

Representations and Imaginaries of Calle Real in the City of Sincelejo: Streets and Buildings in the Poetics of Living

Representaciones e Imaginarios sobre la Calle Real de la ciudad de Sincelejo: Calles y edificios en la poética del habitar

Febys María Vergara González¹  , Angelica María Sierra Franco¹, Salomón Verhelst Montenegro¹

¹Corporación Universitaria del Caribe – CECAR, Facultad de Ciencias Básicas, Ingeniería y Arquitectura. Sincelejo- Sucre, Colombia.

Cite as

Vergara González FM, Sierra Franco AM, Verhelst Montenegro S. Representations and Imaginaries of Calle Real in the City of Sincelejo: Streets and Buildings in the Poetics of Living. SAP Land and Architecture. 2022; 1:11. <https://doi.org/10.56294/la202211>

Publication History

Submitted: 18-04-2022

Revised: 09-07-2022

Accepted: 12-10-2022

Published: 13-10-2022

Corresponding Author

Febys María Vergara González 

ABSTRACT

This research-creation seeks to make known through the poetics of inhabiting social, cultural, urban and architectural aspects of Real Street, located in the city of Sincelejo-Sucre, containing in this form of expression that meaning given to the experiences and events called representations and imaginary in which indelible facts reflected in the Sincelejo society and in the material elements are shown. In this case, in the Architecture and Urbanism of this street, in order to, through Poetic Art, generate literature that alludes to the identity and belonging to one of the most emblematic streets, and to make known with this, the material and immaterial value that this place of patrimonial connotation possesses. This research-creation of theoretical type presents a qualitative phenomenological approach, in which first of all, research aspects corresponding to the Sincelejan society are disentangled, taking as a focus the interactions of the Real Street through time.

Keywords: Real Street; Heritage; Architecture; Urbanism; Representations; Meanings.

RESUMEN

Esta investigación- creación busca dar a conocer a través de la poética del habitar aspectos sociales, culturales, urbanos y arquitectónicos de la Calle Real, ubicada en la ciudad de Sincelejo-Sucre, conteniendo en dicha forma de expresión ese significado dado a las experiencias y a los acontecimientos llamados representaciones e imaginarios en los que se muestren hechos indelebles reflejados en la sociedad Sincelejana y en los elementos materiales, en este caso, en la Arquitectura y el Urbanismo de dicha calle, para así, a través del Arte Poético, generar literatura que aluda a la identidad y pertenencia hacia una de las calles más emblemáticas, y dar a conocer con esto, el valor material e inmaterial que posee este lugar de connotación patrimonial. Esta investigación- creación de tipo teórica presenta un enfoque cualitativo fenomenológico, en la cual se desenlzan primeramente aspectos investigativos correspondientes a la sociedad Sincelejana tomando como foco las interacciones de la Calle Real a través del tiempo.

Palabras clave: Calle Real; Patrimonio; Arquitectura; Urbanismo; Representaciones; Significaciones.

INTRODUCTION

This research-creation project explores the social representations and urban imaginaries associated with Calle Real in Sincelejo from an interdisciplinary perspective that links architecture, urban planning, and the poetics of living.^(1,2,3,4,5,6,7) Through the analysis of physical, historical, cultural, and social elements, the project seeks to develop a literary creation in the poetry genre as an artistic manifestation of the place.^(8,9,10,11,12,13,14)

The study stems from the need to revalue a sector of high heritage value in Sincelejo, between Calle 21 and Calle 28 on Carrera 19, through an approach sensitive to the collective memories and symbolic dynamics that converge there.^(15,16,17,18,19,20) This urban space, steeped in meaning, allows us to link phenomenological analysis with literary production that translates these experiences into poetic images.^(21,22,23,24,25,26)

The article is organized into three parts: a methodological and conceptual foundation, an analysis of the results obtained through interviews and documentary review, and finally, poetic creation based on the meanings that emerged from the research process.^(27,28,29,30,31,32)

How can art and literature revalue urban spaces to preserve their mark on the social and cultural imaginations of inhabitants?

Objective

To develop urban-architectural research on Calle Real in the city of Sincelejo, with a literary creation in the genre of poetry on the poetics of living, based on the analysis of socially constructed representations and imaginaries of this street as a setting for the urban dynamics that shape a territorial identity.

METHOD

Name: Name of the methodological approach, type, and level of research-creation

This research is based on a qualitative, phenomenological documentary method belonging to inductive analysis. According to Hernández-Sampieri⁽¹⁾, ‘the qualitative approach is selected when the purpose is to examine how individuals perceive and experience the phenomena around them, delving into their points of view, interpretations and meanings’.

A phenomenological qualitative approach studies not only consciousness or the manifestations of that consciousness but also the individual’s perception of the environment or habitat in which they find themselves. This generates experiences, which become phenomenological aspects, which are a form of knowledge. That is why this research-creation encompasses the broad meaning of phenomenology.^(2,33,34,35)

Trends in artistic creation

The type of artistic creation implemented in this research is literary (poetic), supported by the aforementioned investigative process based on the imagery and representations of Calle Real in the city of Sincelejo. This medium seeks to reveal intrinsic aspects of Sincelejo society, which generate territorial identity, and, with this, seeks the permanence or recognition of these social imaginaries and representations linked to the architecture and urbanism of Calle Real. It should be noted that no relevant authors, artists, or educators have stood out in creative processes or methodologies similar to the present one.

Main general characteristics of the creative process

To arrive at the product or creation of this research, it is necessary to carry out a theoretical exploration of the city of Sincelejo-Sucre (Calle Real), which involves obtaining historical, social, and cultural data from an immaterial sphere that yields codes through grounded theory, give way to said artistic creation. Corbin et al.⁽³⁾ refer to this as ‘a theory derived from data collected systematically and analyzed through a research process. Moreover, urban-architectural data supports this theoretical exploration from the material realm.

Observation and data collection techniques, instruments, or documentation strategies

Data were collected through semi-structured interviews. Hernández-Sampieri⁽¹⁾ says that ‘through questions and answers, communication and the joint construction of meanings regarding a topic are achieved’. The ease of interaction with the interviewee allowed for a greater scope of the information researched.

In addition to this instrument, other sources were used, such as the review of theoretical documentation, textual and visual records, and digital material, which, according to Hernández-Sampieri⁽¹⁾, ‘help the researcher to understand the background of an environment, as well as the experiences or situations that occur in it and its everyday and abnormal functioning’.

The semi-structured interview was conducted according to the research methodology of the phenomenological hermeneutic approach called Grounded Theory, developed by Corbin et al.⁽³⁾ and later presented by De Castro-Correa⁽⁴⁾.

First, the phase related to description follows the orientation and recognition of the place to have an optimal appreciation and approach to the things being investigated. Álvarez-Gayou⁽⁵⁾ states that the researcher must distance themselves from any theoretical ideas to allow the sustained theory to emerge before capturing information. Still, categories of study were defined, which were:

- Knowledge of the place.
- History.
- Culture.
- Society.
- Experiences.

