

Natalia Miranda Yupanqui is a Contemporary Artist, Architectural Sculptor specialist in Urban Space, born in Lima, Peru.

As Professional Artist, as also at Academic level and Researcher, she had as direct mentor, principal and more closest tutor, research director and Professor, the Great Master Johanna Hamann, during all her BFA of Natalia in Sculpture specialty at the Faculty of Art and Design, at Pontificia Universidad Catolica del Peru, -Deserving all time with Excellence and distinction at all levels, ("Summa Cum Laude", Record:16.5, -All jury, Johanna Hamann, Sonia Prager (Central Saint Martin's School of Art in London), Veronica Crousse, including Architect and Critic, Professor Arch.

Maria Burela)-

- About the Great Master, Johanna Hamann, she is one of the most important Contemporary Artists from Latin America, and the Americas and a

mandatory reference of Architecture and Urbanism in Peru. (Please also see her exhibition in the Brooklyn Museum of Art in NYC and the Hammer Museum in Los Angeles, "Radical Women")- . <http://untitled-magazine.com/radical-women-latinamericanart-1960-1985-at-the-brooklyn-museum/>

<https://artandcakela.com/2017/11/19/radical-women-latin-american-art-1960-1985/>

- On the other hand Natalia Miranda Yupanqui is also Classical Ballet Dancer at Professional and Academic level (she started at eight years old), as also Choreographer and Artistic Director.

- Natalia Miranda had the privilege to be speaker at the CVR the Truth and Reconciliation Commission, the National Commission about the Civil war against terrorism in Peru, and crimes against humanity, she knows the signification of war crimes including rape against women in different contexts, including civil war, colonialism, etc.

- As Contemporary Artist, at Professional and Academic level, as also Researcher, Natalia develops proposals generated by the constructions of imaginary cities from a poetical point of view, crossing the notions of time, place and space from different perspectives on creation processes from different centers at different scales, spatial, temporal and thematic levels, displacing visions and perspectives in complex societies of a post-historical and post-geological era.

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- Ditto, Natalia Miranda had the privilege that one of her artworks "Favela, A Promised land: A universal short story. About a contemporary post-historical and post-cultural point of view", was very well appreciated and well received by Alejandro Aravena, Pritzker Prize 2016 and Artistic Director and Curator of the last Biennale di Venezia in Architecture 2016.
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- (In that edition of the Biennale di Venezia, Peru has the privilege to win, with my University and former Faculty Professors, the third place as best National Representation).
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- Natalia Miranda likes particularly the work of Alejandro Aravena, the American artist Phoebe Washburn, Johanna Hamann, as also Zaha Hadid, Helio Oiticica, etc. Natalia has extended experience in research, designing, creating, directing, developing, executing and implementing projects of development, and art.
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- (Natalia Miranda was selected for different Art Residencies at Professional and Graduate level with colleagues of four continents, she has exhibited at Los Angeles Center for Digital Art in L.A, she was also invited for the owner of the Gallery for a personal solo exhibition in his Art Gallery of Paris/NYC, then one year later for and Art exhibition between Art & Science in an Art Gallery in Paris, and later she was also Research resident at the Franco-British Residence and Artist-in-Residence for International Professional Artists in Paris at the Cité Internationale Universitaire de Paris, Cité Culture-Théâtre de la Cité.)
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- She doesn't like any type of racism, colonialism or xenophobia in XXI st century. Likes multiculturalism, and also world peace, climate change, solar panels for help people in extreme poverty, Ballet, Robotics (she has Diplomas & Certificates of both, with professors Masters of Ballet alumni of Prima ballerina Assoluta Alicia Alonso, Fernando Alonso, Maya Plisetskaya, the Juilliard School of NYC, the Royal Ballet of London, etc.), and Quantum mechanics.
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- She is a very healthy person
- . <https://www.brooklynmuseum.org/opencollection/tags/Inca>
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- BFA Architectural Design Sculpture of Urban Space 2007 (Research Degree and Professional Title in Speciality, 'Summa Cum Laude' Merit /

