My research interests cover a wide array of topics on Cultural Heritage including: [1] heritage in conflict/post-conflict territories; [2] architecture, conservation, and economics; [3] Transitional Justice and Cultural Heritage; [4] civil society organizations, Public-Private-Partnership, and heritage; and [5] sustainability and Cultural Heritage management. My doctoral dissertation is specifically set in the context of Famagusta, Cyprus and it deals with the design and formulation of a financially sustainable and effective development and management model for Famagusta’s Cultural Heritage. The approach is premised on the collaboration among public and private institutions. The present global status (globalization, increased flows of people, ideas, and resources, and the persistence of political and social issues that directly affect significant heritage) calls for an avant-garde approach to Cultural Heritage. My current research focuses on various ways to ensure the management of Cultural Heritage in a sustainable manner. To facilitate the development of sustainable heritage management, I am interested in investigating further the most feasible means to manage heritage in historically rich yet problematic societies such as Myanmar and Mexico and how international civic organizations can play a part in developing sustainable heritage.
This work began as an undergraduate project over the last year of my architectural programme in Bogota, then it evolved as a professional project for implementation which had the support from the institute of Culture (later the Ministry of Culture).

The project was based on the analysis of 92 urban blocks, their typologies, occupancy, allotment, land division and finally the morphology of their architecture.

The codification of its heritage significance into a set of regulation to intervene private and public space was later implemented by the municipality and became a local decree for some years.

This work was recognised by the research chapter of the 12th Biennale of Colombian Architecture 1990.
The Regulation Code for Ciénaga in the state of Magdalena, Northern Colombia was financed through the National Scholarship Programme of Colombia, called Becas General Francisco de Paula Santander, 1991, with the objective of producing research projects in the fields of tangible and intangible heritage, archaeology and others.

This was a one year research project monitored by the division of Cultural Heritage of the Institute of Culture in Bogota.

The principles and methodology used were similar to the Barichara case: research in national and local archives, literature review on the 18th through 20th century history of Cienaga, field work to identify architectural typologies, and an in-depth study on the configuration of the public space and its heritage significance.
The main objective of this research proposal is to identify the cultural capital present in the tea fields, assess that cultural capital for development purposes in the region, and implement a management model to achieve sustainability. This proposal was designed to be implemented by three main governing bodies: NATIONAL GOVERNMENT – CIVIL SOCIETY – LOCAL COMMUNITY. National governments are accountable for World Heritage Sites under the World Heritage Convention, while the local communities are responsible for the protection and enhancement of the cultural capital embedded in the site, and the civil society is responsible for its promotion and educational purposes.
The 40 years neglect of Famagusta’s heritage proves the failure of the overarching system that sets the universal framework for cultural assets. The unresolved political contestation in Cyprus led to further decay of Famagusta. A crucial question persists: how can cultural heritage in politically unstable and contested territories be conserved? In this study, I unravel the principles that led to a seemingly ‘dead end’ in Famagusta’s future feasibility and explore the inopportune aspects of Famagusta as an evolving heritage asset within an inexorably violent realm instead of framing it through a past that does not exist anymore or an uncertain future. This project establishes the foundation of a novel design to approach the definition and development of Cultural Heritage in Famagusta that can also serve as a model for similar cases around the world.
This research project interrogates the basic tenets of the Cultural Heritage General Framework (International Law), and examines its application in transitional territories, which include contested territories or those under conflict/post-conflict stages. It explores alternative strategies to open the discussion on management & sustainability (Social, economic and political impacts of place of war and peace theme) of unrecognised World Heritage Sites by providing a case study to identify potentialities and limitations in the implementation of the current international legislation. Utilizing multifaceted analyses of the Balkan war, the Cyprus conflict, Afghanistan war and the long drawn internal conflict in Colombia, this project proposes innovative measures to fill the gaps left by international organizations in terms of accountability, responsibility, and the management of Cultural Heritage assets in transitional regions of the world.