- Feelings.
- Importance.

These led to the definition of the guiding questions for the semi-structured interview, helping to investigate how the participant perceives a particular experience about the research.

1. Do you know where Calle Real is located in Sincelejo?
2. What do you know about the history of Sincelejo and Calle Real?
3. What cultural or social events or personal experiences on Calle Real are you aware of or have impacted you somehow?
4. How do you feel walking down Calle Real, seeing its buildings, and going inside them?
5. How important do you think Calle Real is for the people of Sincelejo today?

People and contexts (type and size of sample)

First, the study site is identified as Calle Real (Carrera 19), defining the Sincelejo population that passes through this area as the research focus.

A non-probabilistic (intentional) sample is taken, guided by the need to obtain information about the social phenomena of the population. The sample size is 30 people, defined by the capacity for data collection and analysis and suggested by Hernandez-Sampieri⁽¹⁾, which is done for convenience with volunteers.

Description of the people participating in the creative experience

These interviews were conducted from 21 January to 26 February 2021 with 30 inhabitants of Sincelejo. This was a convenience sample divided into two population groups differentiated by age:

1. A range of 20 to 40 years.
2. A range of 50 to 80 years.

As a protocol for each interview, an introductory paragraph was written with the relevant aspects of the interview so that the interviewee could understand the context. This paragraph is as follows:

‘The following interview is conducted with the aim of gathering, in a clear and organized manner, the knowledge and experiences that the inhabitants of the city of Sincelejo have of Calle Real, providing information so that this research can generate new knowledge about the identity of Sincelejo.’

These were digitally recorded in audio format using a smartphone, and the most relevant aspects of the moment or those that arose outside the interview were noted in a work log. The audio was then converted to text for subsequent analysis of the results.

Sequences of the procedure or techniques for analyzing the information

We used the software Atlas to analyze the data collected through the semi-structured interview. Ti 8 (free version) is used for qualitative research and is based on grounded theory due to its organization and coding of theoretical data.

The information obtained was organized based on the expressions, attitudes, and meanings the interviewees gave, seeking to generate units of meaning from these parts of the same situation or variations in the topics.

This software follows an organizational process that begins with the importation of the interview transcript, followed by the creation of codes, which are keywords or phrases, preceded by the creation of networks that are unions of previous codes, from which information is extracted, which can then be compared and validated.^(5,36,37,38,39)

From this, 11 code networks were derived (for each population group), given by a series of general study topics (referenced in the analysis categories of the data collection instrument—semi-structured interview), which are the result of the methodological process of the research and will continue to be taken into account in the review of theoretical documentation, textual and visual records, and digital material. These are six:

1. Architecture.
2. Urban planning.
3. Culture.
4. History.
5. Society.
6. Economy.

From there, the network analysis of the Before (7) and Now (8) is unlinked, highlighting the Importance of Calle Real (9) in one network and the Experiences (10) and Sensations (11) in two networks of codes based on social category.

Review of theoretical documentation, textual and visual records, and digital material

This next stage, considered ‘structural,’ led to the adaptation and understanding of the meanings given by the interview based on conceptual references or theoretical foundations.

Defining the purpose of this research, which belongs to art, categorized as poetic language, and explored concepts such as: ‘The poetics of living,’ and major exponents such as Bachelard⁽⁶⁾, ‘phenomenology’, as well as Domingo⁽²⁾, ‘social representations’ by Pérgolis et al.⁽⁷⁾ and ‘urban imaginaries’ by Lindón et al.⁽⁸⁾, thus focusing on what is wanted and understanding the meanings of this

phenomenological study.

Databases such as Redalyc and SciELO were used, as well as books such as ‘Research Methodology’ by Hernandez-Sampieri⁽¹⁾, ‘Thinking Architecture’ by Zumthor⁽⁹⁾ and ‘Qualitative Research’ by Sandoval Casilimas⁽¹⁰⁾. Documentation from university websites such as the University del Norte and the University Católica of Colombia, government sources such as the Sincelejo City Council⁽¹¹⁾, the Colombian Ministry of Culture⁽¹²⁾, and the Cultural Network of the Bank of the Republic of Colombia (2017), as well as documentation and plans of regional urban plans such as the PEMP⁽²³⁾ and the POT⁽¹³⁾ and many other documents with content related to Sincelejo (Calle Real), in order to accurately support this research-creation.

RESULTS

The data obtained from the interviews were analyzed using Atlas. Ti 8 comprised two population groups (aged 20 to 40 and 40 to 80), from which the following results were generated by the 11 code networks proposed in the previous methodological process called ‘3.6. Sequences of the procedure or techniques for analyzing information: Architecture, Urbanism, Culture, History, Society, Economy, Before and Now, Importance of Calle Real, Experience, and Sensations.

Results of data analysis using Atlas. Ti

Results for population group 1 (aged 20 to 40)

