

# Nighttime Design

Principles and Methods

March 2015

# Contents

Introduction	3	Multi-disciplinary Analysis	52
Executive Summary	4	• Social Sciences Analysis	
Arup Lighting Urbanism	5	• Urban Design Analysis	
Interdisciplinary Design	6	• Relevant Findings	
Lighting as Catalyst	7	• Outcomes and Recommendations	
Nighttime Design Process	8	Design	64
Case Study: Getsemaní, Cartagena, Colombia	10	• Pilot Installation - Overview	
Project Partners	11	• Catenary System	
Project Timeframes	12	• Plan for Pilot	
Research	15	• Street Lantern	
• Social Research in Design		• Catenary System	
• Guide for Interviews in Getsemaní		Contact	87
• Sample Interview		Appendix	88
• Urban Design Research		• Photos LightWalk	
Tools	30	• LightWalk Survey	
• NightSeeing™ Program		• SPeAR® for Nighttime in Getsemaní	
• LightWalk		• Street Narratives (Urban Design Analysis)	
• Representative Consultation (applying SPeAR®)		• Handbook for Social Research in Design	
• Stakeholder and Governance Mapping		• Social Research Findings on Light in Getsemaní (Espacio)	
• Public Workshop		• Street Interviews - Transcriptions	
		• Information on Stakeholders and contacts in Getsemaní	
		• Letters of Support	

# Introduction

## Nighttime Design Principles and Methods

This report illustrates the first phase of a 3 phase project where the main principles and methods of Nighttime Design are being put in practice. It is the result of six months of planning for a pilot that will test the premise that better lighting can also encourage stronger community connections.

The following pages narrate the process of Nighttime Design, its basis in research and foundation as an interdisciplinary practice.

The partnerships developed for this research initiative have been essential to its formation and outcomes. Led by Arup's lighting urbanist core group, the project was envisioned as a way to embrace social as well as technical research – and to catalyze urbanist interventions through light. From Arup's urban design side, a local student project was convened to investigate the physical and energetic qualities of the streets, buildings and public spaces in the area of study.

London School of Economics' *Configuring Light / Staging the Social* is a sociological research program focusing on lighting in the nighttime environment. Together we explored how design can inform social research and how social research subsequently informed design.

Despacio, a Bogota-based consultant specializes in urban development, climate change and life cycle applying the slow philosophy – with an emphasis on mobility planning. They worked hand-in-hand with the LSE group conducting field interviews, informing the team about local issues and producing events.

Findeter, an urban development bank considers city lighting a key to modernization in Colombia. They provided introductions and valuable political and policy insights.

Incorporating the public, organizations, agencies, space users, visitors, residents, workers, is a skill that is not widely known or introduced to lighting designers. Here, we take a cue from the urban design and public involvement disciplines to enrich design.

The duration of Phase One Planning, which is the period this report covers was six months: two weeks were spent on site, and 6 weeks compiling analysis and producing this report. A future anticipated Phase Two Pilot is expected to last 6 – 12 months and will involve completion of demonstration project. Phase Two will also include community interaction, installation and social research relating to the pilot.

The case study in Cartagena was undertaken as an outgrowth of a parallel panel discussion organized at the Medellin World Urban Forum (2014) by Despacio, with presentations by Arup and LSE. Subsequently the relationship with Findeter was established, and the location, Getsemaní – the district adjacent to Cartagena's historic walled, center-city - was identified as a result of Findeter's contemporaneous relationships with the city and streetlighting programs.

# Executive Summary

## Nighttime Design Principles and Methods

The Smart Everyday Nighttime Design research project was funded by Arup's Global Lighting Skills Network. During the process of compiling the in-depth research and design outcomes, it is clear that the current and future discipline of Nighttime Design is interdisciplinary. In other words, just as daytime spaces are successful when varied disciplines tackle designs with a team approach, so the night with its own special conditions, calls for shared solutions. However, for salience to the lighting discipline we offer two specific outcomes.

Getsemaní is a neighborhood in Cartagena, Colombia, adjoining the historic walled center-city currently (2015) undergoing change, commonly labeled as gentrification.. For the built, social and economic environment, gentrification can appear as highly refined enhancements to property, expensive hospitality offerings and upgraded municipal attention to energy, maintenance and a plan for public improvements.

Our team would like to posit a strong vision. Research underlies our lighting proposals: an integrated layer of illumination that unifies, softens edges and builds upon existing typologies, in a neighborhood-scaled series of lighted objects. This approach is not a heavy-handed, intimidating layout of street poles. It is not sterile. Here, lighting will underscore and accentuate the character of Getsemaní with a blend of old and new, in a physical and symbolic way reducing friction between varied types of tourists, residents and new commercial activity. Additionally with the goal of improving community connections our plan to use private property for public lighting will galvanize stakeholders - locals, owners, agencies, institutions - to work together to inform and allow installation of the design.

The second outcome is in regard to circulation conflicts. The majority of the site is fraught with dangerous pedestrian and vehicular conflicts. The area was not planned with cars in mind. In extreme cases, it is not possible for two people to walk side-by-side. Of note, during the LightWalk, this issue was vocalized, as a suggestion that pedestrianization would be an adequate solution where cars could park in the outer areas of Getsemaní and all traffic within the area would be non-motorized (walking, bicycles, bicycle taxis). The idea was loudly cheered by attendees and passersby.

A solution would be to remove street lighting poles and replace with wall-mounted bracket lights and catenary systems to free up territory to walk, as suggested in earlier paragraphs. The approach conveys the message of welcome to pedestrians and "unwelcome" cars. Making pedestrian-priority visible through lighting provides greater comfort for these users, greater safety (less traffic incidents) and greater pedestrian traffic.

Another outcome is envisioned by our team. Our temporary pilot intervention could be a point of departure for addressing critical issues of social and planning policy. The interdisciplinary research done in Getsemaní, raised significant discussions relevant for urban planning, such as historical preservation, infrastructure upgrade, cultural heritage, economic livelihood, tourism and mobility. Nighttime design proved to be an effective channel to activate a discussion and begin thinking of integral design solutions. Moreover, it could provide our project-specific stakeholder body with the knowledge they would need to update the local land-use and zoning policies. As a touristic and emblematic historical district, the pilot in Getsemaní will be a highly visible case study in Colombia and LATAM cities.

# Arup Lighting Urbanism

Mission

## Quality of Life

Improve the quality of urban life during evening and night-time hours by creating public spaces that are inviting, interactive, comfortable and safe for a diversity of age groups, economic background, ethnicity and interests.

## Placemaking

Promote public spaces as neighborhood connectors through the use of innovative lighting installations, especially at major intersections. Improve legibility of public features and exterior spaces.

## Public Health & Safety

Encourage better mental health through increased evening hour social interaction.. Improve public safety by increasing street visibility and enlivening public spaces.

## Economic Development

Enhance the site's identity as an evening destination. Support diversification and grow the nighttime economy by improving public and private lighting in selected areas.

## Community Building

Celebrate the neighborhood's cultural characteristics. Foster local pride through the use of seasonal lighting installations and/or light events. Enjoin stakeholder involvement through programs that require participation.

## Public-Private Partnerships

Develop approaches to public and private lighting that can be implemented and maintained through a partnership between city government and the local entities.

Arup Lighting offers a comprehensive electrical and daylight design service. As an independent lighting design studio, we combine Arup's robust engineering skills with award winning creativity, flair, and an innovative attitude.

Arup's Global Lighting Urbanists practice a distinctive site specific nighttime design process. Through peer collaboration with masterplanning teams we offer expertise with design and technologies, as well as unique approaches to street wall analysis, community building activities, bespoke workshops, and experience with government agencies.

Our designs are driven by a keen desire to understand the way people use places, the unique cultural context, the overall vision and ambitions of stakeholders, designers and users, and the synthetic role that lighting plays in creating environments.

From sensitive historic interventions for existing cities to ambitious new urban developments, we combine creativity with technical expertise to propose strategic solutions that enhance the way cities work after the hours of darkness.

We strive to reinforce urban design principles, to enhance the quality of public space experience and to promote social interaction in cities through the sustainable use of light.

# Interdisciplinary Design

Global Lighting Urbanists



Public Workshop in Cartagena, February 2015  
Photo credit: Despacio



Team meeting in Cartagena, February 2015  
Photo credit: Despacio

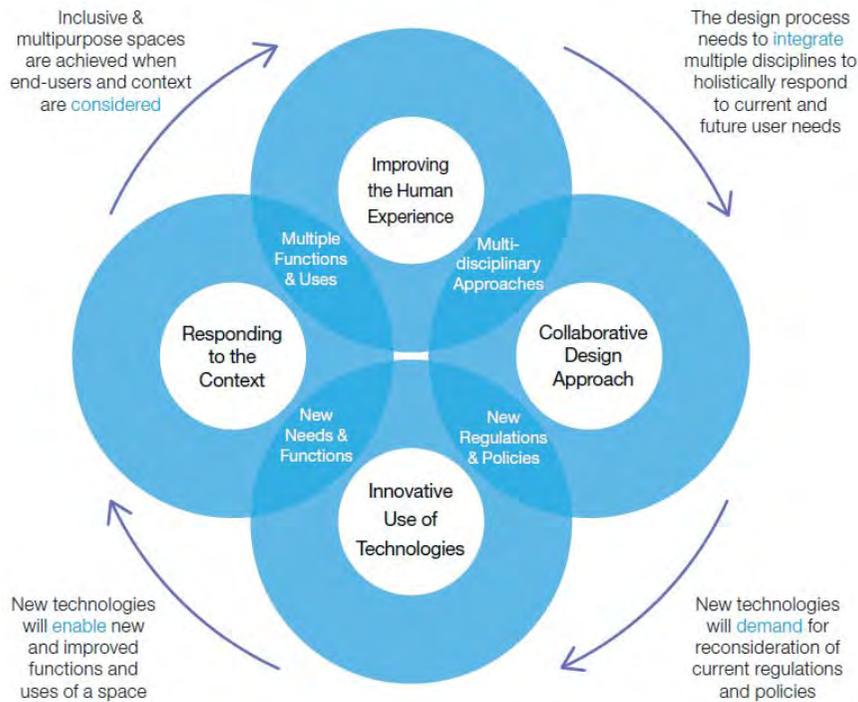
Extract: Arup's *Rethinking the Shades of Night*

'Social research, digital technologies, urban design considerations and visual design methodologies are needed to support varied and complex social relationships in our cities. This will empower the design of outdoor spaces that are truly conducive to social interaction: after-dark places that encourage activity and psychological wellbeing; that welcome people of different backgrounds; and that provide a feeling of security and confidence. Safer spaces would include protection from cars, enhanced ability to see physical impediments, and increased visual comfort for the elderly and vulnerable.  
(...)

Lighting considerations need to be a core requirement of planning policy, rather than being a separate initiative or strategy. (...) The interdependencies between lighting, urban design, human experience and other practices need to be recognized (...) Collaboration across disciplines, stakeholder groups and management systems is essential to escape the current disconnected working culture. Lighting designers should prepare for a more active role in shaping socially sustainable places.'

# Lighting as Catalyst

Global Lighting Urbanists



Collaborative and integrated design - in Arup's *Rethinking the Shades of Night*

Extract continued: Arup's *Rethinking the Shades of Night*,  
P. 54

Actions and opportunities

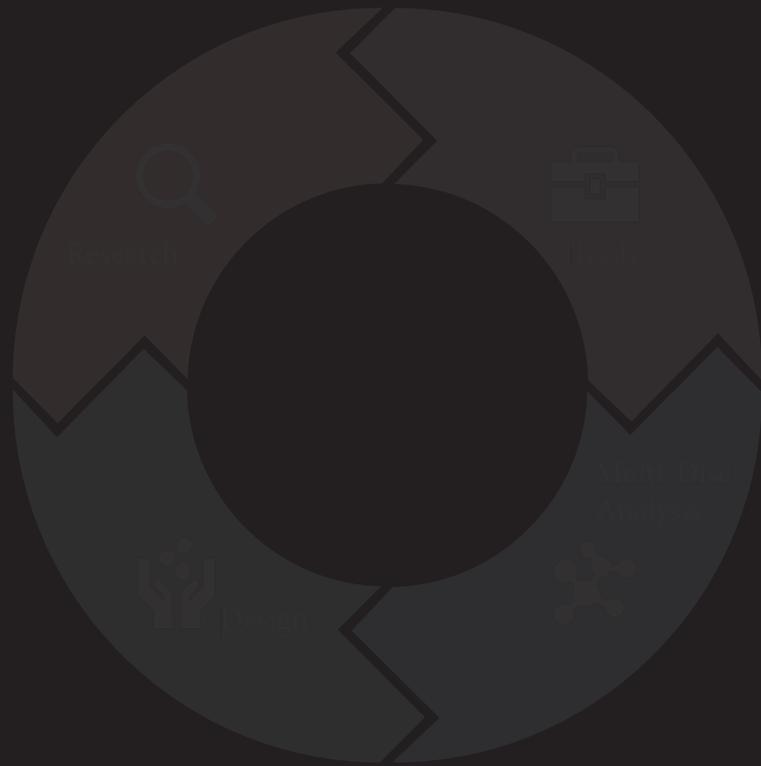
Encourage cooperation between stakeholders, harness shared knowledge and establish interdependencies between different parties

Employ a strategy to manage the ownership of light, with a focus on integrating private and public sources of light

Engage citizens and stakeholders in design and decision making processes to understand public and business needs and requirements

Re-evaluate and redesign existing policies and regulatory frameworks to enable prototyping, innovation and people centric design

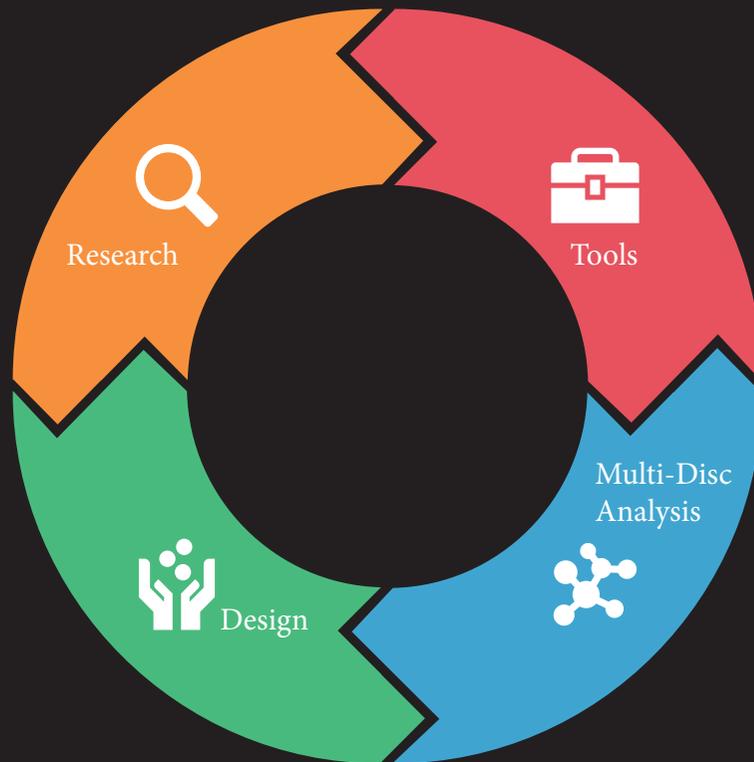
Integrate lighting considerations at an early project stage and develop lighting strategies in conjunction with wider city development plans



# Nighttime Design Process

# Nighttime Design Process

Global Lighting Urbanists



## Research



- Documentation of on-site observations
- Investigation of analogue precedents
- Urban design research
- Lighting research
- Handbook Social Research in Design\*
- Interviews in-situ
- Stakeholder engagement

## Tools



- SPeAR® for Nighttime
- NightSeeing™ program
- Governance mapping
- Urban design mapping
- Architectural drafting
- Representative consultation
- Public workshop

## Multi-disciplinary Analysis



- Lighting Design
- Social Sciences
- Urban Design and Architecture
- Mobility
- Discussion
- Common Findings

## Design



- Filtering inspiration sources
- Sketching
- Debate on added value
- Technical feasibility
- Decisions



# Case Study

Getsemaní district in Cartagena, Colombia

Getsemaní, Cartagena, February 2015  
Photo credit: Carlos Merlano

ARUP



Findeter  
Financiera del Desarrollo



CONFIGURING LIGHT  
staging the social



# Project partners

Academic, financial and local partners

## ARUP

Leni Schwendinger, Joana Mendo, Andrés Ramírez,  
Christoph Gisel  
Project lead  
Arup - Global Lighting Urbanists

### Role in the project

Arup had the role of project initiator, leading, coordinating and participating in all project instances and events. Together with the social research partners, Arup developed and refined several tools and processes, e.g. the adaptation of the existing SPeAR® tool to apply to Nighttime Design. The project team within Arup shares expertise in urban lighting and urban design with a strong background in social activation and community engagement.

### Objectives

- Develop an interdisciplinary process of planning where design informs social research and social research informs design
- Create places that are welcoming and heterogeneous
- Create outdoor spaces that are conducive to social interaction, that encourage activity and psychological well-being
- Create places that welcome people of different backgrounds
- Design spaces that provide a feeling of security and confidence



Don Slater  
Academic partner for Social Research  
London School of Economics /  
Configuring Light, Staging the Social

### Role in the project

Configuring Light helped design and carry out the social research strategy for this project, drawing on its expertise in qualitative research methodologies for urban design. We also worked, with Despacio and Arup, to channel fieldwork findings into consultations, workshops and the development of Arup's SPeAR® tool for project development and evaluation.

### Objectives

- To build robust and practical methods for understanding the social spaces that lighting designers intervene in
- To build more effective dialogue between social researchers and designers for better lighting design and better urban lives
- To help identify stakeholders, and develop rich and detailed understandings of their concerns and aspirations
- To understand the role of light in complex urban assemblages



Carlosfelipe Pardo, Laura Mendoza

Local partner for Social Research  
Despacio

### Role in the project

Despacio has been a local counterpart and the anchor to the social research of the project. Despacio has experience conducting multi-actor projects and has been developing social researches in the context of consultancy projects. At the same time Despacio is learning about the lighting issues on urban development and urban experience, one of their interests (cross-cutting with Despacio's three areas climate change, sustainable urban development and life).

### Objectives

- Have a better understanding of the urban and social dynamic of the location where the project is going to be developed.
- Have a practical approach to the theme of urban lighting in order to broaden Despacio's scope of work.
- Implement a lighting project that responds to the local context.
- Engage more stakeholders into the issue of lighting and sustainable urban development.
- Find linkages between lighting projects and other work (e.g. pedestrianisation).



Javier Velásquez Gómez (representative)

Financial partner and facilitator  
Development Bank - Findeter

### Role in the project

Findeter supports the project by articulating distinct local institutions and local government in order to facilitate the execution of the activities, as well as becoming the origin of the resources for the investors to finance the implementation phase

### Objectives

- To make the results of the work scalable and replicable, by means of publishable documents, handbooks, or the like.
- To help in the replication of the project's results in many other municipalities around Colombia.
- To support the implementation of the project, offering to the final investor financial products such as loans with special conditions.
- To offer to the workgroup the experience and knowledge gained by FINDETER through the studies and fieldwork on Public Lighting Systems in Colombia during recent years.

# Project Phases

Project Timeframes

## PHASE ONE (until March 2015)

### Pilot planning - Highlights

1. Preparation and project framework - set design premise, assemble partners, identify site, identify research parameters

2. **NightSeeing™ program** in situ: night tour of existing light and shadow, followed by community workshop

- Social research by LSE and Despacio (realization interviews, qualitative data collection)
- Quantitative and qualitative data by Arup during workshop

3. **Tool development and integration – SPeAR®** (Sustainable Project Appraisal Routine) for nighttime

- Adapt indicators for nighttime design (e.g. demographics, crime, commercial vitality, tourism, safety, activities, lighting characteristics, energy)
- Utilize **SPeAR®** tool with key representatives to define goals of everyday nighttime design for the area of intervention

4. Draft **preliminary guidelines for Nighttime Design** methodology (and review lessons learned)

5. **Preliminary design of pilot installation**

## PHASE TWO (from March 2015)

### Pilot installation – Highlights

1. The Design Guideline deliverable from previous phase will be tested

2. Determine **lighting manufacturer partner**

3. Work with Mass Motion experts at Arup: develop a pedestrian-oriented mode to the existing **circulation tool**.

- Public space usage research: counting is accomplished by cameras (top of heads) to collect qualitative and quantitative data

4. **Refine design of custom fixtures**

- Install lighting equipment (temporary for pilot)
- Studies and data collection during the installation
- Documentation of installation and impacts

5. Conduct a **second workshop** to present design for feedback from community and to strengthen relationships between parts - **community building**

6. Propose possible full implementation for the area under study or other small city/town for Phase Three

7. **Update Nighttime Design Guidelines**

- Create a publication that consists of Design Guidelines, pilot documentation and social research findings

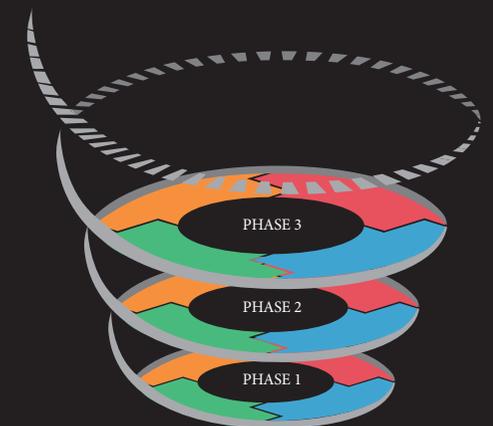
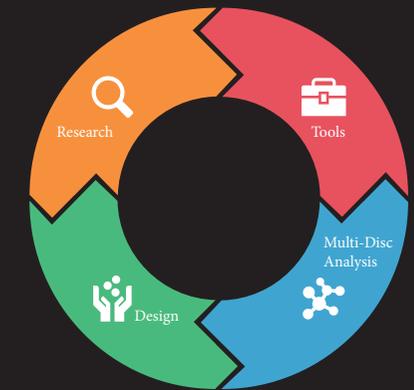
## PHASE THREE

### Permanent installation – Highlights

1. Create products and a methodology that meet the premise of better public space lighting along with reinforced connections in communities

- Merging of private and public lighting through repeated small actions that build up a coherent identity for the whole

2. Project for permanent installation throughout the district



# Phase One

## Project Timeframes



### Adapt SPeAR to Nighttime Design

### Project planning

### Social research week in Getsemaní

### Workshops in Getsemaní

### Sketch Design for Getsemaní

1. Utilize SPeAR® (Sustainable Project Appraisal Routine) to define representative and stakeholder objectives specifically relevant to the nighttime environment

2. Adapt indicators and sub-indicators for Nighttime Design (e.g. demographics, crime, commercial vitality, tourism, safety, activities, lighting characteristics, energy)

1. Identify client and district boundaries
2. Identify constraints
3. Social Research and Design: delineate methods, partner with field workers, coalesce design group and define design research, build an academic alliance
4. Identify questions from SPeAR®, align on procedure depending on type of district (advanced organization, developing), client defined/only stakeholder group.
5. Design marketing material for outreach

1. Street interviews: workers/owners of shops, cafes, bars, people who live in Getsemaní, tourists (covering all gender and age groups)
2. Observation and photography
3. Audio recording
4. Refresh and inform SPeAR® and design premise

1. Bring together stakeholders: governmental, residential, business, culture
2. NightSeeing™ Program (LightWalk and public workshops)
3. Governance: identify and engage government ecosystems, partner with liaison(s)
4. Diagnose existing conditions
5. Identify multi-disc team with complementary skills and knowledge
6. Overlay different outcomes/disciplines to integrate the design process

1. Design custom fixtures (street lantern and catenary system)
2. Plan for the pilot installation in two streets of Getsemaní
3. Set milestones for the pilot project

# Workshops in Getsemaní

Project Timeframes



## week 1 Social research

The social research fieldwork in Getsemaní was largely conducted by:  
Don Slater (LSE)  
Laura Mendoza Sandoval (Despacio)  
supported by 6 students (Universidad Jorge Tadeo Lozano)

(see Appendix for Despacio's report)

- Research was broadly ethnographic
- Interviews were conducted in their natural setting
- Extensive observation of social interactions at all times of day and week in selected social settings
- Interviewed were chosen on a quota basis: strategic types of people were identified and targeted to ensure that all relevant social groups were investigated. Sampling aimed to include all types of resident and visitor, and to ensure that a range of age and gender was covered within each type. A number of restaurant staff and owners were interviewed.
- Observation targeted around Plaza Trinidad, Media Luna and residential streets around Trinidad.
- Visual methodologies were explored - interviews involved using maps and photographs as prompts to focus discussion on features of nighttime experience and on the established design premise.
- Several strategies were tested - open-ended questions, semantic differential scales and focused questions.
- Night-time photography played a significant role in the research. By analysing photographs during the research process, new questions and themes to investigate in subsequent interviews arose.



Street interviews in Cartagena, February 2015  
Photo credits: Arup, Don Slater/ Configuring Light

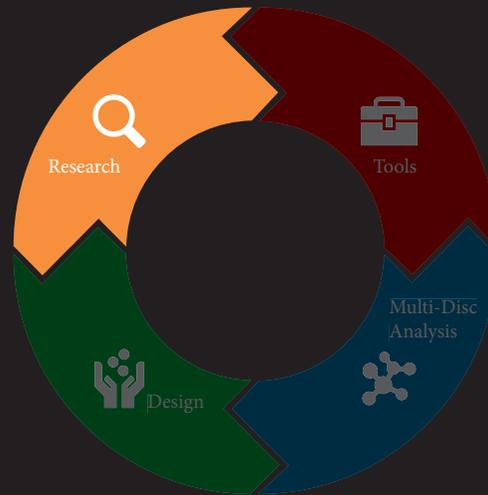
## week 2 Urban design, lighting research NightSeeing™ programme

The fieldwork in Getsemaní continued throughout the second week with all partners on site:  
Don Slater (LSE)  
Laura Mendoza Sandoval (Despacio)  
Carlosfelipe Pardo (Despacio)  
Leni Schwendinger (Arup)  
Andrés Ramirez (Arup)  
supported by architecture students (Universidad Jorge Tadeo Lozano)

- Urban design research
- Lighting research
- LightWalk
- Representative consultation
- Public workshop



NightSeeing™ in Cartagena, February 2015  
Photo credits: Carlos Merlano, Despacio



# Research

# Research

## Nighttime Design Process

### Lighting Research

- Photography
- Observation
- Documentation of color palettes
- Documentation of pre-existent luminaires
- Lighting levels measurement

### Handbook Social Research in Design\*

(see Appendix)

- What do (we think) we know about the people we are designing for?
- How can we learn more about them more efficiently and practically?
- How can we integrate social knowledges into design at every stage?

### Interviews in-situ

- Adaptation of recurrent themes and questions to the context under study
- Street interviews and scheduled interviews

### Documentation of on-site observations

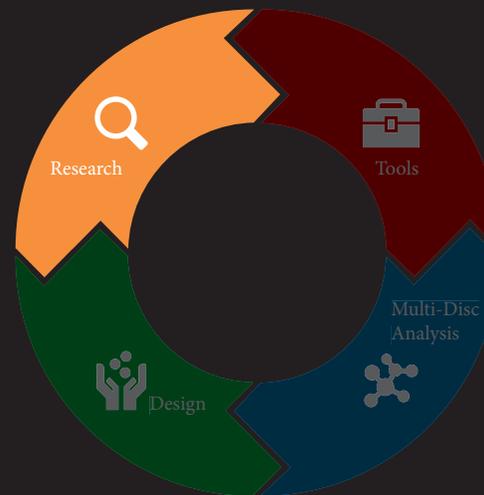
- Collection of tangible and visible information about the territory
- Application of tools such as mapping and photography

### Investigation of analogue precedents

- Historical research
- Archive research
- Press research
- Clues from local partners

### Urban Design Research

- Architectural drafting
- Urban design mapping
- Assessment of urban boundaries
- Selection of study sites
- Source and revise zoning and land use plans
- Catalogue of urban furniture and amenities





# Social Research in Design

## Extract - The Handbook for Social Research\*

The *Handbook for Social Research in Design*\* was produced in the LSE HEIF5 - funded project 'Urban Lightscapes/Social Nightscapes' which was led by the Configuring Light programme in collaboration with the Social Light Movement and Peabody and received technical sponsorship from iGuzzini ([www.socialnights.org](http://www.socialnights.org)).



Observations during fieldwork in Getsemani, February 2015  
Photo credits: Don Slater/ Configuring Light

The *Handbook for Social Research in Design*\* is organized around three key questions that should be addressed throughout a design process:

- What do (we think) we know about the people we are designing for?  
Being clear about the social knowledges and assumptions we are acting on
- How can we learn more about them more efficiently and practically?  
Designing targeted and appropriate research strategies
- How can we integrate social knowledges into design at every stage?  
Thinking practically about the role of research in design processes and decisions

\*The *Handbook for Social Research in Design* by Joanne Entwistle, Don Slater and Mona Sloane - See appendix for complete text and citation"



# Social Research in Design

Extract - *The Handbook for Social Research\**



Observations during fieldwork in Getsemani, February 2015  
Photo credits: Don Slater/ *Configuring Light*

The aim of the *Handbook for Social Research\** is to work with the design process, bringing out clearly the social assumptions that designers employ so that they can be questioned and developed. This connects design to the people we design for.

'As designers, you already have various understandings of the social environment we design for. Indeed, in order to do any design for the social world you need to have some conception about how society is organized. However, time and money pressures, as well as typically having expertise in spatial and technical rather than social research, force designers to only superficially collect knowledge of the social spaces they design for, relying on common sense or client briefings. (...)

*Lighting Design is a social practice.*

Designers have to develop detailed understandings about the spaces they intervene in – not only in terms of the built environment, but also what these spaces mean to the people who use them. (...) Designers often need tools that will allow them to systematically capture the needs, understandings and practices of the social groups or communities they design for. (...) research should be integrated within design, helping to raise questions and respond to design issues; that it should help designers be reflexive and questioning about what they know and how they know about the people they design for; and that research can help make the process of knowing about users more systematic and effective.'

*\*The Handbook for Social Research in Design* by Joanne Entwistle, Don Slater and Mona Sloane - See appendix for complete text and citation"



# Social Research in Design

Extract - The Handbook for Social Research\*



Observations during fieldwork in Getsemani, February 2015  
Photo credits: Don Slater/ Configuring Light

From The Handbook for Social Research\*

'Light is fundamentally important to social life, but it is also, paradoxically, 'invisible'. People generally take light for granted as infrastructure for their social lives, and do not often notice or talk about it. (...) getting people to talk about light in social research is quite difficult as they largely lack a language of light and an awareness of features of light that designers usually consider self-evident.

(...) much social research in lighting design is not directly about light at all. Instead we are focused on the social lives and practices of diverse people: who uses this space? How? Why? What are their needs and issues in this space? How do different people use it differently, perhaps in conflict? (...) Social Research in Design is a way of thinking and a toolkit that enhances the designer's role as a space curator, sensitive to all these complexities in order to create nightscapes that can be 'read' (understood and used) by stakeholders.

(...) A basic aim of Social Research in Design is to build on this existing social knowledge, making it more explicit and systematic

(...) we are talking about people's practices, beliefs, relationships and institutions – the way they are organized and organise themselves in very specific and different ways in different places.'

\*The Handbook for Social Research in Design by Joanne Entwistle, Don Slater and Mona Sloane - See appendix for complete text and citation"



# Social Research in Design

Extract - The Handbook for Social Research\*



Observations during fieldwork in Getsemani, February 2015  
Photo credits: Don Slater/ Configuring Light

The Handbook for Social Research\* touches the subjects of **Legible and Distinctive Places** and how social research techniques can inform design decisions so that people identify themselves with these public places.

‘One way of thinking about the relationship between lighting design and social spaces is through the concept of legibility (originally developed by the urban theorist Kevin Lynch in the 1950s): Lighting design helps make a social space more legible to users, highlighting architectural features, pathways or landmarks and gathering spaces so that the space is more readable and usable. **Lighting designers need to understand how different users in fact read the social space, their map or image of that space.**

(...)

The vivid and legible images of the city that lighting design creates can play an important wider social role: they can give social spaces a distinctive, shared and memorable identity.

This aspect of lighting is usually thought about as place branding, but social research can help **connect the image of the city to people’s hopes and concerns** for their city, their understanding of its history and their sense of what is important in their space. Knowing what to light and how to light it means understanding what people value. Social research can help finding out **what exactly makes a place feel familiar, distinct and legible – or unfamiliar, generic and illegible – for the people who use it.**

\*The *Handbook for Social Research in Design* by Joanne Entwistle, Don Slater and Mona Sloane - See appendix for complete text and citation”



# Guide for Interviews in Getsemaní

Research



Observations during fieldwork in Getsemaní, February 2015  
Photo credits: Don Slater/ Configuring Light

Who to talk to:  
Workers/owners of shops, cafes, bars  
People who live in Getsemaní – vary the gender and age  
Tourists – vary the gender and age

Focus on the **themes**. Prompt interviewees with photographic images. Images include lighting effects, doorways and corners to elicit comments on design premise. The questions are only suggestions. (You do not have to ask them in this order, or in this way)

- **Introduce yourselves:** ‘We are doing social research about life in Getsemaní. This is part of a study of everyday lighting and night life in the area. Whatever you say will be completely confidential, and you will be anonymous (you cannot be identified as part of this project). Do you have any questions about what we are doing?’ Then: do you mind if we record this conversation, purely as a record?
- **Getsemaní’s identity and character:** Explore how they characterize Getsemaní as a place, and what issues concern them:
  - Describe Getsemaní as a place to live or hang out – what do you like, dislike, value.
  - How would you describe Getsemaní to a foreigner, and what would you want to show them or not show them?

-What kind of place is it becoming? How is it changing?

- **Mapping movements and practices:** What do people do in Getsemaní in the evening, and where do they do it?
  - Tell us about a typical evening in Getsemaní, and draw on the map where you go and what paths you take. It could be two or more types of evening (e.g. weekend and weekday).
  - Show on the map any other places or events in Getsemaní that are significant for you at night.
- **Issues and concerns:** What are the main worries, particularly in the evening/night?
  - What kinds of people live in Getsemaní? What are the main differences and tensions between them?
  - How does Getsemaní relate to the rest of Cartagena? And what do you do locally as opposed to elsewhere in the city?
  - Do you have any worries or concerns about Getsemaní at night? Start with general question, then prompts: Safety. Tensions between different social groups. Areas that you don’t feel comfortable in. Stories that you have heard.
  - Basic information: age, gender, birthplace, how long they lived in Getsemaní, occupation



# Sample Interview - Extract

Research - Week 1 (see Appendix for full sample transcriptions)

Situation	File Name	Language	Characteristics	Voices	Time
Interview	Juice Bar Guy 2015-02-05_10_04_50	Spanish and English	Juice Bar owner. Young guy from other part of Cartagena has a business in Getsemaní. Cartography exercise	Interviewer: DS + LMS Interviewee: JG	01:07:00

## Voices (Acronyms):

**DS: Don Slater**

**LMS: Laura Mendoza Sandoval**

JG: Juice Guy

**DS: Thanks for talking. #00:03:33#**

JG: Nice to meet you. #00:03:44#

**DS: Basically we do research about light and lighting. Very important. #00:03:52#**

JG: Light? Lighting? #00:03:53#

**LMS: Luz e iluminación. #00:03:54#**

JG: Iluminación.

**DS: And we are doing a study in Getsemaní, on light. We are talking to people, just about what they do in the evening. #00:04:04#**

JG: ¿Qué es lo que hacen en la noche? #00:04:06#

**LMS: Lo que hacemos acá, es una investigación en Getsemaní acerca de lo que las personas hacen en la noche. Básicamente eso, para entender la luz en la noche. #00:04:15#**

**DS: We are just starting. #00:04:17#**

**LMS: Hasta ahora estamos empezando, empezamos ayer. #00:04:21#**

**DS: So we are more nervous than you. #00:04:24#**

**LMS: Sí, estamos más nerviosos que tú. Es verdad. #00:04:28#**

**DS: Ok, can you just tell us a little bit about this place. Who comes in? When do they come? When do you open? #00:04:35#**

1

JG: Well... this is a large story, because we.... #00:04:43#

**DS: You can mix English and Spanish, we do all the time. #00:04:46#**

JG: We started because we worked with *pulpas, pulpa de fruta*. #00:04:50#

**LMS: Marica. So, they used to work with the... #00:04:58#**

JG: With fruit *pulpa*, we just take the fruit, we just freeze it. And when we started, we just started with juices. It was called the sailors juice bar. And that was like 2 or 3 years ago. There was only one person in this company, in this business. He was my friend without money. And then we grew because many people like to drink juice. But they wanted to eat something too. And then we start to [¿closer?] (05:40) and I came to the business and we sell something to eat too. Because people wanted to drink and to eat something. And then we started like 4 blocks ago. #00:06:00#

**DS: Is it going well? #00:06:01#**

JG: Yeah. What? #00:06:03#

**DS: Going well? #00:06:04#**

JG: Yeah, is doing well. *Si entonces comenzamos, estamos... aquí han habido muchos cambios*, many changes. Because when we was a used car, many people get in, from this country and from many... international people But when we started to open with food and then 90% people from people spending, they are not from here. They are turist. Because our menu is to eat, we've got sandwiches, salads, we got [¿?] (06:57) and just [¿?] (06:58). And then in the last business we opened at night. But nowadays we close at 7 o'clock, because it was... nobody get in. And we started morning. Because we said, menu in the morning people want to relax, and this place is like that. You can drink something. O sea, algo como más calmado. And at night people are looking for something more.... Other kind of music, they want to drink, so that's way we started to close at 7 o'clock. Now we are starting tonight too, by [¿?] (07:49) and there will be... and we said, well what... #00:07:53#

**DS: What could you do to open latter? #00:07:54#**

JG: To open at night, and then I don't know, the one on the other side is a bar. *Como una barra*, and we want to put a bar outside, with cocktails. And then that way all people to eat. To have something to eat. And we have to change the music, like chill out, and then we have to turn it on. And that's... we are starting. #00:08:34#

**DS: So, when will you open at night? #00:08:37#**

**LMS: ¿Cuándo van a abrir de noche? #00:08:39#**

2



# Sample Interview - Extract

Research - Week 1 (see Appendix for full sample transcriptions)

JG: We are going to be more, más... fortalecer lo de la mañana. #00:08:46#

**LMS: They have to be ready and have to... #00:08:52#**

JG: Now we have to be good in the bay. But first we are going to *fortalecer*, the morning and then go to the night. #00:09:11#

**DS: You could sell liquor, you can sell cocktails? You don't need a license or anything? #00:09:17#**

**LMS: ¿Acá no se necesita licencia o permiso para vender licor? #00:09:22#**

JG: Sí, sí. There is a [¿?] (09:24), if just food there is a [¿?] (09:30), that is the night [¿?] (09:31). Nine percent. But if you sell drinks and... you have to pay 16 percent that is called the IVA. #00:09:43#

**LMS: Ah, is a tax from... #00:09:45#**

JG: But if you sell just food, then you pay just 8%. #00:09:57#

**LMS: Pero, además de eso para poder vender licor, ¿no se necesita una licencia especial? #00:10:02#**

JG: No. Los sellos, que estén bien los sellos. #00:10:04#

**LMS: O sea, que ¿usted bien el alcohol y ya? For your question, they don't need a, just to be ok, I mean, the taxes and that's it. #00:10:17#**

JG: Yeah, even some people don't pay the tax. Other you have to made this to one person who had a bar in the *Plaza Principal*. #00:10:32#

**LMS: Trinidad? #00:10:34#**

JG: En *Trinidad*. We have a bar and we sell cocktails and no one says... now when the government see that, this people take a lot of money. Disgusting. You know, where are you from? #00:10:50#

**LMS: Bogotá. #00:10:52#**

JG: And you know how it's like, how we do. Tú sabes como es el gobierno aquí... #00:10:58#

**LMS: Sí, sí, sí. It is terrible. #00:10:59#**

**DS: Do you live in this area? In Getsemaní? #00:11:06#**

3

JG: In this area, why. I am from Manga, but I don't like Manga, I spend all day here in Getsemaní. When I know Getsemaní, I just, there is something in Getsemaní... #00:11:20#

**DS: What do you like? #00:11:21#**

JG: I don't know. #00:11:22#

**DS: What do you like about it? Tell me about it. #00:11:24#**

JG: I think that the secret for Getsemaní is the people. Because the last year Getsemaní was the neighbor or the poor people. The popular people. And then the other people used to live in the other world. But here, the real cartageneros, here, here. You just find *casas estrato 2*, *estrato 1*, here in Getsemaní. And many people live... the children, you know? The way we are, the way the cartagenero is. Is form here. And many people not from here like to see that. Want to know our culture. So that's why I, don't know. And we are in the *ciudad amurallada*, and this is cheaper, *por ahora, es económico aún. Getsemaní aún es económico.* #00:12:32#

**LMS: It is still economic in Getsemaní... #00:13:35#**

JG: We, we... pues si comparamos vivir, we make the comparison from the other part of the Wall city. You will see that, I don't really... I read in a magazine that the *ciudad amurallada* is the most expensive neighbor in Colombia. #00:13:02#

**DS: Yes. It is incredible. #00:13:04#**

JG: It is incredible. #00:13:05#

**DS: It really is. #00:13:06#**

JG: But I call that... #00:13:07#

**DS: So the life is now here? #00:13:08#**

JG: The life is now here. I call that *el pueblo fantasma*... #00:13:16#

**LMS: He calls it here the ghost... #00:13:20#**

JG: The other part of the city, because nobody live. That is do what, when there is no tourist, it is alone, because nobody life, many people buy all the houses but they not life there. Because many people, many singers and many famous people but they don't life there. #00:13:45#

**DS: But could that happen here? #00:13:47#**

**LMS: ¿Eso puede pasar? #00:13:49#**

4



# Sample Interview - Extract

Research - Week 1 (see Appendix for full sample transcriptions)

JG: That is happening already. That is happening already. #00:13:51#

LMS: Y ¿Tú cómo te sientes con eso? #00:13:52#

JG: I feel that in time it is well. I think this is the best time of Getsemaní. Because we have like a mix. We have international people and we have people from here. But really think that many people from other countries will buy the houses and then I will be the same than in the other wall city. #00:14:22#

**DS: So this is a magic moment? #00:13:24#**

JG: Yes, this is a magic moment. It is a good time for Getsemaní. #00:14:28#

**DS: What could be done to stop this? #00:14:30#**

JG: What can be done? #00:14:32#

**DS: Yes, can anything be done to stop this? #00:14:35#**

JG: The time... nowadays there truly the works 7 stars hotel from Colombia. I don't know... #00:14:40#

**LMS: ¿Cartografía? #00:14:45#**

JG: Seven stars hotel. #00:14:48#

**LMS: Seven stars? Here in Getsemaní? #00:14:53#**

LG: Seven stars. #00:14:54#

**LMS: Seven star? A Hotel? #00:14:55#**

**DS: I think stars... what do you do to get seven stars? that is pretty good... Can I stay there? #00:15:02#**

JG: It doesn't come from here. It came from another country and the came back. Came here and [¿?] (15:10) as we see now. #00:15:19#

**LMS: But right now the hotel is under construction? #00:15:21#**

JG: Yes it is under construction. I can show you... #00:15:25#

**LMS: ¿En el mapita? Yo tengo un mapita. #00:15:26#**

JG: I can show you a picture, but... #00:15:30#

5

**LMS: Ok, I am going to ask him if he can, and then I will do something. Una pregunta qué pena, ¿te molesta si grabamos la voz? Es anónimo. Es solo para transcripción y eso... #00:16:02#**

JG: Ah, Bueno. If you want to *grabar* my body you can do it. #00:16:07#

**LMS: Ok, gracias. Listo. #00:16:13#**

JG: It will be right here, in this point. And nowadays the body plate of Cartagena is this here. Is all this street. *Media Luna*. That's the best rumba now. In the last year, the good rumba was right here, *la calle larga, la calle de...* #00:16:45#

**LMS: Previously? So he says previously this was the area where the party... you remember? #00:16:52#**

JG: And the best disco that is called *Mister Parrilla*. #00:17:00#

**LMS: But they moved? To Media... ah no... #00:17:01#**

JG: I don't know anything about it. #00:17:04#

**LMS: I think that they moved. Because I didn't saw the in Arsenal but in another... I think Calle Larga. #00:17:10#**

JG: Calle *larga*, but this is the same because they have 2 doors, here and here. That is a big place. So now we just got the party in this street. And you know, this is la *Plaza de la Trinidad*. And we have got many people here. Many people here too. And there is a hostel called Media Luna, Media Luna Hostel. And they make a party on Wednesday, you know, Wednesday. You know? #00:17:45#

**LMS: Ah, yesterday? #00:17:48#**

JG: Yesterday. #00:17:50#

LMS: But we missed it. #00:17:51#

JG: Yesterday. You have to go to that party, because that is the best party that we have. For people not from here. #00:18:01#

**LMS: Really? For international... #00:18:03#**

JG: For international people, they have all kind of music. And you will see a Colombian person dancing with a Russian girl, and dancing... You see everything there. And it is a good party. They do it on Wednesday. It is very good, it looks like a wicked. You have to go there. #00:18:25#

6

# Urban Design Research

Urban Research Methodology - week 2



Map showing the three study streets - Callejón Angosto, Calle Tripita y Media, Avenida Pedregal

## Assessment

In a preliminary assessment of the study site, a research group explored the district of Getsemaní with no previous knowledge of its urban form. Drawing from psychogeography and the practice of derive, the research group roamed around the study site in an unplanned journey. The aim was to get an representative impression and authentic experience of the district and to let the subtle contours of the environment direct the exploration. Several of the research themes originated from this organic exercise. Three streets and the central square were consequently selected for a typological study of architecture, urban form, land use and social activity.

## Architectural & Urban Design Documentation

The three study streets (Callejón Angosto, Calle Tripita y Media, Avenida Pedregal) and the main square (Plaza Trinidad) were chosen for their representative morphological qualities. Their profiles capture distinct urban situations that repeat themselves throughout the district. A significant sample of the district can be scaled up and incorporated into the analysis for implementation. Differing urban scales and use (alley, street, avenue) imply slightly different design challenges and opportunities. Extensive photography and drawing were done during the week-long field work. They informed the creation of street elevations, sections, land-use and massing plans.

## Rhythm analysis

Rhythm analysis is a method for analyzing the rhythms of urban spaces and the effects of those rhythms on the inhabitants of those spaces.

The following oppositions help clarify theoretically the concept of rhythm:

- repetition and difference;
- mechanical and organic;
- discovery and creation;
- cyclic and linear;
- continuous and discontinuous;
- quantitative and qualitative

## Participant Observation

During the research week a research team conducted focused participant observation and made notes on the general activities that take place in each of the study sites throughout the day. These observations document how the uses and activities in each of the three street typologies vary. Observations were photographed and recorded throughout the week as a complementary reference. To capture various uses and activities, visits were scheduled at several times of the day and night, as well as during the weekend.

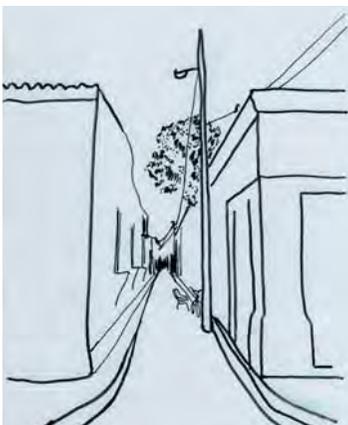
# Urban Design Research

## Street Typologies

### Residential Alley - Callejón Angosto

The narrow character of the street highlights its immensity, it becomes hierarchical amongst the colors and lights, their glow at night make them a reflective object, an exquisite game of lights. A splendid graffiti hides among them. The figure of a young woman of African descent has the power to exalt the roots of Cartagena. It is the typical street full of socializing where happiness is its character.

(see Appendix for full street narrative)



Callejón Angosto in Getsemaní, February 2015  
Drawing by students of Universidad Jorge Tadeo Lozano

### Commercial Street - Tripita y Media

The day goes on and the words on the boards change; “Lunch is Here”, delicious food for a low price, the office workers have a place in each restaurant, the cars park, the motorcycles and bicycles in charge of deliveries roam around from north to south. The street takes life; it embraces a commercial nature, the informal sale of individual cellphone minutes, the fruit trolley, and the one thousand pesos beverages.

(see Appendix for full street narrative)



Tripita y Media in Getsemaní, February 2015  
Drawing by students of Universidad Jorge Tadeo Lozano

### Motorized Avenue - Avenida Pedregal

The monumental wall speaks to the impersonal avenue and calls upon the history of the city. Pedregal connects Getsemani to Cartagena and interrupts it as well. People climb on top of the wall and look far out onto the towers of Bocagrande and the Castle of San Felipe. During the day, the wall is a meeting place to sing, to play, to observe or to dry clothes. In the evening it turns solitary and suspicious.

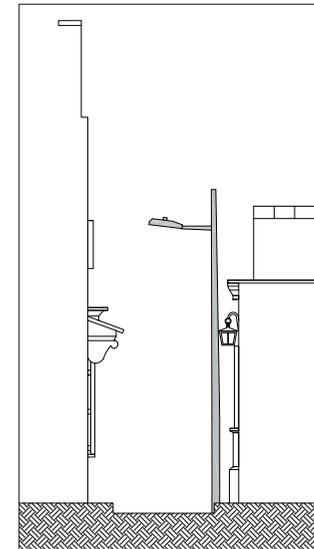
(see Appendix for full street narrative)



Avenida Pedregal in Getsemaní, February 2015  
Drawing by students of Universidad Jorge Tadeo Lozano

# Urban Design Research

## Residential Alley - Callejón Angosto



Meaning “Narrow Alley”, this residential street is one of the most memorable streets in Getsemaní because of it is as narrow as it is charming.

Though the buildings are not as large as others in the area, they are proportionally larger than the size of the street.

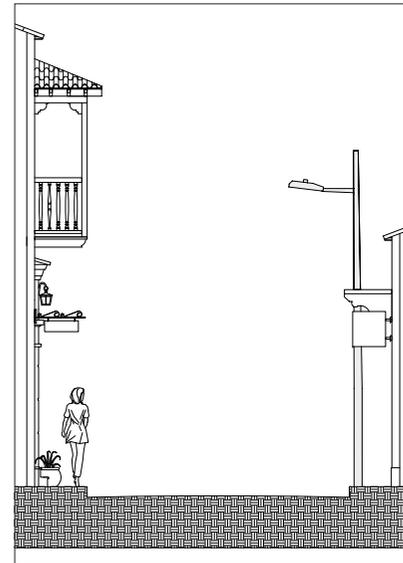
The short width and length of the street add to its social atmosphere. The width of the street only allows for the circulation of pedestrian, bicycle and motorcycle. Most houses are elevated from street level by a few steps, which residents also sit on.

Walking in close proximity to the open windows and doors, opportunities for eye contact with residents arise. Many of them spill onto the street with their tables, chairs, plants and board games. The sound of their voices, their radios and their televisions are ever-present. Children play on the street. A few blank walls have been disguised with colorful murals and lush gardens.

Public lighting poles are spread evenly throughout the street, but they stick out beyond the building mass. In the streets, private houses adapt various forms of informal lighting fixtures to doors and facades. Even more light spills from inside private homes, through the grills of permeable doors and windows.

# Urban Design Research

## Commercial Street - Tripita y Media



Meaning “one and a half gut”, Tripita y Media is a busy street of high traffic and use. Located at the entrance of the Getsemaní district, the street receives a high influx of midday office workers from neighboring high-rises in La Matuna. They go to lunch in some of the more traditional and inexpensive restaurants on the street.

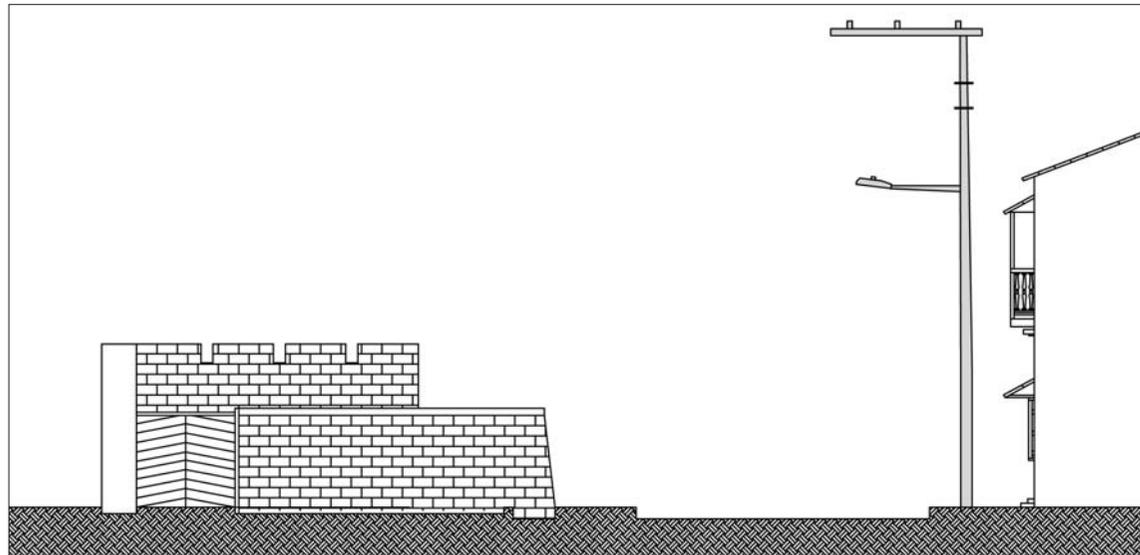
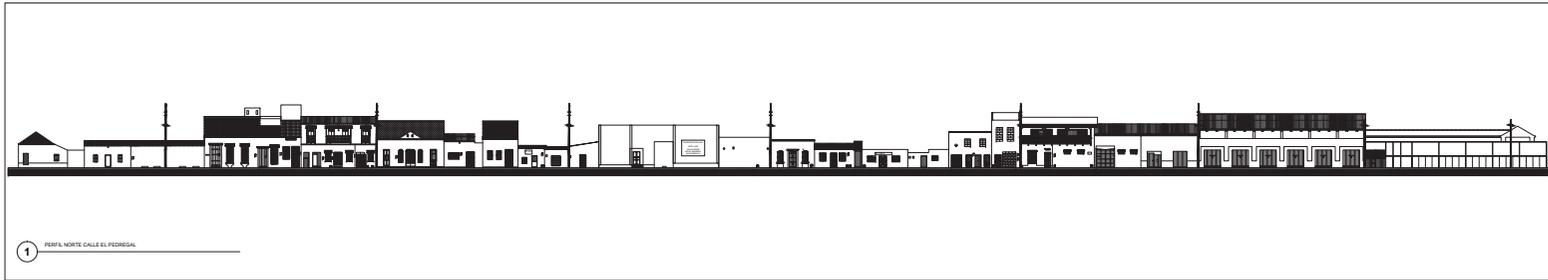
Various hotels and hostels welcome tourists year-round. Another series of bars and restaurants cater to foreigners in particular hours of the night and at different price ranges. Though there can be some familiarity, Tripita y Media is commercial and less personal.