The methodology highlights the incorporation of the “international community” represented by Non-Governmental Organizations in the discussion and management of heritage sites of universal value. This approach moves toward a definition of alternative possibilities to manage heritage sites of universal relevance that are not eligible for nomination because of its location in unrecognised territories. This, therefore, challenges the conceptualization of Cultural Heritage itself that is embedded on nationalistic umbrellas and undergirded by the international system of nations. I also argue that the World Heritage Site trademark, its serious economic impact on heritage sites, and the exclusivity of its membership have – to an important extent - distorted the principles of UNESCO and the theoretical conceptualization of universal heritage.

FAMAGUSTA, CYPRUS: fragmentality – disconnection – anti-identity
The Puzzle of Post-Conflict
The objective of this paper is to highlight how the analysis of Cultural Heritage assets in conflicted territories is useful to understand not only the nature of violence but also the memories linked to violence - how some memories have been and are still currently manipulated, Cultural Heritage also offers an alternative trajectory to conflict resolutions. This is my reflection - that the vicious cycle of excluding and including memories and narratives impacts the current international system of nations so strong that even Cultural Heritage is framed within the terms of nationalist discourse. The definition of Cultural Heritage needs to reflect the complex network of memories embedded in history. Once this is recognised a contemporary approach to management will be required and public – private – partnerships might as well be the answer.
FAMAGUSTA, CYPRUS:
A Future Outside the World Heritage Club

This paper is a dialogue between conflict and Cultural Heritage. It explores the volatile the fractures left by conflict that inevitably permeate heritage. The premise is simple: the convolution in politics, identity, and memory impinge on the definition and recognition of heritage assets. Using the case of Famagusta, this paper explores the crucial limitation of the current international framework that governs heritage assets, particularly when appropriated to heritage sites located in contested territories. Moreover, I propose a re-definition of Cultural Heritage and a preservation, development and management strategy suitable for an alternative framework. This framework includes new stakeholders and increases the participation of the global community. I argue that the alternative framework of Cultural Heritage needs to be broadened and re-defined in order to suit the complex and evolving nature of heritage. I further assert that heritage in contested territories such as Famagusta, require a different approach in development and management; that heritage assets in problematic areas need not to be left to decay.
As a university instructor whose experience in educating has been honed by years as a practising professional, one of my key teaching objectives is to provide students with a thorough grounding in the theoretical underpinning of the discipline while using a variety of strategies to expose them to real-world situations. In this respect I strive to prepare them equally for conducting research or for careers as Cultural Heritage practitioners, or in my experience: both. In my view, UC Merced is sensitive to the role of Cultural Heritage in the provision of well-being (Agenda 21) to communities, the relevant changes in Cultural Heritage legislation around the world and the interaction of Cultural Heritage with other sectors such as environment, among others. I believe that I can contribute significantly to the programme by providing my experience working in Cultural Heritage sites in developed and developing countries around the world.

The learning process should build a body of knowledge to enable students to understand that Cultural Heritage is under permanent construction and evolution and that every community / culture should provide the conditions (recognition, promotion, legislation and conservation) to allow those expressions to appear and be recognised. This principle facilitates the training of new practitioners in assessment for categorization and recognition of Cultural Heritage expressions. It also helps identify the links between Cultural Heritage and other sectors of the economy when talking about feasibility of heritage assets.
I envisage the learning process as a shared responsibility where students take a proactive role in exploring the various facets of Cultural Heritage. Students also require a balanced perspective. They must be introduced to different experiences around the world, providing a basis for comparison among various approaches to Cultural Heritage.

Over the years, I have found the use of a transversal approach to teaching, where case studies are analyzed at more than one level so the students can take different challenges based on the complexity of topics and skills effective. For example, in the rehabilitation of a degraded urban area, one level includes the rehabilitation of public urban space, another level might be the relocation of invaded private buildings turned into slums. Although the scenario is the same, the different layers of the problem offer the opportunity for the students to take on a variety of problems under the same objective, in this case: the revitalization of an urban area.

