



Node connection Equipment Cultural in Guayaquil, Ecuador. (August 2023)

Maytte Revilla¹ and Derly Ramírez²

¹ Param3tric StuDio; [ORCID 0000-0002-7852-1717](https://orcid.org/0000-0002-7852-1717); maytte.revilla@yahoo.com

² Param3tric StuDio; [ORCID 0000-0002-1231-5400](https://orcid.org/0000-0002-1231-5400); derlyramirez6@gmail.com

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Abstract— This study addresses concerns about the lack of intervention in cultural facilities in Guayaquil, a vibrant and diverse city with a rich cultural heritage. In recent years there has been a marked abandonment in the conservation and promotion of these cultural spaces due to the lack of information provided, which has caused their gradual deterioration and their decrease as community assets, as a result of a lack of interest in the part of citizens towards these facilities. It is proposed as a solution to give a different meaning to these cultural spaces of the city through the method of tactical urbanism and to intervene in previously studied streets of the city. Tactical urbanism is a method that seeks to temporarily intervene in the city to provide a better lifestyle to citizens through low-cost actions. The application of tactical urbanism in various city streets would not only strengthen the presence of cultural facilities. Still, it would also promote the participation of citizens and provide a dynamic use to these areas. The aim is to encourage the community and offer a valuable space for promoting cultural life in the city through urban interventions such as temporary installations in the streets and cultural activities. This strategy aims to create a kind of reflection on the importance of investing in the city's cultural heritage. With the help of tactical urbanism, a different point of view is achieved in the community, generating an idea of the merit and protection of the cultural facilities of the city.

Keywords: Urban intervention, cultural facilities, tactical urbanism, urban proposal.

I. INTRODUCTION

The urban fabric of the city of Guayaquil, like many cities in Latin America, was governed by the Athens Charter, with a cruciform central square, which departed from a classical model and its modular square. The plots surrounding the square are occupied by the buildings of the civil and religious administration, giving prominence to a central square and the buildings mentioned above. However, in the nineteenth century, Guayaquil began to change for several reasons: first, the city was defragmented and had a notorious territorial expansion; second, the city was partially destroyed in 1896 by the so-called "great fire"; third, to rebuild the city because of the event mentioned above; And fourthly, as the years progressed simultaneously, the reinforced concrete buildings significantly changed the shape of the city, abandoning the wooden houses representative of the city and transforming themselves into new structures that, some of them, endure to this day. [1][2]

Over the years, the city has grown disorderly, allowing decentralization, and this causes the center of Guayaquil to be purely for commercial purposes, devaluing its cultural and heritage aspects. Cultural facilities are perceived as buildings, organizations, and objects (cinema, dance groups, reflectors, etc.) used to carry out cultural activities. [3]

Public space contrasts a city between houses and buildings; the city was designed for an urban subject, giving prominence to it. Emphasizing the loss of the pedestrian in the city of Guayaquil, the cultural activity of the city of Guayaquil has developed great prominence at a social and economic level. The lack of importance towards cultural facilities promotes disinterest in the cultural and social aspects of the city; speaking of economic level, there is also an impact since the abandonment of these infrastructures causes the abandonment of sectors in the city center.

II. MATERIALS AND METHODS

BACKGROUND

a. Cultural Facilities.

The facilities arise from the need to organize the public space for community life, which makes it easier to carry out activities of various kinds. When we refer to cultural facilities, we refer to a place where activities that derive from a set of areas or customs of a group in a given territory are obtained through participation, production, enjoyment, and consumption, among others. There are three different perspectives to define this.

- Places where cultural life is represented as a movement of representation of a symbol or ideology.
- They facilitate the population's participation in collective activities or public space to meet the needs of a group.
- They receive tangible and intangible cultural material, contain history, and hold collective memories to be studied, researched, preserved, and displayed.

Over time, cultural facilities have been referred to as "places for culture" or "cultural spaces" in an attempt to delimit a typology of spaces; however, this is difficult since culture is expressed in several ways, but it has been possible to delimit "classic" cultural facilities such as museums. Theaters, auditoriums, and libraries, among others, in other words, built places, but nowadays, this criterion has already been extended to include outdoor spaces where people take place to express themselves, whether they are platforms, stages, fair spaces, etc. This makes it more difficult to classify a cultural facility.

