

Drawing - Space-Mouvement-Scale - Mental landscape - Space-Earth-Projection
. 00_0001_2 tile, '00_0001_2 TILE''

Sculptural Installation - Intervention.
600 x 300 x 200 cm.

00_0001 TILE
Sculptural Installation - Intervention.
600 x 300 x 200 cm.

00_0001 TILE

Modification of the perception of space through light.

Objective: This installation produced in each participant a sensation of manipulated and artificial fullness using electric means and artificial light, giving the illusion of perspective diluted in the space which was produced a sensation of infinite and evocative horizon. This was obtained visually eliminating the wall of the parallelepiped built as a room, altering the light.

What is more real? The reality or the manipulation of this by artificial means? Reality or evocation? Does she create my reality or does she let me manipulate it?

Procedure: In a closed space, created and built for this purpose, it is about embracing the atmosphere to the maximum to obtain the desired spatial and emotional modification. The space created was small and narrow, shallow, (6m x 3m x 2m). Fluorescent brackets was 'burritos' built inside a maximum height of 90 cm. at different consecutive levels of height in a staggered way, since it is from this height that the visual perception of a linear perspective directed to a person of average height (1.60 m height) was visually altered. The visual modification of a space that is very closed and that has a front wall in front, perceiving that the background continues much more deeply than in reality.

Mode of action: From a distance of 1.30 m. for 10 seconds at which time the fluorescent lights was started consecutively with an interval of 1.5 seconds between one and the other. During the 8 seconds the participant see, feel and perceived how a light direction is created after which it was off for another 8 seconds and it was turned on and the process was restarted again.

Execution time: 2 minutes on average, repeating every three times creating the desired effect. . , and SCHEMA - And mode of action at successive intervals of time. Construction. 600 x 300 x 200 cm.

Status : Complete. Realized, constructed and executed, with presentation.

Result:

First place winner- Jury: Arch. Maria Burela Pando, and Miguel Garcia (Biennial of La Habana, Biennial of Cuenca, Central Saint Martin's School of Art of London)

Exhibited, (by selection of the Jury), in Public exhibition in close space, only as project with explications and pictures, because ephemeral.

Curated by the Jury: Arch. Maria Burela Pando, and Miguel Garcia (Biennial of La Habana,

Biennial of Cuenca, Central Saint Martin's School of Art of London).

Year: 2004 .

Monument

Monument - Proposition for the realization of a Monument in the former Plaza Pizarro (now Plaza Peru), in the Historical Center of the city of Lima, around the Plaza Mayor of Lima.

Location: Plazoleta (now Plaza Peru) between intersection of Jiron Conde de Superunda and Jiron de la Union, alongside the Palace of Government of Peru and the Municipal Palace of Lima.

Project to Replace the " Equestrian Statue of Francisco Pizarro " (Statue on Bronze, of the American sculptor Charles Cary Rumsey, 1935), to change this statue of Francisco Pizarro, Spanish conqueror of Peru and founder of the city of Lima in 1535, for a Monument and Proposal more in line with the contemporary city of Lima and Peru, scilicet a unifying proposal.

Proposition for the realization of Monument.

The character of urgency and necessity of the Peruvian Retable (reredos) is sought as a document to transmit the voice and truth of 'the other' reaffirming its main characteristic of being a space of representation that reflects, expresses and certifies the desire for participation and recognition of citizens to the extent that the retable represents events that are important in the life of a community, both personal and collective experiences that affect the future of the latter.

Formal description:

The importance of people in the process of migration to Lima will be highlighted, representing **hyper realistic human figures** representing each of them simple occupation , divided into three levels of representation, as are the three levels of representation of the traditional Ayacucho retable: the Hurin Pacha (or Uku Pacha), the world of downwards, that of our ancestors, the Kay Pacha, the present world, and the Hanan Pacha, the world above, that of becoming.

These levels will be represented by characters, the **hyper realistic sculptures**, in colour who do the occupation in these three times: the occupation of our grandparents for example, in their place of origin, down, in the world below, in the Hurin Pacha, in the Kay Pacha or present world , the people with the simple occupation that are made arriving to the capital, peddler, child car glass cleaner, employee of the house, Finally in the Hanan Pacha, will be represented the immigrants from Lima who already dominate the capital, those who have success, merchants, entrepreneurs, company head, the professional. These characters, the hyper realistic coloured sculptures, will come out of a vast space (a base) in the manner of the Retable, a central nave with two sides, with three levels of low height each (30 cm) designed so that people can interact with these hyper realistic sculptures, such as a daily living Retable.

(This 'Plazoleta', without monument, is located near another emblematic monument, the "Monument to Taulichusco" -1985-, the last 'Kuraka' of Lima, in the Rimac Valley and his lands ('shires') where the city of Lima is located. The "Monument to Taulichusco" is a a Monolith of Andean basal stone

of the Valley of Rimac.)

Schema-Plan-Aerial View of my Proposition of Monument:

In the manner of pre-Hispanic architectural expressions and constructions in the form of truncated pyramid and low structure, with a superposition of three floors or elevations and three overlapping platforms (in this case three levels), being a superimposed concentrated building, located in a residential, central, and public area like any other 'huaca' existing in Lima, in the cultural tradition of the "civilizations of the Peruvian coast (cultures Lima, Chancay, Ichma, Huaura, Sican, Chincha, 100-650, during the Early Intermediate Period), characteristic of the Monuments of the Lima Culture. Directly referring to this pyramidal building with a truncated top and a low structure, of the "stepped truncated" type (see especially "Culebras Temple", or simply see Pachacamac, the main sanctuary of the central coast or 'huaca'). There are around 70 'huacas' only in Lima and its downtown.

It will be a body-trunk-pyramidal that is placed on top of one another, in a volumetrically decreasing order, so that it establishes a set of perimeter terraces (where the **colorful hyperrealist sculptures** representing the inhabitants of contemporary Lima and their jobs will be located), and they produce the imprint that is characteristic of the monuments of the Lima Culture. The volumes of these bodies are always long and flattened, being the superposition of several of them that originates the monumentality of the whole. The floor is sensibly rectangular, short and low platforms are projected, sometimes very wide, which can be entrance atriums to the monument or scenarios for the realization of acts, interacting with the colorful hyperrealist sculptures of the inhabitants of contemporary Lima and their jobs. Representing the immigration waves of the capital city from the 70s. This will be understood for example the first moment of occupation (Years '70, the 'Hurin Pacha' or 'world below', of our grandparents) with the building of the stepped platform, the first level, Access to the upper platform is made through a peripheral pedestrian circulation system (around) that gradually ascends from one level to another. On the upper terrace there is a 'central courtyard' with hyperrealist colored sculptures of the inhabitants of contemporary Lima - Hanan Pacha, the 'world above', today's world -, on the immediate platforms, the Kay Pacha, the colorful hyperrealist sculptures of the ancient migratory waves and inhabitants of the contemporary Lima and their jobs from the 70s. On the lower flanks the Hurin Pacha, 'world of below', that of our grandparents, with their colorful hyperrealist sculptures and their jobs. This building, both in its architectural and cultural expression, will be connected through a pedestrian peripheral circulation (around) with platforms 1, 2 and 3.