My experience as a consultant in conflict/post conflict regions of the world has placed me in situations where expertise is far from abundant, so the engagement of undergraduate students has become an important source of skills and technical support. On these occasions I have experienced the lack of practical training in the recognition of heritage expressions. Basic recording and data collection becomes a starting point to raise the interest of students in the nature and difficulties surrounding Cultural Heritage. A simple exercise of photographic recording can provoke questions on assessment of deteriorations of fabrics and how to recognise the main sources of heritage deterioration. On other occasions, travelling with Mexican students to recognise their own heritage values through the assessment of similar urban and architectural typologies in Havana, Cuba, reinforced the fact that Latin American heritage is rich in interpretations, and more complex in its analysis and assessment than the general view. Students of Cultural Heritage should be able to get as much practical exposure as possible. There is always a need to support their theoretical understanding with real observations and learning from their own experiences.
The prophet Ezekiel and the book of Revelations were studied deeply during Medieval times. Authors like Titus Burckhardt in the early 20th century, Juan Bautista Villalpando in the 17th century, Hector Pinto in the 16th century, Francesc Eiximeniç in the 14th century and Richard of Saint Victor in the 12th century have studied the descriptions made by Prophet Ezekiel in the Bible, of the new Celestial City or New Jerusalem. In the 16th century, Philip II of Spain, as a Catholic monarch developed an occupation project for the Americas with a strong influence from the códice described in Ezekiel's prophecies, and the similarities are remarkable.

The occupation of the American continent by Spain during the 16th, 17th and 18th centuries mainly followed the principle of the New Jerusalem and therefore its interpretation throughout the territory is vast and complex, giving birth to urban typologies, architectural models, decorations, construction techniques, materials and all the repertoire included in the functioning of an urban settlement, becoming –in my opinion- one of the most prominent examples of development throughout time.

This studio course on Interventions in Historic Centers worked on two case studies: Barichara and Cartagena de Indias.

Revelations 21, 12-16
12 It had a great, high wall with twelve gates, and with twelve angels at the gates. On the gates were written the names of the twelve tribes of Israel. 13 There were three gates on the east, three on the north, three on the south and three on the west. 14 The wall of the city had twelve foundations, and on them were the names of the twelve apostles of the Lamb. 15 The angel who talked with me had a measuring rod of gold to measure the city, its gates and its walls. 16 The city was laid out like a square, as long as it was wide. He measured the city with the rod and found it to be 12,000 stadia[c] in length, and as wide.
The urban and architectural production of the 17th and 18th centuries in Latin America had a massive variety of expressions. This together with the baroque influences coming from Europe laid out an impressive repertoire of possibilities that were born out of the symbiosis between the locals and Europeans. The focus of this course was urban and architectural typologies produced throughout the continent and how each region interpreted the regulations which emerged from Spain. The objective of the course was also to raise awareness on the particularities of the Latin American experience, different and by no means comparable with Europe.
Under same principles as the course in Javeriana University, this experience used two different sites, an inland settlement from the 18th century (Barichara) and a river port from the 16th century (Santa Cruz de Mompox). The reflection in Barichara was in essence to identify the characteristics that give the town a heritage value and use those as design conditions to develop new architecture, additions and other developments. In the case of Mompox, a fully developed settlement, the focus was the identification of architectural typologies and its interpretation in contemporary architectural language as well as the valorization of public space.
The intervention in Santa Cruz de Mompox was focused on the public space that faces the river (called ALBARRADA), and how to improve its use by adding temporary structures to host utilities for the benefit of the local population: cinema, public market, and contemplative spaces designated for social interaction. In addition, some buildings were intervened in support of the main focus: public space revitalization.
The development of this intersemestral course (Mexico – Cuba) aimed to test the management model for teaching cultural heritage at university level which was developed in some universities in Colombia. The results show intervention criteria assessing the macro and the detailed situation of historic centers in Latin America, including:

• Revitalization of a public space of historic importance.
• Housing rehabilitation.
• Restoration of a monumental building (church).
• New uses for deteriorated buildings.

