquire, both as ‘spaces to traverse’ and ‘as spaces to move along’; an ambiguous condition that denotes respectively connection and separation between different city units. The use of alternative ways to promote exchange between different residents inhabiting specific units through artistic action on the public sphere is a solution towards the intertwining of the city.

Likewise, the study of the three different case studies in Caracas has revealed: 1. how vulnerable practices that pursue urban togetherness are to change in promoting interaction and exchange between units. 2. how fragile but fundamental are the relationships within the context. 3. how difficult and controversial such projects and interventions are in the long run, given its character definition, its permanency and ephemerality, its function, and the ability to achieve a ‘real’ involvement from all actors.

In short, it should be concluded that interstitial practice gives a unique and an essential value to the in-between spaces, able to modify perceptions and so, twist in-between-ness; its presence should be strongly influenced by the history of the place; it should care about the design and techniques employed; comprehend the existing relations between the citizens (without distinction) and the proper space as well as comprehend its inner temporal dynamics. The value of urban culture must be recognised –not imposed–

as the expression of a spirit of time, which becomes a decisive driven in urban decision-making around the transformation or demolition of a place.

In-between spaces become real living records of city life; they are laboratories of intense urbanity and, altogether, these spaces naturally pursue cohesiveness between difference, which is to be regarded as a privileged space for the contemporary urban project.

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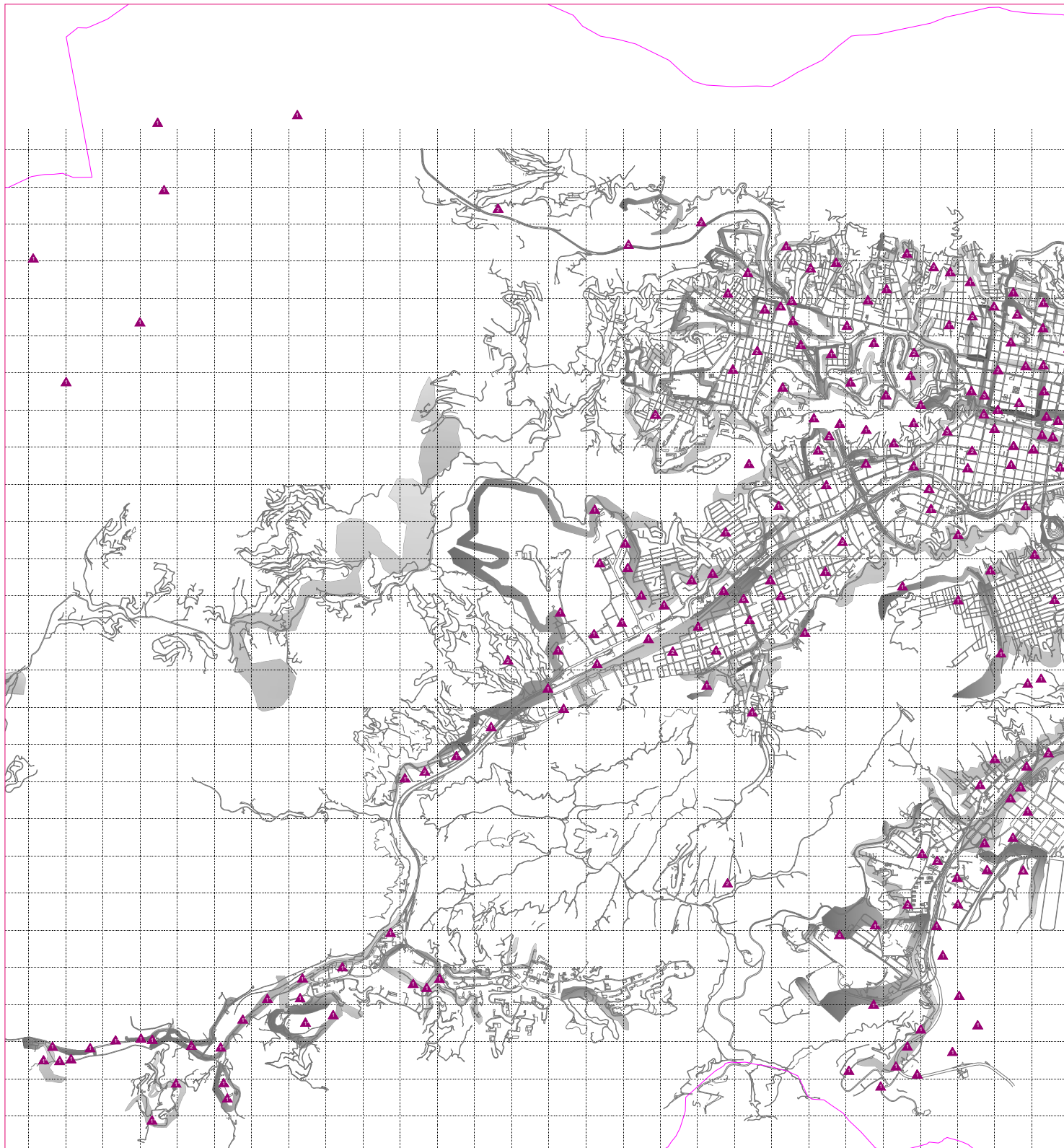
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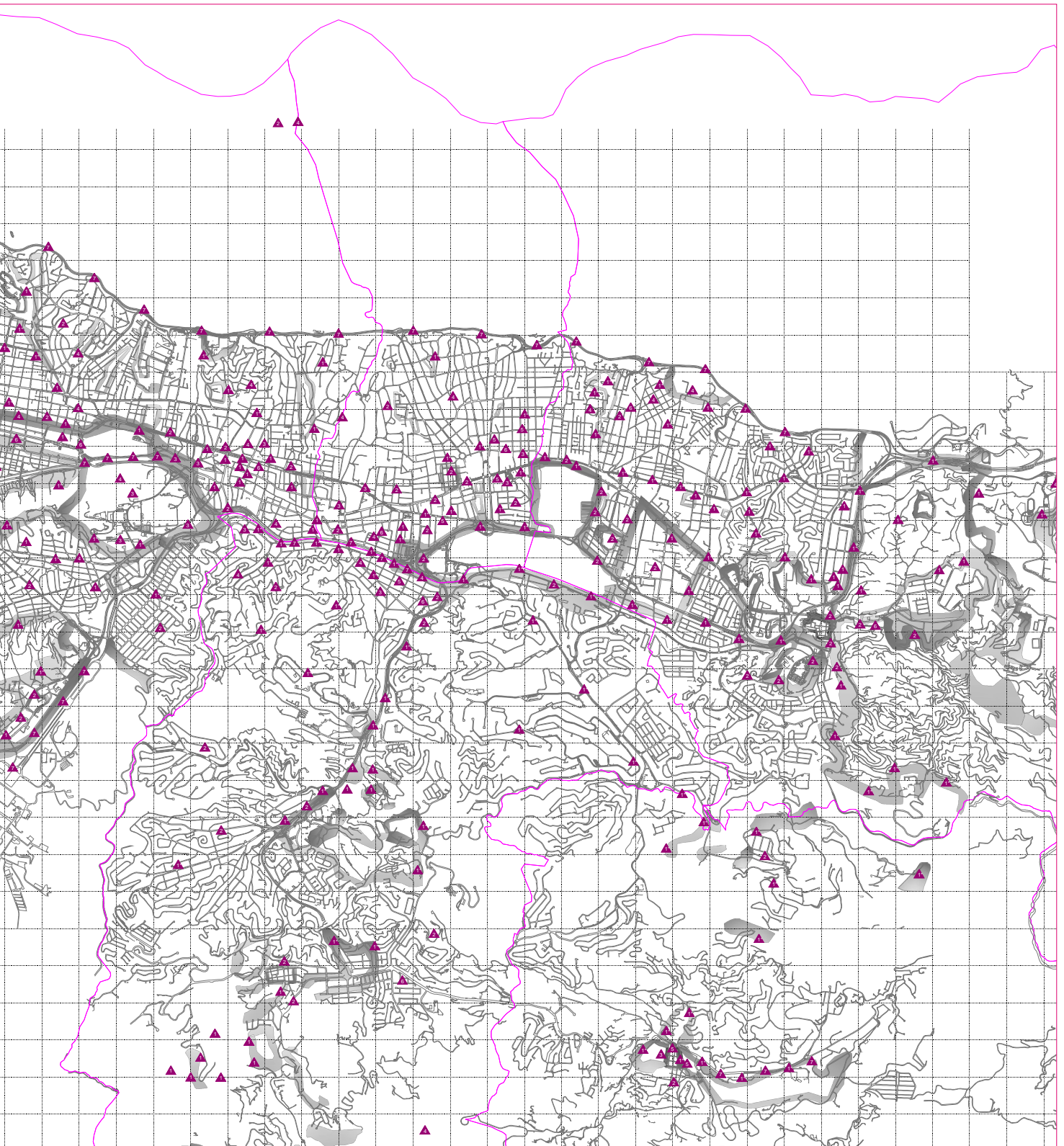




**ANNEX**

**Interstitial practice in the Metropolitan Area of Caracas**





- |                      |                             |
|----------------------|-----------------------------|
| ▲ Political messages | ▲ Caracas COMBO             |
| ▲ Street art         | ▲ Una Sampblera por Caracas |
| ▲ Bici Aventuras     | ▲ Dominical routes          |
| ▲ CCS en 365         |                             |



### Type of intervention

Street art - Public art/Propaganda

### Description

Stickers, murals and messages are painted on many urban elements and spaces in the city. Some of these interventions display satire messages and criticism against the Bolivarian Revolution or the United States imperialism whereas others illustrate political and historic figures of Venezuela and Latin America such as natives, Simón Bolívar, Hugo Chávez or Che Guevara.

### Aims

To spread and communicate critical political messages on the street.

### Consequences

The public space becomes a stage to display all sorts of political messages and ideologies through art. In this regard, these interventions serve to expose what is hidden.

### Impact

The public sphere becomes a recurrent space to intervene and a tool to communicate and expose what is hidden or desired.

### Reflections

As observed, these interventions never cease and are always being produced across the urban spaces of Caracas. Particularly in Chacao, it was observed that these interventions were usually executed in transited and crowded spaces, particularly prevailing messages against president Nicolás Maduro, the social situation (hunger, robberies, corruption, drug trafficking...) and the claim to free political prisoners as former mandataries of Chacao either fled the country or are in jail. As observed, GMVV buildings are key nodes to display many messages in support of the Bolivarian Revolution and their leaders; some of them, intrinsically delimit a specific territory or an area where many residents identify with the piece.

### Political messages



### Code

M1

### Urban agents

Anonymous artists

### Year

2010-2016

### Location

Across the Metropolitan Area of Caracas

### Position

Transited; sectorial; recurrent; specific



### Street art **Type of intervention**



Street art

### **Code** **Description**

M2

Quick urban interventions on urban elements, walls, fences, façades... usually using stickers, stencils or spray. Many artists remain anonymous however, most of them sign their pieces with its nickname.

### **Urban agents**

Anonymous artists

### **Aims**

To reclaim public spaces; to expose strong messages and thoughts through art. Many artists pursue to incentivise people's imagination; to be able to change people's mentality through their creations.

### **Location**

Across the Metropolitan Area of Caracas

### **Consequences**

Many artists want to spread personal feelings –happiness, hate or desperation– and find the act of painting a sort of need that responds their desires and thoughts. One street artist found in the streets of Caracas is D11 whose interventions help reflecting on quotidian problems and sometimes, his messages can be harsh but real as well as innocent and subtle.

### **Position**

Blended; transited; recurrent

### **Impact**

Passers-by are those who can extract their own message. Frequently, many street art pieces are painted on hydrants, benches, pavements or small areas on a wall, being mesmerised with the immediate surroundings; as observed, a few people stop by to look at them. However, many others are displayed on telephone booths and kiosks, being interventions more visible and relevant.

### **Reflections**

Street art pieces are very common to find in the streets of Caracas. The majority remain intact after days, even years, which is a sign of appreciation and acceptance. Being Caracas one of the world's deadliest cities, the fact of finding unexpectedly street art pieces with a message of hope might help diminishing the feeling of frustration and depression due to the situation the country is going through.



### Type of intervention

Event

### Description

Organisation of cycling activities across the city

### Aims

To empower the use of the bicycle to envision it as an alternative mode of transportation. This initiative pursues the promotion of public policies to allow the transformation of the city into human spaces, which include cycling culture.

### Consequences

There have been several global events organised every year around the city: Día mundial sin Autos, National Bike day, Ciclo Turismo, and a new cycling group “Asamblea ciclismo urbano Caracas” has been consolidated.

### Impact

Cycling in Caracas might be high risk although many cyclists and learners are not afraid of riding a bike in group. This initiative has achieved to create a strong network with other entities such as Bici activos, bici-aventuras Caracas, BiciCaricuaao, Bicimamis Caracas, BiciOeste, Cicloturismo Venezuela, CicloGuerrilla Urbana, Movimiento Revolucionario de Ciclismo Urbano (MRCU), Tribu Pedal Caracas (TPC), Una Sampablera por Caracas, Al trabajo en Bici, Masa Crítica Caracas, Ser Urbano, Caracas a Pie, Centro de estudios de la movilidad en bicicleta (CEMBI) and Servicio de Préstamo de Bicicletas Ruédala Simón, among others.

### Reflections

This initiative has gradually involved government institutions, organisations (Cruz Roja Venezuela) as well as police forces to support events across the city.

### Bici Aventuras



### Code

M3

### Urban agents

Ciclista Urbano led by Luis Calderón

### Year

Since 2012

### Location

Bosque Urbano El Porvenir; Plaza Las Tres Gracias; Parque Cristal; UCV; Plaza Capuchinos; Plaza Juan Pedro López; PDVSA La Estancia; Abra solar, Plaza Venezuela; Plaza Alfredo Sadel; Plaza Brion de Chacaíto; Gran café Sabana Grande; Plaza Bolívar de El Hatillo; Plaza O’Leary; among others.

### Position

Transited; specific; landmark; recurrent



## CCS en 365 ▲ **Type of intervention**

Event

### **Code** **Description**

M4

Free urban walks are organised across specific locations of the city together with heritage connoisseurs and experts. This activity is open to anyone with an interest in archaeology, history, architecture and cultural heritage. This activity is announced via social media and the number of attendees is limited (so those who are interested need to complete an online questionnaire to have a spot).

### **Urban agents**

Luis Bergolla; CollectivOX  
Private foundations and companies

### **Year**

2016-2018

### **Aims**

To ideate urban routes to overcome the fear to walk across the city; to promote and spread knowledge about Caracas heritage.

### **Location**

Circle 1 (2016): Old quarter area of Caracas; Nueva Caracas; El Paraíso; UCV; Sistema Urbano de la Nacionalidad; San Bernardino; El Guaire; La Victoria; El Ávila  
Circle 2 (2017): Dos Caminos; Colinas de las Acacias; Las Mercedes; Los Chorros del Tócome; El Rosal; San Martín.  
Circle 3 (2018): La Rinconada; Santa Rosa; La Candelaria; La Calle Real; La Florida; El Silencio.  
Parque del Oeste; Banco Central de Venezuela headquarters; Centro Urbano ambiental Simon Díaz; Villa El Cerrito; Centro Nacional de Acción Social por la Música y Centro Nacional de Formación Musical; Hotel Humboldt; Quinta Piedra Azul; Centro Cultural Chacao; Jardines Ecológicos Topotepuy.

### **Consequences**

These urban routes are curated and planned beforehand together with an expert in the field in order to explain and answer questions related to specific places, history, architecture, etc. These tours also promote and empower photography among attendees so that later each can share their best shots.

### **Impact**

These tours can last up to 5 hours; users feel safe when walking all together in group rather than escorted by security guards. Each route is displayed on CCSen365 website, becoming a platform to visualise itineraries, next routes, maps and other details.

### **Reflections**

According to Bergolla, the number of people interested in joining this particular activity has grown quickly, which means that there is a common interest to know better Caracas' history and heritage. Due to lack of resources, Luis had to limit the number of attendees and nowadays, there are many people that are in the waiting list.

### **Position**

Transited; specific; landmark; recurrent





**Type of intervention**

Event

**Description**

A platform that gathers 18 organisations that empower culture in public spaces. This platform is composed by different groups that organise tours, festivals and talks about Venezuelan architecture, gastronomy, history and art together with experts.

**Aims**

To promote culture among citizens; to commemorate the anniversary of Caracas

**Consequences**

These urban gatherings generated a common understanding among professionals from different disciplines, strengthen relationships, new collaborations. Thus, they offer the opportunity to discover hidden parts of the city collectively.

**Impact**

These gatherings create spaces for dialogue in the open spaces of the city among professionals and students interested in Caracas.

**Reflections**

This platform started with the idea to group all city initiatives related to culture in order to commemorate the anniversary of Caracas. This platform shows that there are multiple groups willing to change the perception of the city through arts and culture.

**Caracas COMBO**



**Code**

M5

**Urban agents**

Bici Aventuras, Bicimamis, Bicigourmet, Bookolica, Caracas Inaccesible, Cultura COBA, Plastilinarte, La Rana Encantada, Urbanimia, Vaca Vieja, Acción Poética, Rutas Golosas, Cine Jardín, Somos Posible, Arquitour, Una sampablara por Caracas, Escuela Foto Arte, Caracas Posible.