Automobiles, bikes, street vendors and pedestrians share the roadway. There are two lanes in the same direction—one of which is often occupied by parked cars. One lane is necessary to service the hotels, but the other may not be required.

The street has extensive elevated electrical power cabling, which is supported by three unevenly sited lamp-posts that extends above the street wall (approx. 8 meters). In addition to supporting the cabling, the posts carry public lighting fixtures at a lower height (approx. 5 meters), as well as the occasional informal floodlight that might have been installed by a neighboring establishment.

# Urban Design Research

## Motorized Avenue - Avenida Pedregal

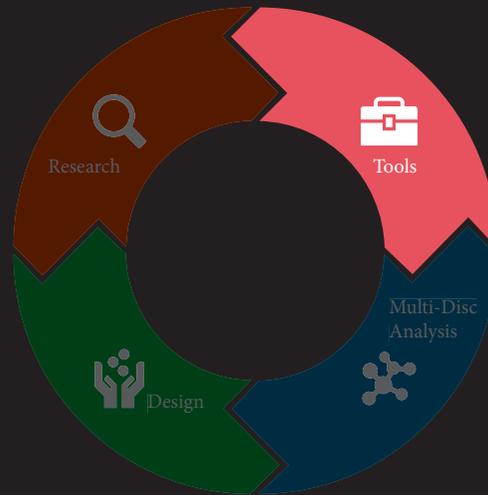


Avenida Pedregal is a peripheral motorized avenue that borders the district and the historical wall. As geographical boundary along the water and a large avenue, it is not a popular street for pedestrians, activity or commerce.

Most of the people that visit this street every day are in cars and do not have a direct relationship with the neighborhood. They just drive through.

One side of the street is occupied by the historical wall, which is a monument and offers spectacular views. Nevertheless, many of the green, "recreational spaces" that the wall creates are desolate and thought to be used for criminal activity.

On the built side of the street, many buildings are for sale or for rent, and some lots are used as warehouses and parking lots for neighboring hotels. Blank walls and unattended spaces are less attractive to people at night, who fear the street is a dangerous place. In fact, interviews and workshops both indicated that people's perception of Pedregal is negative because it is allegedly unsafe.



# Tools

# Tools

## Nighttime Design Process

### SPeAR© for Nighttime

- Assessment tool
- Indicators: Social, Environmental, Economic
- Tips for usage

### NightSeeing™ Programm

- LightWalk - structured nighttime walk for focused observation of vernacular and quality lighting
- Workshops - based on the education from LightWalk, bringing out fresh ideas through focused discussion between public stakeholders

### Governance Mapping

- How and who and where
- Identification of stakeholders and their roles

### Urban design mapping and architectural drafting

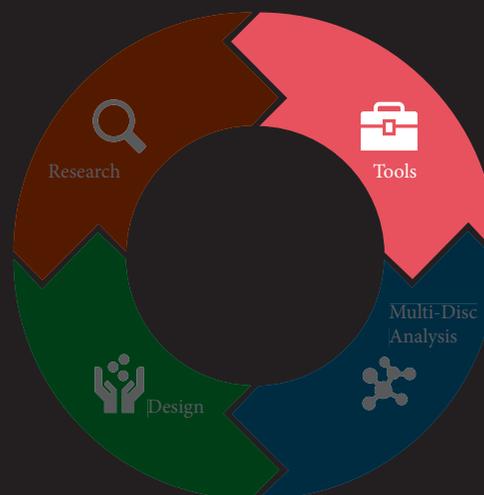
- Document observations and visual clues through mapping and drafting

### Representative Consultation

- Use of SPeAR©
- Governance Map
- Individual meetings with decision makers

### Public Workshop

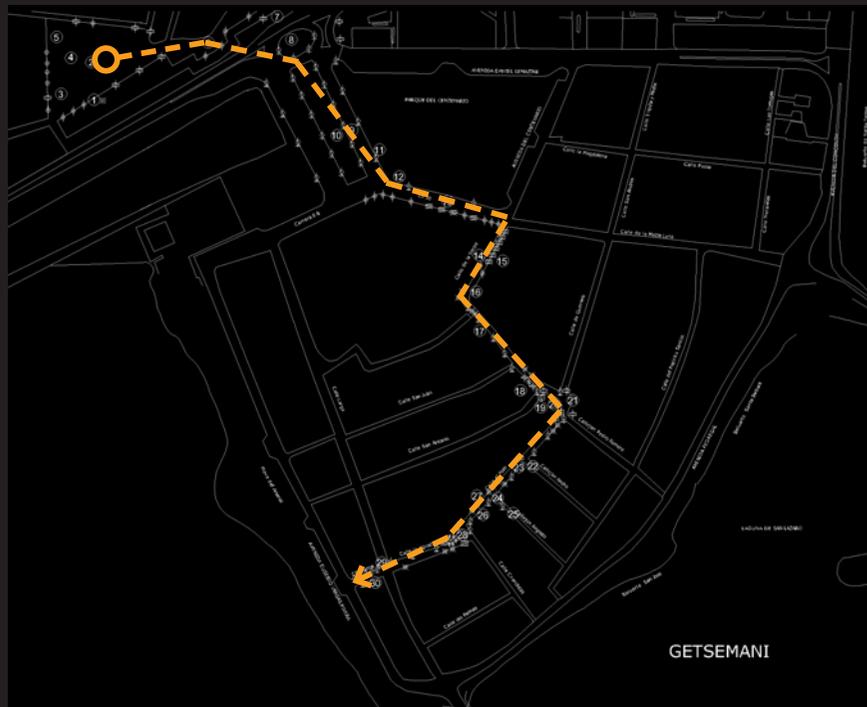
- Set of visual cue cards
- Diagraming and mapping discussion





# NightSeeing™ Program

Research Tools - Week 2



LightWalk route in Getsemani

NightSeeing™ is an educational group itinerary of exploration and discovery -- a curriculum designed for the general public and those in the design, architecture, engineering and planning professions.

Presenting the nocturnal city of light, NightSeeing™ is a real-time travelogue through the culture of urban lighting. Its objective is to convey recognition of one's own environment of the illuminated vistas that define our surroundings literally half the time – vistas that are so familiar they are almost unseen.

The program can stand alone, or consist of several events: the **LightTalk**, **LightWalk** and **Light Planning Workshop**. Often a reception or party is planned for after the **LightWalk**.

The **LightTalk** conveys an overview of the systems, past and present, that light our cities and creative opportunities for public lighting of special interest to architectural planning and lighting professionals. General audiences also appreciate behind-the-scenes discussions of the methods and strategies that bring vibrancy to their night city.

The **LightWalk** is a 10-minute route, which expands to an hour walk during the event. This carefully selected and stimulating route is developed with the local representative through photographs and discussions with Leni. Each **LightWalk** is singular, with a custom NightSeeing™ Map **LightWalk** is singular, with a custom NightSeeing™ Map handout, created by Light Projects for each location.

For master-planning community involvement activities, the **Light Planning Workshop** lasts approximately two hours, depending on the composition of participants—stakeholders, agencies, neighborhood businesses and residents—the day following the **LightWalk**.

**PROGRAM COMPONENTS**

- 1 LightTalk**  
Provides a basic understanding of our cities' lighting systems. Planning professionals will gain insight to the after-dark experience, learning to build on it to create a welcoming public realm. General audiences will gain insight into various kinds of lighting that typify public spaces after-dark.
- 2 LightWalk**  
Participants will join Leni in decoding the shadows, emanations, and reflections that define the nightscape - from shop silhouettes and signage to streetlights and thephantom photons of passing cars.
- 3 LightMap/ Planning Map**  
Because every LightWalk is unique, a custom map of each location will be provided for program participants.



# LightWalk

Research Tools - Week 2

## NIGHTSEEING™ EN GETSEMANÍ

Una experiencia de la iluminación nocturna

Con la artista y diseñadora de iluminación  
Leni Schwendinger de ARUP.

Por medio de NightSeeing™ se busca reflexionar sobre el papel de las luces y las sombras en los ambientes nocturnos de las ciudades alrededor del mundo. Su objetivo principal es reconocer los paisajes cotidianos de luz a nuestro alrededor, tan naturales que son casi imperceptibles, pero que definen nuestro entorno la mitad del tiempo.

♦ CHARLA Y  
CAMINATA

febrero 11  
de 6 a 8pm

Salón Vicente Martínez  
del Palacio de la Aduana  
de la Alcaldía Mayor  
Cartagena de Indias.

♦ TALLER

febrero 12  
de 3 a 5pm

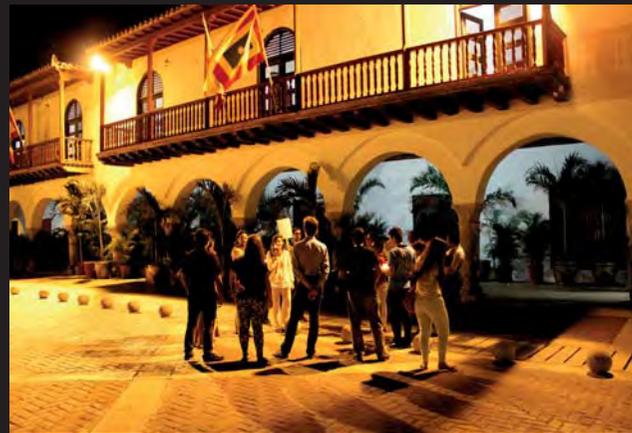
Para mayor información hable con:  
Andrés al 310 239 1325 o con Laura al 315 765 6219

ARUP



Findeter  
Financiera del Desarrollo

CONFIGURING LIGHT  
staging the social



LightWalk in Getsemaní, February 2015  
Photo credits: Carlos Merlano

Marketing material produced and distributed by Despacio



# Feedback from LightWalk

source: <http://www.nightseeing.net/Guestbook.php>



LightWalk in Getsemaní, February 2015  
Photo credits: Don Slater/ Configuring Light

Ríjjam Shaikh said: February 28th, 2015 5:33 pm

Fue una experiencia espectacular. Soy guia turistica y realizo un tour por los baluartes de Cartagena de Indias cuando el sol comienza a tomar su baño de mar y la luna atrevida y romántica comienza a empinarse para querer ver la desnudez del sol, y ya pasado el atardecer en tonos oro y rubí de mi ciudad donde las nubes dejan de ser de algodón para convertirse e globos de oro, sentados sobre el muro que una vez nos defendió de ataques piratas lis hago cerrar los ojos y con el sonido de los cascotes de los coches tirados por caballos para trasladarnos a esa Cartagena de Indias de principios del S XIX. Que mejor remate que recorrer mi Getsemaní del alma entre sombras, luces y colores. El recorrido de Getsemaní esa noche acrecentó mi amor y mi pertenencia orgullosa a este barrio. Ojala se haga realidad. Es el momento de ofrecer otra Cartagena , social, romántica y cultural. Muchas Gracias Leni aprendí mucho de Usted.

Edgar Garcia said: February 19th, 2015 9:12 pm

Wonderful experence, wonderful. Something that Cartagena really need it. Thanks for the opportunity to learn and see the city from a different perspective. I hope to see you very soon and you are very welcome anytime.

Merly Beltran Vargas said: February 13th, 2015 6:36 am

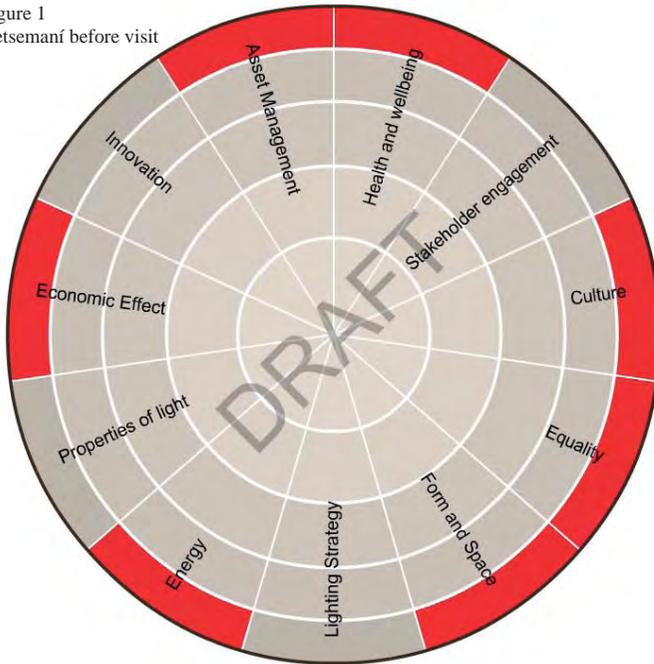
El paseo de iluminaci3n nocturna en Getsemaní fue una gran experiencia. Lograr ver mas allá de lo físico y determinar la luz como un componente importante al desarrollo de la cotidianidad y el arte en sus composici3n abstracta. Muchas gracias por permitirme vivir esta linda experiencia.



# Representative Consultation

SPeAR for Nighttime Design Tool - weeks 1 and 2

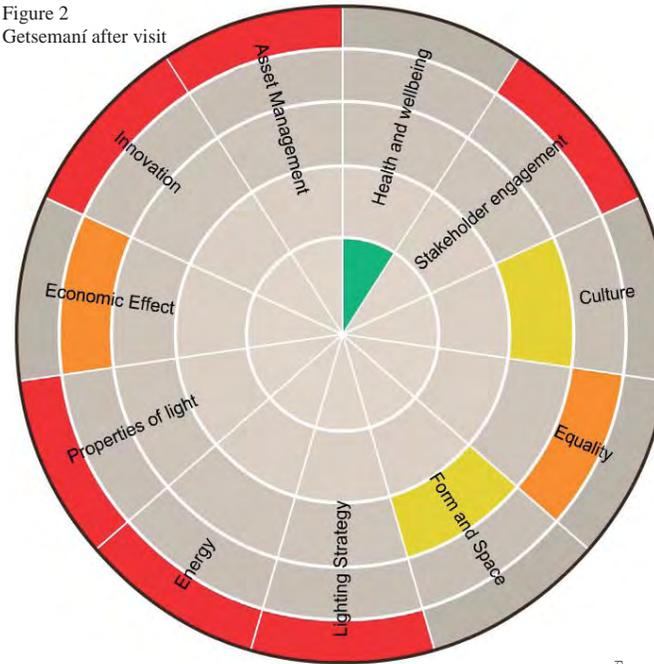
Figure 1  
Getsemaní before visit



Template and User Handbook

Please visit the Appendix of this report for more detailed information about SPeAR® and our template.

Figure 2  
Getsemaní after visit



Overview

SPeAR assists clients and stakeholders to set objectives and values at the outset of a project and provides a framework to assess progress during and after the project is closed.

During the research phase for Everyday Nighttime Design the Arup's SPeAR tool has been adapted to illumination indicators, for example, quality characteristics, energy savings, and usability.

Once adapted, the research team has trialed the tool applicability to lighting scenarios for Everyday Nighttime Designs.

Indicators and Sub-Indicators for Nighttime Design

The SPeAR® framework is based on a set of indicators that represent nighttime design issues. These indicators are represented via a 'wedge' within the SPeAR® diagram, as depicted in Figure 1. Each indicator is then broken into sub-indicators, which asks specific question based on best and worst case.

Rating System

The SPeAR® performance rating system for indicators is shown in the scored chart from Getsemaní in Figure 2 and is a graduated rating system based on a traffic light system. It has five different rating levels which range between +3 and -1 based on answering sub-indicators.



# Representative Consultation

SPeAR for Nighttime Design Tool\*\* - weeks 1 and 2

Presentation in Getsemani



In order to communicate the SPeAR® indicators more easily, the indicators, sub-indicators and questions were reduced into the presentation shown on the next pages.

The subjects presented were directly addressed during the first week's social research phase. The text shown on the right side was derived during the interviews.

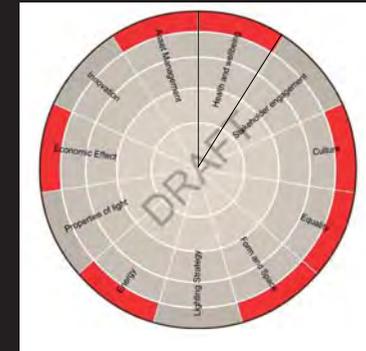
\*\* Please visit the Appendix of this report for more detailed information about SPeAR® and our template.



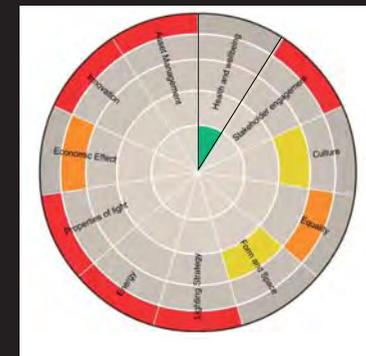
# Representative Consultation

SPeAR® for Nighttime Design Tool\*\* - weeks 1 and 2

## 1. How does your organization approach issues of community cohesion?



Getsemaní before visit



Getsemaní after visit

What is 'Getsemaní'?

The 'real' Getsemaní? – declining native population

Visitors from... 'The other Cartagena'

Colombian tourists

Foreign tourists – Latin American, North American, European

Back-packers/affluent tourists/cultural tourists

New residents and gentrifiers

Wealthy buyers of second homes

Developers and entrepreneurs – hotels, restaurants/clubs, a few boutiques

How can they come together in the public realm at night?

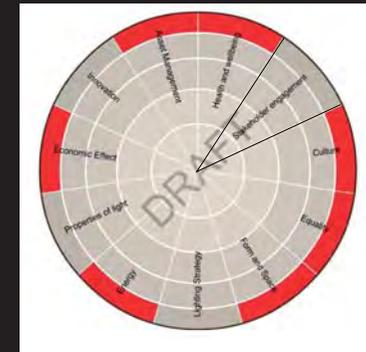
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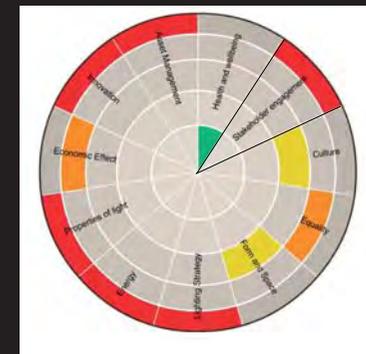
# Representative Consultation

SPeAR® for Nighttime Design Tool\*\* - weeks 1 and 2

## 2. How does your organization approach the promotion of urban vitality?



Getsemani before visit



Getsemani after visit

The night is alive in Getsemani.

Plaza de Trinidad – diverse people, shared space, vibrant atmosphere

Media Luna – all night party scene for tourists, back-packers, Cartagenans

Life on the streets – birthday parties, sitting out on the sidewalks/stoops

Arsenal – up market night clubs for Cartaganans  
San Andres - Chilean restaurant street

Pedregal – dead and dangerous

How to promote and sustain vitality at night?

What endangers life on the streets?

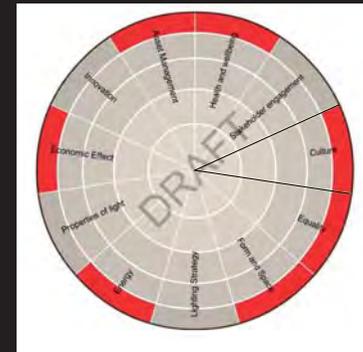
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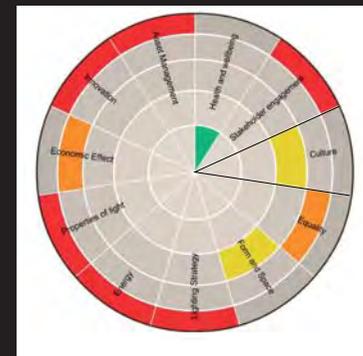
# Representative Consultation

SPeAR® for Nighttime Design Tool\*\* - weeks 1 and 2

## 3. What is your institution's approach to supporting/ promoting cultural life in communities?



Getsemanf before visit



Getsemanf after visit

Music, dance and performance – parties, street performers, dance

Festivals and street events – November festival, weddings.

Street art, graffiti, color, decoration and light – expressive streets and houses

Public practices/activities – kids playing football and cycling in Trinidad, drinking and eating around food sellers

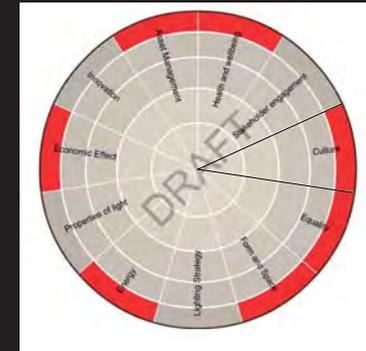
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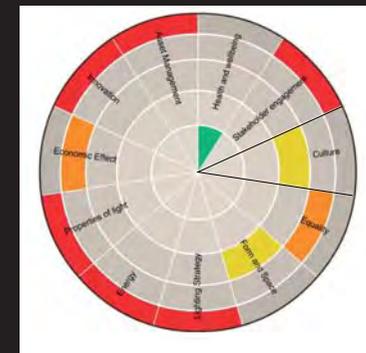
# Representative Consultation

SPeAR® for Nighttime Design Tool\*\* - weeks 1 and 2

## 4. What is your approach to managing the use of public space at night by diverse people?



Getsemani before visit



Getsemani after visit

Getsemaní – Getsemaní is our space, visitors need to it , and we fear we are losing it anyway  
 Getsemaní should be safe, homely, an old-fashioned neighborhood  
 Cultural Tourists – Getsemaní is a distinct part of Cartagena history and heritage  
 Preserve and present Getsemaní as living history  
 Tourists and young Cartegans – Getsemaní is cool, edgy, 'real', rough  
 Please stop t becoming like the old city; don't clean it up  
 Party people – Getsemaní is a happening place  
 Please don't regulate it; please keep the party going

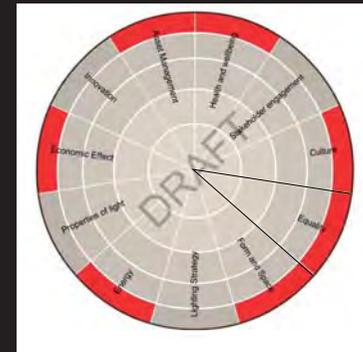
\*\* Please visit the Appenix of this report for more detailed information about SPeAR® and our template.



# Representative Consultation

SPeAR® for Nighttime Design Tool\*\* - weeks 1 and 2

## 5. What is the approach of your institution to promoting inclusion in the public space?



Getsemani before visit

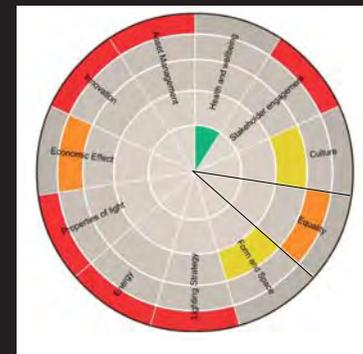
Inequality in the past: Getsemani was marginalized/ impoverished/criminalized /violent

Inequality in the present? Getsemani includes: Wide range of wealth, income, status living side by side

Facilities around Trinidad: total range of prices, clientele, atmosphere

Elderly population with access difficulties and different needs from young people

Mutual exclusion or mutual coexistence?



Getsemani after visit

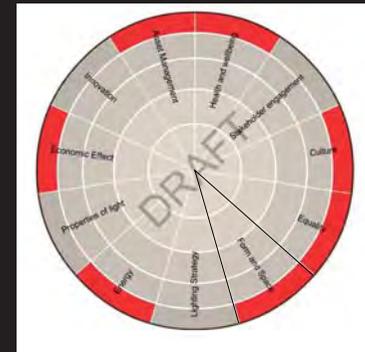
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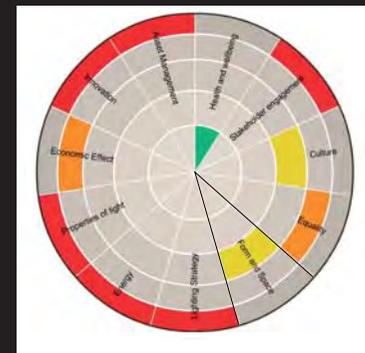
# Representative Consultation

SPeAR® for Nighttime Design Tool\*\* - weeks 1 and 2

## 6. What is the approach of your institution to promoting safety in the public space at night?



Getsemani before visit



Getsemani after visit

Very diverse perceptions of safety at night

From terror to total security

More light or more people?

More light or more atmosphere?

A few security hotspots – Pedregal, Pacoa

A few demographic hotspots – younger versus older people, residents versus back-packers

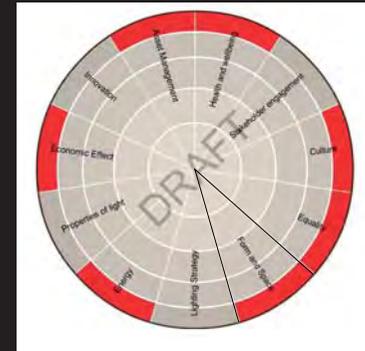
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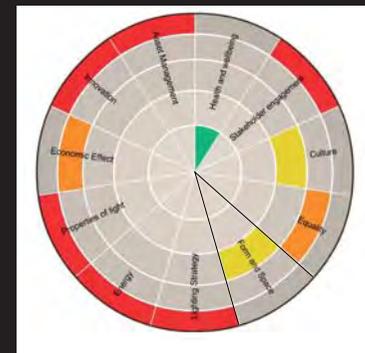
# Representative Consultation

SPeAR® for Nighttime Design Tool\*\* - weeks 1 and 2

## 7. How do you imagine connectivity and access in Getsemaní at night?



Getsemaní before visit



Getsemaní after visit

Competing street use by cars and pedestrians – Trinidad; media luna; larga, Arsenal – when major urban asset has been given to parking lot.

Legibility – identifying welcoming spaces and/or sociable clusters

Preserving existing spatial organization and distribution (where non-residents should not go); preserving local coding – people know how to read streets and move around accordingly

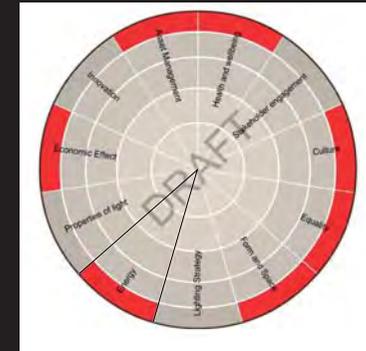
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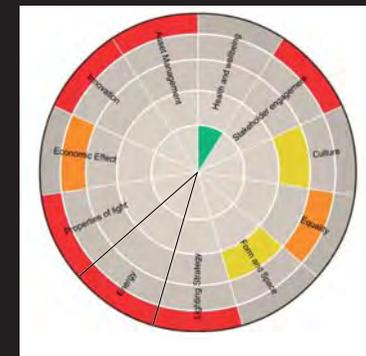
# Representative Consultation

SPeAR® for Nighttime Design Tool\*\* - weeks 1 and 2

8. What is the approach of your institution towards energy use and misuse in lighting in Getsemaní?



Getsemaní before visit



Getsemaní after visit

Random lighting random energy use and cost

Lighting is unregulated, improvised, immediately functional

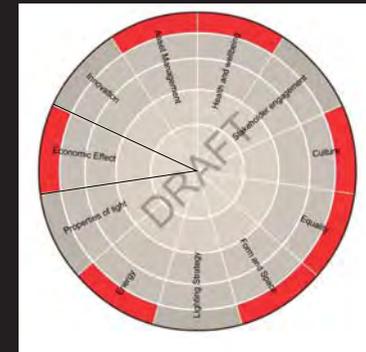
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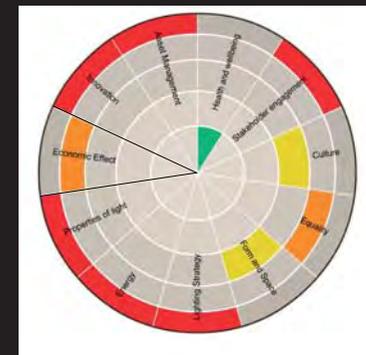
# Representative Consultation

SPeAR® for Nighttime Design Tool\*\* - weeks 1 and 2

## 9. What is the approach of your institution to promoting a sustainable nighttime economy?



Getsemani before visit



Getsemani after visit

Diverse offering in Getsemani

Depends on atmosphere – and atmospheres that include diverse leisure practices and populations

Atmospheres are fragile and nebulous

Formality and informality – from 5 star offerings to street vendors.

Entrepreneurship – what are the styles and potentials for local entrepreneurship in the nighttime economy

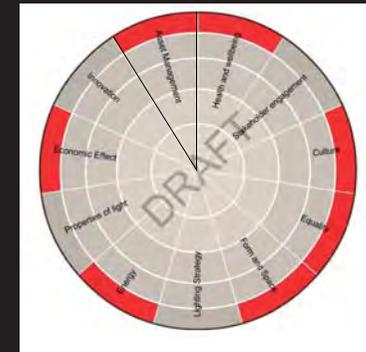
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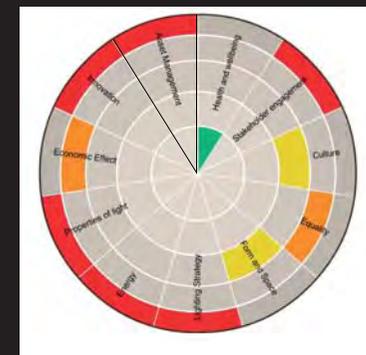
# Representative Consultation

SPeAR® for Nighttime Design Tool\*\* - weeks 1 and 2

10. What is your institution's approach to the care and conservation of neighborhoods?



Getsemani before visit



Getsemani after visit

Care and Conservation

Getsemani in transition:  
Decay and dereliction  
Local community care and organization  
New gentrifiers, developers, businesses

Different aesthetics: Getsemani as  
...postcard or museum  
...atmospheric ruins  
...edgy, cool Bohemia

\*\* Please visit the Appendix of this report for more detailed information about SPeAR® and our template.

# Stakeholder and Governance Mapping

Tools - Representative Consultation



Stakeholder and governance map  
Photo credits: Arup

Community and local stakeholders play an important role in projects dealing with public space and urban planning, especially when the design team is coming from abroad.

Mapping actors is a point of departure for stakeholder engagement and management, which can give the research team better understanding planning and governance processes.

## Workshop

Building upon a workshop that gathered representatives from local government and institutions, a **stakeholder mapping** was done. Using post-it and markers, participants were asked to place their organization into a growing network of entities that are somehow involved in shaping the built environment of Getsemaní and Cartagena.

Questions such as:

“What stakeholders are involved in **designing, planning, funding, decision-making, community-building** processes for Cartagena and Getsemaní?”

“What role does your organization play in the development of Cartagena and Getsemaní?”

“What other organizations do you work with in Cartagena and Getsemaní?”

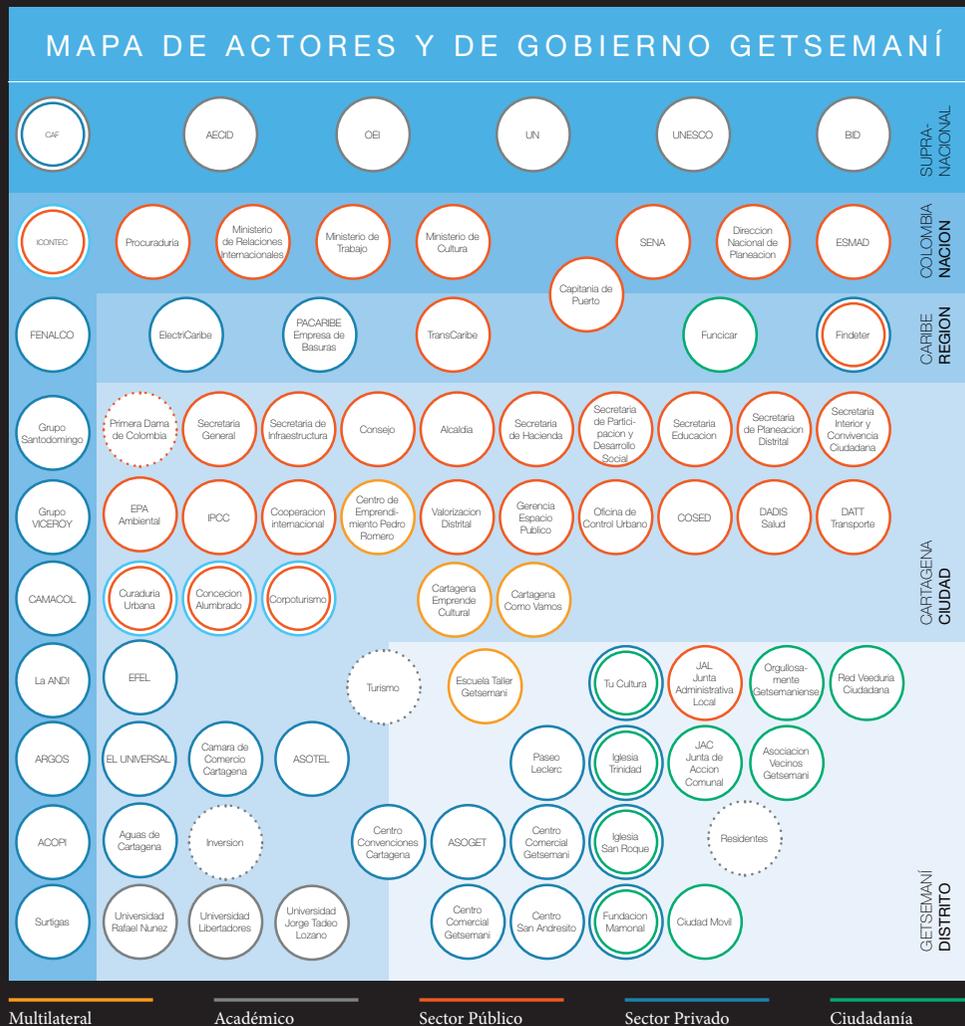
Drawing from their individual knowledge about their organizations' associations, a dozen participants mapped over fifty actors, organizations and stakeholder bodies. Placement and proximity revealed **relationships, programs and partnerships**, as well as different forms of informal entities.

During the process, participants complemented each others' knowledge about the greater pool of actors and organizations. Several of them mentioned they had never really visualized the complete picture or the relationships between groups and subgroups.

This collaborative exercise is the departure point for building representative stakeholder body that will be instrumental throughout further phases of the pilot and implementation.

# Stakeholder and Governance Mapping

Tools - Representative Consultation



## Mapping

Defining and characterizing the organizations from the workshop is a pivotal step towards understanding the local decision-making dynamics. With the outcomes from the governance workshop, a stakeholder index was created off-site as reference and contact list. Desktop research confirmed and complemented this list with information regarding the organization's profile. The organizations were then grouped into categories based on their organizational interest and relationship to the site. In the case of the Getsemaní Governance Map we identified three descriptive categories: **Vocation, Reach, and Activity**.

Vocation is directly linked to the interests that the actors represent and allows us to understand the realm of activity for each organization. Here we have three different types of actors: private, public, citizen, and programs, with the possibility of hybrids among them.

Public organizations are characteristically governmental and funded by government budgets. Private organizations are for-profit businesses, often associated to an industry. Citizen groups relate to actors that represent the community of Getsemaní and its interests. Programs are the result of cooperation or joint initiatives among different actors that become part of the dynamics of the community. Hybrids organizations also exist between public-private or private-citizen initiatives.

Reach specifies the geographical area of action in which the actors act in. Getsemaní gathers a range of actors that range from local, regional, national and even international/supranational sphere. The reach is important because the area of action is directly linked with interests,

responsibilities and expectations from local stakeholders and the community. This category will allow, in a future stance, to have a better understanding of each actor's role in Getsemaní and what they expect to achieve in their interaction with other actors.

The Activities category aims at characterizing the activities of the actors and allows us to understand what their area of focus is in regard to the services they provide or the actions they engage in. This last category was not the main focus of the initial phase of the actor mapping and will be further specified once a more in depth look of the actors' activities are needed. Nonetheless, an initial overlook at the category has produced the following types of potential activities: community, government, commerce/industry, culture, services, security, cooperation, transportation, tourism, and academia.

Once the organizations were researched and grouped, a second mapping was done taking new information and the categorization into consideration. The categories inform the color and placement of the organizations within the map and in relationship to each other. During the first phase of research, governance mapping consisted primarily of familiarizing ourselves with the relevant stakeholders as a way of preparing ourselves for the next step.

It is important to note that these maps are a first approach to the understanding interactions and governance processes. They are subject to change and realignment once the relation-interaction analysis of the actors is commenced in a later phase for the actor mapping and description.



# Public Workshop

## Objectives and Presentation



Circulation and mobility



Left to right -Residential



Left to right - Culture and streetlife

Photo credits: Arup, Despacio, Don Slater/ Configuring Light

### Before the workshop

- Background research by LSE and Despacio (interviews, qualitative data collection locally)
- Quantitative and qualitative data previously collected locally by Arup during Nightseeing and workshop with representatives
- Previous use of SPeAR® tool with Client and Stakeholders to define goals of Everyday Nighttime Design for the area of intervention

### Objectives

- Broaden the palette of options for illumination beyond street lighting, plan and design functional and imaginative nighttime environments.
- Contribute to the design of an after-dark experience of exterior spaces with heightened legibility, safety and public space enjoyment
- Connect and unify district-wide assets
- Establish a unique discernible “identity”
- Explain and debate vernacular patterns
- Explain and debate small interventions - grand results

### Nighttime Design presentation

- Smart Nighttime Design in Getsemani
- Getsemani's shades of night
- Criteria for lighting actions - repetitive and sequential interventions, involvement of community
- Circulation and mobility
- Culture and streetlife
- Residential



# Public Workshop

Discussion



Left - Doorway light in Getsemani; Right - home hardware shop where residents purchase historicist doorway lanterns  
Photo credits: Don Slater/ Configuring Light, Arup



The third light - what is missing?  
Repetitive, sequential, requiring neighborly participation (private property) to realize



Corner - Thomas Ended, Drawing No. 376, Rio de Janeiro, 1818

## Discussions at tables

It was proposed a reflection on simple, economical, repeated interventions for the district, which should be achieved through public participation. Two design themes/ types were proposed and the tables were challenged to discover one new type, the third light.

- Doorway
- Corner
- The third light

Basic to the design premise, a focus on doorways and corners was set to support the concept of repetitive conditions in urban neighborhoods. Both conditions are symbolic, physical, nearly universal and poetic.

Doorways are powerful signifiers, the threshold between public and private, that which can be locked or open. An entry point or leave taking, whether domestic or commercial: there must be a portal. Standing in a doorway, shutting the door, peeking through a door and thrusting a door wide open are a few of the tangible visions associated with a city doorway.

After dark in Getsemani - doors are propped open for coolness, televisions and front rooms join the collage of normally concealed, made public, illuminations.

Corners are notorious attractors. Animated groups, map readers and irritated urban walkers each claim their corners. From William Holly Whyte's "Social Life of Small Urban Spaces" to William F. Whyte's "Street Corner Society", the urban corner is a place of meeting, or orientation, that from which we can cross, a crossroad, an intersection. Potentially a tiny plaza, corners reproduce cross-street by cross-street and in some cases might be considered mini-plazas.

Doorways and corners are the stuff of an everyday city life narrative and thus were selected as starting points for the research design premise.

The public workshop revolved around defining repetitive small-scale lighting gestures - as well as atmospheres, adjectives and their experience of the Getsemani night.

In case the doorways and corners were not resonant, and because doubtless the outsider lighting design team had missed a key idea and because mysteries are explorations, the workshop groups were encouraged to locate a "third light" with other participants.

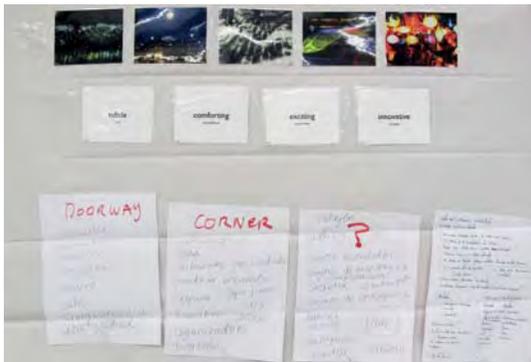


# Public Workshop

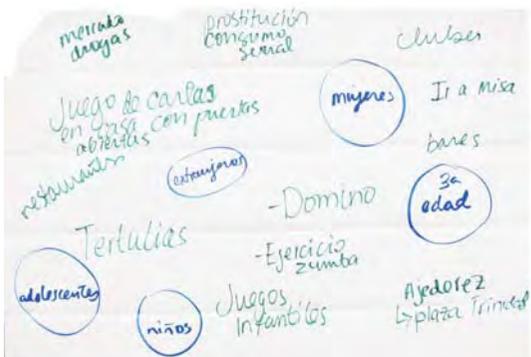
Outcome



Results from workshop's table 1



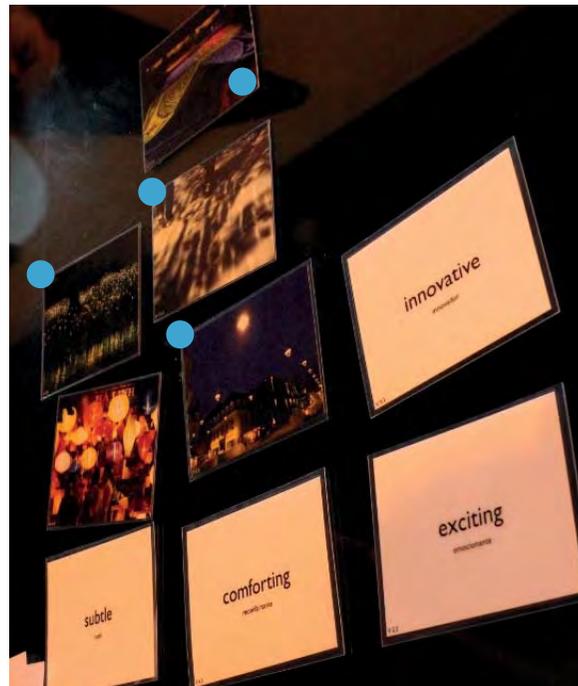
Results from workshop's table 2



Results from workshop's table 2



Cards chosen by workshop's table 1 - overlaps with table 2 are indicated in blue



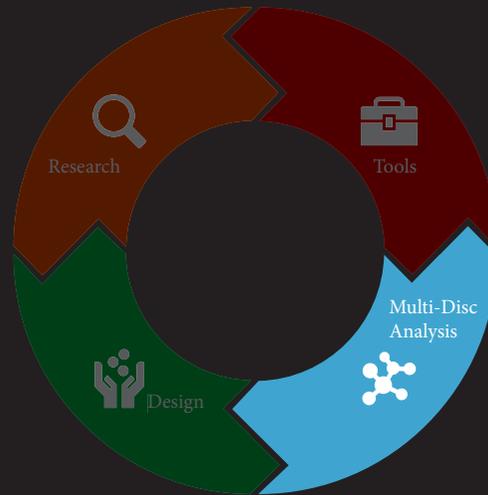
Cards chosen by workshop's table 2 - overlaps with table 1 are indicated in blue

## Outcome

- **Doorway lights** are blended into large and small **lantern shapes** - since the streets are generally narrow, removing streetlights and replacing with wall bracket lights would be positive. This would have the co-benefit of reclaiming sidewalk space and reducing glare
- **Corners** were not that important, as the sidewalks are narrow (corners not substantial) and because activity spills onto the streets
- The **"third light mystery"** was determined to have two applications - either marking intersections at corners to help structure crossing streets, or exploring a way to mark **"social hotspots"**
- Children's spaces and interaction with light was a focus, the **"social hotspots"** could be children's after dark play spaces, and lanterns could be portable for kids to carry/own

## Chosen words from visual cards:

- comforting
- **subtle** (in both tables)
- **innovative** (in both tables)
- sparkling
- fun



# Multi-Disciplinary Analysis

# Multi-Disciplinary Analysis

Nighttime Design Process

## Social Sciences

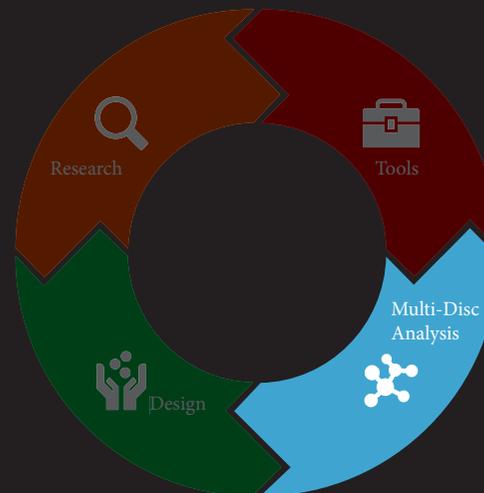
- The research results and documentation are analyzed from a sociological point of view

## Lighting Design

- The research results and documentation are analyzed from a lighting specialist's point of view

## Urban Design and Architecture

- The research results and documentation are analyzed from an urban planning and architectural point of view



## Discussion

- Multi-disciplinary debate resuming all parts of the analysis

## Mobility

- The Research results and documentation are analyzed with a focus on circulation conflicts and mobility options

## Common findings

- Intersection of different points of view and conclusions of the multi-disciplinary debate
- Design cues and establishment of priorities





# Social Sciences Analysis

## Research Questions and Methodology



Observations in Getsemaní, February 2015  
Photo credits: Don Slater/ Configuring Light

The design concept set clear parameters: repeated, small scale lighting design interventions that would enhance sociability and inclusion in a neighborhood, and would involve some form of resident participation. And an initial design focus on doorways and streetcorners.

These parameters translated into a range of research questions, such as:

- How do different kinds of people socialize in the evening in Getsemaní?
- How is social inclusion and access experienced by different residents and visitors?
- What are different people wanting to do in the evenings, where, with whom?
- How do streets and doorways 'work' in Getsemaní at night (e.g. where on the streets do people gather? How do doorways to houses and shops manage the connections between private and public space?)

Discussions with designers based on preliminary findings: doorways and rhythms. Sociable gathering is spatially organized in particular ways in Getsemaní (e.g. around spots of lighting like doorways, around food stalls, in public squares).

This refocused research (both spatial and social research) onto the sociable rhythm of different kinds of streets in the neighborhood. And that gives designers different information and analysis to respond to creatively.

These research questions had to be translated into particular methodologies within a research design.

- Identify and refine list of important social groups: e.g. local residents, bar and restaurant owners, back-packers and other kinds of tourists
- Interviews with a reasonable range of members of each social group: semi-structured interviews that explored how they use the streets at night, what issues they believed important to them, their understandings of how Getsemaní was changing and their views of other social groups with whom they share the streets
- Use of visual prompts: interviews with photographs of typical night scenes to help people articulate views about different kind of lighting, tastes in urban atmospheres and ambiances.
- Photographic analysis: readings of night photographs to understand how diverse light sources contribute to the atmosphere and functionality of public spaces
- Observational methods: structured observation of selected streets and squares at different times and over the week, focusing on who does what, where and when in the urban night
- Morphological and spatial analyses: drawings, light readings and other rigorous mapping of distribution of lighting and other spatial features that contextualize lighting
- Mapping social and governance networks: through interviews and expert informants, build up a picture of the networks through which night life and lighting are structured in the neighborhood. This also contributes to identifying the stakeholders groups that are strategic for both consultations and project implementation



# Social Sciences

## Thematics

### Thematics

During the multidisciplinary analysis phase of the project development process, we identified **three central themes** that brought together design, social research and spatial analysis.

### Doors and Doorways

Social research findings:

During the evening, doorways are more evident than doors: streets are lined with open windows and doorways that are covered by thin wrought iron grates. These let interior lights through, providing much of the street lighting as well as interesting shadow patterns. They also allow passersby to look into the front rooms of houses, where families might be watching television, chatting or where their best furniture might be on display. People inside watch the passersby of course, and neighbors commonly gather in front of the doorways, placing light plastic chairs on the pavement just outside. Lights tend to be fluorescent, so they also have an impact on the kind of light color and rendering that makes up the street atmosphere.

The boundary between public and private space is therefore complicated and often blurred, and this sets a social context for design approaches:

- It is normal for lighting to be a mixture of private and public sources, and for private lighting to be an essential feature of the street's atmosphere and functionality. Later in the evening, as internal lights are turned off, the character of streets changes markedly, and residents complain about the darkness. Wall mounted private provision of lighting would make common sense in these areas. The interesting design issue is how to manage the relationship between public and private lighting provision.

- This situation reflects design-relevant issues as to who 'owns' light – there are differences of view as to who (e.g. government or residents) is responsible for light, and through what processes).
- Private provision of light from residential interiors is closely connected to the other two themes: the random distribution of doorways and window lights contributes to the way in which social gatherings are spatially distributed (as in the grouping of plastic chairs) and to the visual rhythms that make up the atmosphere of the streets (looking down any side street you see complex patterns that mix public light posts, house lights, lights on food stalls and car lights; people orient their wayfinding and their social gathering in relation to these patterns).

### Social 'hotspots'

Social research findings:

People who use Getsemaní have a clear idea of what happens where. Residents talked explicitly of 'having their own spaces'; other spaces were identified with young club goers or back-packers. There is a lot of overlap between social groups, particularly as Getsemaní is a small place, but even within specific places like Trinidad, there is clear and well understood spatial distribution of groups. Three kinds of social hotspots stand out: 1. The main squares (Trinidad and Pozo). 2. Side streets with restaurants and/or food stalls that gather people in pools of light. 3. The Media Luna bar scene and adjacent commercial streets. Lighting in these areas is functional and uncoordinated (see next theme) because it is mainly a by-product of people's activities rather than a planned design. Light follows social practices in Getsemaní, and this is popular with most people: it is both a legible place and one with a sociable atmosphere.

The way people spatially distribute their social gathering is part of a complex ecology, and one in which lighting already plays a major role. Lighting design can (and should?) work with the existing ecology in interesting ways:

- Imposing more uniform lighting (or other infrastructure, like wider sidewalks) would have an impact on how people gather in Getsemaní. Light follows behavior in this area; uniform lighting would likely reverse this relationship.
- A major local concern is to manage the overlap between different groups with different needs inhabiting the same small space. The patterns of social gathering generally reflect this issue (e.g. local residents are usually sitting on the periphery of the squares or in adjacent side streets; kids play football in the middle of Trinidad, with backpackers negotiating use of the area with them). Any lighting design would be an intervention in how people read these spaces in order to share them.
- There is a delicate balance between lit and sociable main streets and dark side streets; people again have a fairly clear if tacit idea of what should happen where and when. Choice of streets for the lighting design pilot would need to be sensitive to this ecology.

### Atmosphere and informality

Social research findings:

Getsemaní's 'atmosphere' is clearly understood, articulated and valued by most people who have any connection to the place. They might characterise it slightly different, but there is in fact surprising agreement between very diverse people: the place is consider a bit rough and edgy, informal and historically working class, with diverse people rubbing shoulders throughout the area. Light plays a remarkable overt role in this: even children were able to articulate how they valued the warm lighting of Trinidad, and the

somewhat chaotic and glary placement of lights there. This partially includes other aspects of the lighting, such as the extraordinary amount of visible cabling and junction boxes. All of this is understood to be part of the feel of the place. The role of lighting in the ambiance of the neighborhood clearly relates closely to the previous two themes: lighting here is largely a result of practices and activities rather than planning or design, and it is therefore functional, improvisational, vernacular and somewhat chaotic – which is also a reasonable description of the neighborhood in general and what people like about it.

In relating the social research to design:

- The rough and improvisational atmosphere of the place, and of its lighting, really needs to be understood as a valued aesthetic, rather than as an absence of aesthetics. Call it a functional aesthetic, but the glare, the chaos and the roughness of the place and its lighting is understood and valued for its visual and sensory qualities.
- The atmosphere of Getsemaní is (correctly) understood to be fragile, delicately balanced, unstable, particularly under the impact of residential gentrification and the incursion of up-market tourism. Any lighting intervention here will be (correctly) understood as an intervention in the future atmosphere of the place: whether it will be museumified into an urban ghost town like San Diego or whether the vibrancy of the place as a multi-cultural space can be preserved and sustained.



# Urban Design Analysis

Thematics

## Thematics

### The public/ private interface

Proportional relationships between buildings and streets influence their denomination and use. The profile of the façade, the sidewalk and the street create a specific environment of closeness and intimacy that gives the district a certain character. The close proximity to private buildings from the public realm creates a distinctively urban situation of permeability between interiors and exteriors, the public and private realm. The city-citizen dynamic is marked by interchangeable boundaries redrawn during the course of the day and night. Street facades, doors, window, balconies, walls, signs and lighting create interfaces that regulate access and information to define the public-private interface.

### Street to Building Ratio

Street to building ratios provide the spatial framework for the street and public realm, which consequently create a sense of enclosure and scale. The ratio also represents a spatial proportion between private buildings and public right of way for both pedestrians and vehicles. Street to Building ratios in Getsemaní all create a human scale, but reflect three distinct street typologies that are associated to zoning, use and pedestrian experience.

### Natural Surveillance/ Eyes on the Street

The idea of natural surveillance is that it operates autonomously. The street typologies in Getsemaní revealed various degrees of natural surveillance for the public realm. This was established by considering the amount of traffic (both pedestrian and vehicular), regular street activities, as well as urban design features and amenities.

### Vertical Hierarchies

Main commercial streets in Getsemaní typically have slightly taller buildings, wider streets and higher traffic volume. These streets have clear vertical hierarchies that create thresholds in between each floor. Layered upon each other, these tiers run parallel to the street and articulated and materialized externally onto the street.

While the ground floor use of stores, restaurants, hotels and hostels are generally open; the floors above are increasingly exclusive and private in their use. This can be read from the street, as the facades show that the openings for doors, windows and balconies decrease incrementally in visibility according to height. In some cases the most upper floors and roofs decks (restaurants, bars and hotels that are private with public use) are not visible to the street.