For this, the access can be lateral or frontal with an 'atrium of entrance' indicated by its semi-circular orientation, East-West, North-South, in the form of a diagonal aligned of the indicated hyperrealistic sculptural characters.

At dawn of the equinox, the sun passes through the door of the eastern enclosure and crosses the corridor of the huaca. At dusk he goes the opposite way. The diagonal of the access corridor marks the North - South line.

The access to the monument is as much by lateral entrance as frontal that connect with the streets, the plant of the monument in the form of truncated pyramid is bigger in area than in volume, as in the tradition of the cultures of the Peruvian coast (Lima Culture, Ychma Culture, etc). In the case of the pyramids with ramp and truncated, have been considered the public buildings of the Ychma culture, where the turn ruler resided and his retinue (being Pachacamac its capital city because only in the area there is a large concentration of pyramids with ramp -are 16 recognized pyramids-), where a series of rulers and their 'royal panacas' or royal families followed each other and where each truncated pyramid with a ramp corresponded to a ruler in the dynastic succession through time.

Nota bene: 'Huaca': The term huaca, waca or guaca, of Quechua wak'a designated all the fundamental Inca sacralities, sanctuaries, idols, temples, tombs, mummies, sacred places, animals, those stars of which the ayllus, or clans believed to descend, the own ancestors, including the main deities, the sun and the moon, which were venerated through different ceremonies.

This concept originates in the culture that the Inca Empire imposed on all its domains in South America.

According to the pre-Columbian tradition, the huacas have their own personality and are part of the local pantheons of the Inca and pre-Inca cultures along with the other "Andean majors" (such as Wiracocha, Pacha Kamaq or Pariacaca).

The close relationship between the Andean man, Peruvian, and the huacas can be attested by the great amount that is scattered throughout the territory of the Inca Empire, in Peru, the same ones that, in some cases, still today are the object of veneration .

As a religious center the huacas are also famous for being the place where offerings were deposited. For this reason they were victims of looting during the first years of the Spanish invasion of America (sixteenth century), both for its reputation for containing treasures, and for being the center of local religiosity in the provinces that made up the Inca Empire.

MATERIAL: Reinforced concrete painted in colours or polyester resine in colours.

And add a little Plaque written in cement: "Our society is plural by nature, to deny ourselves that reality is to want to be blind by force: to recognize and accept difference, rather than trying to mutilate and disqualify it, organize ourselves within this diversity, accept the contributions of each of the parties and build with those contributions, it is in a certain way a more sensible option, perhaps the correct one, but not the easiest one. So that such plurality can coexist, dialogue is necessary, as a mechanic, and as a will." .

'Monolith''-

("Little Bull" - "Torito", like "Pucara Little Bull", como "Torito de Pucara")

MATERIAL: Stone (Rock) of White Marble, from the quarry.

TECHNIQUE: Monolithic: Natural and Chiselled.

Sculpture, Exhibited in Public Exhibition (by selection of the Jury) in Urban Public Space, Public

Gardens, Park.

120 x 60 x 80 cm,

Area : 18 m2, square meter

I have chosen to make this Monolith, observing it, choosing my stone from the quarry, due to its natural geomorphological characteristics, highlighting its origin and natural accidents that erosion has left exposed, that made me remember and relate it to a natural "little bull" (like a "Pucara Little Bull", a " Torito de Pucara " which is part of the Peruvian cultural imaginary), because that face was " carved " naturally in the stone: It is the form that erosion and time gave it. The other 'faces' of my Monolith were chiselled by hand following that logic of monolithic techniques. It is rather a question of 'listening' to the stone.

(Note: In the second image of the public exhibition, my Monolith is located towards the left corner at the back, in the center of the garden, behind my other sculpture exhibited publicly " Drawing in the Space or Vacuum jump, line and iron ").

Result: First place winner,

JURY: Johanna Hamann -Brooklyn Museum of Art NYC-, Veronica Crousse, Sonia Prager -Central Saint Martin's School of Art of London- (Sculpture),

CURATED BY: Johanna Hamann -Brooklyn Museum of Art NYC-, Veronica Crousse, Sonia Prager -Central Saint Martin's School of Art of London- (Sculpture),

'The Madonna of Microgynon'

The Madonna of the Microgynon was a Sculptural Intervention-Performance (Sculptorico-Pictorial Intervention of performatico character, that had a duration of 25 minutes.

The painting " The Virgin of the Rabbit " of Tiziano, (The Madonna and the Child, with St. Catherine and a Rabbit -1530-), was chosen because of its direct relationship with motherhood, image of the Cinquecentto, Higher Renaissance and Early Italian Baroque , (s XVI) one of the most representative icons of the history of Italian art and of the West; for this staging modestly it won the first prize in this little performance Salon. (Unfortunately this staging could not be filmed, and I can only show you some image of the executed project, because we have no other, and we offer our apologies for the low quality of the recovered image, as it is the only one we could recover).

During the Fujimori era in Peru, in the decade of the 90s, a program of forced and "voluntary" sterilizations was applied by the Ministry of Health, to give more "economic resources" to the hospitals , fulfilling " figures and goals of sterilized women " (" more forced sterilization plus money to the hospital " as part of its " birth control " government policy, " family planning " and " fight against poverty " against Peruvian women of low economic resources, low level of education, simple trades, farmers, teachers of state schools, vendors, whether married or single, in the high Andean, rural areas, in the jungle, the Amazon, and also on the coast, in the cities, and in the peri-urban areas.

There were more than 250,000 Peruvian women victims of these forced sterilizations, often being kidnapped and deceived by taking them to a hospital and sterilizing them, without having the right to choose how many, how and when to have their children, or decide on their own bodies.

Our proposal was quite simple, to replace those forced genocidal sterilizations program , with the distribution of free generic contraceptive pills, in this case Microgynon, for example, in all the hospitals of Peru, along with workshops on family planning and education in communal and urban centers, and distribute them house by house.

Conception and direction : Natalia Miranda Yupanqui.

Presentation and explanation: Natalia Miranda Yupanqui.