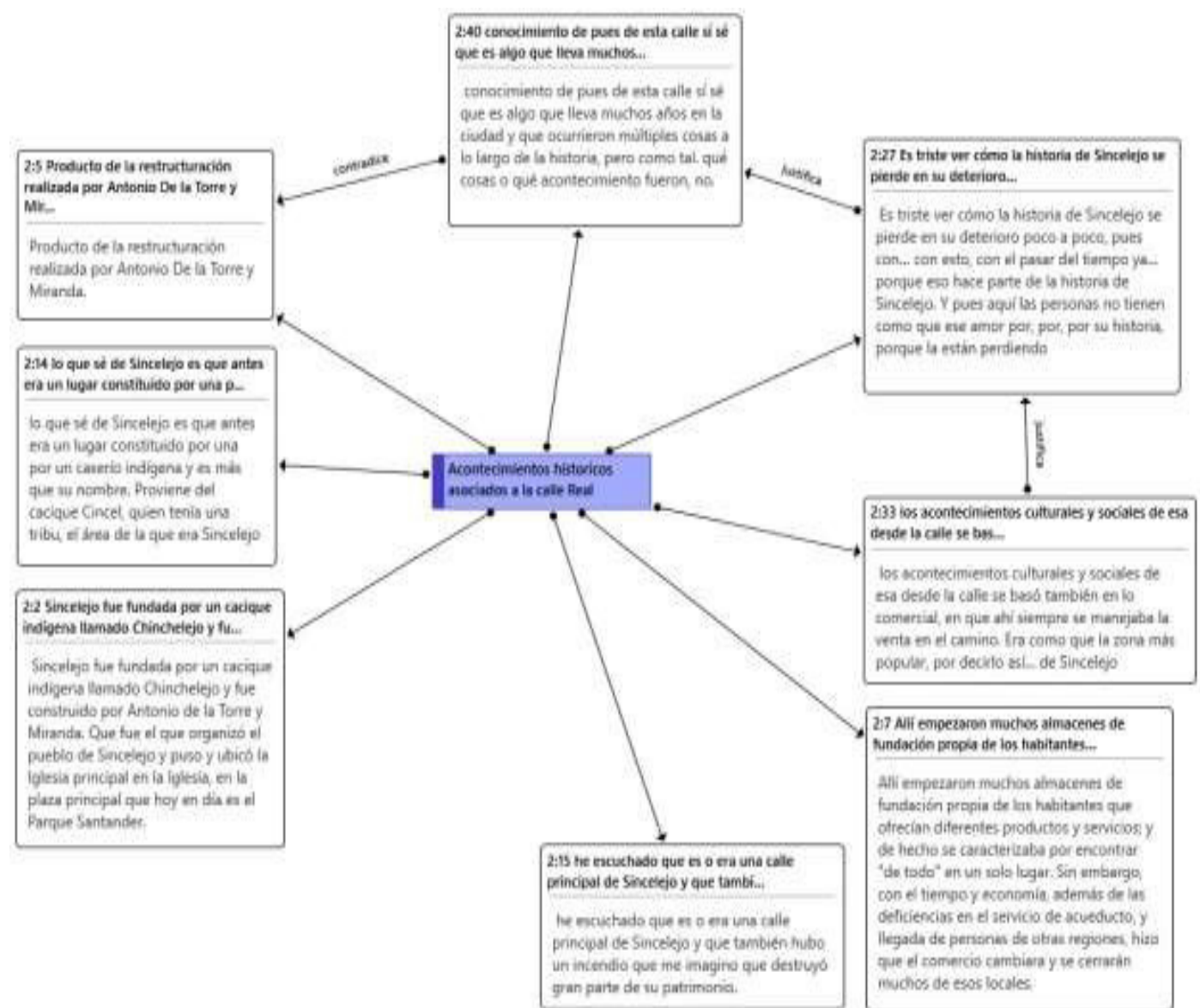


Figure 1. Historical events associated with Calle Real

The 20-40 age group reveals in the analysis of historical events associated with Calle Real that their knowledge is mainly derived from academic studies and the experiences of older generations, who have passed this knowledge down orally. In addition, there is evidence of systematic and recent knowledge of historical events. The analysis highlights the nonconformity of this population group due to a ‘loss of love for history.

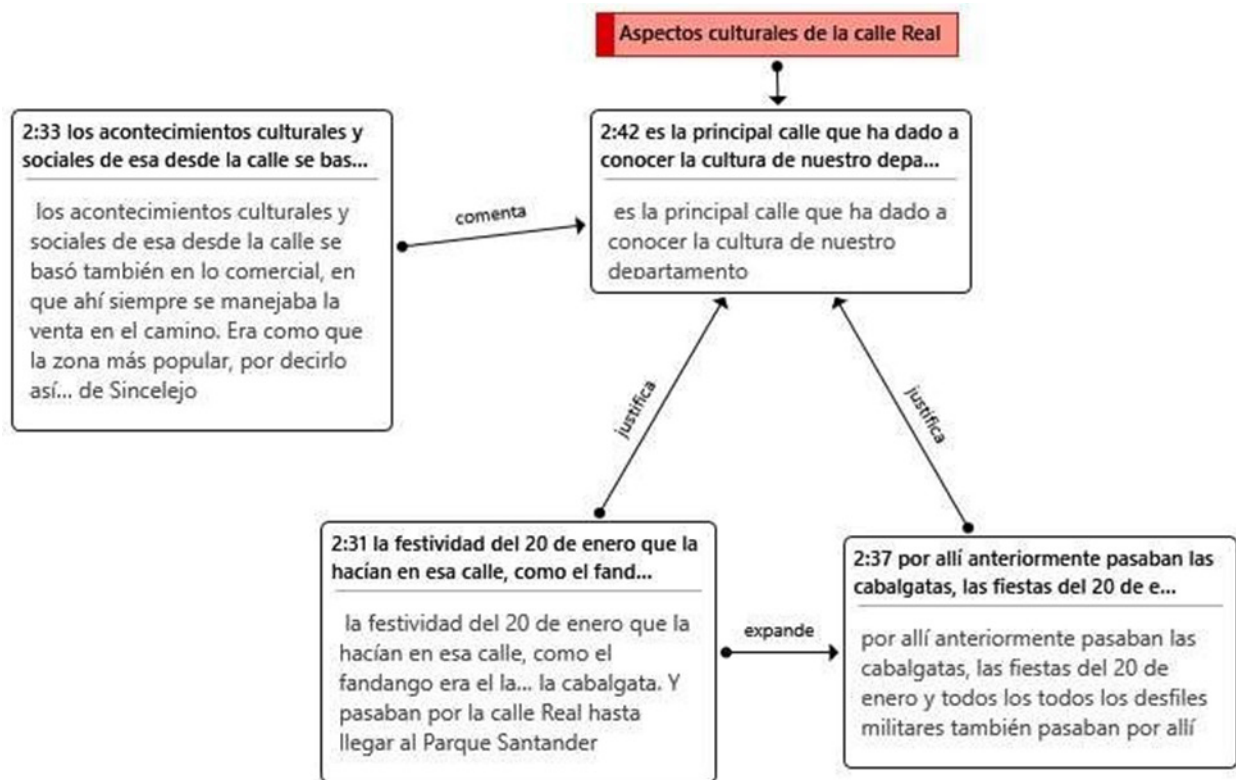


Figure 2. Cultural aspects of Calle Real

Knowledge of the cultural aspects of Sincelejo about Calle Real comes from festivities such as the celebrations on 20 January, liturgical celebrations, and military parades, which took place on this street until the end of the 20th century. In everyday culture, commerce is an important element in the cultural movement and the relevance of Calle Real for the inhabitants of the city of Sincelejo.