The gradient of public to private use on a vertical axis can be seen primarily in historical buildings that have been adapted from their original residential state to serve a commercial purpose. Aside from architectural considerations associated to building integrity and heritage, other implications for the street and districts need to be taken into account. The extensive provision of multi-story commerce and hospitality rapidly generates new urban dimensions and necessities. If a street suddenly has restaurants on most roof decks, it creates an additional tier of semi-public space. Implications can range from the technical displacement of people and waste to the design of aesthetic roofs and lighting.

### Infrastructure Ownership and Usage

Lighting and lighting infrastructure exemplify a recurring conflict between public/ private interests and responsibilities. Unlike the historical center, which has been restored and upgraded, the provision of lighting infrastructure in Getsemaní is inadequate and disruptive. Public utility poles obstruct narrow sidewalks and are often informally adapted to enhance their performance, based on their location.

Furthermore, the extensive overhead wiring that powers the district is outdated and has a physical and aesthetic impact on the streetscape. Obstructed views and interrupting street lines, the utility poles and wires occupy public space, air space and are a safety hazard.

The provision of lighting infrastructure conflicts with street visibility and use. Though utility poles provide enough lighting for safety, additional private lighting fixtures further contribute to the overall excess of lighting. Most of this light comes from privately installed fixtures on privately owned façades and building interiors.

In terms of the infrastructure, power and maintenance, public and private lighting operate as independent systems. Nevertheless, from the street the nighttime environment and light is experienced as a whole. Public and private systems operate parallel to one another, resulting in duplication and redundancies that are inefficient.

### Access & Mobility

Roadways in Getsemaní dominate the public realm, despite the highly social and pedestrian nature of the district. Mobility patterns vary based on the streetscapes and uses.

Wider streets like Media Luna are designed for heavier motorized traffic, which is primarily for private drivers and taxis. At times nightlife creates congestion, with bumper-to-bumper taxis dropping off and picking up people. At other times of the day, the same streets host alternative street functions and civic uses, such as vendors and restaurant seating, and narrow streets.

Slimer streets can barely accommodate automobiles and are mostly pedestrian, but are still designed as streets with curbs –not a people-centric design. In some cases automobiles even use the narrow sidewalk as parking.

Narrow street width and high pedestrian count may discourage vehicular in some streets, but nevertheless roadway design prioritizes private, motorized transit all the time. Minimal urban design for pedestrian mobility forces pedestrians onto the roadway and into a permanent right-of-way conflict.

# Urban Design Analysis

Thematics



Architectural elements, signage and other protrusions punctuate the street and create a rhythmic pattern.



Bottom left and right: Observations in Getsemaní, February 2015  
Photo credits: Arup

## Urban rhythms

Using time to describe a place can be instrumental in understanding how it works. Some places are perceived to be 'fast-paced', busy, congested and loud; while other 'slower' places are still, easy and quiet. Moving through urban space, we perceive environmental around us and look for patterns in order to understand where we are. Marked by the recurring elements, the pedestrian experience occurs like a rhythm that incorporates urban space in everyday life. The enabling factor of this rhythm is time. Frequency and repetition between one element and the next is what pieces together a coherent urban experience.

Walking down the street a person encounters a series of architectural elements, materials and surfaces, protruding objects, hanging streamers, signage, perforated street walls, and other numerous features that frame the street and direct their experience. Intangible sensorial stimuli add to the psychic and geographical dimensions of each place, creating a heterogeneous texture that is repeated throughout the district.

Getsemaní can be read best from the street, at the tempo of a pedestrian. A myriad of recurring elements rhythmically interrupt pedestrians' visual scape and punctuate the street. Its rhythm derives as much from the recurring doorways, lanterns and suspended balconies, as it does from the smell of food and the sound of televisions coming from behind the window panes and corner stores.

## Urban punctuation

The repetition of recurring elements on the façade and informal objects creates a legible sequence of urban punctuation that prompts pedestrians to meander. The scale of the street, the intricacy of colonial architecture and the variety of activities encourage people to stroll and to observe. This rhythm is consistent with the pace of walking, which is why people have time to appreciate architectural details, peek inside a window or look across the street to read a signs. Urban punctuation is important at this scale because it breaks

the street up into readable fragments and creates friction as people along. The experience is sensuous, like fingers running through a textured surface or tapping along the baluster of a railing.

## Sociability & Everyday life

One of the most outstanding components in the rhythm of a street is the movement of people. Though intangible and transitory, observation and interaction add an essential element to the streetscape.

In Getsemaní, the rhythm of the street evokes distinctly human and social components. The activities and protagonists everyday life on the street attests to the diversity of users and their routines. The rhythm of the street reflects routines, habits and interactions. A street with activity and people is perceived as inviting and safe, whereas an architecturally similar street with minimal activity and no people is perceived as lonely and dangerous.

Contrary to common belief, lighting is not what makes streets safe, its people and the vibrancy that they bring with them to a place.

If the rhythm of place is defined by time, there may be a range of patterns based on various temporalities and cycles. In some streets of Getsemaní, the rhythm of the early evening, midnight and dawn are slightly different. This rhythm has a multi-temporal dynamic that adjusts to cycles of time throughout the day and night, as well as the week. Deciphering and appreciating this dynamic is crucial to understanding place in the context of time.

In Getsemaní, boundaries are marked by the change in urban fabric. Upon entering or exiting the district, the rhythm and experience is suddenly changed in the same way that one abruptly switches the radio channel. All points of transition are defined by a shift in architectural style, urban scales, and the hierarchy of transportation modes.

# Urban Design Analysis

Thematics



Street vendors in Getsemaní, February 2015  
Photo credits: Arup

## Informality

### Appropriation of Public Space

Getsemaní is a district lacking public spaces for people to meet, which is not entirely met by the increasing number of restaurants and bars.

During the day people are in transit, running errands and rushing back from their lunch break. They make use of streets for games and gatherings, preferably in cooler alleys, corners below trees or on the shaded side of the narrow sidewalk.

At dusk the sunshine dims and the heat subsides. People spill onto the street to stroll, they gather on doorsteps and sit at the curb. They swarm outside corner stores and meet in the public square. Rocking chairs, tables, food and board games are brought out onto the smaller streets.

Colonizing and occupying the street for a few hours of the night, residents create a transitional space that is neither inside nor outside. This third space is a hybrid of private life and public space. It also creates a form of adaptable street furniture that is owned and managed by local individuals.

While some informal uses use the street may be temporary, other interventions are distinctively permanent. Planters, street art and individualized lighting are some of the ways in which people take it upon themselves to personalize the public realm outside of their home. These public space interventions are initiated spontaneously and managed lovingly by private individuals. More importantly, they are admired and respected community members and tourists.

Beyond aesthetics or taste, gardens and open air galleries attest to a healthy, creative environment that falls outside the realm of planning legislation and urban design.

### Street Vendors

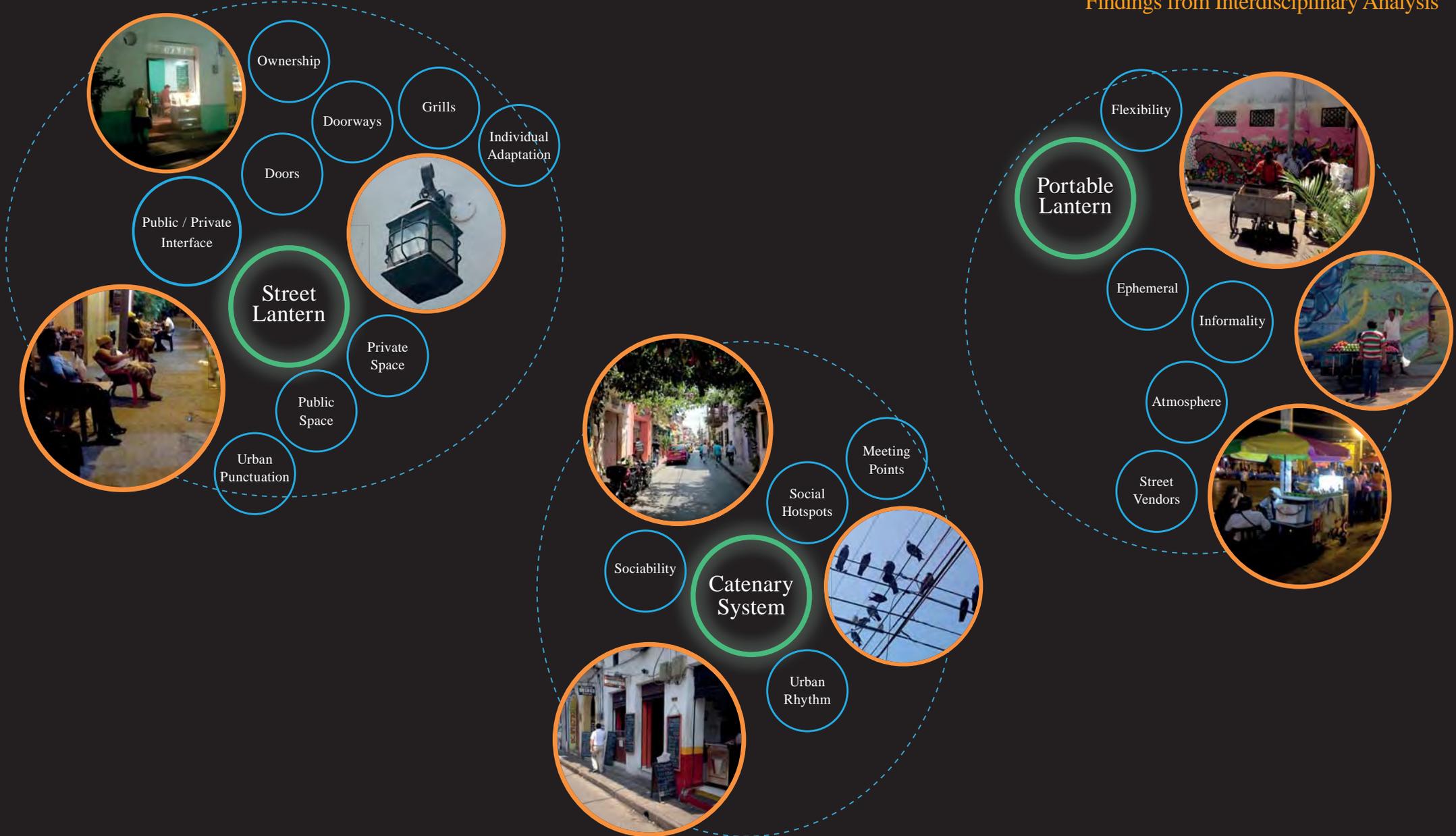
Local entrepreneurs set up stands to sell food, drinks and crafts. They situate themselves in direct proximity to other vendors or to a store to feed of the activity and buzz. The triangulation of vendors follows an intuitive clustering of services and commercial opportunities. It is essential to the vibrancy of public space and social life, and does not necessarily require formal planning and regulation. Vendors are equipped with the tools they need to serve the nighttime economy and know how to stock-up intuitively based on their experience of local rhythms.

At the moment, legislation in Cartagena does not allow or regulate any kind of informal street vending. In Getsemaní it is an integral part of the nighttime dynamic and vibrancy. As such, it is important that urban design and planning guidelines take this component into account.



# Relevant Findings

Findings from Interdisciplinary Analysis





# Outcomes and Recommendations

## Lighting as Catalyst - Authenticity and Diversity



Observations in Getsemaní, February 2015  
Photo credits: Don Slater/ Configuring Light

**Problem:** Potential commercial gentrification leading to homogenization in the built environment

Getsemaní is a neighborhood in Latin America adjoining the historic walled center-city within Cartagena. As a built place it is small-scaled, with emergent, improvised characteristics (for example distinguished by color and craft).

The district was not designed for vehicular traffic - many of the streets are so narrow as to be defined as a series of alleyways. By definition these characteristics have not been regulated or highly planned. However, it is these exceptional physiognomies that are attracting escalating tourism and gentrification: for example, a 5-star hotel and high prices paid for local long-time residents' houses are two examples.

This emergent district was created primarily by the people of Getsemaní and aided by cultural organizations. The handmade qualities of Getsemaní - impasto exterior wall paint of many colors, street vendors, open doors, grilles and street rhythms create the place that is charming and alive.

For the built, social and economic environment, gentrification can appear as highly refined enhancements to property, expensive hospitality offerings and more municipal attention to energy, maintenance and a plan for public improvements.

Our team would like to posit a different vision.

**Solution:** The research underlies our lighting solution: an integrated layer of illumination that unifies, softens edges and builds upon existing typologies, in a neighborhood-scaled series of lighted objects. This approach is not a heavy-handed, intimidating layout of street poles. It is not sterile. The insertion of small, yet highly effective, lights will insert neatly into the assemblage of color, balconies, open doors, grille-work, and thus the public life - day and night - of Getsemaní.

**Benefit:** Here, lighting will underscore and accentuate the character of Getsemaní with a blend of old and new, in a physical and symbolic way reducing friction between varied types of tourists, residents and new commercial activity. Additionally with the goal of improving community connections our plan to use private property for public lighting will galvanize stakeholders - locals, owners, agencies, institutions - to work together to inform and allow installation of the design.



# Outcomes and Recommendations

## Lighting as Catalyst - Urban Infrastructure and Mobility



The second outcome is that by some very old walls and fortifications with light poles people cannot walk side-by-side on the sidewalk at all and must walk in the street.

**Problem:** Getsemaní's pedestrian and vehicular conflict. The majority of the site is fraught with pedestrian and vehicular conflict. The area was not planned with cars in mind. In extreme cases, it is not possible for two people to walk side-by-side. For example a zone with old fortification walls plus light poles, pedestrians must traverse the street.

**Solution:** Remove street lighting poles and replace with wall-mounted bracket lights and catenary systems to free up territory to walk. The lack of traditional (modern) street-pole lighting calls into question the value of unimpeded vehicular movement. Instead, the approach conveys the message of welcome to pedestrians and "unwelcome" cars, or at least reduce speeds of cars, while emphasizing pedestrian speeds and movement.

**Benefit:** Slowing down vehicular traffic fits the pace and rhythm of life in Getsemaní, which while vibrant and active, is slow. Making pedestrian-priority visible through lighting provides greater comfort for these users, greater safety (less traffic incidents) and greater pedestrian traffic. This will in turn increase the vitality of the area and increase its (personal) safety as well.



Of note, during the LightWalk, this issue was vocalized, as a suggestion that pedestrianization would be an adequate solution where cars could park in the outer areas of Getsemaní and all traffic within the area would be non-motorized (walking, bicycles, bicycle taxis). The idea was loudly cheered by attendees and passersby.

Observations in Getsemaní, February 2015  
Photo credits: Don Slater/ Configuring Light



# Outcomes and Recommendations

## Planning Policy



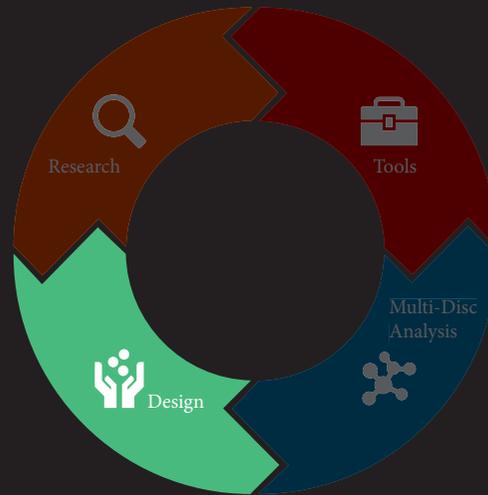
Observations in Getsemaní, February 2015  
Photo credits: Arup

A kind of urbanism - another outcome is envisioned by our team. In fact, the issues of social and planning policy would be essential to allow prevalent adoption of our “small gesture, sequential, community building design” concept in cities.

There is a critical need for an updated zoning plan and planning guidelines that regulate the rapid changes in uses and activities around Getsemaní.

There is no control or deliberate planning around the number of residences, hotels, restaurants, bars and shops that can go on a certain street.

Priority attention must be given to the issues concerning architectural and urban heritage, nightlife regulation and mobility optimization, all of which should take both day and nighttime into consideration.



# Design

# Design

## Nighttime Design Process

### Filtering inspirational sources

- From the designer's creative and cultural background
- From the multi-disc analysis process
- From field observations
- From stakeholders' engagement

### Sketching

- Testing ideas
- Making design decisions
- Documenting processes
- Explaining and discussing ideas

### Debate on added value

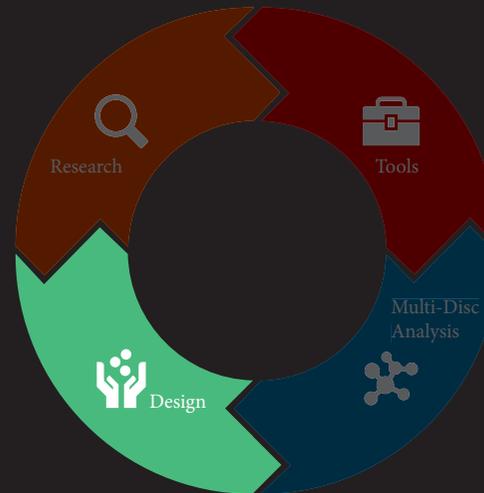
- Higher level of discussion of ideas
- Analytical appraisal of design intents

### Technical feasibility

- Refinement and testing of design intents with a focus on the application and comfort of users and people affected by it

### Decisions

- Design intention agreed by consensus of collaborative design team





# Pilot installation (anticipated)

Overview



The Phase Two of the project contemplates a temporary light installation, informed by the findings of Phase One. A lighting manufacturer partner will be engaged for technical research and to support the pilot installation, which contains the following major steps:

- A workshop to present design for community feedback, together with our social research and local partners
- Develop a site specific pedestrian-oriented circulation tool to evaluate public space usage in the territory of intervention. Counting will be accomplished by cameras and direct observation
- Refine the design of custom family of fixtures (street lantern and catenary system)
- Installation of lighting equipment
- Studies and data collection during the installation
- Documentation of installation and impacts
- Proposal for full implementation throughout the district as a third phase of the project

## Why do a pilot installation?

We believe that repeated, small, economical lighting gestures mounted onto walls results in better street and sidewalk illumination, with the co-benefit of bringing building owners and other stakeholders together.

Client projects generally do not afford the time to deeply research a site and its inhabitants before starting, and equally rare is the opportunity to survey the same inhabitants for feedback responding to the project. The pilot will provide an opportunity to test ideas, designs and responses.



# Observations in Getsemaní - Catenary systems

Suspensions and Canopies

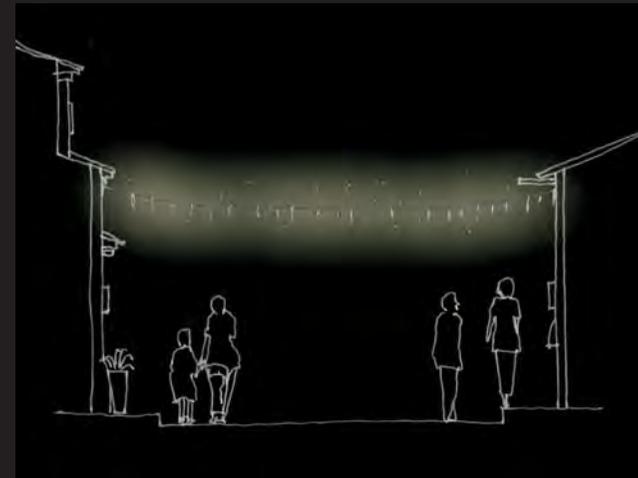
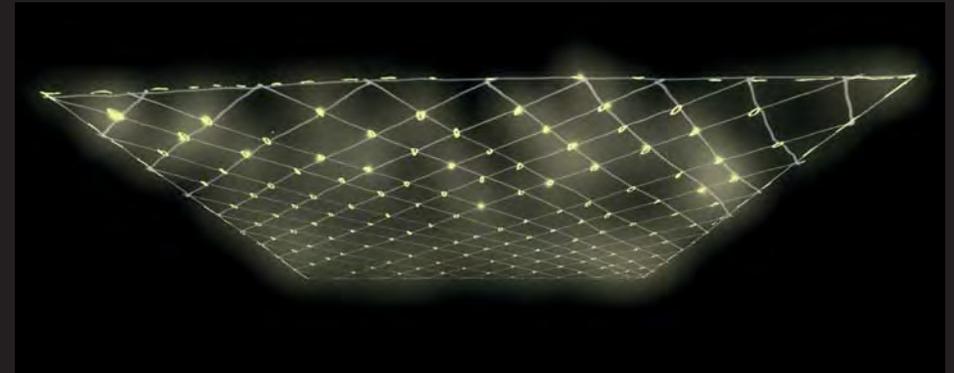


Observations in Getsemaní, February 2015  
Photo credits: Arup, Don Slater/ Configuring Light



# Sparkling effect

Catenary System - Creation of a 'Street Canopy'

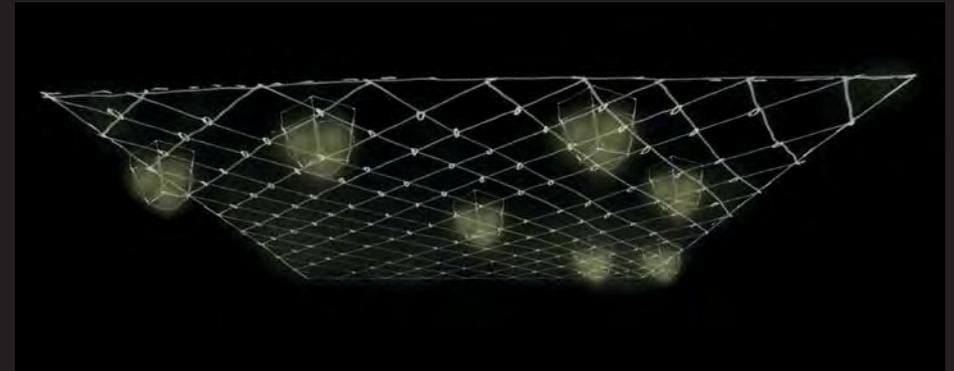


Catenary lighting, precedent images



# Suspended Fixtures

Catenary System - Focused and Traffic Light

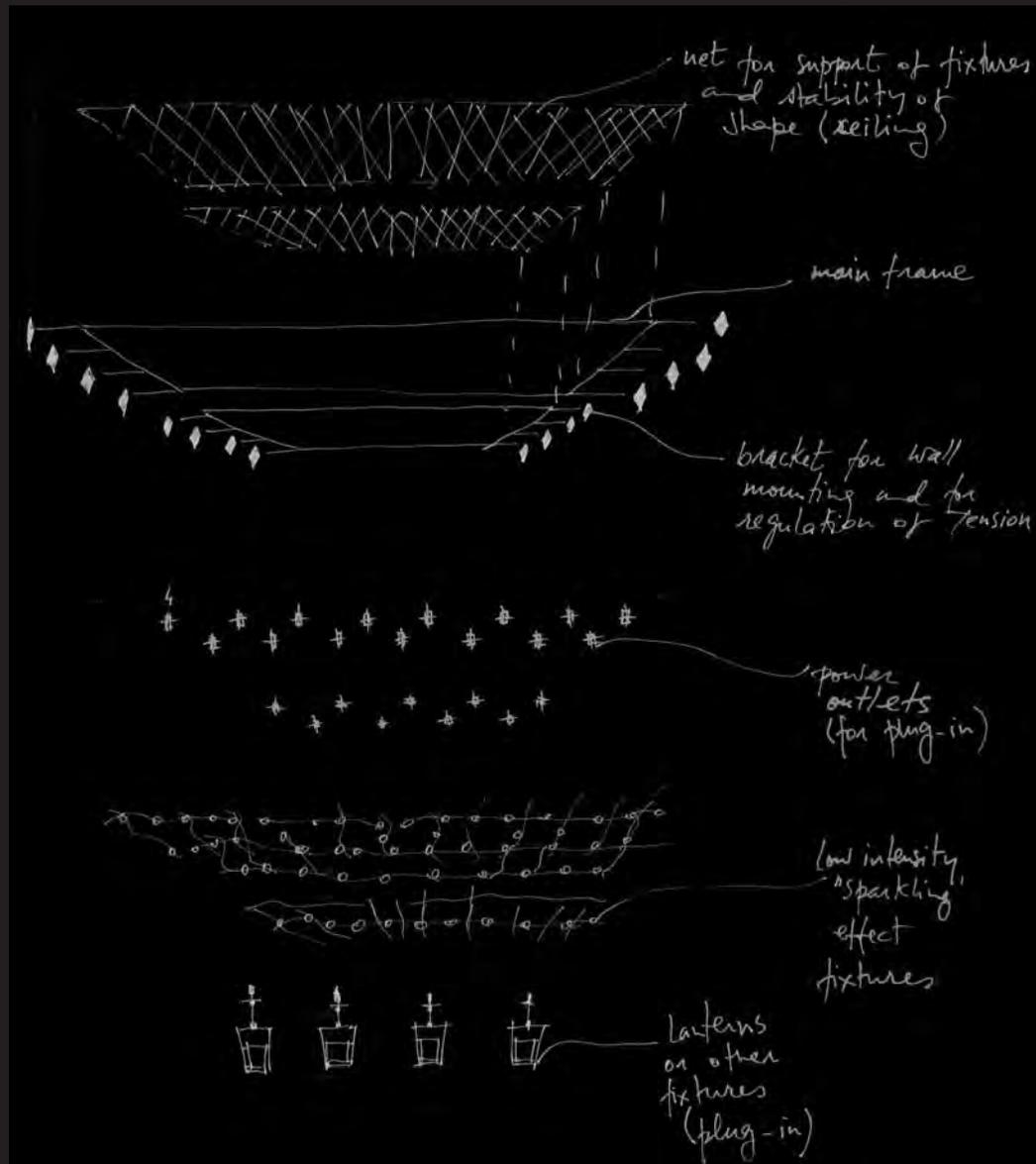


Catenary lighting, precedent images



# Catenary system

## Catenary system components- sketches



This system responds to several issues identified by representatives and public stakeholders, which are elaborated in the following section.

The aim is to utilize forms that are quintessential to Getsemaní and address the following functional aspects:

- Create markers that enhance legibility for better pedestrian experiences - here intersections are clearly designated.
- Design a system that will accept directed lighting and traffic signals or signs if needed

And also the following symbolic/emotional issues:

- Designate areas of special gathering "hot spot"
- Mark areas especially safe for children



# Observations in Getsemaní - Lanterns and Grills

## Street Lanterns and Window/ Door Grills



Privately provided lanterns mounted to wall



Publicly provided lanterns mounted to walls or as clusters on poles  
Photo credits: Arup, Don Slater/ Configuring Light

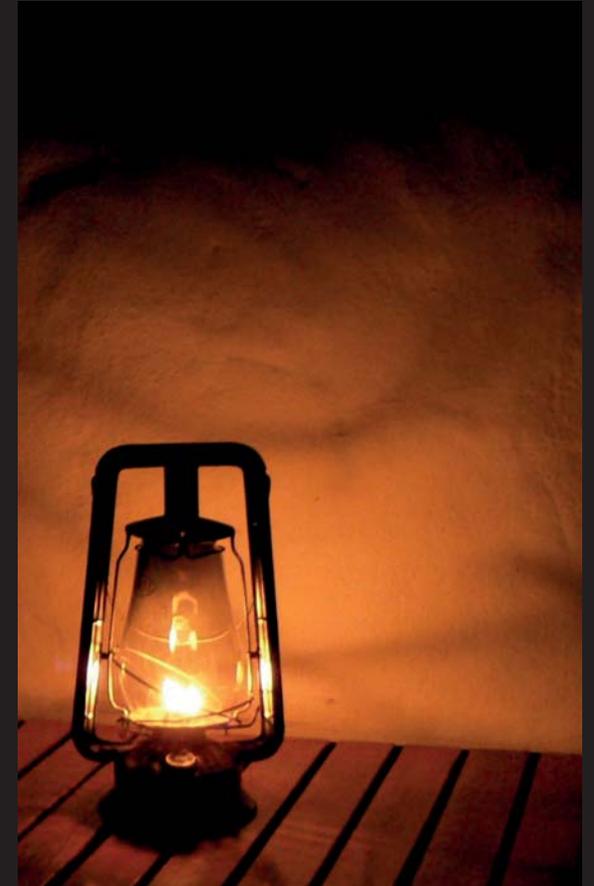


Private grillwork mediation of light and shadow into the public realm  
Photo credits: Arup, Don Slater/ Configuring Light



# Mood

Adaptation of a Traditional Street Lantern



Precedent images



# Shape

## Adaptation of a Traditional Street Lantern



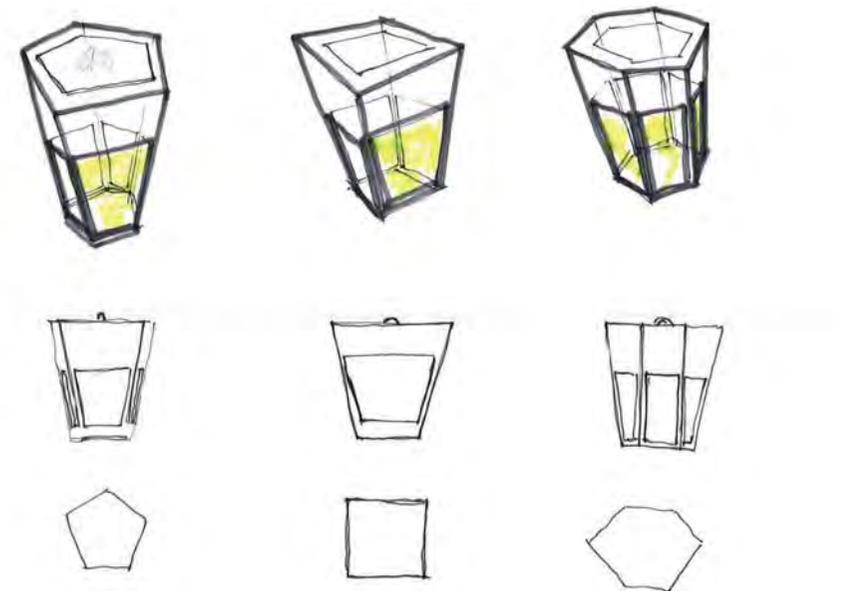
Work by Tomas Saraceno - blown shape within frame



Precedent image - example in London



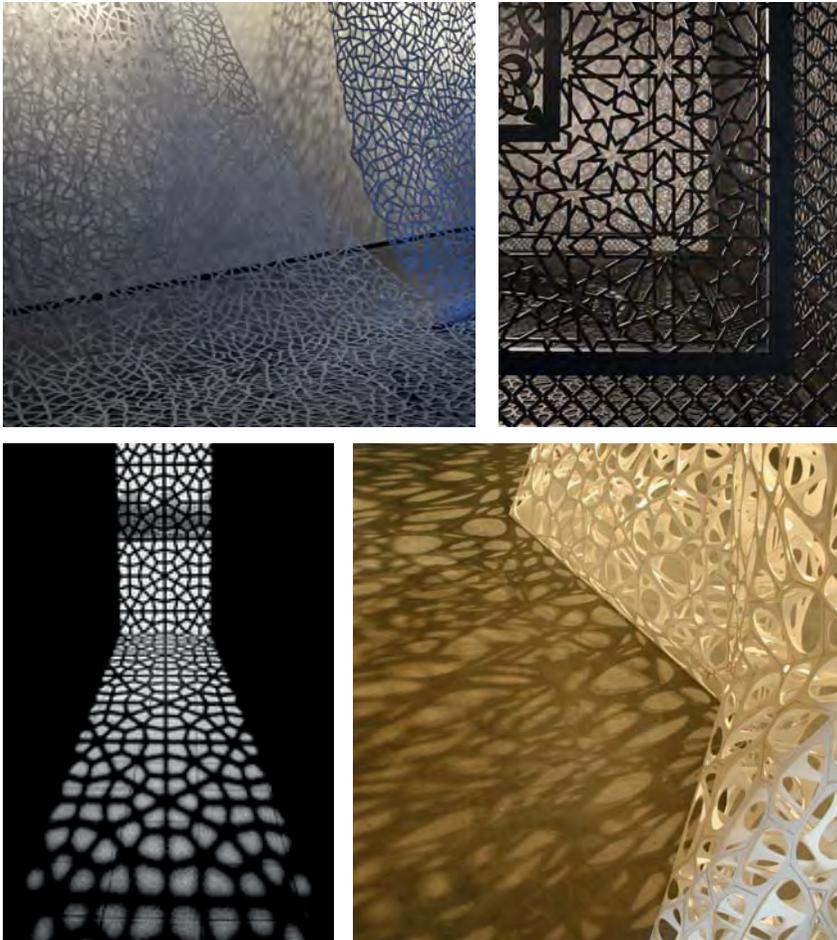
Work by Tomas Saraceno - non regular geometries



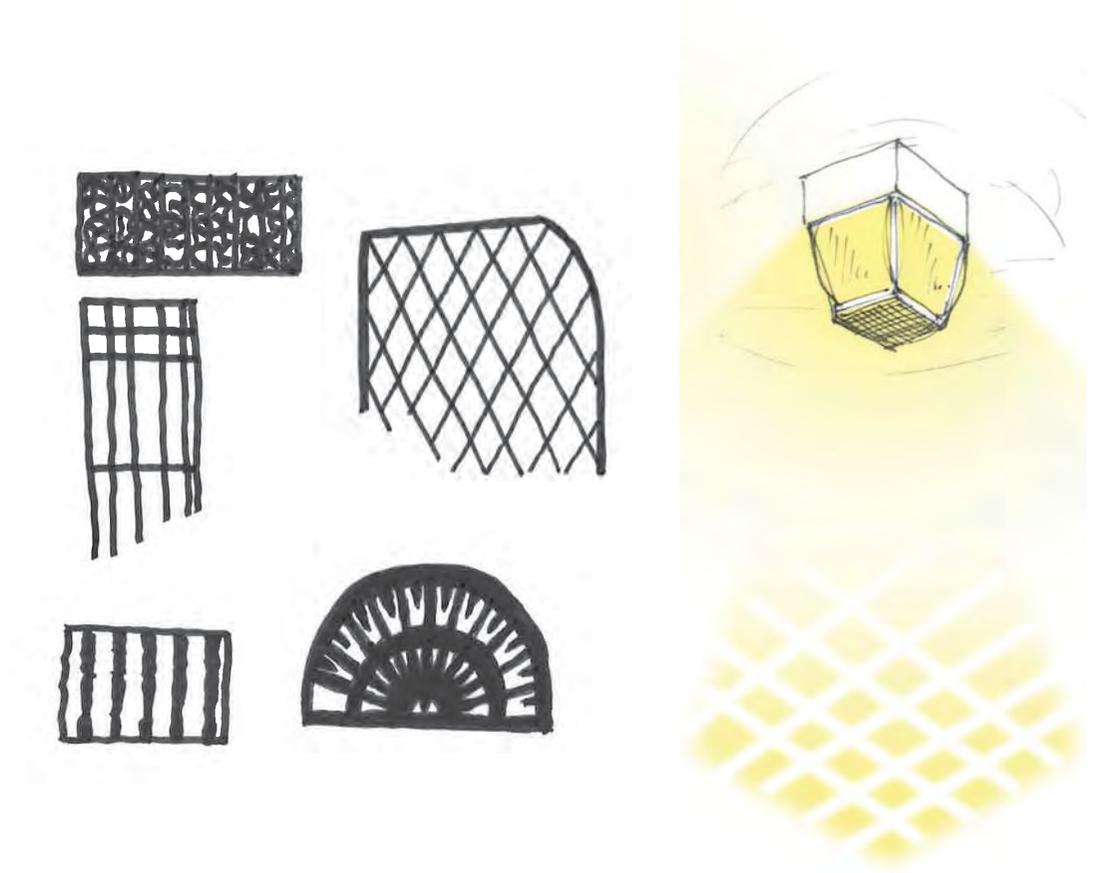


# Projected patterns

Adaptation of a Traditional Street Lantern



Precedent images - Shadow effects



Patterns observed in Getsemani's window and door grills

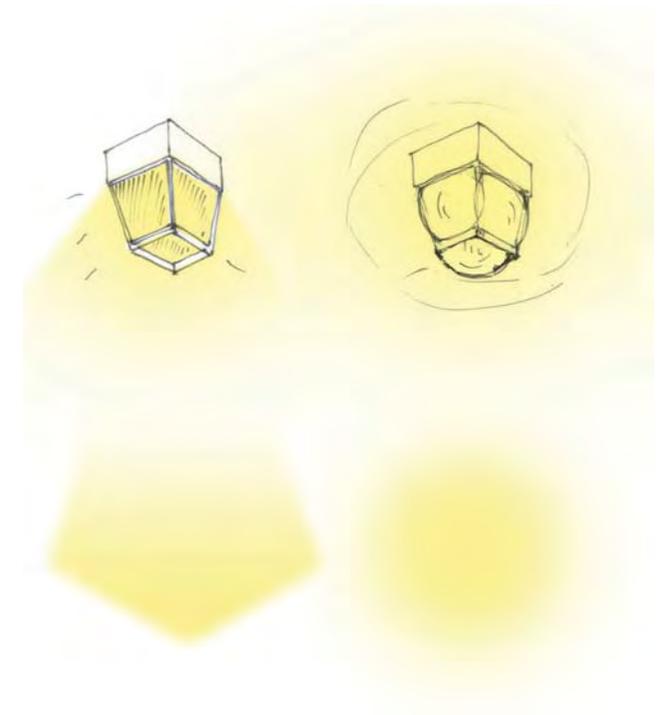


# Glass shape, texture and frit

Adaptation of a Traditional Street Lantern



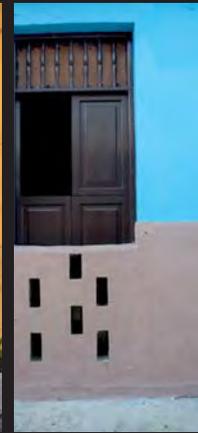
Precedent images - Glass shapes, textures and frits



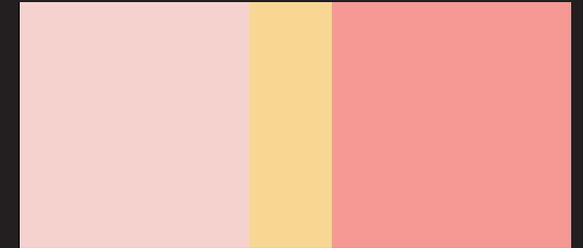


# Color palette

Adaptation of a Traditional Street Lantern



Observations during field trip in Getsemaní  
Cartagena's painted facades

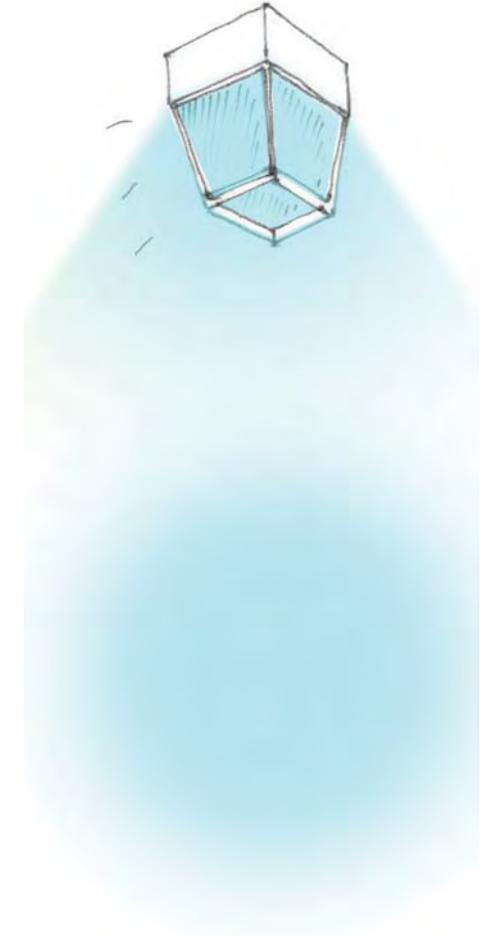
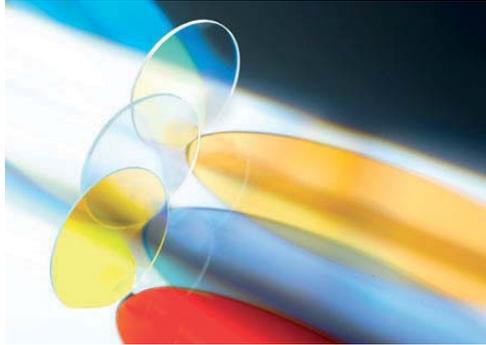


Getsemaní color palettes



# Color filtering

Adaptation of a Traditional Street Lantern



Precedent images - Colored glass

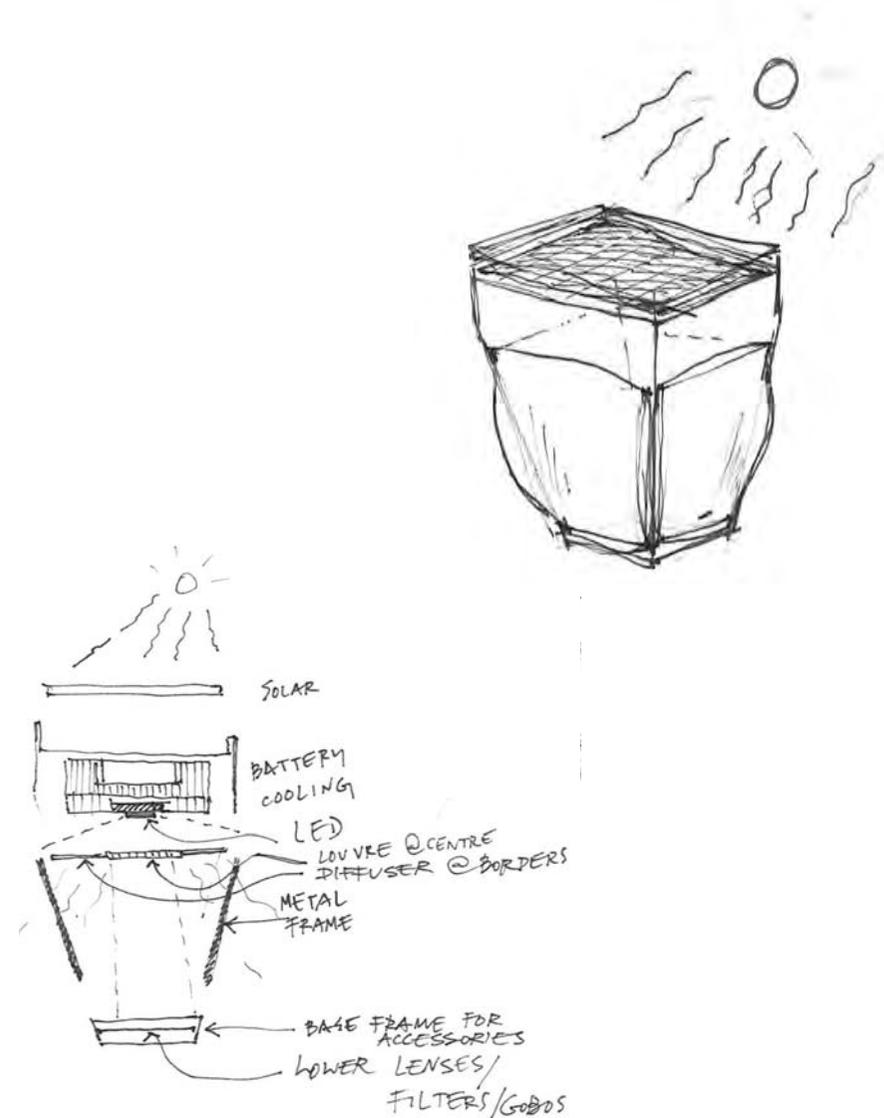


# Solar powered

Adaptation of a Traditional Street Lantern - Sketches



Reference: Little Sun by Olafur Eliasson and Frederik Ottesen



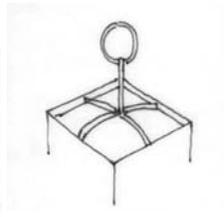


# Different sizes

## Adaptation of a Traditional Street Lantern - Sketches

### Small

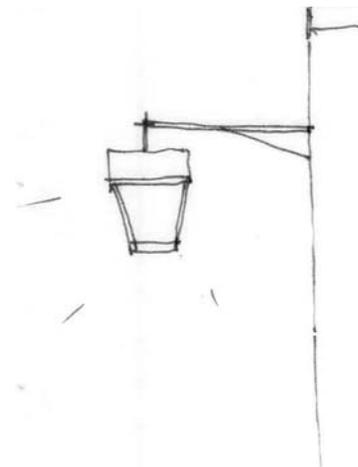
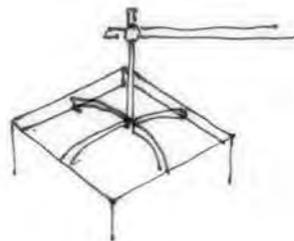
- Portable
- Long life battery - solar powered



Portable version

### Large

- With bracketry for fixing to arm (mountable to wall or clusters in poles)
- Long life battery - solar powered



Wall version



Cluster version



# Pilot installation (anticipated)

Locations



## Calle Tripita y Media - Catenary System

- Residential and mixed use
- Street to Building Ratio 1:1
- High use - the private takes on a public character



## How the pilot will be done

The streets Callejon Angosto and Tripita y Media were identified by the urban design research group for urban analysis. Springing from our understanding of these streets, the two designed light typologies will be designated for installation into each of the two streets.

The pilot has two facets, with a potential third:

- A physical test – how do the lights perform?
- What are the responses: to the organization of the project and the lighting effect *in-situ*.
- We envision the possibility of concurrent pedestrianization of the pilot streets as a worthy component of the program

## Callejon Angosto - Street Lanterns

- Residential use
- Street to Building Ratio 1:2
- High use - the public takes on a private character



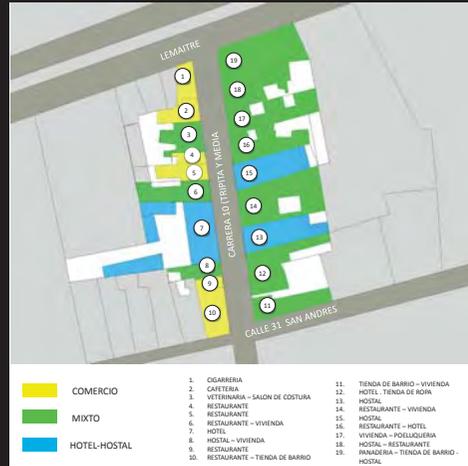


# Catenary System

Calle Tripita y Media



Calle Tripita y Media - Schematic plan showing locations of catenary systems - catenaries are arbors for 'social hotspots' such as restaurants and hostel street entrances



Calle Tripita y Media - diagram of uses resulting from urban analysis



Social Hotspots



Urban Rhythm



Calle Tripita y Media - Schematic views showing locations of catenary systems  
Catenaries are ceilings for 'social hotspots' such as restaurants and hostel street entrances

Catenary lighting for intersections and "social hotspots"

"Social hot spots" are dynamic and overlapping. They have underlying "codes" but we could not be able to identify them entirely because of the length of field work.

They are divided in generations (teenagers, children, elder people there) in some cases. Also there is a social class division (normally the private university students that hang out there, do not mix with the locals, nor with the foreigners necessarily).

Mainly all the open public spaces are prone to be habitable by groups that have any appropriation of the sites. So the more hidden/secret/narrow streets are more likely to be appropriated by the locals; this kind of privacy must be respected.

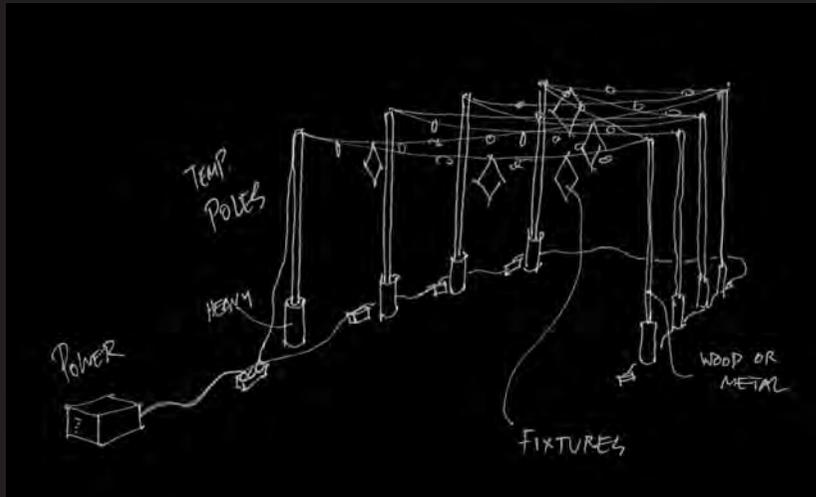
The more visible, open and accessible places (such as Plaza Trinidad where 5 streets meet) are more likely to be occupied by a wider diverse population. Here, again, there could be a distinction between weekdays and weekends, because is more like to have children playing late in the streets when they do not have to wake up early for school.