The Virgin Mary (A Mestizo woman and Chola, of reproductive age, who is dressed in black because she is in mourning, the veil is red (Designed on nylon tissue by Karla Rojas Vera) because it symbolizes the blood shed, and the transparent plastic veil (designed by me) on the outside of the red veil symbolizes the death of the woman, who will be buried in a plastic bag, in a common grave as NN or she will be dead in life.): Natalia Miranda Yupanqui. (Sculptor)

The beggar (St. Catherine, with a black veil of silk tissue -Designed by Karla Rojas Vera-, offering the pregnancy represented by a half pregnant belly made of foam material and plaster, representing the 'type' who wants to get pregnant, rape, and is the genocidal medical doctor): Karla Rojas Vera (Painter, now Urban Fashion Designer)

Box of giant Microgynon (free generic contraceptive pill, instead of the Rabbit of the Italian painting of Tiziano, of the Higher Renaissance and the Early Baroque Cinquecentto): Rocio Cordero Medina. (Sculptor, now Urban Fashion Designer)

Judges; Arch. Maria Burela Pando and Miguel Garcia (Biennial of La Habana, Biennial of Cuenca, Central Saint Martin's School of Art of London.)

Status: Complete. Realized , Constructed, Performed and Executed, with presentation.

Result:

Winner of the First Prize (both in Project and in Execution)

First place winner- Jury: Arch. Maria Burela Pando, and Miguel Garcia (Biennial of La Habana, Biennial of Cuenca, Central Saint Martin's School of Art of London.)

Exhibited (by selection of the Jury) , in Public exhibition in close space, as project, with pictures and explications, because ephemeral.

Curated by: Judges; Arch. Maria Burela Pando and Miguel Garcia (Biennial of La Habana, Biennial of Cuenca, Central Saint Martin's School of Art of London.)

'ANTENNA - RADIO - HIGH VOLTAGE TOWER'

Sculptural Installation, Sculpture in Urban Space, Public gardens, Park.

140 x 115 x 260 cm.

MATERIAL: Metal, Iron, Steel, Reinforced concrete.

TECHNIQUE: Electric Welding, Oxyacetylene Welding, Reinforced concrete.

" ANTENNA - RADIO - HIGH VOLTAGE TOWER " -

During the decades of the 1980s and 1990s in Peru, radio was the most widely used media of communication to spread messages of solidarity, of good protection, of news and of responsibility of population to their families and the Peruvian population. It was during this time that every two or three days, at least Lima, the capital city, was the victim of intermittent power cuts in the days and nights, due to the so-called 'blackouts', 'apagones', for several days, consequence of the terrorist attacks every three days in which the terrorists 'flew' the high voltage towers ("blasting of high voltage towers") that kept the city of Lima without electricity and left it without power or electricity. In that sense the radio antennas through their radio waves, the radio communication media, assumed their responsibility of social communication media with the Peruvian population sending messages of optimism, solidarity, and good protection of the people to their relatives , (p.ex. via Radio Programas or Radio Nacional) during almost every night, including during the times of the "toque de queda" " curfew ", from 11 o'clock at night until 6 o'clock in the morning when the population woke up, went to work, and many of us, being children, went to school. The radio antennas and high tension towers became symbols of a whole generation, from which we were born and grew in the decade of the '80s and' 90s in Peru.

Nota bene: For example, Many times we studied and did homework very early in the morning or at night, in full 'curfew' with wax candles of long duration due to the 'blackouts', 'apagones', or sometimes with old kerosene lamps, as there was no electricity or light to do the homework of the school, due to the 'blackouts' of the terrorists. My secondary school, private, of nuns, of girls, and really very peaceful and harmless, had to change their windows from normal windows for other anti-bomb windows, something unheard of because we were very peaceful, a little artists, and harmless, in a residential neighborhood, but we got used to the anti-bomb windows, and to our obligatory theoretical-practical course of 'pre-military training', led by a military officer in service who was our teacher of the course in our high school of nuns, where some of us trained in the practical part in 'marinera of Lima', the traditional dance of Lima, to obtain our military national document, since that was part of our obligatory military service. The theoretical part of the course was a bit more military and about national defense, besides knowing how to act in case of terrorist attack in our high-school, due to the context. That surprised us a little, until now. We did not know and we did not understand why we were also 'objective' of the terrorists, because we were very calm and optimistic girls, in the high school.

(For example, existed high probability of car bomb attacks or terrorist kidnappings against our high school , because our high school had already received phone calls and 'warnings' about it -threats-, besides having three schools on our very small street and five in total in that area near the sea, in our emblematic small, quiet and traditional district, had to be prepared for any terrorist attack at any time against our high school and know how to act in case of, yet we never had fear and we were always optimistic and happy).

Maybe for that reasons we don't likes violence or abuse, because that our view and logic is to construct and help, -always optimists-, and not to destroy or eliminate. We don't understand the destructive logics.

RESULT: FIRST PLACE WINNER.

Status: Complete. Realized, Executed and Exhibited (by selection of the Jury), with **Public Exhibition** in Urban Space, Public Garden, Park.

JURY: Johanna Hamann -Brooklyn Museum of Art NYC-, Veronica Crousse, Sonia Prager -Central Saint Martin's School of Art of London- (Sculpture),

CURATED BY: Johanna Hamann -Brooklyn Museum of Art NYC-, Veronica Crousse, Sonia Prager -Central Saint Martin's School of Art of London- (Sculpture),

"MYRIAM, REFLECTIVE AND CONCENTRATED IN CONTRAPPOSTO (YOUNG MOTHER)"

-Real size 1,85 m. Sculpture - Public Sculpture on Public Gardens, parks and Urban Space.

MATERIAL: Polyester resin, glass fiber, pigment coloured earth. (And resin of trees of the Peruvian Amazon).

TECHNIQUE: Cast-cure completely in polyester resin and glass fiber, from direct modeling of natural analysis in clay mud, formwork, moulding, Assemblage.

(Myriam, perhaps the most interesting of this sculpture is that Myriam is a young mother who comes to give birth, and it is in that naturalness that expresses her body and the naturalness of her posture: her breasts are characteristically absorbed and fallen As much as she breastfeeds, as well as her slightly inflated belly, these two physical characteristics make a difference in her body, these are her marks of life. The expression of her face reflects her thinking and a certain pride.

The naturalness and harmony of Myriam, her harmonic, natural and very human lines (she is a young mother), is expressed in the classic posture of Western art: the 'contrapposto', with the analysis of the 'female nude', and at the same time It is opposed to the tradition and ideal of beauty of the West: Myriam is a young mestizo mother, Peruvian and black, mulatto, very natural.

Reflective, concentrated, beautiful in a proper sense, very natural, without exaggeration , with a certain modesty, pride and some timidity. In that is founded her beauty.

That in opposition to the canons of universal beauty of Western art over the centuries in the history of art in the West until the present: that of the 'Greek nude' and the 'contrapposto': both white, " beautiful ", sensual, theatrical, clean, strong and exaggerated.),

Result: First place winner,

Status: Complete. Realized, Executed and Exhibited (by selection of the Jury), with Public Exhibition in Urban Space, in Public Garden, Park.

