

Museo de

la Memoria

de

TRAS

TALLERES

COMMUNITY ACTION PLAN



Acknowledgments

This project would not have been possible without the work done by many residents of Tras Talleres, who have strived for years to build the Museo de la Memoria in their neighborhood. The enthusiasm and collaborative spirit of Tras Talleres residents has been the constant driver of this dream and their persistence is reflected in the Asociación para el Desarrollo Comunitario de Tras Talleres and its community leaders Olga Villa and Dimarie Jiménez. The products in this report are part of a large team effort in which Hester Street, the Museo de Arte Contemporáneo de Puerto Rico, the Centro para la Reconstrucción del Habitat and architect Omayra Rivera Crespo partnered with Tras Talleres residents to move this dream forward. This report is the result of that collaboration and the technical knowledge of a myriad of experts who willingly gave their time and expertise to inform the project. Among them, general contractor Muscle Builders, architecture firm Mass, professor and engineer Luis Daza and many others in the fields of museum management, design and construction.





Contents

03	Introduction
04	About Tras Talleres
08	Community Action Plan Process
11	The Plan
14	Programming and Operations
18	Design and Construction
22	Property Title
24	Budget and Funding Sources
33	Next Steps





INTRODUCTION



For several years, communities across Puerto Rico have come together in creative and powerful ways to re-capture underutilized land to drive recovery and long-term resiliency. Tras Talleres is one of Santurce's forty neighborhoods in the municipality of San Juan. It is a place where residents are proud of their history and background. The community is committed to the betterment of their neighborhood and collective vision for celebrating their history. To honor that inspiration, Hester Street partnered with local residents, the Museo de Arte Contemporáneo de Puerto Rico (MAC), and the Centro para la Reconstrucción del Hábitat (CRH) to move forward the community's plan: creating a Museo de la Memoria (Memory Museum) in a long-empty historic building. This document outlines what's been done so far and the necessary next steps in making this vision a reality.

The history of Tras Talleres reflects the history of the city of San Juan. Urban centers in Puerto Rico are slowly deteriorating. The exodus of nearly 160,000 Puerto Rico residents since Hurricane Maria, the ensuing economic crisis, closely followed by the global COVID-19 pandemic have led to the most significant movements of Puerto Ricans to mainland U.S. in the history of the island. Thus, restoring structures that have fallen into disrepair overtime and have become safety hazards is critical for residents of San Juan to reclaim their neighborhoods and maintain their communities' fabric and legacy intact.

The Museo de la Memoria will be a place for Tras Talleres community to create a future that is deeply rooted in their past and to celebrate residents' memories. The Tras Talleres community will work collaboratively to reanimate, center, and amplify their shared history through the collections, exhibits and activities in this museum. They will also create programming opportunities that help long-term residents remember their collective past, and celebrate the beauty in the neighborhood while addressing some of the residents' most pressing needs and priorities.

About Tras Talleres

“Tras Talleres is a low income, centennial community, rich in culture and history. It was founded by displaced farm workers who came from our fields when the farming industry collapsed. These workers helped build this area and also the city of San Juan, including the first train station in the country.”

- Olga Villa, Tras Talleres Community Leader

In the 19th century, Tras Talleres land was farmland, partially composed of wetlands. Landowners would rent land plots to workers who mostly came from rural areas on the island and slowly began filling up the terrain to build their houses and businesses and develop the community we see today. This neighborhood was located by the railroad tracks south of the train repair workshops, which is where it gets its name - Tras Talleres means “behind the workshops” - and many of its inhabitants worked in the railroad industry until its demise in the mid 20th century.

Tras Talleres grew to be a lively community with busy commercial activity and island-wide important cultural celebrations like its Fiestas De Cruz and its Bohemias. It is the home of world-renowned Puerto Ricans, including musicians Daniel Santos, Andy Montañez, Sammy Ayala and Luis “Perico” Ortiz, basketball player Pablito Alcea, and boxer Adolfo Castro Calderon. It is also the home and workplace of tenacious community leaders including Doris Verdejo Madry, who started the Fiestas de Cruz, and Olga Villa Cancel, who has fought for multiple community development projects in the neighborhood, including the Museo de la Memoria.

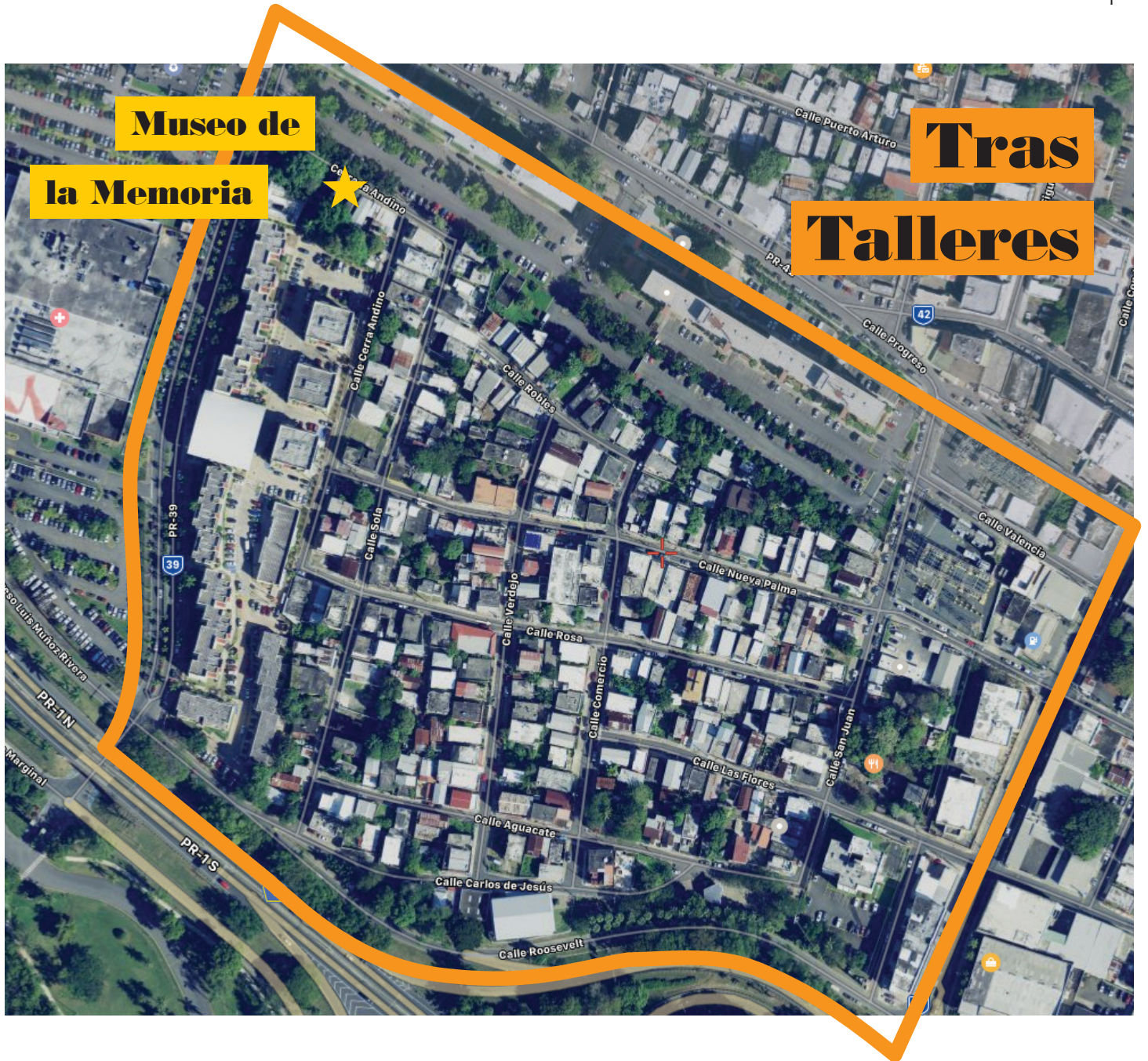
Today, Tras Talleres stands as many of Puerto Rico’s low income neighborhoods do, united, proud and optimistic, but struggling to overcome the challenges posed by natural disasters, a flawed political system and a broken economy. However, in interviews with Tras Talleres residents, we found that people are eager for development, and

energized to build upon their history, and roots to create a better future for their neighborhood. They see the Museo de la Memoria not only as a tribute to their memories but as a catalyst for their future, a house for the movement that represents the community.