16.5 Record/Excellent, All time with Excellence) at Pontificia Universidad Catolica del Peru, Faculty of Art and Design, winning from it a prestigious Art Award to a French Art School, for her Robotic Installation 'Labyrinth City' with recycled elements that count the daily journey of a child recycler, Johan, in the streets of Lima -with his father- with testimony of the child himself, and to educate the child about the danger of his work -Thanks for the help and support of the artist Yury Garcia Medina during this research-. (On the other hand, Artist Vannia Natalia Miranda Y. has also won the Art Contest at the Pontifical Catholic University of Peru, with Jury from f.e the prestigious Central Saint-Martin's School of Art of London, for her Photography 'Marinera Dance', which was published as the Front Page, and August Month, of the University Official Calendar of 2003, and that was at the same time the Official Calendar of the National Parliament of Peru that year, under the Presidency of Professor Dr. Henry Pease Garcia,-one of the moral consciences of Peru-, that Official Calendar remains until now at the Official Library of the National Parliament of Peru) // MFA Art Design (II) 2008 Ecole Superieure des Beaux Arts of Nantes, France (Research and Professional Title,(Thanks to the magnificent conversations,exchanges of visions, concepts and definitions from the process until the end of my Work of Art, to Peruvian Architect Maria Luisa Durand, BArch, Specialized in Architecture and Urbanism, of Universidad Ricardo Palma,-Lima,Peru- living in Nantes,France) // MA Arts and Sciences of Art (II) 2009, University of Paris I Sorbonne, France, (Research Degree and Professional Title).

1) Project Title:

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1) Project Title: 001 Project- Everything counts (In Larger Amounts): Architecture, Urbanism, Space Art and Bio Pico Robotics, about Genetics, Biology, Algorithms and Robots as Factors in Contemporary Mutations

4) Project Type: Publication / Workshop / Conference / Other Projects

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a) Summary of the Project: As Curiosity has always resided in the human being and science and technology was used to grow, to expand and strengthen its processes and its sensory identity. This is why science, new technology, algorithms as in genetics, biology or in roBots and data are constantly rebuilding and reconfiguring our worlds with the idea to try to understand, visualize, build and design science and technologies as ways that offer us new possibilities for re-generating our culture, biology and current philosophies. As on Space art and architecture and particularly in 001 Project, f.e the extended data of schematics of the way in which gravity anomaly is affected by an uplifted ocean and thickness of the nitrogen layer with a stereo derived topography showing that a SP -sputnik planum- lies with a kilometers deep basin, depth coded on greyscale, southwest northeast banding, either a nitrogen layer more than 40 km thick or an uplifted ocean could result in the present-day positive gravity anomaly if neither is present then a negative gravity anomaly results that impacts in our future quotidianity. Architects and artists are not immune to these prospective ideas, and they try to understand, visualize, and builds possible worlds in new prospective scenarios and suggests ways and perspectives -as also critical positions- to foresee what will happen in our societies, today still fragmented and fragile.

c) How do you plan to safeguard and disseminate the results of your project after its completion?: Projection-Lecture-Exhibition (online or publication)

d) Project Language(s): English

Title (of Publication / Dissemination / Or similar): 001 Project:Everything counts (In Larger Amounts): Architecture,Urbanism,Space Art and Bio Pico Robotics, about Genetics, Biology, Algorithms and Robotics as Factors in Contemporary Mutations.

Author(s) / Editor(s): Author: Natalia Miranda

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a) Summary of the Project:

As Curiosity has always resided in the human being and science and technology was used to grow, to expand and strengthen its processes and its sensory identity. This is why science, new technology, algorithms as in genetics, biology or in roBots and data are constantly rebuilding and reconfiguring our worlds with the idea to try to understand, visualize, build and design science and technologies as ways that offer us new possibilities for re-generating our culture, biology and current philosophies. As on Space art and architecture and particularly in 001 Project, f.e the extended data of schematics of the way in which gravity anomaly is affected by an uplifted ocean and thickness of the nitrogen layer with a stereo derived topography showing that a SP -sputnik planum- lies with a kilometers deep basin, depth coded on greyscale, southwest northeast banding, either a nitrogen layer more than 40 km thick or an uplifted ocean could result in the present-day positive gravity anomaly if neither is present then a negative gravity anomaly results that impacts in our future quotidianity. Architects and artists are not immune to these prospective ideas, and they try to understand, visualize, and builds possible worlds in new prospective scenarios and suggests ways and perspectives -as also critical positions- to foresee what will happen in our societies, today still fragmented and fragile