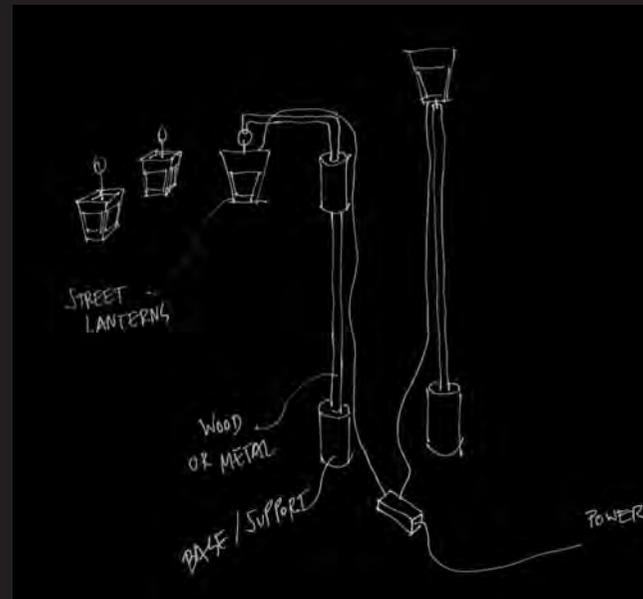


# Pilot installation (anticipated)

Mounting



Temporary mounting system for catenary lighting



Temporary mounting system for large street lanterns

Through the use of pipes and wood/metal frames, a temporary infrastructure will allow for the mounting of street lanterns and catenary lighting without touching the existing building facades. The following fixtures will be mounted temporarily as part of the pilot:

## Street lanterns

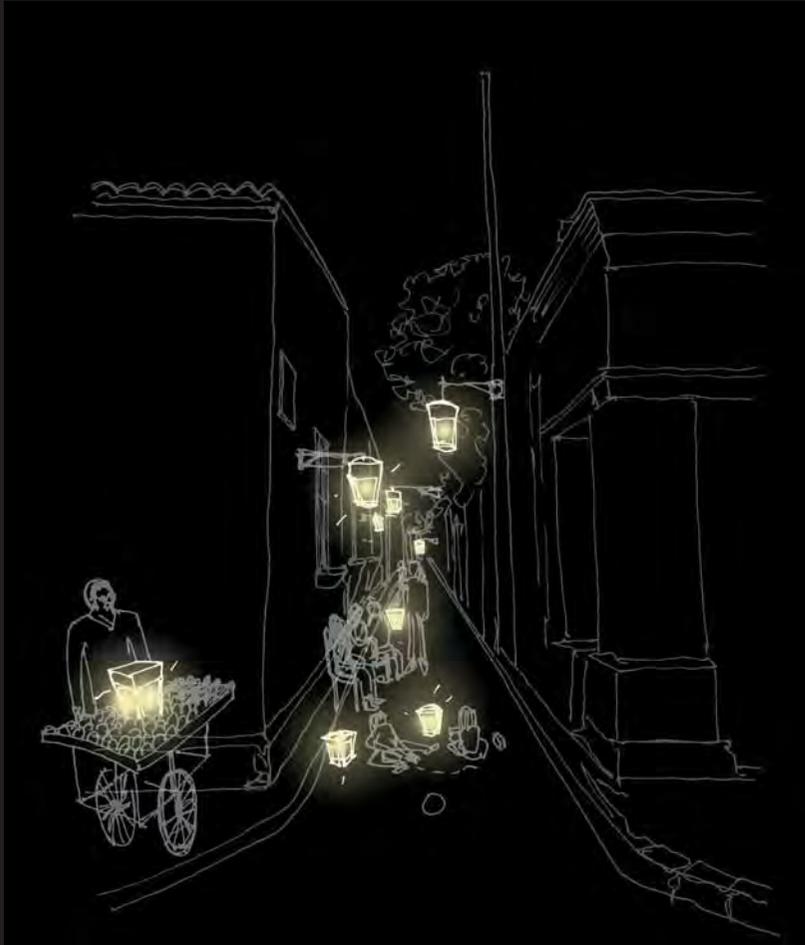
- Lanterns for wall mounting, alone or in clusters (streetlighting and sidewalk lighting)
- Portable lanterns, small size (distributed to neighborhood, local commerce and street vendors)

## Catenary system

- 'Sparkling' elements in catenary system (colour and intensity changing)
- 'Functional' fixtures in catenary system - lanterns, street signs, etc

# Pilot installation (anticipated)

Callejon Angosto and Calle Tripita y Media



Callejon Angosto - temporary installation of street lanterns and distribution of portable lanterns



Calle Tripita y Media - temporary installation of catenary systems ("sparkling effect" and suspended fixtures)

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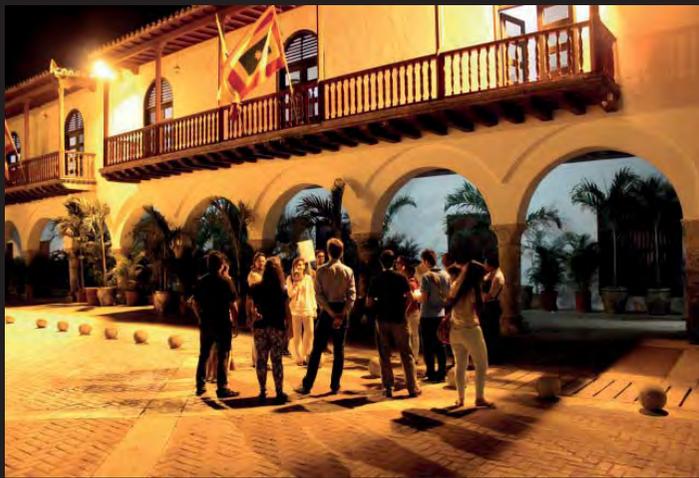
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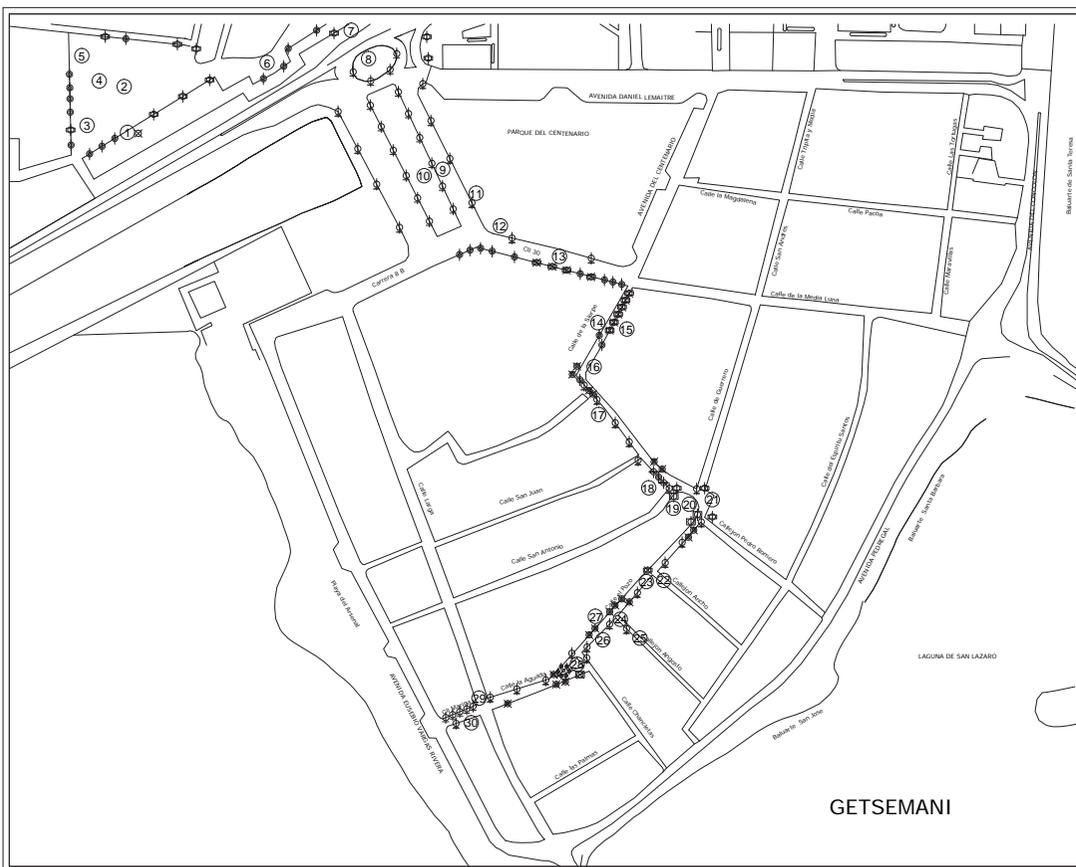
[www.arup.com/lighting](http://www.arup.com/lighting)

# Appendix

# LightWalk in Getsemaní



# LightWalk Survey



GETSEMANI

<p><b>1</b></p> <p>HORA: 6:45 p.m.</p> <p>MECION: 5 FC</p> <p>COLOR: BLANCA</p> <p>TIPO DE ILUMINACION: BOMBILLA</p> <p>OBSERVACIONES: GENERALES DE LA PLAZA: ES UN ESPACIO ABIERTO EN EL QUE CONVIVEN VARIOS EDIFICIOS PATRIMONIALES DE ENCUNTRA ALTAMENTE ILUMINADA PERO PRESENTA ZONAS MUY OSCURAS.</p>	<p><b>2</b></p> <p>LUGAR: PLAZA DE LA ADUANA EN FRENTE DE LA ALCALDIA DE CARTAGENA</p> <p>HORA: 6:45 p.m.</p> <p>MECION: 16.08 FC</p> <p>COLOR: AMARILLA</p> <p>TIPO DE ILUMINACION: REFLECTOR</p> <p>OBSERVACIONES: VER NUMERAL 1</p>	<p><b>3</b></p> <p>LUGAR: HACIA EL ORIENTE DE LA PLAZA DE LA ADUANA</p> <p>HORA: 6:45 p.m.</p> <p>MECION: 1.1 FC</p> <p>COLOR: AMARILLA</p> <p>TIPO DE ILUMINACION: REFLECTOR</p> <p>OBSERVACIONES: VER NUMERAL 1</p>	<p><b>4</b></p> <p>LUGAR: HACIA EL NORTE DE LA PLAZA DE LA ADUANA</p> <p>HORA: 6:45 p.m.</p> <p>MECION: 3 FC</p> <p>COLOR: AMARILLA</p> <p>TIPO DE ILUMINACION: REFLECTOR</p> <p>OBSERVACIONES: VER NUMERAL 1</p>	<p><b>5</b></p> <p>LUGAR: NORTE DE LA TOMA No. 4 PLAZA DE LA ADUANA</p> <p>HORA: 6:45 p.m.</p> <p>MECION: 1.5 FC</p> <p>COLOR: AMARILLA</p> <p>TIPO DE ILUMINACION: REFLECTOR</p> <p>OBSERVACIONES: VER NUMERAL 1</p>	<p><b>6</b></p> <p>LUGAR: MURALLA EN EL MOBILIARIO DE ESTAR AMARILLO</p> <p>HORA: 7:09 p.m.</p> <p>MECION: 1 FC</p> <p>COLOR: AMARILLA</p> <p>TIPO DE ILUMINACION: FAROLES</p> <p>OBSERVACIONES: CONVIVIDAD DEL TRAZADO DE LA MURALLA QUE PERMITE LA COLOCACION DE MOBILIARIO DE MUESTRAS QUE NO CESTACIALIZAN EL PASO DEL PEATON. SU LUZ ES MUY DISPERSA.</p>
<p><b>7</b></p> <p>LUGAR: PRIMER ACCESO DE DOQUERRA A DERECHA TORRE DEL RELOJ</p> <p>HORA: 7:12 p.m.</p> <p>MECION: 7.1 FC</p> <p>COLOR: AMARILLA</p> <p>TIPO DE ILUMINACION: REFLECTOR</p> <p>OBSERVACIONES: SU LUZ ES MUY BRILLANTE. LAS PERSONAS QUE TRABAJAN ALLI DICEN QUE ES NECESARIA. RESALTA EL COLOR AMARILLO DE LAS PAREDES</p>	<p><b>8</b></p> <p>LUGAR: PLAZOLETA DE ENTRADA A TORRE DEL RELOJ</p> <p>HORA: 7:15 p.m.</p> <p>MECION: 1.5 FC</p> <p>COLOR: AMARILLA</p> <p>TIPO DE ILUMINACION: LUZ QUE SE PROYECTA DE LOS ARCOS DE ENTRADA A LA TORRE DEL RELOJ. POSTES DE LUZ Y DE UN EDIFICIO DE GRAN TAMAÑO QUE SE ENCUENTRA PASANDO LA CALLE.</p> <p>OBSERVACIONES:</p>	<p><b>9</b></p> <p>LUGAR: CAMELLON DE LOS MARTIRES - BLANCA</p> <p>HORA: 7:17 p.m.</p> <p>MECION: 17.8 FC</p> <p>COLOR: AMARILLA</p> <p>TIPO DE ILUMINACION: LUMINARIA MEDIA ALTA</p> <p>OBSERVACIONES: GENERALES DEL CAMELLON DE LOS MARTIRES. A PESAR DE LA COLOCACION DE LAS LUMINARIAS DE UNA MANERA CONCRETE EN EL ESPACIO URBANO SE PERCIBE POCOA LUZ</p>	<p><b>10</b></p> <p>LUGAR: CAMELLON DE LOS MARTIRES FRENTE A FUENTE Y LA ESTATUA</p> <p>HORA: 7:17 p.m.</p> <p>MECION: 1.8 FC</p> <p>COLOR: AMARILLA</p> <p>TIPO DE ILUMINACION: LUMINARIA MEDIA ALTA</p> <p>OBSERVACIONES: VER NUMERAL 9</p>	<p><b>11</b></p> <p>LUGAR: ACERA PARQUE CENTENARIO FRENTE A CAMELLON DE LOS MARTIRES</p> <p>HORA: 7:21 p.m.</p> <p>MECION: 0.5 FC</p> <p>COLOR: AMARILLA</p> <p>TIPO DE ILUMINACION: LUMINARIA ALTA</p> <p>OBSERVACIONES: LAS LUMINARIAS QUE ILLUMINA LA ACERA SON LAS QUE ESTAN DESPUESTA PARA LA CALZADA. VEHICULAR SE SIENTE EL LUGAR OSCURO.</p>	<p><b>12</b></p> <p>LUGAR: ESQUINA PARQUE CENTENARIO FRENTE AL PORTON DEL PARQUE</p> <p>HORA: 7:24 p.m.</p> <p>MECION: 1.8 FC</p> <p>COLOR: AMARILLA</p> <p>TIPO DE ILUMINACION: LUMINARIA ALTA</p> <p>OBSERVACIONES: VER NUMERAL 11</p>
<p><b>13</b></p> <p>LUGAR: FRENTE A ENTRADA CENTRO COMERCIAL GETSEMANI</p> <p>HORA: 7:26 p.m.</p> <p>MECION: 2.1 FC</p> <p>COLOR: AMARILLA Y BLANCA</p> <p>TIPO DE ILUMINACION: FAROLES Y REFLECTORES</p> <p>OBSERVACIONES: LA ILUMINACION DEMARCA LA ENTRADA DEL CENTRO COMERCIAL. ES UN ELEMENTO MUY BRILLANTE.</p>	<p><b>14</b></p> <p>LUGAR: FRENTE A CASA ROSADA CALLE DE LA SIERPE EN LOS REFLECTORES DE PISO</p> <p>HORA: 7:30 p.m.</p> <p>MECION: SIN REGISTRO</p> <p>COLOR: BLANCA</p> <p>TIPO DE ILUMINACION: BALAS DE PISO</p> <p>OBSERVACIONES: ZONA MIXTA. LOS COLORES Y LA LUZ PRECISAN MAS AL LADO DE LOS REFLECTORES QUE EN LA ACERA DEL FRENTE.</p>	<p><b>15</b></p> <p>LUGAR: ACERA DE ENFRENTE DE LA CASA ROSADA CON REFLECTORES DE PISO</p> <p>HORA: 7:32 p.m.</p> <p>MECION: 2.5 FC</p> <p>COLOR: BLANCA</p> <p>TIPO DE ILUMINACION: REFLECTORES DE PISO DE LA CASA DE ENFRENTE</p> <p>OBSERVACIONES: LA LUZ QUE ILLUMINA TENDIEMENTO ESTA ACERA PROVIENE DE LA ILUMINACION DE LA CASA DE ENFRENTE. SE PERCIBE TENUE.</p>	<p><b>16*</b></p> <p>LUGAR: CALLE SIERPE ANDEN CON CULATA LLEGANDO A LA ESQUINA</p> <p>HORA: 7:36 p.m.</p> <p>MECION: 2.8 FC</p> <p>COLOR: AMARILLA Y BLANCA</p> <p>TIPO DE ILUMINACION: POSTES DE LUZ FAROLES</p> <p>OBSERVACIONES: LOS PUNTOS DE LUZ SE ENCUENTRAN LEJANOS A ESTE ESPACIO. SIN EMBARGO SU POCOA LUZ PERMITEN QUE ESTE NO SEA COMPLETAMENTE OSCURO.</p>	<p><b>17</b></p> <p>LUGAR: CALLE SIERPE GIRO DOQUERRA CAL AL ARCO</p> <p>HORA: 7:40 p.m.</p> <p>MECION: 2.8 FC</p> <p>COLOR: AMARILLA</p> <p>TIPO DE ILUMINACION: POSTE DE LUZ FAROLES</p> <p>OBSERVACIONES: LA LUZ ES INDIRECTA. ES BLOQUEADA POR EL ARCO QUE UNE LAS DOS CALZADAS DE LA CALLE. HAY UN JUEGO DE SOMBRAS INTERESANTE.</p>	<p><b>18</b></p> <p>LUGAR: FRENTE A RESTAURANTE PENINSULA SOBRE MESA</p> <p>HORA: 7:45 p.m.</p> <p>MECION: 0.8 FC</p> <p>COLOR: AMARILLA</p> <p>TIPO DE ILUMINACION: LUZ DE MANGUERA, FARO Y POSTE DE LUZ</p> <p>OBSERVACIONES: EL AMBIENTE ES LLAMATIVO. LAS MESAS SON DEL RESTAURANTE. EL JUEGO DE LUCES ES MUY DECORATIVO.</p>
<p><b>19</b></p> <p>LUGAR: PUESTO DE COMIDAS CALLEJERO ESQUINA ORIENTAL PLAZA SANTISIMA TRINIDAD</p> <p>HORA: 7:47 p.m.</p> <p>MECION: 2.5 FC</p> <p>COLOR: AMARILLA</p> <p>TIPO DE ILUMINACION: INSTALACION DE LUCES DE ARCO. LUZ DE EXPANSION DE COMIDA AMBULANTE</p> <p>OBSERVACIONES: LA LUZ DE LOS PUESTOS DE COMIDA NO PROYECTAN UN GRAN ESPECTRO SIN EMBARGO LAS BOMBILLAS SE CONVIERTEN EN ELEMENTOS QUE INVITAN A MIRAR.</p>	<p><b>20</b></p> <p>LUGAR: PLAZA SANTISIMA TRINIDAD FRENTE A PORTON DE LA IGLESIA CENTRO</p> <p>HORA: 7:50 p.m.</p> <p>MECION: 1.3 FC</p> <p>COLOR: AMARILLA Y BLANCA</p> <p>TIPO DE ILUMINACION: REFLECTORES DE POSTE. LUCES DE EXPANSION DE COMIDA</p> <p>OBSERVACIONES: LAS LUCES DE LOS LOCALES Y LAS DE LOS PUESTOS DE COMIDAS SE PERCIEN CON LA LUZ DE LOS REFLECTORES.</p>	<p><b>21</b></p> <p>LUGAR: ESQUINA CALLE DEL POZO FRENTE A PREDIO No. 10-09</p> <p>HORA: 7:51 p.m.</p> <p>MECION: 1.1 FC</p> <p>COLOR: AMARILLA</p> <p>TIPO DE ILUMINACION: POSTE DE LUZ</p> <p>OBSERVACIONES: NO SE ENCUENTRAN LUMINARIAS CERCANAS SIN EMBARGO LOS REFLECTORES DE LOS POSTES DE LUZ ILLUMINA ESTE ESPACIO</p>	<p><b>22*</b></p> <p>LUGAR: INICIO CALLEJON ANCHO INTERSECCION CALLE DEL POZO</p> <p>HORA: 7:55 p.m.</p> <p>MECION: 1.4 FC</p> <p>COLOR: AMARILLA Y BLANCA</p> <p>TIPO DE ILUMINACION: POSTE DE LUZ LUCES DE LA TIENDA Y LUZ INTERNA DE LA CASA</p> <p>OBSERVACIONES: LA MEZCLA DE COLORES Y LA APARENTE CARENCIA DE FUERZA EN LA LUZ HACE DE ESTE ESPACIO UN LUGAR NOSTALGICO</p>	<p><b>23*</b></p> <p>LUGAR: FRENTE AL PREDIO No. 27-34 EN LOS ARBOLES</p> <p>HORA: 8:00 p.m.</p> <p>MECION: 3 FC</p> <p>COLOR: AMARILLA Y BLANCA</p> <p>TIPO DE ILUMINACION:</p> <p>OBSERVACIONES: NO HAY ILUMINACION CERCANA SE NOTA UN ESPACIO OSCURO EN EL QUE LAS SOMBRAS SON MAS LIGERAS POR LAS LUCES QUE LAS GENERAN EN LA LEJANIA</p>	<p><b>24</b></p> <p>LUGAR: INICIO CALLEJON ANGOSTO INTERSECCION CALLE DEL POZO</p> <p>HORA: 8:07 p.m.</p> <p>MECION: 0.8 FC</p> <p>COLOR: AMARILLA Y BLANCA</p> <p>TIPO DE ILUMINACION:</p> <p>OBSERVACIONES: SE PRESENTA MEZCLA DE COLORES. EL ELEMENTO VEGETAL ES MUY IMPORTANTE A LA HORA DEL JUEGO DE SOMBRAS. NO SE ENCUENTRA MUY ILUMINADO.</p>
<p><b>25</b></p> <p>LUGAR: UNA CASA MAS ADETRON CALLEJON ANGOSTO</p> <p>HORA: 8:10 p.m.</p> <p>MECION: 1.2 FC</p> <p>COLOR: AMARILLA Y BLANCA</p> <p>TIPO DE ILUMINACION:</p> <p>OBSERVACIONES: SE PRESENTA MEZCLA DE COLORES. EL ELEMENTO VEGETAL ES MUY IMPORTANTE A LA HORA DEL JUEGO DE SOMBRAS. LA ILUMINACION PROVIENIENTE DE LAS EDIFICACIONES ES MUY IMPORTANTE</p>	<p><b>26*</b></p> <p>LUGAR: CASA PORTON AZUL EN LA LUZ QUE ENTRA LA CASA QUE SALE POR LA FUERTA</p> <p>HORA: 8:15 p.m.</p> <p>MECION: 1.8 FC</p> <p>COLOR: AMARILLA Y BLANCA</p> <p>TIPO DE ILUMINACION:</p> <p>OBSERVACIONES: LA ILUMINACION DE LA VENTANA ES PROTAGONISTA EN ESTE CUADRO YA QUE LA ILUMINACION PUBLICA NO SE ENCUENTRA CERCA.</p>	<p><b>27*</b></p> <p>LUGAR: CASA PORTON AZUL EN EL ANDEN FUERA DE LA LUZ DE LA CASA</p> <p>HORA: 8:15 p.m.</p> <p>MECION: 1.8 FC</p> <p>COLOR: AMARILLA Y BLANCA</p> <p>TIPO DE ILUMINACION:</p> <p>OBSERVACIONES: VER NUMERAL 26</p>	<p><b>28</b></p> <p>LUGAR: ISLA ENTRE EL POZO Y LA LUMINARIA DE VARIOS FAROLES</p> <p>HORA: 8:20 p.m.</p> <p>MECION: 2.1 FC</p> <p>COLOR: AMARILLA Y BLANCA</p> <p>TIPO DE ILUMINACION: POSTE DE LUZ DE FAROLES MULTIPLES Y CARRO DE COMIDAS</p> <p>OBSERVACIONES: ES UN ESPACIO BASTANTE ILUMINADO. EL PROTAGONICO SE LO LLEVA LA LUMINARIA CON FAROLES MULTIPLES</p>	<p><b>29</b></p> <p>LUGAR: CALLE LARGA FRENTE A GALERIAS DE LA MARINA</p> <p>HORA: 8:22 p.m.</p> <p>MECION: 1.3 FC</p> <p>COLOR: AMARILLA</p> <p>TIPO DE ILUMINACION: POSTE DE LUZ DE FAROLES MULTIPLES</p> <p>OBSERVACIONES: NO HAY ILUMINACION SOBRE LA VIA LA POCOA ILUMINACION VIENE DE LA CARRERA ILLUMINADA POR UNA SERIE DE POSTES BAJOS CON FAROL</p>	<p><b>30</b></p> <p>LUGAR: CALLE MARINA FRENTE A CONCEJO DISTRICTAL</p> <p>HORA: 8:25 p.m.</p> <p>MECION: 0.9 FC</p> <p>COLOR: AMARILLA</p> <p>TIPO DE ILUMINACION: POSTE DE LUZ</p> <p>OBSERVACIONES: EL ESPACIO SE ENCUENTRA BASTANTE ILUMINADO. LA SERIE DE POSTES BAJOS GENERAN UN RITMO QUE SE DIFUMINA POR LA INTENSIDAD DE LA LUZ</p>

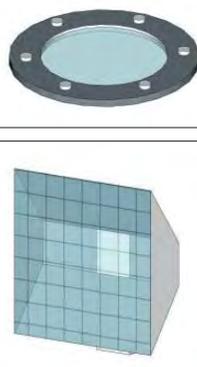
TIPOLOGÍAS DE LUMINARIAS URBANAS



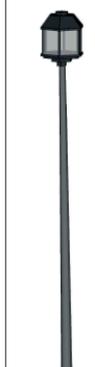
FAROL DEL CENTRO HISTÓRICO



FAROL DE FACHADA



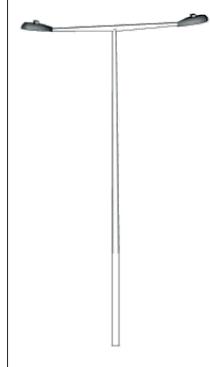
REFLECTOR DE PISO, FACHADA Y POSTE



POSTE BAJO CON FAROL



POSTE BAJO CAMELLÓN DE LOS MARTINES



POSTE ALTO PARA CALZADA Y ANDEN



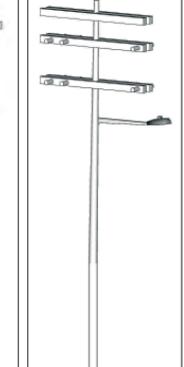
POSTE ALTO PARA CALZADA (CABLEADO)



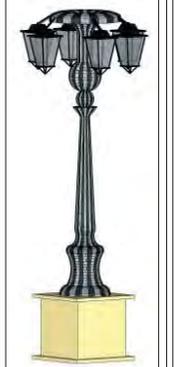
POSTE ALTO PARA CALZADA



POSTE ALTO CON REFLECTOR PLAZA SANTISIMA TRINIDAD



POSTE ALTO PARA CALZADA (CABLEADO)



LUMINARIA CON FAROL

CONTENIDO		TABLA DE IDENTIFICACIÓN ZONA DE MUESTREO:	TIPOLOGÍAS DE LUMINARIAS URBANAS:	CONVENCIONES	NOTAS	
<p>MAPA ILUMINACIÓN GETSEMANI CARTAGENA BOLIVAR</p> <p>ESCALA: 1: 750</p>	<p>No.: NÚMERO CONSECUTIVO DEL RECORRIDO</p> <p>LUGAR: LOCALIZACIÓN DE LA TOMA.</p> <p>HORA: HORA DE TOMA DEL MUESTREO</p> <p>MECION: CALIFICACION DE LA MEDIDA</p> <p>COLOR: CARACTERIZACIÓN DE LA TONALIDAD DE LA LUZ</p> <p>TIPO DE ILUMINACION: TIPOLOGÍA DE LUMINARIA</p> <p>OBSERVACIONES: APRECIACIONES TÉCNICAS Y SENSORIALES DE LOS ASISTENTES</p>	<p>BOCETOS DE TIPOLOGÍAS MAS RECURRENTES DENTRO DEL RECORRIDO.</p> <p>FAROLES: ABSTRACCIÓN DE MODELOS TRADICIONALES UBICADOS EN FACHADA.</p> <p>REFLECTORES: USADOS COMO ELEMENTOS AUXILIARES DE ILUMINACIÓN</p> <p>POSTES: ILUMINACIÓN PUBLICA</p>	<p>○ AMARILLA: BOMBILLA</p> <p>○ FAROL</p> <p>○ POSTE BAJO</p> <p>○ POSTE ALTO</p>	<p>○ MANGUERA</p> <p>○ REFLECTOR</p> <p>○ PUESTO DE COMIDA</p>	<p>○ BLANCA: BOMBILLA</p> <p>○ FAROL</p> <p>○ POSTE BAJO</p> <p>○ POSTE ALTO</p>	<p>1. TODAS LAS MEDIDAS FUERON TOMADAS A LA ALTURA DE LA CINTURA</p> <p>2. EL PRIMER RECORRIDO Y TOMA DE MUESTRAS FUE REALIZADO EL DÍA 10-02-2015</p> <p>3.* LOS NUMERALES IDENTIFICADOS CON EL ASTERISCO INDICAN UN SEGUNDO MUESTREO TOMADO EL DÍA 11-02-2015</p> <p>4. LA RECONSTRUCCIÓN DE LA UBICACIÓN DE LAS LUMINARIAS EN EL ESPACIO PUBLICO, SE REALIZÓ A PARTIR DEL REGISTRO FOTOGRAFICO Y LOS BOCETOS TOMADOS EN SITU</p> <p>5. <b>ASOCIACIÓN DE PUNTOS DE MUESTREO:</b></p> <p><b>A.</b> PLAZA DE LA ADUANA</p> <p><b>B.</b> CAMELLÓN DE LOS MÁRTIRES</p> <p><b>C.</b> CALLE DE SIERPE</p> <p><b>D.</b> PLAZA SANTISIMA TRINIDAD</p> <p><b>E.</b> CASA PORTÓN AZUL CALLE DEL POZO</p>

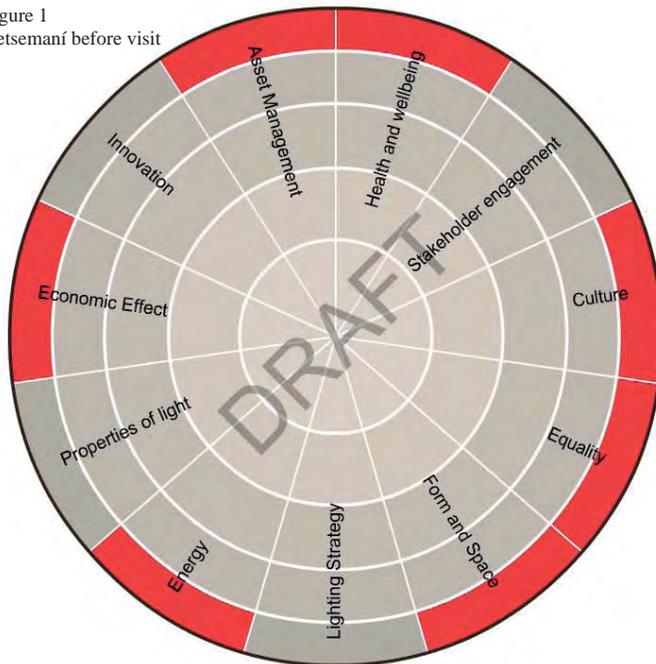
# SPeAR® for Nighttime in Getsemaní



# SPeAR® for Nighttime

SPeAR® for Nighttime Design Tool - Getsemaní Extract

Figure 1  
Getsemaní before visit

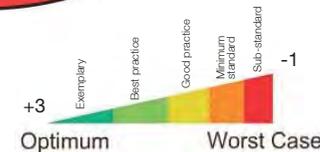
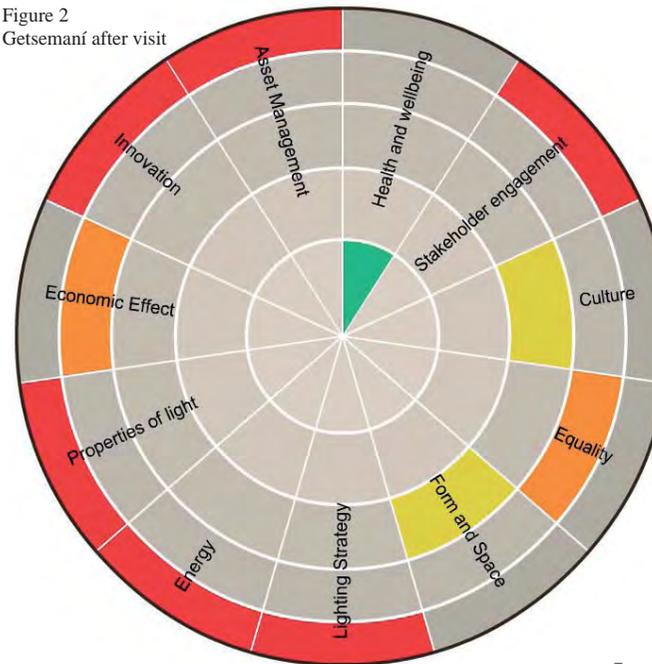


Template and User Handbook

The next few pages show an extract of the full SPeAR® for nighttime design template. More detailed information can be found in following IiA report and deliverable: <http://invest.intranet.arup.com/?projID=10506>

Arup Lighting's very own SPeAR® template can be downloaded from sharepoint: [Global Lighting Business Groups/Urban/SPeAR](http://sharepoint.com/Global%20Lighting%20Business%20Groups/Urban/SPeAR)

Figure 2  
Getsemaní after visit



Overview

SPeAR® assists clients and stakeholders to set objectives and values at the outset of a project and provides a framework to assess progress during and after the project is closed.

During the research phase for Everyday Nighttime Design the Arup's SPeAR tool has been adapted to illumination indicators, for example, quality characteristics, energy savings, and usability.

Once adapted, the research team has trialed the tool applicability to lighting scenarios for Everyday Nighttime Designs.

Indicators and Sub-Indicators for Nighttime Design

The SPeAR® framework is based on a set of indicators that represent nighttime design issues. These indicators are represented via a 'wedge' within the SPeAR® diagram, as depicted in Figure 1. Each indicator is then broken into sub-indicators, which asks specific question based on best and worst case.

Rating System

The SPeAR® performance rating system for indicators is shown in the scored chart from Getsemaní in Figure 2 and is a graduated rating system based on a traffic light system. It has five different rating levels which range between +3 and -1 based on answering sub-indicators.



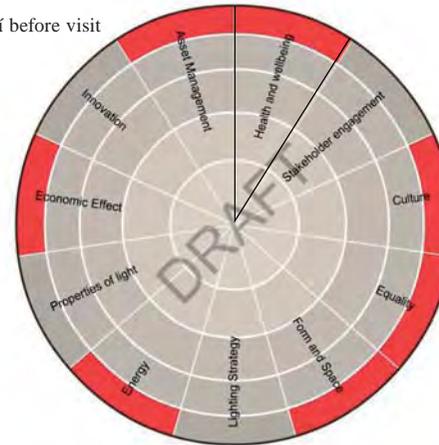
# Representative Consultation

SPeAR® for Nighttime Design Tool - Getsemaní Extract

## Indicator: Health and wellbeing

Wellbeing is a positive affirmation of an individual's good physical and mental health. Improvement of the quality of urban life during evening and night-time hours by creating public spaces that are well-lit, inviting, interactive, comfortable and safe for everyone. The built environment can have a significant impact on the health and wellbeing of individuals and communities and projects should strive to both consider and contribute to the wellbeing of all stakeholders involved. This indicator encourages projects to make positive contributions to external urban environments at night, consider community cohesion and enrich social vibrancy.

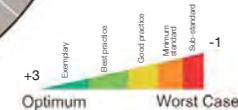
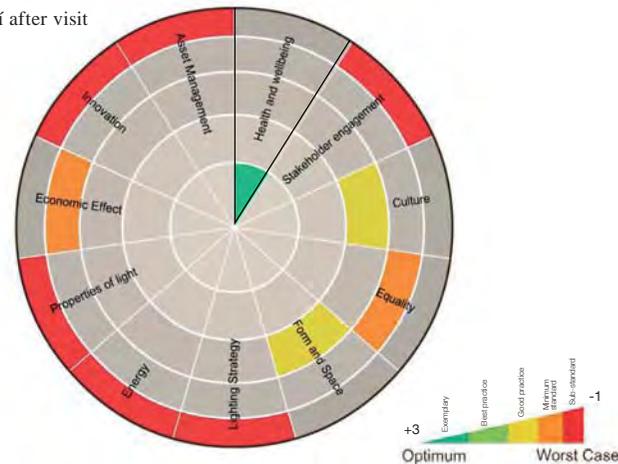
Getsemaní before visit



Sub-indicators

- Community cohesion
- Institutions and social networks
- Social vibrancy
- Desire and acceptance

Getsemaní after visit





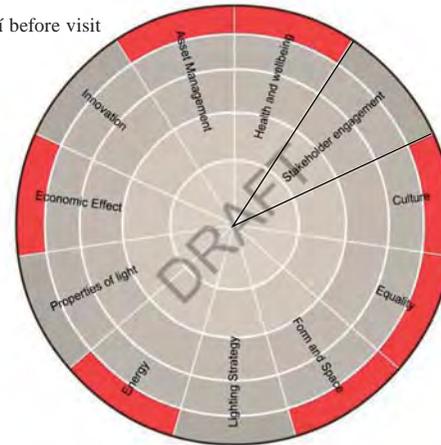
# Representative Consultation

SPeAR® for Nighttime Design Tool - Getsemaní Extract

## Indicator: Stakeholder engagement

Stakeholder engagement refers to engagement with local communities, beneficiaries and the civil society groups which often represent them. This is a fundamental component of the definition of sustainable development, in that it gives people voice in key decisions that affect their lives. The aim of this indicator is to ensure that the appropriate level of stakeholder engagement occurs throughout every stage of a project.

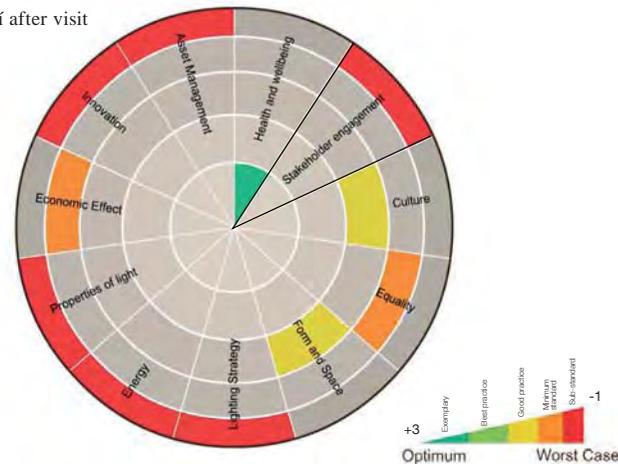
Getsemaní before visit



Sub-indicators

- Identification and analysis
- Engagement process and feedback
- Integrating stakeholder comments
- Local community process engagement
  - Workshops
- Mock-Ups with engagement of stakeholders

Getsemaní after visit





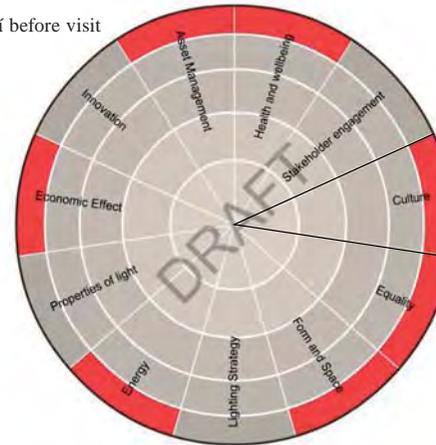
# Representative Consultation

SPeAR® for Nighttime Design Tool - Getsemaní Extract

## Indicator: Culture

Culture provides a structure for expressing the unique range of values and aspirations on which societies are based. It does this through a variety of tangible and intangible outputs which are visible through modifications to the natural environment and through human practices and behavior (ideological, creative and practical). It is one of the concerns of our increasingly globalized world that development will increase homogenization and lead to the loss of unique cultural values and features of societies. Cultural themes are used in this section to demonstrate what are considered to be the most significant and indicative cultural attributes that can extend their influence through nighttime (visible or visitable). Understanding the effect of the development on these cultural themes and then working to reduce undesirable impacts will ensure that unique and significant cultural practices and features are sustained and potentially enhanced as part of the overall development process. Not all cultures (e.g. gang culture) are positive and this is reflected in this indicator. Projects should be helping to enhance positive cultures and traditions, whilst accepting that it may sometimes be appropriate to work to help to change the culture of any given locality.

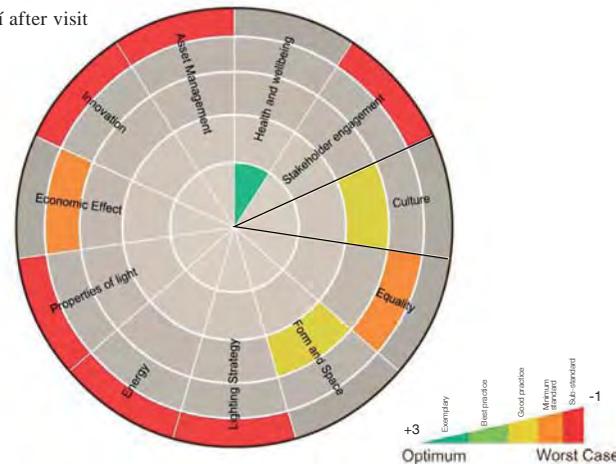
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Sub-indicators

- Art
- Respecting socio-cultural identity
- Ethnicity and Age
- Urban cultural identity

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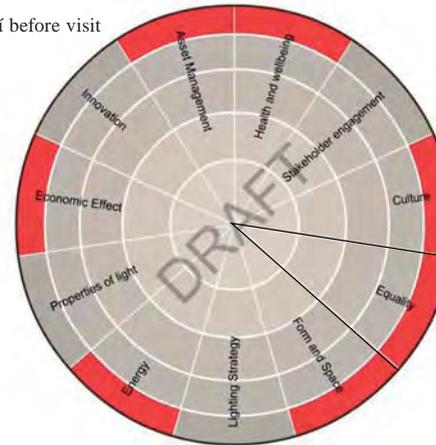
SPeAR® for Nighttime Design Tool - Getsemaní Extract

## Indicator: Equality

Functional public projects can only be achieved if the benefits of a project are equitable and distributed amongst all stakeholders who are both directly and indirectly involved/ affected by the project. The aim of this indicator is to ensure that projects consider all the potential impacts experienced by all stakeholders, particularly those in lower socio-economic positions and those with disabilities who are elderly or more vulnerable. This indicator encourages public projects to address issues of affordability, access and gender inequality.

It is intended to ensure that projects have made allowance for those parties negatively affected through the project timeframe and have dealt with all parties in a fair and equitable manner.

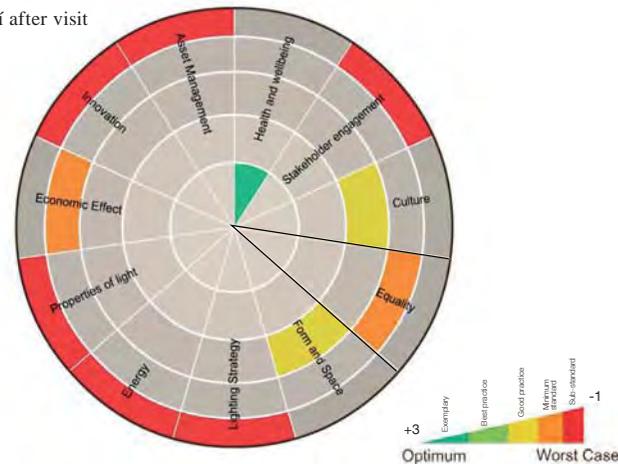
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Sub-indicators

- Affordability
- Designing for equality
- Impact and benefits

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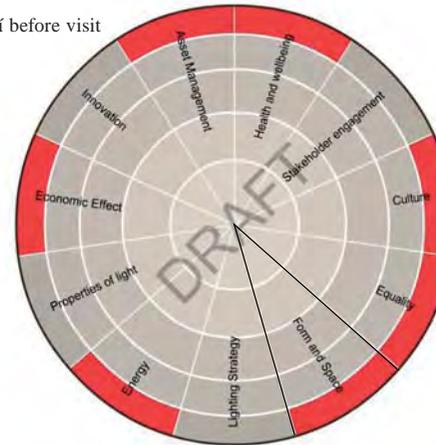
# Representative Consultation

SPeAR® for Nighttime Design Tool - Getsemaní Extract

## Indicator: Form and Space

The environments we live and work in affect our health, our safety and our productivity. Welcoming and pleasant public spaces invite community interaction, reduce crime levels and enhance local pride and respect for community infrastructure. The aim of this indicator is to ensure that lighting for public places and spaces aesthetically make them pleasing and improve wellbeing of ecosystems, as well as local communities.

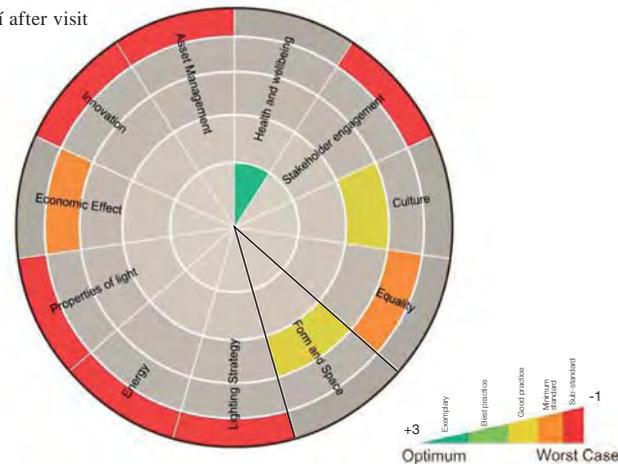
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Sub-indicators

- Site location
- Public, private & communal spaces
- Parks, urban spaces and visual impact
- Security
- Connectivity
- Use of green spaces at night

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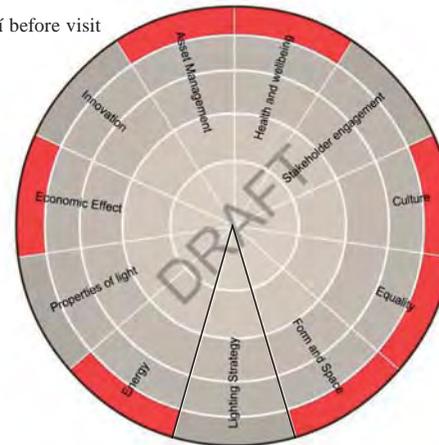
# Representative Consultation

SPeAR® for Nighttime Design Tool - Getsemaní Extract

## Indicator: Lighting Strategy

A lighting strategy is needed to reinforce urban design principles and to enhance the quality of experiences through the sustainable use of light.

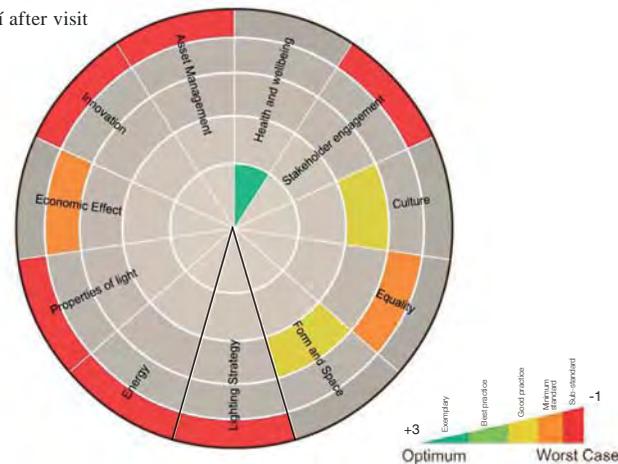
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Sub-indicators

- Masterplan
- Site Analysis
- Lighting effect on urban environment
  - Integration with landscaping
  - Integration with the architecture

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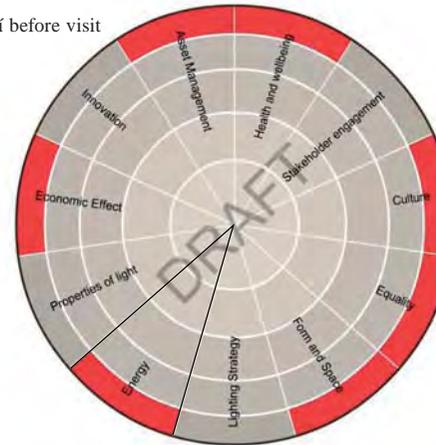
# Representative Consultation

SPeAR® for Nighttime Design Tool - Getsemaní Extract

## Indicator: Energy

Energy consumption and its associated environmental impact has grown to be one of the most important sustainability issues globally. The aim of this indicator is to ensure project teams have fully considered all energy supply and demand management and efficiency options within a project. It encourages project teams to consider alternative energy generation models, such as the use of green power, on-site renewables or on-site distributed energy generation. It also promotes the integration of passive design and smart materials selection to reduce energy consumption through all stages of a project's lifecycle. Furthermore, it considers the use of energy monitoring and measurement and encourages the establishment of energy consumption and reduction targets.

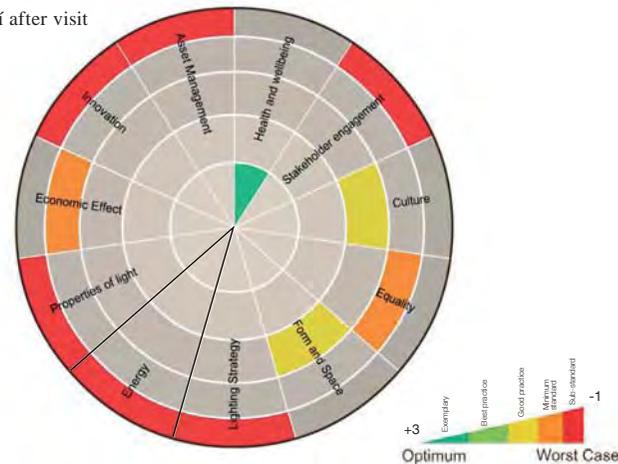
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Sub-indicators

- Renewables
- Artificial lighting
- Daylighting
- Energy monitoring

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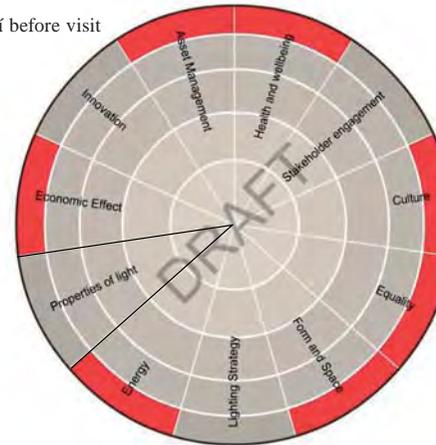
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SPeAR® for Nighttime Design Tool - Getsemaní Extract

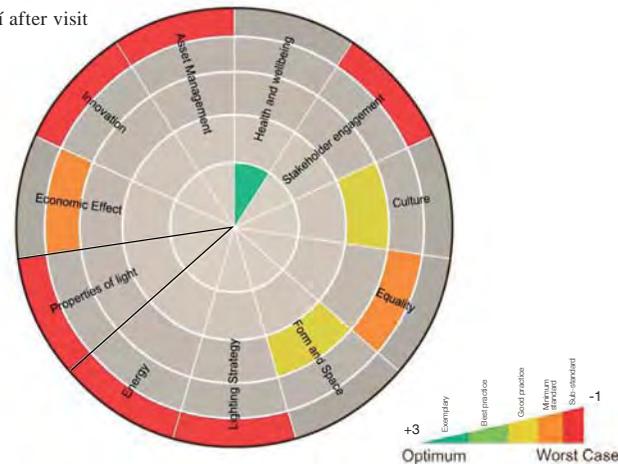
Indicator: Properties of light

Light properties are summarized by a set of measurements that are compared with the project related and/or local standards (DIN, IES, etc.). Each value needs to meet the requirements.

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Sub-indicators

- Illuminance
- Uniformity
- Veiling luminance ratios
- Color rendering index
- Color temperature
- Glare
- Quality of created shadows
- Light pollution



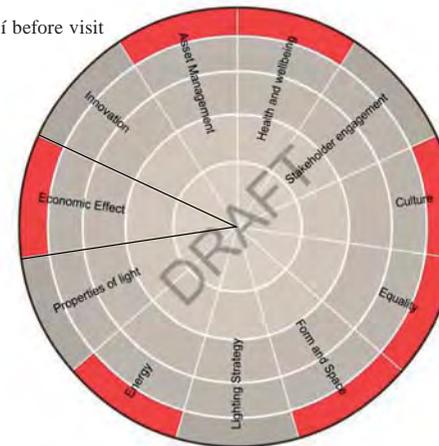
# Representative Consultation

SPeAR® for Nighttime Design Tool - Getsemaní Extract

## Indicator: Economic Effect

The economic effect of a project should be a major consideration, not just for those involved in its development, but also for the daily users of the project and the community in which it operates. The aim of this indicator is to drive economic consideration for the broader community and environment during project design, construction and operation. It encourages projects that promote vitality for a local area and consider wider economic variables such as retail, the value of public city services, energy demand and innovations. It promotes the broadest definition of value for money and encourages the consideration of all micro and macroeconomic changes that result from the project, across all socio-economic levels of society.

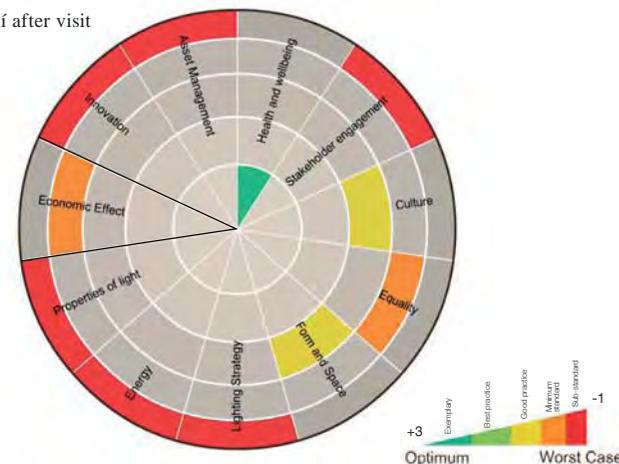
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Sub-indicators

- Value for money
- Benefits to local economy
- Vitality and regeneration
- Duration and flexibility of installation/project
- Retail

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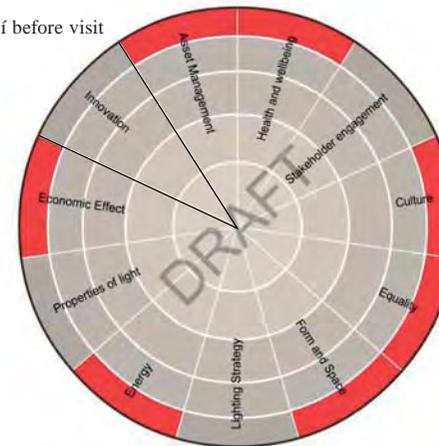
# Representative Consultation

SPeAR® for Nighttime Design Tool - Getsemaní Extract

## Indicator: Innovation

The creation of new nighttime activities, spaces, ideas, concepts and techniques ensures that products, processes and services are always improving and can assist projects to push the boundaries of national and international best sustainability practice. Innovation is often derived from significant research and assists companies to maintain a competitive advantage over their competitors. The aim of this credit is to drive innovation within projects by ensuring that resources are allocated towards consideration of innovative ideas. It encourages projects to invest in research and development and knowledge sharing. It promotes consideration of economies of scale and encourages projects to look for innovation across energy, waste, water, technology and people related aspects of their operations.

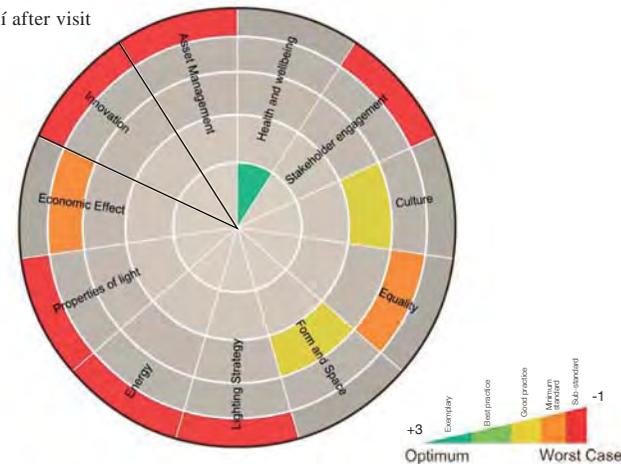
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Sub-indicators

- Research and Innovation
- Knowledge Exchange

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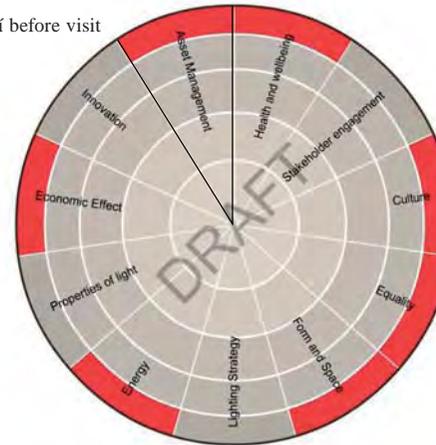
# Representative Consultation

SPeAR® for Nighttime Design Tool - Getsemaní Extract

## Indicator: Asset Management

Good public spaces can improve the productivity and wellbeing of nighttime occupants and users. No matter what the purpose of use, nighttime active public spaces should be designed and used to maximize the efficiency and effectiveness of the user. This indicator aims to encourage the design and operation of facilities that are easy to use, fit for purpose and appropriately maintained. It encourages the incorporation of appropriate technologies into the daily operation of different spaces and promotes the inclusion of systems and technologies that enhance the flexibility of a facility ensuring maximum effectiveness of the space. The indicator also considers the costs associated with design and upgrade to facilities and encourages the consideration of cost benefit analysis, in order to ensure that the facilities are sustainable in the long-term.