JURY: Johanna Hamann -Brooklyn Museum of Art NYC-, Veronica Crousse, Sonia Prager -Central Saint Martin's School of Art of London- (Sculpture),

CURATED BY: Johanna Hamann -Brooklyn Museum of Art NYC-, Veronica Crousse, Sonia Prager -Central Saint Martin's School of Art of London- (Sculpture), .

'SYNTAX - HOMOGENIZED CONSTRUCTION / DECONSTRUCTION (Deconstructive points)'

MATERIAL: Iron, metal, plastic, steel.

TECHNIQUE: Assemblage, welding, cut, screwed, vised, painted. (and projection of my painting in colour, and video.

130 x 115 x 155 cm.

Sculpture - Public Sculpture in Urban Space.

In the opposite, Homogenized construction, deconstructive points, in the sense of a Syntax is made with an assembly of garbage, as trash of construction of the City ('chatarreria', 'junk yard') or deposit of garbage classifieds and transformed by material. As a deconstruction of materials as an archeology of the City, the reconstruction of every point, line and planes, every material exists in its own reality coming from the City and its trash garbage as traces of the past and their quotidianity, regarding to the future. Every element -event down by multiple parts in an defined universe, the City and its urban order as a planified construction, not so far, no more far. In that sense, every element assembled as its materiality has a particular importance to 'homogenize us'. Every element has its own reality and own history to deconstruct point by point, layer by layer, plane by plane, every event during its trajectory as an archeology of its own deconstruction, as an archeology of our own deconstruction to create a new reality with our material rests and its signification linking their inhabitants with their own history, landscape, geography and materiality.. Shock of events and moments. Shock of different realities to construct only one. from the sea dramatically overlooking the Pacific Ocean passing to the green lands and oasis in the desert, until the mountains and Amazonian jungle, related by a film in the opposite of the world which traces us leaving a trace the silence and some words of the sea to the Peruvian Amazon all time forgot in the world that bauhaus and josef and anni albers discovered during their trips in America.

Result: First place winner,

Status: Complete. Realized, Executed and Exhibited (by selection of the Jury), with Public Exhibition, in Public Garden, Park.

JURY: Johanna Hamann -Brooklyn Museum of Art NYC-, Veronica Crousse, Sonia Prager -Central Saint Martin's School of Art of London- (Sculpture),

CURATED BY: Johanna Hamann -Brooklyn Museum of Art NYC-, Veronica Crousse, Sonia Prager -Central Saint Martin's School of Art of London- .

Project FOETUS

Foetus Robot',

Analog (Excerpt of Foetus Robot Project Intervention), Photography of the Foetus Robot constructed in mouvement during the presentation (Analog) in Colour, (around Tacora, in Lima.)

SIZE: Height: 220 cm, Perimeter: 100 cm, Radius: 50 cm

MATERIAL: Iron, Steel, Polyester resine, plastic, inorganic waste, lights.

TECHNIQUE: Robotic, Mechanical, Welding, , Compression, Assemblage, Rotation, Time.

I apologize for not showing you the scheme and design of the robot with the intervention Tacora's place, which was made by hand, with which the project was presented, as we have it, but I can not find it anywhere, but we have it .

Judges: Arch. Maria Burela Pando and Miguel Garcia (Biennial of La Habana, Biennial of Cuenca, Central Saint Martin's School of Art of London.)

Status: Complete, Realized, Constructed, Performed and Executed with Presentation (but not in the Tacora place because very dangerous place to our physical integrity, but the Foetus robot was constructed, well working and performed during the presentation and also after of that)

Result:

Winner of the First Prize (both in Project and in Execution)

Exhibited, (by selection) in Public exhibition in close space, as project, with pictures and explications, because ephemeral.

Curated by the Jury: Arch. Maria Burela Pando, and Miguel Garcia (Biennial of La Habana, Biennial of Cuenca, Central Saint Martin's School of Art of London).

FOETUS Project: X-ray of an urban childbirth (premature) is a project that has been started and it was done in Lima-Peru at the end of 2005 in which I approach the topic of identity, identification, and exclusion asking questions about the apocalyptic dimension and the bodily condition of my home city.

Project FOETUS raises questions and opens perspectives about the relationship of the city of Lima in itself and its inhabitants: a relationship of dependence and primary need for self-consumption cannibal growing, as a foetus who remains in the womb, in the uterus of its mother, without being born. She push and grows up. She is moving in its amniotic fluid to not be drowned.

She swells, she transforms herself another time but she is not born. She does not come into the world.

It translates the links of a urbs in movement. This city is gluttonous and viscose like a foetal being who will have to see the light sooner or later, living or aborted.

Today, Lima is a self-generated city, self-managed, self-built and self-regulated by and for it even . It is a city in which once the Criollo-Hispanic urbs was planned and clearly classified in the XVI century.

My plastic proposal is an intervention in a public space: at the Tacora market, (symbolic place of the survival as illegality), an ephemeral sculpture of urban character will be the analogy of a foetus filled of garbage , which turns on itself over and over again in a garbage container like an amniotic bag where he "lives but will never be born". It can rather "annihilate", strangle with its umbilical cord .

The FOETUS is a sculpture made of transparent polyester resin, filled with inorganic waste (plastic material) compressed with two moving parts: a head and an arm, a movement central axe, a rotation motor, and leds. In Electronic terms this is a detection system of movement, started by a manipulation of

sequence of actors : 2 DC motors and a water bomb. The control of the project is based on a PIC microcontroller (16F84). The programming language is a macro-assembler (based on Assembler), which has been adapted exclusively for the project with simple instructions from a single code-word (move head- turn-back head, move arm- turn-back arm, check-in PIR). All this from recycled elements. It refers to recycling robotics.

Thanks to Engineer in Electronics, Specialist in Robotics and Professor of Robotics: Eng. Christian Almeyda

(Faculty of Electronic Engineering, Universidad Nacional Mayor de San Marcos, the oldest public research university of the Americas, founded in 1551, with alumni like Mario Vargas Llosa, Nobel Prize in Literature. -This important university obtained the grade of Pontifical by the Pope Pius V

(Saint) and it was named as the "Royal and Pontifical University of the City of the Kings of Lima"-), for the help and support , for the re-construction and improvement of the robot some months after its construction and presentation,as well as Rocio Cordero Medina (former Sculptor, now Urban Fashion Designer) for the help and gentleness to re-construct again in the welding workshop of her family, months later to improve the Foetus Robot. Natalia Miranda Yupanqui (Sculpture, from PUCP), Rocio Cordero Medina (Sculptor from PUCP, now Urban Fashion Designer) and Karla Rojas Vera (Painter from PUCP, now Urban Fashion Designer) was the original Foetus Group, of this Urban Intervention.