As coordinating professor my work include:
• Design of the course.
• Preliminary lectures.
• Logistic coordination with the Cuban counterpart CUJAE University.
• Responsible for the students in Havana.
• Director of projects.
URBAN REVITALIZATION
PLAZA DEL CRISTO DEL BUEN VIAJE - HOUSING

Together with the revitalization of the public space (square), some of the allotments facing the square were degraded or in ruins were proposed for housing and rehabilitation. Given the relevance of each and every façade facing the square of Del Cristo del Buen Viaje, the architectural language, the rhythm, sequence, scale, morphology became an important condition for the rehabilitation of some of those allotments.

This particular proposal defined the interior of a lot with a remarkable façade. The skin from the 18th century left from the previous building conditioned the design of the new proposal (studios for students), and the analysis of typologies in the vicinity conditioned the use, location and arrangement of spaces and elements such as the staircase, courtyard and terrace on the top floor, to read a contemporary interpretation of bits and pieces left from the past.
Cultural Heritage Architect with extensive experience in managing diverse Cultural Heritage projects in various parts of the globe. Key endeavours involve the implementation of innovative projects of the Task Force Office of the Turkish-Cypriot Community of the European Union, the Programme on Cultural Heritage from the Council of Europe in the Balkans and the international community in Cyprus, Kosovo, Afghanistan and Brazil, to name a few. Executed strategic Cultural Heritage management programs with a range of reputable institutions such as the UNDP – Partnership For the Future Programme in Cyprus, the Ministry of Culture Youth and Sports in Kosovo under the Programme for Cultural and Natural Heritage in South Eastern Europe with the Council of Europe, and the National Heritage Office of Colombia.

Successfully accomplished vital responsibilities in crucial positions held as the Cultural Heritage Expert on World Bank’s Urban Rehabilitation Project in Kabul (Kabul Urban Reconstruction Project); Cultural Heritage Technical Specialist for the Study on Cultural Heritage in Cyprus; Cultural Heritage Advisor in Kosovo/UNMIK; Heritage Manager in Brazil, Mexico and Colombia; and as a Heritage Consultant in Australia for Graham Brooks – former Chairman of the Cultural Tourism Committee – ICOMOS; among others.

Through my involvement with the division of Heritage and Urban Renovation of the Planning Secretariat of Bogota, I designed a methodology for the preparation of Special Protection and Management Plans (PEMP) for heritage items and conservation areas at the national and local level of significance, located in Bogotá. In my PhD dissertation I worked on formulating an innovative conservation and management strategy for Famagusta, Cyprus, a universally significant heritage site, based on the tenet of Public-Private Partnership.
Envisage: Cultural Heritage as fundamental pillar of development.

**Bogota, Colombia**
- Special Protection and Management Plans
- Teusaquillo
- Barrios Unidos

**Cyprus**
- UNDP Study on Cultural Heritage

**Chihuahua, Mexico**
- Santa Isabel Church and Rectory
- Cinco Señores de Cusárare
- Santo Angel Custodio
- Virgen de Guadalupe
- Presidio de Conchos
- Casa Chihuahua

**Sao Paolo, Brazil**
- Management Model for Urban Revitalization

**Kabul, Afghanistan**
- Kabul Urban Reconstruction Project

**Kosovo**
- Regional Programme for Cultural and Natural Heritage in South East Europe

**Sri Lanka**
- Tea Fields as World Heritage

**Havana, Cuba**
- Cultural Heritage and Project:

**Famagusta, Cyprus**
- Conservation and Management Strategy based on Public-Private Partnership
The division of Heritage and Urban Renovation of the Planning Secretariat of Bogota is required to apply a methodology called Special Protection and Management Plans (PEMP) for heritage items and conservation areas at the national and local level of significance, located in Bogotá.

My work included the design of a strategy for the municipality to benefit heritage items and conservation areas of private ownership through the incorporation of heritage sites to development dynamics in Bogotá, giving heritage sites additional capacities to transfer development potential in exchange for conservation procedures.

This includes an assessment checklist to revise PEMPs, and the design of a management strategy for sustainability of private-owned heritage assets, which consist of a Heritage Fund, based on the principle of engaging heritage preservation to the real estate sector.