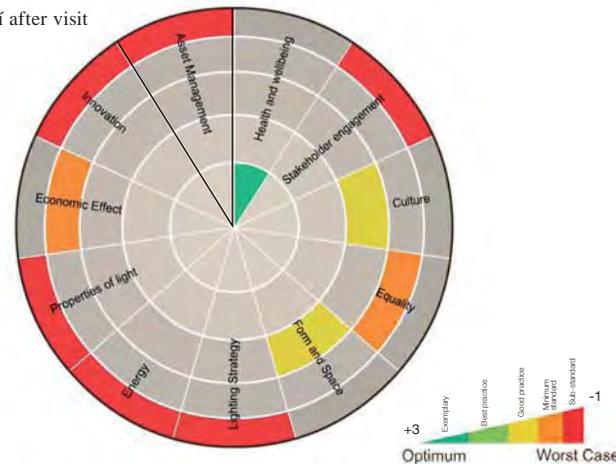
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Sub-indicators

- Usability
- Operation and maintenance
- Appropriate lighting equipment
- Monitoring and evaluation

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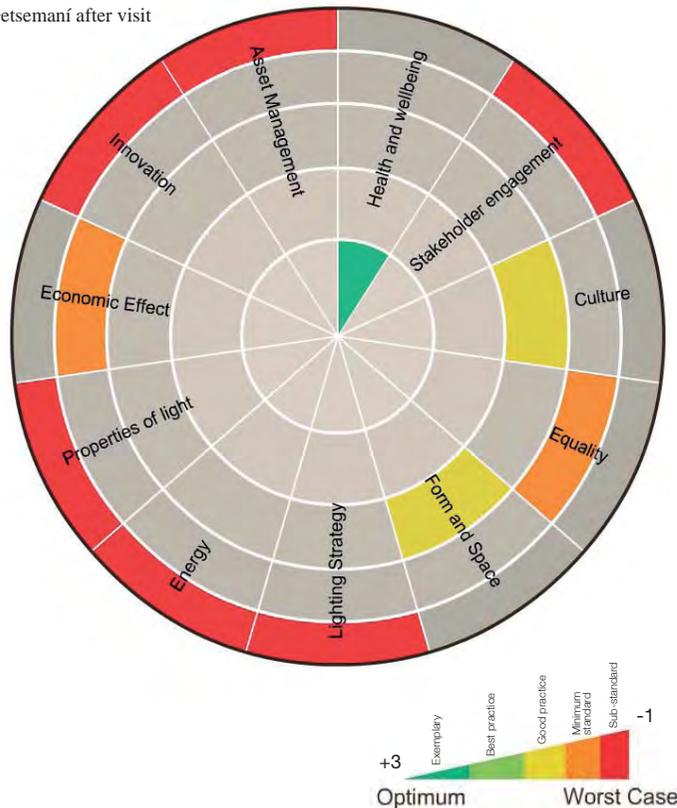




# Representative Consultation

SPeAR® for Nighttime Design Tool - Getsemaní Extract

Getsemaní after visit



Indicator and Sub-indicator Overview

## Health and wellbeing

- Community cohesion
- Institutions and social networks
  - Social vibrancy
- Desire and acceptance

## Stakeholder engagement

- Identification and analysis
- Engagement process and feedback
- Integrating stakeholder comments
  - Local community process engagement
  - Workshops
- Mock-Ups with engagement of stakeholders

## Culture

- Art
- Respecting socio-cultural identity
  - Ethnicity and Age
- Urban cultural identity

## Equality

- Affordability
- Designing for equality
  - Impact and benefits

## Form and Space

- Site location
- Public, private & communal spaces
- Parks, urban spaces and visual impact
  - Security
  - Connectivity
- Use of green spaces at night

## Lighting Strategy

- Masterplan
- Site Analysis
- Lighting effect on urban environment
  - Integration with landscaping
  - Integration with the architecture

## Energy

- Renewables
- Artificial lighting
  - Daylighting
- Energy monitoring

## Properties of light

- Illuminance
- Uniformity
- Veiling luminance ratios
  - Color rendering index
  - Color temperature
    - Glare
- Quality of created shadows
  - Light pollution

## Economic Effect

- Value for money
- Benefits to local economy
  - Vitality and regeneration
- Duration and flexibility of installation/project
  - Retail

## Innovation

- Research and Innovation
- Knowledge Exchange

## Asset Management

- Usability
- Operation and maintenance
- Appropriate lighting equipment
  - Monitoring and evaluation

The sub-indicators listed are an extract of the full SPeAR® for nighttime design template. More detailed information can be found in following IIA report and deliverable: <http://invest.intranet.arup.com/?projID=10506>

Arup Lighting's very own SPeAR® template can be downloaded from sharepoint: [Global Lighting Business Groups/Urban/SPeAR](http://sharepoint.arup.com/Global_Lighting_Business_Groups/Urban/SPeAR)

# Street Narratives - Urban Design Analysis

# Urban Design Research

Street Narratives - “a day in the life of the street” \*\*\*

## Callejón Angosto

The family street, the open door street, pennants hanging from building to building resembling a party, a carnival. The dwellers get together on the sidewalk in front of the purple house, the one in the middle of the block. The children play as if time had stopped, chalk games on the floor and the bouncing of a flat ball.

The street becomes the gathering place by choice. There, the old ladies play while a cigarette hangs from their mouths. They tell romantic stories, a novel is created with stories about a neighbor, stories about the town.

The gates and their big steps, as though they were street furniture, take up all the sidewalk section and become the ideal space for a get together, a great chair, listening, drinking, playing or just breathing.

The tourists are astonished by the stunning vegetation that covers the unfinished facades, they take photos. The narrow character of the street highlights its immensity, it becomes hierarchical amongst the colors and lights, their glow at night make them a reflective object, an exquisite game of lights. A splendid graffiti hides among them. The figure of a young woman of African descent has the power to exalt the roots of Cartagena. It is the typical street full of socializing where happiness is its character.

## Tripita y Media

Tripita y Media is a street of many stories. At dawn, non-permanent residents go out with their baggage. Voices, unknown whispers, bags upon their shoulders, red faces from the sun and the start of another day of exploration.

The sound of doors opening, acrylic boards on the façade, “Delicious Breakfast” for dwellers, visitors and workers. The day goes on and the words on the boards change; “Lunch is Here”, delicious food for a low price, the office workers have a place in each restaurant, the cars park, the motorcycles and bicycles in charge of deliveries roam around from north to south.

The street takes life; it embraces a commercial nature, the informal sale of individual cellphone minutes, the fruit trolley, and the one thousand pesos beverages. The tranquility of the afternoon arrives, the restaurants clean-up and the sound of the printing machine is more present; it is located close to the butcher’s place on the corner on a small door in front of the tailor, the parked cars are reduced to half, the street breathes as though it were preparing itself for a busy night.

In the nighttime the murmur of chatter and dinning spills from the open restaurants and balconies. Glowing colors of different intensities puncture the walls and spill over the street unevenly. People gather at the doors and peer inside the windows. Footsteps and voices echo down the street and the distant sound of traffic occasionally interrupts conversations. The corner store bustles with visitors that linger.

It is now the turn of the hotel, the fast food place, the convenient store and the café disguised among dense vegetation; filling the lights with color as though it were Christmas with pink flowers and small shadows. A place of comfort, usual strangers and brief acquaintances. Calm fills the air.

## Avenida Pedregal

The sun beats heavily on the backside of Getsemani, baking the wide pavement and the desolate facades sitting on the long avenue. A steady stream of traffic –buses, taxis, motorcycles- and noise congest the street. Warehouses and parking lots are shut off to the street and many houses abandoned and “For Sale”

Leading far away from the neighborhood, up onto bridges over the water and to the bus terminal. The monumental wall speaks to the impersonal avenue and calls upon the history of the city. Pedregal connects Getsemani to Cartagena and interrupts it as well. People climb on top of the wall and look far out onto the towers of Bocagrande and the Castle of San Felipe. During the day, the wall is a meeting place to sing, to play, to observe or to dry clothes. In the evening it turns solitary and suspicious.

\*\*\* The narratives presented here are additions to the Urban Design Research section of this report

# Handbook for Social Research in Design

The *Handbook for Social Research in Design*\* was produced in the LSE HEIF5 - funded project 'Urban Lightscapes/ Social Nightscapes' which was led by the Configuring Light programme in collaboration with the Social Light Movement and Peabody and received technical sponsorship from iGuzzini ([www.socialnightscapes.org](http://www.socialnightscapes.org)).

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# SOCIAL RESEARCH IN DESIGN

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BY JOANNE ENTWISTLE, DON SLATER AND MONA SLOANE

HANDBOOK FOR THE URBAN LIGHTSCAPES / SOCIAL NIGHTSCAPES WORKSHOP  
13 – 17 OCTOBER 2014, WHITECROSS ESTATE, ISLINGTON, LONDON

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## CONTENTS

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### PART 1: INTRODUCING TO SOCIAL RESEARCH IN DESIGN

Introduction to Social Research in Design .....	4
Aims and Objectives .....	5
Lighting Design is a Social Practice .....	5
Light and Social Research .....	6
Light, Language and Legibility.....	6
What is 'the social' in Social Research? .....	7

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### PART 2: DOING SOCIAL RESEARCH IN DESIGN

The Plan of Action.....	11
<b>1. What do (we think) we know? .....</b>	<b>12</b>
Identifying our social knowledges and assumptions .....	12
Social Research Activity 1: What do (we think) we know about Whitecross? .....	14
Notes for Social Research Activity 1.....	16
Checklist for Social Research Activity 1.....	17
<b>2. Doing social research .....</b>	<b>22</b>
Designing Social Research .....	23
Social Research Activity 2: Doing social research in Whitecross.....	27
Notes for Social Research Activity 2.....	27
Step-by-Step Guide to doing Social Research in Design at Whitecross.....	28
<b>3. Articulating Light .....</b>	<b>29</b>
Social Research Activity 3: Articulating Light.....	31
Notes for Social Research Activity 3.....	32
<b>4. Integrating social research in the design process.....</b>	<b>33</b>
'Configuring the client' .....	34
Social Research Activity 4: Reflecting on Social Research in Design.....	35
Notes for Social Research Activity 4.....	35

## PART 1: INTRODUCING SOCIAL RESEARCH IN DESIGN

This handbook, and the workshop that it accompanies, provides a training in Social Research in Design; an approach to managing and integrating social research within lighting design. By the end of the workshop, you should have a clear sense of the roles that social research can play in design, and some experience of carrying out social research while designing. Over the course of this week we will develop social research skills as an integral part of the process of doing lighting design. The aim is not to train workshop participants as social researchers – which would be an impossible task in five days. Rather, you should come out of this with a better sense of how to think through social research in relation to design, as well as some experience of doing social research.

In part 1 of this handbook, we focus on Social Research in Design as an overall approach and introduce the basic concepts that we will be working with. The rest of the handbook will then work through four central themes and activities that are essential for social research in design:

- **What do (we think) we know,**
- **Doing social research,**
- **Articulating Light and**
- **Integrating social research in design.**

Both the handbook and the workshop are organized around three key questions that should be addressed throughout a design process, in order to get a structured understanding of the social spaces designers intervene in, and of how to use social research effectively. These questions will be raised repeatedly over the week and we will be carrying out activities that focus on each of them so it's a good idea to keep them clearly in mind:

- **What do (we think) we know about the people we are designing for?**  
Being clear about the social knowledges and assumptions we are acting on
- **How can we learn more about them more efficiently and practically?**  
Designing targeted and appropriate research strategies
- **How can we integrate social knowledges into design at every stage?**  
Thinking practically about the role of research in design processes and decisions

It is important to be clear that Social Research in Design is not about controlling design, or constraining it to stick to the 'facts' and 'evidence'. Nor does Social Research in Design promise hard science and technical methods. Rather, the aim is to work with the design process, bringing out clearly the social assumptions that designers employ so that they can be questioned and developed. This connects design to the people we design for.

As designers, you already have various understandings of the social environment you design for. Indeed, in order to do any design for the social world you need to have some conception about how society is organised. However, time and money pressures, as well as typically having expertise in spatial and technical rather than social research, force designers to only superficially collect knowledge of the social spaces they design for, relying on common sense or client briefings.

This workshop and handbook build on designers' existing knowledge and expertise to further develop skills in understanding 'the social' by drawing on the insights of social science approaches, most notably sociology and anthropology. The 'tool-box' of skills that is provided - techniques, ways of thinking and working, concepts and analytical skills - can then be more systematically applied to different design briefs and applied at the workplace.

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**LIGHTING DESIGN IS A SOCIAL PRACTICE**

Lighting design is a major social intervention, impacting people and their ways of life. It also depends on social knowledge – designers act on information and assumptions about the people and spaces they design for. Designers have to develop detailed understandings about the spaces they intervene in – not only in terms of the built environment, but also what these spaces mean to the people who use them.

These social understandings, however, are usually not made explicit and systematic, even though they are largely driving the design processes and decisions. Designers often need tools that will allow them to *systematically* capture the needs, understandings and practices of the social groups or communities they design for.

Social Research in Design addresses this problem by providing both a research approach and a research toolkit that helps to identify stakeholders and their practices, and to feed this knowledge back into the design process. As part of this, it also addresses the crucial issue of convincing clients of the importance of Social Research in Design as a basis for more effective outcomes.

Social Research in Design is an *approach*, not just a bundle of methods – and the workshop will aim to develop ways of thinking about research. Fundamentally, we emphasise that research should be integrated within design, helping to raise questions and respond to design issues; that it should help designers be reflexive and questioning about what they know and how they know about the people they design for; and that research can help make the process of knowing about users more systematic and effective.

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## LIGHT AND SOCIAL RESEARCH

Light is a fundamental infrastructure in all social life. It profoundly affects the ways we socialise, perceive and construct our environments and navigate through them, determining what kinds of sociability – if any – can be enacted after dusk. Light is the stuff we *need, make and shape* for and through living any social life.

Light is not only essential in the domestic realm, but plays an increasingly important role in urban design. New technologies, most notably LEDs, have opened up new debates on how the urban realm can and should be lit at night for different reasons: from preventing ‘anti-social’ behaviour and cutting carbon costs, to city-branding and spectacle. Lighting design, therefore, has moved into the spotlight of urban design and regeneration debates and is more and more recognised as a powerful aspect in not only determining way-finding in the nocturnal city, but also creating particular cityscapes.

Lighting design is, therefore, now situated within a complex array of historical, social and economic contexts. Against this backdrop, no social research tool can provide simple facts, nor can design provide ultimate solutions. Design – at its best – can only be a critical and creative engagement with the complexity of social spaces; and the aim of Social Design Research is to support this critical engagement.

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## LIGHT, LANGUAGE AND LEGIBILITY

Light is fundamentally important to social life, but it is also, paradoxically, ‘invisible’. People generally take light for granted as infrastructure for their social lives, and do not often notice or talk about it. As we will explore in some detail later, getting people to talk about light in social research is quite difficult as they largely lack a language of light and an awareness of features of light that designers usually consider self-evident.

One concern of Social Research in Design (as in Activity 3 – Articulating Light) is to help develop a language and awareness of light. At the same time, much social research in lighting design is not directly about light at all. Instead we are focused on the social lives and practices of diverse people: who uses this space?

How? Why? What are their needs and issues in this space? How do different people use it differently, perhaps in conflict? We can then fit lighting into the picture, developing and testing creative solutions to social spaces. In this sense, Social Research in Design is a way of thinking and a toolkit that enhances the designer’s role as a space curator, sensitive to all these complexities in order to create nightscapes that can be ‘read’ (understood and used) by stakeholders.

A user’s ability to ‘read’ urban spaces, pathways and forms depends on their perceptions and understandings of the layout of places and how they are connected. Spaces can be more or less legible – easy to read and understand, and therefore to move about in, feel safe in, do what you are trying to do in. One way of thinking about the relationship between lighting design and social spaces is through the concept of legibility (originally developed by the urban theorist Kevin Lynch in the 1950s): Lighting design helps make a social space more legible to users, highlighting architectural features, pathways or landmarks and gathering spaces so that the space is more readable and useable. For that very reason, lighting designers need to understand how different users in fact read the social space, their map or image of that space. We could say that lighting design is about helping people make practical sense of their space; and social research should help get at understandings of the space that will help both users and designers.

In addition, the vivid and legible images of the city that lighting design creates can play an important wider social role: they can give social spaces a distinctive, shared and memorable identity. This is an aspect of lighting that is usually thought about as place branding, but social research can help connect the image of the city to people’s hopes and concerns for their city, their understanding of its history and their sense of what is important in their space. Knowing what to light and how to light it means understanding what people value. Social research can help find out what exactly makes a place feel familiar, distinct and legible – or unfamiliar, generic and illegible – for the people who use it.

---

## WHAT IS ‘THE SOCIAL’ IN SOCIAL RESEARCH?

‘The social’ is a slippery term, and we have already used it in several different ways. Firstly, we’ve already noted that design is already a ‘social’ practice in various ways. Designers design for the social world they themselves occupy and their designs are an attempt to meet the particular needs and practices of different individuals, groups of people or populations.

Secondly, we have started by saying that designers already have social knowledges and assumptions – ideas about how the world works, what lighting does, how people act and so on. A basic aim of Social Research in Design is to build on this existing social knowledge, making it more explicit and systematic, but also to show how various social research tools used widely by sociologists and anthropologists can be deployed to think more systematically about the social contexts and uses of design.

This still leaves the question of what exactly are we looking at when we look at ‘the social’ and do ‘social research’. Speaking of ‘the social’ makes common sense for most people but is difficult to nail down. For the purposes of this handbook, we are talking about people’s practices, beliefs, relationships and institutions – the way they are organised and organise themselves in very specific and different ways in different places. We also mean the specific forms taken by things and materials in specific places and social worlds.

The social is therefore – necessarily – a mess of disparate stuff related to each other in complex and changing ways. Think of all the things and interrelationships

that make up we call a street or an office, and about the arrangements that keep a street or an office keep its shape over time. Because 'the social' is basically a very messy complexity, it is useful to think of it as an 'assemblage': we understand a street or an office not by finding rules, laws or statistics but by understanding the way things are assembled or put together, and how they hold together (or fall apart) over time.

All this should make it clear that 'the social' doesn't mean an area that is deprived or problematic (has 'social problems'), or one that we think is more of a community rather than a commercial space (a housing estate is more 'social' than a shopping mall). In this sense, the Whitecross Estate is social not because it is social housing, or a community, or has more 'real' people (rather than businesses). It is social in the same sense as any other space we might be involved in lighting: they all involve the interplay of the many different understandings, actors and interactions that make up the particularity of any space. Systematically understanding these social assemblages is what it means to generate 'social knowledges'.

Thinking of the social as a messy complexity or assemblage of stuff raises two final issues that are important for lighting design and that underlie Social Research in Design as an approach:

Firstly, people often talk about the social versus the technical, or culture as opposed to science, or the human as opposed to the material. In fact, it is much more useful to work from the assumption that 'the social' does not include only humans and their relationships but also materials, technologies and objects. Social assemblages like streets and offices clearly involve integrated relationships between materials, technologies and social practices and people. This is crucial for lighting design: we do not simply light a social space, or respond to social needs. Rather, our lighting designs are part of constructing assemblages, are part of those social arrangements. We make 'the social' as much as we respond to it.

Secondly, this understanding of the 'social' is different from psychological or economic understandings. Psychology and economics are largely concerned with individuals and both might ask 'how do individual people chose or decide?' and both might add up those individual decisions to find out 'group behaviour'. Social research starts from the assumption that individuals are not always (or even often) the best place to start from. Individuals do indeed populate the social world but they do so as members of families, groups, subcultures, communities, villages, towns, cities, nations. If we focus solely on the individual's use of something we can only learn so much about social uses of design. In fact, the things that appear to make us an 'individual' are very much shaped by our identity and membership of our particular 'social' world. Our individual identity is something that is also shared with others, it is something that is shaped through social interaction. Social Research in Design is sensitive to these shared social characteristics shaping individuals' use of things and the shared and located social context of design use and aims at systematising these social characteristics. A systematic understanding of these social characteristics is called 'social knowledges'.

As social researchers, we are aiming to get at how the specific site we are designing for is put together, and how our design ideas will relate to how that complex assemblage works. And we want to know how the different people who use the site want it to work.

Finally, having said something about 'the social', we also need to say something about 'knowledge': academic social researchers are very biased towards words and tend to think that knowledge always takes the form of written or spoken language. Designers know better, on the basis of training and experience, that

knowledge is as likely to take the form of a sketch, a collection of images, the remembered experience of light on a particular material and so on. Moreover, this applies to what we referred to above as the 'image of the city' (or street or office): we know a place through many different senses that we put together in different ways.

Make use of the ways of knowing that you feel work and that you feel comfortable with. If we ask you to 'take notes', there is no reason that these can't take the form of pictures, sketches, sound recordings, samples of material, and so on.

## PART 2: DOING SOCIAL RESEARCH IN DESIGN

### THE PLAN OF ACTION

During the week of the workshop, you will be getting to know the Whitecross estate in the process of designing lighting interventions for this site. You will get to know the space, its people and social life. As part of this, we will be carrying out four activities which aim to focus attention on the whole process of making sense of a social space in the context of design.

The activities follow from the issues and approaches raised in the introduction:

- **What do (we think) we know about Whitecross?**  
Let's take stock of the assumptions, knowledges, images that we have, as well as identify gaps and uncertainties that could impact on design.
- **Doing Social Research in Whitecross**  
Each group will carry out one small piece of social research in order to think through the process of designing, conducting and analysing research
- **Articulating Light**  
Conduct small group discussions to explore how we can get people to be aware of and talk about lighting and lit spaces?
- **Integrating social research in design**  
Group discussions focused on identifying where and how social research can play a more integrated role in design

To underline our basic point: thinking about the social does not just taken place during social research exercises – we need to integrate social thinking through the design process, asking questions about the social assumptions we make, the social knowledges we can use, the way we take design decisions in relation to the specific social site we are designing for.

## WHAT DO (WE THINK) WE KNOW?

All good designers are already thinking in terms of the people or communities they design for and potential uses of their designs. They will use whatever latent knowledge or 'common sense' they may have of social groups they design for. If they feel less sure of this knowledge, or need to extend it, they may try to seek out information to aid them. However, since most designers are also incredibly busy and have not had training in social research methods, much of what counts as design research is based on a wide array of 'social data' that is gathered from different sources, but in rather unsystematic ways. Importantly, most design projects start with social knowledges and assumptions that are inherited in briefing documents or are embedded far back in the client's decision-making. Therefore social design research is also about identifying and challenging the assumptions that we start off with.

### IDENTIFYING OUR SOCIAL KNOWLEDGES AND ASSUMPTIONS

The phrase, 'social knowledges', actually covers very diverse ideas about places and people. We may first think about 'facts' and 'data', and whether they are true or false or sufficient, and how we are to learn more, or test what we already think we know. But social knowledges also include ideas about: What kind of space are we dealing with? What kind of people are we dealing with? How do we think lighting affects people, movement and relationships? That is to say, we define 'social knowledge' as any belief we may have about the space we are designing for, and it may include not only facts but also theories, stereotypes, values and assumptions.

The first step in Social Design Research is to ask, 'What do (we think) we know?' – to identify and assess the social knowledges we start with in a design process: what they are, where they come from, where the gaps are, what we feel shaky about and what more we need to know. This is also what we mean by reflexivity: thinking about what we know rather than simply taking 'facts' or 'assumptions' as given. Taking stock in this way is not an academic exercise but a very practical way of opening up a learning process. In the following activity, we have simply tried to give this process a systematic form.

We place great stress on integrating social research in design. Taking stock of what we think we know is not just a way of improving social knowledge or our social evidence base. It should also be central to generating design ideas and probing avenues of design strategy (including generating doubts about particular ideas and avenues). For example, questioning assumptions about who uses this space and how may focus attention on different stakeholders or practices than the original brief, opening up new lines of design thinking.

Generally, in the process of design the social understandings of a place tend to derive from three types of data sources: (1) official and published data, (2) personal experience and investigations and (3) theories, philosophies, assumptions, stereotypes. Taking the question 'What do (we think) we know?' seriously means to critically assess the 'evidence' which derives from these sources. The table below outlines the three categories of data sources and how to critically engage with them and map out 'what we think we know'.

### IDENTIFYING DATA SOURCES

#### OFFICIAL AND PUBLISHED DATA

Designers are briefed with statistical data and reports, and with information that has been filtered through clients and stakeholders. In fact, most data is 'mediated', i.e., filtered through processes set up for other purposes. For example, street crime and safety statistics are likely to be generated as by-products of police procedures. When we look at official and published data, we need to also look at the assumptions it was built on and how evidence was generated. This includes asking what this data is not telling us and who it does not speak about. We also need to assess whether and how we can adapt data to our own design purposes.

#### PERSONAL EXPERIENCE AND INVESTIGATIONS

Working on a project is a continual learning experience involving both formal and informal learning. As you work on a project, you will gradually build up a richer view of it through different sorts of engagements with the place, e.g. stray conversations, developing relationships with stakeholders and clients, increasing familiarity from hanging out. This richer view is also informed by previous experience and instinct. Usually emphasis is put on official data as 'real' knowledge, but sometimes you might ignore this and go with your 'gut feelings'. Being more reflexive about your personal knowledge of a place can help develop the learning process more systematically, tying it in with more formal social research, and making it more convincing to clients or colleagues.

#### THEORIES, PHILOSOPHIES, ASSUMPTIONS, STEREOTYPES

We can't live or work without theories, concepts, philosophies, assumptions and stereotypes about how the world works. Professionally, a designer starts with views about the way lighting relates to social life, including beliefs about what makes for good lighting and good social lives. Social Research in Design means at least being aware of the conceptual baggage we are bringing to the job in the first place so that we can consider alternatives, and be open to new ideas, voices and strategic approaches. You can identify your conceptual baggage by asking, what kind of theories and beliefs about the different social lives and people that might inform how you approach a project.

## SOCIAL RESEARCH ACTIVITY 1: WHAT DO (WE THINK) WE KNOW ABOUT WHITECROSS?

This activity asks you to assess what you think you know about Whitecross by going through a social knowledge 'checklist': it is like doing a social research 'inventory' or stock taking at the start of a design project. We ask each design group to sit down together and go through the checklist below, systematically. But not comprehensively, exhaustively or mechanically. The aim is not a scholarly critique of design knowledge, but a practical engagement with social knowledges, and gaps in knowledge, in relation to your design work. Some questions will be more important than others for this project and this site, or for your particular group's ways of working. You should touch on all the questions, but clearly some will be more important or more productive than others.

It is also important to take notes and come to conclusions and decisions: above all, you are likely to be most concerned to identify which knowledges and assumptions you feel are reliable, which are promising for basing design ideas, and which are both uncertain and important and therefore need further investigation.

And you can begin to sketch out a social research design: which one or two gaps in your social knowledge look most strategic for your design work?

You might also be concerned with how your group sees things in comparison with stakeholders or clients (in this case, Whitecross and the workshop organizers). Are there differences of opinion about social assumptions like, who uses this space and how? What are the central issues that lighting design should address? This Social Research Activity aims to help articulate what your group thinks it knows, and doesn't know.

Finally, notes and action points are crucial - but they can take different forms. Take notes in whatever form is most useful or natural - sketches, designs, photos or voice memos might well be best for your group.

## TAKING STOCK OF SOCIAL KNOWLEDGE

The aim is to identify and challenge what your group thinks it knows about the social life of its Whitecross design site, and to do this in order to generate both social learning and design ideas. The questions are grouped into five themes (plus space to add additional themes):

- **Contexts**

How does this space relate to wider contexts: eg, its history; political or regulatory issues and structures; how this space connects to adjacent neighbourhoods; economic or development initiatives that set the context for our design work; organizations (eg, council, police or business) that shape this space.

- **Users and stakeholders**

Which groups are officially recognized as stakeholders and why; is any group missing, and why; what do we know about the stakeholders who directly use this space? What design considerations does each group raise?

- **Practices, issues and needs**

How do (we think) the various stakeholders use this space, and what problems or issues does it pose for them?

- **Mapping the space socially**

Look at the physical features of your site from a social point of view: what features do you think are valued or problematic for users? Can you map pathways, activities, interactions onto this space?

- **Lighting**

In this activity, look at the existing lighting last, in the context of the social questions. What kind of experience, issues, practices is the existing lighting creating for users of this space?

Remember that this is a stock-taking exercise. You will have some knowledge of Whitecross based on some briefing documents, discussion and walking about, but at this stage you will not have carried out any research yet. Moreover, you do not yet know how your answers to these questions might differ from that of various stakeholders.

Please discuss each of the questions in terms of the following issues:

**1. What do we think we know?**

What are the things we think we know about the place and the people and how it is used and understood by these different people and stakeholders?

**2. How do we know it?**

Where did this social knowledge come from ('stereotypes', or common sense, official data or briefing, etc)? Do we actually know...?

**3. What are we not sure of?**

What are we uncertain about and need to know more about? In any real world design process (as opposed to academic research) designers will never fill in all the gaps, and don't need to; but they can sketch out a map of where their knowledges are more or less shaky and prioritize gaps that seem most significant.

NOTES FOR  
SOCIAL RESEARCH  
ACTIVITY 1

1. Each group should spend an hour jointly discussing the questions on the checklist, one by one, identifying questions and concerns which are most strategic or problematic for their case study sites on the Whitecross estate.
2. During the discussion, please take notes in whatever form feels most appropriate and to whatever level of detail is useful for your group.
3. Conclusions: at the end of this session, spend at least half an hour assessing the overall state of your social knowledge and collectively identify which are the most strategic gaps or uncertainties - if you could commission two or three pieces of social research that could most impact your design work, what would they be?

**CHECKLIST FOR SOCIAL RESEARCH ACTIVITY 1**

**CONTEXT**

How is the space connected to adjacent neighbourhoods, events, transport, infrastructure, mobilities (working, living, playing)? Are there particular conflicts, competitions or reciprocities?

What do we know?

How do we know it?

What are we not sure of?

What do we need to know about the history of this space?

What do we know?

How do we know it?

What are we not sure of?

How is this space located in wider political and economic structures?

What do we know?

How do we know it?

What are we not sure of?

How is this space controlled and governed by different groups (e.g. police, council, stakeholders)?

What do we know?

How do we know it?

What are we not sure of?

CHECKLIST FOR SOCIAL RESEARCH ACTIVITY 1

USERS AND STAKEHOLDERS

What categories of people are officially listed as stakeholders? Do they see themselves the same way? How are they 'represented' (i.e. consulted, portrayed and organized)?

What do we know?

How do we know it?

What are we not sure of?

Are there other types of people who need aren't featured in lists of stakeholders? Why not? Should they be?

What do we know?

How do we know it?

What are we not sure of?

How can we find out more about each (official data, consultation and research)?

What do we know?

How do we know it?

What are we not sure of?

CHECKLIST FOR SOCIAL RESEARCH ACTIVITY 1

PRACTICES, ISSUES AND NEEDS

Considering each main stakeholder group in turn, how do you think they use and understand this space? - consider the following:

A) How this space might fit into their everyday lives and activities - when, why and how do they find themselves in this space?

What do we know?

How do we know it?

What are we not sure of?

B) What do they do there? (practices, activities, interactions)

What do we know?

How do we know it?

What are we not sure of?

C) How does this space feel to them (welcoming, threatening, exciting...)?

What do we know?

How do we know it?

What are we not sure of?

D) What issues or possibilities does this space pose to them?

What do we know?

How do we know it?

What are we not sure of?

.....  
**CHECKLIST FOR SOCIAL RESEARCH ACTIVITY 1**  
.....

**BUILT ENVIRONMENT AND SOCIAL MAPPING**  
.....

What physical features and arrangements are used, appreciated, enabling practices and which are acting as blocks or constraints?

What do we know?

How do we know it?

What are we not sure of?

.....  
What features are significant for whom and why?

What do we know?

How do we know it?

What are we not sure of?

.....  
How does the space make you – as a designer – feel and how do you think it makes different stakeholders feel? What is appealing or unattractive about it?

What do we know?

How do we know it?

What are we not sure of?

.....  
**CHECKLIST FOR SOCIAL RESEARCH ACTIVITY 1**  
.....

**LIGHTING**  
.....

What are the different kinds of lights used and where (e.g. type of technology, position)?

What do we know?

How do we know it?

What are we not sure of?

.....  
What are the effects aimed at and achieved with this kind of lighting?

What do we know?

How do we know it?

What are we not sure of?

.....  
In what ways does the lighting relate to the social activity in that space (e.g. is it designed to be supportive of a certain social activity, for example playing football on the street or to prevent anti-social behaviour?)

What do we know?

How do we know it?

What are we not sure of?

.....  
**OTHER THEMES OR QUESTIONS:**  
.....

Designing and carrying out social research is a creative and (hopefully) surprising process – much like design itself. It is a dynamic engagement with a unique social world that you are trying to understand better in order to make an effective design intervention. Every design brief and every social space is different and therefore will require a different combination of tools, strategies and approaches. This section focusses on designing social research that will help develop design work.

We need to start with asking about the kind of social knowledge that we are actually trying to produce. The image many people often have in mind is ‘social science’ knowledge, usually statistics based on large surveys. This kind of data is useful when we need to make claims about the generalizability of our knowledge (for example: surveys could allow us to claim that 75% of older people won’t use that street, or that footfall increases by 30% between 8.00-9.00pm). This is quantitative knowledge: it aggregates people into large social groups.

This kind of social knowledge, however, does not tell us how people use and understand a space. If we want to see the space from the point of view of different users and give voice to their social practices we need to conduct qualitative research since numbers alone are not usually enough. We do still want our information to be reasonably certain (for example, we need confidence that we did not talk to too narrow a selection of people) but also rich and complex. Finally, we want our social research to offer structured insight and open up creative possibilities; and to raise more questions that can be investigated.

The overall aim of social research in lighting design is best described as wanting to make sense of a social space and the people and practices that go on within it; and usually to make sense of specific issues that are strategic for the design process. ‘Making sense’ as an aim stresses interpretation and understanding. Raw data – whether statistics, interview quotes or observations – are not enough: we need to be able to interpret the data and give a rich picture of what is going on and how lighting can intervene. How we go about this can take very different forms.

In this section we focus on the stages of designing social research: how can we think through these stages in close relation to our design work? We will introduce a range of tools and strategies which you can deploy as you see fit the design problem or question/s you set yourself for your case study site. You should come out of this with a better sense of how to think through social research in relation to design, as well as some experience of doing social research.

The basic steps in designing and carrying out social research are fairly standard:

1. Formulating research questions
2. Choosing appropriate methods
3. Doing and recording fieldwork
4. Analysing the material

#### FORMULATING RESEARCH QUESTIONS

The first step in any piece of social research is working out what we need to know, usually in the form of a clear puzzle or question. This question structures research more effectively and prevents you being pulled in wildly different directions by what you hear and see. A clear research question is also a good way of thinking about what questions can and can’t be answered. We will probably start with a broad research question (e.g., who uses this particular space, how and when?) and this will usually lead to further more specific ones: from, ‘who is using this space?’, ‘how are these specific different users and uses important for this space?’

The Social Research Activity 1 should help you in formulating research questions, identifying gaps in your knowledge that are actually important for your design work on your case study: Your research question/s should be connected to the design task, it should be concerned with the things you actually need to know in order to decide between design options to pursue.

#### CHOOSING METHODS

Good social research is usually a bespoke mixture of methods: you want to design a research strategy that is appropriate for the situation you are trying to understand. The methods we employ are closely linked to the research questions we are asking. If the only question we think we need to ask concerns footfall in a particular area, we might decide that we only need to use statistical data generated from a survey or CCTV. However, the questions that concern us are usually more complex than this and therefore more complex or mixed methods.

In fact, choosing methods is - and should be - a creative response to the social world you are designing for, a way of knowing and responding to this particular space. Most importantly, social research in lighting design is usually not directly about light itself or people’s opinions about lighting: because lighting is deeply embedded in social life, social research in lighting design has to take a broader approach, looking at how a space feels to users, how they experience it, how they use the space for various social practices (navigating, socialising, shopping, and so on) and the issues it raises for them.

We need a full arsenal of social research methods which include the following:

- **Interviews**  
Structured conversations
- **Observation**  
Watching, listening, experiencing, participating
- **Demonstrations and interactions**  
Setting up lighting displays and situations, experiments, using photographs, software and drawings
- **Mapping/reading/decoding**  
Representing and visualising urban structures and practices
- **Big data/social analytics**  
Social information produced by social media, monitoring, smart systems
- **Published data/demographics/statistics**  
Information searches

We can always innovate new methods, including ones that come out of your professional training and design practice and may be more visual in nature than some of the methods listed above.

An obvious but difficult question in choosing research methods is the 'what and how many' question. What kinds of people should I talk to, and how many of each? Which spaces or interactions should I observe, and for how long? As every piece of social research has limited resources, we need to think carefully about targeting research effectively. Firstly, how many people or events will allow you to be as confident as you need to be in making claims about what is going on? Speaking to only two or three women probably will not give you confidence in generalising about all women. Two or three very long, rich and detailed conversations with two elderly women about the lighting on Whitecross, on the other hand, may give you enough depth of information and thus confidence to make claims about lighting issues for the elderly in Whitecross. Secondly, 'diminishing returns': at the point where you keep hearing or seeing the same things repeatedly, it is probably time to come back and analyse.

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#### DOING AND RECORDING FIELDWORK

Design is always a learning process in which you use things like conversations, observation and published data to get to know a space in relation to particular design issues. The difference between this and 'social research' is that the latter tries to be more systematic and reflexive, and that our engagements with the space are structured into a research design.

Crucial to this structured learning process is the fact that you analyse your material later and in relation to other similar fieldwork so that you can build

up a richer picture of the space you are designing. Hence, recording is crucial for social research in lighting design. You may digitally record conversations (with permission), and may or may not transcribe them afterwards; you might photograph or record walks or observations; you might take detailed fieldnotes in a notebook/iPad, whether these are words or sketches. The main thing is to think in advance about how you are going to record and remember what you encounter, and do so in a way that is sensible and appropriate for your situation (for example, ask yourself 'How much detail do you need? What means of recording might disrupt the situation you are trying to understand?')

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#### RISKS AND ETHICS

All social research which involves talking to human subjects must be given ethical consideration. All organizations have their own formal procedures for considering these ethical concerns. As sociologists, we subscribe to the British Sociological Association guidelines<sup>1</sup>:

Members have a responsibility both to safeguard the proper interests of those involved in or affected by their work, and to report their findings accurately and truthfully. They need to consider the effects of their involvements and the consequences of their work or its misuse for those they study and other interested parties.

All social researchers have a responsibility to ensure that the physical, social and psychological well-being of research participants is not adversely affected by the research. They should strive to protect the rights of those they study, their interests, sensitivities and privacy, while recognising the difficulty of balancing potentially conflicting interests.

As far as possible participation in sociological research should be based on the freely given informed consent of those studied. This implies a responsibility on the sociologist to explain in appropriate detail, and in terms meaningful to participants, what the research is about, who is undertaking and financing it, why it is being undertaken, and how it is to be disseminated and used. Research participants should be made aware of their right to refuse participation whenever and for whatever reason they wish.

Research participants should understand how far they will be afforded anonymity and confidentiality and should be able to reject the use of data-gathering devices such as tape recorders and video cameras. Sociologists should be careful, on the one hand, not to give unrealistic guarantees of confidentiality and, on the other, not to permit communication of research films or records to audiences other than those to which the research participants have agreed.

Where there is a likelihood that data may be shared with other researchers, the potential uses to which the data might be put must be discussed with research participants and their consent obtained for the future use of the material<sup>(iv)</sup>. When making notes, filming or recording for research purposes, sociologists should make clear to research participants the purpose of the notes, filming or recording, and, as precisely as possible, explain to whom it will be communicated. It should be recognised that research participants have contractual and/or legal interests and rights in data, recordings and publications.

There are also considerations of risk that must be attended to. Social researchers face a range of potential risks to their safety. Safety issues need to be considered in the design and conduct of social research projects and procedures should be adopted to reduce the risk to researchers.

<sup>1</sup> <http://www.britisoc.co.uk/media/27107/StatementofEthicalPractice.pdf>

## ANALYSING MATERIAL

Analysing the material you gather in the research process is as much of an art as is research design: it is a matter of interpretation, of making sense of your material, and it is usually a fairly messy business - there are no mechanical formulae. Even apparently technical statistical analysis requires endless debate as to what tests to apply and, after the results are in, what the numbers actually mean and what sense, if any, they make of the situation.

The process of interpreting material involves exploring the data and questioning it from many different angles. We read through the material to get very familiar with it, and along the way identify bits of data (for example, quotes, stories, observations, numbers, sketches) that are particularly rich and raise interesting points, and bits of data that look like they are forming patterns or speak to issues and questions that interest us.

It is usually helpful to explore the data by coding it - labelling interesting bits in terms of what themes they relate to. For example, we might be able to code some interview quotes, photos and observations all with the label - 'pathways taken by teenagers' or 'concerns about physical safety'. This would allow us to find all the bits that speak to these two concerns. It would also allow us to see what things we can say overall about them, from our material, to identify any patterns or potential generalizations.

## SOCIAL RESEARCH ACTIVITY 2: DOING SOCIAL RESEARCH IN WHITECROSS

The aim of this activity is to get experience of designing, carrying out and analysing small scale social research in the context of lighting design for your case study site. In the process you can also get experience of some research methods and an understanding of how to put research methods together into a research strategy. This should also help make activities you might ordinarily do in your design practice (e.g. looking at a site, mapping it, talking to stakeholders) more reflexive, structured and developed and be used more productively and creatively.

To reiterate: the aim is not to turn all participants into social researchers in one workshop. Rather, by getting experience of designing and carrying out some research, you can develop a clearer sense of what role social research can play in your daily design work, and of how to commission and assess social research that might enter into your work.

In this activity, each group will design, carry out and analyse a small piece of social research in relation to their case study site on the Whitecross estate. Make sure that - at every stage - you relate your research back to the focus your group has decided upon: what kind of research will make a difference? This must be a small piece of research (a few interviews, short observations, some online research, or a combination of these): it is more important that you focus on all stages of designing research than attempting something which is over-ambitious.

### NOTES FOR SOCIAL RESEARCH ACTIVITY 2

1. Each group will design, carry out and analyse a small piece of social research in relation to their case study site on the Whitecross estate. Make sure that - at every stage - you relate your research back to the focus your group has decided upon: what kind of research will make a difference? This must be a small piece of research (a few interviews, short observations, some online research, or a combination of these): it is more important that you focus on all stages of designing research than trying something over-ambitious.
2. Please ensure that all of you get a chance to participate in all the stages of research. If you are using mixed methods, you may not all have a go at all of them, but you should each have a go at one bit of fieldwork.
3. Please follow the steps or stages below, and get a sense of the whole workflow. Try and leave sufficient time for analysis at the end. The task of research is not just to collect lots of material; the point is to make sense of things.
4. At the end of the process, reflect on what difference this research might make to your design ideas and design decisions. Also reflect on how what further research questions arise and what further research could be carried out.

## STEP-BY-STEP GUIDE TO DOING SOCIAL RESEARCH IN DESIGN AT WHITECROSS

### STEP 1

#### PREPARATION: DESIGNING RESEARCH

##### Agree a research question

(start from the points your group agreed at the end of Social Research Activity 1): What social knowledge gap seemed most important and most researchable?

##### Choosing research methods:

What research method or mix of methods will answer the question?  
What methods are practicable, given time and resources?

'What and how many?' Who and how many people are you going to talk to?  
What are you going to observe, and how much of it, etc.

### STEP 2

#### FIELDWORK

##### Doing Fieldwork

Do the fieldwork in accordance with your research question and the methods you chose. Please ensure that all members of the group get some experience of doing fieldwork. You should also make sure that you decide on a method of recording your material, and do this scrupulously: it could be short notes, tape recording, photos, or some combination.

### STEP 3

#### ANALYSING YOUR MATERIAL

##### Explore your material – together – by looking for themes and devising codes or labels

What interesting findings have you got, what insights, patterns, problems and further questions? What findings should have consequences for design ideas and decisions?

##### Reflection

What difference could social research make for your design work in Whitecross? What further research could be carried out?

## 3

## ARTICULATING LIGHT

As discussed in the introduction, it is usually not easy to get people to talk about lighting directly. Firstly, light tends to be in the background, taken for granted. Light is 'infrastructural' in the sense that it is the enabler of activities and thus tends to be – ironically – invisible. Unless the lighting fails or is problematic, people often have very little to say about it. Secondly, people generally draw on an impoverished language of light, tied to very specific issues – for example, people think public realm lighting should be very bright for reasons of safety and domestic lighting should be cosy. Finally, articulating lighting and its effects involves articulating feelings, moods, atmospheres, sensual and embodied experiences – which most people often find rather difficult.

In fact, much social research for lighting design, as mentioned above, is not directly about light and lighting at all, but about things like pathways, atmosphere and anticipated uses of spaces. Based on these findings, designers then figure out what to light and how. However, there are also good reasons to focus directly on people's experiences of lighting. Having users who are more aware of and able to speak about lighting can help the designer see more creative possibilities. This data can also help identify how different users sensually experience a design and it can produce richer understandings of how people understand and experience design solutions. Ultimately, there is an educative role to this kind of social research: by helping people be more aware of more aspects of light we can have richer conversations and collaborations with them.

The task for social research in lighting design is to help people reflect on more aspects of lighting – but without being directive and simply generating the responses we expected in advance. As professionals, lighting designers can be intensely attuned to light features that are entirely invisible to users. Social Research in Design needs to identify what people do not see as much as what they do see. The situation is compounded by another feature that lighting professionals take for granted: we experience lighting effects through their complex interactions with other materials (for example architecture or landscape) so that much of our understanding of light is very site-specific.

It is useful to think about these issues in terms of the 'parameters' of light, i.e. the different features that designers can change, and which people notice and can discuss:

**Luminosity/brightness:** people will often *only* comment on the presence or absence of light, and on perceived brightness. How can we get them to notice and talk about **contrast, relative brightness and distribution**? In research, people are often shocked to hear that streets they perceive to be dark are in fact lit to official standards; this can lead to an awareness of contrast and options for redistributing light.

Similarly, we can point to **lumieres, mountings and other furniture**, as well as **lighting heights, positions, lighting directionality, and vertical versus horizontal planes**. Moreover, as most lighting in a scene may not be planned or designed or controlled, can we lead people to be aware of and comment on **shadows, spillage and casual lighting** such as car traffic and lights in windows.

People may notice and think about the **colour** of lights, when colours other than white are used, but how can we make **colour temperature** choices visible and discussable? Even more challenging is **colour rendering**, even though that might have a considerable impact on how street users appear to each other.

These parameters are part of the common sense of lighting professionals and other designers and planners. But they are generally beneath the radar of the people we design for. Social research in lighting design should help close this gap in aid of better design and more informed clients and users.

There are potentially many ways of doing this. However, they mainly come down to some form of *experience* of different lighting parameters and possibilities. We often need to show the effect of different lighting arrangements and then articulate responses and understandings.

Whichever approach is used, we need to generate the right kinds of conversations and discussions around the experiences we set up. Simply asking people, 'what do you think of the lighting?' is not usually enough in order to get at, or develop, understandings of light. And we want to avoid just slipping back into standard responses ('More light, please!'). Moreover, the aim is not to get users to comment on technical details or to pretend to be designers. Rather, we simply want to focus on lighting features sufficiently to get at how people may respond to different designs.

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## SOCIAL RESEARCH ACTIVITY 3: ARTICULATING LIGHT

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During the workshop, each group will be setting up small light installations and demos to develop their design ideas on site. This is a perfect opportunity to do a small exercise in articulating light: the idea is simply to interact with residents who come to see the installations. The objective is to think about the difficulties and complexity of getting people to articulate their experiences of lighting, and to think about strategies for doing this.

During this activity, we would like you to focus on what kind of changes in lighting people notice; getting some responses to features they did not notice but we would like to know about; and seeing how people talk about the overall feeling and atmosphere that the installation is trying to produce.

In order to get to more articulated understandings of lighting, you can take the following steps:

### 1. Before and after

By asking people to compare two photos, or two scenes from a demo, they can develop their own awareness of lighting parameters and options.

### 2. Systematic discussion

Take people through the full range of lighting parameters in a sequence, and highlight issues along the way. The aim is to cover all the issues relevant to the brief without being directive.

### 3. Record discussions, and/or take extensive notes

Recording and analysing doesn't have to be an arduous process, and it is not some kind of magic. It is simply important to carve out some time to look again at the discussion, and mine it. Rich material is often lost to the design process simply because it isn't recorded or written up.

### 4. Feelings and moods

Try to ensure that questions and discussions address all experiential aspects of lighting – feelings, moods and sensations. The crucial question is often 'How does this space make you feel?'

You will need to organize this activity in terms of your group's installation, and how many people are available to talk to. The idea is to do something like this:

1. Aim to have 3-4 conversations over the course of the evening; these can be conversations with individuals or with small groups of bystanders. They can be conducted by one or two members of your group but be sure that everyone in your group has a go sometime over the evening.
2. Each conversation should aim to get at the three questions above. Try out different ways of asking questions and developing the conversation to see how different the conversations can be.
3. Take notes on each conversation. When designing over the next days, the group should spend some time comparing notes and discussing this activity: what were the problems in getting people to articulate lighting? What kinds of questions worked or did not? What features of lighting did or didn't come out without prompting?

## 4

### INTEGRATING SOCIAL RESEARCH IN THE DESIGN PROCESS

Social Research in Design aims to facilitate social research throughout the design process. Research is often external to the design process – providing background information such as briefs and statistics or bought in from external consultants. This also means that social research is given a role of setting a context for design, or of testing ideas, rather than as forming part of the creative process.

Social Research in Design can be more productive and creative when the research and the design work are more tightly integrated throughout. We can aim for a dynamic in which design and research keep posing questions to each other, suggesting possible directions, problems and gaps and leading to more precise design suggestions that are site-specific and thus more effective.

Practically advocating and integrating social research into your daily design practices can take the following forms:

1. Making implicit social knowledges explicit: Designers are always doing social research in the sense of gathering information and making sense of the social worlds they are intervening in. The main thing is to make this process explicit so you can build on it and make it more systematic. The checklist in Social Research Activity 1 can be used at several points in a design process, asking the same questions at different stages.
2. Organisationally integrating social research into design in simple and practical ways: Can research have a set (short) agenda item at all key meetings? Similarly, a standardized subheading or appendix in pitches, reports and other design documents? Can a person in each design team take responsibility for social research and thinking, representing this element of design work?
3. Retaining a level of reflexivity: This workshop has provided a space for thinking about more structured ways of looking at the social worlds we design for and intervene in. We need to keep reflecting on what we know about the social world and how we know it – research is not just a bag of techniques but is rather an approach that can help create better designs.

## 'CONFIGURING THE CLIENT'

An important – probably decisive – aspect of integrating Social Research in Design work is convincing the client that social research is a worthwhile expense, both in time and money, and that it will significantly enhance a project in demonstrable ways. Different kinds of clients respond differently (councils are likely to be more sympathetic than corporate developers) and different kinds of projects need different kinds of arguments (public realm lighting should involve knowledge about social inclusion, commercial lighting needs more sophisticated knowledge of footfall). Moreover, integrating social research should produce not only better design, or more evidence to support design decisions, but potentially a different relationship between clients and users of their space that goes beyond the specifics of lighting (for example, social research can engage users and promote a sense of ownership, and can provide clients with a sense of the users' wider way of life).

We would want to make the case that research costs should be included in design as a normal budget item, and that it can be done efficiently and with costs tailored to budgets. But this is clearly not always an easy case to make.

### NOTES FOR SOCIAL RESEARCH ACTIVITY 4

## SOCIAL RESEARCH ACTIVITY 4: REFLECTING ON SOCIAL RESEARCH IN DESIGN

This final activity is a facilitated group discussion. The aim is to look back at the week's work in terms of the social research component within the design work. In particular, this discussion aims at exploring what role social research play in the design process? And how could it have played a different/better/more defined role in design?

In your group discussion, you should focus on the following key themes and questions in order to reflect on the workshop and explore how you can make Social Research in Design work for your own design practice and work environment:

### 1. Identifying follow-up questions:

Look back at the social research checklist you worked on the first day: How would you fill the checklist in now? What important gaps, unanswered questions or doubts do you have now?

### 2. Reflect on social research in design

Looking back at the design process over the week, where did social questions, knowledges, research play an important role in the design process? Are there points where they should have done so but didn't? Were there particular moments or phases in design where social research issues were more (or less) important? Give examples of some of the ways in which social questions/research were significant: generating ideas? Raising doubts? Providing evidence? Discovering new features of your site and stakeholders? Did social research hinder design at any point? How could have/was this dealt with? Who or what do you think you need to know more about?

### 3. Discuss how to 'Configuring the client'

Share experiences of projects where social research could have made a difference – how would you argue for the benefits of research to clients.

### 4. Discuss the organization and integration of social research in design

Think about how your group has worked through the week: did particular people raise social knowledge issues more or differently from others? How could your group and its work have been organized differently to integrate and generate social research more effectively?

Make sure that you take notes during the discussion in order to be able to share your experience and learning with your colleagues, and to have an impact on how you go about projects in the future.

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# Social Research Findings on Light in Getsemaní

(Espacio Report)

# SMART EVERYDAY NIGHTTIME DESIGN

Urban Studies Research in Getsemani,  
Cartagena de Indias, Colombia



Social research findings on light in Getsemaní,  
Cartagena de Indias



Configuring light  
Despacio  
March 24, 2015

**Contenido**

1	Introduction .....	4
2	Getsemani .....	4
2.1	Differences within Getsemaní.....	10
3	Social Research Methodology.....	20
3.1	Research design.....	20
3.2	Research inventory.....	22
3.3	Themes and questions.....	27
3.4	Researchers.....	27
4	The light in Getsemaní.....	29
4.1	Public/Private: Doorways in Getsemaní .....	30
4.2	Socializing in Getsemaní .....	37
4.3	Placemaking in Getsemaní.....	40
5	Complementary topic: mobility and light in Getsemani .....	42
6	Bibliografía.....	43

**List of figures**

Figure 1	Wider, straighter streets in the area (better suited for motorized vehicles) .....	7
Figure 2	Media Luna Street at night .....	7
Figure 3	Calle Espíritu Santo at night .....	8
Figure 4	Avenida Pedregal at night.....	9
Figure 5	Getsemaní's land use map.....	10
Figure 6	Different zones identified during fieldwork.....	11
Figure 7	Flags hanging over Calle Las Palmas.....	12
Figure 8	Hanging plastic bags over Callejón Angosto. Remnants of Christmas decorations that identify the block. ....	12
Figure 9	Calle Sierpe during the day .....	14
Figure 10	Calle Sierpe at night.....	15
Figure 11	Most important places during the day .....	16
Figure 12	Fruit carts in Getsemaní.....	17
Figure 13	Most important places at night.....	18

Figure 14	Aerobics at Plaza Trinidad.....	19
Figure 15	Doorway proposal from the workshop held 12 February.....	30
Figure 16	Outside/inside house.....	31
Figure 17	Grills create permeable living spaces in Getsemaní.....	33
Figure 18	Man watching TV on the sidewalk.....	34
Figure 19	Quinceañera celebration in the public space. Calle del Carretero.....	35
Figure 20	Math tutoring in the street .....	35
Figure 21	Extension of the bar/restaurant onto the sidewalk. Calle Espíritu Santo.....	36
Figure 22	Street vendors (food, cocktails, beer). Plaza Trinidad.....	36
Figure 23	Corner Calle Guerrero and Sierpe. The resident's corner .....	39
Figure 24	Corners for commerce and street food .....	39
<b>List of tables</b>		
Table 1	Interviews inventory.....	22

## 1 Introduction

The following section will present the findings from the social research initiative developed in Getsemaní, Cartagena de Indias for the project Smart Everyday Nighttime Design, held from February 3<sup>rd</sup> to 13<sup>th</sup>. First, it will present a general context and description of Getsemaní as part of Cartagena de Indias and then explain the methodology used in the research. Finally, it will detail the light-related issues addressed in the project: socialization, public/private and place-making.