References:

Fabian Maldonado, Ana M. *Tras Talleres Cuenta su Historia*. Ediciones Callejon, 2012.





Every year the Tras Talleres Neighborhood Association conducts a census to collect demographic data, and insight on community issues. In 2020 we supported the Neighborhood Association by incorporating their census questionnaire into our surveying efforts. The following are some key findings. Although the entire population of Tras Talleres was not surveyed, the sample is representative of neighborhood residents and reflects some of the neighborhood's most pressing issues.

109

people surveyed in 100 households

99%

of people surveyed supported the project of the Museo de la Memoria

92%

of people surveyed live in a household where someone suffers health issues

Most common health issues are **diabetes, asthma and high blood pressure**



Abandoned Properties

Tras Talleres is representative of a larger island-wide issue of increased vacant and abandoned properties as a result of recent climate events and the ongoing economic crisis. As identified by the Centro para la Reconstrucción del Habitat, there are currently 300,000 abandoned, ruined and damaged buildings on the island, 673 closed schools that lie empty, and a 24% home vacancy rate, which has increased twofold since 2000. To understand the project at the neighborhood scale, we conducted a survey in Tras Talleres that found over 60 blighted properties in the neighborhood, including the building selected to house the Museo de la Memoria.





About the Building

The building the community has identified to house the Museo de la Memoria is located at 1006 Calle Cerra Andino. It is situated in what residents consider a “prime location” because it sits on one of the access streets to the neighborhood. It faces the wall that once separated the houses in Tras Talleres from the train tracks and workshops, and is now considered a historic neighborhood landmark.

The building is a two-story residential concrete structure built in creole style with a perimetral balcony on its second floor. It was possibly used as a residency on the top floor and a commercial space with separate access on the first floor. The community remembers it housing a brothel at one point, and the residence of a hardware store owner at another, still its use through history is not clear.

Total building area:

3,400
sq. ft.

Total lot area:

5,160
sq. ft.

For approximately three decades, said property has laid abandoned and has become a nuisance for neighbors, attracting trash, illicit dumps, vandalism, and general deterioration. This project looks to acquire the property and restore the building to house the collections and activities that the community envisions in the Museo de la Memoria.

Community Action Plan Process

“Tras Talleres should have a Museum of Memory, because here... there have been many intelligent and renowned people.”

**- Eddie Jiménez,
Tras Talleres resident**

Like many transformative community projects, the Museo de la Memoria first began with a passionate conversation between two powerful women: a renowned community leader, Olga Villa, and Marianne Ramírez Aponte, the executive director and chief curator of the Museo de Arte Contemporáneo de Puerto Rico (MAC). At that time, Olga was advocating for a better Tras Talleres through several community-led projects. Among them were improvements to the neighborhood gym, the children’s park, and Plaza Andy Montañez. Though Olga initiated the ideas for the community improvements, it was with the guidance of the San Juan’s Department of Urban Design and Project Development civic participation project manager and professor of architecture, Omayra Rivera Crespo, that Olga’s vision would become a reality. Omayra, along with her design students, managed the projects and consulted with Olga on the development of proposals between 2013-2016. As the students worked with Olga in creating a vision for a viaduct, the idea of creating a museum that celebrates the history of the neighborhood, pays homage to past residents, and carries out their legacy came about.

Olga Villa and Dimarie Jiménez working on Omayra Rivera’s participatory design activity.



Timeline

2016

Idea of the Museo de la Memoria comes about through collaborative work between Community Leader Olga Villa and the MAC

Three third-year architecture students from the Polytechnic University of Puerto Rico led a participatory community visioning process to develop three design proposals for the museum. The students proposed using the abandoned building at Calle 1006 Cerra Andino to house the museum. As part of the project, they painted it's facade and built a door, designed by student Kevin Aguayo, which was inspired by the train rails.

2017

A group of interior design students from the International School of Design of the University of Turabo designed additional proposals for the building's interior. Students painted the spaces on the ground floor and built exhibition furniture that in 2017 was featured in the Museum of Contemporary Art's MAC en el Barrio community program.



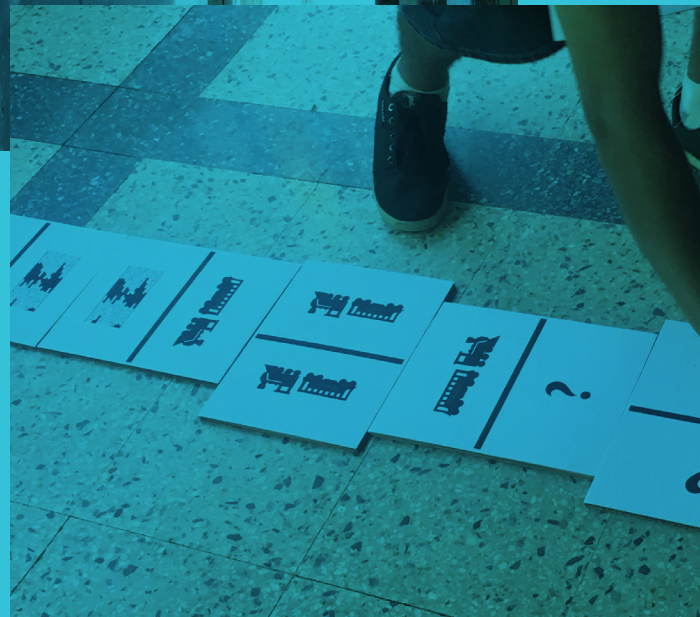
2019

As part of the MAC en el Barrio program, the artist Damaris Cruz worked in Tras Talleres in a mural project, *Oda a la Memoria*, that intervened the Museo de la Memoria building's facade with a piece that depicted pieces of the history of Tras Talleres, including a portrait of community leader Doris Verdejo Madry.

2020

Through a National Endowment for the Arts grant, Hester Street, a New York City-based urban planning and community development nonprofit partnered with the Museo de Arte Contemporáneo de Puerto Rico (MAC), the Centro de la Reconstrucción del Hábitat (CRH), architect Omayra Rivera Crespo, and the Asociación de Residentes de Tras Talleres to create a community action plan that is grounded on the community's vision for the Museo de la Memoria and identifies next steps and stakeholders necessary to transform the building into a community-owned space.





THE PLAN

The Community Action Plan documents work to date on the Museo de la Memoria and outline next steps for the community of Tras Talleres to continue pursuing their dream of converting the abandoned building at 1006 Calle Cerra Andino into a community space that honors the history of Tras Talleres and helps build the future of the neighborhood.



Action Areas

We have structured the work in 4 action areas. The following is a summary of what was accomplished in 2020:

Programming and Operations

With the help of el MAC en el Barrio Manager, Windy Cosme and coordinator, Welmo Romero, community leader Dimarie Jiménez, and a few community volunteers have been working on an in-depth community engagement process to better understand the residents' vision for the Museo de la Memoria. Through surveys and interviews, the group gathered input on the community's vision of a museum of memory, the objects that should be featured in its collection, the programming and activities they would like to see, and the operational considerations the governance structure will need to consider to meet the community's needs.

Design and Construction

As part of the community engagement process, architect and long-time community partner Omayra Rivera Crespo, facilitated a series of participatory design activities aimed at understanding the resident's vision of the physical space of the Museo de la Memoria. Residents' input was synthesized in a schematic design for the museum. This illustrative design was used by Hester Street as a base for conversations with a general contractor, engineers, and a series of subcontractors and construction experts to understand the constructability of the project and begin to plan for design and construction.

Property Title

CRH, a Puerto Rico-based nonprofit dedicated to converting vacant and abandoned properties into community-based and long-term assets, has established a legal strategy for the community to acquire the abandoned building where the Museo de la Memoria is located. CRH assessed the property's legal and tax status, evaluated possible routes for acquisition, gathered all necessary documentation, and provided a roadmap for the property's eventual transfer and conversion into a museum. They are working closely with the Neighborhood Association making sure they are legally prepared to receive the property. They have started a formal process with the San Juan Municipality requesting the title transfer.

Budget and Funding Sources

Hester Street and the MAC co-created an overall project budget that included construction hard and soft costs and s initial operation costs projected for the next five years. Both parties also researched potential funding sources and created a phased plan for the Neighborhood Association to take on and carry out the project to completion.