**Year**

2015-2016

**Location**

Plaza Altamira, Los Palos Grandes, El Buscón bookstore, Plaza Bolívar of El Hatillo, Hacienda La Vega, Gato Negro metro station, Alfredo Sadel square, CC El Hatillo, among others.

**Position**

Transited; specific; landmark; recurrent



## Una Sampablera por Caracas



### Type of intervention

Event

### Code

M6

### Description

A group of recent graduates and volunteers organise multi-disciplinary social gatherings, walks and activities across the city to generate a fruitful dialogue among urban actors and academics, reflecting upon the city and its problems.

### Urban agents

Una Sampablera por Caracas

### Aims

To promote a new way of thinking and reflecting on the city.

**Year**  
Since 2011

### Consequences

These urban gatherings generate a common understanding among professionals from different disciplines, strengthen relationships, new collaborations with other collectives and urban actors and offer the opportunity to discover hidden parts of the city.

### Location

Plaza Sucre, Petare; Hacienda La Trinidad; Kalathos book shop, inside Cultural Centre Los Galpones; Centro Cultural Chacao, Av. Tamanaco, El Rosal; Lugar común book shop; Plaza de los Palos Grandes; Gran Café del Bulevar de Sabana Grande; Historic centre of Caracas; Plaza O'Leary; La Previsora; National Art Gallery; Children museum; El Buscón book shop, Trasnchocho cultural; Lugar Común book shop, CC Paseo las Mercedes...

### Impact

These urban gatherings create spaces for dialogue in the urban sphere, generate new connections and collaboration processes among professionals and students interested in Caracas.

### Reflections

A book has been launched as a result of these encounters and urban gatherings. This collective also organises writing competitions and cycling tours across the city in conjunction with other collectives.

### Position

Transited; specific; landmark; recurrent



### Type of intervention

Event

### Description

Main avenues and secondary roads are closed to cars every Sunday in order to provide space for people to practise sports, cycle, skate or simply wander. Thus, this initiative is free of charge and open to all publics.

### Aims

To bring back –for a limited time– the streets of the city to its inhabitants.

### Consequences

This initiative was first implemented in Av. Boyacá during the 1980s and, after the huge success over the population, municipal governments started to temporarily close streets for play on Saturday or Sunday mornings.

### Impact

Since 6am. on Sundays, individuals and groups of people gather together in specific city spots to enjoy of this initiative, mainly to practise sports collectively. Marathons, workshops to learn how to ride a bike, skateboard, running and competitions have taken place there by taking advantage of this initiative.

### Reflections

Dominical routes work well in a metropolitan scale. Even though there is not a common agreement amongst municipal authorities to unify these routes to make them more permeable and accessible to all citizens, some people who live afar take their automobile and park nearby to enjoy of the city for a few hours in a fun and healthy way.

### Dominical routes



### Code

M7

### Urban agents

Municipal Governments

National Government: Sports Ministry

### Year

Since 1980s (only in Av. Bocayá)

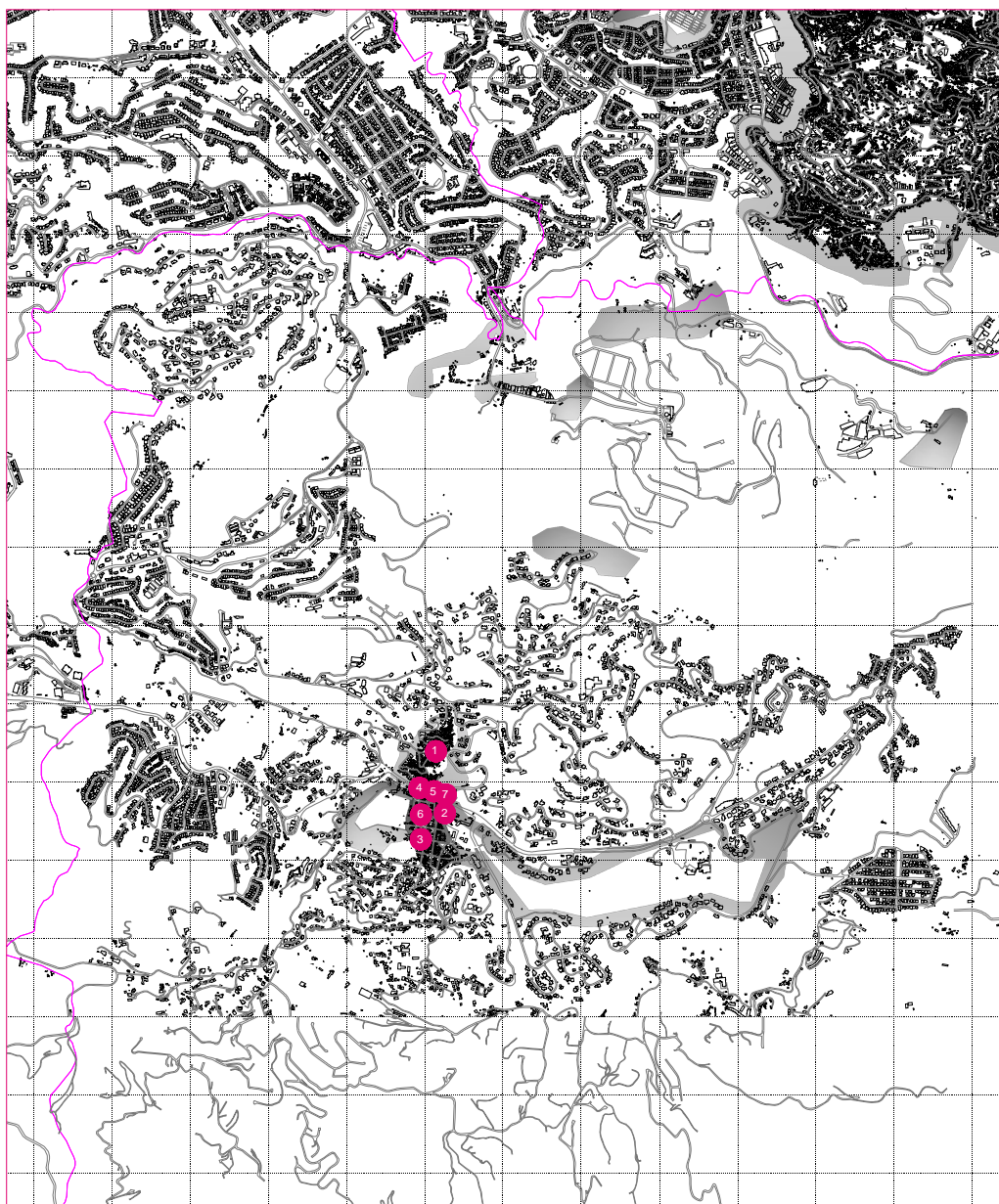
### Location

Av. Bocayá, Av. Río de Janeiro – Las Mercedes (Sucre and Baruta), Av. Los Símbolos – Parque Los Próceres – Paseo Colón (Libertador), Av. Teherán de Montalbán, Ruta Deportiva La Lagunita (El Hatillo)

### Position

Transited

## EL HATILLO



- |                                |                                  |
|--------------------------------|----------------------------------|
| 1 El Calvario Puertas Abiertas | 5 Los peatones no somos peluches |
| 2 100% Karibes                 | 6 Ventanas El Hatillo            |
| 3 Hatillarte                   | 7 Santa Rosalía mural            |
| 4 Grafitti, Arte y Mural       |                                  |



### Type of intervention

Tactical urbanism/ Festival

### Description

Open and free day street festival where invited artists exhibit, play and perform their work on the public spaces of the barrio. Each activity and performance is scheduled and during this festival, many façades, streets and stairs are covered with urban and visual art, sculpture, paintings, literature, music, and creations from residents and invited artists.

### Aims

To promote urban integration of El Calvario through its local artistic activity and traditions willing to recognise the barrio as part of the city.

### Consequences

During this event, many visitors walked into El Calvario for the first time to discover and know better how life in the barrio is like. These events tend to increase the local economy because many residents try to sell homemade drinks, food as well as art works.

### Impact

As discovered, many visitors traversed Calle El Progreso for the first time. Many had visited the old quarter area of El Hatillo in many occasions but never had walked into the barrio –even though its next to the historical quarter.

### Reflections

Even though urban agents stated that integration was the main objective of the festival, there is nothing to integrate if people from adjacent neighbourhoods are not involved into this event. The artists that perform during the festival are invited by organisers to displayed their work without a prosperous continuation so this festival is conceived as a punctual event rather than a work in progress.

## El Calvario Puertas Abiertas

1

### Code

H-01

### Urban agents

Municipal government: Alcaldía de El Hatillo

Civil society: Cheo Carvajal (activator), José González (community leader)

### Year

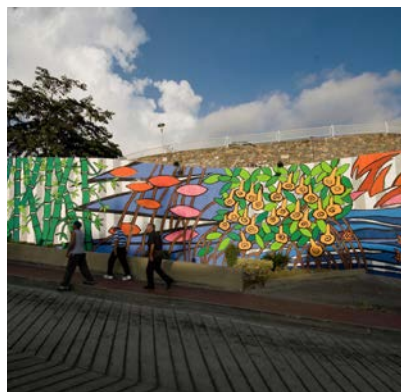
2015 - present

### Location

Barrio El Calvario

### Position

Sectoral



## 100% Karibes

2

### Type of intervention

Event

### Code

H-02

### Description

Colourful mural painted on a 230-metre-long contention wall that illustrates a tropical landscape with motifs such as the Caribbean Sea as well as elements of the local flora.

### Urban agents

Artist: Onofre Frías

Private companies: Farmatodo,

Venezolana de Pinturas

### Aims

To improve the urban landscape.

### Year

2009- 2010

### Consequences

This initiative originated from a group of local art galleries and other small business located within the old quarter area of El Hatillo that picked 13 urban spaces to be intervened and personalised to promote art.

### Location

Calle Bella Vista, specifically on the wall opposite Centro Comercial Paseo

El Hatillo and El Hatillo Cultural

Centre, next to Farmatodo

### Impact

The event 'Noche de Galerías Hatillarte' served to inaugurate this artwork. 'Farmatodo', a mixed market chain of pharmacies and convenience stores in Venezuela, invested in the illumination of the space where nowadays stands the mural.

### Position

Transited

### Reflections

This mural is easily recognised among El Hatillo residents. The fact that private entities invested in the illumination of the space near the mural helped to provide a better sense of safety on that part of the street hence contributed to its preservation and maintenance.



### Type of intervention

Event

### Description

Two-day festival that consisted in promoting arts across the old quarter area by displaying different interventions made by Venezuelan artists on the public spaces.

### Aims

To beat the fear to enjoy the streets by night; to recognise local talent and invite residents to join the 'night of the open-galleries' for free.

### Consequences

During this festival, the social and economic activity increased as restaurants and gastronomic places were opened until late hours. This festival was an occasion for socialising and listening to live music outdoors and freely.

### Impact

Many neighbours, artists and visitors enjoyed of this event as it was repeated for several years. According to municipal sources, the number of exhibitors increased throughout time.

### Reflections

Large parking spaces outside the old quarter area of El Hatillo were facilitated because the central part of the town was reserved for pedestrian-only use. This festival promoted social interaction and economic growth as all shops and restaurants were opened until late.

### HatillArte

3

### Code

H-03

### Urban agents

Municipal government: Alcaldía de El Hatillo

Colectivo de Arte del Hatillo. Art galleries (13)

Private companies (13)

### Year

2009-2013

### Location

Old quarter area of El Hatillo

### Position

Sectoral



## Graffiti, Arte y Mural

4

### Type of intervention

Public Art/ Mural

### Code

H-04

### Description

The municipal government commissioned several murals to Venezuelan artists as part of an initiative that commemorated the 230th. anniversary of El Hatillo in which the idea was to involve neighbours into the design process.

### Urban agents

Municipal government: Alcaldía de El Hatillo

Artists: José Miguel del Pozo, CIRO, José Luis Bonilla (FE), Miguel Braceli

### Aims

To improve the urban landscape of El Hatillo

### Consequences

#### Year

2014

Six 'participatory sessions' were implemented in order to conceptualise ideas for the murals. 'Participation' is promoted from the top-down.

### Location

Several walls and urban elements alongside Calle El Progreso and Plaza Bolívar

### Impact

These murals generally cover large containment walls, the majority of which have been painted by using vibrant colours and characterless motifs.

### Reflections

#### Position

Transited

These cheap initiatives serve as a political strategy to maintain clean of graffiti the municipality. Paradoxically, the majority of the commissioned artists are 'graffiti' painters.





### Type of intervention

Tactical Urbanism/ performance

### Description

Students were immersed in a pedagogic exercise raising awareness among drivers to respect the pedestrian crossing of Calle El Progreso. Pupils displayed fluffy toys on a concrete parapet alongside the street to show how vulnerable their balance is due to the speed of cars.

### Aims

To raise awareness among drivers of the dangers that involve crossing the street by foot. To make accessible the existing pedestrian crossing as the concrete parapet located alongside the street impedes an adequate crossing.

### Consequences

Pupils were involved in an activist intervention within their municipality, being immersed from ideation to completion.

### Impact

Six months after this performance, Alcaldía de El Hatillo removed the parapet located in the middle of the pedestrian crossing and accommodated the pavement.

### Reflections

This simple intervention (to remove a concrete parapet and repaint a mere pedestrian crossing) became part of a political campaign, which was understood as one of the achievements of the local authority. The Mayor of el Hatillo actually 'inaugurated' the pedestrian crossing taking advantage of an event that was taking place nearby. Rather than modifying and adapting the whole street, making it pedestrian-friendly, local authorities exclusively modified the claimed pedestrian crossing.

## Los peatones no somos peluches

5

### Code

H-05

### Urban agents

Municipal government: Alcaldía de El Hatillo

Civil society: Students from Juan Manuel Cajigal school

Company: Ciudad Laboratorio

### Year

2016

### Location

Calle El Progreso, in front of El Calvario's chapel

### Position

Transited



## Ventanas El Hatillo

6

### Type of intervention

Tactical Urbanism/ event

### Code

H-06

### Description

Twenty-one artists were invited to make a piece of art in order to be displayed across the old town and decorate the windows of traditional houses.

### Urban agents

Municipal government: Vive El Hatillo

Private companies: Cerveza Zulia through the ArteZanos platform

### Aims

To promote and spread the emergent talent of local art.

### Consequences

#### Year

2015

This exhibition communicates an artistic and educational message as it was a tribute to Armando Reverón, commemorating the 61st anniversary of his death.

### Location

Old quarter area of El Hatillo

### Impact

Residents of the old quarter area benefited from this event as the economic activity increased as restaurants were opened until late.

### Position

Sectoral

### Reflections

This is an alternative way to bring art on the street by paying tribute to a relevant Venezuelan artist: Armando Reverón. Despite the ephemeral character of this event, it allows visitors and residents to learn more about local artists and Venezuelan art.



### Type of intervention

Public art/ Mural

### Description

As part of the XVII FIA Todo Terreno program, a mural was painted in a centric street of the old town in which the idea was to involve neighbours into the design process.

### Aims

To improve the urban landscape of El Hatillo; to maintain the old quarter area clean of graffiti.

### Consequences

Personalisation of an occupied space

### Impact

By painting the wall that borders Sra. Isabel Flores de González's house and hosting several workshops together with a few residents, this intervention pursues to pass on a message that combines heritage and modernity.

### Reflections

This mural was opened by the Mayor of El Hatillo and it seems to be part of a political program.

### Santa Rosalía mural

7

### Code

H-07

### Urban agents

Private companies: Feria Iberoamericana del Arte (FIA); Arts Connection Foundation  
Municipal government: Vive El Hatillo

### Year

2015

### Location

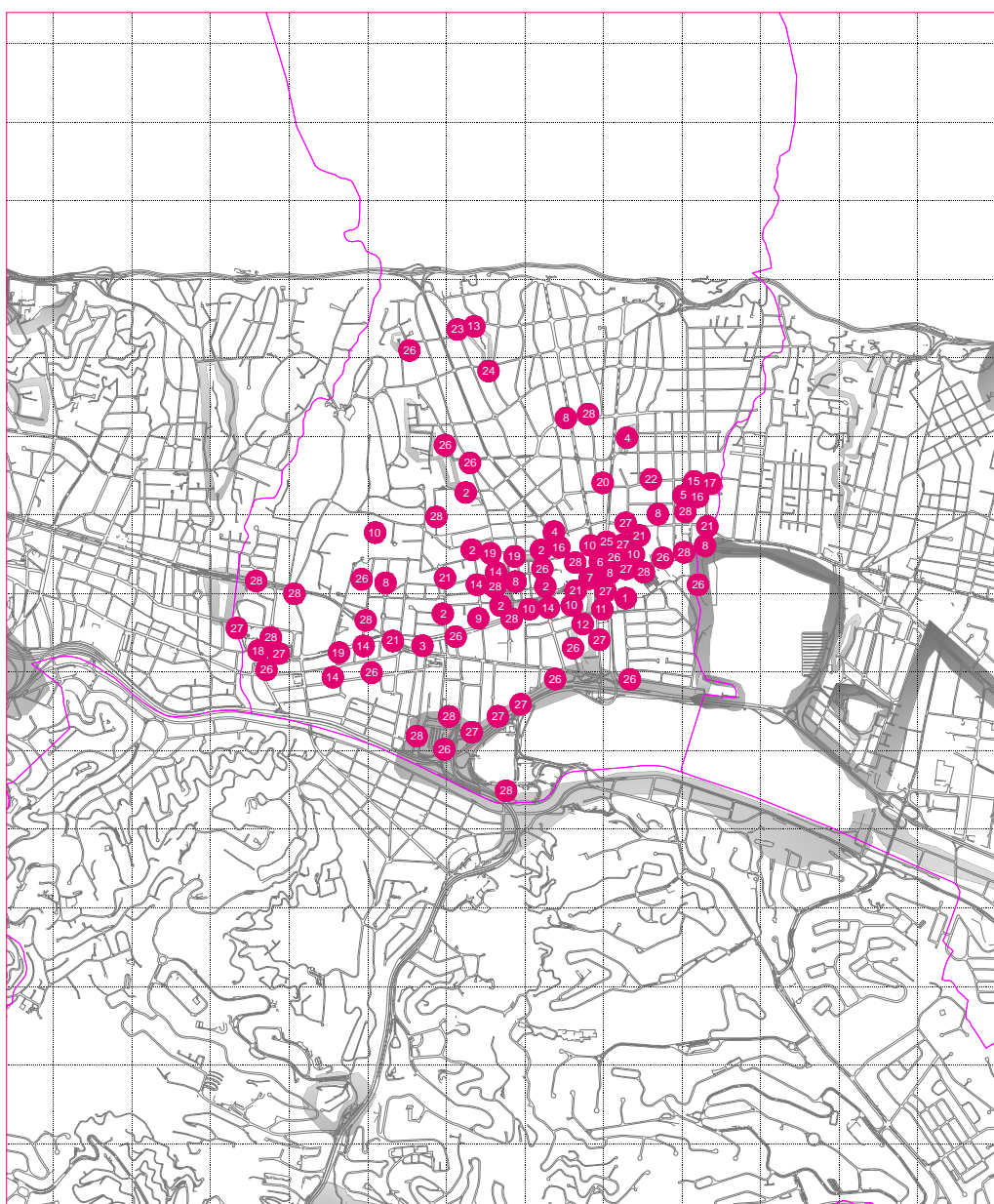
Wall in Santa Rosalía de Palermo street.