## 2 Getsemaní

Cartagena de Indias is a Caribbean city located in the department of Bolivar in the northern part of Colombia. The typical maximum temperature is 32°C during the day, with a low of 24°C at night and average relative humidity of 85% throughout the year (Cartagena de Indias.com, 2015). Internationally it is “known as the Heroic, is a city rich in history in its streets and its inhabitants. It was founded in 1533 by Don Pedro de Heredia a Spaniard conqueror. Cartagena became the most important Spanish port in America. Due to its excellent geographical location and military stronghold Cartagena de Indias also became a haven for the treasures and riches of the Spanish crown. To defend the city against the successive attacks of pirates and buccaneers, magnificent city walls and fortifications were built to surround and protect it. All those remain today as reflection of the history of this impressive colonial town” (Cartagena de Indias.travel, 2014), although they have changed physically throughout the years.

The streets, houses and balconies of Cartagena’s historic downtown -known as the Walled City or “corralito de piedra”- are famous for their colonial aesthetic. In 1984, UNESCO declared the old city as a World Cultural and Historical Heritage of Humanity (Cartagena de Indias.travel, 2014) and tourism gained an important place within the city’s economy. Although tourism has brought challenges and transformations to the city. For instance, the beautiful buildings in the neighborhoods of Santa Catalina and San Diego have been preserved and are exclusively used for high-end commerce such as jewelers, five-star boutique hotels and upscale restaurants that exclude the local population due to economic and social barriers (Fajardo H, 2010). Getsemaní is currently undergoing a similar transformation and this situation must be addressed as carefully as possible in order to avoid reproducing injustices and extreme inequality.

In the previous decades the neighborhood was a forbidden place for a wide part of the city’s population because of the presence of gangs, drug dealing and prostitution. It was seen as a ghetto where no one that wasn’t from the community was able to be there. A couple of years ago the police had to enter the neighborhood and do a cleansing of the place, detain the head leaders of criminal organizations and install two police stations. Because of different reasons the neighborhood has recently open its doors for newcomers, and this fact relays mainly in the security transformation of the place.

The city is divided into **three large districts** or *localidades* that consist of *Unidades Comunerale de Gobierno Urbanas* (Urban government community units). The *localidades* are:

1. *Histórica y del Caribe Norte.*
2. *De la Virgen y Turística.*
3. *Industrial de la Bahía.*

**Localidad Histórica y del Caribe norte** contains Getsemaní neighborhood. Its morphology conforms to the original, colonial urban shape. The military architecture shaped the internal urban development of the district, creating a compact and closed city with radiocentric streets that surround the nucleus of the city (Fajardo H, 2010). The city’s walls and fortresses surround the area. In the interior, urban growth conforms to block-long buildings that were constructed for public use during the colonial period such as monasteries, churches, and other facilities.

In the late sixteenth century, **Getsemaní** was an island separated from the big island that contained the main city. It was used for olive cultivation, an activity indicated by the Aramaic name *Gath Smane* (Morillo, 2013)). It was a suburb of the city (the walled city comprised the neighborhoods of Santa Catalina, San Sebastián, La Merced, San Diego, Santo Toribio) and a melting pot of various ethnic and cultural groups. There were *mestizos*, *mulatos*, *pardos*, *negros libertos*, and migrants from various places, including different regions of Spain. Generally speaking, it was a neighborhood of artisans, who belonged to the city’s lower social classes. We cannot forget that Cartagena de Indias was one of the most important ports during the colony and republican period (XVI – XIX), which meant a place that enable the encountering of different people, with different identities, attracted by the commerce and the opportunities (de Paniagua D & Paniagua B, 1993).

By the XVII century the city had expanded and two neighborhoods were consolidated. San Diego (the northeast part of the walled city) contained the middle classes, and was connected by three bridges to Getsemaní in the south (where the lower classes lived). The water body separating these two areas was eventually filled, where the Camellón de los Mártires stands today.

Getsemaní is strategically located in relation to the historic downtown and the rest of the city. The latter is called by many as the “other Cartagena,” being areas that are not advertised nor necessarily visible to the government and its institutions (are the poorest areas of the city). It is surrounded by the sea and has an interesting and attractive architectural landscape. It therefore has significant potential to recover the historic downtown’s vitality and local cultural practices (Getsemanicenses and Cartagenos alike).



Figure 2 Walled city map

Source: Official tourist map.

Getsemaní is located two meters above sea level and comprises 33 Ha divided into 24 irregular blocks. To the southwest borders Las Animas Bay and the Cartagena de Indias Convention Center's parking facilities. To the north it borders Parque Centenario (the only green space in the area) and the neighborhood of La Matuna, which contains several modern buildings, public and private offices in the heart of the city's downtown. To the west is the convention center and Camellón de los Mártires, the connection between the neighborhood and the traditional downtown (Santa Catalina and San Diego). Finally to the south there is Avenida Pedregal and the walls that once protected the city. The five main avenues that connect the neighborhood are: Arsenal, Larga, Media Luna, Daniel Lemaitre, and Pedregal (Gómez, 2004). These are the widest streets in the neighborhood and contain most of the neighborhood's motorized traffic, but only Daniel Lemaitre has bus traffic.

The colonial street pattern has particular effects on the area's mobility. Although relatively organized into a grid, streets are narrow and not conducive to high speeds. Although all streets are open to motor vehicles, many of them are better suited for pedestrians. The map below shows the streets that are best for vehicular traffic. The width and design of streets enable different types of social interaction (Getsemani being richer in this sense when compared to the more "modern" streets of "new Cartagena").

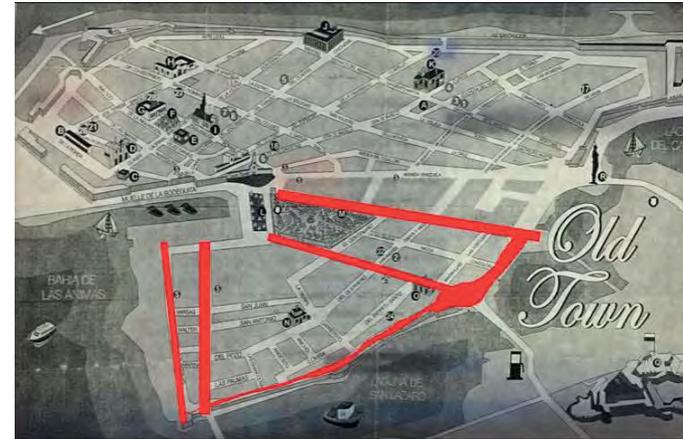


Figure 1 Wider, straighter streets in the area (better suited for motorized vehicles)

Source: City Map, adapted by Despacio

As is expected, every street in Getsemaní is different. The more interesting streets are narrower and more "organic," those that enter the neighborhood and are part of the organic and colonial urban street grid of the neighborhood. The differences depend not only on the streets' physical characteristics but also on their activities and offerings, and the perceptions of the places. The photos below show the typical layout of some of these streets. This issue is described at length in Section 5.



Figure 2 Media Luna Street at night

Source: Laura Mendoza Sandoval, Despacio

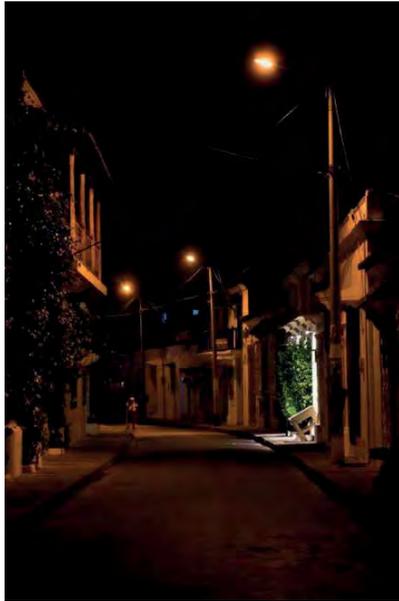


Figure 3 Calle Espiritu Santo at night

Source: Don Slater/Configuring light



Figure 4 Avenida Pedregal at night

Source: Don Slater/Configuring light





Figure 7 Flags hanging over Calle Las Palmas

Source: Laura Mendoza Sandoval, Despacio



Figure 8 Hanging plastic bags over Callejón Angosto. Remnants of Christmas decorations that identify the block.

Source: Don Slater/Configuring light

- **Commerce** (red area) is primarily located along the main streets with vehicular traffic, which are Calle Larga, Media Luna and Daniel Lemaitre. Along Calle Larga there are two commercial galleries that cross the blocks: Leclerc, which opened at the beginning of the 20<sup>th</sup> century and was one of the first of its type in the city, and Centro Comercial Getsemaní that crosses from Media Luna to Larga. There are also some administrative offices, such as the council and the health center DADIS. At the center of the neighborhood there are restaurants, bars and grocery stores. There are also small wood and iron workshops. It is important to note that the red areas on the map are not homogenous commercial places; the area between Calle Arsenal and Largo is very different from the area between Media Luna and Daniel Lemaitre. These distinctions are important to understanding the different needs and dynamics of the commercial zones. Furthermore, these areas and their activities change from day to night. This change will be addressed in the following section.
- The orange area denotes a **more mixed-use area**, a combination of hotels, summer houses that remain uninhabited the rest of the year, and a few houses with long-term residents. There are also a number of groceries and stationery stores, cafés, restaurants, tailor shops, offices, a cultural center and the neighborhood's one school. The proximity to Plaza Trinidad, the heart of the neighborhood, may be an important fact that contributes to this diversity.
- Finally, the grey areas are places whose use was **unclear**, maybe due to their impermeability. On Calle Sierpe, for example, there is a continuous gated façade that offers a contradictory feeling of decay and edginess, mainly due to the interesting art that pops out from the walls and the vegetation interacting with the concrete (as shown in Figure 9 and Figure 10). During the 20<sup>th</sup> century, these blocks were the premises of Lemaitre's soap industry as well as Pasaje Franco, one of the first residential condos (Alvarez, 2014). Currently there is a recently-opened parking lot (with capacity for more than 100 cars) and an entrance to Centro Comercial Getsemaní. The rest of the blocks remain unknown from the outside.



Figure 9 Calle Sierpe during the day

Source: Don Slater/Configuring light

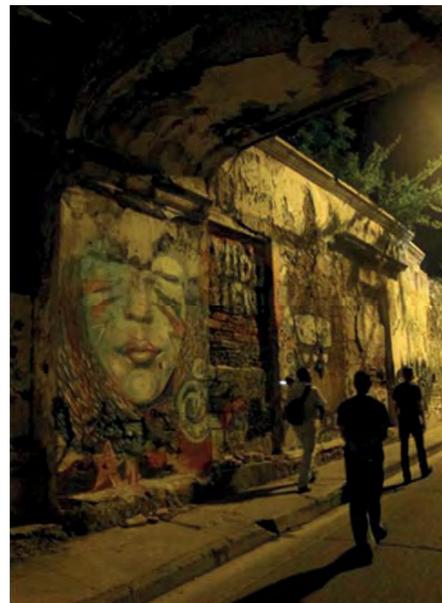


Figure 10 Calle Sierpe at night

Source: Carlosfelipe Pardo, Despacio

Today Getsemaní suffers from material and social damage resulting from the ruptures of social dynamics, pressure from land value (Forbes magazine recently named the neighborhood as the coolest place in Cartagena<sup>1</sup>), the migration of its residents and changes in land use. There are plenty of houses that are derelict and some of them have been bought or will be in the future. The newcomers that pay large amounts for the buildings are evidence of the gentrification that is currently happening in the place.

Compared with the other neighborhoods of the *Localidad histórica y del Caribe norte*, Getsemaní has the highest percentage of **population with low incomes**, and almost the half of the population has **informal jobs**. This has important repercussions on the transformation and appropriation of public spaces (Daguer B, 2011)

In the Perception Survey conducted by the think tank Cartagena Cómo Vamos, some of the results can be distinguished by district but not by neighborhood (this is why they cannot be taken specifically as perceptions of Getsemaní's residents). Here are some of the results:

- Regarding how satisfied people were with their own neighborhood, in *Localidad Histórica y Caribe norte* the level of high satisfaction was of 60%.

<sup>1</sup> <http://www.forbes.com/sites/fathom/2014/06/28/get-to-know-getsemani-cartagenas-coolest-new-neighborhood/>

- Regarding how satisfied people were with the public lighting of the neighborhood, the answer was 57% satisfied and 19% very satisfied. This points to the opportunity of enhancing the lighting in the place.
- There was a wide range of levels of satisfaction regarding public spaces like parks. The main causes of dissatisfaction were feeling unsafe, drug dealing, lack of maintenance, dirtiness and an insufficient number of public spaces in the neighborhood.
- Centenario Park (signed in green at Figure 6) offers enormous potential in this regard, having been recently renovated. It is primarily used in the afternoon and is closed at night. There is a possibility of reviving this spot at night, which could contribute to the vitality of the neighborhood through different leisure and cultural activities.
- On a scale from 1 to 5, the perception of safety in the district was qualified as safe (4) by 31% of the people, and as neutral (3) by 35% of the people. The main reasons for those qualifications were based in the perception of gangs (42%) and street robberies (40%).

Just as there are differences within the neighborhood, there are also interesting differences by time of day. Figure 11 and Figure 13 show how the neighborhood's important spots change from day to night.



Figure 11 Most important places during the day

Source: Despacio

During the day there are many students from the Corporación Universitaria Rafael Nuñez and La Milagrosa school. There are also some offices in the neighborhood and the proximity with the administrative area of La Matuna helps that the northern part of Getsemani limiting with Daniel Lemaitre Street is a busy place, bursting with cheap restaurants. There are also some little workshops and some houses function as cellars of the fruit carts that can be found all over the downtown (including the "ghost town") and as can be seen in Figure 12.



Figure 12 Fruit carts in Getsemani

Source: Don Slater/ Configuring light

At night, the neighborhood changes; the key places can be seen at Figure 13. At night, Getsemani welcomes a mix of non-residents and residents that work outside the neighborhood during the day. There are a number of restaurants ranging in price and clientele along Media Luna and around Plaza Trinidad and Pozo, two of Getsemani's main public spaces. The street vendors appear in streets and on corners offering food and drink. There are different groups in the area: residents, locals from other zones of Cartagena, tourists and backpackers. There is also a range of ages. One can see children playing on the streets while elderly people drink a beer or play dominoes. Music and activities fill the spaces (as seen in the Figure 14).

Getsemani has been known for the past decade as a party spot in Cartagena. Many people view the opening of Havana Club on Media Luna in 2006 as the starting point of renewal and a cause of changes in the neighborhood's dynamics (This Is Cartagena, n.d.). Arsenal Street used to be one important and trendy spot to find clubs and bars; right now Media Luna street is filled with options to party and around Plaza Trinidad there are bars where people will hang out, drink some beers or cocktails, sitting at the atrium of the church. This nightlife has led to conflict between residents

and the different groups that come to the neighborhood at night, particularly over the use of public space. It is the case of the Plaza, where not only the residents are fighting and protesting by the presence of foreigners – usually backpackers as negative population that do not fit entirely into the category of tourists- but they are programing different types of activities in the plaza to re appropriate the place, as seen in the Figure 14. If the intention will be to purpose night activities in the neighborhood the offering should be opened to other kind of things that are not restricted to the party and consumption of alcohol and drugs (responding to several concerns of the population).



Figure 13 Most important places at night

Source: Despacio



Figure 14 Aerobics at Plaza Trinidad

Source: Laura Mendoza Sandoval, Despacio

### 3 Social Research Methodology

The social research component of the Arup program aimed:

1. To build methodologies for robust design-oriented social research as a component of nighttime urban design;
2. To develop ways of connecting social research and design development more closely and effectively;
3. To produce rich and design-relevant knowledge of Getsemani within a short fieldwork and analysis period (10 days).

The research methodology employed was fundamentally qualitative and rooted in ethnographic approaches to social research, and it drew on the experience of both LSE Configuring Light and Despacio in their respective areas of lighting and transport research.

Qualitative methodologies of this sort emphasize responsive, adaptive and exploratory research that is designed to investigate a social setting that is largely unknown to begin with. It would be inappropriate to survey a social setting until one knows the right questions to ask, what kinds of people to ask, how they will understand the questions, and so on. Moreover, design-relevant research normally needs to be rich with ideas, issues and unexpected findings that designers can creatively respond to and interpret through design.

#### 3.1 Research design

The research was designed jointly by LSE Configuring Light and Despacio, and the fieldwork was largely conducted by Don Slater (LSE) and Laura Mendoza Sandoval (Despacio) over the course of 10 days, with support from a team of 6 students from Universidad Jorge Tadeo Lozano from architecture program.

The research methodology emerged in three phases:

1. **Preparation and design:** Following briefing from Arup designers that set parameters for the research, there was a period of preparatory research: background reading of available governmental and scholarly literature on Getsemani and Cartagena; analysis of maps and Skype conversations with informants to familiarize the team with Getsemani and to identify field sites; and preliminary research design. This preparatory work identified the central design-relevant issues of Getsemani as demographic and spatial change arising from rapid gentrification and increased tourism. This also identified initial social groups to target for research (locally born residents; several types of tourist; and several types of incoming residents). It also suggested 2-3 field sites on which to concentrate observation and interviews. This analysis proved accurate and the research largely stuck to the strategy that had been developed in advance.
2. **Fieldwork:** The research was broadly ethnographic, comprising **interviews** that were conducted in their natural setting, combined with extensive observation of social interactions at all times of day and week in selected social settings. Interviewees were chosen on a quota basis: strategic types of people were identified and targeted to ensure that all relevant social groups were investigated.

pg. 20

The sampling aimed to include all types of resident and visitor, and to ensure that a range of age and gender was covered within each type. A number of restaurant staff and owners were interviewed as both relevant populations and expert informants about the life of the area.

**Observation** was targeted on Plaza Trinidad, Media Luna and surrounding streets, and some residential streets around Trinidad. In fact, Getsemani is a small area with few streets so that across the research team we collected far wider observations, and at all times of day and night.

**Visual methodologies** were also explored. Firstly, some interviews involved using maps and photographs as prompts as way to focus discussion on features of night-time experience, including lighting. Several strategies were tested, with mixed results (open-ended questions, semantic differential scales and focused questions); these experiments suggested new approaches but there was not enough time to try these. Secondly, and more successfully, night-time photography played a significant role in the research. By analyzing photographs during the research process, we were able to develop questions and themes to investigate in subsequent interviews and observations.

3. **Analysis:** As is normal for ethnographic approaches, analysis of material was a continuous process carried out during fieldwork and feeding back into the progress of the fieldwork, rather than a stage left until after the research is completed. In this project, the process was immeasurably aided by working as a team so that continuous discussion and analysis was possible. It is hard to imagine doing this amount of research in such a short time without this level of collaborative analysis. Moreover, a preliminary report was sent to the Arup design team halfway through the fieldwork period. This provided an occasion to re-focus the research and to relate it directly to design-relevant issues. It also alerted the design team to significant issues that were emerging, and allowed the research team to focus elements of the remaining research around the design team's responses.

NB: Light-related social research normally focuses considerable time on 'mapping' and way-finding issues: what paths do people follow through this area, what landmarks, borders and views orient their way-finding. After the first fieldwork day, this dimension was largely abandoned: although Getsemani is a through-route during the day, night-time use of the space does not involve significant movement or way-finding issues.

pg. 21

3.2 Research inventory

Table 1 Interviews inventory

N°	Description	Gender		Age			Relation to Getsemani		Visitor
		Woman	Man	Child	Teen	Adult	Senior	Getsemani Resident	
1	Female resident, born in Getsemani. Interview at her house. 81 year old	X					X		
2	Teenage student at SENA- She just arrived to the neighborhood. 17 years old	X			X			X	
3	Woman. Mother of a girl studying at La Milagrosa school 40 years old approx.	X				X			
4	Woman and man, tailors. Not from Getsemani but they work there. Approx. 50 years old	X	X			X			X
5	Young entrepreneur. Juice bar. approx. 26 years old		X			X			X

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6	Man works in tourism but not from Getsemani 20 years old		X						X
7	Policeman from Cucuta. Has been in the city for 2 years. 25 years old approx.		X						X
8	Three children living in the neighborhood. Approx. 10 years old		X	X			X		
9	Male resident and community leader. Has a gallery at the church approx. 50 years old		X				X		
10	Chilean woman- Her boyfriend owns a restaurant in Getsemani. Approx. 27 years old		X						X
11	Two female students from Bogotá (medicine practice in CTG) approx. 22 years old	X							X
12	Man, leader of the community Fundación Gimani		X				X		

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important to consider. The language codes, the sayings and the local slang gives as much information as the discursive oral information. We had the opportunity of having some locals (from the city) getting interviews and their information collected, and the dynamics generated with their interviewees was substantially different from what a foreigner researching in such a short time could have.

#### 4 The light in Getsemaní

Lighting was the topic that brought us to Getsemaní. In order to understand its current role in the neighborhood, we conducted social research that examined people's practices in the area, the activities and dynamics during the day and night, and the different perceptions of Getsemaní. Nevertheless, we have to keep the focus on the issues that surround light in the social life of a city and three big themes that are impacted by that urban feature. How do people socialize in public spaces at night? What is the relation between the public and the private? What atmosphere gives Getsemaní its unique and interesting attributes? This themes will be covered in the following section.

The following discussion is organized into the three themes that both fit the original design-led brief and reflect the main social research findings. These are therefore themes that strongly and directly relate local lighting issues to the social context that we investigated through this research project.

In brief:

**4.1: Public/private:** both light and life in Getsemaní are marked by complex and blurred boundaries between the public and the private.

**4.2: Socializing:** patterns of socializing in Getsemaní are complex and often problematic; this is both influenced by and reflected in the visual character of public spaces, including lighting.

**4.3: Place-making (or atmosphere??):** there is strong concern and commitment to Getsemaní as a distinctive place with a clear visual and social identity, often characterized in terms of lighting. Lighting changes could significantly impact the look and feel of Getsemaní.

#### 4.1 Public/Private: Doorways in Getsemaní

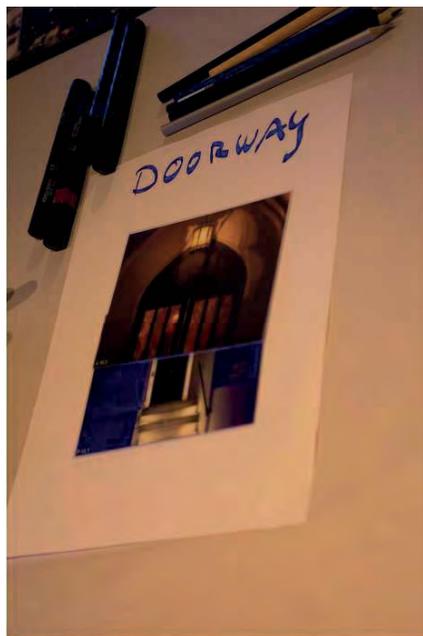


Figure 15 Doorway proposal from the workshop held 12 February

Source: Don Slater/Configuring light

The public-private dichotomy is a complex conceptual discussion that cannot be addressed in full here. What is more, this kind of conceptualization hinders more than it helps when thinking about everyday practices and perceptions of reality. A more useful division of space is the inside and outside of the house, the relationship between what happens in streets, plazas, parks, corners and commercial areas, and what happens inside people's homes (Magnani, 2008).

In Colombian coastal societies it is common to see a different relationship between the inside and the outside of the houses, a fact that climate conditions alone cannot explain. The warm weather can cause people to open doors and windows but this does not entirely explain the permeability of private spaces and its effects. For instance we can think about the perception of safety, the possibilities of interaction, the proximity between neighbors, and consumption of goods (TV, food, alcoholic beverages, etc.) and the "eyes on the street effect" (Jacobs, 1972), to name a few.

As Lefebvre (Urrutia, 1994) states, the street has informative, symbolic and ludic functions. Due to the blurriness between the house and the street, there is a whole range of activities and

phenomena that a mobility-focused approach cannot fully comprehend. Below are some examples of the relationship between the public and the private seen in Getsemaní's streets.

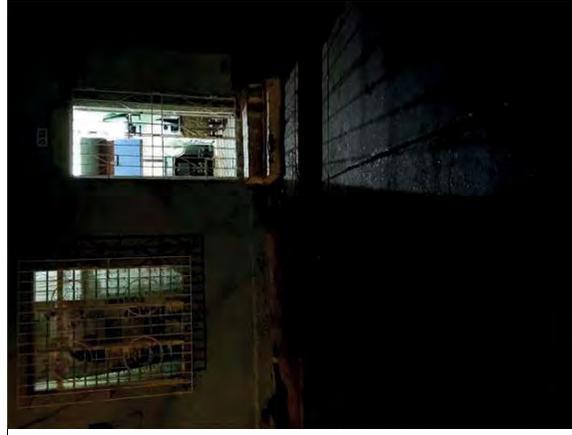
- **Stairs and doorway entrances.** Stairs that protrude from doorways are a characteristic feature of Getsemaní. The doorways are a welcoming place for public gathering but are also adjacent to and extensions of the private home.



Figure 16 Outside/inside house

Source: Laura Mendoza Sandoval, Despacio

- There is also the **virtual extension** of living rooms onto sidewalks and streets due to the openness of the windows and doors, which are often covered by grills (see Figure 17). The grills evoke a certain rhythm when walking along the street, noting both a continuous neighborhood aesthetic and the particular differences of each house. The light spilling out of the houses interacts funnily with the grills' different patterns and produces a variety of shadows outside.



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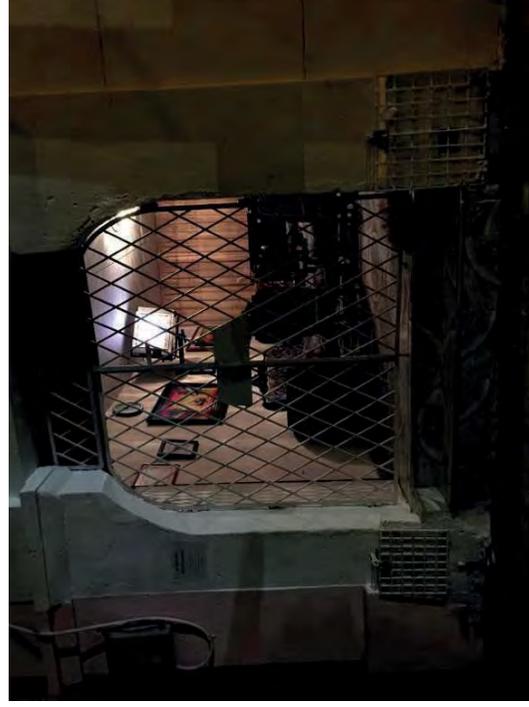


Figure 17 Grills create permeable living spaces in Getsemani

Source: Don Slater/ Configuring light

# SMART EVERYDAY NIGHTTIME DESIGN

Urban Studies Research in Getsemani,  
Cartagena de Indias, Colombia



- We can see also the **physical extension of the house** (private) onto the sidewalks and streets (public). The image in Figure 18 is a common sight in Getsemani. In addition, large events that celebrate family rituals such as the “quinceañera” (Figure 19) and weddings or more individual practices like studying (Figure 20) can be found at the public realm in Getsemani.



Figure 18 Man watching TV on the sidewalk

Source: Don Slater/Configuring light



Figure 19 Quinceañera celebration in the public space. Calle del Carretero

Source: Laura Mendoza Sandoval, Despacio



Figure 20 Math tutoring in the street

Source: Laura Mendoza Sandoval, Despacio

- Commerce also benefits from the blurred division of public and private space in Getsemani. It is normal to see bars and restaurants (private establishments) extending into the neighborhood, as is shown in Figure 21. Also common are temporary commercial spaces in corners and plazas where people can buy food and beverages. Although the street vendors’ food costs less and has a different socioeconomic connotation, they share the public space with the private establishments (benches, church atrium, etc.)



Figure 21 Extension of the bar/restaurant onto the sidewalk. Calle Espíritu Santo

Source: Laura Mendoza Sandoval, Despacio



Figure 22 Street vendors (food, cocktails, beer). Plaza Trinidad

Source: Laura Mendoza Sandoval, Despacio

#### 4.2 Socializing in Getsemaní

Nighttime is enormously sociable in Getsemaní, with gatherings late into the night and early morning (particularly during the weekend). For such a small area, there are several large scale gathering places (Trinidad and Media Luna, with Pozo as a quieter social spot, plus attempts to resurrect Arsenal as another centre for clubbing; streets that lead off these spots, or connect them, have considerable pedestrian traffic as well as sociable stopping off points along the way (eg, around food stalls). In addition, as discussed in the previous section, at night side streets are dotted with small gatherings of people and their neighbors on front steps. Meanwhile, the permeability of doorways means that people inside their houses are to some extent always part of the social scene on the street outside. On the other hand, there are a few parts of Getsemaní that are *not* spaces of socialization. The most obvious and unfortunate one is Pedregal, which – due to its picturesque location – stands out as a missed opportunity for socialization. Similarly, the closure of the park at night strikes most people as odd from the point of view of night-time vibrancy.

At the same time, this use of space for socializing involves conflict and negotiation. Getsemaní contains diverse and sometimes conflicting social groups in a few concentrated public spaces. Diverse activities overlap and require negotiations over space. In Trinidad for example, performing backpackers, kids playing football, stall owners selling food, police keeping drinking tourists off the church portico and locals hanging out all share the same small space. This is not just a practical but symbolic matter: locals will readily interpret the presence of the backpackers as a foreign invasion that is increasingly crowding them out of their own spaces; backpackers meanwhile regard the locals as an authentic, colorful but nearly extinct species.

Spatial distribution and organization is correspondingly complex. Three factors stand out:

1. There are discrete areas with known character or atmosphere. Media Luna is clearly for young clubbers, with overlapping backpackers, young Cartageneros and other tourists. Trinidad is much more mixed and includes more locals. Although it is noisy, this comes from eating, drinking and hanging out, rather than music and partying. Pozo is quiet and more “local.” Arsenal is not identified with Getsemaní life, but is rather a clubbing place for other Cartageneros, who come to party but not to relate to Getsemaní itself.
2. Within these areas, there is subtle spatial differentiation. In Trinidad, local residents largely place themselves around the periphery of the square and in side streets. Backpackers meanwhile sit in large circles in the middle of the square. The church steps and surrounding benches tend to be occupied by other tourists.
3. Residential side streets have different patterns for gathering, largely on the front steps of houses, lit by internal lights spilling through iron or wooden grates onto the street, or around food stalls lit by fluorescent lights. These gatherings are part of the visual rhythm of these streets.

As one local interviewee put it, everyone carves out their own space in these areas and knows where to put themselves. But this is not always a comfortable or happy positioning; locals often say they are being crowded out of their own space and complain about tourists (above all backpackers). They see backpackers as noisy, dirty, not contributing to the local economy (because they have little money) and disruptive to its normal patterns of socializing and its identity.

On the whole, the lighting in each area not only reflects the character and activities of the area fairly well, but the lighting actually seems to result from those activities:

- Media Luna has virtually no public lighting – all the lighting comes from the bars, clubs and doorways that line the street, plus the lights of the large number of cars and taxis. The commercial side streets leading north from Media Luna have some public lighting but it is overwhelmed by shop and restaurant lights during evening business hours.
- Trinidad is lit by two glaring functional floodlights plus lights from food stalls, some jerry-rigged lights in a tree, and light spilling in from the surrounding restaurants.
- Pozo has quiet and discrete, almost arty lighting from a neighboring café plus one heritage light in the middle of the square.
- Residential street lighting, as discussed, mixes light from private sources (doorways) with a few public masts and some passing traffic.

All this is to say that lighting is currently closely connected to patterns of socializing, and the distribution or rhythms of light and of socializing seem closely connected. This includes the issue of ‘atmosphere’, discussed further below. In interviews, people were very clear about the visual character of these different spaces and about how important they were for socializing the way they wanted to. In other words, it is important that Media Luna is brash and glaring, that Trinidad is soft, warm and quite dark, and that Pozo is quietly and cozily lit.

This close connection between lighting and distribution of socializing suggests changes in lighting would be closely related to changes in patterns of socializing.

1. If lighting is part of how people read the spaces in which they place themselves in relation to competing social groups, then a change in lighting will change the way in which these spaces are understood and used, and therefore impact how different groups share these spaces.
2. Uniformity of lighting would not be particularly welcome as the distinction between areas, and their specific character is important to socializing at night.
3. There is a balance between very sociable and public areas like Trinidad and Media Luna, and dark, quiet residential streets with different patterns for distributing sociability (the doorway pattern). That distinction is important for how Getsemaní organizes its nighttime.

Another important feature for nighttime socializing is pavements and traffic. During the day, Getsemaní involves a lot of movement and through traffic. At night, the main movement is cars moving down Calle Larga and Media Luna, whereas people gather in one of the main areas discussed above. Movement is otherwise functional rather than sociable: the pavements are extremely narrow and often blocked by (ironically) public lighting masts; they are not streets for strolling. Hence, again, distribution within particular spaces, and the ways in which lighting helps mark out these spaces, really is very important.

- Corners as sites of encounter and socialization



Figure 23 Corner Calle Guerrero and Sierpe. The resident's corner

Source: Laura Mendoza Sandoval, Despacio



Figure 24 Corners for commerce and street food

Source: Don Slater/Configuring light

### 4.3 Placemaking in Getsemani

Getsemani is known as an edgy and cool neighborhood by the young people of the city and it has been heralded internationally as an affordable and generous place within the walled city that is becoming trendier. This image of the place forgets the point of view of the residents that are struggling to preserve the homes that have been with their families for generations, and that are now being pressured by land market and other policies (such as the one embodied in the tourism institutions, for example).

The tension between the newcomers, developers, retailers, residents, tourists and official institutions (like the police) is evident in the fact that public spaces previously used only by the residents and neighbors (*pedaco*) is becoming a more diverse space where various groups meet (*mancha*) (Magnani, 2008)

Getsemani is part of the area declared as a World Heritage site but the neighborhood is very different from the “ghost city” that is already an international postcard.

- The decadent and derelict atmosphere gives the place a specific atmosphere of edginess and coolness, especially for young people (from the city, other places in Colombia, or international travelers)
- The neighborhood is part of the declared heritage area but the heritage should be approached differently from the way it was/is being done in the other walled city (ghost town)
- There is an opportunity for alternative tourism
- The neighborhood should respond to the city and not just for its place (as an isolated and special site). It is a transboundary place that has the opportunity to interact with several parts of the city. The neighborhood could be the melting pot of the city due to its physical proximity to downtown, symbolic and social closeness to the popular sector of the city, potential to welcome the alternative and middle-class youth from the other parts of Cartagena.
- Recover the collective memory of the neighborhood. The access to historical information about the neighborhood is limited. Recovering the oral tradition of the place should be used to obtain this information
- Accentuation of the diversity in the neighborhood.
- The lights are improvised, respond to the neighborhood’s direct needs. The messiness of the lights gives the place a unique style.
- Respect the codes of the spaces. Distinguish between public spaces to encounter from the pathways, from the more private and intimate streets from the Getsemanicenses (for example).
- Aesthetics from the global south. Hanging things from façade to façade. Opportunity of catenaries.
- Multigenerational presence in the streets. Children playing and shouting and running around, studying in the public space, elderly people playing chess, domino, or drinking beers in the neighborhood, young adults hanging around. Relationship with foreigners.



Source: Laura Mendoza Sandoval, Despacio

## 5 Complementary topic: mobility and light in Getsemani

As was described earlier, the street grid in Getsemani was designed and built during the colonial period when motorized traffic was not a concern. As in virtually every city in the world with more than 100 years of history, later developments introduced motorized traffic, which was neither expected nor functionally adapted to the neighborhood. Having motorized traffic in the neighborhood is currently a given, but it is only a recipe for considerable congestion, safety risks and lower quality of public space. At the same time, it is a wonderful opportunity to revitalize the space (or “vitalize” it even more) by introducing small changes.

The first of these changes can be a pedestrianization of part (or all) of the area. Closing streets to cars has been successful in improving the Historical Center of Cartagena (though this is not permanent). A permeable pedestrianization could be implemented gradually in Getsemani, starting with smaller streets and small interventions (e.g. movable infrastructure at the end of each street), gradually increasing the amount of streets closed to traffic and the scope of the intervention (e.g. fully rebuilding the streets and its underground infrastructure, etc.).

The relationship to lighting here is twofold:

- Lighting could be used as part of the initial intervention by producing a better quality of light only in pedestrianized streets. Temporary lighting will be designed so that people will not use streets only as pathways but as places to stay (nodes), and see them as sites for interaction. Getsemani residents are currently using sidewalks for this purpose, and a combined pedestrianization and lighting strategy will enhance these activities greatly (presumably with residents’ acceptance). One would expect that other aspects will improve as well with this temporary intervention (greater perception of safety due to better quality of lighting, reduced traffic incidents due to banning of motorized vehicles, etc.).
- Once these small interventions are accepted by the community and a full pedestrianization (and lighting intervention) are designed, a completely new lighting system can be introduced, including burying existing power and lighting cables (greatly needed in Getsemani) while the full pedestrianization is made. Pedestrianization and lighting combined will be seen as a synergy in implementation, reducing real costs of both projects when compared to separate (lighting, pedestrianization) interventions.

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# Street Interviews - Transcriptions

Situation	File Name	Language	Characteristics	Voices	Time
Interview	Dina 2015-02-07_09_40_42	English	interview with the cultural center director	<b>Interviewer:</b> DS + LMS <b>Interviewee:</b> DC	1:55:57

**Voices (Acronyms):**

**LSM: Laura Mendoza Sandoval**

**DS: Don Slater**

DC: Dina

DC: For cultural and [¿?] (0:03) projects and offices is for the sustainability of the space, because we are absolutely independent. We haven't some sponsors, private or public. We present or apply of calls of the *ministral* of culture, or something like that. And we write project in general some money... #00:00:33#

**DS: So you are writing applications all the time? #00:00:35#**

DC: Yes, yes. All the time. #00:00:36#

**DS: The usual. #00:00:36#**

DC: This is the main Fuente de... [DS: activity] activity. And we love it, in general. We love the writing and reflect about what we are doing. And the space, the biggest one, is for scenic arts, because we have rehearsal here every day with the contemporary dance company. The contemporary dance company is the company that you can see in the pictures. I dance in that company and Lovadis Perez is the director. He is a choreographer and dancer and he is part of the staff of the cultural center. And this is really... not only creative project, but also an educating project, or something like that. Because the members of the company are young people, who have a very big talent, but not so much opportunities. They come from the periphery neighbors of the city. The name of the company is Periferia, periphery, because of all our reflections about center and periphery and out the periphery come center and so on. And because we work a lot about the effects of the colonialism in contemporary society. And especially here in our contest. You know, I can see that the colonialism... you can see every day. It is... #00:02:20#

**DS: It is every bit of a ground everywhere. It's just... #00:02:24#**

DC: No, but also in relationship between people who live quite good. It's the differences between social classes and the way people not look at you, but look down or the way the languages transform the relationship, you know, expressions like; *a la orden*, how can I translate... I serve you, is a [¿servilism?] (3:00) everywhere. In words, in the way we act, the

way we touch or not touch, the way we look at. So we are quite obsessed with this things and every piece of the contemporary dance company talk about that. #00:03:21#

**DS: And the young people... I mean, are we talking teenagers or twenty something? #00:03:25#**

DC: From 17 to 31. Yes. #00:03:31#

**DS: Very good. #00:03:33#**

DC: More or less. #00:03:36#

**DS: But the young people do, they can see those kinds of issues? They can understand those issues? They can start expressing them? Articulating them? #00:03:45#**

DC: Yes. This is a process. You know. It is not a dialog, so direct. Yes. It is. Because we not only have rehearsal here in the day. We have rehearsal and then we always talk reflections. So we reflect together. In a different language, in a different way. But talk about that, because they... each movement, like, is a *recurrente*... #00:04:19#

**DS: Choreography? No... #00:04:20#**

DC: Un movimiento recurrente. #00:04:23#

**LMS: A repeated movement. #00:04:28#**

DC: Yes. The director is creating is creating a new style of contemporary dance. Because he mixes urban dances, Hip Hop, where he comes from. Because he comes from too from the periphery of the city. But he participates too, with a big project: *Colegio el Cuerpo*. I don't know if know it. It is a very very big project. I think maybe the biggest one of contemporary dance of the country. Because they work with thousands and thousands of children of the Caribbean cost. And they gave opportunity to poor children too. Works with dance to become professional dancers. #00:05:24#

**DS: It is fantastic. #00:05:25#**

DC: Yeah. The company of the *Colegio el Cuerpo*, I think is the most important contemporary dance company here in the country. And they travel everywhere. #00:05:34#

**DS: They are based in Bogotá or they are based up here? #00:05:36#**

DC: ¿What? #00:05:37#

**DS: They are based in Bogotá? #00:05:38#**

DC: No. No. Here but in the *Anillo vial*, the way to go to Barranquilla. #00:05:45#

**LMS: Outside... #00:05:49#**

**DS: Oh, ok. #00:05:50#**

DC: Yes outside. And the director Lovadis comes from this experiences, he stayed like 15 years there, and then he decided to create his own company. But not only for the capability of dancing, but also the capability of reflect, you know. Both studied master of development and culture. So we studied the society from an anthropological view, sociological view. The way development met social and culture reflections, etc. So... #00:06:32#

**DS: I just should say, my background before doing this work, was mainly on new media and development. So lot of my work was with, not dancer movement practice but with media practice. With issues of expression and education on development countries. I've got to ask the obvious, is there a lot of Paulo Freire in this? #00:06:52#**

DC: What? #00:06:53#

**DS: Paulo Freire? #00:06:55#**

DC: Yes of course. #00:06:56#

**DS: Is there where... #00:05:57#**

DC: Yes of course. We always talk about that. The oppressor, the oppressive. We have to talk and to work with both. And we share of... #00:07:06#

**DS: But there is also a lot of... I can never pronounce it... [¿conciencia?] (7:10)**

DC: Aja. Yeah, yeah, yeah. Absolutely, and the way you build a human being from artistically ability, but also with the way they reflect about this society and the way you can produce thoughts about... from the body. For example. Because we think that we produce with each movement some message to the society, not only writing and said, or something like that. Because I was talking and I lose my self. And... #00:08:02#

**DS: Oh yes, that is right. #00:08:03#**

DC: This movement is a very big charge, a symbolic charge, you know. It is like kiss my hand, like the way the elite of this context built the society, built the way we, the conventional way we have to **[LMS: interact]**. Yes. But also is like the *extatication*, or I don't know how can I say... of the monkey. Black people are in an anthropological way, but also in the construction of the development. THE development, not one of the many ways of understanding development. Are associated with monkeys or with, you know, a... #00:09:04#

**LMS: Like an evolution of a... #00:09:05#**

DC: Exactly, so we talk a lot about social Darwinism or something like that. Because in this society is so evident. So is a different way to produce reflections from the movement, from the body, and I think this one is a different methodology to produce reflection. Not only with words, not only with writing, but also with the body and the movement, etc. Well. #00:09:38#

**DS: It is fantastic. I just, two things I want so say very briefly. One is; my daughter who is 11 years old, would just die to come here. She is in a performance school at the moment, she does dancing and particularly she is in love with contemporary and... and this would just...I have to say... #00:09:55#**

DC: Where? #00:09:56#

**DS: In London. #00:09:57#**

DC: In London. Ok. #00:09:58#

**DS: Anyway, but that... I just want to say from our side, the work that we are doing now is about light and lighting, which sounds weird. It sounds really, really weird, but I mean a lot of it is very similar. About how very material things and very material stuff in interactions says something about identity, but also the practices that people go through. So I don't work with dance, but there a lot of [¿?] (10:28) residences... #00:10:30#**

DC: With always work with dance with light. You know, it so... #00:10:37#

**DS: Is there any performance coming this week? #00:10:40#**

DC: No... the next one is 5<sup>th</sup> of march, but tomorrow we go to *La Perimetral*, a very peripheral *neighbor* in the city and, but also a controversial space because they build some years ago a big street with every, I don't know... a good street for the Olympic games or something like that. And they build, the institution I mean, and they build buildings for schools or something like that and now they are **[LMS: abandoned]**, yes abandoned. And the... but in the other side of the street is like a Favela, where people live in bad conditions. And we go there to film a choreography, that we are working with a choreography with *angloes* music and we are doing, like, an artistic residence with an artist coming from... is Colombo-Spanish artist. So she film and we dance, and it is collaboration. If you want go... #00:12:17#

**LMS: tomorrow? #00:12:18#**

DC: Tomorrow. It would be great. So you can see us moving, how we work and... #00:12:26#

**DS: Please. Please. I would love to. I also would love to see another area, so I guess in comparisons, and understand some of these relations. #00:12:35#**

DC: Yes of course. It is important. Exactly. Tomorrow. I can give you my telephone number and we can stay in contact. We go... because we meet here and the we go all together there for security reasons. #00:12:49#

**DS: So we can come with you? Take a taxi? #00:12:50#**

DC: Yes, yes. We can all together in taxi. It is better not to... #00:12:58#

**DS: If we could that would be lovely. #00:13:59#**

DC: We can see outside... we can... #00:13:05#

**DS: This is a lovely space. It is really nuts. #00:13:08#**

DC: We found it totally abandoned... #00:13:14#

**DS: So, how long? When? #00:13:16#**

DC: 3 years and a half more or less. But we little by little we improved the conditions, for instance the roof, because it is so hot here. Or something more, we need more things little by little to build. You know that if you daughter where dancing; this is not the floor for a dancing company. So... #00:13:49#

**DS: No, no... #00:13:50#**

DC: We are working to improve the condition in general. But is so hard because here we are renting the house and it is very, very expensive. #00:14:05#

**DS: I was going to ask, are you in danger of losing it? #00:14:08#**

DC: Last year we had. But we have a... we did a very big job to talk with the owner and she can understand the importance of this project here. But every day somebody from an agency come here and talk about, and show the place to possible owners... and we are crazy. #00:14:40#

**DS: This is the story of all Getsemaní, eventually the [¿?] (14:45) get so high that people sell. #00:14:48#**

DC: Yes, yes. Three years ago the prices weren't the prices of today. You know what I mean, it is like the *especulación inmobiliaria*... #00:14:56#

**LMS: The bubble. #00:14:57#**

**DS: The bubble. #00:14:58#**

DC: Yes, yes. It is crazy. Absolutely crazy. #00:15:01#

**DS: It is incredible. #00:15:02#**

DC: But it is so difficult to understand, that even us, even we are contributing to the gentrification of the neighborhood, we are so [¿pretty?] (15:17) with ourselves that we reflect about that. You know. The neighborhood is changing, so this place for one side you can think that it is a place, like *robado*... stole to a possible great project like hotel, or something like that. So it is very good, it is a good idea to build cultural centers. But in other side it is contribute to change the way, the dynamics of the neighbor. Because here artist are circulating, or people want to live different experiences. So, you know, we are... **[LMS: alternative ways...]** Yes. Exactly, but we are not like a disco bar, in the Media Luna. #00:16:13#

**DS: Sometimes it is politically important not to be too self-critical. #00:16:20#**

DC: Yeah, yeah, yeah. #00:16:20#

**DS: You know. It really is. It is good stuff. I am going to say something, I should be asking questions. But you know, from we have seen. The place is changing, it will change. #00:16:32#**

DC: It is inevitable. #00:16:33#

**DS: You know. The job is to make it change in a way that actually does some good. That's the job. You are not a hotel. Should I say quickly what we are doing... can you explain it. I mean... I just feel you should know more about what we are doing. #00:17:13#**

DC: Of course. #00:17:14#

**DS: Basically I have a research group in London, in the London School of Economics; it is... a weird place to be, because I have nothing to do with what they do. But it is a group called configuring light. And that is, just say, configuring, is making things with light. Or how light is made. #00:17:41#**

DC: A question; can you send this information just to know everything. #00:17:46#

**DS: I will do. I will send you. We've got a pretty good website. Which explains what we do, and some of our projects. #00:17:50#**

DC: Ok. Perfect. #00:17:52#

**DS: I mean... you know. The starting point is that light is important material, that people have to make. Either in their own room or in the street. And we have been working mainly in the streets and public room. Housing space, that kind of thing. And we are interested in how, particularly, in how to combine social research and design, lighting design. So that, for**

example, designers know more about the places that they are working on. And how to make design ideas more creative, creatively engage with the places. So anyway, we ended up... and we have done a number of projects, we've work in a various of cities. And have interesting and odds collaborations with people that, you know, it is sometimes risky. And what we are doing now, we got the chance to work with an engineering company Arup, who are, you know... the story is even weirder every time [LMS: every time!] we tell it. *(Laughs)* They have some internal research money to try to do installations with new lightening ideas... #00:19:14#

DC: Not only research, but also installation... #00:19:18#

DS: Installations. Ok. However, we are at the first stage of this project where it is just research. There should be a second stage, where we actually design new lights. #00:19:29#

DC: Should be... it's not... #00:19:30#

DS: Should be. And there is a good chance. And the third stage is to install the lights as a kind of pilot project. Why we are in Cartagena? I'm not even sure. But I'm glad we are. And basically we got the money to do some social research on a basis that they actually ought to know a lot more about the place. Our job next week is kind of actually give a very strong message about what we discovered. And try to move them in a good direction. It is as simple as that, I think. But it is about lighting, that is the main other thing to say. The approach that we have is, you know, when you study lighting you don't ask about light. You ask about what are peoples practices, what are their identities, what are their visions for that space, how different groups live in the same space, and then, you know, how does light relate to that. #00:20:26#

DC: Can I ask you how are you right here or why Getsemani, why Cartagena? And I mean... #00:20:45#

LMS: That's a very hard question... it is difficult. Actually the project has changed during the... #00:20:53#

*Laughs*

DS: Constantly. #00:20:55#

LMS: Yeah, constantly. But I think that the reason is because there is a program of this bank, findeter, the national bank and who contributes on projects of sustainability. And they have a program of cities in Colombia. Medium cities or small cities. And they have been doing a research, a large research, like for two years ago, about lightning, in all these cities. Medium and small cities. And Barranquilla was one of those cities. And I don't know why, that is the blurry thing, we moved to Cartagena. Barranquilla was not an option, and we moved to Cartagena. And we didn't want to do anything in the old town, because, I mean, they are over, you know. There is nothing to do there. And so, I don't know why, we got to

Getsemani and because of these things of gentrification and we wanted to have a really responsible position. And that's why we pushed de research and we got the opportunity to be here, like a week, which was great. #00:22:14#

DS: And better than we expected. #00:22:15#

LMS: Better than we expected. #00:22:17#

DS: There is one other element which is the main designer, of our lighting designers who is coming next week, Leni, she works in New York. And she has a rather good record of community engagement. And the actual idea that started the whole thing was, she wanted to do work, basically on small interventions, which could be repeated in the neighborhood. So she was interested. Is there something we can do with doorways? Or with street corners? That when you do it across the neighborhood could help with more sociability or something to do with the home or hospitality. Is a bit fade, but it is a nice idea. Ok? So what I do, it should, whatever neighborhood we have, we work on, should be ordinary, in some sense. It in no way could be de center. #00:23:14#

LMS: Or Boca Grande or... any of that which is a tourist places. It is a neighborhood thing. #00:23:21#

DS: Something about ordinairiness. This is not ordinary; this is a really complicated situation. #00:23:27#

DC: Yes absolutely. #00:23:28#

DS: I mean is... which for us is totally fascinating. But is, you know, again, next week it is going to be very difficult to see what is the responsible thing to do. We'll see... #00:23:41#

DC: Before you couldn't imagine "*donde se meterion*", no? #00:23:48#

LMS: Where we are right now. #00:23:49#

DS: Yeah, absolutely, absolutely. #00:23:51#

DC: It is very, very complicated to have one idea, or to understand really what is passing here in this neighbor... the conflicts between people, and the way they are beating the structure of the neighbor. I think It... thinks could be simpler, simple, no? But not really because of the way they are working, because on the neighborhood unfortunately there are a lot of conflicts between different positions and from people of here, el *porcentaje* [LMS: The percentage.] the percentage of people here, living here. It's like 20%, is like nothing, you know. Because everybody went out. Because of the *presion*. But also I think, people, I don't know if they are free to decide because not always they are free to decide. But there are cases where, yes, people have to decide something and the institution or anthropological researcher or intellectual or academic people can't say what is good, or what is not good. But I think the

tendency is... everybody now talks about Getsemaní, everybody talks about... [LMS: Es una moda.] Yeah. What we are [LMS: Like a trend.] Yes, like a trend. Exactly. Everybody say that it is not correct. I don't know. But I think that they are trying to help people from here but really they are not doing that, you know. They are taking the voice of people, but not being the people. So... but every day we say things that are so unfortunate, yesterday for instances, I came out here and my... *vecino como se dice?* [LMS: neighbor] and my neighbor was... *como se dice gritar?* [LMS: Shouting.], was shouting in a very bad way, because one young men with rastas [LMS: Dreadlocks.], yes. That I know him... he is a very, very good boy and working with social works and so on. Had a dog, and the dog *orinó, no se como se dice.* [LMS: Pee.], peed in a... [LMS: Tree.], no, no, no. *En un poste de luz.* [LMS: In a lighting]. Public pays, but very, very near to the house. And said a lot of bad, bad things and I was asking him; what is *passing?* *Y como se dice gritar?* [LMS: Shout.] And he shout at me saying everything. And I think the messege was also: Is your fault because of the cultural center, and allow people like this come here and you know. They believe that this position is the good position from justice. The truth. They can't see that, it is a very big problem of *convivencia* and interaction. But this trend about Getsemaní the only thing is doing is to help one group of people, like my neighbor, that not have the truth, or not always, you know. And they can have the truth because they are pressed to sell this house. But everywhere is like this, you know. We should talk about the hierarchy of power with the institution, the economic power to sale or to, is... we are looking in a bad way. We should look at the really problem. And institution and the economic power are absolutely *aventajados* [LMS: to take advantage.] They take advantage from this [¿?] (28:56) that is not the question. #00:28:57#

LMS: We were talking about this yesterday. #00:28:57#

DS: Yes. I think it is a situation they can explode. Because they have a very week position. #00:29:02#

LMS: They are vulnerable. #00:29:03#

DS: And there is a lot of internal desertion. And I also add, this doesn't seem good model of change. It is either keep this authentic community, or else become like San Diego. And it is very difficult to image anything else. And that seems to be really, really difficult. Yes... #00:29:32#