A typology of spaces, however, is complex since culture is expressed in several ways. Still, it has been possible to delimit "classic" cultural facilities such as museums, theaters, auditoriums, and libraries, among others, in other words, built places. Still, today, this criterion has already been extended to include outdoor spaces where people take place to express themselves. Whether these are platforms, stages, trade fair spaces, etc. This makes it more difficult to classify a cultural facility. [4]

b. Functions of cultural facilities

The role of cultural facilities in urban regeneration is to create favourable dynamics for the urban fabric, considering socio-economic and socio-cultural aspects. As has been noted, the functions of cultural facilities are multidimensional: in ancient times, they were defined in a socio-cultural context, and today, they have been modified and some maintained, such as:[5]

- **Social Function**
This function has been established since the emergence of these facilities with the need to provide a service to society, which involves the creation of one's own opinions and the participation of society around cultural life, which generates an almost autonomous participation. There must be citizen participation to preserve and strengthen their culture, thus giving them a sense of belonging, and the state is obliged to provide them with an adequate infrastructure to fulfill this, serving as a decentralizer of culture.
- **Educative Function**
Cultural facilities are not traditional education centers; they are not aimed at students; instead, they are aimed at citizens from children to adults who have the freedom to know, learn and relate freely with a new, more flexible system of information exchange where active experiences and dialogues predominate, where they self-construct with new values such as freedom, equality, creativity and a balance of opportunities, in this respect cultural facilities cease to be "bearers of culture" to become "culturists" of citizens.
- **Preservation Function**
In these facilities, they must conserve, guard, and maintain cultural assets, whether tangible or intangible, so that there is no possibility that these practices or documents will disappear. Sector development function. These establishments are critical to the cultural development of the sector, not only for artists who desire, produce, and create new works but also because they are linked to the growth of the area, giving it a new meaning.
- **The function of Promotion of Creation.**
They are scenarios of creative practices without the need for this to be their primary function here; creators find ease in their production and research processes, for which this equipment becomes essential. [4]

c. Spaces to intervene

This intervention will span diverse locations with a unified approach to progress and improvement.



Fig. 1: Connection of Cultural Facilities. Own elaboration

III. METHODOLOGY

INTERVENTION

Optimize a circuit of cultural facilities in the city of Guayaquil, facilitating a dynamic route that optimizes travel times for citizens and tourists both in vehicular and pedestrian ways, with the proposal of urban regeneration, implementation of urban furniture, pergolas and vegetation in strategic areas, through the method of tactical urbanism, thus creating temporary leisure spaces, civic activities and thus promoting citizen interaction.

According to the "Tactical Urbanism Guide", Low Carbon City, the term is intended to be assimilated as an urban technique that accesses a notorious change through the intervention of cities, impacting their present and future through temporary, punctual, and economic actions. [6]

These situations or manifestations seek to give it a new meaning and redesign public space, try to cause changes in the future where the priority is the urban subject, build alliances, and develop social capital.

The main objective of tactical urbanism is to bring about an effective and, above all, efficient change in the urban environment in an accessible and experiential way, referring to the citizens having a completely different perception of space than the one they commonly perceive. Interventions include the redesign of public spaces, the installation of playgrounds, the creation of bike lanes, the installation of inclusive street furniture, the implementation of strategies that encompass tactical urbanism, and more. The citizen experiences a new urban image through these interventions, promoting social interaction and what is sought through this project, cultural stimulation in the city. In addition, tactical urbanism can help identify problems and opportunities before significant investments in large-scale projects.

Through Tactical Urbanism, a more convenient way was found to give a different meaning to cities; this definition is a momentary idea that participates in the long-term project. Building cities does not require experienced urban planners but is constituted by groups of citizens willing to generate change. [7]

Fundamental points of view to understand the idea of Tactical Urbanism: [8]

- This can be understood as an ideal in a short time.
- It makes it possible to calibrate the results as they happen.
- The instruments obtained lead to a stable long-term program.
- It does not require experienced urban planners.

One of the strengths of tactical urbanism, both for its simplicity and versatility, is its logic of "learning by doing." Whether it's getting a group of neighbors together to draw a street, regulate traffic, and share a table, or drawing a bike lane with a few brushes and paint cans, gentle actions, a quick and inexpensive way to encourage people to organize in a way, make a decision and stick to each one. Others take charge, transforming ordinary citizens into effective participants in community development. Tactical urbanism favors citizen participation to turn them into agents that emphasize development theory.[9] [10]

Emphasis is placed on overcoming significant obstacles that prevent people from developing their abilities to the fullest. Tactical urbanism can be understood as a tool to eliminate the aspects that limit people from reaching their potential.