Guiding Principles

This process and previous efforts carried out thus far to move this project forward have been guided by the following guiding principles. We encourage future efforts to follow them as well:

1. Equity

Development without displacement: the plan contributes to the growth of the neighborhood and at the same time maintains its social fabric

2. Community

The plan addresses the interests and needs of the community

3. Locality

The plan builds on the knowledge, resources and capacity of the local community to generate change

4. Transparency

The plan and the process include the community in a diverse and meaningful way that leads to community ownership

5. Sustainability

The plan is sustainable in the long term

Programming and Operations

“I remember the activities they did at Las Fiestas de Cruz festival. This was something that everyone expected in the month of May. We would create a sandy area and be at the festival for nine days. All nine days I went because it was nine days of music, nine days of dancing and being with friends. It was fabulous!”

- Olga Villa, Tras Talleres Community Leader

Museums can be economic engines and community anchors. Thus, it is critical to structure the museum’s collection and programming in ways that best meet the community needs, build trust in the neighborhood, and benefit local residents. The Museo de la Memoria provides an opportunity to offer inclusive programming accessible to everyone, reflective of who the community is and what it needs. Tras Talleres residents have a vital role to play in making this vision a reality. Now more than ever, the many communities across Santurce are in dire need of responsible gathering, connection, and access to outdoor spaces, learning, and the arts.

The key to the Museo de la Memoria acting on its potential lies in telling the neighborhood’s story that once was and designing programming and activities that can best meet current community needs. Most of the residents surveyed shared interest in co-creating programs for the neighborhood in partnership with other community organizations. Many expressed interest in being deeply involved whether through volunteerism or part-time employment. Even among the residents who were unfamiliar with the project, there was enthusiasm and support for creating deeper community ties by sharing and celebrating Tras Talleres’ history.



Community Priorities

We gathered input on activities and programming the community wants to see in the Museo de la Memoria through surveys and interviews. Residents shared ideas on how to showcase artifacts in the collection, different educational programming types, and on recreational activities that could be offered. Below is a list of some of these ideas.

Showcasing the Collection:

- Partner with schools to organize school groups tours
- Offer tours guided by community members
- Organize walking tours that connect the collection with physical spaces in the neighborhood

Educational Programming

- Offer courses and workshops on art, crafts, dance, music
- Organize conferences about the history of Tras Talleres and other neighborhoods
- Provide access to computers and support community members in using them

Recreational Activities:

- Organize book clubs, game clubs, and other gatherings where people interact around shared interests
- Support and participate in the Fiestas de Cruz and the Bohemias
- Facilitate events with music, movies, and performing arts

The programming and activities input reflects how building residents' capacity to produce cultural programs, educational workshops, and community gatherings. Including Bohemias and Fiestas de Cruz, among other fun activities, is central to the vision of the museum. The programming showcases the

richness of Tras Talleres' history and culture, and supports the creation of cultural content while building community power. Though a handful of residents seemed skeptical about the museum project, there was great consensus around the importance of creating economic opportunities for residents especially for younger adults who may be out of school and need employment. It was also important to Tras Talleres residents to create partnership opportunities with similar neighborhoods working on similar neighborhood-led projects.

The Collection

The Museo de la Memoria has tremendous potential to be a rich source for the Tras Talleres community. The collection housed at the museum should be curated by the community, for the community. As part of this project we gathered input on what type of artifacts should be housed at the museum and collected interviews with oral histories of community members to make part of the collection. Moreover, many of the residents were overwhelmingly in support of showcasing the many valuable historical objects they own in the museum's collection. Below are some of the key takeaways from what we heard the community wants in the collection.

- Artifacts in the collection should be representative of the neighborhood's history and its people and should tell a comprehensive story of Tras Talleres
- The collection should be attractive to people from inside and outside the neighborhood
- Objects in the collection can range in type/medium - anything from art to old artifacts from daily life to belongings from outstanding neighborhood personalities to new interpretative media.

Partnerships

Tras Talleres residents should work with their neighbors to define the types of programs that would attract and benefit audiences from individuals, families, to groups. While it is relevant to recognize their audience when designing these programs, it is essential to establish innovative programming that attracts many museum-goers. Though this may be perceived as a challenge, the Asociación de Residentes de Tras Talleres can rely on their ongoing partnership with MAC. They can seek other creative partners to curate a permanent collection that represents the community, organize temporary exhibits that bring innovation, and provide programming that draws other communities and sparks cross-collaboration.

Operations

Throughout the surveys and interviews, we identified various priorities the community championed for Museo de la Memoria. Neighborhood residents pointed out how the museum should operate given its desired transformation and highlighted inspiring place-making interventions and contextual programming ideas that embody Tras Talleres' values and reinforces economic development. Core to Museo de la Memoria's mission is a collective approach to programming and community building that focuses on the most essential needs of the community.

An analysis of the survey and interview process yielded meaningful responses that cemented the need for creating opportunities for strengthening social connections and ensuring that programming happening at the museum is managed and operated by the residents themselves.

We also explored how Tras Talleres residents could take ownership of the space and operate it independently in an equitable, just way. To better understand how, we asked residents which of their neighbors and community organizations would be best suited to operate the museum and what types of talents and skills they could offer in return.

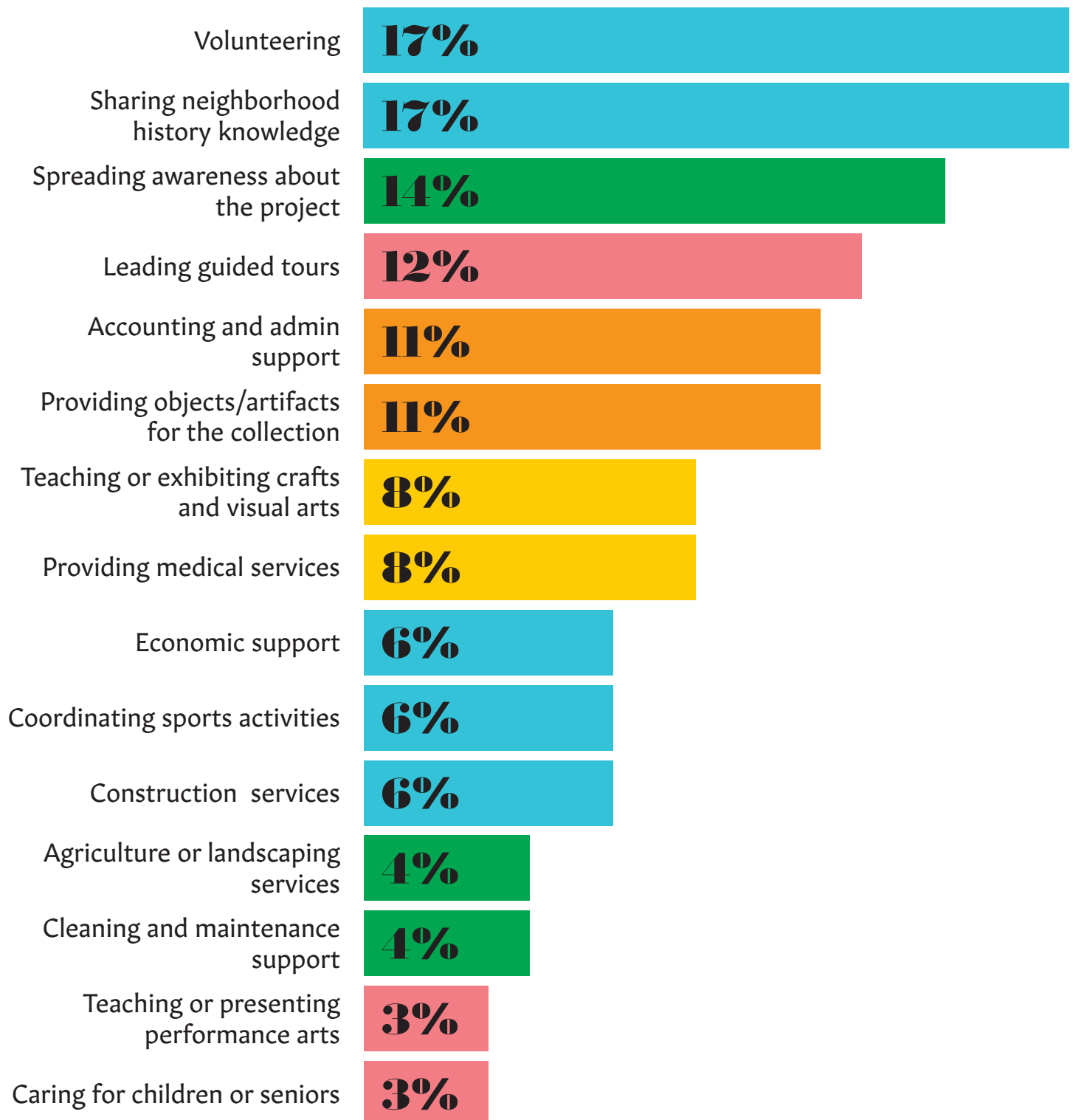
An overwhelming number of survey respondents (86%) communicated they would be interested in stewarding Museo de la Memoria and partake in its programming. Many favored creating a resident association, a leadership board, and designated staff to take the project on. It was also important for survey respondents to establish regular visiting hours, discounted admission fees, and original activities that resonate with the neighborhood and surrounding communities. Given the residents' enthusiasm and commitment to the project it is advised that a resident association be established so that the Tras Talleres community stay as the main driver behind the Museo de la Memoria's success.

