



Mural Connection Cultural in Guayaquil, Ecuador. (April 2023)

Génesis O'brien ¹ and Christian Zambrano ²

¹ Param3tric StuDio; [ORCID 0000-0001-9711-5792](https://orcid.org/0000-0001-9711-5792); genasis_obrien@hotmail.com

² Param3tric StuDio; [ORCID 0000-0002-4284-4960](https://orcid.org/0000-0002-4284-4960); param3tric.studio@gmail.com

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Abstract— The research establishes a unique relationship between mural art, public spaces, and iconic places in Guayaquil. It provides an ideal setting to propose practices that integrate society, community, and the urban aspects of this context. Urban art allows us to rehabilitate and enhance new experiences, resulting in the expansion of cultural identity and social cohesion. This project proposes an urban intervention of Panama Street through a pedestrian passage, to connect the artistic context, such as the murals found in this section of the city, with the natural border of urban growth. The first node is set to be established at Panama Street, serving as an initial proposal to encourage cultural strengthening and identity. **Keywords:** Reduced mobility, mass transportation, pollution, public spaces. The objective is to achieve a clear understanding of the most critical aspects of murals and urban art, delving into the history that these paintings depict helping to distinguish the significant urban features of the city. Additionally, it links the community with social actions, as some elements promote the study of mural artworks found in the most influential public streets.

Keywords: Interconnection, urban growth, identity, public spaces

I. INTRODUCTION

The concept of public space is embedded in social structures; It is a place of civic control. Gorelik is an Argentine-born urban planning specialist who bases his foundations on the characteristics of urban design immersed in the spaces and experiences of citizens and the areas of communication they frequent in their environment. Artistic gatherings in a public place are a form of cultural expression that has a direct impact on the urban environment. These manifestations can take various forms, such as murals, sculptures, installations, performances, light and sound projections, etc.[1]

Urban art takes a significant boom in retail neighborhoods, being a way to express social and political problems; from this process, a way of protesting is born in a way that contributes to the life of the inhabitants; that is, art was part of people's lives and was also used as an economic source for the artists of the time. The public is limited to action and reasoning; The private is limited to duplication and labor. The public sphere is the realm of freedom, the ability to establish something unique; The private sphere is the realm of necessity generation. [2]

Unlike traditional galleries and museums, where a ticket or ticket may be required, art in public space is available to everyone for free. People from different backgrounds and demographics can interact with and enjoy art without economic or social barriers. Art in public places has the potential to transform and breathe new life into urban environments. By occupying previously unused or deteriorated spaces, art can revitalize areas and promote the ownership of space by citizens. Muralism was included in a public definition of art by art critic and political activist Nina Felshin.

It is procedural, aimed at the process of
Realization and printing.

- It is found in public settings.
- This is a short-term urban involvement.
- It uses communication techniques, uses collaborative methods in execution, and becomes more community-oriented.

[3]

Urban muralism is a form of public art in urban spaces, such as walls and facades of buildings, using painting techniques and other forms of visual expression. It is an artistic manifestation that stands out for its size, its visibility, and its ability to transmit messages and generate an impact on society. The interaction we have, whether for consumption or production, is related to the evolution, formation, and participation of a city, as well as to the creation of supply cycles in all its contexts, even though much of what we consume or produce is not necessary for survival. [4]

Street art, muralism, and urban art are some of the words used to refer to a specific activity: making art in the streets. Regarding murals, public space and artistic creation are two sides of the same coin. Muralism, in its early days, was most closely associated with revolutionary intellectual artists and today with a message and various actors, but it has evolved into a thriving art movement. The most prominent intellectuals in Ecuador welcomed the proposal of art for the people, which is capable of defining identity as part of its ideological and political structure, in other words, to be an art that enables the creation of its aesthetics, supporting Ecuadorian artists.[5]

[6]The Proposal of an Art for the people which is capable of defining identity as part of its ideological and political structure, in other words, being an art that enables the creation of its aesthetics, supporting Ecuadorian artists. Jorge Swett is one of the exponents of valuable murals in the city of Guayaquil; in total, he is the author of 86 murals around the city of Buenos Aires. Which highlight the works: the murals of the Maritime Port, Municipal Museum, and Children's Hospital; and "Man and Peace", a mural on the exterior of the Social Security Fund (1968), of excellent aesthetic quality and presence within the urban landscape. In this way, the aesthetics of geometric art and abstraction concentrated in the Central Bank building are also visualized, which has an exterior mural, a granite work by Manuel Rendón, to which are added the murals inside the building, designed by the great architect Guillermo Cubillo Renella. A walk inside the public institution allows us to see the formal forcefulness of the works of Araceli Gilbert, Estuardo Maldonado, and Segundo Espinel, which constitute a true heritage of art due to their permanence and beauty. With time, new interventions emerged, such as graffiti, actions, and installations, in which artists collaborate with other colleagues, political or social movements, and community participation.

II. MATERIALS AND METHODS

Muralism is one of the main ways to express art with a significant presence in Latin America. [6]

a. Cultural Node and Interconnection of Routes Rooted in Guayaquil Traditions.