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Architecture,Urbanism,Space Art and Bio Pico Robotics, about
Genetics,Biology,Algorithms and Robotics as Factors in Contemporary
Mutations

Date(s):

2018

Location:

Paris France/ New York-Los Angeles USA/London UK /Lima Peru

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a) Targeted Audience:

Specialists and General (+12 years)

Natalia Miranda

Exhibition/Lecture//Workshop/Publication:





"SPEAKING TOWARDS THE INFINITUM : NATURE, LOVE & FRIENDSHIP »

“ DIMANCHE APRES-MIDI J’AI EU MA FETE D’ANNIVERSAIRE, NOUS AVONS EU L’INFINI (...) ».

« SPEAKING TOWARDS THE INFINITUM : NATURE, LOVE & FRIENDSHIP » IS A POETIC, ARCHITECTURAL, VISUAL, ART PROJECT AND BALLET CHOREOGRAPHY, WITH A CHORALE ENSEMBLE OF TWENTY-FOUR VOICES OF CHILDREN –LIGHT SOPRANOS- AS AN ARCHITECTURAL CONSTRUCTION AND A SOUND SCULPTURE IN DIFFERENTPOINTS OF VIEW.

PUBLIC PARTICIPATION IS IMPORTANT TO CREATE THIS SCULPTURAL ARCHITECTURAL HUMAN CONSTRUCTION AS A POETRY OF THOUSAND VOICES CHOREOGRAPHED WITH ITS OWN DESIRES OF HAPPINESS, JOY OR SADNESS, HOPE AND BEST WISHES OF FUTURE FOR US, FOR THEM AND FOR THE EARTH OUR HOME. OPERA BALLET IS THE PERFECT PLACE FOR THESE CHOREOGRAPHY TO EXPRESS OUR HUMANITY, OUR MULTIPLES POINT OF VIEW, OUR VOICES INSIDE, OUR LIBERTY AND OUR CREATION OF OUR HOME AND OUR FRIENDS IN A COMMON PLACE AND OUR FREE VISION AND OPTIMISTIC VIEW OF THE FUTURE: AN INFINITE DRAW OF FRIENDSHIP, HOPE AND GOODWILL.

“ DIMANCHE APRES-MIDI J’AI EU MA FETE D’ANNIVERSAIRE, NOUS AVONS EU L’INFINI (...) ».IN HARMONY WITH NATURE AND OTHER SPECIES LIVING IN THE EARTH, OUR HOME, IN AN HOLISTIC AND ARTISTIC PERSPECTIVE, OF HUMANITY, BEAUTY, PEACE, SUSTAINABLE, MORAL RESPONSIBLE AND HUMAN DEVELOPMENT

AS TO SENSITIZE, TO EDUCATE, TO ACCULTURATE THE POPULATION FROM THE ART AND ITS DIFFERENT PERSPECTIVES OF THE IMPORTANCE OF PEACE, FRIENDSHIP AND THE ARTS TO THESE CRUCIAL THEMES MORE DURING THESE TIMES TO FIND THE COMMON POINTS OF THE HUMAN BEING AND TO DEVELOP THEIR HUMANITY, VALUING THEIR CHILDREN, EMPOWERING THEM AND THAT SHOULD NOT BE SECOND-CLASS CITIZENS THEY COME FROM WHEREVER THEY COME IN THE XXIst CENTURY.

LADYBIRD TRAJECTORIES IN DIFFERENT ANGLES AND POINTS OF VIEW IN ORDER TO EFFECT OF CONSTRUCTION AND DECONSTRUCTION OF AN ARCHITECTURAL POIETIC SPACE AT DIFFERENT TIMES, AS A SOUND HUMAN SCULPTURE WITH USE OF SOUND SPATIALIZATION, WITH CHILDREN CHORALE ENSEMBLE OF 24 LIGHT SOPRANO VOICES, THAT REPRESENT DIVERSE CULTURES, ETHNIC, RACIAL MINORITIES, REFUGEES, DEAF, MUTE, DISABILITY CULTURES, THAT HAVE BEEN TRADITIONALLY HISTORICALLY UNDERREPRESENTED OR INVISIBLES, (INVISIBLE CHILDREN, OF HUMAN RACE).