The Fund is planned to be a Private – Public – Partnership to have a bank of projects financed by the private sector in exchange for transferred development potential.

Usaquen, a conservation area in the northern part of Bogotá, is a mix of colonial and contemporary architecture with a traditional Spanish urban design in the Americas. It holds heritage items of high significance, as well as plots of land with development potential. An urban block with a heritage item in it, and an empty plot of land (among others) was chosen to implement the designed strategy.

A PEMP was prepared together with a potential real estate development to match: a) the needs of conservation works for the heritage item, b) additional parking space, c) additional public space, d) financial feasibility, e) provision of social housing and f) LEED certification.
Teusaquillo, a conservation area in the central part of Bogota, from the first half of the 20th century. Located near the business and governmental district, this area is subject of great development pressure. An urban block was selected, this time with more heritage area to conserve. And approximately 40% of the block’s area with development potential.

Following the same principles:
A PEMP was prepared together with a potential real estate development to match: a) the needs of conservation works for the heritage items, b) additional parking space, c) additional public space, d) financial feasibility, e) provision of social housing and f) LEED certification.
The Integrated Management Model achieved to implement policies for cultural heritage along with urban revitalization and the dynamics of the real estate sector, comprised a number of facts, as follows. The management plan proposed for Quadra 76, as part of the “Nova Luz” revitalization programme, implements the experience of several cases in Latin America. Due to the need for a private sector more responsible for the conservation of cultural heritage, this proposal encourages and facilitates the involvement of the construction industry in sustainable human development.

My work included:

- Cultural mapping of the Nova Luz region to define the strategy for sustainable management and revitalization of the area.
- Design of conservation of a building in the context of urban development.
- Design of a social/low income housing building to integrate the rehabilitation of a historic building.
- Feasibility studies.
- Historic research and general assessment of the region.
The proposal for development of the neighboring land next to the heritage listed building (Hotel Escala) aimed to build 276 new units of social housing. The project occupies the first two levels with commercial shops integrating with the rear area of the old building. The building is aligned to the heritage building using its features for windows, doors and chimneys. From the height of the old building the new buildings are recessed to mitigate the impact on the streetscape.
Old Havana
Revitalization of an Historic District
Panel Exhibition

The 20-panel exhibition was prepared using the information provided by the Oficina del Historiador de la Ciudad de La Habana – the official agency for revitalization and management of Cultural Heritage in Havana, Cuba. This particular exhibition had the challenge of communicating the intangible Cultural Heritage and its management plan, as well as achievements, sustainability and significance. The importance of the context, such as the urban landscape, costumes and tradition were also incorporated as part of the reason Old Havana is listed as a World Heritage Sites by UNESCO.
The objective of this exhibition was to explain the success of the management and financial plan to preserve Havana’s Cultural Heritage, and to open discussion on Cultural Heritage in northern Mexico, where local communities have difficulties with their responsibility for cultural expressions. The panels were accompanied by supporting information and tools to illustrate the sense of the place, relevant architecture and environment.
Preservation

The preservation programme of old Havana has been structured based on significant urban corridors that link buildings, public spaces and oral histories that attract tourists and can be used for educational purposes in primary and high school levels for local students. Apart from the tourist component of these corridors, public interventions are also oriented to enhance the educational and health infrastructure, as well as the construction of additional housing facilities. It is also frequent to see sport and cultural facilities taking part in these urban corridors. The re-use of historic architectural structures had two focus: for tourism and local residents.
International Cooperation

The regeneration programme of Havana has been recognised by most international agencies not only in reference to Cultural Heritage but also as a sustainable process. Some of these acknowledgments came from European Prize of Architecture Philippe Rotthier 2001, and Metropolis 2001 Stockholm Partnership for Latin America.
Espejo de Piedra
Memorias de Luz

Book Release

This short exhibition was set in the central patio of the building and successfully integrated to the regular visitor of the main public space of the building. For the opening night, professional lighting was designed to emphasize the architecture of the building and features such as floors and ceiling. A new support structure was built on the upper level to hold banners and communication panels.