### Position

Specific

## CHACAO

- 1 Yoga la Estancia
- 2 Por el Medio de la calle
- 3 McArt
- 4 Biblioteca Abierta
- 5 Wallpeople Caracas
- 6 Festival de la Lectura
- 7 Minitcallada
- 8 Picnic Urbano
- 9 Park(ing) Day
- 10 Flix Robotico
- 11 Yo quería un parque
- 12 Échale Color
- 13 Pasacalle Bucaral
- 14 Chacao Brilla
- 15 Urban wedding
- 16 Promoviendo la calle
- 17 Cambalache de libros
- 18 Pillow fighting
- 19 Quotidian objects
- 20 Parque Deportes extremos



- 21 Praying for peace
- 23 Reflejos El Bucaral
- 26 Yellow sticker
- 22 Shortage
- 24 Ecological mural
- 27 Fe CCS
- 25 Primera avenida
- 28 Enredadera geométrica

**Type of intervention**

Tactical urbanism/ event

**Description**

Free weekly yoga sessions outdoors in a public space

**Aims**

To provide a cultural alternative to the inhabitants of the city surrounded by nature.

**Consequences**

To exercise and escape from quotidian habits while discovering and using other parts of the city.

**Impact**

People from different municipalities attend to these yoga sessions during weekends. Since the starting of this activity, there has been a wide variety of users (i.e. children, pregnant women) so that special sessions have been incorporated to address people's needs. Visitors are allowed to visit the garden while this activity takes place.

**Reflections**

This activity is promoted by the state-owned company "Petróleos de Venezuela, S. A" (PDVSA), particularly its social and cultural agency. Overall, this intervention pursues to empower yoga and sports, which has been very successful among the inhabitants of the city. As observed, people from different municipalities join this program on weekends as a safe way to exercise in group outdoors.

**Yoga La Estancia**

1

**Code**

CH-01

**Urban agents**

National Government. PDVSA La Estancia

**Year**

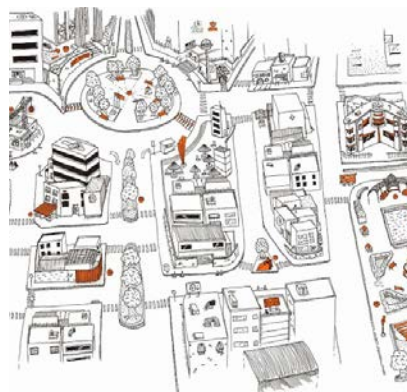
2008- 2016

**Location**

Gardens of Centro de Arte La Estancia (PDVSA)

**Position**

Landmark



## Por El Medio De La Calle <sup>2</sup> Type of intervention

Festival

### Code Description

CH-02

This is an open and free two-day street festival, well-known for being the biggest artistic and cultural event in the city. National and international artists were invited to exhibit, play and perform being culture the motif of the festival. For two days, the streets of Chacao were covered with urban art, visual art, sculpture, paintings, literature, music, and creations from emergent designers, both national and international.

### Urban agents

Civil society: Fundación Plátanoverde  
Municipal Government: Alcaldía de Chacao  
Private companies, other institutions and government agencies

### Aims

To recover and use public spaces through arts and culture, conceived as a collective exercise.

### Year

2005-2013

### Consequences

Opening the streets of the municipality to everybody to appreciate national and international arts and cultures.

### Location

Alongside the municipality of Chacao, nearby its old quarter area

### Impact

### Position

Sectoral

For two days, the streets of Chacao were covered by art offering an opportunity to discover and appreciate music, arts and culture for free. People from different backgrounds attended this festival sharing common interests in a specific area of the city.

### Reflections

The success of this festival relies on the high-quality pieces displayed on the streets, the organisation, the facilitation to convoke as well as the sense of security that is associated with the municipality. Those interested in participate in the festival need to send beforehand an art proposal that will be evaluated by a private committee; city spots to display artists' works and performances are assigned and limited so the curation makes sure that only a few artists had a spot. Due to the political, social and cultural situation in Venezuela, the lack of funds and the fact that many people moved to other countries the last edition of this festival was in 2013, where some users complained about the quality of the interventions.



### Type of intervention

Public art/ Mural

### Description

In 2007, Red Bull invited Mathias Köhler (aka Loomit) to Caracas as part of the event 'Cooltura Chacao'; a program that empowers the work of young graffiti artists, hip hop, DJ's, MC's and Break dancers. The German artist gave a two-day workshop with the idea to reward the best artists with the opportunity to paint a large format mural on an abandoned façade. The group CMS was the appointed crew to paint the wall, which design consisted of a composition and mixtures of styles and themes (baroque, religious figures and cherubs).

### Aims

To improve the urban landscape of the city and to give an opportunity to young artists.

### Consequences

Upgrade of derelict spaces of the city

### Impact

Since this mural was painted, this wall has become a landmark for those who appreciate urban art.

### Reflections

This mural represents an icon for Latin America urban art as it is one of the largest murals ever done in the continent (with the exception of Brazil). This mural has been cited and illustrated in many national and international media specialised in street art. The authors of this piece are very respected within the Caracas' underground scene. The mural remains intact.

### McArt

3

### Code

CH-03

### Urban agents

Artists: CMS crew

Municipal government: Alcaldía de Chacao

Private company: Red Bull High Spray

### Year

End of 2007 – 2008

### Location

Wall next to the McDonald's Avenida Libertador

### Position

Specific



## Biblioteca abierta

4

### Type of intervention

Public art/ installation

### Code

CH-04

### Description

Books are displayed on the pavement in several locations being part of a mutant exhibition that varies its form while users take and move the books.

### Urban agents

Artist: Miguel Bracelli, proyecto colectivo  
Municipal government: Alcaldía de Chacao - Cultura Chacao  
Private company: Editorial Planeta

### Aims

To transform the area into a performative space. This intervention is an alternative to the traditional book exchange by using artistic tools to engage with users. Its main objective is to spread knowledge to citizens and expand the urban imaginary of the city.

### Year

2013 and 2016

### Consequences

Occupation of public spaces through literature.

### Location

Sector Los Pajaritos and La Castellana Square

### Impact

A large number of neighbours from Chacao took part of this installation. This intervention agitated and promoted the involvement of different organisations to work together in a collaborative manner.

### Position

Sectoral/ Landmark

### Reflections

This is a clear example that with scarce resources it is possible to communicate a message and provoke cultural exchange. Editorial Planeta facilitated part of the books to be displayed on the ground. Neighbours were also asked to donate beforehand used books to Los Palos Grandes library, which became a point of reference for this project.





**Type of intervention**

Public art/ Mural

**Description**

This is part of a global experiment called ‘Wallpeople’ (originated in Barcelona) that consists of composing a collective mural in the public space based on a specific theme such as ‘Express yourself’ (2012), ‘Music’ (2013) and ‘Nature’ (2014). Participants were asked to compose a piece inspired by the proposed topic and then hang their designs on the wall, making a unique mural.

**Aims**

To return art to the streets and reclaim the public space as a means of expression and citizen interaction.

**Consequences**

Other modes of interaction among different people. Empowering the arts collectively.

**Impact**

Many users who were in the plaza participated by drawing and hanging a drawing on the wall as well as others who had been previously invited to participate. The street artist (D11) (see L27) also participated in this initiative.

**Reflections**

Since launching the first edition in Caracas, the organisers found interesting the idea to incorporate other allies (private companies) in this project to reward the best designs. Cerveza Zulia, Tudescuentón Caracas, Samsung Mobile, Azahar Restaurant were some of the companies involved.

**Wallpeople Caracas**

5

**Code**

CH-05

**Urban agents**

Event coordinator (Caracas): Bianca García  
Private companies and local businesses

**Year**

2012- 2014

**Location**

Los Palos Grandes square

**Position**

Transited



## Festival de la Lectura Chacao

6

### Type of intervention

Festival

### Code

CH-06

### Description

Book fair, free and open to the public that promotes the act of reading through forums, audio visuals, workshops, performances and poetry reading.

### Urban agents

Municipal government: Cultura Chacao

Government agencies: Several embassies such as Spain and Canada.  
Private companies related to media, banking, hotels, technology and small libraries.

### Aims

To encourage the act of reading among inhabitants of the city.

### Consequences

Participation of national editorials, international authors, intellectuals and Venezuelan artists.

### Impact

This event attracts many Caraqueños, particularly the inhabitants of Chacao.  
Since 2008

### Reflections

This festival is quite popular in Caracas. It is the perfect occasion to find all varieties of genres and books, all located in one place; international authors have been invited to this festival to talk about their works and generate a dialogue among readers. There is a group of users that might feel reticent to attend to this event as it is the opposed to 'Feria del Libro' (L-01), organised by the National government.

**Location**  
Plaza Francia de Altamira

**Position**  
Landmark

**Type of intervention**

Tactical intervention/ event

**Description**

From the combination of the Spanish word 'miniteca' and 'callada', the idea behind 'minitecallada' is based on the concept of Silent Disco or Mobile Clubbing originated in the UK with the idea to organise a collective meet-up with strangers to dance individually by using headphones in a public space. People were asked to attend with any device to listen to music as well as headphones.

**Aims**

To reclaim the right to use the city through music and dance

**Consequences**

People were asked to attend to this event with any device to listen to music individually (such as headphones). Only invited participants were able to enjoy fully of this activity.

**Impact**

The activity was done in a "safe" space, according to organisers, to prevent robberies. The fact to utilise headphones outdoors minimised noise and disturbance to passers-by.

**Reflections**

Activities like 'minitecallada' are perfect examples to engage and meet others; however, many observers could not join because only those with electronic devices were able to participate.

**Minitcallada**

7

**Code**

CH-07

**Urban agents**

Ser Urbano

**Year**

2011

**Location**

Plaza Francia Sur, at the outdoor amphitheatre next to the Altamira metro station exit.

**Position**

Specific



## Picnic Urbano

8

### Type of intervention

Tactical intervention/ event

### Code

CH-08

### Description

Mobile intervention that consists of sharing food and bring people together in the public space. Participants are asked to bring snacks or prepared food to share with others. Initiatives like this originated in New York, particularly from the 'Pavement to Plazas' initiative which involves converting street spaces to usable public spaces.

### Urban agents

Ser Urbano

### Year

2008- onwards

### Location

Av. Andrés Bello, a block upper from Café Arábica and St. Honoré Plaza de los Palos Grandes, Plaza Gran Colombia de Campo Alegre, free space next to the Miranda statue, Metro Miranda and Parque del Este, Plaza Las Morochas, Metro Altamira and TransChacao, in front of Clínica El Ávila, Av. Francisco Miranda, in front of PDVSA La Estancia, Public space in front of Centro Salud Chacao

### Aims

Public spaces in Caracas are meant to claim the right to use them freely in order to defy fear and insecurity. The fact to meet in a group in an open space of the city, people are eager to share homemade food, poetry and music to encourage positive interactions with others. Public picnics are designed to encourage and complement events in the public space.

### Consequences

Occupation and reuse of public spaces through food sharing.

### Impact

The activity reactivates unpredicted spaces, either entrance halls of public building, metro stations, squares, or green pocket areas of the city without disturbing anyone.

### Position

Specific

### Reflections

This activity usually occurs during evening time which is one of the reasons why the number of participants is low. Sometimes, these events are simply symbolic and its duration is very short. Some picnics are organised inside Metro stations, where is not allowed to consume food. Other picnics commemorated a victim of a street violence, for instance the case of Alex Duarte, a friend of the organisers, who was attacked in Chacao.



### **Type of intervention**

Tactical intervention/ event

### **Description**

PARK(ing) day is an annual open-source global event launched in 2005 by Rebar art and design studio in the United States. In the particular case of Caracas, this initiative emerged to create awareness about Caracas' lack of parks and green spaces. It is a playful and pacific protests where citizens collaborate to temporarily transform metered parking spaces into park spaces.

### **Aims**

To demand the need for more urban open space, to generate a critical debate around how public space is designed and allocated, as well as to help improving the quality of the urban realm.

### **Consequences**

Occupation of public spaces to claim the right to the city.

### **Impact**

More than sixty people attended in the event near Metro Chacao. Participants made banners with messages such as: "I want Caracas to have more squares", "More bikes, less cars", "Don't park, make a park".

### **Reflections**

After two hours of negotiations, participants were asked to leave by municipal police as they were occupying a place that is habitated for cars.

## **PARKing Day**

9

### **Code**

CH-09

### **Urban agents**

Ser Urbano

### **Year**

2010-2013

### **Location**

Arturo Uslar Pietri Street, Metro Chacao

### **Position**

Specific



**Flix Robotico** 10 **Type of intervention**  
Street art

**Code** **Description**

CH-10 Urban elements such as kiosks, bus stops, gates, traffic light poles, hydrants, pre-stressed concrete cylinder pipes, fences and walls are decorated by geometric forms and colours that compose a Robot, which is the identity of the artist.

**Urban agents**  
Félix Molina (Flix)

**Aims**

**Year** 2010 To transform abandoned, unused or residual elements of the city into colourful elements in order to aesthetically improve the urban space.

**Location** **Consequences**

Several locations across the municipality of Chacao.

The city is used as a canvas.

**Impact**

**Position** Blended These robots are blended into the landscape so people don't even notice that an urban element has been painted. However, many others just smile or look at it when pass-by.

**Reflections**

It is a beautiful and not invasive piece of work that engages with passers-by in a very simple way. According to the artist, several shopkeepers asked the artist to customise the metallic gates of their local businesses (after seeing him painting robots in the street). This artist has been appointed by the municipality of Chacao to execute many works.

**Type of intervention**

Street art

**Description**

Message on a wall (stencil and paint) that illustrates to kids with a football ball and the message “I wanted a park”.

**Aims**

To visualise and expose what is hidden or commonly thought. This intervention serves as a constant reminder to politicians, passers-by and neighbours of what this space could have been.

**Consequences**

This intervention might generate a dialogue among residents on the actions that take place in the public space.

**Impact**

The space confined within those walls remains as a vacant space. Next to Flix painting, many other forms of expression (Stencils, murals, posters and photographs) have appeared on the wall.

**Reflections**

This illustration on the wall sends a strong and direct message that empowers neighbours to think more on who owns the city.

**Yo quería un parque**

11

**Code**

CH-11

**Urban agents**

Félix Molina, Flix

**Year**

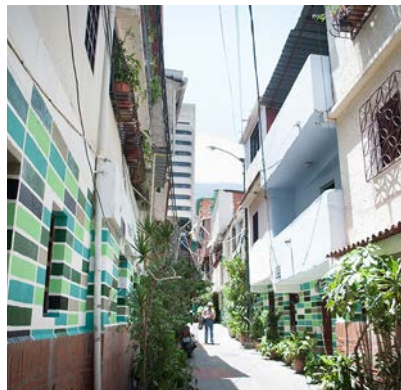
2010

**Location**

Wall in the South part of Plaza Francia de Altamira

**Position**

Recurrent



**Échale Color** <sup>12</sup> **Type of intervention**  
Public art/ Mural

**Code** **Description**

CH-12 This is an art project inspired by the global initiative “Let’s colour project” (Dulux) that consist of bringing art and colour to the barrios of Caracas empowering community work.

**Urban agents**

Organisations: NGO Somos posible  
Private companies: Pinturas Corimos  
& VODO Arquitectos

**Aims**

To promote ‘peace’ within vulnerable sectors of the city by introducing participatory methods that empower integration between community groups, volunteers and the NGO.