Year: 2004-2005

. Each long line in diagonals sunk on its surface represent the ways to climb and construct diagonally over **the Saint Christopher urban hill-mountain (El Cerro San Cristobal)**, in which the stairs are built for the inhabitants of the urban hill-mountains of the City of Lima. Near each road, each staircase, there is a population. The km kilometers of stairs are a characteristic of the urban hills-mountains of the city of Lima, such as **the Saint Christopher urban hill-mountain - el Cerro San Cristobal**. (Please see my Public Sculpture of the same name in Public exhibition, Public Art.).

2. 'Stone City - Ciudad de Piedra - I'

STONE CITY - CIUDAD DE PIEDRA "

MATERIAL: White marble.

TECHNIQUE: Grinder, cut, chiselled, polishing.

Sculptorical Installation, Public Sculpture in Public Gardens, parks and Urban Space.

Area: 40 m 2.

'Stone city' - 'Ciudad de piedra', a construction made of stone in white marble such as the Andean constructions made since the pre-Columbian era, from the sea overlooking the Pacific Ocean passing to the green lands and oasis in the desert, until the mountains.in which we dialogue with it in terms of dialogue with the 'world above' - yesterday, the sidereal space - and the now, the concretion and settlement of the present world, and what that represents in the current construction of the Andean cities from the Inca and pre-Inca era in architectural terms, space and direct relationship with the city and its inhabitants, Andean man, as well as urban planning, the notion of perennality, reception and transcendence through time. The use of this type of constructions and geometry in abstract terms is quite usual and representative of the pre-Columbian Andean architecture, including its symbolism and type of construction up to the present in contemporary postmodern cities such as Lima or Brasilia.It's in these terms that currently Lima city is conceived and projected in architectural terms.

Result: First place winner,

Status: Complete. Realized ,Executed and Exhibited (by selection of the Jury) , with Public Exhibition in Urban Space, Public Gardens.

JURY: Johanna Hamann -Brooklyn Museum of Art NYC-, Veronica Crousse, Sonia Prager -Central Saint Martin's School of Art London- (Sculpture),

CURATED BY: Johanna Hamann -Brooklyn Museum of Art NYC-, Veronica Crousse, Sonia

Prager -Central Saint Martin's School of Art London- (Sculpture), 3and 7 .. 'Human

Settlement Promised Land -On Favela- Asentamiento Humano Tierra Prometida'

(Excerpt/Detail)

"HUMAN SETTLEMENT PROMISED LAND - ON FAVELA - ASENTAMIENTO HUMANO TIERRA PROMETIDA "

• MATERIAL: Wood, paperboard, screw, vise, plastic, sand, plant, organic and inorganic materials, water.

Sculptural Artistic Urban Intervention.

TECHNIQUE: Assemblage, cut, screwed, vided. (Other included: video, videoart, song, musical composition.). Overlay of interlaced layers, criss crossed diagonally ascending perforated by screw trough, four , to support the weight of a person of 1.60 meter without problem.

Sculptorical Artistic Urban Intervention in Urban Space + Sculptorical Installation of two rooms of 12 square meters 2 each. + a small corridor built to + a documentary film + videoart + two musical

compositions. **6. Audio: 'The Imaginary City 3 - piece 2' MUSICAL COMPOSITION
IMAGINARY CITY PIECES 3 AND 4.**

First piece: Imaginary City 3 (4'21"). Second piece: Imaginary City 4 (15'45").

Composed in English, French, Spanish languages, a variation of Cabana Quechua and other variation of Collagua Aymara, languages of the Colca Valley in the South of Peru (Arequipa region), during my investigations in these Andean regions, is composed in the first time like a Misa, ('Mass') as in the tradition of the Masses of the musical compositions of the Peruvian Baroque of XVII century, until contemporary times, from this region of the

Colca Valley where the Condor pass to check his Valley and his domains. The first piece of the Imaginary City (4'21") is an homage to the Sacred Colca Valley at different times as a musical landscape in baroque and contemporary, from its origins populations around 10000 years ago when the pre-Incan nations Collaguas and Cabanas (Aymara and Quechua linguistics variations and oral discourses from these regions) until the Contemporary Urban City, its processes and its inhabitants with its traditions, movements, new iconology and displacements to different countries. A form to construct a city. (You can see also the Book of Franklin Pease, 'Homage to Franklin Pease', prologue of Marco Curatola, section 'Collaguas', published by David John Robinson, Reed. by Syracuse University in 1977 USA, and by the Editorial Fund of the Pontificia Universidad Catolica del Peru., 2006)

In the opposite, The second piece of the Imaginary City 4 is a concrete approach from the silence to the noise of the very basic abstract points in the space as a paradox from pianissimo scratch to silence of quotidian minimal objects point by point in the space (15'45"), a little bit like John Cage or Yoko Ono.

Author and Composer: Vannia Natalia Miranda Y.

Arrangements: Vannia Natalia Miranda Y.

8. 'Alessandra: Studios Little Girl' - Memorial Project Project Vision

MEMORIAL PROJECT : Importance of high level studies for girls. High level studies are an effective tool against racism, colonialism, xenophobia or discrimination, and against poverty and ignorance, for girls and also for women.

- " 1. "ALESSANDRA, STUDIOUS LITTLE GIRL " - Real size 1,40 m. Sculpture – Public Sculpture in Public Gardens, parks.

For the history and actual significance of optimism for all girls, women and families, linking past, present and future. That is the voice.

MATERIAL: Concrete cement, pigment coloured earth, sand, Wood

TECHNIQUE: Cast -cure completely on cement-concrete, from direct modeling of natural analysis on clay-mud, moulding, formwork, concrete pouring, Assemblage.

(Notate that "Alessandra" is a very well quite Mixed, Mestizo and Black Mulatto Studios Little Girl, reading a book in her hands, very concentrated, Sculpture at least at natural size, That signification about reading a book is very important, that is the voice.),

Result: Second place winner,

Status: Complete. Realized, Executed and Exhibited (by selection of the Jury), with Public Exhibition in Urban Space, Public Garden, Park.

JURY: Johanna Hamann -Brooklyn Museum of Art NYC-, Veronica Crousse, Sonia Prager -Central Saint Martin's School of Art London- (Sculpture),

CURATED BY: Johanna Hamann -Brooklyn Museum of Art NYC-, Veronica Crousse, Sonia Prager -Central Saint Martin's School of Art London- (Sculpture), **9. 'Natalia' and 'The Saint Christopher Hill - Mountain' - 'Tutelary Hill -Mountain ('apu') of the City of Lima', 'El Cerro San Cristobal'.** "The St. Christopher Hill - El Cerro San Cristobal (Tutelary Hill-Mountain -'apu'- of the City of Lima)"

Wood

MATERIAL: Mahogany and Cedar from Peruvian Amazon.