Community residents also mentioned that art exhibitions, whether grounded in the neighborhood's story or not, should be flexible, adaptable and accessible. The design interventions should include places that can be enjoyed by many people at different times of the day and the year. For instance, some exhibits can use the garden space to accommodate recreation, outdoor movies, and social gatherings; others can focus more on workshops, eco-education, plantings, artistic signage, and more. At the core to these suggestions is recognizing and appreciating the needs of those historically excluded from the planning process. Thus creatives, artists, builders and museum curators should ensure the Asociación de Residentes de Tras Talleres is involved in the planning and decision-making of any future programming and structuring how the museum will operate.

“Here in Tras Talleres I met Carmelo from Los Hispanos, I got to meet Gilberto Monroig, Andy, Gilberto Santa Rosa himself would come down here, Héctor de Atabal, Perico Ortíz who is also from Tras Talleres. There was also Inquieto Anacobero who I met him at night, his name was Daniel Santos and how people talked about him is how I knew him. He was very restless and he liked to party.”

-Eddie Jiménez, Tras Talleres Resident

How survey respondents would like to support the project and its activities:



Design and Construction

“I think it is the perfect place to build our Museum of Memory because of its structure and because of the place where it is located. We also have that historical wall that is falling piece by piece. We have that wall upfront there.”

- Olga Villa, Tras Talleres Community Leader

The Tras Talleres community has long envisioned the abandoned building at 1006 Calle Cerra Andino as the site for the Museo de la Memoria of their neighborhood, as the home for their memories and history, and as a place to build a future deeply rooted in their culture and past. Over the last years, the project has sought input from residents to understand how the abandoned building could best be designed to meet their needs and priorities and how the space could reflect their vision and values.

In 2016, as part of the Polytechnic University of Puerto Rico and University of Turabo’s architecture and interior design courses, led by architect Omayra Rivera Crespo, students conducted a rigorous community engagement and participatory design process. Through creative interactive activities, they worked with residents to understand their dreams for this space.

We built on this work’s findings to continue to refine a design that is co-created with the community. Through our surveying process we covered, among other things, the residents’ conception of what activities should be carried out at the museum, what artifacts the collection should hold, and if and why this building was well suited to house them.

We also carried out a series of video interviews led by community leader Dimerie Jiménez Frese and el MAC en el Barrio coordinator, Welmo

Romero. Thanks to that, we got in-depth information of the residents’ understanding of the memory of their neighborhood and how this museum could guard and utilize it to build Tras Talleres’ future.

The input helped us shape a basic concept of the space design’s needs. This was used to create the interactive participatory design activity led by Rivera Crespo. The group created collages using the building’s floor plans - where the residents could move images around to create their version of the space - accompanied by a conversation around the function, location and layout of the different areas in the building.



Community Priorities

The following are key takeaways from the entire engagement process, and are reflected in the schematic design proposed in this document:

- The building should be designed in service of the community and should respond to residents' needs. It should reflect Tras Talleres's culture and history, also be welcoming and inviting to all, including visitors from beyond the neighborhood.
- There is wide support for selecting this specific building as the home for the Museo de la Memoria. Residents value its historical character, location at one of the main neighborhood access roads, and the opportunity to leverage an underutilized structure as a community asset.
- Residents envision diverse exhibits and artifacts in the collection, representing different moments in history, ranging from large and extraordinary pieces to small and mundane objects, and including diverse formats and media. The exhibition space should be flexible to accommodate exhibits and storage the collection variety. It should be equipped with all the necessary specs to preserve and showcase these pieces (i.e., storage space, temperature and humidity control, security, adequate lighting, and so on).
- The community wants to prioritize areas to facilitate different multigenerational activities, from parties, celebrations, and socialization to conferences and workshops to individual study and reflection.
- Specific attention should be placed on the exterior spaces creating shaded gathering areas, a stage, and a landscape design that allows people to enjoy the outdoors.
- Residents envision commercial spaces within the building like a store and/or a cafe that foster activity and potentially generate profit.

Schematic Design

In addition to input from the community, the physical interventions proposed in this document respond to experts' technical knowledge in the construction, design, and museum management fields who were consulted throughout the project. The schematic design presented in this report, developed by Omayra Rivera Crespo, synthesizes this information.

Areas of Expertise consulted:

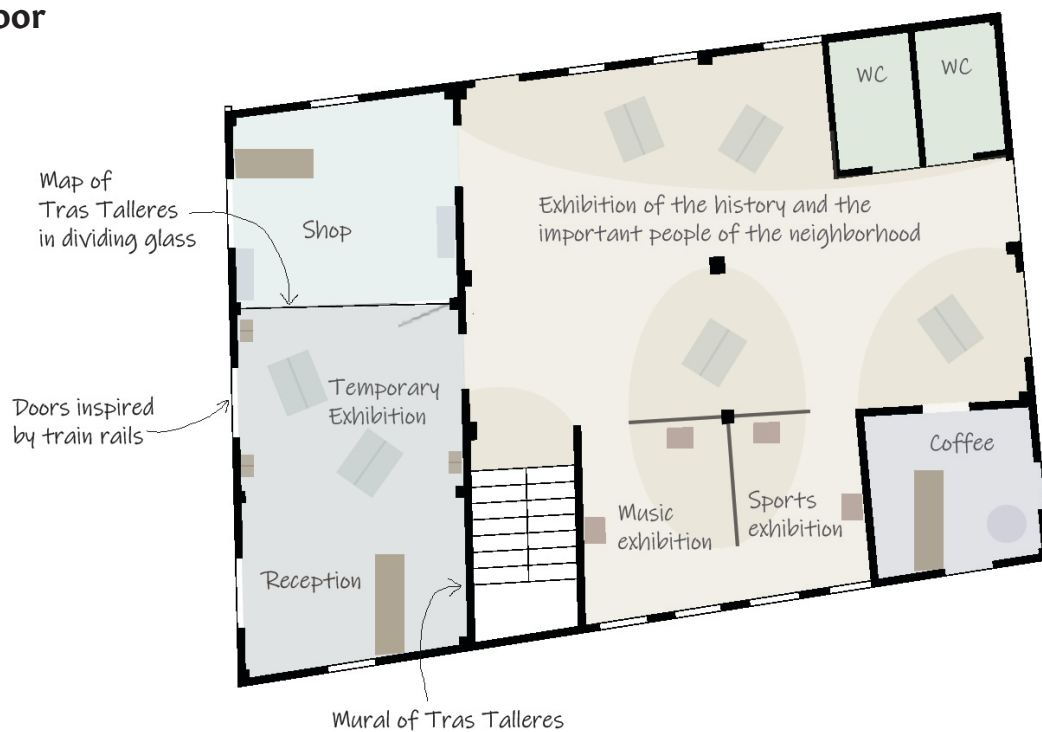
- Architecture
- Landscape Architecture
- Interior Design
- General Contracting
- Structural Engineering
- Mechanical Engineering
- Geotechnical Engineering
- Electrical Engineering
- Plumbing investigation
- Expediting
- Zoning law
- Contracts law
- Environmental Compliance and Remediation
- Sustainability