**Year**  
2014

**Consequences**

Improving the urban landscape of the neighbourhood through paint.

**Location**

Several areas alongside Caracas: Bello  
Campo neighbourhood

**Impact**

According to the NGO, in this particular case, 86 families and 743 people were benefited from this intervention.

**Position**  
Sectoral

**Reflections**

This intervention beautifies and empowers residents to collaborate as well as preserve and maintain their immediate surroundings. There is a sensitivity towards the use of colours as the compositional patterns are blended in among the vegetation and the surroundings.





### Type of intervention

Public art/ installation

### Description

A massive signage was located at the entrance of the barrio “El Bucaral” simulating a sort of entrance gate to the sector.

### Aims

To empower local identity through design.

### Consequences

This signage reinforced the idea of being a resident of El Bucaral and gradually, beautifying actions started to appear nearby this installation.

### Impact

This installation was the prelude to the incorporation of other artistic interventions and actions within the area that reinforced the identity and history of the settlement.

### Reflections

This installation emerged from another intervention developed in the adjacencies of El Bucaral, particularly at the sports facility ‘Cancha Múltiple Alcildes Zorrilla’. The intrinsic message of this installation is merely political as well as many of the interventions that have been further executed in El Bucaral. None of these interventions have pursued or promoted the interaction with neighbours residing at the other side of the road.

## Pasacalle Bucaral

13

### Code

CH-13

### Urban agents

Civil society: CollectivOX + Flix

Municipal government: Alcaldía de Chacao

Private companies: Zurich Seguros and Fundación Deporte para el Desarrollo

### Year

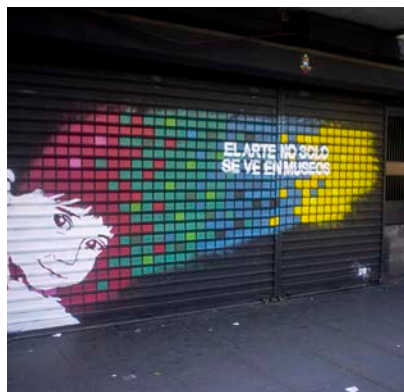
2014

### Location

La Castellana, at the entrance of barrio Bucaral

### Position

Sectoral



**Chacao Brilla** **Type of intervention**  
 14 Public art/ Mural

**Code** **Description**

CH-14 Chacao Brilla is a municipal program which consists in upgrading historical buildings and emblematic spots of the municipality. In this particular case, local authorities appointed urban artists to paint several metallic doors (called Santamarías) of local business located at street level.

**Urban agents**

Municipal Government: Alcaldía de Chacao

Other organisations: Arte para todos Foundation

**Aims**

To substitute graffiti by pieces of art.

**Year** **Consequences**

2012- 2013 In 2012, more than 20 gates were painted and in 2013, the number increased to 60.

**Location**

Boulevard Arturo Uslar Pietri, Calle Páez, Av. Miranda (from Plaza El Indio to Av. Libertador), Calle Mohedano, Av. Francisco de Miranda

**Impact**

Shop owners saw an opportunity to incorporate public art on their businesses, which also served to revitalise the street.

**Reflections**

**Position** This is an excellent opportunity for artist to expose and experiment with their work on the street. It improved the communication between artists and owners –which was key to develop this work–, hence reinforced social bonds with neighbours and passers-by. There were more than 80 artists involved in this initiative.

Specific

**Type of intervention**

Tactical urbanism/ Event

**Description**

Celebration of an urban wedding in a public square.

**Aims**

To reclaim public spaces as shared spaces for citizens.

**Consequences**

The plaza was conceived as a setting to celebrate an urban wedding. After the ceremony, users played with the water feature of the square, which was understood as a subversive fancy “reception”.

**Impact**

Neighbours, attendees and an unsuspecting audience (from the supermarket and shops located in the adjacencies of the square) participated in the ceremony.

**Reflections**

This event is the perfect example that showcases the importance of well-designed open spaces to organise events in the public realm. Even though participants were lucky enough that municipal police were not around, actions like this one manifest the need to organise and socialise in the public sphere without the involvement or approval of governments, agencies, institutions or private companies.

**Urban wedding**

15

**Code**

CH-15 I L

**Urban agents**

Ser Urbano

**Year**

2011

**Location**

Plaza los Palos Grandes, Chacao

**Position**

Specific



## Promoviendo la calle

16

### Type of intervention

Tactical urbanism/ event

### Code

CH-16

### Urban agents

Municipal government: Alcaldía de Chacao

Private companies: Citracal Fitness centre

### Year

Since 2011

### Location

Plaza Los Palos Grandes  
Plaza Isabel La Católica or Plaza La Castellana

### Position

Specific

### Description

To provide weekly sport sessions in the public space. Activities include yoga, Zumba, gymnastics, dragon fight, boot camp and TRX sessions as part of the municipal initiative 'Promoviendo la Calle'.

### Aims

To promote sports in the streets of Chacao.

### Consequences

Neighbours of Chacao gather together to exercise in an open space safely.

### Impact

People from the neighbourhood attend to these training sessions. Users and visitors remain quiet while the activity takes place.

### Evaluation

This intervention pursues to empower sports, which has been very successful among residents and people living in Chacao. Most of these activities are free although Yoga sessions instructed by Amadeo Porras, for instance, ask attendees for a minimum contribution. It is important to mention that these activities are promoted by the municipality so institutions provide protection from PoliChacao (the municipal police) as well as other services such as Protección civil, Ambiente (IPCA) and Salud Chacao.

**Type of intervention**

Tactical urbanism/ event

**Description**

Book exchange

**Aims**

To promote culture among inhabitants of the city

**Consequences**

The plaza becomes a space to interact with others and to exchange culture.

**Impact**

In order to take part of this activity, it is essential that participants bring some books to the event. If people wish to exchange, each donated book is replaced by a voucher (up to ten) and only with those vouchers participants can start the book exchange.

**Reflections**

Despite the fact this type of events promote culture among neighbours, some books were not accepted such as school books, magazines or manuals. As observed, this activity is mainly addressed to inhabitants of Chacao who have been informed beforehand. Passers-by cannot participate of this activity.

**Cambalache de libros**

17

**Code**

CH-17

**Urban agents**

Municipal government: Alcaldía de Chacao- Cultura Chacao  
Organisations: ReLectura

**Year**

2013-ongoing

**Location**

Plaza de los Palos Grandes

**Position**

Specific



## Pillow fighting

18

### Type of intervention

Tactical urbanism/ event

### Code

CH-18

### Description

The pillow fight flash mob is a social phenomenon of flash mobbing sharing many characteristics of a culture jam. This event occurs in many cities around the world such as London or Vancouver.

### Urban agents

Ser Urbano

### Aims

Year

2008

To play in public spaces in order to celebrate the Pillow Fighting International Day.

### Location

Plaza Luis Brión in Chacaíto

### Consequences

Plaza Luís Brión is used as a playground being the action of playing one of its main functions. Groups of friends joined this activity in a crowded and transited space to manifest that other activities can take place in the public realm.

### Position

Transited

### Impact

The activity takes place in an open space and is addressed to all publics and ages. However, only those who saw the event through social media could participate as pillows were not provided in situ. That is, people were required to bring a pillow from home.

### Reflections

Even though this activity may incite a sort of violence, passers-by accepted the fact that other activities can be done in the urban sphere and enjoyed watching this performative activity from different spots across the plaza.



### Type of intervention

Public art/ installation

### Description

This is a photographic and performative project in which audio-visual media is fused from actions carried out in the public realm. The artist displays objects of human intimacy (beds, toilets, sinks, buckets...) which are decontextualize by exposing them into the public sphere. Photography is used together with video to generate and document reactions from passers-by.

### Aims

To bring art onto the streets of Caracas.

### Consequences

Through these performances, the author explores new relational ways with the space, the city, objects and oneself. He reclaims the fear to enjoy city spaces freely and incites citizens to abandon the state of enclosure.

### Impact

These interventions have been compiled in a photographic portfolio, which has been exhibited in different national and international art galleries.

### Reflections

The author plays with the analogy of what is public and private with a quotidian object in an aesthetical way. He pursues to teach others either by giving workshops to young artists or exhibiting his work in public spaces and art galleries. Most of his installations are itinerant so that one object is moved from one place to the other in order to be seen.

## Quotidian objects

19

### Code

CH-19

### Urban agents

Artist: Augusto Marcano  
Private companies: Galería D' Museo (Centro de Arte Los Galpones); Decobido, S.A

### Year

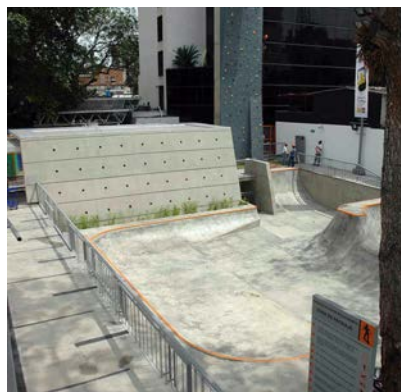
2008-2009

### Location

The adjacencies of Centro Lido; Centro San Ignacio; Mercado Municipal de Chacao

### Position

Transited



## Parque Deportes extremos

20

### Type of intervention

Facility

### Code

CH-20

### Description

Construction of an 'extreme sports' facility in Los Palos Grandes neighbourhood to practise BMX, roller, skate and climbing. Inside its premises, there are other services and amenities such as lavatories, lockers, a climbing wall, grades, a café, medical care, a security stand, a skating space, etc. The space is owned by the local government.

### Urban agents

Municipal government: Alcaldía de Chacao

Private company: ODA Arquitectura

### Aims

Year  
2006- 2009

To provide a secured recreation facility in Chacao addressed to those interested in the practise of extreme sports.

### Location

Sexta (6ta) Avenida entre 3a y 5a Transversal de Altamira, Los Palos Grandes

### Consequences

The space is fenced, controlled and secured. That means that, in order to use this facility, people need to first go in person to the municipal institution and register themselves to use this space. An ID card will be hand over personally as it will be requested at the entrance of this facility.

### Position

Specific

### Impact

This site is always in use and several activities and events take place within its premises. Administration services and maintenance of the park are controlled by the municipality.

### Reflections

Many children and teenagers use this space as it provides security and protection. I noticed that this facility depicts a sort of exclusivity for those who are not residents of Chacao, just for the fact that one needs to follow certain procedures in order to get into this park.





### Type of intervention

Street Art / Mural

### Description

Realisation of different figurative murals on the public space using stencils and paint.

### Aims

To write down strong messages on walls alluding to social problems in order to transform neglected spaces into landmarks.

### Consequences

Shared ideas, memories and thoughts can be read throughout the walls of the city.

### Impact

This type of murals is generally accepted because they are hardly damaged. Those murals expose clearly what is shared by the majority and some generate a sort of dialogue and interaction with the viewer.

### Reflections

These interventions send a strong and direct message to inhabitants of the city. Most of the time, these walls become a canvas where passers-by place their thoughts in a spontaneous way. Interventions of this type evolve into a dialogue between strangers and art as they mutate throughout time.

### Praying for peace

21

### Code

CH-21

### Urban agents

Anonymous artists

### Year

2014

### Location

Avenida Guaicaipuro in Chacao, adjacencies of Metro Chacao station; Los Palos Grandes; Avenida Francisco de Miranda; Altamira; Plaza de la Castellana

### Position

Recurrent



**Shortage** **Type of intervention**  
 22 Street art

**Code** **Description**

CH-22 Artistic installation that consists of hanging by a thread (simulating a clothes line) packages of different products made out of cardboard that were missing in Venezuelan households such as flour, margarine, coffee, deodorant, toilet paper, soap, among others.

**Urban agents**  
 Anonymous artists

**Year** **Aims**

2014 To depict the food shortage; to raise awareness of the economic crisis the country is going through.

**Location**

3a transversal, Los Palos Grandes

**Consequences**

This street transmitted through art a shared social claim.

**Position**

Blended

**Impact**

Art is used in the public sphere to expose and manifest desires and ideas. The street became the main scenario of expression and manifestation.

**Reflections**

This intervention sends a direct message and is understood as an alternative way to protest against the economic and social situation Venezuela was passing through.



### Type of intervention

Public art/ Mural

### Description

Creation of a colourful and ceramic mural in front of barrio El Bucaral in order to display motifs and stories of its inhabitants. This commissioned artwork is part of a municipal initiative called “Del museo a la Calle” that pursues to empower local identities of the barrios of Chacao.

### Aims

To promote the local identity of El Bucaral.

### Consequences

In this case, the mural illustrates and represents through art common stories and memories of the settlement. This mural is respected and admired by the inhabitants of El Bucaral.

### Impact

Even though this mural remains intact, it has become part of the urban landscape and no one notice its presence anymore. Cars are stopped in front of the mural and the space next to it is used as a dumping site.

### Reflections

This mural was part of a political strategy that is understood as a sort of gift from the municipal authority to inhabitants that reside in the barrios of Chacao. Even though actions like this mural are appreciated and valued, barrios urgently need more tangible and palpable solutions to improve their daily lives related to sanitation, lighting or security projects.

## Reflejos El Bucaral

23

### Code

CH-23

### Urban agents

Artist: David Bello

Municipal government: Alcaldía de Chacao

### Year

2003

### Location

Wall in front of El Bucaral, in 4a transversal de la Castellana

### Position

Sectoral



### Ecological mural

24

#### Type of intervention

Public art/ Mural

#### Code

CH-24

#### Description

Colourful ceramic mural made by school children and neighbours to raise awareness of the urban environment.

#### Urban agents

Civil Society: Nuestra Señora de Fátima school

#### Aims

To reclaim the space that used to function as a dumping site.

#### Year

2013

#### Consequences

This mural was part of a local initiative run by the school, which used recycled and donated tiles from private companies. It was a participatory mural as pupils, families and neighbours were invited to participate in its execution.

#### Location

3ra transversal de La Castellana, in between the school and the entrance to the barrio El Bucaral

#### Impact

After the execution of this mural, people looked after the space keeping the pavement and the adjacencies of the mural clean. Nowadays, the mural remains intact.

#### Position

Specific

#### Reflections

Not only this mural served to raise awareness but also served to create consciousness and respect to the city. These type of murals, rather than intensify particular feelings or ideals, illustrate messages that affect all inhabitants. Hence, its execution allowed the participation of all neighbours from La Castellana, either residents of El Bucaral and condominiums next to it.

**Type of intervention**

Street art

**Description**

Stickers, drawings, graffiti messages and other artworks compose altogether a sort of mutant mural on a metallic gate located in primera avenida nearby avenida Francisco de Miranda.

**Aims**

To upgrade derelict spaces and use the city as a canvas.

**Consequences**

This location used to be a dumping site and, in a spontaneous manner, artists started using materials found there to upgrade the area while experimenting and exposing their works of art. Nowadays, this part of the street has become a mutant art gallery, constantly changing.

**Impact**

Interstitial practice has transformed a former derelict space into an appreciated and recurrent spot for artists. A small art shop was located nearby the site so art students used to frequent the area. As observed, many people took their time to stop by and appreciate the works displayed on that part of the street.

**Reflections**

This spontaneous site has become an area of inspiration and experimentation for artists. As this corner is usually full of art materials and trash, many artists incorporate those finds onto their creations.

**Primera avenida**

25

**Code**

CH-25

**Urban agents**

Anonymous artists

**Year**

2010- ongoing

**Location**

In the adjacencies of Primera avenida and Av. Francisco de Miranda

**Position**

Recurrent



**Yellow sticker** 26 **Type of intervention**  
Street art

**Code** CH-26 **Description**  
Powerful messages –mostly related to social issues– are written down on a yellow sticker and placed on urban elements of the city.

**Urban agents**  
Anonymous artist

**Aims**  
To help people to reflect, think critically and act accordingly.

**Year**  
2010- ongoing

**Consequences**  
The urban space serves as a canvas to transmit concise messages to the population, mainly related to social and cultural issues.

**Location**  
Several spots alongside Chacao

**Impact**

**Position**  
Blended  
The artist has spread many yellow stickers with messages across the AMC exposing short and concise sentences related to social and cultural problems. As observed, many passers-by looked at the stickers and smile while others didn't even notice.

**Reflections**

Even though the artist does not sign the stickers, several Venezuelans around the world have recognised these yellow stickers in different cities, which shows that many people paid attention to the messages and the intervention itself.



### Type of intervention

Street art

### Description

The artist paints, prints and frames artworks from renowned artists such as Edgar Degas, Salvador Dalí, Pablo Picasso, Gustav Klimt, Pierre-Auguste Renoir, Van Gogh, as well as other Venezuelan artists such as Dudamel or Tío Simón, and put them on in the urban realm.

### Aims

To be able to spread art among inhabitants of the city and bring culture to the street. The author known as FE (faith in English) believes people who have no interest in visiting museums, can learn and appreciate his art on the street.

### Consequences

The street becomes an open-air gallery.

### Impact

FE has ideated several routes across the city to spread art into the street. Some passers-by admire and appreciate the piece whereas others pass-by without noticing. Aside from world-prestigious painters, Venezuelan figures related to the Venezuelan cultural scene are also represented such as Tío Simón, Maestro Abreu, Carlos Cruz-Diez and Jesús Soto.

### Reflections

FE is one of the few artists that has documented, explained and mapped his interventions. On his website, the artist describes each piece (title, author, date and location) and locates it on an interactive map of Caracas using Google Maps. Two routes are found in Chacao: Recorrido 'Edgar Degas' (around Av. Fco. Miranda); and Recorrido Dalí (Troncal 9; fco. Fajardo). The author explains that most of the time his work remains intact although sometimes, after 10 minutes of hanging his works, people strips his pieces off.