THE RESULT WILL BE SENT TO THE SPACE ON REAL TIME VIA SATELLITE FOR AN ECHO OF THE HUMANITY TO THE STRATOSPHERE AND THE INFINITUM, FROM DIFFERENT PLACES OF BERKELEY AND OTHER CITIES AROUND THE WORLD OF THE FIVE CONTINENTS TO THE SPACE AS A CHOREOGRAPHY OF PEACE, HOPE AND GOODWILL. NASA COLLABORATION IS NEEDED.

MY ART PROJECT IS VERY IMPORTANT ALSO TO ME AT THIS POINT OF TIME IN DIFFERENT SENSES, AS ARTIST, AS HUMAN BEING, AS WOMAN, AND FOREIGN WOMAN LIVING IN XXIst CENTURY THAT UNDERSTAND AND CREATE ART FROM HER OWN AND DIFFERENT TRANSVERSAL PERSPECTIVES AND AN HOLISTIC POINT OF VIEW AS PART OF RICH MULTICULTURAL COMMUNITIES AND OUTLOOKS GIVE IT AND SHARE IT TO MORE NEEDED POPULATION TO BE VISIBLE: THE INVISIBLE CHILDREN.

MY ART PROJECT, A POETIC, ARCHITECTURAL, VISUAL, ART PROJECT AND BALLET CHOREOGRAPHY, WITH A CHORALE ENSEMBLE OF TWENTY-FOUR VOICES OF CHILDREN –LIGHT SOPRANOS- AS AN ARCHITECTURAL CONSTRUCTION AND A SOUND SCULPTURE IN DIFFERENT POINTS IS IN THAT SENSE A CHALLENGE, NOT ONLY FOR ME LIKE ARTIST, A FOREIGN WOMAN ARTIST, BUT FOR THE HIGH QUALITY, HUMANITY, SIGNIFICANCE, UNIVERSALITY, PERTINENCE, OPENING AND EXPLORING NEW ARTISTIC SPACES TO OUR INVISIBLE CHILDREN, IN BENEFIT OF HUMANITY AND THAT ART HAS NO BORDERS, AND HAS A LOT TO SAY, TO SHOW, TO DO AND TO BUILD, AND OFTEN SELF-CRITICIZE.

PUBLIC PARTICIPATION IS IMPORTANT TO CREATE THIS SCULPTURAL ARCHITECTURAL HUMAN CONSTRUCTION, INCLUDING A SOUND HUMAN SCULPTURE WITH USE OF SOUND SPATIALIZATION, WITH CHILDREN CHORALE ENSEMBLE OF 24 LIGHT SOPRANO VOICES, THAT REPRESENT DIVERSE CULTURES, ETHNIC, RACIAL MINORITIES, REFUGEES, DEAF, MUTE, DISABILITY CULTURES, THAT HAVE BEEN TRADITIONALLY HISTORICALLY UNDERREPRESENTED OR INVISIBLES, (INVISIBLE CHILDREN, OF HUMAN RACE).

TO SENSITIZE AND TO EDUCATE, AS TO ACCULTURATE THE POPULATION FROM THE ART AND ITS DIFFERENT PERSPECTIVES OF THE IMPORTANCE OF PEACE AND FRIENDSHIP AND THE ARTS TO THESE CRUCIAL THEMES MORE DURING THESE

TIMES TO FIND THE COMMON POINTS OF THE HUMAN BEING AND TO DEVELOP THEIR HUMANITY, VALUING THEIR CHILDREN, EMPOWERING THEM AND THAT SHOULD NOT BE SECOND-CLASS CITIZENS THEY COME FROM WHEREVER THEY COME IN THE XXIst CENTURY.THE RESULT WILL BE SENT TO THE SPACE ON REAL TIME VIA SATELLITE FOR AN ECHO OF THE HUMANITY TO THE STRATOSPHERE AND THE INFINITUM, FROM DIFFERENT PLACES OF BERKELEY AND OTHER CITIES AROUND THE WORLD OF THE FIVE CONTINENTS TO THE SPACE AS A CHOREOGRAPHY OF PEACE, HOPE AND GOODWILL. NASA COLLABORATION IS NEEDED.