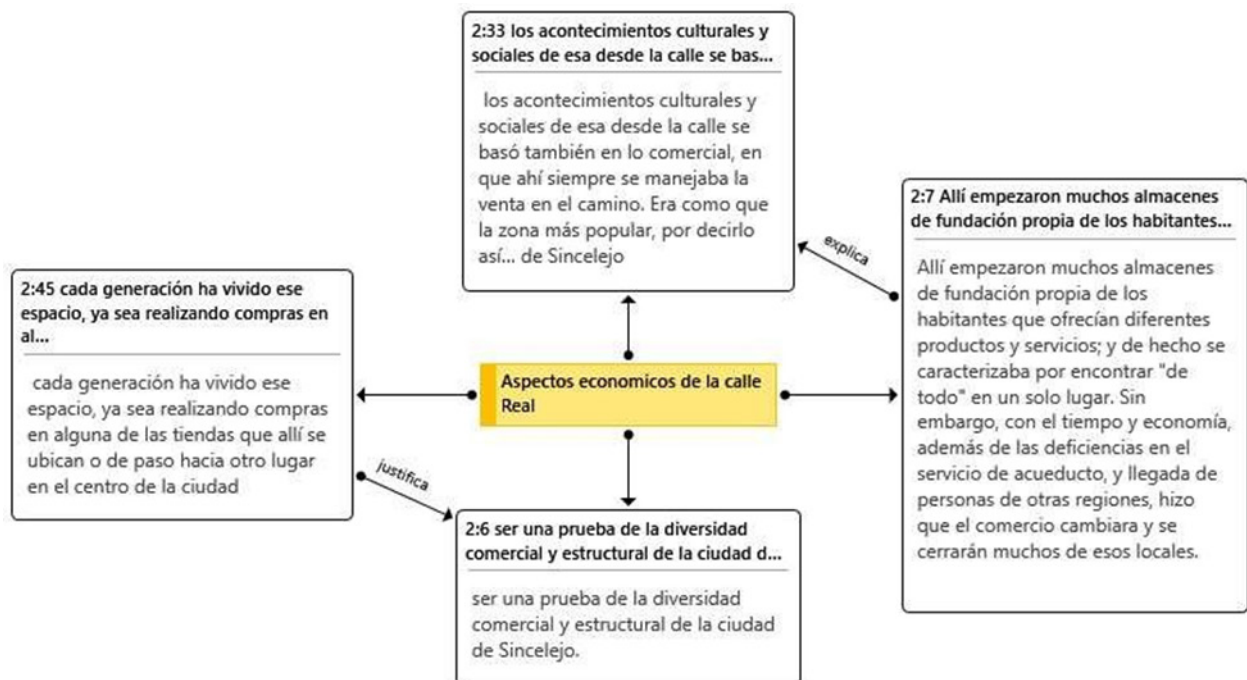


Figure 3. Economic aspects of Calle Real

The economy of Calle Real can be considered one of its most important factors, especially for this population group (20 to 40 years old), due to their consumer outlook and access to services. This analysis shows that symbiosis has developed over the years

between culture, economy, and society on Calle Real, a must for pedestrians on their way to different areas of interest. Today, it is known as a street of commercial diversity due to its history, origins, and continued role in the city's economic life.