### Fe CCS

27

### Code

CH-27

### Urban agents

Luis Bonilla, known as FE

### Year

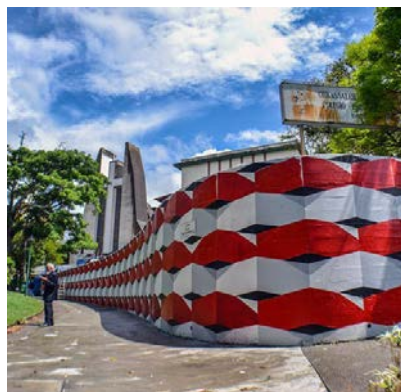
Since 2010

### Location

Several spots alongside Chacao: Av. 1; Av. Francisco de Miranda; Av. Juan Pablo Pernaete Llovera

### Position

Blended



## Enredadera geométrica

28

### Type of intervention

Public Art/ Mural

### Code

CH-28

### Description

Realisation of a 60-metre long mural using the optical-geometrial art technique.

### Urban agents

Alberto José Sánchez

### Aims

To generate a three-dimensional sensory impact with passers-by through the use of contrasting colours in order to capture their attention.

### Year

2016

### Consequences

The urban space serves as a canvas to transmit intrinsic (political) messages to the population. In this particular case, the Alcaldía de Chacao was highly involved in the process in order to exert its power in the space thus promote local talent.

### Location

Plaza Don Bosco de Altamira

### Position

Specific

### Impact

This mural was ideated by the Municipal authority of Chacao. It was planned together with the artist for three months and it was executed in seven days by Sánchez and four additional artists who accompanied him in its execution. This mural is just another piece of public art in the municipality trying to emulate the legacy of Carlos Cruz-Diez.

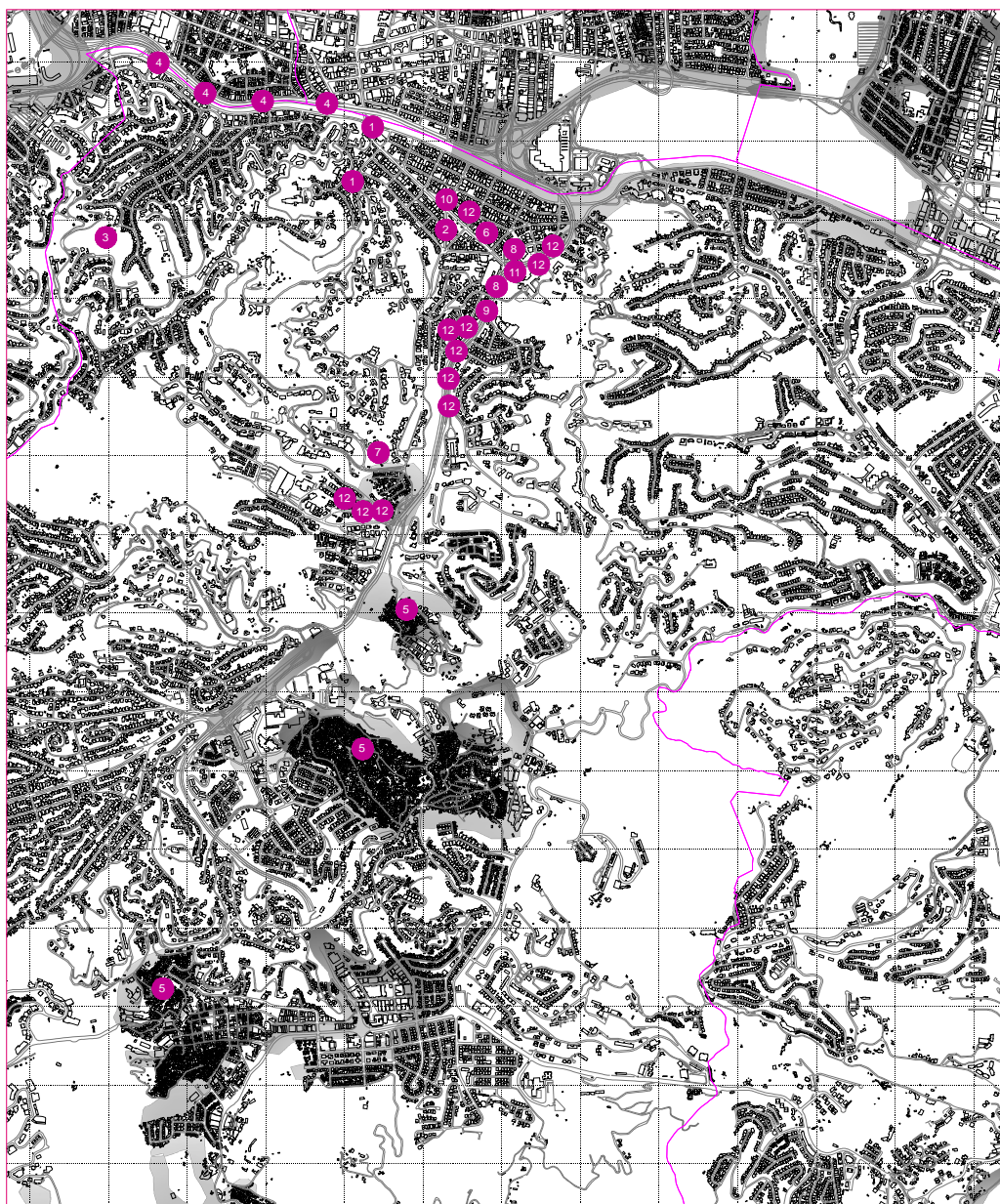
### Reflections

By 2016, Alberto José Sánchez had only made one work of this type called “Gateway to Wynwood” in Miami in 2014. So, this mural could be considered one of his first murals. As noticed, municipal press considered this young artist as the replacement of Cruz Diez, a fact that reflects the urgent need and desire to bring prestige and ‘class’ in specific areas of the city.





## BARUTA



- |                      |                        |                        |                           |
|----------------------|------------------------|------------------------|---------------------------|
| 1 PARK(ing) Day      | 4 Additive colour wall | 7 Bus stop             | 10 En Obras               |
| 2 Picnic Urbano      | 5 Échale Color         | 8 Pedestrian crossings | 11 Advertisement hoarding |
| 3 Biblioteca abierta | 6 Punctual forms       | 9 The Blue house       | 12 Fe CCS                 |



### Type of intervention

Tactical intervention/ event

### Description

PARK(ing) day is an annual open-source global event launched in 2005 by Rebar art and design studio in the United States. In the particular case of Caracas, this initiative emerged to create awareness about Caracas' lack of parks and green spaces. It is a playful and pacific protests where citizens collaborate to temporarily transform metered parking spaces into park spaces.

### Aims

To demand the need for more urban open space, to generate a critical debate around how public space is designed and allocated, as well as to help improving the quality of the urban realm.

### Consequences

Occupation of public spaces to claim the right to the city.

### Impact

Overall, more than sixty people attended. Organisers and participants made banners with messages such as: "I want Caracas to have more squares", "More bikes, less cars", "Don't park, make a park".

### Reflections

After two hours of negotiations, participants were forced to leave by municipal police because, according to the officials, participants were occupying a place habilitated for cars.

### PARK(ing) Day

1

### Code

B-01

### Urban agents

Ser Urbano

### Year

2014

### Location

Av. Ppal. de Las Mercedes with Av. Ppal. de Bello Monte  
Calle Nicolás Copérnico in front of C.C. El Tolón in Las Mercedes

### Position

Specific



## Picnic Urbano

2

### Type of intervention

Tactical intervention/ event

### Code

B-02

### Description

Mobile intervention that consists of sharing food and bring people together in the public space. Participants are asked to bring snacks or prepared food to share with others. Initiatives like this originated in New York, particularly from the 'Pavement to Plazas' initiative which involves converting street spaces to usable public spaces.

### Urban agents

Ser Urbano

### Year

2013

### Aims

Public spaces in Caracas are meant to claim the right to use them freely in order to defy fear and insecurity. The fact to meet in a group in an open space of the city, people are eager to share homemade food, poetry and music to encourage positive interactions with others. Public picnics are designed to encourage and complement events in the public space.

### Location

Vacant space in Av. Jalisco with Calle Orinoco near Recordland shop, in Las Mercedes

### Position

Specific

### Consequences

Occupation and reuse of public spaces through food.

### Impact

The activity reactivates unpredicted spaces, either entrance halls of public building, metro stations, squares, or green pocket areas of the city without disturbing anyone.

### Reflections

This activity usually occurs during evening time which is one of the reasons why the number of participants is low. Sometimes, these events are simply symbolic and its duration is very short.



### Type of intervention

Public art/ installation

### Description

Books are displayed on the pavement being part of a mutant exhibition that varies its form while users take and move the books.

### Aims

To transform the area into a performative space. This intervention is an alternative to the traditional book exchange by using artistic tools to engage with users. Its main objective is to spread knowledge to citizens and expand the urban imaginary of the city.

### Consequences

Occupation of public spaces through literature.

### Impact

A large number of neighbours from Bello Monte and visitors took part of this intervention while appreciating well-known urban landmarks of the city. This intervention agitated and promoted the involvement of different organisations to work together in a collaborative manner.

### Reflections

This is a clear example that with scarce resources it is possible to communicate a message and facilitate cultural exchange. Before and during this intervention, four book supply centres were habilitated within the municipality in order to receive donated books: The open acoustic shell of Bello Monte, Club Táchira, Tresy3 gallery and Taller de Fotografía de Roberto Mata.

## Biblioteca abierta

3

### Code

B-03

### Urban agents

Municipal government: Alcaldía de Baruta

Educational institution: Universidad Central de Venezuela

Private Companies: Art galleries and bookstores

Artist: Miguel Bracelli, proyecto colectivo

### Year

2013 and 2014

### Location

Concha Acústica of Bello Monte  
Plaza Cubierta in the Universidad Central de Venezuela, UCV

### Position

Landmark



### Additive colour wall

4

#### Type of intervention

Public art/ Mural

#### Code Description

B-04

The original artwork consisted of 1 to 5 by 1300 metres long painted mural to decorate the concrete walls alongside the highway and the Guaire river. Nowadays, this mural is covered at some stretches by some graffiti writing which damage the original piece.

#### Urban agents

Carlos Cruz Diez (original piece)  
Graffiti writers

#### Aims

The main purpose of the original mural was aesthetic so that an obsolete space could be transformed into an open gallery.

#### Year

Original piece 1970- 1979; present

#### Location

Below Francisco Fajardo highway  
facing Colinas de Bello Monte

#### Consequences

Improving the urban landscape through art.

#### Impact

This art piece by Carlos Cruz-Diez –the renowned Venezuelan artist and one of the greatest figures of kinetic and optical art– is a unique treasure for the city; Caraqueños are proud of this mural and the majority recognise its authorship. This specific location alongside the river has become an open art gallery for passers-by because the mural is inaccessible so that it is meant to be appreciated from afar. Nowadays, this wall has become a canvas for graffiti artists, some of whom are mistreating the mural at some stretches.

#### Reflections

Although the original design is appreciated and respected by the majority, the wall and its adjacencies have become a canvas for amateurs to experiment and develop their skills. This space is also frequented and inhabited by homeless and vagabonds.



### Type of intervention

Public art/ Mural

### Description

This is an art project inspired by the global initiative “Let’s colour project” (Dulux) that consist of bringing art and colour to the barrios of Caracas empowering community work.

### Aims

To promote ‘peace’ within vulnerable sectors of the city by introducing participatory methods that empower integration between community groups, volunteers and the NGO.

### Consequences

Improving the urban landscape of the neighbourhood through paint.

### Impact

According to SomosPosible organisation, more than 65 families were benefited with each intervention.

### Reflections

This intervention beautifies and empowers residents to collaborate as well as preserve and maintain their immediate surroundings. There is a sensitivity towards the use of colours as the compositional patterns are blended in among the vegetation and the surroundings.

## Échale Color

5

### Code

B-05

### Urban agents

Organisations: NGO Somos posible  
Private companies: Pinturas Corimos; Pinturas Montana; VODO Arquitectos

### Year

2011- 2015

### Location

Several areas alongside Baruta: Las Minas de Baruta, Sector Polifibra, Santa Cruz, Baruta

### Position

Sectoral



**Punctual forms** **Type of intervention**  
 6 Public art/ intervention

**Code** **Description**

B-06

Ludic intervention that consists of demarcating discontinuous lines in a bus stop by playing with shadows and sunlight, performing a sundial. This intervention interconnect benches, panels, pavement and asphalt. This project is part of the FIA program 'Todo Terreno' entitled "transit spaces".

**Urban agents**

Private companies: Feria Iberoamericana del Arte (FIA)

Artist: Mairyseth Vargas

Municipal government: Alcaldía de Baruta

Government agency: US Embassy

**Aims**

To promote interaction with passers-by and bus users.

**Consequences**

To improve the immediate surroundings and appreciate and use the urban elements of the space through paint.

**Year**  
2011

**Impact**

Overall, this intervention becomes a sensitive experience for the user. It plays with sunlight and user's shadows, it blends with the urban landscape in a very subtle manner, and users interact directly with the space.

**Location**

Bus stop in the 'Paseo Las Mercedes' avenue

**Position**

Blended

**Reflections**

This intervention is part of a private program, which gives an opportunity to Venezuelan artists to intervene in public spaces and, at the same time, protect urban elements of the city such bus stops, pedestrian crossings, bicycle paths and skate areas.





### Type of intervention

Public art/ intervention

### Description

Colourful intervention that consists of painting geometric shapes in the surroundings of the bus stop located in front of the Children's hospital. This project is part of the FIA program 'Todo Terreno' entitled "transit spaces".

### Aims

To make pleasant the waiting time for users; according to the artist, this intervention also brings colour onto the grey surroundings of the area.

### Consequences

It improves the urban landscape through paint.

### Impact

This intervention plays with geometric forms and shapes as well as the chromatic colours that help recognising the artist. Also, the asterisk symbol painted on the pavement is the signature of Flix, the artist.

### Reflections

These interventions (part of the FIA program) are an opportunity for Venezuelan artists to intervene in public spaces of the city and help protecting specific spots such as bus stops, pedestrian crossings as well as other urban elements of the street. The space carries the particular identity of the artist.

### Bus stop

7

### Code

B-07

### Urban agents

Private companies: Feria

Iberoamericana del Arte (FIA)

Artist: Flix

Municipal government: Alcaldía de Baruta

Government agency: US embassies

### Year

2013

### Location

Bus stop of San Juan de Dios Hospital, Calle C.

### Position

Blended



## Pedestrian crossings

8

### Type of intervention

Public art/ intervention

### Code

B-08

### Description

Intervention of different pedestrian crossings alongside the Avenue Easo using geometric motifs and vibrant colours. This project is part of the FIA program 'Todo Terreno' entitled "transit spaces".

### Urban agents

Private companies: Feria

Iberoamericana del Arte (FIA)

Artists: Nanín García, Sigredo Chacón  
and Alí GonzalezMunicipal government: Alcaldía de  
Baruta

Government agencies: US embassy

### Aims

To promote walkability and transform the act of pedestrian crossing into a formal game.

### Consequences

To create awareness of pedestrian safety through art.

### Year

2012

### Impact

These types of interventions used to be successful at first as many users (specially children) want to cross the street through the new intervention; after a while, interest decrease.

### Location

Paseo Enrique Eraso and Av. Ppl de  
Las Mercedes, in Las Mercedes

### Reflections

Even though citizens want improvements to slow down traffic and crossing the street on foot, these actions need to be combined with municipal actions so that traffic lights, pedestrian crossings as well as driving norms are respected.

### Position

Blended

**Type of intervention**

Public art/ Installation

**Description**

An ephemeral installation made of blue plastic ropes and light. This project is part of the FIA program 'Todo Terreno' entitled "transit spaces".

**Aims**

To reclaim abandoned spaces of the city as well as to create protected spaces for pedestrians.

**Consequences**

To introduce art into the public sphere.

**Impact**

This installation has not modified or increased the use of the space.

**Reflections**

This intervention is just an opportunity to Venezuelan artists to intervene in public spaces although in this case, the location of the piece was inadequate.

**The Blue house**

9

**Code**

B-09

**Urban agents**

Private companies: Feria

Iberoamericana del Arte

Artist: Emilio J Narciso

Municipal government: Alcaldía de Baruta

Government agencies: US Embassy

**Year**

2011

**Location**

Paseo Enrique Eraso below the Prados del Este highway in Las Mercedes, in front of Paseo Las Mercedes shopping centre

**Position**

Transited



**En Obras** **Type of intervention**  
 10 Public art/ Mural

**Code** **Description**

B-10 To paint a metallic wall that is part of a construction site using geometric shapes and vibrant colours.

**Urban agents**

Private companies: Feria Iberoamericana del Arte (FIA), Odebrecht, Telefónica

Artists: Emilio J. Narciso and Vanessa Aldeño

Municipal government: Alcaldía de Baruta

Government agency: US Embassy

**Aims**

To beautify the city by painting temporary walls, mainly the ones that enclose building sites.

**Consequences**

To improve the urban landscape.

**Impact**

The message of this intervention is not well communicated to the user. The fact of using abstract forms for no reason makes it all a bit ambiguous. The municipality plans to intervene other 13 sites that are under construction.