TECHNIQUE: Cut, assemblage of seven wooden logs of mahogany and cedar from the Peruvian Amazon, carving, chainsaw, burned. (and Amazonian carving techniques of Peruvian Amazon)

Sculpture - Public Sculpture on Public Gardens, parks and Urban Space.

Area: 30 m²

"The St. Christopher Hill - El Cerro San Cristobal (Tutelary Hill-Mountain -"apu"- of the City of Lima)"

The St. Christopher Hill - El Cerro San Cristobal (Tutelary Hill-Mountain -"apu"- of the City of Lima) is considered the "apu" of the Rimac Valley, the Valley of the city of Lima, in the valley and lands of the last 'curaca' -'kuraka'- of Lima, Taulichusco, 'cacique' of Taulichusco, the last 'curaca' of the Valley of Rimac, the Rimac River Valley and his lands ('shires') where the city of Lima is located.

'Apu' means "Lord" in Quechua. The Inka religion uses the term Apu to refer to a mountain that has a spirit that is alive. Body and energy bubble of the mountain together form his wasi (Quechua for "home" or "temple").

Ayllu Apu – protector of a village, Llaqta Apu – protector of a region, Suyu Apu – protector of a country.

Besides mountains there are other living beings that are considered as Apus - the so-called Tekse Apus,), can be seen all over the world, that is why they are called Tekse Apus, which means Global Apus. Jesus Christ and Mother Mary for the same reason are also called Tekse Apus.

Result: First place winner,

Status: Complete. Realized , Executed and Exhibited (by selection of the Jury), with Public Exhibition in Urban Space, Public Garden, Park.

JURY: Johanna Hamann -Brooklyn Museum of Art NYC-, Veronica Crousse, Sonia Prager -Central Saint Martin's School of Art London- (Sculpture),

CURATED BY: Johanna Hamann -Brooklyn Museum of Art NYC-, Veronica Crousse, Sonia Prager -Central Saint Martin's School of Art London- (Sculpture), **„ Natalia „**, is a Peruvian woman - Wood

Self - portrait, Sculpture.

50 x 75 x 115 cm

Perimeter: Radius = 45 cm

Sculpture in Wood,

MATERIAL: Ishpingo from Peruvian Amazon (Wooden log of Ishpingo, 'American Oak')

TECHNIQUE: By Points, and Amazonian carving techniques of Peruvian Amazon. (and carving and chainsaw).

I have chosen to make this self-portrait choosing my wooden log Ishpingo due to its colour and natural characteristics, appropriate for my sculptural proposal.

Result: Third place winner,

STATUS: Complete. Realized, Executed and Exhibited (by selection of the Jury) in Public Exhibition in Public Space.

JURY: Johanna Hamann -Brooklyn Museum of Art NYC-, Veronica Crousse, Sonia Prager -Central Saint Martin's School of Art London- (Sculpture),

CURATED BY: Johanna Hamann -Brooklyn Museum of Art NYC-, Veronica Crousse, Sonia Prager -Central Saint Martin's School of Art London- (Sculpture), , ***0. '45'- Video and Art-Video.*** "HUMAN SETTLEMENT PROMISED LAND - ON FAVELA - ASENTAMIENTO HUMANO TIERRA PROMETIDA " (Excerpt of my documentary and video art of my Artistic Installation and Artistic Urban Intervention)

• MATERIAL: Wood, paperboard, screw, vise, plastic, sand, plant, organic and inorganic materials.

TECHNIQUE: Assembly, cut, screwed, vised. (Other included: video, videoart, song, musical composition.)

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."

**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 complexe-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.

“PROMISED LAND” (2005)

Documentary

Time: 35min .

Director and concepor: Vannia Natalia Miranda Y.

SYNOPSIS

This is the story of Maria, a girl with dreams and hope to achieve happiness in her life; doña Maritza, mother and director of a social program called “Vaso de Leche” (the 'glass of milk program') of the place she lives in; and Isaac, a 3 year-old boy who looks forward to own everything he wants. They are all inhabitants of a poor area called “Tierra Prometida” ('Promised land') , site at Lomas de Carabayllo, outside of the modern city of Lima. This is a desert, a sandy area where 30 families from different parts of traditional Lima live, place they reached with their parents from different parts of the central and northern highlands of Peru. Alike the majority of inhabitants of this rural area, they came with their families by “invasión”, looking for a place to stay, grow and progress, cities for living, not ghost towns to die or survive as ghosts. This is a place where people live, grow, love, develop and continue growing. Most families are young and dysfunctional, with the mother being the head of them.

First, they look for a decent home and private property: right now they live in huts with no basic services, no water, no sewage, no electricity...they look forward to become legal owners of the land they use, today they are only “posesionarios” (possessors); water arrives through

water trucks once a week with a price 10 times higher than in the city of Lima: 1m³ (1,000 liters) costs 7.50 soles, while in Lima the price is 0.80 soles, approximately.

Since this is an area where clay is burnt for the production of bricks, there are high levels of pollution; there are many illegal companies manufacturing bricks, the levels of lead and toxic residues is highly polluting due to the burning of lime (“Tierra Prometida” (‘Promised land’) lies next to a mine).

Despite being part of the district of Carabayllo, the zone of Lomas de Carabayllo (Carabayllo hills) is far away from it since the Chillón River tears in two the district, so that this area has no real connection with the rest of the district, making impossible its development. It’s a need that this area connects to the city, be part of it, so that a plan or urban growth takes it into consideration, so that they stop being socially excluded. Nowadays this area does not figure in the map of Lima, and there are no official statistics studies of it. These inhabitants don’t figure as citizens, their identity has been taken away from them, their existence is denied, and their hope of living and being has been torn; they limit themselves to survive.

Lomas de Carabayllo is surrounded by huge garbage disposal areas; in fact this was originally the big garbage disposal area of Lima in the 60’s (this is the case of Jerusalén II). However, and ironically, this garbage gives job especially to the children, since lots of them recycle it, but causing them skin and respiratory diseases. Because of the presence of non-recyclable garbage (like plastics) it is not possible to convert this into a green area.

The daily work of most of the inhabitants are: construction workers, extracting clay and minerals, burning electric batteries to recycle them (generating lead pollution),

separating garbage for recycling and selling; policemen, teachers, nurses; washing clothes, cooking, selling flowers.

Despite these problems and needs, there is a strong solidarity and good neighborhood relations among the inhabitants; they can organize themselves, and they want to get along with their lives, progressing and leaving poverty behind with a decent life. After work, mothers play volleyball every afternoon as a means to escape from stress and maintains the union and solidarity of the community before they come home to their families and children, no matter how tiresome the day was.

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."