Proposed schematic design

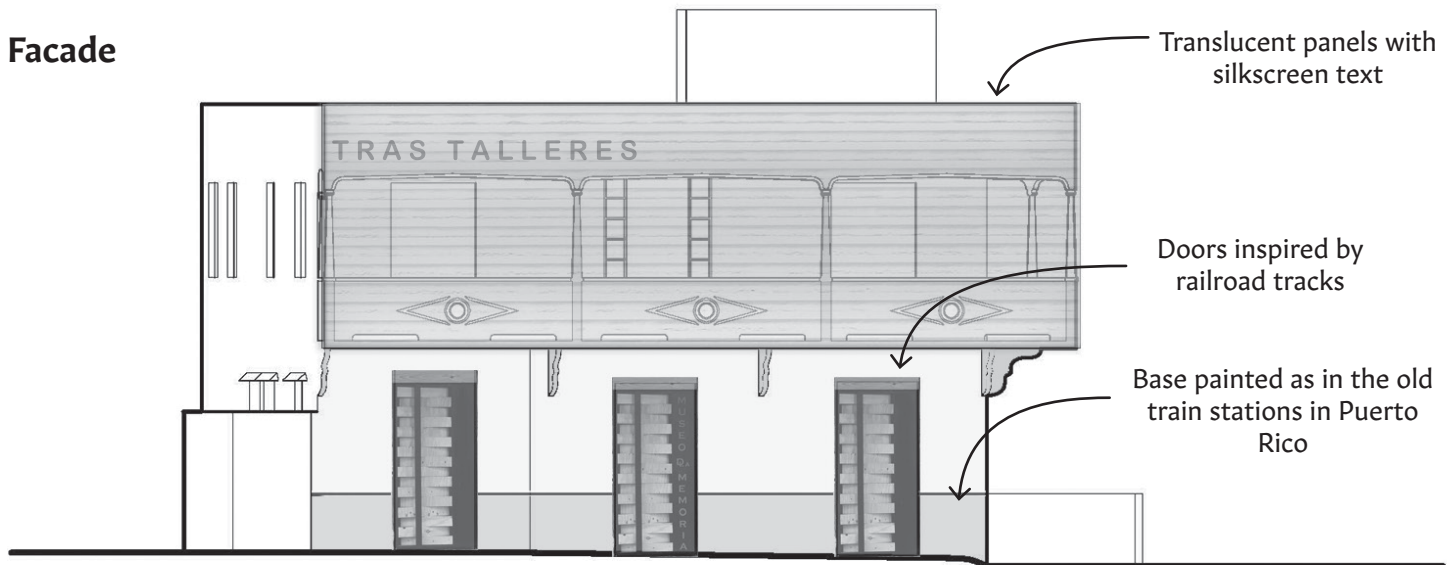
2nd floor



1st floor



Facade



Essential Building Repairs

After being abandoned for over 30 years the building in its current state presents a myriad of risks to its occupants' safety. Throughout the process it has been key to understand the extent of the building's deterioration and determine the essential repairs and interventions needed to construct a safe space for occupancy.

Professor and structural engineer Luis Daza's assessment indicated the presence of wall cracks, corrosion of structural steel, and significant deterioration of the roof slab. Structural repairs anticipated include reinforcement of structural elements in the building, repair and patching of corroded steel and possibly reconstructing the ceiling slab.

In addition to structural repairs, the building requires the abatement of hazardous materials. To date, we have conducted phase 1, and phase 2 of the Environmental Protection Agency's (EPA) required Environmental Site Assessment. The report found metals contamination in the surface and subsurface soil in the backyard, and concentrations of lead based paint in the building. It is recommended to enlist an engineer to prepare a Health and Safety Plan (HASP), construction contingency, soils management and lead-abatement plans to safely and appropriately remove and control impacted materials before the building is occupied.

Sustainability and Resilience

Sustainability consultant and for PR Green Building Council rresident, Cristina Algaze suggests that the building's design promote sustainability and build resilience for the Tras Talleres community and that the design of the building be used as a teaching tool where visitors and residents understand and potentially help build systems that foster clean environmental practices, climate justice and community self reliance and self determination. Implementing sustainability measures within the design is environmentally, economically, and socially responsible. Below are some of the systems recommended in the schematic design proposed. However a thorough assessment of these and other sustainability measures should be carefully evaluated before construction (See mass report).

- Rainwater harvesting system to supply non potable uses
- Photovoltaic system connected to the grid and with batteries for backup power
- Solar water heater
- Permeable exterior pavements to provide some on site water drainage
- Greywater injection system into landscape areas
- Green roof areas small areas to demonstrate green roof strategies

Property Title

“Before Tras Talleres came to be, this all looked like a field here. There were many trees in all the houses, from guinep trees, to mango trees, everything everywhere. You could walk and feel tranquility and still feel it! My childhood was healthy. We used to play Chico, Jax, blind hen, ‘one, two, three, fish’, we skated on Christmas, and our families would even give us skates. We rode a lot of bicycles and for those who didn’t have one, they rented it for 10 cents or a quarter.”

- Nilda Frese, Artist

The CRH led all efforts pertaining to the building’s legal acquisition at 1006 Calle Cerra Andino, where the community wishes to locate the Museo de la Memoria. They used their expertise in repurposing abandoned properties to understand the best way for the community to take over the building.

The process began with an investigation on the current status of the title. With the help of the CRH, we could obtain information on the supposed owner of the property. Ramón Class Figueroa, identified as the owner with a clear title through a 1946 purchase, has been presumed deceased since 1993. The title appears in the Property Registry as lot 2210A of South Santurce. Though the property appears to have over \$117,000 in tax debt, thanks to an incomplete 2012 embargo for \$100,000 found at registry filing, it is clear of tax liens.

Two other nearby barren lots located on 909 Calle Cerra Andino and 913 Calle Cerra Andino were identified as potential parking sites, which residents voiced is crucial for future museum visitors. In anticipation of this or other possible community uses for those lots, the CRH assessed the owners, title status, tax debt, and liens on the lots and concluded that Rogelia Acero Reduello, also presumed deceased since 1993, is the owner of both lots. There are no registered titles for either properties. Both lots have over \$80,000 in tax debts and are clear of tax liens. Upon reviewing the legal status of said properties and a legislative framework, CRH identified two viable options intended to create mechanisms for municipal and community ownership opportunities of nuisance properties.

OPTION 1: Condemnation Under Act 130-2016

The first option is to invoke the use of Section 5(a) of Puerto Rico’s Eminent Domain Act, which requires fair compensation and specification of public use, to reduce any property tax debts to CRIM from the fair compensation costs. Under this option, properties declared to be nuisances with debts that surpass their worth could be expropriated by local governments. Property owners will not need to provide up-front payment. According to Municipal Code Art. 4.010(d), once the property is acquired by the Municipality, all debts, interests, charges, or penalties with the CRIM are canceled in their entirety. Therefore, in the case of the proposed site for the Museo de la Memoria, if the property tax debt surpasses their values (which CRH predicts is highly likely) there are ample opportunities for their condemnation. The condemnation process would first require San Juan’s Municipality to declare the property a public nuisance, followed by the legal filing of an eminent domain

petition in Puerto Rico's specialized eminent domain court.

CRH has had experience managing a similar acquisition and transfer process in the past, with the condemnation of Casa Taft 169, which too owned more in back taxes than its value. Said case was filed as San Juan v. Ledoux with the Puerto Rico court of appeals, which later confirmed that the consignment of a property's fair compensation value was unnecessary in cases where nuisance properties owe more than their worth. Given this precedent, CRH proposes a similar route for the Tras Talleres Museo de la Memoria.

OPTION 2: Inheritance Under Act 157-2016

When a property owner passes away without leaving a will, testament or a clear line of succession, the community can rely on Puerto Rico's Civil Code to transfer said property to the Puerto Rican government and eventually to the University of Puerto Rico. Under Act 157-2016, the Civil Code allows for nuisance properties to be inherited by municipalities, though the University of Puerto Rico may exercise first option within a period of five months.. Given that all three properties: the museum of memory and the two

identified lots designated for future parking, are registered under people presumed to be deceased and that the properties have been abandoned for three decades, it can be presumed that there is no clear line of succession. That said, there is a favorable possibility that the properties will not be sought after.

CRH proposes the condemnation of the property by the Municipality of San Juan with the legal tools provided by Act 130-2016 as the preferred method of acquisition. Following this, the Municipality may donate and transfer the real estate to the Neighborhood Association which is another mechanism that favors the Tras Talleres community.