**Year**  
2011

**Location** **Reflections**

Wall in Plaza Alfredo Sadel in Las Mercedes

It might seem a strategy from municipal government to avoid graffiti on that wall.

**Position**  
Specific



### Type of intervention

Public art/ Advertising Mural

### Description

To invite renowned artists to paint the hoarding located underneath the Prados del Este highway to improve the urban landscape of the city. This mural combines different techniques and styles ranging from abstract shapes to detailed drawings.

### Aims

To promote the brand in a privileged location.

### Consequences

This space has become a recurrent space to intervene the city.

### Impact

To avoid falling into 'normality', this mural is changed periodically so that it brings a sort of dynamism into the urban realm. As observed, in the lower part of the wall, different forms of street art (murals and messages on walls) have appeared in order to be spotted.

### Reflections

This wall (and mural) has redefined the space; people knows about the mural which is a clever strategy to promote Cervezas Zulia, and its platform Artezanos.

### Advertisement hoarding

11

### Code

B-11

### Urban agents

Private companies: Cerveza Zulia, under its cultural platform Artezanos  
Artists: Alex Siniscalchi (ccstencil), Flix and D11

Municipal government: Alcaldía de Baruta

### Year

Since 2015

### Location

Large outdoor advertising hoarding located below Prados del Este highway alongside the Avenida Enrique Eraso, facing Avenida Principal de las Mercedes

### Position

Recurrent



**Fe CCS** **Type of intervention**  
 12 Street art

**Code** **Description**

B-12 The artist paints, prints and frames artworks from renowned artists such as Edgar Degas, Salvador Dalí, Pablo Picasso, Gustav Klimt, Pierre-Auguste Renoir and Van Gogh, and put them on in the urban realm.

**Urban agents**

Luis Bonilla, known as FE

**Aims**

**Year** To bring art and culture to the street so that everybody can appreciate and admire well-known art pieces.  
 Since 2010

**Location** **Consequences**

Several spots alongside Baruta. Av. Prados del Este (and adjacencies); Av. Ppl. Las Mercedes; Av. José María Vargas

**Impact**

FE has ideated several routes across the city to spread art into the street. Some passers-by admire and appreciate the piece whereas others pass-by without noticing. Aside from world-prestigious painters, Venezuelan figures related to the Venezuelan cultural scene are also represented such as Tío Simón, Maestro Abreu, Carlos Cruz-Diez and Jesús Soto.

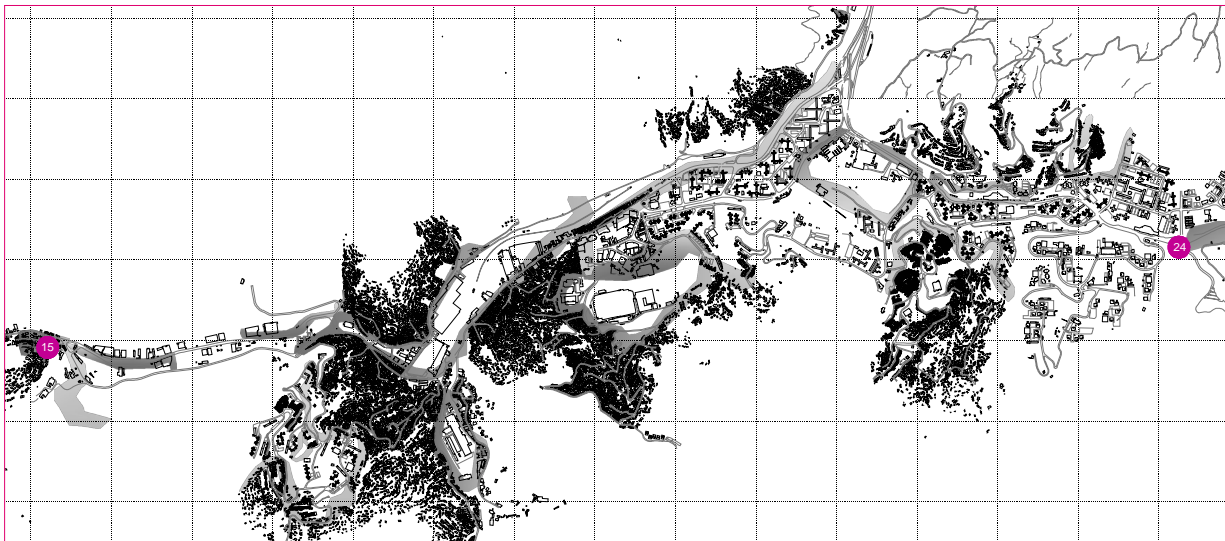
**Position**

Blended

**Reflections**

FE is one of the few artists that has documented, explained and mapped his interventions. By creating the route of Edgar Degas, Dalí or Picasso, the artist wants to transform the street into an art gallery. On his website, the artist describes each piece (title, author, date and location) and locates it on an interactive map of Caracas using Google Maps. Two routes are found in Baruta: Recorrido 'Van Gogh (adjacencies of Prados del Este); and Recorrido Picasso (Santa Fe).

## LIBERTADOR



- |                      |                 |                        |                                  |
|----------------------|-----------------|------------------------|----------------------------------|
| 1 Feria del Libro    | 4 Picnic urbano | 7 Pillow fighting      | 10 Book-keepers                  |
| 2 Wallpeople Caracas | 5 Ruta nocturna | 8 Las Nolimpiadas      | 11 Tiuna El Fuerte Cultural Park |
| 3 PARKing Day        | 6 Bubble battle | 8 Domino (street) game | 12 Sábana Grande Boulevard       |



- |                       |                             |   |                               |
|-----------------------|-----------------------------|---|-------------------------------|
| 13 Las 3 Marías       | 16 Interviniendo La Pastora | 19 1100 Integration of community facilities | 23 Multi-programme ship       |
| 14 Ojos de Chávez     | 17 Urbe desdibujada         | 20 La Nube                                  | 24 New Generations urban park |
| 15 Calle de diversión | 18 San Agustín Aéreo        | 21 Mirador 70                               | 25 Skate Plaza Los Símbolos   |
|                       |                             | 22 Unidad multipropósito                    | 26 Échale Color               |



**Type of intervention**

Festival

**Description**

Book fair, free and open to the public that promotes the act of reading through forums, audio visuals, workshops, performances and poetry reading.

**Aims**

To encourage the reading among inhabitants of the city

**Consequences**

Participation of national and international editorials, authors and intellectuals close to the Bolivarian revolution ideals.

**Impact**

The message behind this book fair is mainly political. As experienced and observed, many community leaders are asked to attend to this event with their comrades.

**Reflections**

As observed, the books and stalls found on this book fair are mainly focussed on Venezuela: from history, economy, culture to society and politics. The atmosphere of the festival is decorated with images of iconic political figures (such as Che Guevara, Hugo Chávez, Fidel Castro, among other leaders) which are displayed on walls, stalls, posters and other designs. This festival is mostly addressed to those aligned with Government ideology.

**Feria del Libro**

①

**Code**

L-1

**Urban agents**

National government: Ministerio del Poder Popular para la Cultura

Distrital government: Gobierno del Distrito Capital

Municipal government: Alcaldía de Caracas

**Year**

2010 - 2016

**Location**

In the adjacencies of Bellas Artes complex: Parque de los Caobos, Plaza de los Museos, Teresa Carreño lobby

**Position**

Landmark



## Wallpeople Caracas

2

### Type of intervention

Public art/ Mural

### Code Description

L-02

This is part of a global experiment called 'Wallpeople' (originated in Barcelona) that consists of composing a collective mural in the public space based on a specific theme such as 'Express yourself' (2012), 'Music' (2013) and 'Nature' (2014). Participants were asked to compose a piece inspired by the proposed topic and then hang their designs on the wall, making a unique mural.

### Urban agents

Event coordinator (Caracas): Bianca  
García

Private companies and local businesses

### Aims

Year

2013

To return art to the streets and reclaim the public space as a means of expression and citizen interaction.

### Location Consequences

Los Caobos Park

Other modes of interaction among different people. Empowering the arts collectively.

### Position

Specific

### Impact

Passers-by participated in this activity as well as other people who had been previously invited to participate.

### Reflections

As a collective experiment, this event was celebrated during subsequent years in Chacao.



**Type of intervention**

Tactical urbanism/ event

**Description**

PARK(ing) day is an annual open-source global event launched in 2005 by Rebar art and design studio in the United States. In the particular case of Caracas, this initiative emerged to create awareness about Caracas' lack of parks and green spaces. It is a playful and pacific protests where citizens collaborate to temporarily transform metered parking spaces into park spaces.

**Aims**

To demand the need for more urban open space, to generate a critical debate around how public space is designed and allocated, as well as to help improving the quality of the urban realm.

**Consequences**

Occupation of public spaces to claim the right to the city.

**Impact**

A few people participated in this event near Sabana Grande. Participants made banners with short messages claiming the right to use the city.

**Reflections**

Despite some activities have not been successful, this Ser Urbano keeps repeating this event across the municipality.

**PARKing Day**

3

**Code**

L-03

**Urban agents**

Ser Urbano

**Year**

2012

**Location**

In the adjacencies of Sabana Grande boulevard: Avenida. Fco. Solano and Calle Negrín, in front of Metrobus stop; Free space near El Recreo shopping mall

**Position**

Specific



## Picnic Urbano

4

### Type of intervention

Tactical urbanism/ event

### Code

L-04

### Urban agents

Ser Urbano

### Year

2008- onwards

### Location

Plaza Venezuela, Bulevar Sabana Grande, Plaza Diego Ibarra (2015), Plaza La Candelaria (2013), Plaza El Venezolano, metro station La Hoyada, Plaza Andrés Eloy Blanco, metro station Capitolio. Space near Teatro Principal and Plaza Bolívar, Plaza El Samán, 4 blocks upper Plaza Bolívar. Metro station Capitolio (2008) Plaza Alí Primera, Metro station Teatros or Capitolio, Plaza Los Próceres civiles, metro station La Hoyada, Metro station “La Maternidad”

### Position

Specific

### Description

Mobile intervention that consists of sharing food and bring people together in the public space. Participants are asked to bring snacks or prepared food to share with others. Initiatives like this originated in New York, particularly from the ‘Pavement to Plazas’ initiative which involves converting street spaces to usable public spaces.

### Aims

Public spaces in Caracas are meant to claim the right to use them freely in order to defy fear and insecurity. The fact to meet in a group in an open space of the city, people are eager to share homemade food, poetry and music to encourage positive interactions with others. Public picnics are designed to encourage and complement events in the public space.

### Consequences

Occupation and reuse of public spaces through food sharing.

### Impact

The activity reactivates unpredicted spaces, either entrance halls of public building, metro stations, squares, or green pocket areas of the city without disturbing anyone.

### Reflections

This activity usually occurs during evening time which is one of the reasons why the number of participants is low. Sometimes, these events are simply symbolic and its duration is very short. Some picnics are organised inside Metro stations, where is not allowed to consume food.



**Type of intervention**

Public art/ festival

**Description**

To bring art, music, shopping, cinema and circus activities in the streets of central Caracas during nighttime.

**Aims**

To activate nightlife in public spaces of central Caracas

**Consequences**

This type of events is only addressed to a specific public. The fact that this festival starts in the evening, many people who live in the east, or far from city centre, for security reasons, prefer not to attend.

**Impact**

The old quarter area of Caracas is temporarily transformed.

**Reflections**

This festival is organised by government institutions and it might seem part of a political propaganda because of the banners, designs, colours and advertisements used on the street during this event.

**Ruta nocturna**

5

**Code**

L-05

**Urban agents**

Municipal government: Gobierno Distrito Capital  
 National Government: Ministry of Culture  
 Alcaldía de Caracas under FUNDARTE – Fundación para la Cultura y las Artes  
 Several artists

**Year**

2010- 2016

**Location**

In the adjacencies of Plaza Bolívar: Café Art París Deli Café; Cafetería Artesano; and Plaza Diego Ibarra.

**Position**

Sectoral



**Bubble battle** **Type of intervention**  
 6 Tactical urbanism/ Event

**Code** **Description**  
 L-06 To play with bubbles in main public spaces

**Urban agents** **Aims**  
 Ser Urbano To reclaim the right to use public spaces

**Year** **Consequences**  
 2008, 2011 and 2016 Families and individuals joined this activity that overall, according to organisers, grouped more than 100 people. Attendees were asked to bring soup from home as well as objects to make bubbles such as 'metal rings' or metallic hangers.

**Location**  
 Plaza de los Museos, Bellas Artes (2008  
 and 2016)  
 Espejo de Agua, Los Próceres (2011)

**Impact**  
 The activity takes place in an open space and is addressed to all publics and ages who are connected through social media.

**Position**  
 Specific

**Reflections**  
 The power of social media is very important for these urban gatherings and the fact this event is organised during weekends favours the attendance of children and families.

**Type of intervention**

Tactical urbanism/ event

**Description**

The pillow fight flash mob is a social phenomenon of flash mobbing sharing many characteristics of a culture jam. This event occurs in many cities around the world such as London or Vancouver.

**Aims**

To play in public spaces in order to celebrate the Pillow Fighting International Day.

**Consequences**

Groups of friends join this activity in the historical centre of Caracas.

**Impact**

Public plazas are used as a playground being the action of playing one of its main functions. Groups of friends joined this activity in a crowded and transited space to manifest that other activities can take place in the public realm.

**Reflections**

Even though this activity may incite a sort of violence, passers-by accepted the fact that other activities can be done in the urban sphere and enjoyed watching this performative activity from different spots across open space.

**Pillow fighting**

7

**Code**

L-07

**Urban agents**

Ser Urbano

**Year**

2008, 2009 and 2011

**Location**

Plaza O'Leary, El Silencio  
Plaza La Pastora, near Capitolio metro station

**Position**

Transited



## Las Nolimpiadas

8

### Type of intervention

Tactical urbanism/ event

### Code Description

L-08 To gather and play in public spaces by celebrating the Non-Olympic games.

### Urban agents

Ser Urbano

### Aims

To use the act of playing (and the game itself) to reclaim the right to use public spaces understanding the city as a space for all.

### Year

2008

### Consequences

In order to participate, attendees were asked via social media to attend with another person and as a condition, they had to wear the same outfit to be recognised as a team. The Non-Olympic games were celebrated by competing in sack racing, wheelbarrow racing, etc.

### Location

Plaza Venezuela

### Position

Transited

### Impact

Plaza Venezuela is used as a playground being the action of playing one of its main functions. Groups of friends joined this activity to manifest that other activities can take place in the public realm.

### Reflections

The power of social media is very important for these urban gatherings and the fact this event is organised during weekends favours the attendance of children and families.



**Type of intervention**

Tactical urbanism

**Description**

To play board games in public spaces.

**Aims**

Game is used to engage and socialise with others.

**Consequences**

This activity is played by Caraqueños (usually seniors) in public plazas across the municipality. People who also work in street stalls usually play games together with other street vendors.

**Impact**

Appropriation and revalue of public spaces.

**Reflections**

Many of the public spaces of Caracas are not adequate for seniors due to its lack of maintenance, uneven pavements, lack of seats, light, among other factors. Even though this spot in Plaza la Candelaria has been designed specifically to play this specific game, other city spots have spontaneously served to play other board games where many people (majorly seniors) gather together to play (such as beneath the Puente de las Fuerzas Armadas).

**Domino (street) game**

9

**Code**

L-09

**Urban agents**

Anonymous residents

**Year**

2008- 2016

**Location**

Plaza La Candelaria  
Avenida Fuerzas Armadas with  
Avenida Urdaneta

**Position**

Blended



## Book-keepers 10 Type of intervention

Facility

### Code Description

L-10

What used to be an informal street market beneath large infrastructures such as Punte de las Fuerzas Armadas, has become an authorised space for book enthusiasts to sell and exchange (old) books.

### Urban agents

Municipal Government: Alcaldía de Caracas

Book vendors

### Aims

To transform vacant spaces into areas of activity.

### Year

circa 1980. In 2011, the space was redesigned and upgraded.

### Consequences

In the case of Fuerzas Armadas' underpass, book-keepers took this vacant space of the city in the 1980s. Since then, the number of stalls have increased so that many spaces have been accommodated and upgraded in order to incorporate more shops.

### Location

Underpass below the Fuerzas Armadas - Avenida Urdaneta

Below flyovers: Avenida Urdaneta; Avenida México

### Impact

Vacant city spaces are under large infrastructures usually function as street markets (selling food, goods and books). Many spots have been transformed and revalued through cheap urban interventions.

### Position

Recurrent

### Reflections

Nowadays, the spot below the Avenida Fuerzas Armadas is recognised as one of the public heritage places of Caracas. This spot was organically appropriated and used becoming nowadays an important spot within the city. Many people looking for specific books travel to the old quarter area to find a copy.



**Type of intervention**  
Facility

**Description**

Construction of a cultural park containing offices, classrooms, dining and green spaces as well as sport areas to accommodate activities promoting development in the arts and culture.

**Aims**

To transform vacant spaces into active and vibrant nodes of activity. The project addresses the city's lack of cultural spaces and fulfils the need for the youth to find a cultural space within their neighbourhood.

**Consequences**

This space has transformed the lower part of El Valle. Many children and teenagers participate in cultural and artistic activities once or twice a week, for free.