First, architectural means provide resources to meet physical, emotional, social, and intellectual needs. In this way, functioning as a perceptual, affective, relational, and cognitive coordinate system is a necessary condition for human development. The project is focused on creating a cultural node with the murals that exist on Panama Street and Guayarte Square, through a project of the interconnection of routes, where the priority is to visualize the individual art of each artist and, at the same time, generate an artistic visual impact on the environment, its history and evolution. Murals are currently found along Panama Street and between its intersections. Among the works are:[7]

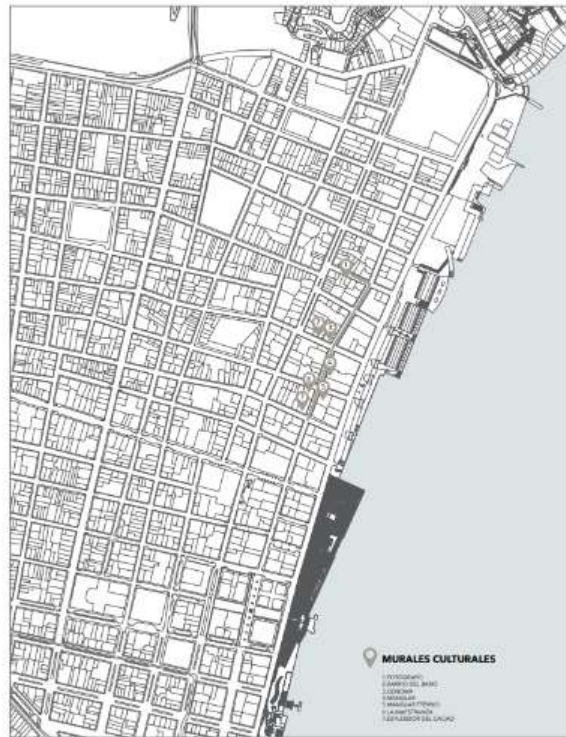
- La Maestranza, (Panama and Víctor Manuel Rendón) by María Lorena Peña.
- Nuestro Sol, (Loja and Juan Montalvo) by Peter Mussfeldt.
- Genome of José Luis Macas.
- Manglar Eterno, (At the intersection of Junín and Panama streets), Ramón Piaguaje.
- The Splendor of Cocoa, (Imbabura and Panama), Juan Pablo Toral.
- Energía Tropical, (Panama and Juan Montalvo), Paula Barragán.
- Manglar, (At the intersection of Junín and Panama streets), Artists' Collective.
- Urbans led by Sofía Acosta alias "La Suerte".
- Barrio del Baxo, Ban Ecuador building by Tayron Luna.
- Mural of the Municipal Museum. Photographer (Panama and Imbabura) by Jorge Velarde

Socially connected art is a powerful tool for inclusion and transformation. The priority is to create with the urban environment a mode of growth between the cultural authenticity more subject to the traditions and emblems of the city of Guayaquil, which starts from the characteristic neighborhoods of the city so that there is interaction between the local population and visitors. In this way, an exchange between urban study and culture is encouraged, involving the revitalization of the streets above and the improvement of road accesses, in addition to the enhancement of tourist buses, so that the use of the spaces intervened in the

Proposal is guaranteed and adapted to the recreation and leisure of locals and tourists.[8]

b. Intervention

The project initially proposes to intervene in a specific part of Panama Street that is deteriorated that the Gad of Guayaquil executes this, then to carry out an urban focus work by fragmenting the two areas that contain most of the murals in the city. Following this, the implementation of the architectural part will be carried out, such as the bus station that was proposed as a resolution to the rate of tourists that Guayaquil receives annually.



III. METHODOLOGY

The execution of this urban architecture project is approached through three parallel methodological phases: the first analytical phase, the second phase of description, and the final phase. The methods disseminated are intended to identify guidelines or work strategies to establish parameters in the design and development of appropriate intervention criteria. The result is the intervention and the criteria to be developed, which must be punctual and specific; this stage consolidates the compilation of the information obtained in the case study of the sector of the city of Buenos Aires, thus helping to meet the objectives that are the implementation of a cultural corridor. The scope of the constructive, architectural, and urban will be manifested in the initial criteria of urban design, such as the implementation of spacious, safe, comfortable, recreational, and leisure spaces for visitors, which allows these to be complemented with climatic, economical and suitable factors for each user. [9]

In this stage, it begins with the analysis of the problems, weaknesses, strengths, and urban landscapes of the project; the objective is that the material collected is evaluated, with the aspects that consolidate with the research of the case study, such as Panama Street and Guayarte Square and their different attractive murals that exist. This result will help the sector above to have positive trends and observations regarding the resolution and proposal that is being presented to it to rehabilitate the areas in deterioration from the points of view: historical, typological, public space, equipment, use, and mobility. [10]

IV. RESULTS

The proposal for the connection of cultural nodes of the city of Guayaquil, in this case of murals, will be developed in two parts since, thanks to the research carried out, two areas were identified that house the most significant number of murals in the city, such as Panama Street. In the first instance, it is intended to carry out a regeneration of the intervention already executed by the municipality of the city, where information about the murals is exhibited as an "Open Gallery" that also has a more significant percentage of green area and the implementation of adequate urban equipment.