REFERENCES:

1) PUCP: Pontificia Universidad Catolica del Peru/ Faculty of Art and Design / Sculpture Speciality:

a) Johanna Hamann (Brooklyn Museum of Art, NYC):

jhamann@pucp.edu /

b) Sonia Prager (Central Saint Martin's School of Art, London) :

sprager@pucp.edu /

c) Veronica Crousse : vcrousse@pucp.edu

2) UNMSM: Universidad Nacional Mayor de San Marcos, Lima, Peru, (Founded in 1551, the oldest public research university in the Americas,with alumni like Mario Vargas Llosa, Nobel Prize in Literature) /

// Faculty of Social Sciences, Sociology Speciality, (and Cinema,Communication):

a) Julio Victor Mejia Navarrete (Dean/ also specialist in Colonialism):

decanato.sociales@unmsm.edu.pe /

b) Rene Weber (Board of Film Directors - Grupo Chaski, and scriptwriter of cinema): reneweber-lima@hotmail.com

**ON FAVELA /HUMAN SETTLEMENTS-RECYCLING ROBOTICS:
PROMISED LAND : A UNIVERSAL SHORT STORY.ABOUT A
CONTEMPORARY POST HISTORICAL AND POST CULTURAL
POINT OF VIEW./**

Promised Land is a conceptual research and a playful visual sound and concrete exploration of the journey of children recyclers of rubbish from the 'favela' -human settlement- Promised land "Tierra Prometida" during they break time: distress and relaxing times. This research work was made from an extract of the documentary film "Tierra Prometida" (2005) by the same Artist, Vannia Natalia Miranda Y, a film realized, directed and produced from a free workshop for creative expression -independent- conceived, created, directed, produced, developed, realized by the Artist who worked with recyclers children of garbage inhabitants of the "promised land" during three months of urban intervention, that included a Robotics Workshop, called "RECYCLING ROBOTICS", including also sculpture, movement, ballet, dance, drawing and painting, with the support of Professional guest artists as Yury Garcia Medina or Eduardo Menendez Angulo under the direction of the Artist Vannia Natalia Miranda Y. They are fragments of reality. It is a document. "Learning to live in chaos means not learning to control or predict it. On the contrary (...) we are part of chaos, we can not consider them as separate elements ". (Theory of chaos).

FOLLOWED ACTION - CONCEPTS: SELF-BUILD / SELF-ORGANIZATION / RE-OWNERSHIP / RE-USE / RECONSTRUCTION / RECYCLING: Way to confront ourselves to the world. Cultural way of being. Re-construction cultural / OTHERNESS / ENTROPY: Natural tendency to the loss of order / CHAOS: Theory of (..) / DETERRITORIALIZATION / MIGRATION / HYBRIDIZATION: Mixture, one and another, another / INTERRUPTION / CONTRADICTION / INVASION: Take to own and build / SUPERPOSITION: Principle...One on another / STRATIFICATION / VISIBILITY /

This artwork is a visual and sound conceptual construction creates such a mixing. Shift, rocking: Waste, noise, the city, the robotics and recycling. It was built as recycling that there is a way of being, to perceive, to

confront and to build in the city, to invest on it keeping their collective and individual essence of being human at the same time, the human person, reserve and express universality. All this is constructed by super position: each sound adds an event, each 'waste' (that's remains but should be re-converted to the manner of recycling) is a fragment of reality, robotics as an extension of the human and its concrete possibilities: "robotics recycling" and the construction of the city.

Beyond the concrete, beyond abstraction; as an idea, concept and concretion at the same time. Imagination, theory, abstraction, design, practical concretion.