IV. RESULTS

The work consists of generating a cultural route so that citizens and tourists can know the optimal and dynamic way. Cultural facilities in the city of Guayaquil to preserve, know and encourage the Guayaquil culture have greater relevance locally and internationally, obtaining data provided by the Ministry of Culture, thus being able to generate an urban regeneration in the streets proposed so that the circuit is optimal and easy. Using the strategy of tactical urbanism, implementation of urban furniture and elements in the city to cause comfort in said route and redesign the avenues to intervene, to optimize the route, through the use of urban strategies.

Route 1.

- Hemicycle of the Rotunda.
- Metropolitan Catholic Cathedral of Guayaquil.
- Municipal Library.
- Moorish Tower.
- Nahim Isaias Museum.
- Museum of Miniatures.
- Museum of Anthropology and Contemporary Art.

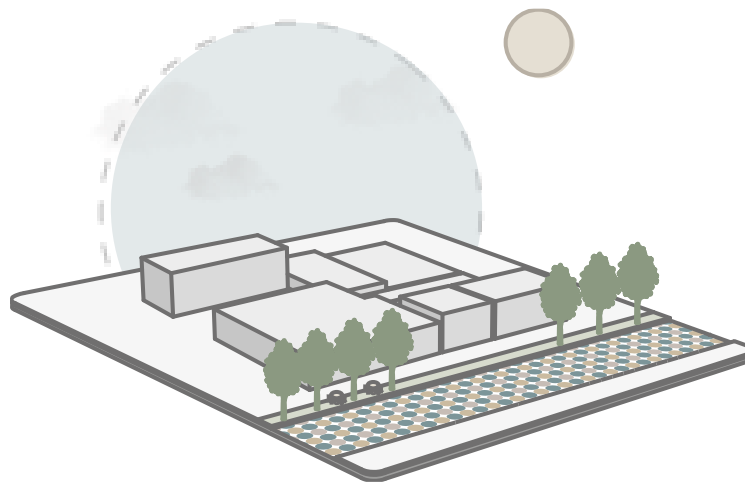


Fig. 2: Proposal described. Own elaboration.

DISCUSSION

Guayaquil does not comply with an urban method that encompasses and prioritizes the pedestrian; these proposals it is intended to recover the urban subject in the city, promoting that the pedestrian uses public spaces and at the same time stimulating the culturalization of the city through cultural heritage; Intervene in streets by applying the method of tactical urbanism, semi-pedestrianizing different streets that favor and offer a pleasant route for pedestrians.

The two points mentioned are related to each other; they can work separately, but together, they can work individually, but together they make the proposal more effective. Point two aims to provide a pleasant space for the pedestrian, while point two's priority is the urban subject. Both points have the purpose of preserving, publicizing, and encouraging Guayaquil culture, creating routes and spaces of comfort for the urban subject.

V. CONCLUSION

The lack of attention to the cultural aspects of the city of Guayaquil is an issue that deserves attention and can be addressed effectively. There are many reasons for neglect in this field, such as the need for more adequate dissemination, the lack of integration between different cultural practices, and the lack of awareness of their importance in citizenship and the development of life. However, the idea of strategically connecting cultural spaces can solve this problem. The idea is to create connections between the different cultural spaces of the city; the connection of the nodes will increase the visibility and mutual promotion of cultural spaces, arouse the community's interest, and foster opportunities. In addition, this exchange can support cooperation between different fields, promoting interaction and creating cultural events of cultural diversity.

The city's urban program is challenging, planned, organized, and representative of Guayaquil culture. Planning for the restoration of heritage sites, promoting the conservation of these sites, and promoting diversity, variety, and sustainability are current approaches to support nodal strategies used in urban approaches such as tactical urbanism, among other objectives of this work, to find the urban development of the city.

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First A. Author – Maytte Ivonne Revilla Espinoza born in Quininde, Ecuador, student of the Faculty of Architecture and Urbanism of the University of Guayaquil, currently in her eighth semester. She has participated in events of the ExpoFau Faculty, in presentations of projects carried out in class. Among the main research interests, my vision focuses on the analysis of urban architecture, and the importance of creating spaces that integrate with the city, and thus help the quality of life of the inhabitants.



Second B. Author –Derly Tamara Ramírez Aguilar, born in Piñas, Ecuador, student of architecture at the Faculty of Architecture and Urbanism of the University of Guayaquil, currently in her eighth semester. She has participated in events presented by the Faculty of Architecture and Urbanism of the University of Guayaquil as the expofau, through the subject of projects, working in different fields of architecture and different types of projects of urban planning and design. His fields of interest and possible future lines of research consist of new forms of sustainable design, urban design and its relationship with people. As well as the implementation of environmental awareness criteria in future design projects.