As for the second proposal, a route will be proposed that connects the urban intervention on Panama Street with the murals in the rest of the city center using a tourist bus. In addition, the project is based on an urban design based on the principle of renovating existing spaces by opening public spaces through a model of poles of growth, connecting and generating multifunctional urban fragments where cultural life brings vitality to Panama Street.

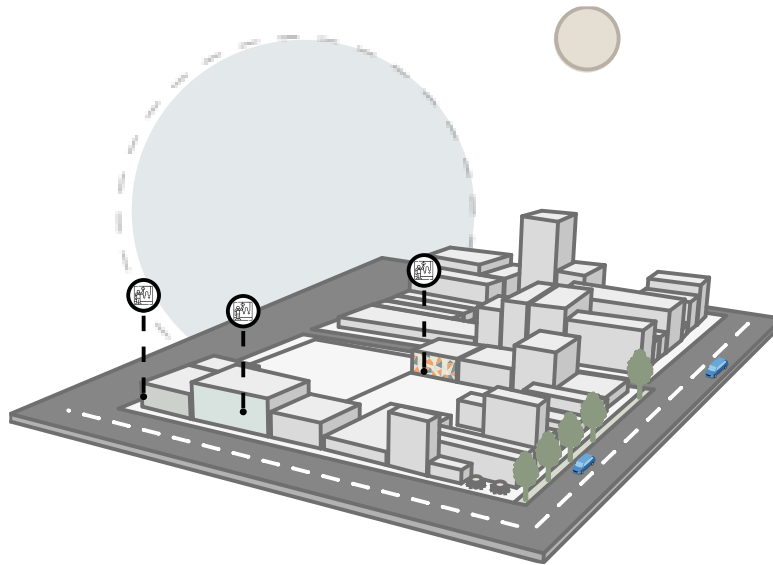


Fig. 1 Proposal for cultural murals. Note: Illustrator processing by authors.

V. DISCUSSION

It is intended to dialogue and discuss the scenarios involved in the project, that is, if the streets that are going to be connected to create this cultural tourist corridor are in the correct condition to be intervened, in turn, that the urban design combines with the city and the different facilities that exist in the surroundings of Panama Street. The space designed and proposed is aimed at playing with the open and cultural spaces that Guayaquil already has, which is complemented by the beautiful colors of the murals created by great national and international artists, thus exposing the user to experience meaningful and comfortable scenarios, focused on specifying the socio-cultural aspects that are beneficial for the increase of activities that originate comfort.

VI. CONCLUSION

In conclusion, the project consists of a proposal for urban renewal together with the municipality of Guayaquil, through a connection of cultural nodes of mural typology to connect, sustain, and integrate the cultural aspects with the urban so that it is set to regenerate the murals to create an open gallery, in order to expose their colors and artistic expressions with conjugation of green areas.

In addition to proposing cultural activities, it promotes economic and social growth through the transformation of the public environment to guarantee adequate and appropriate urban equipment for all types of users. The proposal aims to be free, where people can walk, interact, and be part of every detail that is proposed in the design. An access route is also included that connects the intervention of the first Proposal on Panama Street, with the most emblematic murals located in the center of the city. This, in turn, has road access through a tourist bus that transforms the image of Panama Street, its surrounding sectors, and the connected roads to create the cultural passage from pole to pole. Thus, helping to rehabilitate the existing infrastructure and finally exhibiting in its maximum splendor an equipped and proper urban renewal.

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First A. Author – Génesis Rebeca O'Brien Rodriguez, born in Guayaquil, Guayas, Ecuador, student of architecture at the Faculty of Architecture and Urbanism of the University of Guayaquil, currently in the eighth semester. Handling adobe, autodesk, modeling and rendering programs. He has participated in events presented by the Faculty of Architecture and Urbanism of the University of Guayaquil as expofau, working in different fields of architecture, design and urbanism. As a future projection he is interested in the area of urbanism and sustainability. He also has an interest in raising awareness about the care of the environment..



Second B. Author – Christian Paul Zambrano Murillo born in the city of Guayaquil, province of Guayas, Ecuador. Architect and builder by profession with a master's degree in territorial planning and urbanism, graduated from the University of Guayaquil. In the professional field with twelve years of experience in the real estate sector, from the development of real estate projects, planning, and execution of building and urban projects. In the academic field he has published in high impact scientific journals indexed in Scopus and participated in international conferences on Human Factors in Architecture, Sustainable Urban Planning, and Infrastructure. He currently teaches in technical areas of building and theoretical areas within sustainable urban development, as well as being part of the center of excellence of the Faculty of Architecture and Urbanism at the University of Guayaquil. His research is focused on the planning and optimization of decision making for

buildings, application of bioclimatic criteria, renewable energy generation, building technologies and land planning, under sustainability criteria.