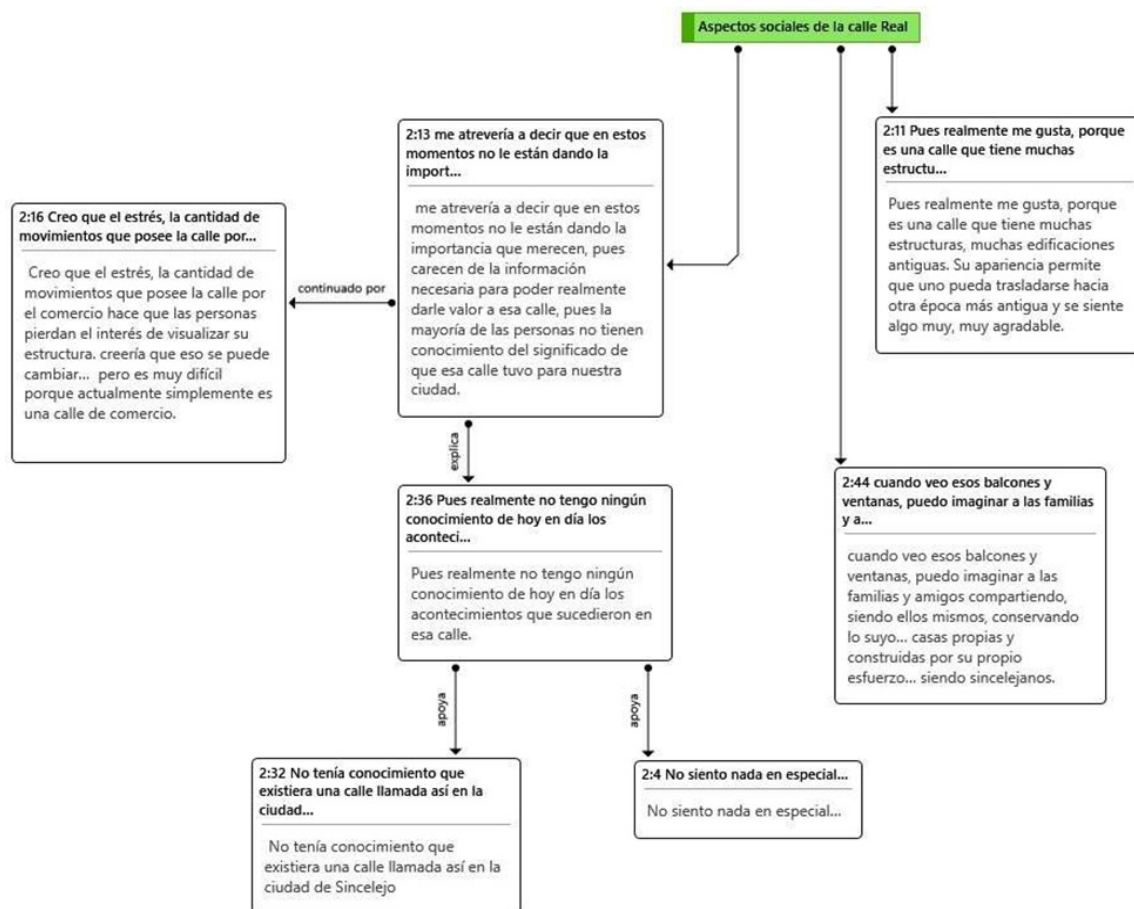


Figure 4. Social aspects of Calle Real

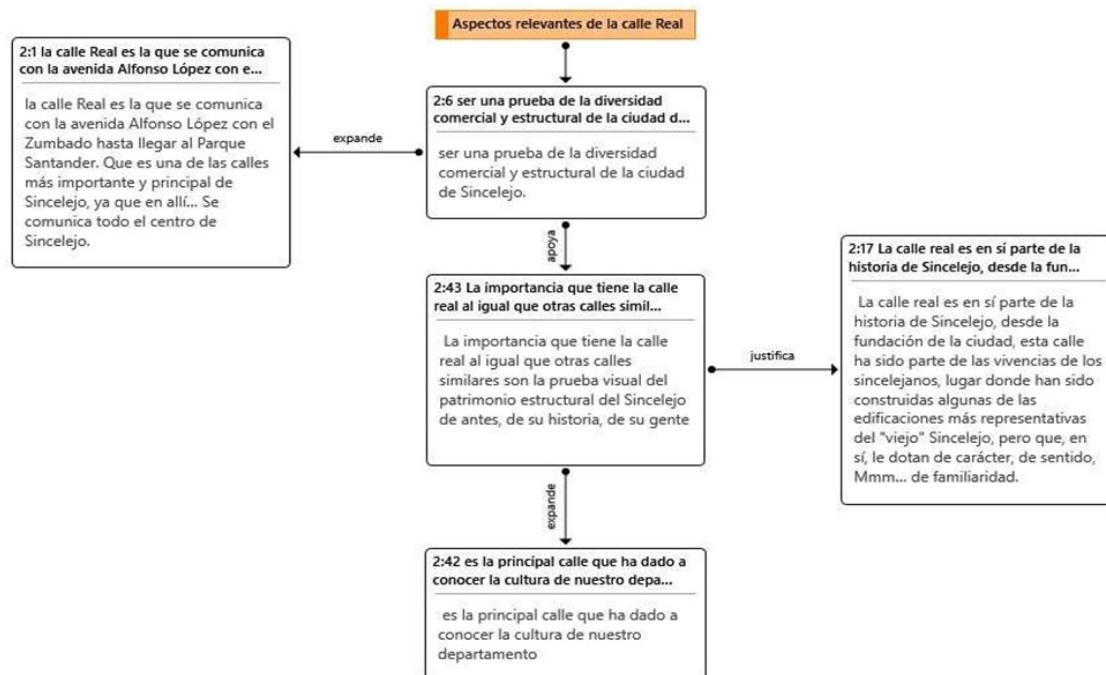


Figure 5. Notable features of Calle Real

The social aspects reported by this population group on Calle Real are divided between positive and negative opinions. Many say they like walking down this street and interacting with the people who use it daily and that their social experience there is pleasant. They also want the old architecture. Others, however, say they feel nothing when walking down this street and know nothing about

it or that Calle Real has lost its value because society no longer appreciates it. For this population group aged 20 to 40, Calle Real is important primarily because of its variety of shops and services, its central location that allows easy access to places of interest, and as an expression of the savannah culture and a vestige of the city's history due to the heritage value of many of its buildings.