ABOUT "FAVELA " AND" RECYCLERS CHILDREN ". INTRODUCTION

In my proposal I address the problem of "**working children**" focusing, in particular, on the "**child recyclers**" and their **relationship with the city**, since they they maintain with it a particular **survival relationship** fulfilling a **function** of "**cleaning the city**", pushed by special circumstances due to **poverty, invisibility** and **exclusion** of which they are a part. The game forms a fundamental part of the construction of the children's imagination, since it is in the daily playful universe of the child that their identity is being constructed.

Because of this, I have chosen as a metaphor the "Labyrinth", a traditional children's toy in which a silver ball must travel a small circuit of false tracks in order to find its way and thus reach its goal and win the game. This game is a perfect analogy to the real journey made by recyclers in their search for their survival material, an activity that is also carried out by their entire family, visiting different areas of the city, choosing recyclable and obsolete objects. classifying them by material: first plastics, then glasses, cartons and / or metals.

It is in this context that a city like Lima is seen and perceived as a space of great inequalities where the most affected are the children from marginal excluded families who are building their identity relationship through different socializing agents -family, community, work- from its interaction with this emotional and physical space from a still playful perspective within its imaginary.

In this sense, although the "**construction of a city**" is understood as the physical construction of space and form, it is also understood as the perception and symbolic construction of the living territory of which it forms a part, which we face every day , creating our own daily universe, building our own imaginary.

Construction of a migrant city, working children are from Lima, children of poor rural migrants

OBJECTIVES

Show, through a playful childish look, the particular relationship of survival of recyclers children with the city, fulfilling a function of "cleaning" of it.

To give value to the perception and representation of the socio-cultural reality of the recyclers children, through a personal writing of the territory where the reality and the imaginary are articulated.

Symbolic construction of an urban space in which it is shown that recyclable children are not linked to the physical space itself but to what it means in their daily experience as a means of survival.

Make child labor visible as a form of child abuse.

III. JUSTIFICATION (Relevance and importance of the Project)

Child labor, is part of child abuse and social abuse, which children suffer, the social exclusion suffered by children working from early ages as trash recyclers, exposed to high levels of pollution, without any protection, that threaten their physical health and emotional, because they are exposed to contracting various infectious diseases to the skin, AIDS, etc,

and, on the other hand, they get used to being "in the trash", psychologically, this kills you, is the work of more low category, it marks your self-esteem. Those who recycle garbage are the most marginalized, the socially excluded, who can not do anything else, the person's personality is formed in childhood, if you grow in garbage ... A child who works is not in the best conditions of study, Child labor in Peru is prohibited according to the code of the child and adolescent, only from the age of 12, here we are dealing with even smaller children (look for the Child and Adolescent Code)

The importance of calling attention to society about this situation that is so common and is invisible. Article 1.- Definition.- Every human being is considered a 'child' from the moment of conception until the age of twelve and adolescence from twelve until the age of eighteen.

Article 51°.- Ages required to work in certain activities.- The ages required to authorize the work of adolescents are the following:

1. In the case of work for others or that is provided in relation of dependence:

- a) Fifteen years for non-industrial agricultural work;
- b) Sixteen years for industrial, commercial or mining work;
- c) Seventeen years for industrial fishing activities.

2. In the case of the other work modalities, twelve years.

Article 53.- Registration and data that must be consigned.- The institutions responsible for authorizing the work of adolescents will have a special registry in which the following will be stated:

a) Full name of the adolescent; b) Name of their parents, guardians or responsible persons; c) Date of birth; d) Address and place of residence; e) Work performed; f) Remuneration; g) Work schedule; h) School attended and study schedule; and i) Number of medical certificate. Article 54.- Authorization.- The following are requirements to grant authorization for the work of adolescents: a) That the work does not disturb the regular attendance to the school;

b) That the medical certificate certifies the physical, mental and emotional capacity of the adolescent to perform the tasks. This certificate will be issued free of charge by the medical services of the Health Sector or Social Security; and

c) That no adolescent be admitted to work without proper authorization. Article 55.- Medical examination.- Adolescent workers are periodically subjected to medical examinations.

ions. For independent and domestic workers the exams will be free and will be in charge of the Health Sector.

Article 56.- Working day.- The work of the adolescent between twelve and fourteen years shall not exceed four hours per day or twenty-four hours per week.

The work of the adolescent, between fifteen and seventeen years, shall not exceed six hours a day nor thirty-six hours a week.

Article 57.- Night work.- Night work is understood to be work that takes place between 7:00 a.m. and 7:00 p.m. The Judge may exceptionally authorize night work for adolescents from

fifteen until they reach the age of eighteen, provided that it does not exceed four hours a day. Outside of this authorization, night work of adolescents is prohibited.

Article 58.- Prohibited works.- The work of adolescents in the subsoil is prohibited, in tasks that involve the manipulation of excessive weights or toxic substances and in activities in which their safety or that of other persons is under their responsibility.

Ministries of human development, in coordination with the Labor Sector and consultation with labor and business associations, will periodically establish a list of jobs and activities that are dangerous or harmful to the physical or moral health of adolescents in which they should not be employed.

Article 59°.- Remuneration.- The adolescent worker will not receive a lower remuneration than the other workers of the same category in similar jobs.

Article 61.-Facilities and benefits for adolescents who work.-Employers who hire adolescents are obliged to grant them facilities that make their work compatible with regular attendance at school.

The right to paid holidays will be granted in the months of school holidays.

Article 63.- Domestic work or unpaid family work.- Adolescents who work in domestic service or who perform unpaid family work are entitled to a rest period of twelve continuous hours per day. Employers, employers, parents or relatives are obliged to provide all facilities to ensure their regular attendance at school.

Article 64°.- Social security.- Adolescents who work under any of the modalities covered by this Law have the right to compulsory social security, at least in the health benefits regime.

The proposed project is based on "infanticide" understood as the exploitation and abuse of boys and girls through work, emphasizing the problems faced by the "child worker", daily violence and humiliation to those who are submitted these working children, which are part of a collective culture of physical brutality, shouting, profanity and even sexual harassment, and in extreme cases, rape and murder.

CONCEPTUAL FRAMEWORK

CHILDHOOD

(1) Childhood is the first stage of the physical, emotional-affective and intellectual development of the human being. It is a time to learn, grow, play and alternate with other children, a time in which boys and girls should have the opportunity to develop their potentials and dream of brilliant plans for the future, a time when they should have the right to be only children.

From a psychological point of view, childhood is a period of incorporation and adaptation to the world, of socialization and discovery of norms of coexistence in different spaces, mainly family and school.

The family is the space where personality is cemented, offering children the appropriate environment for a happy beginning of life, as long as it offers love, care, material and spiritual support.

Education should aim at the development of basic competences for the present and future life of boys and girls, self-determination and awareness of their rights and obligations.