The CRH has begun a formal process with the Municipality of San Juan. We submitted a declaration of intent letter expressing the Resident Association's interest in repurposing the property for community use, and provided the planning department with documentation and research regarding the property titles. The CRH also filed a formal nuisance report to pressure the Municipality to declare the properties a public nuisance and drafted an ordinance authorizing the transfer to speed up the bureaucratic process.

Steps to property acquisition:

5 months

Municipality declares the three properties as public nuisances. Considering their poor state and potential for environmental, social, and security risks, each of these properties easily qualify for the statutory definition of a nuisance property.

1.5 months

The Municipal Legislature approves an Ordinance to authorize the condemnation and transfer. Per Art. 2.033 of the Municipal Code, municipalities are endowed with the power to donate real property to non-profit organizations.

2 months

The Municipality files an eminent domain petition with the Puerto Rico trials court. Sec. 3(g) of the Eminent Domain Act lists public nuisances as one of the eligible types of properties that the government can expropriate.

1.5 months

The Mayor signs a public deed, finalizing the transfer of the property. Per Sec. 5(a) of the Eminent Domain Act, the Municipality is invested with dominion over the property immediately upon the filing of the condemnation declaration.

Budget and Funding Sources

Creating a budget for this project, we reached out to multiple experts in design, construction, community development, museum management, and rehabilitation of abandoned properties. Please note that cost estimates are preliminary and should be updated as the project progresses and further details on construction and operations are determined.



Estimated Capital Project Costs

Building Acquisition and Associated Costs	\$2,600.00
Construction	\$701,500.00
Demolition	\$30,000.00
Remediation	\$30,000.00
Construction	\$470,000.00
GC Overhead and Profit	\$80,000.00
15% Contingency	\$91,500.00
Soft Costs	\$292,550.00
Due Diligence and Studies	\$27,600.00
Permits and Licensing	\$40,000.00
Consultants (design, engineering, legal, etc.)	\$204,500.00
10% contingency	\$20,450.00
Building Startup	\$71,000.00
Total Project Costs	\$1,067,650.00

Estimated Yearly Operating Costs

Income	\$75,000.00
Space Rental	\$6,000.00
Ticket Sales	\$30,000.00
Store Sales	\$3,000.00
Total Operation Costs	\$245,000.00
Salaries, stipends, fees	\$127,000.00
Materials and Equipment	\$33,000.00
Insurance	\$80,000.00
Total Building Operation Expenses	\$35,000.00
Utilities	\$11,000.00
Repairs and Maintenance	\$24,000.00
Total Operation Costs	\$280,000.00
Total Funds to be Raised Annually	\$205,000.00

Funding Sources

The following list outlines potential funding sources for both the capital project, and the Museo de la Memoria's future operations. Given the scale and nature of this project we recommend it be funded through grants and individual contributions, and we advise the Neighborhood Association does not incur in any loans. The list below reflects programs and foundations that align with the goals and values of this project.

Puerto Rico Foundations

Maria Fund

The Maria Fund supports the strengthening of a powerful and aligned ecosystem of social justice leaders, organizations and initiatives building community power in Puerto Rico. Funds are disbursed to organizations and initiatives that conduct critical work on the frontlines to meet immediate relief needs, and organize for the building of an equitable Puerto Rico. Funds disbursed range from \$5,000 - \$500,000.

<https://www.mariafund.org/>

Fundación Segarra Boerman e Hijos

The Segarra Boerman e Hijos Foundation focuses on strategic philanthropy, creating the necessary change for a sustainable future. The grants program supports communities in their self-management initiatives and assists non-profit organizations in gaining strength. The foundation focuses on initiatives that work on environmental restoration, community resilience, and social equity in the island. They cover operational costs and provide multiannual grants as part of their social investment efforts.

<https://www.fsbpr.org/>

Fundación Comunitaria de Puerto Rico

Since 1984, the FCPR has allowed donors to contribute to the development of Puerto Rican communities. Individuals, families, corporations, and foundations have found the ideal philanthropic partner in the FCPR to facilitate their support to

the causes that matter to them the most through the establishment, custody, and administration of funds. Furthermore, FCPR's community knowledge has enabled the institution to design programs that respond to community needs and opportunities with grants, technical assistance, and capacity building.

Since Hurricane María, its strategic plan promotes and strengthens equitable access to potable water, renewable energy, social housing, community economic development, and education, among other areas of interest. The PRCF plays multiple roles such as grant-maker, grant-seeker, program administrator, philanthropic leader, community convener, fund manager and custodian of the community endowment.

<https://www.fcpr.org/home/>

Flamboyán Arts Fund

The Flamboyán Arts Fund arises from an alliance between the Flamboyán Foundation, Lin-Manuel Miranda, his family, and the musical Hamilton to preserve, amplify and strengthen the arts in Puerto Rico. Since Hurricane Maria devastated the island in September 2017, many artists and arts organizations such as museums, theaters, arts education programs, and concert venues are at risk of reducing their services or closing. The Fund supports all facets of the arts including music, theater, visual arts, dance, literature and arts education programs for youth, and thus ensure that arts and culture continue to flourish during Puerto Rico's reconstruction.

<https://flamboyanfoundation.org/flamboyanartsfund/>

Ayuda Legal Puerto Rico

Ayuda Legal Puerto Rico is a nonprofit organization that provides education and free and accessible legal support to low and middle-income people and communities. They work on five fronts: 1. Promoting collaboration between legal entities, organizations, and communities; 2. Provide accessible and free legal education, 3. Build capacity of students and legal representatives; 4. Provide legal support; 5. Practice and facilitate community advocacy.

<https://ayudalegalpr.org/>

International/U.S. Foundations

The Ford Foundation

The Ford Foundation believes in the inherent dignity of all people. Around the world, too many people are excluded from the political, economic, and social institutions that shape their lives. Across eight decades, their mission has sought to reduce poverty and injustice, strengthen democratic values, promote international cooperation, and advance human achievement. They work and make grants in seven interconnected areas that together can help challenge inequality. Organizations can apply for funding by submitting a short online form.

<https://www.fordfoundation.org/work/our-grants/>

Surdna Foundation

The Surdna Foundation supports social justice reform, healthy environments, inclusive economies, and thriving cultures across the United States. We dismantle the barriers that limit the opportunity to create more prosperous, culturally enriching, and sustainable communities. Their Thriving Cultures Program is guided by Radical Imagination for Racial Justice, a future-oriented, world-building strategy. One of their grantmaking approaches, Clarify invests in researchers and cultural critics of color to interpret and disseminate knowledge about the artists work and build a more equitable research and criticism infrastructure. Although their grants do not cover capital projects, the planning of the museum and its collection, and future programming could be funded through this program.

<https://surdna.org/>

Andrus Family Fund

The Andrus Family Fund seeks to foster just and sustainable change in the United States. They do this by supporting organizations that advance social justice and improve outcomes and opportunities for vulnerable youth. The Andrus Family Fund is a fund of the Surdna Foundation although it manages its own grant-making program and processes. The Andrus Family Fund does not endow capital projects. Future programming directed at youth could be a good fit for the grants they offer.

<https://affund.org/>

The Andrew W. Mellon Foundation

As the largest supporter of the arts and humanities in the US, the Mellon Foundation seeks to build just communities where ideas and imagination can thrive. To this end, their core programs support exemplary and inspiring institutions of higher education and culture. The Foundation makes grants in four core program areas: Higher Learning; Arts and Culture; Public Knowledge; and Humanities in Place.

Their Arts and Culture program celebrates the arts' transcendent power to challenge, activate, and nourish the human spirit. Their program works with artists, curators, conservators, scholars, and organizations to ensure equitable access to excellent arts and cultural experiences.

Their Public Knowledge program supports our cultural record's creation and preservation—the vast and ever-growing historical archive that helps us explore and better understand our intertwined humanity. Our goal is to increase equitable access to deep knowledge—from scholarly texts to community collections—that helps build an informed, culturally diverse, and civically engaged society. They work with archives, presses, and a range of university, public, and other local, national, and global libraries foundational to knowledge production and distribution. We prioritize grantmaking that supports the innovative maintenance of technology, tools, and infrastructure for content related to our social justice orientation, expands digital inclusion, and focuses on preserving materials from historically underrepresented and underfunded cultures and populations.

Although the Mellon Foundation programs do not fund capital projects they could be a good fit for future programming and for the collection's creation at the Museo de la Memoria.