**Impact**

Appropriation and transformation of an urban space

**Reflections**

Despite the fact that this park has improved greatly the social cohesion among local communities nearby El Valle, and shows that it is possible to improve the social and human environment when people join forces, this park also exemplifies the presence, ideals and actions of the Bolivarian Revolution into the city.

**Tiuna el Fuerte Cultural Park**  
11

**Code**

L-11

**Urban agents**

Municipal and National Government:  
Alcaldía de Caracas and National  
Government  
Architects: LabProFab  
Other collectives

**Year**

2006

**Location**

End of Av. Intercomunal de El Valle  
next to Longaray firefighters' station in  
El Valle

**Position**

Specific



## Sabana Grande boulevard

12

### Type of intervention

Facility

### Code

L-12

### Description

Rehabilitation of what it used to be a former upper-class paseo that was later occupied by almost 1000 stalls, becoming one of the biggest node of illegal and extra-legal business. The boulevard was divided in 5 parts, called puntos, each of which belong to a coordinator, from whom sellers could obtain a space to set up a stall.

### Urban agents

National government: PDVSA La Estancia

Municipal government: Libertador municipality

Architects: Enlace Arquitectura

### Aims

To bring back the boulevard to the inhabitants of the city.

### Year

2007 – paving (2013)

### Consequences

The boulevard was recovered and transformed, adding urban furniture, light, public art and new paving.

### Location

Sabana Grande Boulevard

### Impact

The boulevard acts as a catalyst in the knitting process of an expansive network of pedestrian spaces. Street vendors were relocated by the municipality through the Plan de Reordenamiento del Comercio Informal in Feria Sabana Grande and San Martín (Centro de Economía Popular Juan Francisco de León), where 821 street vendors were benefited.

### Position

Transited

### Reflections

Art installations, spaces for children, urban walks, terraces, performances have taken place there since the boulevard has been recuperated. Residents value and preserve this space, which is definitely a landmark for people of Caracas.



### Type of intervention

Facility

### Description

Transformation of an unused space located at the edge of barrio Pinto Salinas into a small plaza and rehabilitation of a small community facilities for Consejos Comunales.

### Aims

To promote 'spaces for peace' by providing a new facility for the neighbourhood.

### Consequences

This project was part of the program "Espacios de paz"; a six-week-long hands-on workshop that involved national and international interdisciplinary teams to exchange construction techniques, knowledge and design skills in order to build a facility in chosen locations.

### Impact

Barrio members as well as other volunteers were involved in the design and construction process.

### Reflections

The Venezuelan studio 'Pico Colectivo' was the group of architects behind the 'Espacios de Paz' initiative. Even though this initiative as well as the execution of the works were successful at first, several months later this particular case in the area of Pinto Salinas fell into decay.

### Las 3 Marías

13

### Code

L-13

### Urban agents

Government institutions:

Construpatria, Gran Misión Saber y Trabajo, Inparques, Frente Franciso Miranda, Movimiento por la Paz y la Vida, PDVSA La Estancia.

National companies: Beto 369, Catia TV, FIJU, Vive TV

Architects: Oficina Lúdica (Venezuela); PKMN (Spain)

### Year

2014

### Location

Barrio Las Tres Marías, Pinto Salinas

### Position

Sectoral



## Ojos de Chávez in El Calvario

14

**Type of intervention**  
Public art/ propaganda

### Code Description

L-14 Colocation of a ceramic mosaic recreating the 'eyes of Chavez' peering out from the main stairs of El Calvario Park, a local landmark of the city.

### Urban agents

National Government

### Aims

To empower the presence of Hugo Chávez into the city.

### Year

2015

### Consequences

The eyes were originally painted on the stairs after late president's death but in 2015, paint was replaced by a black-and-white tiled mosaic in order to commemorate the second anniversary of Chávez's death.

### Location

Main staircase in El Calvario Park

### Position Impact

Landmark

This intervention makes the eyes of Chávez a permanent and un-removable image to be seen by all neighbours and passers-by.

### Reflections

The government has already built a mechanism to erect these types of messages onto the public sphere, particularly in the social housing units of Gran Misión Vivienda Venezuela (GMVV).



### Type of intervention

Tactical urbanism

### Description

To materialise a game on the street. That is, to deliver hands-on projects related to the act of play to vulnerable neighbourhoods by facilitating tools to local residents. Paint is given and used to improve the urban landscape while the game is used to create social cohesion at the street level.

### Aims

To reclaim public spaces through play.

### Consequences

This project is mainly addressed to children, who are empowered to play in the street. Children as well as other community members become active change makers. The fact that kids are the ones who design their game by painting colourful lines and shapes on the pavement generates immediately a sort of respect, appropriation and appreciation towards the space they have intervened.

### Impact

Small actions like this one are able to transform and activate the street for a few days.

### Reflections

These interventions are usually very successful after their implementation; however, due to many conditionings (weather, erosion, quality of the paint...), the intervention tends to vanish so that community members don't maintain it or upgrade it as most of them cannot afford a can of paint.

### Calle de diversión

15

### Code

L-15

### Urban agents

Colectivo Liga de la Partida Urbana (LPU)

### Year

2010-2016

### Location

La Pastora  
Plaza Bolívar of Macarao  
San Agustín  
La Fila de Marín, La Ceiba

### Position

Sectoral



## Interviniendo La Pastora **Type of intervention**

16 Public art/ festival

### Code Description

L-16 Urban festival celebrated in La Pastora through artistic interventions in the urban spaces.

### Urban agents

Yaneth Rivas, Ejército Comunicacional de Liberación

### Aims

To reclaim public spaces of the neighbourhood as an alternative form of expression.

### Year Consequences

2010 Artists, students, academics and neighbours were invited to join and exhibit their works in different formats in order to open a debate about the existing relations between the individual and the city, power and territory, as well as iconography and mass culture.

### Location

La Pastora parish

### Position Impact

Sectoral Urban art relates, humanises and activates public spaces.

### Reflections

The local school “Liceo Agustín Aveledo de la Pastora” hosted workshops for children who wanted to learn graffiti and stencil techniques. As noticed, art lessons are taught in the school as an extra activity.





### Type of intervention

Public art/ installation

### Description

A project that consists in placing quotidian objects in public spaces in order to empower passers-by to interact with them. It is a dynamic intervention where the user can play with the object while the artist captures the moment. As the artist exposes, the violent shot is replaced by the shot of the camera.

### Aims

To appreciate the absence of the presence; that is, to bring art into the public sphere by empowering citizens to freely play with urban objects without fear.

### Consequences

The author explores new relational ways with the space, the city, objects and oneself. He reclaims the fear to enjoy city spaces and incites citizens to abandon the state of enclosure.

### Impact

These interventions have been compiled in a photographic portfolio, which has been exhibited in different national and international art galleries. When doing these installations, the artist wears a helmet, T-shirt and a camera so that people can understand that he is realising some work on the street, as he comments.

### Reflections

The author plays with the analogy of what is public and private with a quotidian object in an aesthetical way. He pursues to teach art to people either by giving workshops to young artists or exhibiting his work in public spaces and art galleries. The artist pursues to break the stereotype that people are not going to comprehend his work.

## Urbe desdibujada

17

### Code

L-17

### Urban agents

Artist: Augusto Marcano  
Private companies: Galería D' Museo (Centro de Arte Los Galpones); Decobido, S.A

### Year

2015; 2016

### Location

Norte-Sur highway, La Planicie tunnel, Plaza O'Leary (El Silencio); Avenida Baralt, Sabana Grande, Plaza Venezuela, Avenida Libertador (in front of Torre Viasa); Avenida San Martín Sur, Santa Mónica, Nuevo Circo; Galería Arte Nacional; Distribuidor La Araña.

### Position

Transited



## San Agustín Aéreo

18

### Type of intervention

Public art/ festival

### Code Description

L-18

To intervene façades and main public spaces of San Agustín del Sur.

### Urban agents

Yaneth Rivas, Ejército Comunicacional de Liberación

### Aims

To promote interaction between La Ceiba's residents and artists in order to exchange ideas on how public spaces can be improved through art.

### Year

2011-2012

### Consequences

This festival aesthetically transformed the urban landscape of the neighbourhood

### Location

Barrio La Ceiba in San Agustín del Sur

### Impact

La Ceiba residents benefited from this festival many façades were painted; at the same time, artists were able to intervene without any restrictions.

### Position

Sectoral

### Reflections

This festival was particularly addressed to San Agustín neighbours. Even though Barrio La Ceiba is accessible by Cable car, many Caraqueños don't feel at ease in this mode of transportation.



**Type of intervention**  
Facility

**Description**  
Occupation of a vacant space with a sport facility.

**Aims**  
In order to protect the Waraira Repano National Park, this facility was built to mark a construction limit: the level 1100.

**Consequences**  
Residents were immersed in several programs related to the development of productivity plans, occupation protocols, management of the territory, and agreements of activation and social cohabitation.

**Impact**  
This facility became a community space for neighbours. Moreover, this project was exhibited in the XV Venice Biennale as part of the 'Urban Forces' exhibition.

**Reflections**  
Even though these sports facilities are very useful and claimed for many community members, many courts within barrios of the city are taken by gangs and violent groups which make difficult the practice of sports within its premises.

**1100 Integration of community facilities**

19

**Code**  
L-19

**Urban agents**  
National government: Vicepresidencia Territorial  
Instituto Nacional de Parques Nacionales  
Other governmental institutions  
Private companies: AGA Estudio Creativo and PICO Estudio

**Year**  
2015

**Location**  
Barrio Los Frailes de Catia

**Position**  
Sectoral



**La Nube** **Type of intervention**  
 20 Facility

**Code** **Description**

L-20

A metallic structure was designed and located in a vacant spot of barrio 'el 70' in order to transform the space into an area that encourages play, imagination and contemplation.

**Urban agents**

National government

Private companies: Miguel Bracelli

Centro Comunitario Radio Favela del

Barrio el 70, Cero del Valle

**Aims**

To reflect on new relationships between architecture, landscape and users.

**Consequences**

**Year**

2015

The author inserted this blue metallic structure as a suspended object within the neighbourhood, merging the piece with the sky. It is a non- invasive work of art that rather than functional, it also pretends to be sculptural.

**Location**

Barrio El 70 of El Valle

**Impact**

It improves the urban landscape of the neighbourhood and at first, it attracted many neighbours. Moreover, this project was exhibited in the XV Venice Biennale as part of the 'Urban Forces' exhibition.

**Position**

Sectoral

**Reflections**

This facility took eight weeks to be installed and built; community members voluntarily helped in its execution.



### Type of intervention

Facility

### Description

A community centre was built in a vacant plot within barrio El 70. The roof of this facility became a small open space, where a small viewpoint tower offers the possibility to appreciate a 360° view of the city.

### Aims

To reflect on new relationships between architecture, landscape and users.

### Consequences

Recycling materials were used to build this space that consists of a small office for the Consejo Comunal, an open space to practise community events and activities, and a playground area for children. This space was designed to interact with users of 'La Nube' (L-20), another facility built within the barrio.

### Impact

This facility improved the urban landscape of the neighbourhood as well as offered to community members a new space to meet. This project was exposed as part of Urban Forces exhibition, in the XV Venice Biennale.

### Reflections

This facility took four weeks to be installed and built; community members voluntarily helped in its execution.

## Mirador 70

21

### Code

L-21

### Urban agents

National government

Private companies: MAAN Venezuela and Grupo Talca (Chile)

### Year

2015

### Location

Barrio El 70 of El Valle

### Position

Sectoral



## Unidad Multipropósito

22

### Type of intervention

Facility

### Code

L-22

### Description

Construction of a cultural facility located in one of the first consolidated barrios of Caracas located next to the boulevard Simón Rodríguez. This building facility rests on the dilapidated walls of the never completed ward of a psychiatric hospital. Nowadays functions as a multi-purpose room.

### Urban agents

National government: Gran Misión

Barrio Nuevo Barrio tricolor

Municipal government: Alcaldía del

Municipio Bolivariano Libertador.

Architects: Lab.Pro.Fab

### Aims

To transform a derelict space into an active and functional building for locals.

### Consequences

More than 18 Consejos comunales agreed to incorporate this communal space in the neighbourhood.

### Year

2011-2015

### Location

Barrio Simón Rodríguez, Sector

Manicomio in La Pastora

### Impact

After the completion of this project, urban policies related to open spaces were defined within the neighbourhood, and the public space in the adjacencies of Simón Rodríguez boulevard was accommodated and improved. This project was exposed as part of Urban Forces exhibition, in the XV Venice Biennale.

### Position

Transited

### Reflections

This project was built together with many volunteers from La Pastora parish.



### Type of intervention

Facility

### Description

Community centre that houses a medical clinic on the lower level and a hall to host events and activities in the intermediate part. It is crowned by a sports centre, enclosed in a shell of perforated sheet metal that turns it at night into a strange kind of fluorescent creature floating above the barrio.

### Aims

To take full advantage of a small site while providing a new cultural, sports and care facility for the inhabitants of Lomas de Urdaneta.

### Consequences

This facility exclusively benefits a small group of residents. The “multi-programme ship” is run by a committee of residents with the support of the local and national government.

### Impact

This project was exposed as part of Urban Forces exhibition, in the XV Venice Biennale.

### Reflections

This project was built together with volunteers from the same neighbourhood.

## Multi-programme ship

23

### Code

L-23

### Urban agents

Municipal government: Alcaldía del Municipio Bolivariano Libertador.  
Architects: Lab.Pro.Fab

### Year

2007-2015

### Location

Calle Carbonell in Lomas de Urdaneta in Catia Sur

### Position

Sectoral



## New generations urban park

24

### Type of intervention

Facility

### Code

L-24

### Description

Construction of an open 'extreme sports' facility in Caricuao to practise all sorts of sports such as BMX, roller or skate.

### Urban agents

Municipal government: Alcaldía de Caracas  
Gobierno Distrito Capital

### Aims

To provide a specific recreational facility for those interested in these types of sports.

### Year

2012

### Consequences

The space has its own administration office, café, lavatories and additional areas for seniors. It is free and open to all publics. It also hosts the "Escuela de Artes Callejeras" where the youth can learn skating, hip-hop as well as climbing.

### Location

Av. Principal de Caricuao. Next to Zoológico Metro station

### Impact

This park is larger than many other skate spaces of Caracas, reason why this space was frequented at first by many users from across the city.

### Position

Specific

### Reflections

Despite this space was supposed to be managed and controlled by city authorities, the entrance of the park is inhabited by people who ingest addictive substances and behave non-civically. Security is not efficient at all.





### Type of intervention

Facility

### Description

Construction of a lineal skate park in a former derelict space that bordered the Troncal 9 (Valle-Coche highway) and Valle River and Los Ilustres avenue.

### Aims

To provide a recreation facility for those interested in the practice of extreme sports.

### Consequences

Aesthetically, this park is well integrated into the landscape as trees help providing a more natural and organic setting. Elements are well distributed and the park functions well. This park also includes installations such as a café, toilets, equipment and protection rentals.

### Impact

Because this park is relatively new, installations are well-maintained and the affluence of people is constant. It is important to mention that the park is also well-lit at night.

### Reflections

The government plans to expand this park in the near future, which will substantially increase users and skater's options.

### Skateplaza Los Símbolos

25

### Code

L-25

### Urban agents

Municipal government: Alcaldía de Caracas  
National Government

### Year

2014

### Location

Av. Los Ilustres in Los Símbolos, San Pedro parish

### Position

Specific



**Échale Color** 26 **Type of intervention**  
Public art/ Mural

**Code** **Description**

L-26

This is an art project inspired by the global initiative “Let’s colour project” (Dulux) that consist of bringing art and colour to the barrios of Caracas empowering community work.

**Urban agents**

Organisations: NGO Somos posible  
Private companies: Pinturas Corimos  
& VODO Arquitectos

**Aims**

To promote ‘peace’ within vulnerable sectors of the city by introducing participatory methods that empower integration between community groups, volunteers and the NGO.

**Year**

2011- 2015

**Consequences**

Improving the urban landscape of the neighbourhood through paint.

**Location**

Sector San Miguel I, Cota 905  
Sector Las Palmas de El Cementerio

**Impact**

According to Somos Posible organisation, more than 45 families were benefited from each intervention.