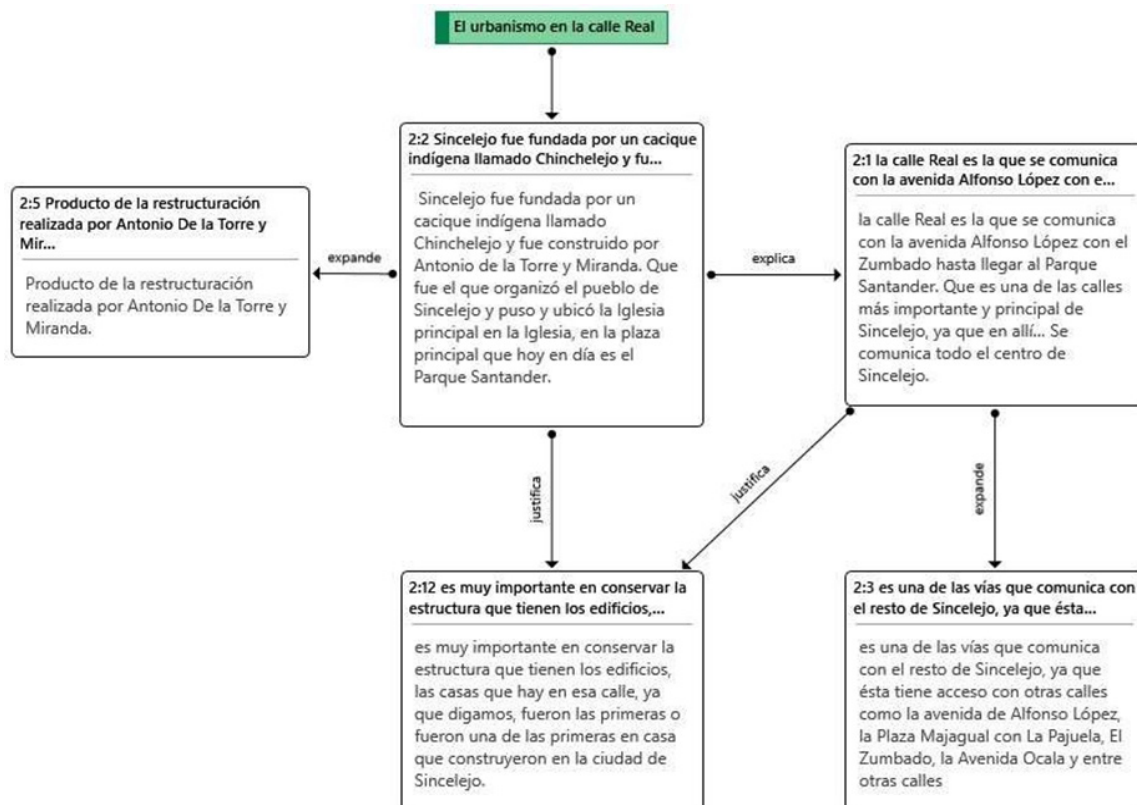


Figure 6. Urban planning on Calle Real

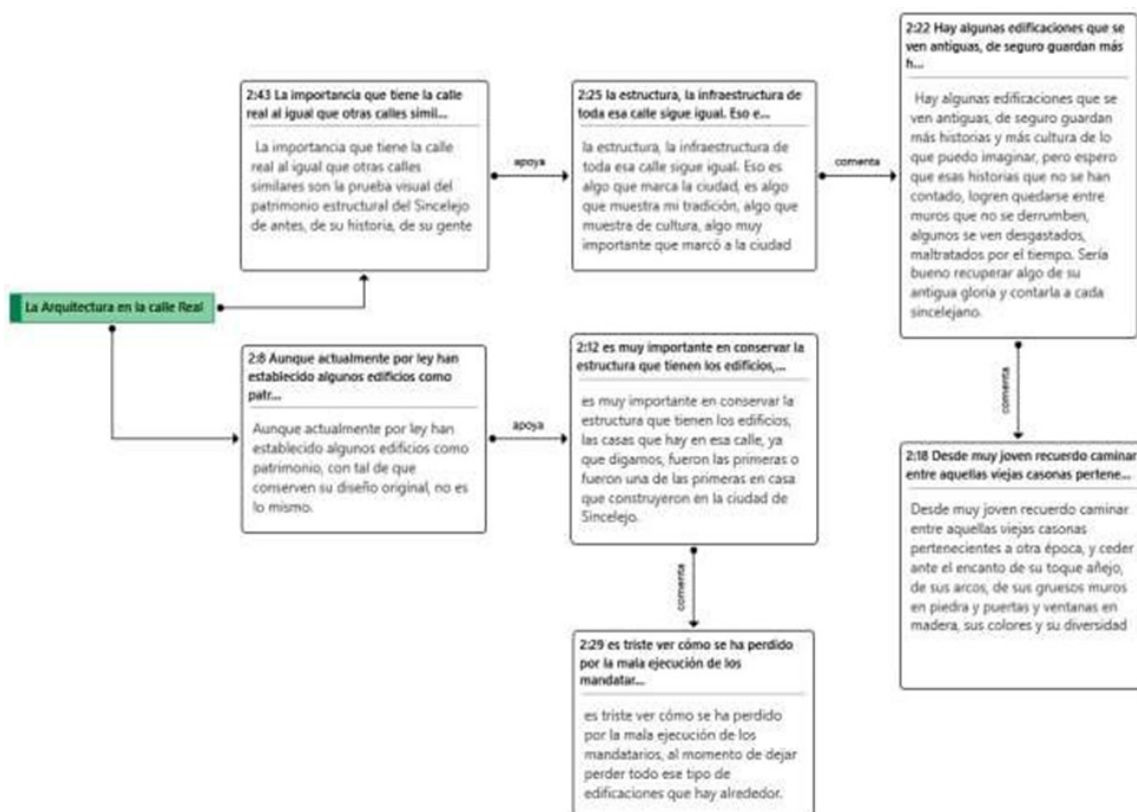


Figure 7. Architecture on Calle Real

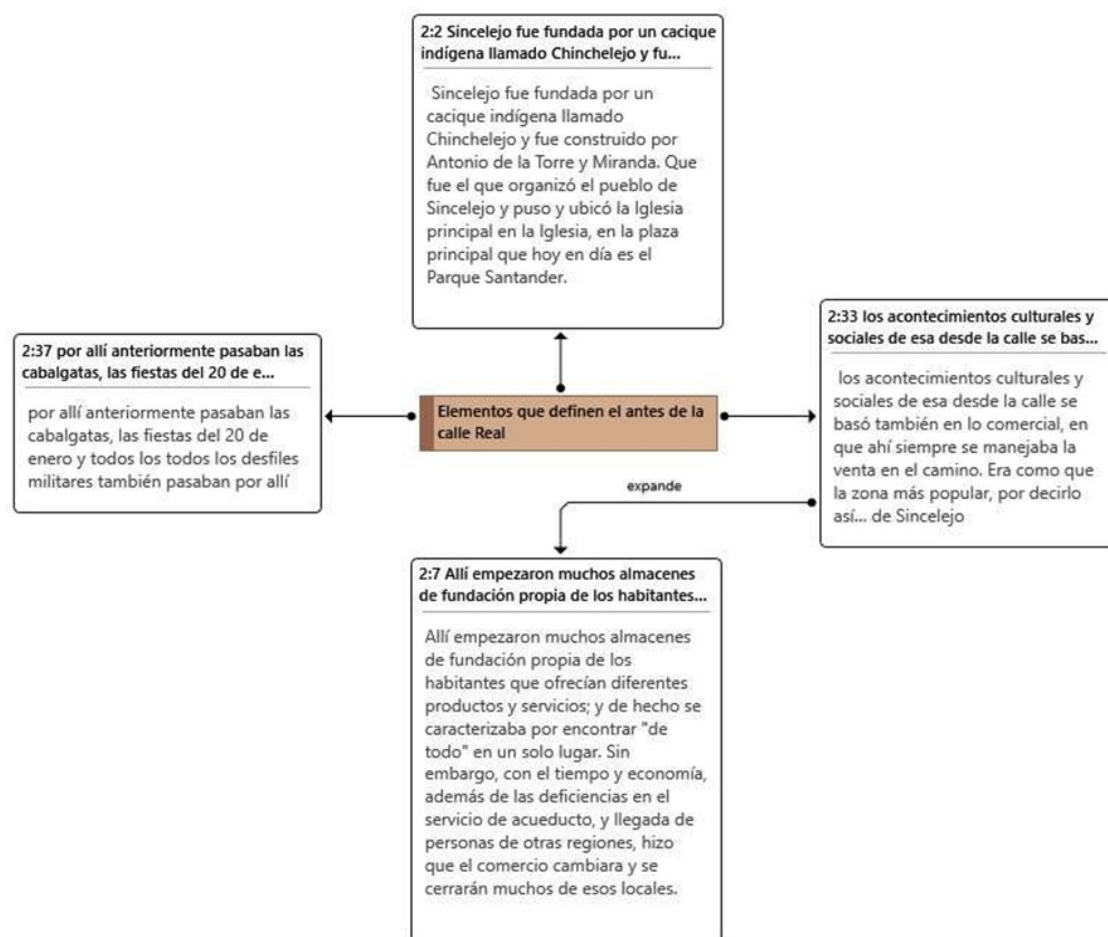


Figure 8. Elements defining the area before Calle Real

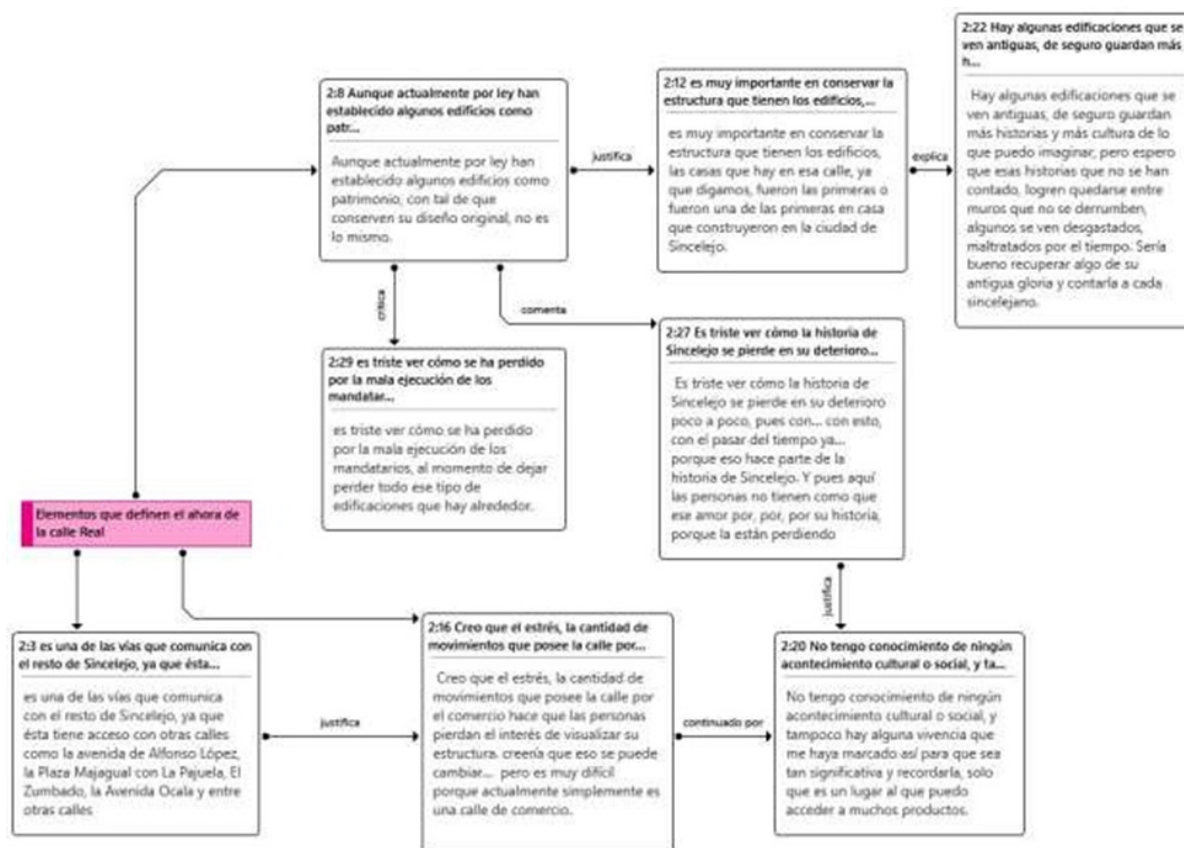


Figure 9. Elements that define Calle Real today

The population group aged 20 to 40 is aware of the history of this street, as a result of urban planning carried out by the Spanish Crown, and recognises Calle Real as a busy and important hub, and as a site for the location and conservation of heritage structures.