Lima, the capital city, and its chaos has become the last vital refuge for million of migrants from the province in search of home and establish themselves, it becomes a project of hypothesis of life, it appears as a possible promise, a challenge to overcome as the heat of the urban desert of this 'favela' (Human settlement) and its development.

The story: Tierra Prometida is the story of three characters of children among 30 families who live in this 'favela' (human settlement) .Maria, young girl that sells balloons, Maritza, the young single mother who lives and runs this small and young 'healthy favela'.Johny, child who dreams become football soccer player or businessman-entrepreneur if he has not luck.

The characteristic of this 'favela' is its youth,quiet, creative and optimistic people, Its human resource is the youth and optimism to learn, create and natural free expression (young optimistic population in extreme poverty is the particular characteristic of 'Tierra Prometida' population, Without delinquency, or drugs, or 'moral problems' at any level, that is very important to point -for the population with 'problems' exists special social services or rehabilitation specialists in other types of 'human settlements' services with other very different issues and specific goals. That was not the case and typology of 'Tierra Prometida' population, very young, creative and optimistic-'Tierra Prometida' (Promised Land) is inhabited mainly, but not exclusively, for single women that direct the 'favela', with the 'Glass of Milk' Program for children and the 'Popular Dining Room' Program, only for Women and Children, implemented and self-organized by themselves, in moving away as possible from the city center and its historic center characterized for its high percentage of delinquency,and overcrowding and dependence on so called 'housing complexes' -Apartments, bedrooms-and which these young women

want to avoid because logically the type of housing complex-apartment-edifice is the antithesis of they desire and project as women, mothers and citizens of the city or they have chosen to live and be with they family or alone, owners of they house, so with vision of future, because a house is synonymous of freedom. All of them have come to live in this sandbar seeking a place where roots are, where to grow and where to develop. They look for a decent housing type house and would like to become and to own they land, owners of the concrete right to live and to be -habitus- and to be human in the city but live in "huts" without water service, without bathroom in acceptable conditions, without electricity, such as a species of inhabitants of an "utopia" in its original meaning "place that is nowhere." Despite everything and challenge all their solidarity and neighborliness were not lost since they joy and hopes are huge and wishes to get ahead more than with dignity with education and to overcome poverty by living with dignity. How was made a year after in Lima in other urban interventions -by example with the NGOs 'A Roof for Peru', organized in most other 'favelas' with other types of characteristics -more old features, more hard, more larger, more masculine, with migrants from the province from the first and second generation -With the organization of young well educated volunteers brigades, myself, to build -as designers and as workers at the same time-in three weekend for example, twenty basic livable -habitables-modules in MDF for a family of four persons at the scale of 1: 1 (human scale), - the minimum living space for one person is around 30 square meters-, in the old 'favela' Virgen de Lourdes in Lima -feature and hardness of the terrain: mixed, stone steep-. So at least twenty families were benefited in record time -three weekend-, almost literally without spending anything at all -for fully subsidizes primarily by the private companies and also the state, the municipality or the region-, from they own basic modular housing type house -so house with possibility to enlarge and with vision of future, own house = freedom - by accessing the same time the property despite they extreme poverty. What is missing? Water. This other experience of urban intervention in brigades of design and construction was repeated in different Human Settlements, 'favelas' of Lima and her extension during several weekend.

This Artwork in Promised Land in which artist Vannia Natalia Miranda combines her sensibility with visual poetry and an artistic view of reality, had the privilege that it was well appreciated and very well received by Alejandro Aravena, Artistic Director and Curator of the last Biennale di Venezia 2016 in Architecture and Pritzker Prize 2016.



Introduction of the documentary, my voice in off:

"Tierra Prometida, Promised land, is a human settlement ('favela') located in the high parts of the hills of the district of Carabayllo, 45 minutes from the center of the city of Lima, an area that in the '60 s was one of the garbage deposits of the capital-city. Currently live around 30 families, migrants from the north and center of the country who came there in search of a decent life with dignity, their own home and today survive, with their large offspring, in huts without basic water services, drain, lights or electricity: They are the excluded, those who do not exist as citizens, those who are ripped out from children the hope of being and living, and they only subsist."