**Position**

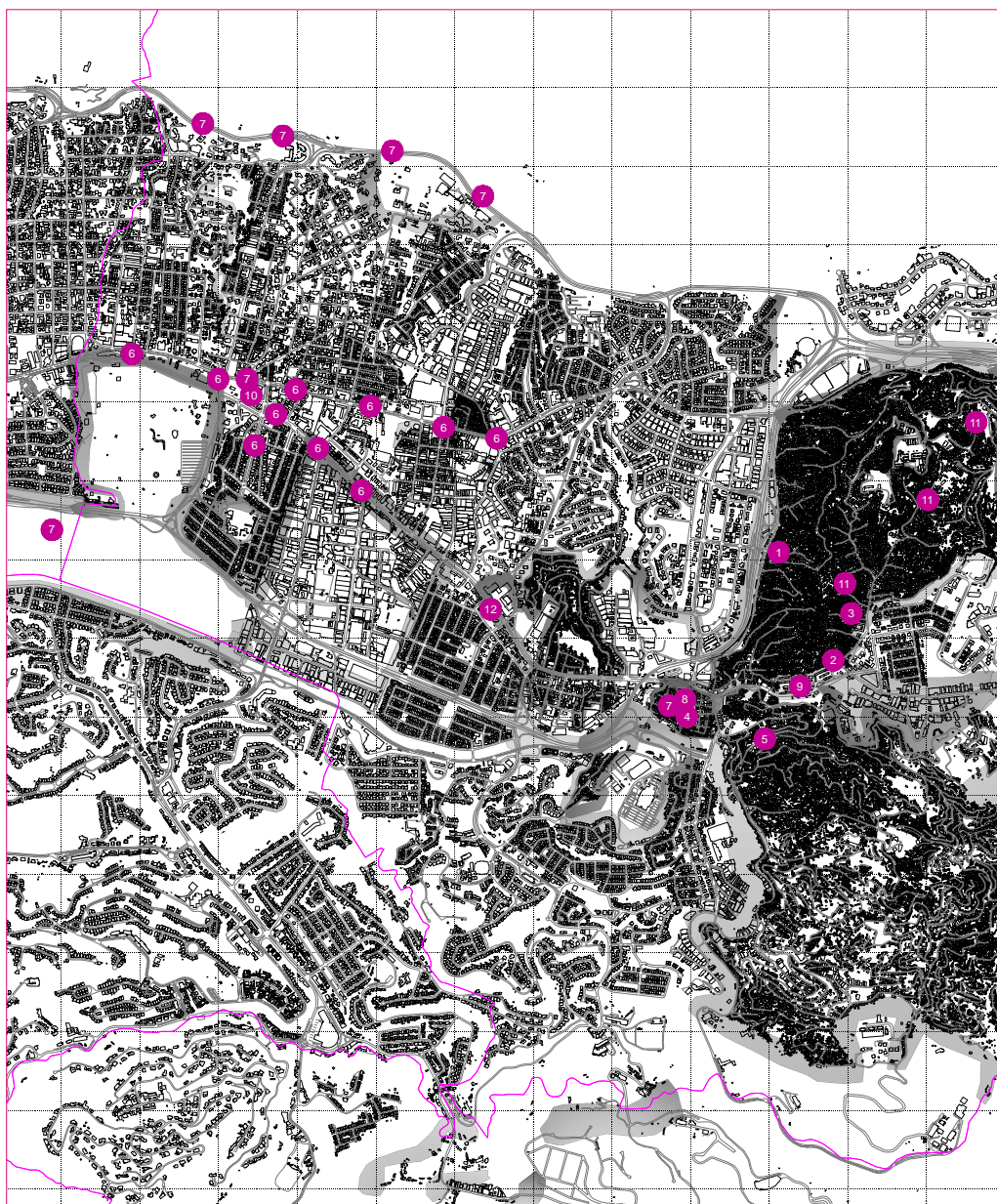
Sectoral

**Reflections**

This intervention beautifies certain spaces and empowers residents to work together in order to preserve their immediate surroundings. Rather than the design itself, what is key is the power of collaboration.



## SUCRE



- |                              |                     |                                  |                               |
|------------------------------|---------------------|----------------------------------|-------------------------------|
| 1 La Y 5 de Julio            | 4 Say it with chalk | 7 Urbanitas                      | 10 Extreme park Plaza Miranda |
| 2 Diamante de las Semillitas | 5 Estrías Urbanas   | 8 Paradiso                       | 11 Échale Color               |
| 3 El Sabor staircases        | 6 Street mimes      | 9 Simón Bolívar of Petare square | 12 PARKing Day                |



### Type of intervention

Facility

### Description

Transformation of a corner house that used to function as a gambling spot within the barrio frequented by drug-dealing gangs into a small community facility. The building has a sports space on the roof; in the first floor, there is a recording studio, a multifunction room, a computer room, bathrooms and a small kitchen; and the ground floor was designed to be an open space, as the extension of the street.

### Aims

To promote 'spaces for peace' by providing a new facility for the neighbourhood.

### Consequences

This project was part of the program "Espacios de paz"; a six-week-long hands-on workshop that involved national and international interdisciplinary teams to exchange construction techniques, knowledge and design skills in order to build a facility in chosen locations.

### Impact

The team of architects chosen for this site focused on developing a project together with members of the community and other volunteers who were actively involved in the design and construction process.

### Reflections

Particularly, this facility was located in an area where the presence of violence is high. Even though this initiative as well as the execution of the works were successful at first, several months later some facilities built under this program fell into decay as management was not included as part of the program.

### La Y 5 de Julio

1

### Code

S-1

### Urban agents

Government institutions:

Construpatria, Gran Misión Saber y Trabajo, Inparques, Frente Franciso Miranda, Movimiento por la Paz y la Vida, PDVSA La Estancia.

National companies: Beto 369, Catia TV, FIJU, Vive TV

Architects: Pico Studio (VE); Todo por la Praxis TXP (ES); PGRC (VE)

### Year

2014

### Location

Barrio 5 de Julio, in Petare.

### Position

Sectoral



## Diamante de las Semillitas

2

**Type of intervention**  
Public art/ installation

### Code Description

S-2

This installation consisted of putting colourful metal sheets in no particular order leaning on the urban elements (façades, fences and rocks) facing the small local baseball court.

### Urban agents

Artist: Jaime Gili

Municipal government: Alcaldía de Sucre under the program: Ciudad sensorial

### Aims

To improve and unify visually the chaotic landscape of the area.

### Consequences

**Year**  
2011

This installation was commissioned to the artist, who only had the physical space in mind. That is, neighbours were not involved into the process and this artwork was just placed there as part of the local authority's achievements to improve aesthetically the area.

### Location

Small open space opposite Palo Verde metro station, at the bottom of Barrio José Félix Ribas, Petare

### Impact

This installation was approved by consensus; each and every plaque was negotiated with each house owner to agree on where had to be installed. So, in that sense, it created a sort of pride in those who live behind this installation.

**Position**  
Transited

### Reflections

This is an example of a top-down installation. According to the artist, one huge mistake was to just deal with the façade and not with what lies behind it. That is, it was a purely aesthetic intervention. Years later, colourful shapes simulating this installation were spotted in some façades of the area which shows that neighbours approved and liked this installation.



**Type of intervention**

Public art/ mural

**Description**

This is an illustrated participatory mural placed on a 275-step stairway of the barrio that depicts the story based on the children’s book “Blue and Red” written by Mireya Tabuas.

**Aims**

To make the journey of going up and down the stairs more pleasant through art and literature.

**Consequences**

During the execution of this mural, children were playing with spray cans whereas other groups were in charge of sticking the tiles, using the mosaic technique. The day also involved a storytelling session by “Pasa la Cebra”.

**Impact**

According to Trazando Espacios, more than two hundred volunteers participated in this intervention. Children were those who get involved the most.

**Reflections**

This micro intervention helped to appreciate the urban realm and strengthen the sense of belonging among residents who participated.

**El sabor staircases**

3

**Code**

S-3

**Urban agents**

Municipal government: Alcaldía de Sucre

Company: Tranzando espacios Foundation

**Year**

2016

**Location**

‘Callejón El Sabor’ in Zona 2, Barrio José Félix Ribas

**Position**

Sectoral



## Say it with chalk **Type of intervention**

4 Public art/ Mural

### Code Description

S-4 Based on the 'Before I die' participatory public installation ideated by the Hong Kong artist Candy Chang, 'Say it with chalk' mural was painted to write down desires, dreams, feelings and opinions onto a wall, in a ludic way. Inhabitants had to fill the gap "What Petare lacks is\_\_\_\_\_".

### Urban agents

Municipal government: Alcaldía de Sucre  
Company: Fundación José Ángel Lamas  
CollectivOX

### Aims

To create a visual campaign to prevent crime in Venezuela

### Consequences

**Year** 2012 Many passers-by took part of this initiative and during the time this intervention was taking place, the area nearby the theatre became a crowded spot.

### Location Impact

Calle Pérez de León, outside Teatro Cesar Rengifo, Petare

'Peace' and 'Parks' were the most used words.

### Reflections

**Position** Specific These types of initiatives are fantastic to involve neighbours and get to know which are the deficiencies of the municipality. However, if the results of this intervention are not analysed, collected and used afterwards, this activity becomes useless, a mere façade.





### Type of intervention

Facility

### Description

To improve the image of boulevard of El Carmen by incorporating new urban furniture as well as painting geometric shapes onto walls and façades.

### Aims

To preserve and upgrade the image of El Carmen Boulevard.

### Consequences

Street-widening plans were vital to prioritise pedestrians over cars. Street pavement was levelled and drainages were incorporated. The façade of Church of El Carmen was refurbished and painted with the same colour palette used on the walls of the boulevard.

### Impact

Other façades of the street have been painted using the same colour palette (grey and red) in order to visually unify this part of the neighbourhood as well as to eliminate graffiti and other murals. Urban furniture such as benches, green pots, lights, bins and fences have been incorporated.

### Reflections

Even though this proposal was envisioned to improve the use of the street for pedestrians, cars can still be spotted in the boulevard. This intervention was commissioned to an artist who used geometry and a colour palette that is supposed to help lifting local identity, history and culture of the place.

## Estrías Urbanas

5

### Code

S-5

### Urban agents

Municipal government: Alcaldía Municipio Sucre (Oficina Programas Especiales) under the program Ciudad sensorial

Priests from El Carmen church

Architect/ Artist: Carola Bravo

### Year

2010

### Location

Bulevar el Carmen in Barrio Unión, Petare

### Position

Transited



**Street mimes** **Type of intervention**  
 6 Public art/ Performance

**Code** **Description**

S-6 To give a silent treatment to dangerous drivers by sending mime artists to do what the police alone cannot achieve: tame the lawless traffic.

**Urban agents**

Artists: street mimes  
 Municipal government: Alcaldía  
 Municipio Sucre

**Aims**

To introduce civic education and consciousness on the streets.

**Consequences**

**Year** About 120 mimes dressed in clown-like outfits, trained and employed by the  
 2010-2014 Alcaldía de Sucre, accompany errant pedestrians who steaked across busy roads rather than waiting at crossing.

**Location**

Av. Francisco Miranda  
 Av. Rómulo Gallegos  
 Av. Principal Los dos Caminos

**Impact**

Most drivers reacted agreeably to mimes' actions, treating red lights and speed limits as orders rather than suggestions; others shouted insults after a silent rebuke.

**Position** **Reflections**

Transited The mimes can achieve what traffic police cannot achieve using warning and sanctions in their efforts to maintain control. That is, mimes –or interstitial practice– can often achieve the same objective by employing artistic and peaceful actions.



### Type of intervention

Tactical urbanism/ event

### Description

Urbanitas is a project ideated to develop –in a participatory manner– small crafted actions in the public realm involving Art, Architecture and Design students as well as anonymous passers-by.

### Aims

To catalyse urban life, stimulate civic participation and envision a human city, open to all.

### Consequences

Caracas has approximately sixteen design schools and the organiser wants to highlight the role of art students by acting on public spaces.

### Impact

More than 100 art pieces were exposed in the public space.

### Reflections

These temporary interventions empower creativity among citizens; public spaces are used as open air galleries where everybody is welcome to join and participate.

## Urbanitas: Urban Art to dress up the city 7

### Code

S-7

### Urban agents

Municipal government: Alcaldía de Sucre

Organiser: Douglas García

Educational institutions: Colegio Universitario Monseñor de Talavera;

Escuela de Artes Plásticas Armando Reverón; Universidad José María Vargas

Companies: Fundalamas

### Year

2011

### Location

Plaza Miranda, in front of CC.

Millenium

Cota mil

Plaza Sucre de Petare

### Position

Transited



**Paradiso** **Type of intervention**  
 8 Public Art/ Installation

**Code** **Description**

S-8 This temporary installation was envisioned as an urban garden whose care and growth was entrusted to Caracas citizens. It provides a space in which visitors can regain confidence in one another and the city as a space that brings all together. The main space of Paradiso is a plant nursery, where visitors can donate a plant. Once there, plants belong to the garden and depend on others for survival. In this sense, everyone shares the responsibility of looking after something that is not one's own.

**Urban agents**

Municipal government: Cultura Sucre  
 Architects: Incursiones; Central  
 Arquitectura  
 Private and public institutions: Goethe-  
 Institut, Provita, Galería Abra, Pasa la  
 cebra, Colegio Humbolt, Fundación  
 Bigott, Bodegas Pomar

**Aims**

To rebuild citizenship and confidence both towards the city and towards others.

**Year** **Consequences**

2016 This urban garden offers inclusion and illusion to visitors; it is a fragile space separated from a conflictive context which invites the user to dream of a better city. At the same time, this installation takes as a reference the paradise as a closed and protected space.

**Location**

Plaza Sucre of Petare, in the old quarter  
 area

**Impact**

**Position** Paradiso lasted two weeks in Petare. Then, it was demounted and some plants  
 Landmark were planted around the city while others ended up in people's houses, as a sort of present the city gave its citizens in return. The group of architects organised a few workshops in several schools and overall, more than 400 kids were involved.

**Reflections**

Paradiso was visited by 5000 people. Ten percent of the visitors were inside the installation for more than 20 minutes. When the installation was taking place, 50% of passers-by stopped and observed the building process.



### Type of intervention

Facility

### Description

Recuperation of a neglected and unused public square through public art.

### Aims

To improve the urban landscape of the neighbourhood

### Consequences

Even though the plaza is surrounded by residential units, this facility is not only addressed to local residents but other users as this space is directly connected to Av. Principal Las Vegas de Petare as well as the staircases that lead to other housing units that sit atop the hill.

### Impact

Vibrant colours and geometric shapes were painted across the urban elements of the plaza, creating a sort of impersonal public space. Urban furniture was incorporated as well as vegetation.

### Reflections

This plaza upgrade openly became an institutional project, where the Mayor of Sucre, Carlos Ocariz, took all credits.

## Simón Bolívar de Petare square

9

### Code

S-9

### Urban agents

Artist: Emilio Narciso

Municipal government: Alcaldía Municipio Sucre (Oficina Programas Especiales) under the program: Ciudad sensorial

Private companies: Construyendo Futuros foundation under the program Feria Iberoamericana del Arte (FIA)

### Year

2011-2012

### Location

Av. Principal de las Vegas de Petare. Urb. Leoncio Martínez, Bloques de las Vegas de Petare

### Position

Specific



## Extreme park Plaza Miranda

10

### Type of intervention

Facility

### Code

S-10

### Urban agents

Municipal government: Alcaldía  
Municipio Sucre; Juventud Sucre  
Architects: ODA

### Year

2010

### Location

Plaza Miranda located between Av.  
Francisco de Miranda and Avenida  
Rómulo Gallegos

### Position

Specific

### Description

Recuperation of an abandoned space by building a lineal skate park, which adapts itself to the morphology of the place. At first, there was a small administration office as well as security guards at the entrance to secure the park. Many activities, workshops, and events together with international skaters took place in the park.

### Aims

To provide a recreational facility for those interested in extreme sports.

### Consequences

This skate park is located on one side of the plaza, on a different level, so its presence does not disturb passers-by who prefer to stay at the plaza Miranda. This skate park was opened from Monday to Sunday (9am- 7pm) and was frequented by BMX, rollers and skate users.

### Impact

This skate park became a reference point for the youth to practise sports as it was built after the one in Chacao (CH-20) and it was free and open to all publics. Thus, it offered an alternative to those kids who prefer to spend time inside the shopping mall to be outdoors and play some sports.

### Reflections

From one day to another, security guards and the administrative personnel disappeared from this skate park. Rapidly, this facility was vandalised, and the park itself is nowadays occupied by vagabonds and people with motorbikes. It has become an insecure space.



### Type of intervention

Public art/ Mural

### Description

This is an art project inspired by the global initiative “Let’s colour project” (Dulux) that consist of bringing art and colour to the barrios of Caracas empowering community work.

### Aims

To promote ‘peace’ within vulnerable sectors of the city by introducing participatory methods that empower integration between community groups, volunteers and the NGO.

### Consequences

Improving the urban landscape of the neighbourhood through paint.

### Impact

According to the NGO, more than 40 families were benefited from each intervention.

### Reflections

This intervention beautifies and empowers residents to collaborate as well as preserve and maintain their immediate surroundings. There is a sensitivity towards the use of colours as the compositional patterns are blended in among the vegetation and the surroundings.

### Échale Color

11

### Code

S-11

### Urban agents

Organisations: NGO Somos posible  
Private companies: Pinturas Corimos & VODO Arquitectos

### Year

2011- 2015

### Location

Barrio 24 de marzo, Petare  
Zona 6, Jose Félix Ribas, Petare  
Calle Baute, Zona 2, Jose Félix Ribas, Petare

### Position

Sectoral



## PARKing Day

12

### Type of intervention

Tactical intervention/ event

### Code Description

S-12

PARK(ing) day is an annual open-source global event launched in 2005 by Rebar art and design studio in the United States. In the particular case of Caracas, this initiative emerged to create awareness about Caracas' lack of parks and green spaces. It is a playful and pacific protests where citizens collaborate to temporarily transform metered parking spaces into park spaces.

### Urban agents

Ser Urbano

### Year

2010-2013

### Location

Av. Fco de Miranda in front of C.C.  
Unicentro El Marqués

### Aims

To demand the need for more urban open space, to generate a critical debate around how public space is designed and allocated, as well as to help improving the quality of the urban realm.

### Consequences

### Position

Specific

Occupation of public spaces to claim the right to the city.

### Impact

Participants made banners with messages such as: "I want Caracas to have more squares", "More bikes, less cars", "Don't park, make a park" as well as other activities such as yoga or meditation.

### Reflections

This event raises collective awareness of the right to use public spaces.