For this population group, the architecture on Calle Real is a heritage that deserves respect and preservation. Although many of the buildings have undergone conservation work, they are losing their heritage value due to poor construction practices or poor execution by those responsible for implementing these conservation plans.

This population group recognizes the architecture of Calle Real and its surroundings, stating that ‘there are some buildings that look old, which surely hold more history and culture than I can imagine.’ This group’s vision of this architecture is that of recent generations with a contemporary vision who look at the structures of the past with respect and wish to preserve them.

This group’s understanding of Calle Real’s past is based on experience from the late 20th century and knowledge gained through oral tradition and institutional learning. It should be noted that people have little historical knowledge of Sincelejo’s history from its beginnings to the mid-20th century and of the events that may have taken place on Calle Real.

The current situation of Calle Real according to this group is based on commerce and services. In addition, there is a lack of interest in the street from a historical and cultural perspective, a feeling of sadness among those who wish to preserve it, and a social problem due to the stress caused by traffic and crowds at certain times of the day. However, its importance as a hub and place of heritage interest that needs to be preserved is recognised.

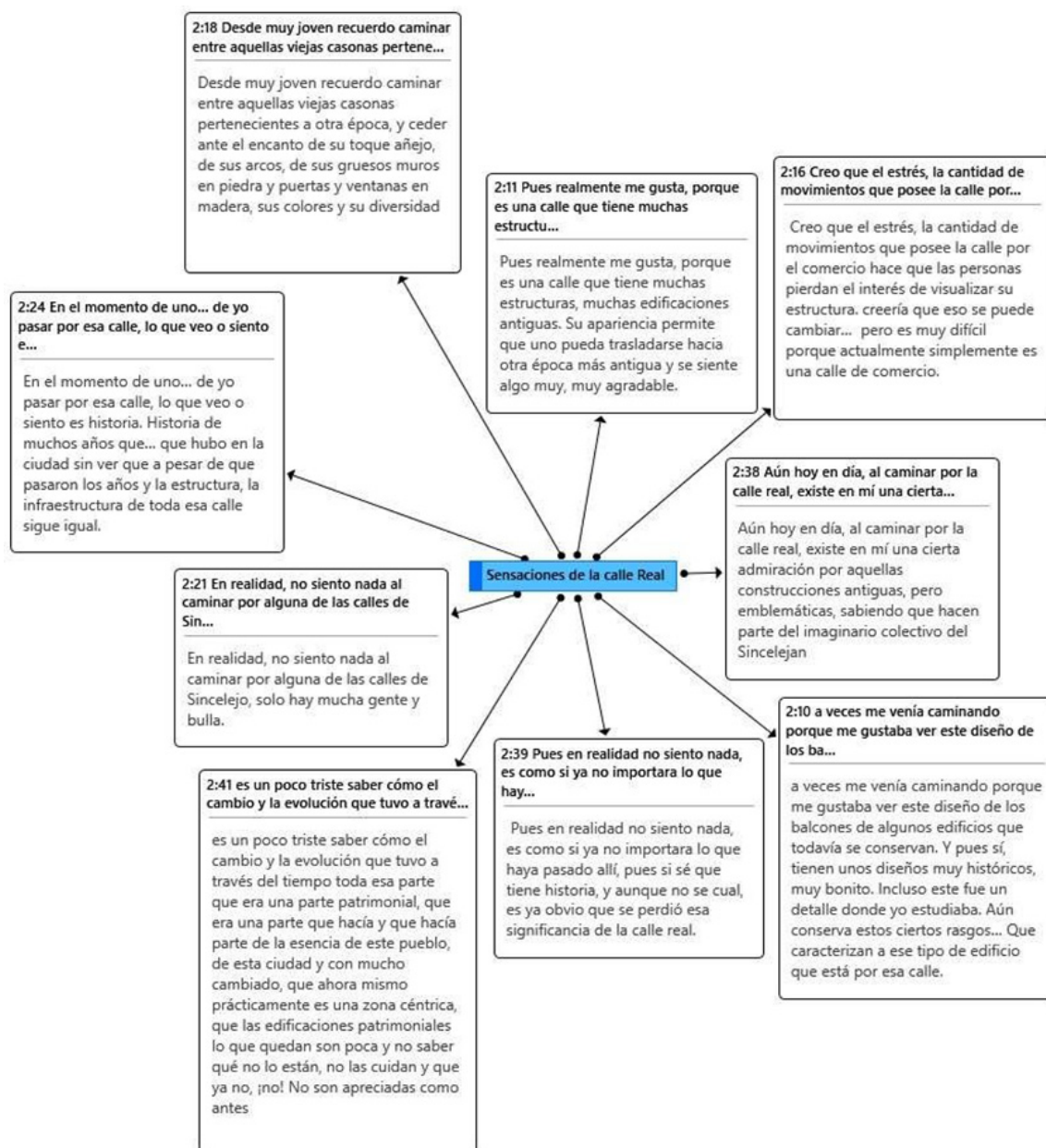


Figure 10. Impressions of Calle Real

The feelings captured by this analysis of the population group aged 20 to 40 range from enjoyment, charm and admiration to sadness, stress and anxiety, to feeling nothing special when passing through this street. These variations in personal opinion show that it is not possible to generalise about what people think of Calle Real.