My role as Curator was to supervise the overall design of the exhibition, including:
- Layout of the exhibition.
- Panel design.
- Lighting design.
- Graphic design for the printed material.
- Maintenance of the lytic materials

Exhibition panels were designed to hold photographs, avoiding damage to the building. Graphic design of these panels was inspired by the photographs. Samples of desert flora were located as part of the exhibition.
Conservation works of the Santa Isabel religious complex were planned to control existing damage, and restitution of relevant architectural information to understand the building as a heritage item.

The conservation criteria:
• Consolidation of walls.
• Restitution of missing parts.
• Restitution of color and decorations in walls.
• Consolidation of the timber structure
• New work to update relevant spaces and wings of the building.

My role in the project include:
• Implementation of the works as Project Manager.
• Project proposal and approval by INAH (National Institute of History and Archaeology)
• Liaison with the catholic church through its local priest.
• General technical assessment of the building.
• Measured drawings and condition report.
• Estimation of costs.

2003 - 2005
The conservation project for the Cinco Señores de Cusárare church included:

- Restitution of external features.
- Restitution of the walls’ thickness to stabilize them structurally.
- Replacement of the structure and finishing material on the roof due to structural damage.
- Interpretation of the missing walls in the atrium.
- Electrical and lightning installations.
- Sound system.

My role in the project include:

- Implementation of the works as a Project Manager.
- Project proposal and approval by INAH (National Institute of Archaeology and History).
- Liaison with the Catholic church through its local priest.
- General technical assessment of the building.
- Measured drawings and condition report.
- Estimation of costs.

Structural reinforcement to timber beams on the roof.

Adobe grafts to restore wall thickness.

Wall paint done by locals using vernacular techniques.

New timber carpentry to protect interiors.
The mission of the Santo Angel Custodio was founded on the first five years of the 18th century, although the building could have been constructed during the first half of the 18th century, before the expulsion of the Jesuits. This project includes consolidation of the brick fabric and a number of construction techniques used (vaults, domes and walls).

- Restoration of the brick vaults.
- Demolition of cement render.
- Structural reinforcement in brick walls.
- Restitution of wall rendering.
- Restitution of the original spaces (radial chapel east wing).
- Consolidation of the land slab with retaining walls to secure the area.
- Consolidation of the perimeter spaces of the building.
- Electrical supply for the building.
- Structural assessment for walls and foundation.
- Maintenance plan.

2003 - 2005
With the creation of the Instituto Nacional de Vías INVIAS (1994) the Government of Colombia intended to give the former Ministry of Public Works and Transportation a more specialized vision in the development of infrastructure. INVIAS inherited the division of National Buildings from the former ministerial structure. The National Buildings division became the Sub directorate of National Monuments under INVIAS.

In 1997 Colombia created the Ministry of Culture and the responsibilities of Sub directorate of National Monuments are transferred to the Directorate of Cultural Heritage of the new Ministry of Culture.

Between 1996 and 1998 I was appointed as heritage architect in charge of the north east region of Colombia, mainly the regions of Santander.

The conservation works for this building comprised the layout of the building, structural reinforcement of mud walls, intervention on roofs and the square (public space) preceding the building.
Preservation works on this building included the complete restoration of the roof, reintegration of the original layout of the house, decorations, carpentry and wall paintings. The shops located on the ground floor corresponding to private owners were also intervened.
The intervention on this building prioritized the sandstone wall behind the altar, partially buried and close to an underground water stream that saturated the wall for centuries. The intervention consisted of building a filter to control the contact of the damaged wall with water and replacing the excess of water with a solution that would control the disintegration of the material consolidating the wall.
The building designed in the 1930s to host a puppet theater was in need of a proper acoustic system, additional services and the renovation of water, electricity and gas facilities.
This is the former Museum of Urban Development of Bogota, a building with several interventions dating from 18th, 19th and 20th centuries. The works included the total replacement of the roof, recomposition of the internal layout, and restoration of wall paintings, wall papers and color.

1989 - 1990