LMS: And now that you are talking about the conflicts, the internal conflicts. We wanted to ask you, what do you think about? How is the community builded? If I ask you what is a Getsemanian? What would do you respond right now? #00:29:49#

DC: It not exist. #00:29:51#

LMS: It doesn't exist. #00:29:53#

DC: No. The neighbor is constructed, is builded with people from *estratos*, *no se como se dice...* #00:30:03#

DS: Yeah, yeah, I know. I know *estratos* now. #00:30:05#

DC: It is so crazy concept. I can't translate. #00:30:09#

DS: Im still tring to get it, but yeah. #00:30:10#

DC: So is like 4, 5, 2, 1, 0, you know. [LMS: an interaction] [DS: It is all there.]. Yeah yeah. This is the first point that we should analyze. Because just in this street people like my neighbor, all the people who live in front of are professionals and they gain money, then... but at the end of the street there are people living, like 20 people in a very little space. The problem of *convivencia?* [LMS: aja...] is not only between people from Getsemaní, getsemanisenses, and outside there. You know. There are outsiders inside. So I think that the most reason for conflicts is this one. But like everywhere. Is not a ghetto. Is a very mixed space in a social way. [LMS: It is very diverse.] Yeah. And with different interest. This is, *aqui*, different interests. Because somebody want in the process of gentification, somebody not. Who don't want, really want, but in another way. Because this situation of poor is selling houses, a good opportunity to get houses in this situation or I mean, there are lot of interest. And I think this is the most important things to analyze. There is also church position and the alternative position and the some... foundations and local institutions like *junta de acción comunal*. [LMS: The council of community.], the council of the community, but inside the council, I mean even the... [LMS: there are different positions.]. Even the council is not representative of the neighborhood. There are a lot of conflicts inside the council, there are opposite front of the council. So the council can't work really for the neighborhood, because there are another position who... [LMS: There is no coherence, there is no cohesion in the community from their...] exactly. It is for that that it is so difficult to... well... I mean, the gentrification process is hard to fight against it everywhere and in every time, I mean, it is like an impossible mission. Not always, but in this case it is more difficult. Because you don't have a very union inside the neighborhood to control. Or not to control. I not agree [LMS: respond.] exactly, is more the way we transform the neighborhood. Because is inevitable, anything you can maintain something like static every time, it is impossible, even the body transforms, and everything transforms so it is the way we can or we want to transform these neighborhoods and we can *mejorar* [LMS: enhance, improve... ] improve the process. But it is not possible, so every, every voice in representation of some group of people is not their voice. One or... [LMS: many.] Many perspectives. So Yeah, the difference between social classes, the difference between interests and so on, for me is the most important thing or characteristic of the neighborhood. #00:34:30#

DS: And how to manage that, not manage. Yeah, I would go back to the idea of how you imagine change. How you can actually collectively think what are the alternatives. It's not... #00:34:49#

DC: It is a little bit pessimistic. Because... #00:34:51#

DS: You are a little bit pessimistic. #00:34:52#

DC: Yeah... But I mean, I think we have a very big problem with the way the institutions think themselves and thinks the context. And I think that a lot of problems... Where I was? Ah.. the way the institution imagine the process of transformation, I think it a very big influence. I mean, the Media Luna street, there is no *reglamentation* about the way is transforming. The is a very big Circus? I don't know... is like a zoo. So everything is passing there, there are no rules of *convivence*. The prostitution is not the whole prostitution that was here in the neighborhood, it is a new prostitution. The prostitution adapted to the tourist, because this was a conflicted neighborhood before, for selling of drugs and prostitution. But prostitution of local people. Is the prostitute you saw in the street, but bad, bad, dresses, etc. [LMS: It was more popular.] The client was more, exactly. Popular. Now is a very different prostitute. So this one the sale of drugs also is change because is not a popular selling, but the selling of [LMS: other kinds of drugs.] Yeah. Other clients. The way they are building the social places like disco, so on... I mean, the institution, specially the touristic institution are *apostando* [LMS: there are gambling for it.] There are investing in a very bad way to understand tourism here. And it, as an influences about the way we are transforming the neighborhood that we can go against it. I mean, I can build some way of sustainable tourism or cultural tourism, etc. But we are so small that we can't go against the big project of a city. The city is working to build a *marca* [LMS: A brand.] A brand of the city. That's the problem. Now we are working in a committee where we are *sitted* together, the tourism corporation, the *camara de comercio* [LMS:The chamber of commerce.] academic, university of development culture, where I am from. And some experts of economics and the culture transformation to organizations like us. The cultural center and another one. This is a good opportunity to talk with especially with the tourism corporation to understand. To they understand other possibilities to transform the city. Because I think the Getsemaní problem really is the representation of the city problem. Is like a reflection, concentrated in a place. But is a problem of the city in general. [DS: The whole city.] Is a city *exploided* just by the *cruceros*. [LMS: The big boats.] Yes the boats, [DS: Oh, the cruise.] This is the city of cruises, because people come just for 5 hours, they go to the jewelry, because of the commission and they are served by people who work here in very bad conditions and they see dancing in a very vulgar, very terrible way and then they finish in one of these discos with the big boss. Is a vision of the city absolutely *terrorific*. And Getsemaní is part of this. So when you talked to me, when you said I am working to de lighting of the neighborhood and the night... [LMS: You were frightened.] Yes! I was thinking about a project... [LMS: Huge...]. Yes and the night, because the problem of the night life in Getsemaní is a very key problem. #00:40:44#

DS: It is absolutely central, you know? #00:40:45#

DC: It is absolutely central. #00:40:46#

DS: Yeah, we are trying exactly to do the opposite. Can I get back to the cruise ships, I haven't thought about this, probably. That kind of 5 hours in Cartagena, most of those people won't come to Getsemaní. They are not going to come here? #00:41:07#

DC: No, no. #00:41:08#

DS: Do people from here work in that industry? Basically, are there peripheral to all of that? #00:41:16#

DC: I explain you with an example from dance. We have a contemporary dance company. We do not make our dancers to sell our product. And this is a very big problem because we haven't client for that. Because the main, the most important agency or tour operator, who have the *monopolio* [LMS: The monopoly.], of the contracts...#00:41:48#

DS: You don't have to do it in English, most of these words... I can figure it out. #00:41:51#

DC: The contact with *cruceros*. Have a very *claro* idea of the product they are selling. But not only because their clients want it. But because they thing it is the best product they can offer. Because they are absolutely *brutos*. #00:42:19#

DS: They have a stereotype for you... #00:42:21#

DC: No, is an old way to understand. I interviewed many, many times with the director of this tour operator. I showed her our work with dance, and I said to her that I thought it is important for the city to show different things, to not work just with the *exotism* and to propose to people that Colombia, Cartagena are working in a contemporary way. We are inside the world; we are not outside the world just showing things... #00:43:16#

DS: Folk dance. #00:43:17#

DC: Exactly. But we were talking in different languages. #00:43:25#

DS: Why am I not surprised? #00:43:26#

DC: Exactly. So, now they are. I think they are trying to change a little bit. I saw, I am seeing some changes because of the pressure of the tourism corporation and this committee of... [LMS: what we just talk about.] cultural organization. Because they are understanding that there are other little organization who working in a different view of tourism and they are selling. They are working with a very economic powerful *nicho* [DS: Niche]. People of tourism that is very rentable. Because, for instance we work with a little tourism organization. The name is Cartagena inside. Is *liderated* by a great woman, *es una politóloga*. And she invented different *rutras*, routes of tourism inside the *Mercado*, the market to La Boquilla or different... Getsemaní of course and the workers of Getsemaní. Another way to show the city, absolutely not to *exostice*? [DS: Exploited.] So they are, and this is rare now. #00:45:16#

DS: It is a plan? Or has she done it? #00:45:21#

DC: She has done it. #00:45:23#

DS: And has it worked? #00:45:24#

DC: It is working, but little by little. But yesterday I was talking with her and she said I need to talk, not with local organizations, but directly to other tour operators from outside, but they work with different tourist. Because I think that the power of incidence of the local institution to a kind tourist will come here is responsible to determinate the tourist, the tourist who can't. I mean, the problem, [LMS: the target.] Yes, the target is not who is coming here, the problem is that they are *incidiendo*, they are an incidence to this population, to this kind of tourism. Is not just a la *inversa* [LMS: vice versa.]. Si entiendes? Ellos están contribuyendo a que eso suceda, el problema no es que aquí no viene nadie, no viene ningún turista interesando en algo diferente, eso no es verdad, de hecho aquí nosotros recibimos a muchos turistas que nos ruegan por aconsejarle a ver algo diferente de la ciudad y no saben dónde buscarlo. There are lots of people searching... #00:47:04#

LMS: who are searching for another kind of [¿?] (47:00), who are looking for other faces of Cartagena. And yes totally I agree with you. There tourism agencies are building this costumer. #00:47:11#

DC: Exactly, exactly. #00:47:12#

LMS: And it is not that the consumer.... #00:47:14#

DS: They are not naturally like that. #00:47:15#

LMS: They are not naturally like that, and... #00:47:16#

DC: Exactly, they don't exists one place in the world who attract some people and not other kind of people. Travelers... #00:47:26#

DS: Tourism is a rationalized mass production process. It is cheaper to run tourism if everyone is doing the same thing. #00:47:36#

DC: Yeah, but I think the, the... #00:47:39#

DS: But it is changing quite a lot. So it is actually important for people in Cartagena or here, to see that there is lots of kind of tourism. Because it is changing industry. And people find it boring if there is only one offering. And they get exactly what they expected. #00:47:57#

DC: It is not sustainable, because people come here one time and don't come back, because he thinks he saw everything and it is done. #00:48:12#

DS: They tell their friends that it is not much. #00:48:15#

DC: Exactly. #00:48:15#

DS: Just stereotypically Caribbean. #00:48:19#

DC: Yeah. #00:48:20#

DS: We had this oddly, in some lighting research; we did in England, a little town in the middle of England. Light troughs out all kinds of issues. You got people talking about odd things. But one of the things that happened, was that we found that some of the more powerful people in the city had a very standard idea about place marketing, place branding. And how to define this town called [¿Durbi?] (48:50) and you found it wasn't just one corporation, there were lots of much more progressive people, in their offices saying, we know this is not how it works, and this is a much more complicated place. And they started building a different vision. Lighting was very useful for that conversation, because when you light things, you say: what do I value here? Or what story am I telling about this place. That kinds of stuff. But this is oddly similar, you can have a very stereotypical view, you can think is the professional and global way of doing tourism or marketing a city. And it is not. It really isn't, and it is actually the kind of dynamic that comes up. That would made for a better tourism, if it is that what we want. #00:49:43#

DC: And little by little these things are changing. Yesterday this tour operator called me, to offer me to go inside these projects and to say them the yoga classes in different places of the city. So they are trying to introduce something different. Something is changing, and we have to... #00:50:12#

DS: But this goes back to the conversation about the conversation about Getsemani. Either an authenticity that you need to preserve. Or just sell out to gentrification. It is about imagining offerings or different ways to... exactly what you are doing. It is actually right. #00:50:34#

LMS: What about the backpackers? We have had this huge debate on different perspectives on the good tourist and the bad tourist. #00:50:46#

DS: And everyone tells us something different. #00:50:47#

LMS: But there is this big issue about the backpackers. #00:50:53#

DC: This is a very deep problem, because of I was talking about of the neighbor. #00:51:04#

DS: That's a great story. I want to use that one... #00:51:06#

DC: Ah, no, but a little detail that the neighbor asked a little dog absolutely hysteric dog, all the time. Yes it was just near to the other big dog, very beautiful dog, and the problem was the other dog and not this little dog. A little detail and he was saying that this was a private, private place, and he was repeating that this was a private space. No, no, the street, and the anden [LMS: the sidewalk.] And the problem was that that dog was pissing the in the driver space. #00:51:54#

DS: That's beautiful. #00:51:55#

**LMS: One thing about the private space, do you remember la calle San Juan the sidewalk sliding, that was just in front of the house, that's is because people here think that the sidewalk in front of the house it is a private space. #00:52:14#**

DC: But that problem is also an institutional problem. Here I can't imagine you are a hotel and you can change your sidewalk. And so we have a lot of sidewalk collage. Is a problem of rules, of *reglamentation* of the place of the common place. The problem is that the common place is consider a private place. So we haven't the right to be here, and backpackers are not right to stay in the place in the square. One year ago, I think, or two one rule, I don't know what kind of rule of regulation, established that anybody could drink alcoholic beverages in the little, no el murito [LMS: De la iglesia? Adral.] In the church, so I remember that people couldn't understand that measure. Yeah in a square, we are in a public. So people did like this, if you are here drinking you cannot, but if you are here drinking it is ok. It is like the.... #00:53:54#

**DS: I saw policemen last night. #00:53:55#**

DC: Yeah, yeah. But backpackers represent the enemy. Because people from here think that the problem are them. Is the main, the same thing I was talking about. They focus their attention where is not... is not the point, the problem are not the backpackers... #00:54:22#

**LMS: I was talking that yesterday night with them. And we said that los mochileros son el chivo expiatorio de acá. Porque tienen tantos problemas que es como, marica, exacto. #00:54:30#**

DC: Exacto. El enemigo. #00:54:32#

**LMS: El enemigo, exacto. La olla de presión y ese es el punto de donde sale todo el vapor. I just saying that... #00:54:40#**

**DS: I got it. Yes. #00:54:41#**

DC: The institution, the economic power is a great thing. They can work absolutely good, in a good way and without interference because people are looking at the other side. They are big figures. So they smell bad, they are dirty... but, something could be true, but is *convivencia*. #00:55:14#

**DS: It is not the point. #00:55:15#**

DC: It is not the point. But is a very big problem, a very big problem. It is because of that that big hotel, big boutique hotels that can push away backpackers of this neighbors. But at the same time the big boutique hotels are the principal problem of gentrification. Because the problem is that people here are not a leadership of somebody that can explain... I don't know... I can't explain, nobody can explain. But... and you open a little more minds, and they can decide for themselves and you know. But somebody who just, *como se dice? Complejizar?* [DS: **Complexify.**] Yeah. Their vision. #00:56:08#

**DS: Absolutely right. And I guess there is a more complicated conversation going. Getting people talking, articulating some their points more clearly. #00:56:18#**

DC: But because of the trend it is not possible. Because of the trend of Getsemaní, and the gentrification, etc. the *discurso* [LMS: **the speech, the discourse.**] the speech of the problem is in one way. But this is a problem also for the NGO, local NGO.... Thinks that there are working to stop community. Before here, I don't want to name, but here had little NGO, inside the cultural center, who occupied a little space here in the cultural center. I wasn't agree on anything they were doing but, we, the cultural center is the enemy and that NGO was the salvation. Because they talk every time of stopping gentrification, but we, with this vision. But I always be, probably, the enemy. And the cultural center will always be the enemy, probably. And the truth, I don't know if it is the truth but it is a battle of values, it is... #00:57:45#

DS: Can I ask more about that... How can I put it? The gentrifications, which is just buying houses, there is the hotels that are coming. But there is also, we talked to people like you, but also people, I am thinking the guy with the juice bar... #00:58:10#

LMS: People with restaurants, he loves Getsemaní, he is from Cartagena. And he has a restaurant. #00:58:12#

DC: But he is not from Getsemaní? #00:58:14#

**DS: He is not from Getsemaní, he is quite middle class. There must be money behind him. But he really loves it, he is really committed to the place... he is, a let's say the new Getsemaní or one new Getsemaní. I don't know wherever he has problems, like you have. But there must be more people like that; I just want to explore that a bit, who these people are. Maybe to start with what problems have you been having? Would you say people hate you? Getting in to the community... #00:58:56#**

DC: Yeah, the neighbor. I mean there are some problems that are truth, for instance we have to organize some concert in the weekend to sustain the place. So the music can... [DS: **So the noise.**] but we try every time to not end the late or just concentrate in the weekend. Not doing every time... we could do, but we no do. This is a good problem and we talked about it with the neighborhood so we solved the problem. It is ok. But this is not the problem, the problem is people who we work with, people who come here... like the boy with dreads, so I think that the first time was people who smoked marihuana, for instance. Here is not allowed, inside de cultural center is not allowed smoke marihuana. But I can't [LMS: **forbid.**] yes, people smoke in the street, it is not my place. But probably somebody smoked there, but somebody smoked everywhere. And people come here to smoke, to Getsemaní, because they sell marihuana in the neighborhood, you know? So the neighbor who has the daughter or the daughter in law, I don't know, who sell marihuana in the other corner said that we are the problem because we call peoples smoking. And it is not true, I'm not working with people because they smoke marihuana. But they... but we are the problem, the cultural center is not the problem that they are selling marihuana. #01:01:06#

**LMS: It is hypocrite society. #01:01:11#**

DC: Absolutely. Or another thing they talk about that before the neighborhood was a very good neighborhood. It's not true! Even people from the rest of the city, know of the center. Also from the peripheral of the city, they didn't [LMS: they didn't want to come here.] Yeah. Here because this was very dangerous. So they couldn't come here because shooting or drug problems, etc. Now, everybody can come here it is a positive thing. Not only because of the foreign people but also people of the city who can live in the neighbor. So the hypocrisy is... #01:02:00#

**LMS: Yeah I learned about the subject of the past. #01:02:04#**

DC: No, exists. #01:02:06#

**LMS: No, no, no. It is an imagined thing, because they want to maintain their position and gain the power: We are the ones that can be here! And yeah. It's like a discourse, a narrative. #01:02:19#**

**DS: A lot of what we have been hearing from people is like that, because we are Getsemaní we have the right to do what we do here. #01:02:27#**

DC: Exactly. #01:02:28#

**DS: Therefore what we do here is right. #01:02:30#**

DC: Exactly. #01:02:31#

**DS: And if you are here and you are not born here, wherever you do is wrong. #01:02:37#**

DC: I said that no be for here is like a sin. Is like a sin. You are a sinner if you are not Getsemanian. And you want to be... One time I reflect about myself and I say there is a problem. Because I am like an obsession to demonstrate that I am from here. But then I say, I'm not from here, it is ok. That I am not from here. I am working here, this is not a cultural center for Getsemaní, it is a cultural center for the city because our main purpose is to put together in the same place, people from different places of the city. Because if this is, if it was me, the main purpose is that. And we have it. Because here come people from the other side of the city. But come people from Boca Grande, taking a class gived from young people of the neighborhood. #01:03:42#

DS: That is fantastic. #01:03:42#

DC: This is the principal, the main purpose of the cultural center. Because in the city you have not places like that. And why we chose this neighbor for this one, because Getsemaní is the only one place *transfronterizo*. #01:04:02#

**DS: Yeah. #01:04:05#**

DC: Because people from there come here and they feel good. But not go on in the center. And people from Boca Grande, etc. Can arrived here, but not taller. Because here there is the exclusion and the... #01:04:29#

**DS: This is actually brilliant. And it also defines a future identity for Getsemaní. #01:04:34#**

DC: Sadly that is the point. A mixing point. A very passing... #01:04:45#

**DS: That a very positive way of seeing the change. #01:04:48#**

DC: But just, if only we work with the way we lived together. The way we respect other people, the way we... if not it is a completely disaster. And probably it we will be the first to decide to go away. I don't know, the passion has a limit. It is sometimes it is like *deseperating*... #01:05:16#

**LMS: It is frustrating. #01:05:17#**

DC: And I am from very, very far from here. My... Sicily the south of Italy. #01:05:25#

(laughs)

**LMS: And why are you here in Cartagena? #01:05:26#**

DC: Because I arrived with an NGO from Switzerland; *Terre des hommes, Tierra de hombres*, we worked here with children sexually explode. I am a layer, in the other life I was a layer. But not a social activities, something like that... #01:05:45#

**DS: You have come a long way. #01:05:46#**

DC: No, but I worked in international cooperation and coming here, I opened my eyes and understand that I absolutely hate *cooperational* international in the conventional way they worked. It is a very perverse machinery of saying that this is *subdevelopment*, third world, etc. So now I open my eyes I changed absolutely the way to interact with society and... but it helped me a lot, study law, study cooperation, etc. To understand that it is not the way. I came only for 9 months and then I felt in love with love with this place and I decided to stay. #01:06:54#

**DS: I can imagine this. It is a very seductive place. #01:06:57#**

DC: But now I am in a period of divorce with the context. #01:06:59#

**DS: Really? Why? #01:07:00#**

DC: A little bit, because I think that you need, not only to produce or to propose something, but you need also to absorb something that somebody else propose to you. And a lot of times I feel that we are so alone in this place. I mean, this is the only independent cultural center. We can only... #01:07:40#

**LMS: It is the only one in the city? #01:07:41#**

DC: The only one independent. Because the others are Spanish cooperation, German cooperation, French cooperation, United States cooperation... There are no independent centers. You know? #01:07:52#

**LMS: Of course. #01:07:53#**

DC: Not at all. We are very alone. But now I am so positive because last week I traveled to Cali and there they invited me to a big meeting to build a network. I was so, I came back so *inspired* because there was people from Brazil, Venezuela and Bolivia talking about great project of networking and in Brazil for instance the *Fora do Eixo, Fuera del Eje*. Is searching because... #01:08:36#

**LMS: It is a center? #01:08:37#**

DC: No it is a very big networking, passed from 5 cultural centers to more of 300 cultural centers, who works all the country. Who print. They own money and work with different... #01:09:00#

**LMS: Ah they are an alternative society... #01:09:03#**

DC: Alternative and collaborative economics, and it is another way... it is amazing. #01:09:07#

**DS: It is amazing. What is it called? Fora de...? #01:09:08#**

DC: Fora do Eixo. Exacto! #01:09:10#

**LMS: They are placed in Sao Paulo? #01:09:12#**

DC: In everywhere. But... there is a world, a little bit invisible, hided that I discovered and now I feel not alone but we have a lot of crazy people talking about, and trying to do stuff, things in a different way. So we are working to do a big meeting here, to reply and to socialize the idea with people from here. Two days ago we organized a little bit meeting just with my collaborators to give enthusiasm to the other. Because I feel so enthusiastic. But to transmit enthusiasm is not so simple, but we need think, we need to start thinking in a collaborative way. So I think is good. But we need to go our sometimes from Cartagena to not aid Cartagena. I think that... before I come here I lived in London, some months, I lived in Brussel, Rome, Madrid, Barcelona is not just because you are great Dina. I am not talking you for that. But

because, when you lived in a big city, you absorbed everything, you just have to decide what you have to do tonight, and... #01:10:55#

**DS: It feeds you. #01:10:56#**

DC: It feeds you. Here is exactly the opposite, but it is great, because it is a creative *impulso*, it is like every time you want to do something, but also you need to share something, just not to self, *ensimismarte*, because sometimes I think, maybe we are talking between us, every time between us and we build some true that is not true. It is only our true. You need to go away... you need.... #01:11:49#

**LMS: Self-preservation #01:11:50#**

**DS: We also need to be able to surprise yourself, with something different. #01:11:56#**

DC: Exactly, exactly. #01:11:57#

**DS: The problem of being self-absorbed is that nothing new happens. #01:12:02#**

DC: Exactly, exactly. #01:12:03#

**LMS: And you lose the dialog with others, you lose the communication, the interaction, you just... look inside. #01:12:10#**

**DS: I have a very detailed, but boring question; I mean, do young people from Getsemani come here? Or are they all coming from outside? #01:12:21#**

DC: Especially from outside but children come a lot, because they are not *barreras*, and the *¿cómo se dice nieto?* [LMS: the grandson.] The grandson of my neighbor comes here everyday. #01:12:39#

**DS: To smoke. #01:12:40#**

*(Laughs)*

DC: No, no he is child but he discovers everyday something new, you know? But so young people... #01:12:49#

**DS: This story gets better and better. #01:12:50#**

DC: So young people and every time we tried in the past, especially in the past, to organize something events, just for the neighborhood. But in one moment I felt it was artificial. I was obsessed to *complacer*, I don't know, to do something good... to give pleasure, and it is not correct. I give something that is good for everybody from the city. But I think that the prejudice influenced a lot... #001:13:36#

DS: So they stayed away. #01:13:37#

DC: Yeah, but I think that the way they look at us is very different, depends on the differences between peoples was talking about. You know? There are a lot of people who think it is a great project, others think it is a very bad project, etc. but for the classes, for instance yoga, Zumba, etc. people from the neighborhood come here and take it, and you know. But it is not enough. #01:14:11#

**LMS: How do you communicate? Sorry, how do you communicate with the neighborhood, or with the city, to, you know? #01:14:19#**

DC: Yes, we are different ways. Social media, but in also we fix different types of *advice*. #01:14:30#

**LMS: Yeah, like... #01:14:32#**

DC: Some of that manual writing, because there is the way, the principal way they read, because I *¿cómo se dice? Me enteré*, [LMS: you notice.] yeah, that the printed they look at this like something that is not for them. The visual impact is different. So we tried to use that one and with leaders, there are leaders that I think are more compatible with our vision, for instance. I have no interest to work with fascist neighbors you know, I don't want to... #01:15:22#

**DS: There is no point. #01:15:23#**

DC: No there is no point. It is not the matter. But people from the council of the neighborhood, we talk a lot, we talked a lot, now I think that they are in a strange political situation, but before we talked with them and we organized some events like film projection for children, some events in the square. Before we organized every Sunday a Zumba class in the square, and the church... #01:16:01#

**DS: Zumba in Trinidad? #01:16:05#**

DC: Yeah, and the church gave us the, *el muro*, [LMS: the atrium, sí, es el atrio.], everybody danced there and we gave the sound system and so on. But not now. But this here we wrote a project that *ganó* [LMS: obtained.] resource from the minister of culture, two days ago we started with one. #01:16:37#

**LMS: Congratulations. #01:16:38#**

DC: The propose is to take outside the cultural center. The house, events that we organized, so... #01:16:49#

**LMS: Outside the city? #01:16:53#**

DC: Outside the place. So in public spaces or in abandoned places so we want to do more thing outside, and of course, Getsemaní is one of this places, the neighborhood, and last year, for instance. The *bienal de arte contemporaneo*, contemporary art biennial. The first one, invited the company, the contemporary dance company to do something, a performance, and we decided to do in the *Pedregal*, the wall here, that is the most complicated place of the old Getsemaní, because it is the place where they traffic drugs or the poorest people live there, etc. And we performed in all the ancient wall, and everybody was assisted, participated to the performance and it is one of the actions we organized once each months, for big artistic shows, different types, different kinds of shows in the ancient wall of all the center and also the ancient wall of this neighborhood. Organize something that is absolutely free and everybody can come, specially people of the neighbor but also people from anywhere. If you ask me if you always organized something for the neighborhood, no. Because I not agree. Before yes, but not now. Because it is frustrating to organize something and people not come because the neighbors say that this is a bad place, this is a place where people, bad people do bad things, is not true. I think it is very very *injusto* [LMS: unfair.] unfair trying to defend yourself for something you have not done. #01:19:13#

**DS: But also what you were saying before, the other strategy of saying Getsemaní is a meeting place, a hybrid of two sides, that's much more promising that just doing community work. #01:19:30#**

DC: Exactly and that's what we are doing, but it is not so visible. So we are not the heroes, because we are doing something specific. Like community work. We are working in a more sophisticated way that this... #01:19:46#

**LMS: That's difficult to understand. #01:19:47#**

DC: And we don't want fame. I'm not interested to... #01:19:55#

**LMS: To become the applause from the people... #01:19:56#**

DC: No, no, no. #01:19:59#

**DS: It is so... I mean its founding bodies, is what the agencies you apply to they often have a ver conventional view of community. #01:20:06#**

DC: They organize a lot of events in this way. #01:20:08#

**DS: I mean, I had this for years in new media and development work. Where the idea of community came from the 1940s and 1950s, I mean UNESCO... there are this things called communities and you go and you work in them. Now what you are saying is much more... makes a whole more sense. #01:20:31#**

**LMS: I wanted to... now that you were talking about the... being a ret spot here I want to propose you to show us, from your perspective, which are the places in Getsemaní that you**

consider significant, or problematic, or whatever. If you want to... so here is a map... I mean we have colors, if you want to mark. #01:20:55#

**DS: We are getting closer to light here. #01:20:55#**

DC: There are lots in different ways. You know, for me. I mean... #01:21:07#

**LMS: I think that one is not... #01:21:09#**

DC: Ok. So... well it is complicated, because of course everybody say the square, the Trinidad, because these are meeting points, but very controversial meeting point. And this is key because there is the church. So another actor coming and you know. El Pedregal, of course for the reason that I said you, and because of a lot of hand crafts [LMS: *¿artesanías?*] yeah, with [¿?] (01:21:55), and they still have the *¿cómo se dice taller?* [LMS: **the workshop**] the workshop. And I think everybody has a looking in that place. Because it is a very beautiful place. Because of the wall, the bay. I think it is the next place exploited. I feel it, and in the first part of the street they changed a lot of buildings and they you know. Its key. Media Luna of course because of the night life and everything I was talking before. #01:22:45#

**LMS: The way that you said it with your facial expression, what you want to communicate? in words? #01:22:54#**

DC: Here. Exactly. Well, before, la *Calle del Arsenal*, was exactly what Media Luna is today, you know? Just disco bar and *Chivas*, and the buses, always stop here to... #01:23:19#

**DS: But that was not backpacker? #01:23:22#**

DC: Not at all. #01:32:23#

**DS: That was more an up market? #01:32:24#**

DC: Yeah, but also a big a lot of houses abandoned or not occupied. But here only discobar there was. Now they are... *¿Cómo se dice está en obras?* [LMS: **they are renovating.**] Yeah, renovating so it is like... #01:23:42#

**LMS: You know what is going to happened there? Why are they renovating the sights? #01:23:45#**

**DS: Because it is a lot of work. #01:23:49#**

DC: There are a lot of visions of that. I don't know if disco bar, hotel... but this is a very controversial space because there is a parking and they are fighting, because, probably institution gave the park to the *Centro de Convenciones* in an illegal way. Also the convention center probably is illegal, because all this place is public space, but the way now that they are

using that is absolutely private. The convention center to do some artistic performance and something like that. #01:24:39#

**DS: They won't do it? #01:24:40#**

DC: Could rent to you like 10 million of pesos each day, or something like that. Is just for very, very, macro events. But these one is a very beautiful place, because of the bay. #01:24:57#

**DS: Yeah, we were there yesterday. #01:24:58#**

DC: And the parking is a pornographic... #01:25:05#

**DS: It's horrendous. #01:25:06#**

DC: How can you build here a parking and not a park? #01:25:13#

**LMS: I think it is a thing of the denial of the water, and the landscape... #01:25:17#**

**DS: Also there is so little open space. They are not doing anything with this park. Or very little. So any green space would be important. #01:25:30#**

DC: Yeah, we need it. We need it in this city. This one is the Parque del Centenario, is a nice place, I think it is a very popular space. A lot of people form here go there, or workers just to relax themselves you know. But is not enough exploited, or used. I think it is nice, because it is one of the few places, green place. #01:26:03#

**DS: There is no children's playground anywhere? #01:26:07#**

DC: The Square. #01:26:08#

**DS: No but I mean....#01:26:09#**

**LMS: the Square here? No... but a playground? #01:26:11#**

DC: Ah... no I think they are thinking to build something but institution are sleeping. I don't know. But here, there is like a little temple and the b-boy, breaking dancers go there, often go there to practice, to rehearsal. I don't know recently to other places but they use the... #01:26:49#

**LMS: The new light building. It's there right? #01:26:54#**

DC: The what? Yeah, here, here. And I think it's a nice place, I don't know said them they couldn't do that or yes. I have not enough information. #01:27:07#

**LMS: Why are the parks closed during the nights? #01:27:10#**

DC: I don't know. You should ask to, I think because of security and because of the vision of this city that everybody; this could be dangerous. Or just to not allowed to homeless to sleep there. Probably is for that. And... #01:27:33#

**DS: We were talking last night; wouldn't it be nice to have events here in the evening? #01:27:36#**

DC: Of course!

**DS: Performances, or music or whatever. Could also relief some of the pressure of Trinidad people doing things here. #01:27:45#**

DC: Of Course. But I think, is absolutely not used enough but it is a very potential meeting point, or something like that... *La Sierpe* is a place, the little street, with graffiti some... #01:28:12#

**DS: It is a mess. #01:28:13#**

DC: what? #01:28:14#

**DS: It is a mess. #01:28:15#**

DC: What is mess? #01:28:16#

**LMS: Es muy desorganizado. Pero es muy chevere. #01:28:17#**

DC: Yes. Absolutely. But some collective and artistic groups take it there and did something there and I think it was a good exercise. #01:28:30#

**LMS: You know for how long graffiti and street art in Getsemaní is going on? #01:28:36#**

DC: This is a very controversial also point, because a lot of graffiti that you find here, are the product of one intervention called, I can't remember... something with *mobil... Ciudad Mural*, It was an intervention from a group from Bogotá and this was... it has been very polemic because everybody, the media say, I can't remember... *Vertigo Graffiti* is the collective organized from Bogotá. And they invited a lot of artist to do this but the media says that it was the typical invasion from Bogotá, to make more beauty the walls for gentrification. So there is a controversial point there, I can't say anything because when they arrived here, I think that the problem they had, is that they hadn't enough investigation before they do something. And I think is not so good. But I think that they probably had good intentions. Yes is a methodological fault, or something like that. So yeah, a lot of the graffiti you say is from that. But not the *La Sierpe*, *La Sierpe* is passed before, is a collective from here. A group from here, the name is: *Pedro Romero vive aquí...* #01:30:40#

**LMS: Oh, the ones from the Pozo also? Of the pink graffiti? #01:30:42#**

DC: What? #01:30:46#

**LMS: En el pozo, en la plaza del pozo. Hay un muro rosado que está escrito Romero... como saltando... #01:30:52#**

DC: *Creo que... No sé si ese es también. Pero in la Sierpe*, like every... not all but the most important part of the graffiti in this Street was done from this group. Actually it has been a polemic between this group and *Vertigo Graffiti* from Bogotá, because the local groups say that the other group painted over... but... #01:31:32#

**DS: Graffiti wars. #01:31:33#**

DC: Graffiti wars. This is the contradiction of... #01:31:40#

**LMS: But it is also the message. #01:31:41#**

DC: Yeah. #01:31:42#

**LMS: Of power and imposition. #01:31:45#**

DC: Of local, this is another point. That I think that they are building a very xenophobic, so dangerous... besides... #01:31:57#

**LMS: They are building the Ghetto. #01:32:00#**

DC: But not only in Gesemaní, but the whole city. I mean, alternative group that think that they are working for the city, they are working to preserve the pride of the city. And they think they are right, they are not reflecting about the dangers this speech or discourse of racism, of discriminations, because when you say everything coming from outside is bad. You are racist. I mean... For me is like that, we are to distinguish, good thing, bad thing, good intervention, bad intervention... or not so black or white, we have to be more critic and not only say, you can't come here and you can't do something, is, I said because in Europe we are living a very bad moment with racism, with immigration, etc. I think that *Latino America* have an opportunity to not reply the same problem we are living. So even people who are thinking they are working for the city, really, probably... you know, it is complicated. And... but you won't just only... #01:33:30#

**LMS: Whatever you want. Whatever you want. There is a relationship with the old city? With San Diego, Santa Catalina? Whatever. #01:33:39#**

DC: Well, this one is absolutely terrific, what is... [LMS: The clock tower] [DS: And the square behind it.] for the *prepagó* phenomenon. #01:33:50#

**LMS: It is a type of prostitution, which is called prepagó, which is another level; economically they are more expensive, and you have to call an agency... #01:34:01#**

**DS: Escort? #01:34:02#**

**LMS: Yeah. #01:34:02#**

**DS: So, that is starting now here? #01:34:06#**

**LMS: Noo. That is old. #01:34:07#**

DC: Very strong, it is very strong, is not starting, it is very strong. #01:34:10#

**DS: But that is where it is localized? #01:34:12#**

DC: No. If you go, not only escort, but if you go there at 1 a.m. it is absolutely astonishing what you see. Yesterday I just looked at and counting, not moving, but just here **[LMS: standing there.]** and I counted 50. 50, five cero. You know this is very relation with the brand of tourism, etc. why they come, this one. And... but here in the Media Luna is coming the same, to reproduce the main model is quite the same. #01:35:02#

**LMS: And they are standing in the streets waiting for the cars or what? In here. #01:35:07#**

DC: Eh no, in a lot of restaurants or disco, who allows to go in. Because they can sell more... and this is very, very crazy. Because there are a lot of backpackers and also people with money, travelers with money, because there is... if you have Habana Club, high tourism, or mixed, I don't know. And hostels. A lot of hostels. And in the middle also disco, for people from here, the middle class and high class of young, young people going to listen *reaggeton*, so is a mixed very very interesting. High society, middle class form here, foreigners and backpacker. It is a... for that I was calling like a *zoologic*. #01:36:14#

**DS: Is like a zoo, yeah. All species of animal. #01:36:18#**

DC: Exactly. And here is a very special place, because it is a very, very little, little, little street, because, for.... I mean. Until some years ago, or something like that. Here lived indigenous people, not indigenous, but coming from indigenous ethics, it was... the name is.. *Tuchín*. I mean, people who sell coffee in the streets **[LMS: The cigarettes.]**, come from an *etnia* **[LMS: a tribe.]** of this place of the Caribbean, and you can see for their phenotype. **[LMS: Characteristics.]** Yeah, characteristics. And they, but they not usually, they are not used to be mixed with a lot of other people, because of this internal structures, for instance. There is a lot of sexism inside the family so women usually stay at home, or something like that. And the, men works all the city selling coffee, etc. And they live here in very bad conditions, little houses. But right now... #01:37:53#

**LMS: Very crowded houses I imagine. #01:37:58#**

DC: But right now, I say I imagine, not because it is so evident, but because I wrote about that when I studied development and culture, I had, I done a work about that, a little investigation,

research work, and... but immediately after the they say, I don't know if said or if they were occupying illegal the buildings, but now all these block is sold. Because I don't know who, but I am sure that very big enterprise or something like that, want to do something, all so, all houses, on the block is sold, so the place changed a lot. And there are a lot of little hotels here, someone, some of them for backpackers other one of the middle, you know, clients or something like that. But is a very interesting... #01:39:23#

**DS: Have we been? #01:39:22#**

**LMS: I cannot recall being there. #01:39:25#**

DC: Is... you go to Media Luna.... #01:39:30#

**LMS: We have to walk to the other place La Matuna. Yeah. #01:39:32#**

**DS: The dark place with the Chilean people. That were also on the street. #01:39:36#**

**LMS: The Chilean people live here... #01:39:39#**

**DS: I just can't visually figure that street. #01:39:42#**

DC: And it is very interesting, to think about light. #01:39:44#

**LMS: Ah, no. Yeah, yeah. This is the... yeah, yeah, this is the place where we took the photographs of the fish. #01:39:50#**

DC: Yeah, the fish. The graffiti. #01:39:51#

**LMS: The mural... here. I remember, they were selling fish in this corner and then here we had the hotel, the residence... And here... #01:40:04#**

**DS: During the night? #01:40:05#**

**LMS: No, no, during the day. And here is building with a squatting, you remember, like a modern building but with four or five floors, maybe? And they were renting apartments and storing places. #01:40:17#**

**DS: Yeah, yeah, I remember. That's right. I know where it is now. #01:40:22#**

**LSM: ¿Es ahí? #01:40:22#**

DC: Yeah, yeah. And the interesting thing about... #01:40:23#

**DS: So they are renovating it? #01:40:24#**

DC: For light it is very interesting. It is a very dark place... but I always to go to my house I always go through there. And before you saw a lot of workers, popular workers, for instance that they sell juice, so they worked with the highs there and with a very bad *hygienical* conditions and something like that. But it is something that it is interesting, it is also... #01:40:52#

**DS: We should go at night. #01:40:53#**

DC: And well this one is very backpackers street, I think. And... restaurants... *Corrientazos, no?* they pay very cheap lunch. #01:41:13#

**DS: It is a mixture as well, because there is a more of market...#01:41:18#**

DC: Yeah, big hotels, who done the sidewalk... yes. Each street has an history, there a lot of this. #01:41:38#

**LMS: But this is great. #01:41:39#**

**DS: It's good. The first few days we spent a lot of time just around here. And the people... #01:41:45#**

DC: I live here. #01:41:42#

**DS: You live there? #01:41:44#**

DC: Yeah, when I arrived to Cartagena I lived here. #01:41:49#

**DS: This is the Domino street? #01:41:50#**

**LMS: Yeah. No, no, no, the one she is saying is this one. #01:41:53#**

DC: This one is, I think is the most, well here live a lot of people of Getsemaní how sell drugs, and the pubs, and nobody *pass* here... but here there is a workshop of a very important artist of Cartagena. Her name is Ruby Rumié, she come from the elite of the city, but she is a plastic artist. And she has very interesting works also about Getsemaní, their choice to put her workshop here, is, I mean, a political choice, or I don't know. She lives between Chile and Colombia. But... so... I think she is here now. But, well... just inside the street, the most dangerous street of... but everybody knows her, etc. and yeah, the relationship between these streets are so strange, because here, foreign people go to live there, and the apartments are rented, for instance, with... like me. It is a good place because I could interact with local people because I was living there, you know? So I have a lot of family friends, family there, and this is a very popular way to live in all... *en todos los sentidos*. **[LMS: In all the senses.]** In all the senses, because until six in the morning you listened to very hard sound system. And they think they can do it because they always have. And so on... And this... *La Placita del Pozo*, is, before it was a little bit more dangerous, but they opened some years ago some bars here so

they changed it, now is a not very, well is a meeting point, I think of the people of the neighborhood, young people, etc. And this one; *Calle Larga*, is a very a lot of traffic... **[LMS: Because of the bridge?]** yeah, yeah, but not so interesting now. The *Instituto de Patrimonio y Cultura*, the institute of heritage has it's office here, but I think is no so interesting. They haven't done any... #01:45:03#

**DS: Do we know them? #01:45:04#**

**LMS: They were invited. #01:45:05#**

**DS: Did they reply? #01:45:07#**

**LMS: I think so. #01:45:08#**

**DS: Ok. #01:45:08#**

DC: You interviewed the... #01:45:10#

**LMS: No, no, no we are having...next week we are having these meetings, boring meetings, with huge institutions like *EcoTurismo, Patrimonio, La Camara de Comercio misma... entonces...* #01:45:22#**

DC: Interesting. #01:45:24#

**DS: It will be. Fascinating #01:45:25#**

DC: The *Instituto* is a completely disaster. #01:45:29#

**LMS: Really? #01:45:30#**

DC: The institute of heritage is a completely disaster. But you have, you will understand from... By yourselves. #01:45:40#

**DS: Can we invite, do we have an invite for the walk and all that? #01:45:43#**

**LMS: For the workshop? #01:45:44#**

**DS: Well... #01:45:45#**

**LMS: The stakeholder? The stakeholder? #01:45:48#**

**DS: No, no, the second day. #01:45:50#**

**LMS: The second day... yeah, yeah, we are going to invite you. Absolutely. #01:45:54#**

DS: Please. #01:45:56#

DC: Where? #01:45:57#

LMS: I'm going to tell her that in Spanish. #01:45:58#

DC: You have to come! #01:45:58#

LMS: You have to come. La próxima semana tenemos esas reuniones mamonas con esta gente. Pero también tenemos... como la directora viene a asistir a las reuniones... #01:46:07#

DC: ¿Directora de qué? #01:46:08#

LMS: Del Proyecto. Ella es diseñadora de iluminación, ella es una artista, que tiene ideas súper interesantes... #01:46:10#

DC: ¿La de New York que decías...? #01:46:12#

LMS: La de New York, Leni. Ella viene y tiene una metodología para siempre hacer sus investigaciones de iluminación que es hacer una caminata nocturna, con la gente de acá, con los stakeholders, los actores clave que se reúnen y vamos caminando... una cosa que es como un recorrido de 10 minutos, pero se hace en una hora. Y ella va hablando y va viendo la luz, la sombra y como la vaina artística. Como problematizando la cosa. Y después de la caminata, al otro día tenemos un taller participativo con las personas que asistieron a la caminata. Y la idea es como mostrar unas fotos, porque va a haber fotógrafo para tomar fotos y como todo lo que se encuentre interesante en esa caminata, además de lo que les vamos a decir nosotros de la investigación, como que se va a poner en discusión en el taller participativo. Y la gracia es que la mayoría de gente que pueda asistir, que fue a la caminata, vaya y nada... es como... les damos los materiales y se les ponen unas fotos, la metodología como que se explica en el momento, pero querríamos que participaras en eso también. #01:47:11#

DC: ¿Qué día son? #01:47:13#

LMS: Es el miércoles es la caminata, en la noche. Y el jueves en la tarde, de 3 a 5 es el taller participativo. #01:47:20#

DC: El miércoles... la caminata en la noche... Ok... ¿A qué horas sabes? #01:47:30#

LMS: Es de 6 a 8, pues la gracia es que nos encontremos... ¿paila? #01:47:35#

DC: Mm... Tengo una súper reunión con lo del encuentro de Cali. #01:47:39#

LMS: Ok...No... #01:47:40#

DC: Pero Bueno, podría también... #01:47:44#

LMS: También... el día anterior, el martes, tenemos también el rehearsal, el ensayo de la caminata.... Si quieres... #01:47:50#

DC: Ahh, tal vez en esa sí. El martes si puedo. #01:47:52#

DS: That is a good idea... yeah. #01:47:54#

LMS: Y si puedes estar, listo, igual tú ya vives acá, ya conoces las cosas y el taller participativo, no sé si puedas. #01:48:00#

DC: El jueves sí, no tengo nada todavía. #01:48:02#

LMS: El jueves de 3 a 5. #01:48:03#

DC: Lo voy a poner enseguida. #01:48:06#

DS: Can you come to the workshop? #01:48:07#

LMS: Yeah, yeah, yeah, yeah. #01:48:10#

DS: It would be great if you come. #01:48:11#

LMS: Sería increíble! #01:48:12#

DS: It is so good. #01:48:13#

DC: ¿A qué hora es? #01:48:14#

LMS: De 3 a 5. #01:48:15#

DC: ¿Dónde? #01:48:16#

LMS: En una, un salón de la alcaldía. En la Plaza de la Habana. #01:48:20#

DC: ¿Me pueden mandar la invitación después por correo? #01:48:22#

LMS: Claro. Te voy a dar el flyer, porque los imprimimos, pero igual te voy a mandar el correo. #01:48:28#

DC: De 3 a 5 dices... #01:48:30#

LMS: De 3 a 5. #01:48:31#

**DS: The walk will be fun. I think... #01:48:35#**

**LMS: Yeah, but she has a meeting, but she can go to the pre walk. #01:48:40#**

**DS: It is just, it's one of this... it is a strange event, the workshop. But there something real there. What is said there will go to this process. #01:48:52#**

DC: I love it. And I imagine people from everywhere in all senses go to be there. People from here, this is interesting. #01:49:05#

**LMS: Hopefully. #01:49:06#**

DC: But I can say to my colleague, *es mi pareja también*, the director of the contemporary dance company, he, if you talk to him is like you talk with me and... #01:49:20#

**LMS: He is totally invited. #01:49:21#**

DC: I mean, I can go Thursday and he can go Wednesday. #01:49:25#

**DS: That's fine. #01:49:26#**

DC: To have two vision, and then probably we can go together, if you want to, for the workshop. It is brilliant. I think it would be very interesting. #01:49:39#

**DS: Do we have a limit number for the workshop? Can two come, or? #01:49:43#**

**LMS: I mean maximum 30 people. #01:49:50#**

DC: You can say me. If not I go alone, but I think he can... It could be important. #01:47:50#

**LMS: Ok. Yo te aviso. #01:49:58#**

DC: He is a black man. This is important also. We have a lot of reflection about that, and he is from here, and he is part of this... I mean... if it is possible, if it is not, I go alone. #01:50:12#

**LMS: No, yo te aviso, pero creo que sí. #01:50:14#**

**DS: I hope so, it is just complicated. #01:50:16#**

DC: Yeah. #01:50:16#

**LMS: But it is a logistic thing. No, pero yo creo que sí. En serio es súper interesante. Además porque podemos tener más, asientos ocupados con personas que, ¿sabes? Tienen una visión diferente. Y eso... #01:50:31#**

DC: Claro, exacto. I am sorry but I have a meeting, just... #01:50:40#

**DS: You have given us so much time. This has been fantastic. #01:50:41#**

DC: No I love it. Is not a favor, is like a thing that interesting for me. #01:50:48#

**DS: Good. Thanks. #01:50:52#**

DC: No, thanks to you. It has been a very good conversation. #01:50:55#

**DS: And... I mean, I think we really like to come tomorrow. If you can do that. #01:50:59#**

DC: And yes, of course. And I would like you to know how we work. And... #01:51:05#

**LMS: I am totally intrigued. #01:50:06#**

DC: And if you have one minute I can, no, it is not necessary I think. Then I can send you the work of the company. Just to share with your daughter for instance. And I would like to share with you the artistic work. #01:51:24#

**DS: That would be great. That's good. #01:51:25#**

DC: But tomorrow, you can come here. I have to define the hour, the time. I think is more or less at 1 or half past 1. After the lunch, and then we can go together, I think it is a very good opportunity if you can come. #01:51:45#

**LMS: Totally. #01:51:46#**

**DS: It is fantastic. #01:51:46#**

DC: It is a very, very good opportunity. #01:51:49#

**DS: For us it is really important. I want to see your work, I want to see this area. It is just... #01:51:56#**

DC: Yes of course. And we will be there with people from there and the, is another vision, to understand better the city. #01:52:09#

**DS: That is great. Thank you. And we also need to send the, I can send the website. #01:52:18#**

DC: This is your contact? #01:52:19#

**LMS: Sí, ese es mi teléfono. #01:52:20#**

DC: Ok. You have mine. #01:52:22#

**LMS: Sí, sí... en la tarjeta está el teléfono tuyo. #01:52:29#**

DC: Just for tomorrow, to stay in touch. #01:52:29#

**LMS: Perfect. Muchas gracias Dina. #01:52:32#**

**DS: Can I go lay down? #01:52:38#**

DC: And with this institution *Ecotour*, is the new [¿?] (01:52:54) institution from the gobernación. The IPCC, the heritage institution is from the *distrito, la alcaldía*, this one is from the *gobernación que es de todo el departamento*. #01:53:09#

**LMS: Ah ok, ok. #01:53:10#**

DC: Si de Bolívar, no sé si pueden también invocarlos, me parece interesante. #01:53:16#

**LMS: Pues sí, podría ver un poquito y si, chevere tener el dato, porque siempre es bueno tener otros actores. Muchas gracias. #01:53:24#**

**DS: Muchas gracias. #01:53:25#**

DC: A ustedes. #01:53:26#

**LMS: Nos vemos mañana. #01:53:28#**

DC: Sí, por favor. #01:53:29#

END OF THE RECORDING

Situation	File Name	Language	Characteristics	Voices	Time
Interview	Juice Bar Guy 2015-02- 05_10_04_50	Spanish and English	Juice Bar owner. Young guy from other part of Cartagena has a business in Getsemaní. Cartography exercise	Interviewer: DS + LMS Interviewee: JG	01:07:00

**Voices (Acronyms):**

**DS: Don Slater**

**LMS: Laura Mendoza Sandoval**

JG: Juice Guy

**DS: Thanks for talking. #00:03:33#**

JG: Nice to meet you. #00:03:44#

**DS: Basically we do research about light and lighting. Very important. #00:03:52#**

JG: Light? Lighting? #00:03:53#

**LMS: Luz e iluminación. #00:03:54#**

JG: Iluminación.