<https://mellon.org/>

Amplify Fund

Amplify believes that community power is the critical driver of just and equitable development. As a funder collaborative, Amplify Fund supports Black, Indigenous, people of color and low-income communities to build power and influence decisions about the places they live and work. Amplify centers racial justice and believes in following the wisdom and guidance of local leaders. They are committed to living these values through their internal operations, administrative functions, and behavioral norms to the fullest extent possible.

<https://www.nfg.org/amplify>

NALAC Fund for the Arts

Since 1989, the National Association of Latino Arts and Cultures has delivered programs that stabilize and revitalize the US Latino arts and cultural sector via funding, leadership training, convenings, research, and advocacy. The NALAC Fund for the Arts (NFA) grant program offers various funding opportunities to Latinx artists, arts administrators, ensembles, and organizations in the United States and Puerto Rico.

At this time, their grant-making efforts are focusing on emergency relief for artists in light of the continued impact of COVID-19 and collaborations with foundation partners on grant-making efforts focused on specific issues. They anticipate re-launching project-based award funding in 2021, as they are currently evaluating the impact and direction of the NALAC Fund for the Arts into the future.

<https://www.nalac.org/grants/nalac-fund-for-the-arts/>

Other Fundraising Platforms

Global Giving

GlobalGiving is a nonprofit that supports other nonprofits by connecting them to donors and companies. Since 2002, we've helped trusted, community-led organizations around the world access the tools, training, and support they need to make our world a better place.

Any nonprofit, worldwide can join GlobalGiving to create fundraising pages and access tools, training, one-on-one support, matching money, and bonus prizes through our community.

<https://www.globalgiving.org/>

The Solutions Project

The Solutions Project is an "intermediary fund" focused on equity and clean energy. They support Community leaders and grassroots organizations solving climate problems through grants, media, and cultural support. Their grantees have a cultural power-building component that leverages strong narrative and storytelling opportunities and support a Just Transition. Grantees also get support in storytelling services to learn how to better build cultural power and connections with influential people to help get things done.

<https://thesolutionsproject.org/>

Third Wave Fund

Third Wave Fund is an activist fund led by and for women of color, intersex, queer, and trans people under 35 years of age. They work to ensure that young folks are decision-makers at the cutting edge of philanthropy where they are commonly absent. They fund groups that recognize gender oppression is linked to classism, racism, ageism, and ableism, and that only by squashing all forms of oppression will justice be realized.

Their Grow Power Fund provides up to six years of holistic support inclusive of general operating support, capacity-building resources, organizational development coaching, and annual convenings.

They support emerging organizations with budgets under \$200,000 that demonstrate shared leadership and potential for growth and may lack access to skills development and grant funding. Third Wave prioritizes organizations focused on issues and geographic regions that have been under-resourced by philanthropy.

A gender justice approach in the management of the Museo de la Memoria and its collection could potentially open the door to funding through the Third Wave Fund.

<http://www.thirdwavefund.org/index.html>

Government Funds

San Juan Local Government

The San Juan administration provides funding for community leaders to manage and coordinate programs in community centers across the metropolitan area. The administration previously funded a position of community leader in Tras Talleres. The community could advocate for the administration to reestablish this position, which could include the management of the Museo de la Memoria within its responsibilities.

Community Development Block Grant – Disaster Recovery (CDBG – DR)

The CDBG-DR Program is responsible for ensuring decent affordable housing opportunities, provision of services, assistance to the most vulnerable in our communities, and the expansion and conservation of jobs. The funds of this program come from the Disaster Recovery Program for community development of the United States Department of Housing and Urban Development (HUD) to grant support for disaster recovery activities, including housing redevelopment and rebuilding. The Department of Housing of Puerto Rico has been designated as the entity responsible for administering this grant that will help recover from disasters caused by hurricanes Irma and Maria of 2017; this includes long-term recovery, restoration of housing, economic infrastructure, and revitalization.

The Museo de la Memoria seems like a right fit for the CDBG-DR's City Revitalization Program, which

aims to help shape and implement the future vision of communities that were affected by Hurricanes Irma and María. Through this funding, the PRDOH will support the seventy-eight (78) municipal governments and other eligible organizations to undertake different recovery activities aimed at reinvigorating downtown areas, urban centers, and crucial community corridors. These projects will promote the redevelopment, re-greening, and restoration of lost natural resources, and further incentivize private investments in restored urban areas. The Museo de la Memoria should work with the San Juan Municipality to inquire about the possibility of accessing these funds.

<https://cdbg-dr.pr.gov/en/city-revitalization/>

US Environmental Protection Agency (EPA)

The EPA works to protect human health and the environment. The agency works to ensure that Americans have clean air, land, and water. National efforts to reduce environmental risks are based on the best available scientific information; federal laws protecting human health and the environment are administered and enforced fairly, effectively and as Congress intended. Environmental stewardship is integral to U.S. policies concerning natural resources, human health, economic growth, energy, transportation, agriculture, industry, and international trade, and these factors are similarly considered in establishing environmental policy; all parts of society--communities, individuals, businesses, and state, local and tribal governments--have access to accurate information sufficient to effectively participate in managing human health and environmental risks; contaminated lands and toxic sites are cleaned up by potentially responsible parties and revitalized; and chemicals in the marketplace are reviewed for safety.

Brownfields Grants and Funding: existing facilities where redevelopment is complicated by real or perceived contamination. The Brownfields Program provides funds to empower states, communities, tribes, and nonprofit organizations to prevent, inventory, assess, clean up, and reuse brownfield sites. The Museo de la Memoria could potentially access these funds for the environmental remediation the area requires.

<https://www.epa.gov/grants/fy21-guidelines-brownfield-cleanup-grants>

National Endowment for the Arts

The National Endowment for the Arts supports exemplary arts projects in communities nationwide through grantmaking, initiatives, partnerships, and events.

Our Town is the National Endowment for the Arts' creative placemaking grants program. We support projects that integrate arts, culture, and design activities into efforts that strengthen communities by advancing local economic, physical, and/or social outcomes through project-based funding. Successful Our Town projects ultimately lay the groundwork for systemic changes that sustain the integration of arts, culture, and design into local strategies for strengthening communities.

Their Grants for Arts Project program supports arts projects that use the arts to unite and heal in response to current events, celebrate our creativity and cultural heritage, invite mutual respect for differing beliefs and values, and enrich humanity.

<https://www.arts.gov/>

National Parks Service - Grants

The NPS works to preserve unimpaired natural and cultural resources for the enjoyment, education, and inspiration of this and future generations. The Park Service cooperates with partners to extend the benefits of natural and cultural resource conservation and outdoor recreation throughout this country and the world. Historic Preservation Fund Grants: programs to assist with diverse historic preservation and community projects focused on heritage preservation. There are two grant programs that the Museo de la Memoria could potentially apply to:

1. The African American Civil Rights Grant Program (Civil Rights Grants) documents, interprets, and preserves sites and stories related to the African American struggle to gain equal rights as citizens. Grants will fund a broad range of planning, development, and research projects for historical sites, including survey, inventory, documentation, interpretation, education, architectural services, historic structure reports, preservation plans, and "bricks and mortar" repair. Research should be conducted on the contribution of Tras Talleres and/or its inhabitants in the African American Civil Rights Movement to justify an application.

<https://www.nps.gov/preservation-grants/civil-rights/>

2. The Save America's Treasures (SAT) grant program was established in 1998 and first awarded grants in 1999 to help preserve nationally significant historic properties and collections that convey our nation's rich heritage to future generations. Please note there are two separate applications: one for preservation projects and one for projects involving collections.

- One application for preservation projects (for properties listed on the National Register of Historic Places for national significance or listed as a National Historic Landmark. The property may be listed either individually or as contributing to a nationally significant district). See below for the National Register Nomination Process
- One application for projects involving collections (including artifacts, museum collections, documents, sculptures, and other works of art).

<https://www.nps.gov/preservation-grants/sat/>

National Parks Service - Federal Historic Tax Credits

The Federal Historic Tax Credit (HTC) is a 20% Federal income tax credit that promotes historic properties' rehabilitation. The Museo de la Memoria could use this financial tool to pay for the rehabilitation of the building. However, it needs to be certified as a historic structure by the National Park Service. See below for the National Register Nomination Process

<https://www.nps.gov/tps/tax-incentives.htm>

State Historic Preservation Office - National Register Nomination

The National Parks Service provides funding for properties listed in the National Register of Historic Places (see Historic Preservation Fund grants and Historic Tax Credits). The Museo de la Memoria building at 1006 Calle Cerra Andino could be eligible for nomination, but thorough and extensive research needs to be conducted.