The family and the school, main referents and supports for socialization, should be the priority areas for satisfying their needs and demands, the keys that open doors to new opportunities, leaving behind situations of marginalization and subordination. But for many children this possibility does not exist or is very limited.

According to **UNICEF**, in Peru 1.9 million children and adolescents work an average of 45 hours a week. 70% of children are exploited in rural areas, 30% in urban areas.

In the **world**, 246 million are the number of children victims of child abuse, 1.2 million are victims of trafficking, and 5.7 million are victims of servitude and / or slavery; 1.8 million are victims of prostitution and pornography, in addition to being recruited as child soldiers in armed conflicts.

For these children, childhood is a lost dream, they do not know about any game other than survival, and their future is uncertainty.

CAUSES OF CHILD LABOR

The fundamental cause of child labor is, without doubt, **poverty**. However, economic shortages are not a sufficient explanation. There are also many factors of a social, political and cultural nature, often associated and intertwined, that push people to work prematurely.

Many children dedicate themselves to work because **education** is not perceived by them or by their parents as useful to their needs. Public education is not yet a quality education and in fact it is not free and for many families it is practically impossible to cover the expenses of sending all children to school.

The **gender difference** constitutes a factor of premature incorporation of girls into work. In the Andean areas it is not of great benefit to send their daughters to school, given that "they get married and leave", "what are we going to pay for others to take advantage of"; When the school is closed as an alternative, the girls are dedicated full-time to housework or incorporated to the same work outside of it, read "domestic service" for children.

In most cases, what begins as a temporary job for family support, ends up being a way of life, which involves them in a vicious circle that prevents them from developing and marks their existence, since premature labor is a factor that collides fundamentally against the right to education, becoming a factor of reproduction of poverty and social exclusion.

PSYCHOSOCIAL CONSEQUENCES IN THE CHILD

The fact that children work has many effects, the most important of which is probably that working children are not in school. A child who does not go to school has little chance of progressing or leading a better life. Even when the working child manages to keep going to school, he is most likely to get poor results, to fail and to drop out of school. Those unfortunate consequences are directly related to the fact that children work long hours, are exhausted and can not concentrate on homework

The special situation of being child and worker can create many psychosocial risk factors (that is, for the psyche, development and behavior) for working children.

The unfortunate socio-economic and family situations that force children to work are in themselves a source of tension. The majority of working children have no chance of developing according to the normal stages of a child's development. Many of them never have the possibility of establishing meaningful relationships with their relatives, friends and

other people in the community. They do not have the possibility to play, to be spontaneous or to learn. Most working children can not express their feelings or needs. Often, they are subject to strict discipline and are sometimes subject to physical abuse. In many countries, child workers do not enjoy legal protection, which means that they do not receive compensation if they become ill or injured at work, even if the injury permanently incapacitates them.

The **World Health Organization** has examined various studies on the social and psychosocial problems of working children, which yielded the following conclusions:

a .. Children who work on plantations and farms are more likely to have an unstable life, since they are constantly on the move together with their parents, "following the harvests". Children change schools as they migrate with their parents to do seasonal work; they work long hours and perform heavy and exhausting tasks. Work makes working children get tired and bored; they become indifferent and introverted and often feel useless.

b. Children who work in the streets as shoe cleaners, newspaper sellers, messengers, sweepers, vendors in markets and food stalls, as well as helping in illegal activities such as stealing, suffer from various disturbances. They often become averse to normal employment; show signs of excessive fatigue; consume coffee, cigarettes and alcohol; they suffer from venereal diseases; they oppose their parents' control; intervene in criminal activities; Their bodies are deformed and their growth is rickety.

c. Children who work in factories should be responsible, punctual and alert all the time to keep their jobs and avoid injuries that could permanently disable them. They work long hours in uninterrupted working hours that often make them emotionally incapacitated. They can not imagine or fantasize, as most children do, because they often work with machines that can be dangerous and, as a consequence of all this, their mental world becomes extremely poor.

d. Children who work have a strong growth deficit, compared to those who go to school: they grow lower and thinner, and continue to have a smaller body when they are already adults.

e .. Direct experience and statistical surveys indicate that a huge proportion of children who work do so in hazardous conditions, in which they are exposed to chemical and biological risks. For example, according to a large national survey carried out by the **ILO** in the **Philippines**, more than 60 per cent of working children are exposed to these risks, and 40 per cent of them suffer from serious illness or injury, including amputations or loss of some part of the body.

F. Many children work in contact with substances that cause diseases of very long incubation period - for example, asbestos or asbestos - and that increase the risk of chronic occupational diseases, such as asbestosis or lung cancer, in young age. A report from the **World Health Organization (WHO)** concerning a district of **India** attributes epidemic epilepsy to the toxicity of a pesticide, benzene hexachloride, which is used for food preservation.

g. According to a study on occupational diseases in developing countries, pesticides are the most frequent cause of death for children in rural areas, even before the most common childhood diseases, considered as a whole.

h. Children who perform certain tasks are particularly exposed to certain abuses. For example, many studies confirm that those who work in domestic service are victims of verbal and sexual offenses, and of beatings or hunger imposed as punishment.

URBANIZATION - AUTOCONSTRUCTION - HUMAN SETTLEMENTS - 'FAVELA'

"They are the popular neighborhoods [3], self-controlled (because they are occupied following the cycle: invasion / construction of housing by stages / legalization / provision of services and equipment / growth with an external staircase and inventing apartments) and self-built (without engineer or architect, accompanied by a construction teacher, counting on family savings).

They are houses "without skin" of exposed bricks, or the expression of cardboard, wood or plastic, always half-built or half finished; they combine or become contagious in the continuity of the street, houses that become smaller and smaller in appearance. Those childish eyes are surprised.

*It is an accelerated process of urban occupation, where before there was only the **Interruption silence of the sand**, today more than five hundred thousand houses are built, covering the ends of the city like a layer of brick and cement.*

It is possible to affirm that two out of every three houses of the capital are based on the singular denomination of Young Peoples "1.

False dichotomies intended to sustain these differences, counterposing qualifiers such as: **spontaneous / planned, informal / formal, unofficial / official.**

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

Other Notes:

- World peace,
- 'Pangaea '
- Habitation of the American continent 16,000 years ago.

Or " Clash of civilizations? "

History of Peru,

Extermination, indigenous genocide in Peru. DNA, lineage, Cambridge University.

Due to the diseases, and in addition to the very low birth rate, reproduction and births of indigenous people, their slavery, disappearance of pre-Columbian cultures, in the first years of European colonization.

Extermination of 95% of indigenous populations in America and Peru just the landing of Europeans, between 1520 - 1620.

From 12 million to less than one million in less than a hundred years, in Peru, at the beginning of the arrival of the Spaniards.

See about Quipucamayocs, Tambos.