**DS: And we are doing a study in Getsemaní, on light. We are talking to people, just about what they do in the evening. #00:04:04#**

JG: ¿Qué es lo que hacen en la noche? #00:04:06#

**LMS: Lo que hacemos acá, es una investigación en Getsemaní acerca de lo que las personas hacen en la noche. Básicamente eso, para entender la luz en la noche. #00:04:15#**

**DS: We are just starting. #00:04:17#**

**LMS: Hasta ahora estamos empezando, empezamos ayer. #00:04:21#**

**DS: So we are more nervous than you. #00:04:24#**

**LMS: Sí, estamos más nerviosos que tú. Es verdad. #00:04:28#**

**DS: Ok, can you just tell us a little bit about this place. Who comes in? When do they come? When do you open? #00:04:35#**

JG: Well... this is a large story, because we.... #00:04:43#

**DS: You can mix English and Spanish, we do all the time. #00:04:46#**

JG: We started because we worked with *pulpas, pulpa de fruta*. #00:04:50#

**LMS: Marica. So, they used to work with the... #00:04:58#**

JG: With fruit *pulpa*, we just take the fruit, we just freeze it. And when we started, we just started with juices. It was called the sailors juice bar. And that was like 2 or 3 years ago. There was only one person in this company, in this business. He was my friend without money. And then we grew because many people like to drink juice. But they wanted to eat something too. And then we start to [¿closer?] (05:40) and I came to the business and we sell something to eat too. Because people wanted to drink and to eat something. And then we started like 4 blocks ago. #00:06:00#

**DS: Is it going well? #00:06:01#**

JG: Yeah. What? #00:06:03#

**DS: Going well? #00:06:04#**

JG: Yeah, is doing well. *Si entonces comenzamos, estamos... aquí han habido muchos cambios*, many changes. Because when we was a used car, many people get in, from this country and from many... international people But when we started to open with food and then 90% people from people spending, they are not from here. They are turist. Because our menu is to eat, we've got sandwiches, salads, we got [¿?] (06:57) and just [¿?] (06:58). And then in the last business we opened at night. But nowadays we close at 7 o'clock, because it was... nobody get in. And we started morning. Because we said, menu in the morning people want to relax, and this place is like that. You can drink something. O sea, algo como más calmado. And at night people are looking for something more.... Other kind of music, they want to drink, so that's way we started to close at 7 o'clock. Now we are starting tonight too, by [¿?] (07:49) and there will be... and we said, well what... #00:07:53#

**DS: What could you do to open latter? #00:07:54#**

JG: To open at night, and then I don't know, the one on the other side is a bar. *Como una barra*, and we want to put a bar outside, with cocktails. And then that way all people to eat. To have something to eat. And we have to change the music, like chill out, and then we have to turn it on. And that's... we are starting. #00:08:34#

**DS: So, when will you open at night? #00:08:37#**

**LMS: ¿Cuándo van a abrir de noche? #00:08:39#**

JG: We are going to be more, más... fortalecer lo de la mañana. #00:08:46#

**LMS: They have to be ready and have to... #00:08:52#**

JG: Now we have to be good in the bay. But first we are going to *fortalecer*, the morning and then go to the night. #00:09:11#

**DS: You could sell liquor, you can sell cocktails? You don't need a license or anything? #00:09:17#**

**LMS: ¿Acá no se necesita licencia o permiso para vender licor? #00:09:22#**

JG: Sí, sí. There is a [¿?] (09:24), if just food there is a [¿?] (09:30), that is the night [¿?] (09:31). Nine percent. But if you sell drinks and... you have to pay 16 percent that is called the IVA. #00:09:43#

**LMS: Ah, is a tax from... #00:09:45#**

JG: But if you sell just food, then you pay just 8%. #00:09:57#

**LMS: Pero, además de eso para poder vender licor, ¿no se necesita una licencia especial? #00:10:02#**

JG: No. Los sellos, que estén bien los sellos. #00:10:04#

**LMS: O sea, que ¿usted bien el alcohol y ya? For your question, they don't need a, just to be ok, I mean, the taxes and that's it. #00:10:17#**

JG: Yeah, even some people don't pay the tax. Other you have to made this to one person who had a bar in the *Plaza Principal*. #00:10:32#

**LMS: Trinidad? #00:10:34#**

JG: En *Trinidad*. We have a bar and we sell cocktails and no one says... now when the government see that, this people take a lot of money. Disgusting. You know, where are you from? #00:10:50#

**LMS: Bogotá. #00:10:52#**

JG: And you know how it's like, how we do. Tú sabes como es el gobierno aquí... #00:10:58#

**LMS: Sí, sí, sí. It is terrible. #00:10:59#**

**DS: Do you live in this area? In Getsemaní? #00:11:06#**

JG: In this area, why. I am from Manga, but I don't like Manga, I spend all day here in Getsemaní. When I know Getsemaní, I just, there is something in Getsemaní... #00:11:20#

**DS: What do you like? #00:11:21#**

JG: I don't know. #00:11:22#

**DS: What do you like about it? Tell me about it. #00:11:24#**

JG: I think that the secret for Getsemaní is the people. Because the last year Getsemaní was the neighbor or the poor people. The popular people. And then the other people used to live in the other world. But here, the real cartageneros, here, here. You just find casas *estrato 2*, *estrato 1*, here in Getsemaní. And many people live... the children, you know? The way we are, the way the cartagenero is. Is form here. And many people not from here like to see that. Want to know our culture. So that's why I, don't know. And we are in the *ciudad amurallada*, and this is cheaper, *por ahora, es económico aún. Getsemaní aún es económico*. #00:12:32#

**LMS: It is still economic in Getsemaní,... #00:13:35#**

JG: We, we... pues si comparamos vivir, we make the comparison from the other part of the Wall city. You will see that, I don't really... I read in a magazine that the *ciudad amurallada* is the most expensive neighbor in Colombia. #00:13:02#

**DS: Yes. It is incredible. #00:13:04#**

JG: It is incredible. #00:13:05#

**DS: It really is. #00:13:06#**

JG: But I call that... #00:13:07#

**DS: So the life is now here? #00:13:08#**

JG: The life is now here. I call that *el pueblo fantasma*... #00:13:16#

**LMS: He calls it here the ghost... #00:13:20#**

JG: The other part of the city, because nobody live. That is do what, when there is no tourist, it is alone, because nobody life, many people buy all the houses but they not life there. Because many people, many singers and many famous people but they don't life there. #00:13:45#

**DS: But could that happen here? #00:13:47#**

**LMS: ¿Eso puede pasar? #00:13:49#**

JG: That is happening already. That is happening already. #00:13:51#

LMS: Y ¿Tú cómo te sientes con eso? #00:13:52#

JG: I feel that in time it is well. I think this is the best time of Getsemaní. Because we have like a mix. We have international people and we have people from here. But really think that many people from other countries will buy the houses and then I will be the same than in the other wall city. #00:14:22#

**DS: So this is a magic moment? #00:13:24#**

JG: Yes, this is a magic moment. It is a good time for Getsemaní. #00:14:28#

**DS: What could be done to stop this? #00:14:30#**

JG: What can be done? #00:14:32#

**DS: Yes, can anything be done to stop this? #00:14:35#**

JG: The time... nowadays there truly the works 7 stars hotel from Colombia. I don't know... #00:14:40#

**LMS: ¿Cartografía? #00:14:45#**

JG: Seven stars hotel. #00:14:48#

**LMS: Seven stars? Here in Getsemaní? #00:14:53#**

LG: Seven stars. #00:14:54#

**LMS: Seven star? A Hotel? #00:14:55#**

**DS: I think stars... what do you do to get seven stars? that is pretty good... Can I stay there? #00:15:02#**

JG: It doesn't come from here. It came from another country and the came back. Came here and [¿?] (15:10) as we see now. #00:15:19#

**LMS: But right now the hotel is under construction? #00:15:21#**

JG: Yes it is under construction. I can show you... #00:15:25#

**LMS: ¿En el mapita? Yo tengo un mapita. #00:15:26#**

JG: I can show you a picture, but... #00:15:30#

**LMS: Ok, I am going to ask him if he can, and then I will do something. Una pregunta qué pena, ¿te molesta si grabamos la voz? Es anónimo. Es solo para transcripción y eso... #00:16:02#**

JG: Ah, Bueno. If you want to *grabar* my body you can do it. #00:16:07#

**LMS: Ok, gracias. Listo. #00:16:13#**

JG: It will be right here, in this point. And nowadays the body plate of Cartagena is this here. Is all this street. *Media Luna*. That's the best rumba now. In the last year, the good rumba was right here, *la calle larga, la calle de...* #00:16:45#

**LMS: Previously? So he says previously this was the area where the party... you remember? #00:16:52#**

JG: And the best disco that is called *Mister Parrilla*. #00:17:00#

**LMS: But they moved? To Media... ah no... #00:17:01#**

JG: I don't know anything about it. #00:17:04#

**LMS: I think that they moved. Because I didn't saw the in Arsenal but in another... I think Calle Larga. #00:17:10#**

JG: Calle *larga*, but this is the same because they have 2 doors, here and here. That is a big place. So now we just got the party in this street. And you know, this is la *Plaza de la Trinidad*. And we have got many people here. Many people here too. And there is a hostel called Media Luna, Media Luna Hostel. And they make a party on Wednesday, you know, Wednesday. You know? #00:17:45#

**LMS: Ah, yesterday? #00:17:48#**

JG: Yesterday. #00:17:50#

LMS: But we missed it. #00:17:51#

JG: Yesterday. You have to go to that party, because that is the best party that we have. For people not from here. #00:18:01#

**LMS: Really? For international... #00:18:03#**

JG: For international people, they have all kind of music. And you will see a Colombian person dancing with a Russian girl, and dancing... You see everything there. And it is a good party. They do it on Wednesday. It is very good, it looks like a wicked. You have to go there. #00:18:25#

**LMS: May I ask you something, now that you are doing this... tell us in the map what are the significant places for you in Getsemaní. ¿Cuáles son los lugares como más significativos para ti? Pero si quieres te doy colorcitos. Mira quieres un rojo... #00:14:44#**

JG: Well, I think we don't have like many important places in Getsemaní because this was a poor neighborhood. But if you... #00:18:59#

**DS: Not necessarily tourist places, not that, just for you what are the place you like, or mean something to you. #00:19:05#**

JG: We've got la *Plaza de la Trinidad*... #00:19:07#

**DS: That's really important. #00:19:08#**

JG: That's really important. I think that is the most important. Because many people they meet in that place. And I don't know, that I said I come here again. That's the principal. And we've got *Calle de la Media Luna*, and I have to say something, this *calle*, this street is *conocida* for the cartgeneros people like the *calle de las putas*. #00:19:43#

**LMS: The Street of the prostitutes, it is known. #00:19:46#**

**DS: That's the street of the prostitutes, ok. #00:19:48#**

JG: But now is like few *prostitutas*, and we've got more *rumba* here. We have more party and we have more everything here. I think this is the second, the most important part. But if you ask of all the place, the is more important is right here. It is called *Plaza del Pozo*. Because in this place start the Colombian independence. *Ahí fue donde se dio el grito de la independencia*. The... how do you say *grito*? #00:20:35#

**LMS: The shouting of independence. The independence shout. #00:20:38#**

**DS: There is tree characters coming out. The statue that is in *La Trinidad*... #00:20:44#**

**LMS: En *La Trinidad* hay tres estatuas. #00:20:45#**

JG: We've got that but you star right here. #00:20:50#

**DS: This is important to you? #00:20:51#**

JG: Yes that's important. In the first time I came to Getsemaní I feel that magic. When you walk all way on the street. You feel something. I'm from here, this is my city. This is my place. I used to live in the other Cartagena, I call it the other Cartagena when is not in the wall city. That's a different site. It is a difference, but when I came I said; Damn I've to do something. And I start to know it and I say; I want to live here, I want to live here. Nowadays I live in Manga, Manga is for, because it is for estrato 5. Well... it is... #00:21:42#

**LMS: Is not here. Is the other island. #00:21:43#**

**DS: What did you said? Estrato... #00:21:45#**

JG: Estrato 5. #00:21:46#

**DS: Estrato 5. What's that? #00:21:48#**

JG: Is like... #00:21:50#

**LMS: Middle-high class. #00:21:51#**

**DS: Yes, that's what I thought. So you numbered the classes? #00:21:54#**

**LMS: Yeah, yeah. #00:21:55#**

**DS: I'm new to Colombia, I don't know anything. #00:21:57#**

**LMS: Si, todo lo que puedas decir es cómo explicarle a un extranjero que es... #00:22:04#**

**DS: Estrato... #00:22:05#**

JG: Estrato 5. #00:22:06#

**DS: So what is Getsemaní? #00:22:08#**

JG: Getsemaní was just estrato 1. #00:22:12#

**DS: Ok. So bottom. #00:22:13#**

**LMS: Bottom. #00:22:14#**

**DS: Is there a estrato 0? #00:22:16#**

**LMS: Yes there is. 1 is the lowest. #00:22:19#**

**DS: It is low enough. #00:22:20#**

JG: But nowadays, because nobody lives here, and they are winning money here, and they are money here. And now there have to win money here. So that's why they are hotels, hostels, and having famous people came to buy houses, to not live in there. So that's what is happening. #00:22:46#

**DS: What would you call this now? Estrato...? #00:22:49#**

**LMS: ¿Ahora cuál sería el estrato? #00:22:50#**

JG: Estrato 3. Yeah, because there are many estratos 2 and many Estrato 5. Because we've got many different cultures. #00:22:59#

**DS: It is an average. #00:23:00#**

JG: It is like medium. Here we are Estrato 3. We pay like a residential, but don't say that to anyone. #00:23:13#

**LMS: ¿Por qué? #00:23:14#**

**DS: Why? #00:23:14#**

JG: Because if you say that to the public service, and then they will try, they will change more. Because you can be residential or you can be commercial. #00:23:26#

**LMS: Ah, ok. I get you. The land use, the [¿?] (23:28) #00:23:34#**

JG: And the... I hear many people from here. Like the really neighbor from here. I see that people say; I want to buy you, I want to buy you, I want to buy you... Is like the pressure. #00:23:55#

**DS: Do we see signs of sale. #00:23:58#**

**LMS: Hemos visto muchos señales que dice; no se vende, no se vende. O también se vende. Pregunte aquí. #00:24:04#**

JG: If you talk with them they say, well I will not sale. I will wait, and wait, and wait because they... #00:24:16#

**LMS: They can gain more money. #00:24:17#**

JG: More money. Because the day will come. The day will come they have to sell. Because this will be like this. Last times this was like that before. This was living people. This road is called *San Diego*, like the middle class. And this is the high class. And they had places like this one. Like *La Plaza de la Trinidad*, I was called *Plaza de San Diego*, it is called *Plaza de San Diego*. But now, it is different, people don't like to go there. They go there, it is different. It is not like this one. It is not that cool. Because the popular people is the cool people. #00:25:17#

**DS: Yeah, always. That's right. #00:25:18#**

JG: And we have another important place for me. And it is this street. Because this street, is like an art street. #00:25:35#

**DS: That's where they have the tiles. There is a lot of art in the walls and the buildings. #00:25:39#**

**LMS: Yeah, que dónde está un [¿?] (25:42) en ruinas y hay muchos grafitis al final, y que tiene un puentecito arriba raro. #00:25:49#**

JG: It was a company. That one. It was a company of *químicos*. #00:26:01#

**LMS: Ah it was a factory. #00:26:03#**

JG: It was a factory... #00:26:07#

**LMS: Of chemical things. #00:26:08#**

**DS: So now you have artist there? You say. #00:26:12#**

JG: It is an art because, because if you want to live in one of those places you have to remodelar, but in the same way that they want. #00:26:30#

**LMS: Respecting the tradition. #00:26:32#**

JG: You have to respect the tradition. And it is very expensive nowadays. If you... you have to respect that. #00:26:45#

**LMS: But one question inside that... ¿en ese lote hay gente viviendo? #00:26:50#**

JG: No. #00:26:51#

**LMS: ¿Está abandonado? #00:26:53#**

JG: No, nowadays I think... #00:26:57#

**LMS: Que pena. I am asking him if inside the wall there is actually someone living. And he said that no. And he is going to say something about it. #00:27:03#**

JG: Is closed. But nowadays I think, because we have that, the hotels, and then they make a park. #00:24:15#

**LMS: A park? #00:27:16#**

JG: A parking lot. They are making. Here. #00::#

**LMS: So this super wow hotels are going to make a parking lot. #00:27:27#**

JG: I think they did it already. #00:27:28#

**LMS: They did it? No... #00:27:30#**

JG: I think... if you see... #00:27:33#

**DS: There is some construction below. We will walk there afterwards. #00:27:37#**

JG: Did you see the hotel say, parking, say something. Where else parking. And I asked my brother, what's that, and he told me that was... you came with your car... #00:27:55#

**LMS: Wallet parking. #00:27:56#**

JG: Wallet parking. And they don't have that space. I say they are going to use that place. We see it like little, but it is a big place and we call it the [¿?] (28:18) And this is so big. And there is a place that we call, how many people from Getsemaní call, *La Finquita*. Like a little farm. But everybody say that is a big place. #00:28:38#

**LMS: It is sarcastic, because it is a BIG place. Like a [¿fazenda?] (28:43). #00:28:43#**

JG: And something else that I have to tell you is that, un Mercado de Bazurto. La Plaza de Mercado. It used to be here. #00:28:55#

**LMS: In the convention center, right? #00:28:57#**

JG: You know this place. #00:28:58#

**LMS: All this place was a market. #00:29:03#**

JG: Yeah, because this is like Bazurto. Have you been to Bazurto? #00:29:05#

**LMS: No I haven't been there. #00:29:06#**

JG: That's where the people, where the popular people buy. It is *la plaza de Mercado*, *antes quedaba ahí*, so when they changed. La quitaron de aquí, ahí fue cuando fue a crecer Getsemaní. #00:29:28#

**LMS: ¿Hace cuánto? When they kit the market, that's when Getsemaní started to grow. #00:29:37#**

**DS: So when was that? #00:29:38#**

**LMS: I asked... #00:29:40#**

JG: Sí. Por ahí como 50 años. #00:29:49#

**LMS: Like 50 years. #00:29:50#**

JG: But if you ask my mother, what she thinks about Getsemaní. She will say, don't go there, because they does dangerous, the last year was dangerous. And they have in mind that. That the old people have that in his mind. But you came, and you see, many cartageneros don't know what Getsemaní has become. This is like a secret for the cartageneros. Because if you ask someone; no that dangerous, that dangerous. I could be more secure than the other Cartagena. Yeah, because no  *motos*  get in, and this is... you know. #00:30:43#

**DS: No what? #00:30:44#**

JG: No motorcycles. And you have to think, this is a place that is giving money to the government. So they have to protect it. #00:30:58#

**LMS: It is like a treasure. #00:30:59#**

JG: Yeah. Even the government. The alcalde. #00:31:05#

**LMS: The mayor. #00:31:06#**

JG: The mayor, he can't decide for all of this. He has to ask the president. Because the president has to... he is the owner of this. I mean, he is the one to take the decisions of this place. Because this is an important place for Colombia. #00:31:25#

**LMS: So I am going to ask you; you are saying that the mayor and the city is not independent from the national... O sea... exacto. #00:31:33#**

JG: They are dependent by the president. #00:31:38#

**LMS: No hay autonomía en la ciudad, sino que todo lo decide el presidente. #00:31:45#**

JG: We have got, but he have to ask it. Question. #00:31:50#

**DS: People, when we talked to people, they say, you know, when did get this change, they say 20 years ago, 50 years ago, there is that. Some people say 20 years ago it changed. Is there anything that happened 20 years ago that you can think of? #00:32:10#**

**LMS: ¿Si entendiste? La gente con la que hemos hablado dice que hace 20 años que cambió. #00:32:15#**

JG: ¿Que cambió Getsemaní? #00:32:17#

**LMS: ¿Tú crees que, algo paso hace 20 años? Como en los 90s, 80s, ¿acá? #00:32:20#**

JG: Maybe... #00:32:24#

**DS: Some people say 4 years ago. #00:32:25#**

**LMS: Y otras personas dicen que 4 años es que empezó a cambiar. #00:32:27#**

JG: Yeah, because it start, cuando pasa el tiempo, it is like; more fast, and more fast, and more fast. Entonces, cada vez es más rápido, es porque la gente se da cuenta. Entonces la publicidad, the public magazine and other things is Colombia, but Colombia es un establecimiento de guerra. Entonces hace 50 años o pues hace 20 años ha mejorado. Entonces, many people from other countries came and they are just starting to know our culture. And maybe that's why. And it is a beautiful place. And they just started to look at it. Almost 20 years ago. #00:33:27#

**LMS: Ok... and we are going to ask you something. This places are important for you in any time of the day? Or just in the night, or just in the day... or I don't know. #00:33:43#**

JG: This two is just in the night. Because many people say that Getsemaní is a night neighbor. #00:33:54#

**LMS: A night neighborhood. #00:33:55#**

JG: Yeah, because if you go now, there is nobody. #00:34:00#

**LMS: Ok. #00:34:01#**

JG: Because of the sun. But if you go at night it is full. Everybody is there, even if you can or not. Every day you come here and it is full. #00:34:15#

**LMS: But it is also full by locals, not just tourist? #00:34:19#**

JG: Yes, by locals and by everybody. By everybody. #00:34:24#

**LMS: By everybody. What do you fell about the climate, I don't know, now that you said it. ¿Cuál es la diferencia del clima? O sea, ¿para ustedes es diferente? ¿Estar en el día o en la noche afuera? #00:34:36#**

JG: Si. Porque... para los cartageneros, for the cartageneros people we just say: [¿sabroso?] (34:48) el sol. #00:34:50#

**LMS: So you also... #00:34:54#**

JG: We don't like sun, I mean, because it is this every day. When I came here, to Getsemaní I started to opa we got sun but most of the people are looking for sun. Because they are looking for sun but on the beach, on winter. And they started to wear jacket, but if you got sun, you take off your clothes. That's more fun. Because we see when turistas, come to his business we say well, we have to put the air conditioner, many people not from here, extranjeros, they don't like to fell freeze, they like to feel... #00:35:58#

**LMS: In the Caribbean. #00:36:00#**

**DS: Absolutely. How comes here? Are they mostly young or older people? If you are tourist my age, you are more likely to be there, than here? #00:36:17#**

JG: That depends. #00:36:20#

**DS: I mean, like here, are there mostly you people that come to you place? #00:36:25#**

JG: Yeah. Young people come to this place. #00:36:27#

**DS: Young people how come here. Do the stay a few days? A few weeks? Or they... you know, how long do people stay? #00:36:37#**

JG: Foreign people? #00:36:38#

**DS: Foreign people. #00:36:39#**

JG: Well, they used to, we've got many comments, sometimes I hear and I see; men I don't want to leave from here, I want to live here. #00:36:54#

**DS: They want to live here? #00:36:55#**

JG: They want to live here. And they just start to do something to look for a job, and they leave here. Many people, many foreign people. But sometimes they are just, they stay for a few days. But when they see what we have, they say; we need to have more time here, more days. #00:37:20#

**DS: That's how I feel. Yes. I'm staying. #00:37:25#**

JG: But others just came, they know, and just say the next time, more days. And then they came back. I see people, that came to make a tourist or all the way... *o sea, hacen un tour por toda Colombia*, and then they... sometimes, they start here and then they go to Barranquilla, Santa Marta, to Cali and then the last place they came back. I just stay by this city, sometimes. #00:18:13#

**DS: It is an amazing town, it is really beautiful. #00:38:18#**

JG: Maybe many local people don't know it. If you ask to the other part of the wall city, they just, centro, el centro, they don't know that important that it is. Because they see all the time. And they get bored about. #00:38:44#

**DS: They take it for granted. #00:38:45#**

JG: They came and they don't know other places, because people from Cartagena, they don't like to travel too much. They don't like to travel too much. #00:38:56#

**LMS: No? Why? #00:38:57#**

JG: Because this is a culture, this is a culture. The culture is like that. Like if you know someone from Bogotá, Medellín, they have to *ahorrar*, to save money and then travel. And we don't do that. We just spend the money every time. We like to drink too much. #00:39:23#

**DS: There are Wednesday parties... #00:39:26#**

JG: And this is an expensive city. #00:39:30#

**DS: Is it? #00:39:32#**

JG: Yes it is. So sometimes we don't have the money to travel. So if you don't visit any other place, you don't feel, you don't understand what you have. That happened to me. I go to the United States, I know the United States, I lived in the United States for a year, but I was like; damn I miss my country. But when I came, I saw that I was missing my point. But when I start to travel in Colombia, I say, I don't miss my country, I miss Cartagena. We've got like a different kind of life. It is small, to Medellín. And I say I don't want to change. I want to live here, live here like for ten years. Yeah, because this is... I like it. And someone can say; I don't like it. That depends on how you are. If you are a person that just likes to relax, not to go too fast. Then you can live here. But if you are a person how just like to go fast, go to Medellín. #00:40:55#

**DS: They don't want to be here. #00:40:56#**

JG: They don't want to be here, because here it is difficult too. Because you want to make business it very difficult. Because the people are very slow. That's maybe because... #00:41:07#

**DS: Do you have that in your business? Do you get frustrated? #00:41:13#**

JG: Yeah, some times. Because the people who need to work more and they just are, they don't care, they just don't care. They come to job or not. I don't care, I just find another job. That's all. Sometimes it is difficult. Because we find it in this place and in other areas too from Cartagena. Because I got a business in La Plaza de Mercado, and they are the same. And it is not only the people. The companies too. When we need some ingredients, and you need to have them now. And they say tomorrow or maybe after tomorrow and... but now I understand why. Because here, this is the way it is. So we try, but you have to live with that. But if you go to Medellín it is very fast, you have to go very fast. You have to take fast. #00:42:27#

**LMS: But you lived there? #00:42:28#**

JG: Yeah. #00:42:28#

**LMS: Another culture. #00:42:29#**

JG: It is different. Yeah. But if you want to be relaxed you can live here. #00:42:35#

**DS: Can I say... you are a bit like that. I've felt that people here a very polite. You know, very friendly they take time with people. Is that true? #00:42:49#**

JG: Yeah, it is true. Sometimes I feel like.... Here we sit in front of our houses. Just to drink, we put your stereo, put down your sit and sit down with the family, and you just start to drink. And you call you neighbor. Ey let's do something, come here. And sometimes we drink with someone we don't even know. What's up men, come here, just drink something. And we are like that, very friendly. #00:43:30#

**LMS: And what time do you used to do that? To take out your sits in the streets... #00:43:36#**

JG: All the night. But if you, in the other Wall city we do it in the weekends. #00:43:40#

**LMS: In the other part of Cartagena. #00:43:45#**

JG: In the other part. I call it the other Cartagena. #00:43:50#

**LMS: Yeah, I love that. During the weekends? #00:43:51#**

JG: During the weekends. #00:43:52#

**LMS: And in this Cartagena? #00:43:53#**

JG: Time? We don't have like many place out, that's why they go to La Plaza. #00:44:05#

**LMS: Trinidad? #00:44:06#**

JG: Yeah. You can find many real neighborhood, many local people in this two streets. This one and this one. #00:44:23#

**DS: That's the one with plastic bags and the, that amazing, that's really great. I love that. Is there a reputation for drugs? Is that right? Someone told me. #00:44:37#**

JG: ¿Que o sea hay muchas drogas? #00:44:41#

**LMS: Sí, que hay una reputación de drogas. #00:44:45#**

JG: Yeah they sell in this place, in this place they sell and in this place they sell [LMS: *El Pedregal*]. And everybody knows, even, we've got a police station right here. #00:44:58#

**LMS: Yeah, yeah. Antimotines. #00:45:00#**

JG: Antimotines. And they know, they know it. #00:45:03#

**LMS: But they cannot just... #00:45:05#**

JG: They cannot come, because they I think even know it today. Foreign people come here for drugs. And they sell but, if someone is foreign and is smoking drug in other, I mean you have to... *esconderte*. You have to hide, because if they see you have smoking the people from here, they will; Hey, why are you doing that, you don't have to do that. And they just, they get angry. And you see that in this place, but in the other Cartagena you don't see that. Smoking, take someone doing that in this place. Because I see that. For a *pareja* [LMS: Couple.], they were smoking, and people from here said; He is smoking, smoking, smoking. The other one was: why are you smoking? Don't you do that! Take that... and he la estranguló. #00:46:29#

**LMS: ¿La estrangulo? Yeah, I don't know how to say that. #00:46:31#**

**DS: Strangle. #00:46:32#**

JG: Don't do this. And they saved, and they see that there are many children walking around. And they try to protect them. And you see that here, in the other part of the city you don't see that. That is strange. Tell someone but they protect them. #00:46:53#

**LMS: That is interesting. #00:46:55#**

**DS: When? What kind of drugs? Is it hard or just smoke? #00:47:03#**

JG: I really don't know because... #00:47:06#

**DS: I am not assuming that you are doing. #00:47:09#**

JG: No, no, no, but... #00:47:10#

**LMS: ¿Pero tú que crees? ¿Solo marihuana? #00:47:13#**

JG: I have heard to, about *perico*, [¿?] (47:19) But I really don't know. #00:47:20#

**DS: Ok. But you think it is a big problem here? The drugs #00:47:28#**

JG: The drugs? I don't know, I think that everything in this place is controlled. Even that, yeah, because you see this is a, you got... there is a station right here, and they know they do this and even the police came to this places to have that too. So they know, they control it. #00:47:58#

**DS: It is organized. Can I just... #00:48:05#**

JG: Sometimes I see that, you know that tourist buses, that tourist buses they came in and they know where they are going. And they park right here and someone walks in, some of the people of the bus they came here and do this, and they just got what they needed, and he take the bus and... #00:48:41#

**LMS: Wow, really? #00:48:42#**

JG: Really. #00:48:42#

**DS: It is organized, yeah. #00:48:43#**

JG: Even if you want. Maybe you can do it now. If you want. Because that happened to me. You just walk in, and then you just than there, and then; yeah, yeah, this is the place, this is the place. Like that! They don't know if it is a police or... they don't know anything. Like you are ok, you are ok. This is the address, this is the address. #00:49:18#

**DS: We should try it. #00:49:20#**

**LMS: Yeah, yeah, yeah. As an experiment. #00:49:21#**

JG: And sometimes someone will say hi to you and you will not understand. They say: hey what's up man? How are you doing? He is just telling you, hey I sell drugs. #00:49:32#

**LMS: The code, the code. #00:49:35#**

JG: If you understand, you understand, if you don't... #00:49:40#

**LMS: El que entendió, entendió. #00:49:41#**

**DS: You said this used to be prostitution? Nothing now? #00:49:47#**

**LMS: A little bit. #00:49:48#**

JG: A little bit. #00:49:48#

**DS: Someone said there was a lot of prostitution in the park? #00:49:54#**

JG: Yeah in the park. #00:46:56#

**DS: Is that still or before? #00:49:57#**

JG: It is still. #00:50:02#

**LMS: Still? In the street or in the park? #00:50:04#**

JG: Yeah, o sea, no in the park, in the streets. #00:50:12#

**DS: Where Andrea was showing... #00:50:14#**

JG: When this park was remodelado... #00:50:23#

**LMS: Renew. Is the word? #00:50:24#**

**DS: Renovated. #00:50:24#**

JG: One year ago, one or two year go. And they when they start that, they don't accept that prostitutes in. #00:50:42#

**LMS: Ok. #00:50:46#**

JG: And they had to walk away to the street. But this a fault, when they started to close the park, because they wanted to renew, the prostitutes, the sex working, they said, you have to pay us for that. #00:51:08#

**LMS: Really? #00:51:10#**

JG: Yeah, because this is our work, our site... #00:51:12#

**LMS: Our place... #00:51:15#**

JG: And they are taking our place. #00:51:16#

**DS: They wanted compensation. #00:51:17#**

JG: What are we going to do now? We need money from the government. #00:51:22#

**LMS: And they paid them? #00:51:23#**

JG: I don't know. I don't think so. #00:51:23#

**DS: It was worth the try. #00:51:29#**

**LMS: I am curious about something, what about this place? #00:51:36#**

**DS: We have taken a lot of your time, but you know I thank you very much. #00:51:48#**

JG: I like to talk a lot. #00:51:50#

**DS: This is good. This is very good for us. Really, really interesting. #00:51:56#**

**LMS: I am curious about this place. This is la Matuna, right? This blocks here, are very different from this ones, right? Or I don't know, what do you think? #00:52:08#**

JG: I think that if you see this street, this is a mean, I think all of this is nearly to the...to this. So you find in this street many business. Many *comercio*, commerce. And the buses, and the cars and the taxis, they came in in this street. And they can now use this street. So that makes this street commercial street too. And you can find many commercial places in this area, many restaurants, so... many hostels too. Too dangerous street is this one. #00:53:12#

**LMS: Dangerous? #00:53:12#**

JG: Not Dangerous, not dangerous, maybe I can say that... como la más oscura, la más olvidada. #00:53:22#

**LMS: Like the darkest, like the forgotten street. #00:53:25#**

JG: The forgotten street. This... and you see right here, we have I... you have to talk about the street. Because this street they don't use it too much. I think they have 5 hotels and right here they have a big building right here, but it is no used like it should be. #00:53:59#

**LMS: Is it abandoned or? #00:54:00#**

JG: No, it is not abandoned. But it was, but nowadays a woman is, está rentando habitaciones. #00:54:14#

**LMS: Is renting rooms. #00:54:15#**

**DS: That's not the place... #00:54:18#**

**LMS: I think so. Maybe. #00:54:22#**

**DS: So maybe she was right... #00:54:23#**

**LMS: Who? #00:54:25#**

**DS: The woman who said it was a family house. #00:54:26#**

**LMS: A no, no, no... is more over here. #00:54:30#**

JG: This is a big building. #00:54:33#

**LMS: Con muchos pisos, ¿dices? #00:54:35#**

JG: Sí. I mean, this place, next to, well we have the police station here too, but, next to that police station, I don't know if you have hear about, *Ekovios*. Is the best dancing group from Cartagena. #00:55:02#

**LMS: Dancing club? Ekovios? #00:55:04#**

JG: Ekovios, but they dance like música folclórica, traditional music. And they practice here. If you see this street, in this corner, you can find... you've got music here, and you drugs here, and you can find prostitutes here too. #00:55:30#

**LMS: This is a street that we walked earlier today. You know? #00:55:36#**

**DS: Yeah, I think so. #00:55:37#**

**LMS: This was the fish here, and here was a building and I think that is a brothel. #00:55:49#**

**DS: Oh, yeah. I see. #00:55:49#**

JG: Brothel? #00:55:50#

**LMS: Yeah, como una residencia para las prostitutas, ¿será? #00:55:55#**

JG: I don't know, we've got a *residencia* for *prostitutas*... right... here. #00:55:04#

**LMS: Ok. There is a brothel. #00:56:06#**

**DS: Ok. Last night we walked up here? That's where the sushi place was? #00:56:14#**

**LMS: Yeah, yeah, yeah. #00:56:15#**

**DS: That's quite busy at night. #00:56:16#**

**LMS: Sí, en las noches acá hay muchas cosas. #00:56:19#**

JG: Sí... I think this is more, o sea, más comercial. This is a more commercial area. #00:56:27#

**DS: When you get into Getsemaní you can... [¿?] (56:31) this? #00:56:33#**

JG: When I think of Getsemaní? #00:56:33#

**DS: The old barrio, is that Media Luna... #00:56:41#**

**LMS: O sea, cuándo piensas en, cuando te preguntan por Getsemaní, ¿tú incluyes esto o piensas en esto? #00:56:47#**

JG: No, yo pienso en todo. Everything because we use this place very much. This is a commercial place. We got *verduras y frutas*, here. And we got the principals *tiendas*... #00:57:08#

**LMS: Fruits and vegetables. The main stores... #00:57:09#**

JG: The main stores are right here, and right here. #00:57:15#

**LMS: In the corners. #00:57:16#**

JG: And the cheaper restaurants, we've got one called, *El Punto*, comida corriente. #00:57:29#

**LMS: Traditional food. #00:57:30#**

JG: We got *el Coroncoron*, is another restaurant. We got many restaurants. In this area you find like all the *ferreterías*... #00:57:48#

**LMS: The industrial things that we were... #00:57:49#**

JG: All this area, this one, this one, this one... So you see, this is a commercial place. #00:57:57#

**LMS: And when you think about Getsemaní in the night, what is your feeling? #00:58:04#**

JG: Why... I... If you say Getsemaní at night, I could *remained* of the magic of *La Plaza de la Trinidad*, full. And I see *La calle de La Media Luna*, full too. That's what I think when you say Getsemaní at night. Yeah, because on Wednesday you can see, you can come with your car. But you have to drive really difficult, because there are many people. And because this is a good party and other places started to make parties too. Because when it is full, the people will go to other place. #00:59:04#

**LMS: So, that's the street for party. #00:59:06#**

JG: For party. #00:59:09#

**LMS: Friday or Saturday? What's better? Friday or Saturday to party? Or is the same? #00:59:15#**

JG: It is the same thing because, they make party for foreign people. And foreign people they don't have to work, they can have fun every day. I think that every day, I think they open, I'm not sure, but I think they open every day. And I know this... #00:59:37#

**LMS: And there is no a [¿a picó?] (59:39) cerca? Near? #00:59:41#**

JG: No. There is one place... #00:59:45#

**LMS: A *picó*, you remember? A place where cartagenos dance *champeta* and the sound system... #00:59:50#**

JG: More for the popular people. Maybe you can find a little *picós* in this area. Yeah, but little ones, like these tree, and this are the little ones. In the other Cartagena that's what they have- They have that culture, that's other world. The *champeta* world. #01:00:20#

**LMS: But that is very popular? #01:00:21#**

JG: That's very popular. They... you know the stadium, *el estadio*, people play next to this one place called, *la plaza de toros*. And they went this all week. #01:00:50#

**LMS: Really? For a *picó*? #01:00:51#**

JG: Really. For a *picó*. The best *picó* is called; El Rey de *Rocha*, and every weekend they rent that and it is full. #01:01:01#

**LMS: So Saturday? #01:01:02#**

JG: Saturday and Sunday too. And if you talk to them they, now they say that the best day to drink is on Monday. #01:01:17#

**LMS: What? Really? #01:01:18#**

JG: That's other world. That's another world. But say they, I don't know if what they tell me is the truth, but I asked them; why do you drink on Monday? On Monday? Yeah, because you don't find many *cacheteros*. #01:01:44#

**LMS: What? #01:01:45#**

JG: ¿Tú no sabes qué es *cacheteros*? #01:01:45#

**LMS: No... #01:01:46#**

JG: *Cacheteros* es la gente que, si tú estás tomando, se acercan y... hey how do you do? I want to drink too! By he have no money for that. That's *cacheteros*. #01:01:56#

**LMS: Ah... ok. #01:01:59#**

JG: And they say; no, Monday you do not find *cacheteros*. I don't know if that was true or if he was drunk. I don't know. But they say that. But do you know how to drink on Monday, that mean you don't have anything to do. And they do it. That's the way the cartagenos people are. #01:02:19#

**LMS: I don't know. What else do you think? #01:02:22#**

**DS: I think that's been really fantastic, really, really good. #01:02:27#**

**LMS: Muchas gracias. En verdad. Gracias. #01:02:34#**

JG: Por aquí cualquier cosita a la orden. #01:02:35#

**DS: That's has been very helpful. #01:02:38#**

**LMS: ¿Cómo te llamas? #01:02:39#**

JG: Jeiver. Is nice to meet you. #01:02:43#

**LMS: Gracias. Yo soy Laura. #01:02:54#**

JG: Tell people to come here. #01:02:55#

**LMS: Yeah, definitely. #01:02:56#**

JG: Tell everyone. #01:02:59#

**LMS: ¿Cómo se llama esta calle? Guerrero... ¿Cuánto es por lo nuestro, el café y el jugo?#01:03:16#**

JG: Son seis mil pesos. #01:03:20#

**LMS: No, I cover it. Yeah, don't worry. #01:03:23#**

**DS: That's great. Very good. #01:03:35#**

JG: Do you like the coffee? #01:03:49#

**LMS: Yeah, it was great. #01:03:50#**

JG: Do you like the...? #01:03:51#

**DS: It was really good. #01:03:55#**

JG: Because we work with fruits and we work with coffee, and nowadays we work with food. And now, what I need of you is to give me some comments on trip adviser. #01:04:11#

**LMS: Ah! On trip adviser! Yeah. Si! Ah Bueno. #01:04:17#**

**DS: So comments in? #01:04:18#**

**LMS: In trip advisor, it's that webpage. You know? Yeah, definitely. #01:04:22#**

**DS: That must be very important to your business. #01:04:29#**

JG: Yeah, that's important. Because we are new and we need many people to know of us.  
#01:04:33#

**DS: You have a lot of competition. #01:04:36#**

JG: Yeah, we have a lot, but... we are different. We don't see that many, like no food, nobody get in. They have people at night, and we don't have people at night, we have people in the morning and in the afternoon. If you wait for lunch many people come to it, many famous people, because they like to eat that. But most places you find like typical food: El arroz con sopa,... that's why we are different. #01:05:26#

**LMS: ¿Cómo se llama el restaurante? #01:05:27#**

JG: Beiyu, alimento bacan. #01:05:43#

**LMS: Yo no uso mucho tripadvisor pero acá estoy, ¿Cómo lo hago? #01:05:48#**

JG: Yo tampoco soy muy experto en eso... #01:05:52#

**LMS: Mira, estoy en restaurantes ¿Cierto? Cartagena de Indias, entonces aquí lo puedo buscar... o no sé. #01:06:01#**

JG: Y ¿Para devolverte cómo haces? #01:06:07#

**LMS: Aquí. #01:06:08#**

JG: ¿Lo busco? #01:06:13#

**LMS: Dale. Y ¿Qué significa el nombre? #01:06:32#**

JG: El nombre es un plato especial que tenemos. Ahí le hacemos publicidad, y nos pareció un nombre sonoro. Un nombre rico, cómo un nombre nada más, como a ti te pusieron Laura, a mí me pusieron... #01:06:48#

**LMS: The name is a dish they have. #01:06:52#**

**END OF THE RECORDING**

# Information on Stakeholders and Contacts in Getsemaní

Empresa/Entidad	Actividad	Vocacion	Alcance	Traduccion
Red de Veeduría Ciudadana	Control	Ciudadana	Local-Nacional	Citizen owned mechanism to denounce unlawful behavior in the public sector.
Asovecinos Getsemani	Comunidad	ciudadano	Local	Neighbors' Association legally conformed as an institution for participation in public life.
Ciudad Movil Centro Cultural	Comunidad-Cultura	Ciudadano	Local	Independent and self-managed cultural center in Cartagena. Several artistic and cultural groups coexist and interact in this center.
Funcicar	Control	Ciudadana	Local	Civil society foundation which leads processes aimed at strengthening Democracy and fighting corruption in Cartagena and the Caribbean.
Orgullosamente Getsemanise	Comunidad-Cultura	ciudadano	Local	Social and Cultural movement.
JAC (Junta de Accion Comunal)	Comunidad	Ciudadana	Local	Entity through which local communities decide to organize themselves and promote community processes through citizen participation.
Tu Cultura	Comunidad-Cultura	Privada-Ciudadana	Local	Nonprofit foundation. Getsemani project: Ultima Oracion. Audio-visual Intervention project composed of a documentary that aims at raising awareness and participation of the Getsemani community regarding the gentrification process that it is currently going through.
Iglesia- San Roque	Comunidad	Privada-Ciudadana	Local	Religious organization
Iglesia - Trinidad	Comunidad	Privada-Ciudadana	Local	Religious organization
Fundacion Mamonal	Comunidad	Privada-ciudadana	Local	Nonprofit private and entrepreneurial entity. It is the social foundation of the National Association of Businessmen of Colombia (ANDI), Bolivar branch. It is the ideal and strategic partner to lead projects that generate social development in the communities of Cartagena and the Caribbean.
Grupo VICEROY	Turismo	Privada	Internacional	International Hotel Group. Currently develops 'Obra Pia', a XVII century monastery located in the exclusive 'Old City' of Cartagena.
Grupo Santodomingo	Industria-Comercio	Privada	Nacional-Internacional	One of the most powerful economic conglomerates of Colombia.
Surtigas	Servicios	Privada	Nacional	In charge of supplying natural gas and other associated services in Colombia.
ACOPI	Industria-Comercio	Privado	Nacional	The Small and Medium Industries Association is a union which groups small and medium companies from the different production sectors.
ARGOS	Industria	Privado	Internacional	In the cement business, Argos is the leader in Colombia, and the fifth biggest producer in Latin America, and the second largest in the South East of the United States.
CAMACOL	Industria	Privada	Nacional	Colombian Chamber of Construction is a national industrial nonprofit union, that groups national companies and people related to the value chain of construction.
La ANDI	Industria-Comercio	Privado	Nacional	The Colombian National Association of Businessmen (ANDI) is an industrial nonprofit union which promotes the political, economic and social principles of a free market system.
FENALCO	Industria-Comercio	Privada	Nacional	National Federation of Traders. It seeks the development of commerce through the efficiency and modernization of the Colombian entrepreneurs.
EFEL (William y Juan Arabia)	Servicios	Privada	Nacional	EFEL commercializes residential, commercial and industrial lighting technologies. It is a branch of HATO S.A.

ElectriCaribe	Servicios	Privada	Regional - Costa Caribe	ElectriCaribe provides the service of electric energy distribution and commercialization in the Caribbean coast.
Aguas de Cartagena	Servicios	Privada	Local	Aguas de Cartagena provides sewer and aqueduct services.
PACARIBE (Empresa Basuras)	Servicios	Privada	Local	PACARIBE is in charge of the recollection and transportation of all the solid residuals that need special treatment.
El Universal	Medios	Privado	Local	El Universal is the main newspaper of Cartagena.
Camara de Comercio de Cartagena	Industria-Comercio	Privada	Local	The Cartagena Chamber of Commerce is a private union based institution that serves as the entity which represents the general interests of commercial industries.
Centro San Andresito - Pasaje LECLERC	Comercio	Privada	Local	Pasaje LECLERC is a local shopping center/mall.
Centro de Convenciones de Cartagena	Servicios	Privada	Local	Centro de Convenciones de Cartagena is the main convention and expo center in the city.
Centro Comercial Getsemani	Comercio	Privada	Local	Centro Comercial Getsemani is known for its strategic location in the Historic center of the city.
ASOTELCA	Turismo	Privado	Nacional	The Colombian Hotel Association 'ASOTELCA' is a private nonprofit created for the purpose of promoting and defending the industry interests in the realm of tourism.
ASOGET	Turismo	Privada	Local	Hotel union.
Ecosodio S.A. y Electroconstrucciones Ltda	Servicios	Privado		
Curaduria Urbana		Privada con funciones publicas	Local	The Curaduria Urbana is in charge of the study, processing and emittance of urban, construction and land division licenses, to those interested in related projects.
Corporación Turismo Cartagena de Indias	Turismo	Privada con funciones publicas	Local	The Corporacion Turismo Cartagena promotes the strengthening and development of the tourism industry, specifically by coordinating private and institutional efforts to provide the tourism services in Cartagena. The Mayor's Office is a founding member.
Conseccion Alumbrado	Servicios	Privada con funciones publicas	Local	
Findeter	Banca	Publica Privada	Nacional	Findeter is a mixed economy national society, organized as a credit establishment, linked to the Ministry of the Treasury and Public Credit and under the vigilance of the Financial Supervision Authority of Colombia.
ICONTEC (Instituto Colombiano de Normas Tecnicas)	Servicios	Privado con funciones publicas	Nacional	ICONTEC is in charge of the creation of technical norms and the certification of quality norms to companies and professional activities. It is the representative in Colombia of the International Standardization Organization (ISO).
Primera Dama de Colombia	Gobierno	Publica	Nacional	The First Lady is a non-electoral position, it holds no official obligations and it is not paid. Nonetheless, the First Lady attends official ceremonies along with the President.
Ministerio de Relaciones Internacionales	Gobierno	Publica	Nacional	The Ministry of Foreign Relations is in charge of directing and coordination the foreign policy and diplomatic relations of Colombia.

Ministerio de Trabajo	Gobierno	Publico	Nacional	The Ministry of Labor is the head entity of the administrative labor sector in charge of formulating and implementing policy, general plans, programs, and projects in regards to labor.
SENA	Gobierno	Publico	Nacional	The National Learning Service SENA is a public national and autonomous entity subscribed to the Ministry of Work which offers free professional and technical development programs to millions of Colombians.
DNP (Direccion Nacional de Planeacion)	Gobierno	Publico	Nacional	The National Planning Department is part of the Executive branch and reports directly to the President.
Procuraduria	Gobierno-Control	Publica	Nacional	The National General Procurator's Office is the entity which represents citizens against the State. It is the main body of the Public Ministry and is in charge of supervising that the work of public officials is in line with the Constitution.
ESMAD (Escuadron Movil Anti Disturbios)	Seguridad	Publica	Nacional	The ESMAD is part of the Citizen Security Department of the Colombian National Police and is in charge of handling and managing crowds in order to maintain and establish order and security.
Ministerio de Cultura	Gobierno	Publica	Nacional	The Ministry of Culture is in charge of coordinating, regulating and emitting tasks related to the preservation and promotion of the Colombian culture.
Capitania de Puerto de Cartagena	Gobierno	Publica	Local-Nacional	The Capitania de Puerto is in charge of the enforcement of the legislation related to ocean and river activities all across the country's territory. It is part of the General Maritime Department.
TransCaribe	Gobierno-Transporte	Publica	Local	Massive Integrated Transportation System of Cartagena.
EPA (Establecimiento Publico de Medioambiente)	Gobierno	Publica	Local	The EPA is the urban environment authority. It is a local public entity in charge of managing and directing the Urban Environment in Cartagena.
DATT (Departamento Administrativo de Tránsito y Transportes)	Gobierno	Publica	Local	The DATT is an administrative entity that reports to the Mayor's office and is in charge of developing and supervising all the activities related to traffic and transportation in the city.
DADIS (Departamento de Administracion Distrital de Salud)	Gobierno	Publica	Local	The DADIS is in charge of managing the provision and quality of health related services, especially for vulnerable, non-affiliated poor people.
JAL (Junta Administrativa Local)	Gobierno	Publica	Local	The JAL is the local structure of the Executive Branch of the State with normative and political control tasks.
Concejo Distrital de Cartagena	Gobierno	Publica	Local	The City Council is a publicly elected body. It is the natural forum to discuss city related issues. It is composed of 19 counselors for periods of 4 years.
Alcaldia de Cartagena	Gobierno	Publica	Local	The Mayor's Office is the city's governmental body.
Secretaria Educacion	Gobierno	Publica	Local	The Education Department of the Mayor's Office is in charge of guaranteeing the right to education in Cartagena.

Secretaria de Participacion y Desarrollo Social	Gobierno	Publica	Local	The Participation and Social Development Department of the Mayor's Office is in charge of managing and executing social processes and contributing to the eradication of extreme poverty by directing the implementation of prevention programs and processes for the vulnerable population.
Secretaria General	Gobierno	Publica	Local	
Secretaria de Hacienda	Gobierno	Publica	Local	The Treasury Department of the Mayor's Office is in charge of managing the financial and fiscal strategies that guarantee that resources are correctly allocated to the different bodies of the city government in compliance with the City Development Plan.
Secretaria de Infraestructura	Gobierno	Publica	Local	
Secretaria Interior y Convivencia Ciudadana	Gobierno	Publica	Local	The Interior Department of the Mayor's Office is in charge of guaranteeing the security and peaceful coexistence in Cartagena through the establishment, coordination, and implementation of public policy directed at the preservation of public order.
Secretaria de Planeacion Distrital	Gobierno	Publica	Local	The Planning Department of the Mayor's Office serves as a consultative body for the City Council. It formulates and elaborates the Municipal Development Plan with direct cooperation from the municipal institutions. It participates in the Public Investment Municipal Plan and emits decisions regarding the legal requirements and the distribution of the resources for public investment and the promotion of culture amongst the population.
Centro de Observación y Seguimiento del Delito (COSED)	Gobierno-Estadistico	Publico	Local	COSED is an institutional entity in charge of providing statistical analysis to the official bodies in charge of the design, implementation and analysis of public policy. It reports to the Interior Department of the Mayor's Office.
Oficina de Cooperacion Internacional	Gobierno	Publica	Local	The International Cooperation Office reports to the General Department of the Mayor's Office.
Oficina de Control Urbano	Gobierno	Publica	Local	The Urban Control office reports to the Planning Department of the Mayor's Office.
Valorizacion Distrital	Gobierno	Publica	Local	Valorizacion Distrital is an entity that reports to the Mayor's Office and is in charge of sentencing and collecting the valorization contribution in order to finance, promote and execute urban development projects.
Gerencia Espacio Publico	Gobierno	Publica	Local	The Public Space Management Office is an entity that reports to the Mayor's Office and is in charge of the design and promotion of policy, plans and programs for the recovery, use, construction and maintenance of the public space.
Alcaldia Local B1	Gobierno	Publica	Local	Local governmental body for Locality 1.
Cartagena Como Vamos	Control	Privada-Ciudadana	Local	Cartagena Como Vamos is a program which does follow up on the changes in the quality of life of the citizens in Cartagena.
Escuela Taller Colombia/Cartagena	Comunidad-Cooperacion	Programa	Nacional-Internacional	The Escuela Taller Cartagena is a training and capacity building center where vulnerable young people receive education and training in traditional jobs for the conservation and value added of the cultural heritage.

Cartagena Emprende Cultura	Cultura	Programa	Local	Cartagena Emprende Cultura is an initiative from the Cartagena Chamber of Commerce and the City Administration, supported by the Inter-American Development Bank and the Ministry of Culture. The program aims at contributing to social, human and economic development through the promotion of cultural and sustainable initiatives.
OEI (Organización de Estados Iberoamericanos)	Gobierno-Cooperación	Multilateral	Supranacional (Iberoamerica)	The Ibero-American Organization of States is an international governmental entity for the cooperation in the fields of science, culture, and technology among Ibero-American countries.
UNESCO (Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura)	Cultura	Multilateral	Supranacional	UNESCO is a specialized body of the United Nations. Its goal is to direct nations towards a more efficient management of their own development through natural resources and cultural values.
Agencia Española de Cooperación Internacional para el Desarrollo (AECID)	Cooperación	Internacional	Internacional	AECID is an entity in charge of the Spanish international cooperation for development. Its goal is to fight poverty through the promotion, management and execution of international cooperation public policy for development.
Banco Interamericano de Desarrollo (BID)	Banca Internacional	Publica-Gubernamental	Supranacional	The IDB is a source of financing for development in Latin America and the Caribbean. It supports efforts for the reduction of poverty and inequality.
CAF	Banca Internacional	Multilateral	Supranacional	Development Bank of Latin America made up by 19 countries - 17 of Latin America and the Caribbean, Spain and Portugal- as well as 14 private banks in the region.
Universidad Jorge Tadeo Lozano - Seccional Caribe	Academia	Privada	Nacional (Bogota, Santa Marta, Cartagena)	Private University/Foundation.
Universidad Libertadores	Academia	Privada	Local	Private University/Foundation.
Universidad Rafael Nunez	Academia	Privada	Local	Private University/Cooperation.
Universidad de Cartagena	Academia	Publica	Local	Public Colombian University of Cartagena.

# Letters of Support



Cartagena de Indias D. T. y C, 9 de Marzo 2015

Artista  
**Leni Schwendinger**  
Associate Principal  
Arup  
New York

Cordial saludo.

**FUNDACIÓN TUCULTURA**, es una iniciativa que nace con el propósito, de lograr un emprendimiento con identidad cultural, basado en la conservación, preservación, fortalecimiento, innovación y proyección de la cultura en la ciudad de Cartagena y Bolívar.

Por medio de esta carta queremos agradecer su invitación a la participación de la actividad realizada Taller 9 de febrero donde se socializo con la actores de Getsemani el proyecto " Diseño de la noche de Getsemani", fue una gran experiencia lograr visibilizar y visualizar la proyección que se tiene del tema.

Suscribimos, presentando esta carta para apoyar el proyecto como organización social que se encuentra en la comunidad de Getsemani, logrando un acercamiento a su comunidad y que pueda ser parte activa a l construcción de "Diseño de la noche de Getsemani".

Le invitamos a ver nuestra página web: [www.tucultura.co](http://www.tucultura.co) puede contar con nuestra participación activa y apoyo institucional.

Cordialmente,

**MERLY BELTRAN VARGAS**

Director

**From:** Dolly Rocio Gonzalez <dogonzalez@cartagena.gov.co>  
**Sent:** Dienstag, 10. März 2015 00:13  
**To:** Andres Ramirez  
**Cc:** Raldo Manuel Granados Bracamontes; valvarezcorrea@findeter.gov.co; jpjacob@findeter.gov.co; raldomanuel@hotmail.com  
**Subject:** El Diseño de la Noche.

Apreciado Dr. Ramirez,

Fue un gusto conocerlos y nos alegra estén interesados en apoyar nuestra ciudad. Desde un principio nuestro apoyo es únicamente logístico, en especial ya que no conocemos el alcance ni costos del proyecto. Les pedimos el favor que si nos desean contactar lo hagan mediante Findeter que son nuestro aliado principal para el programa de CSC y este proyecto, así evitamos comunicaciones múltiples.

Muchas gracias y saludos.



**Dolly Rocio Gonzalez**

Alcaldía Mayor de Cartagena

Tel:

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