The nomination process goes through the State Historic Preservation Office (SHPO). Puerto Rico's SHPO provides guidance, assistance, and support in drafting and submitting the nomination. The Museo de la Memoria should work closely with them to coordinate efforts.

[How to Apply the National Register Criteria for Evaluation](#)

[How to Complete the National Register Registration Form](#)

Partnerships

A key strategy in advancing the Museo de la Memoria project will consist of the partnerships and relationships the Museo and its leadership build. El MAC has proven to be an integral player in developing the project so far, as have different players like the Universidad de Puerto Rico, The Centro para la Reconstrucción del Habitat, Hester Street and others. We encourage the community of Tras Talleres to continue to work with these partners and also to expand this network to cultural institutions in the island and beyond, as well as other organizations that can support this complex project in the areas of construction, design, sustainability, planning, advocacy, organizing and more. These partnerships will not only be crucial in advancing the vision of the project as informal on-the-ground collaborators and co-creators. They should also be thought of as potential formal co-applicants to some of the funding opportunities listed above.

“On the street where the Museum will reside is the famous wall of Tras Talleres which had some shacks attached where people lived. The wall was located on the street where there was mostly commerce. It was, let’s say the Plaza Las Américas de Tras Talleres. On Cerra Street you found everything. There was a shoe store, a hat store, a men’s clothing store. If you continued walking down toward Ponce de León Avenue, you would pass Telefonos Fernández where La Esquina Famosa was. You always passed by that street, the Cerra Andino, which is the street where the museum will be.”

-Nilda Frese, Artist

“I remember the streets. There wasn’t much sidewalk back then, that’s why I have a bad habit like many here, of walking in the middle of the street. We didn’t walk on the sidewalk. There were many businesses however. One who slaughtered pigs and sold and made blood sausages, another who made sandwiches, there was even a pharmacy. We had a pharmacy! I did not get to see the movie theatre but there was a movie theatre in the community.”

-Olga Villa, Tras Talleres Community Leader



NEXT STEPS



The ambitious project described in this report is a long term goal and we believe that smaller concrete steps need to be taken to get there. These will strengthen the vision of the project, advance community buy-in, foster a steady, stable growth of the governance structure, provide opportunities for small scale pilots, and will make the fundraising process incremental, and therefore, an easier one.

We suggest the project considers a phased approach. The phases described are just an example of what this might look like - the Museo de la Memoria should evaluate these phases based on further community input, potential partnerships, and detailed cost estimates.



Phased Approach

Phase I: Pilot Project

Timeframe: 1 year

Budget: \$50,000

For this first phase, the Museo de la Memoria should focus on acquiring the building, structuring the Neighborhood Association so that it can operate under a sustainable model, and fixing up part of the building to pilot a series of programs and activities that will help evaluate the museum's mission and act as proof of concept for fundraising efforts.

Title Transfer

- Continue to work with the CRH and the San Juan Municipality to finalize the property title transfer

Operations

- Work with the community to define a governance model that allows the community to participate in decision making around the project
- Raise funds for at least 1 person to lead and manage the project
- Use pilot programming to assess staffing needs and operational requirements in the future as the project grows
- Research funding opportunities to determine which are better suited for different phases and components of the project, and work with partners like the MAC and Hester Street submit applications

Programming

- Work with community members to determine a theme for a launch exhibit and event and collect artifacts to display on the exhibit
- Use the pilot exhibit as an opportunity to collect input on other activities and exhibits residents would like to see throughout the year and in the future as the project grows
- Partner with other institutions and organizations for support in planning and executing the exhibit and event
- Plug into other neighborhood activities like the Fiestas de Cruz or the Bohemias (if the pandemic allows)
- Plan on creating regular programming throughout the year to assess programming structure, themes, and interest from the community

Design and Construction

- Clean, design and repurpose front room and back yard to host pilot programming
- Organize community build days for residents to get involved in the construction process and use building and structure as a teaching and community building opportunity
- Look for partnerships with design, engineering, and construction firms that align with the museums' values and vision and use this small renovation to test those partnerships

- Use this pilot renovation to get further feedback from the community on how they want to see the rest of the building renovated
- Make the most out of outdoor spaces in the building to plan for socially distanced activities

Phase 2: Capital Campaign

Timeframe: 1 year

Budget: \$700,000

For phase 2 the Museo de la Memoria should focus on using the pilot project to plan and fundraise for the capital project. Lessons learned from the first phase should be evaluated to plan for the renovation of the entire building and a more robust programming plan.

Operations

- Strengthen the governance structure and continue to explore ways in which the community can participate in decision making processes
- Use the pilot project to create a detailed staffing and operations plan and budget, and research and apply to grants or sources to fund it

Programming

- Before construction starts, continue hosting programming implementing lessons learned from the pilot project
- Plan for programming that could be carried out outside the building and at other sites in the neighborhood while construction is in process
- Assess the effectiveness of the online platform and redesign as needed

Design and Construction

- Put together a design and construction team to carry out the project
- Move through design and continuously update construction cost estimates to stay on track with the budget
- Research and apply to capital grants that will fund the construction of the project and adjust design accordingly
- Depending on funds raised, consider phasing construction

Phase 3: Construction and Grand Opening!

Timeframe: 1 year

Budget: \$500,000

Depending on funds raised, the entirety of the building or parts of it will be under construction in this phase. Besides managing construction and continuing to fund-raise for the project, the Museo de la Memoria should use this time to create a robust programming and operations plan for the museum's opening and focus on building partnerships that will support this programming in the future. This phase will conclude with the grand opening and inaugural programming of the Museo de la Memoria.



TAKING ACTION!

We encourage the community of Tras Talleres to use this document as a tool for organizing, a resource for fundraising, a directory of allies and a guide for navigating the complex process of making the Museo de la Memoria a reality.

Project Team

Hester Street

Cinthia De La Rosa, Project Manager

Maria de la Torre, Project Manager

Museo de Arte Contemporaneo de Puerto Rico

Welmo Romero, Project Coordinator MAC en el Barrio

Windy Cosme, Director of MAC en el Barrio

Asociación para el Desarrollo Comunitario de Tras Talleres

Dimarie Jiménez, Community Leader

Olga Villa, Community Leader

Architecture and Participatory Design

Omayra Rivera Crespo, Consultant

Centro para la Reconstrucción del Habitat

Luis Gallardo, Co-director





Community Volunteers

Danai Torres

Katherine Rivera

María Hernández

Naomy Elías,

Nicole Cruz

Nilda Frese

Consultants

Ada Celma, Lawyer - Legal

Aniel Grillasca, GES - Geotechnical Engineer

Carlos Lebron, Javier E. Bidot Associates - Land Survey

Carlos Medina, Casa Pueblo - Sustainability

Cristina Algaze, MASS - Architecture and Sustainability

Dilia Rosado, Zimmetry Environmental Management - Environmental Remediation

Eldwin Velazquez, Caribe Hydroblasting - Environmental Remediation

Jose E. Marull, State Historic Preservation Office - Historic Preservation

Luis Daza, Structural Engineer - Structural Engineering

Maritza Sanchez, Expeditor - Expediting

Michael Ortiz, Muscle Builders - General Contracting

Rafael A. Pares, R.A.P. - Mechanical Engineering

Rosamil Cosme, State Historic Preservation Office - Historic Preservation

Sonia Cosme, EDS Puerto Rico - Environmental Remediation

Vladimir Garcia, MASS - Interior Design





Digital Appendix

- 01 Survey Responses and Key Takeaways
- 02 Participatory Design Activity Takeaways
- 03 Proforma / Detailed Budget
- 04 Contractor Proposals
- 05 Property Title Documents
- 06 Environmental Site Assessment
- 07 Student Work

Folder Link:

<https://drive.google.com/drive/folders/1sHXJp1ehxwRCliLLVQv3N7unqmoLyNz?usp=sharing>







ASOCIACIÓN
DEL DESAROLLO
COMUNITARIO DE
TRAS TALLERES, INC.



CENTRO PARA LA
RECONSTRUCCIÓN DEL
HÁBITAT

HESTER ST

MAC

NATIONAL
ENDOWMENT ^{for the} ARTS
arts.gov