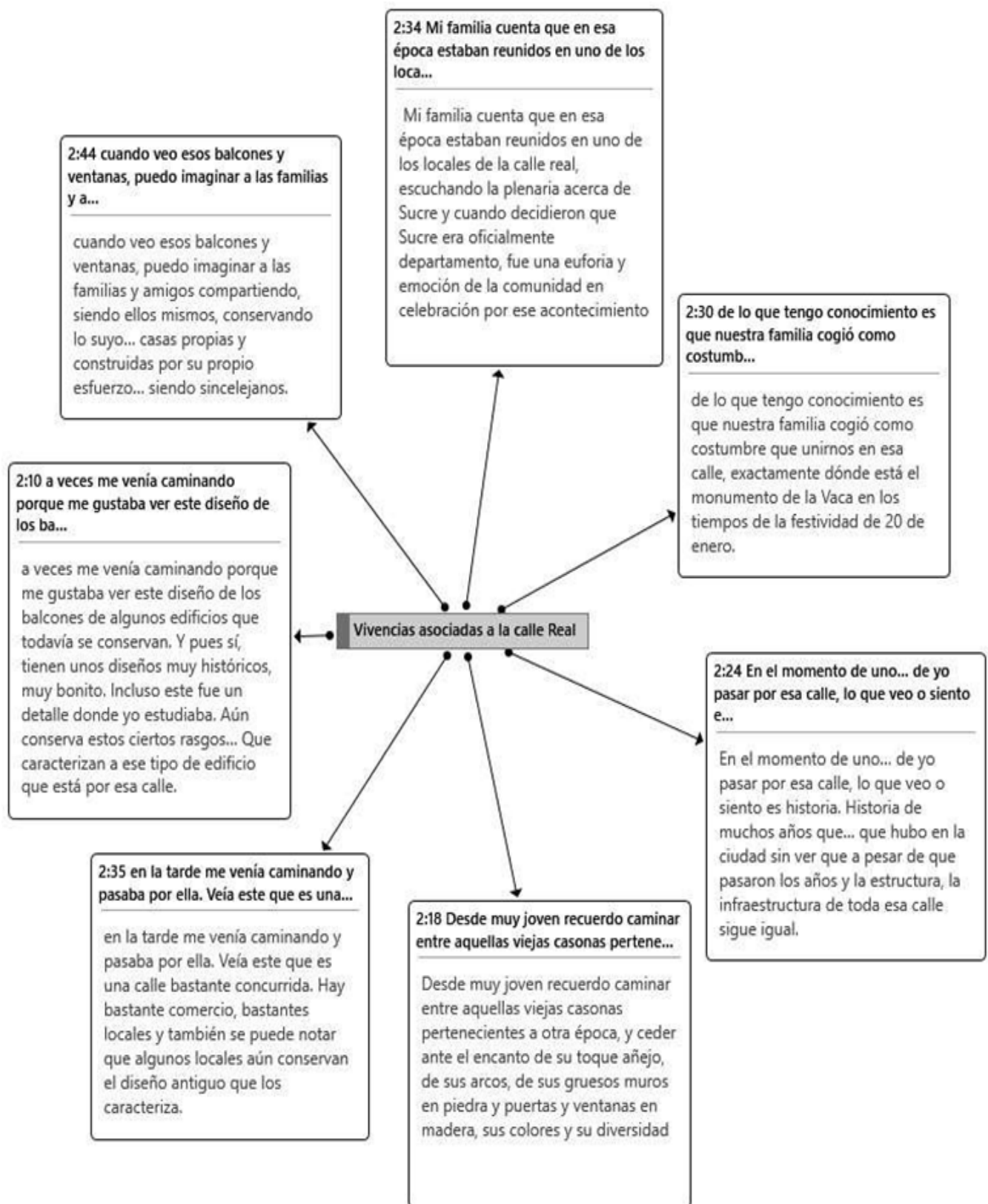


Figure 11. Experiences associated with Calle Real

This group's experiences are based on personal experiences. Many say that since their youth, they have had memories and daily experiences related to Calle Real, which they remember with pleasure and nostalgia.

It is worth noting that oral tradition plays an important role here. Several members say that their grandparents and parents told them about events they had experienced, and they have come to see these events as part of their own lives.

Results for population group 2 (40 to 80 years old)

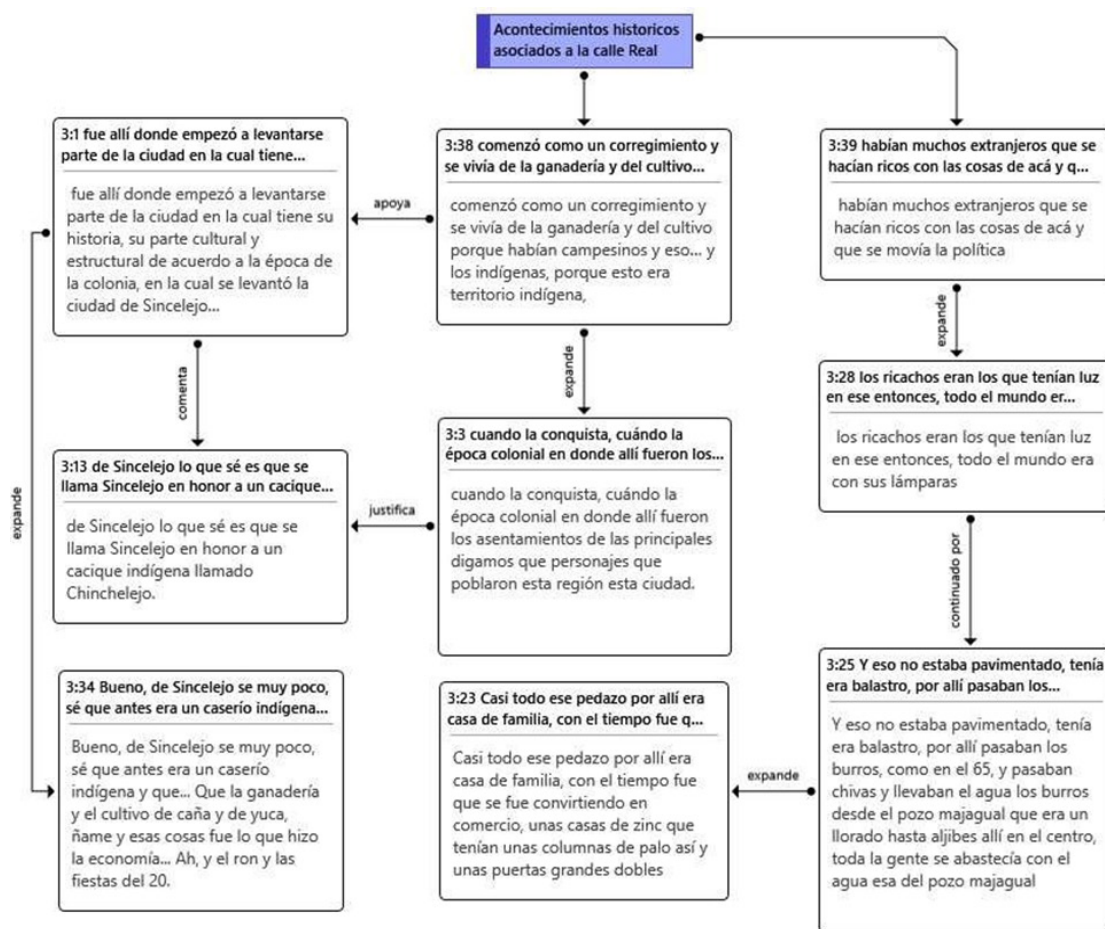


Figure 12. Historical events associated with Calle Real

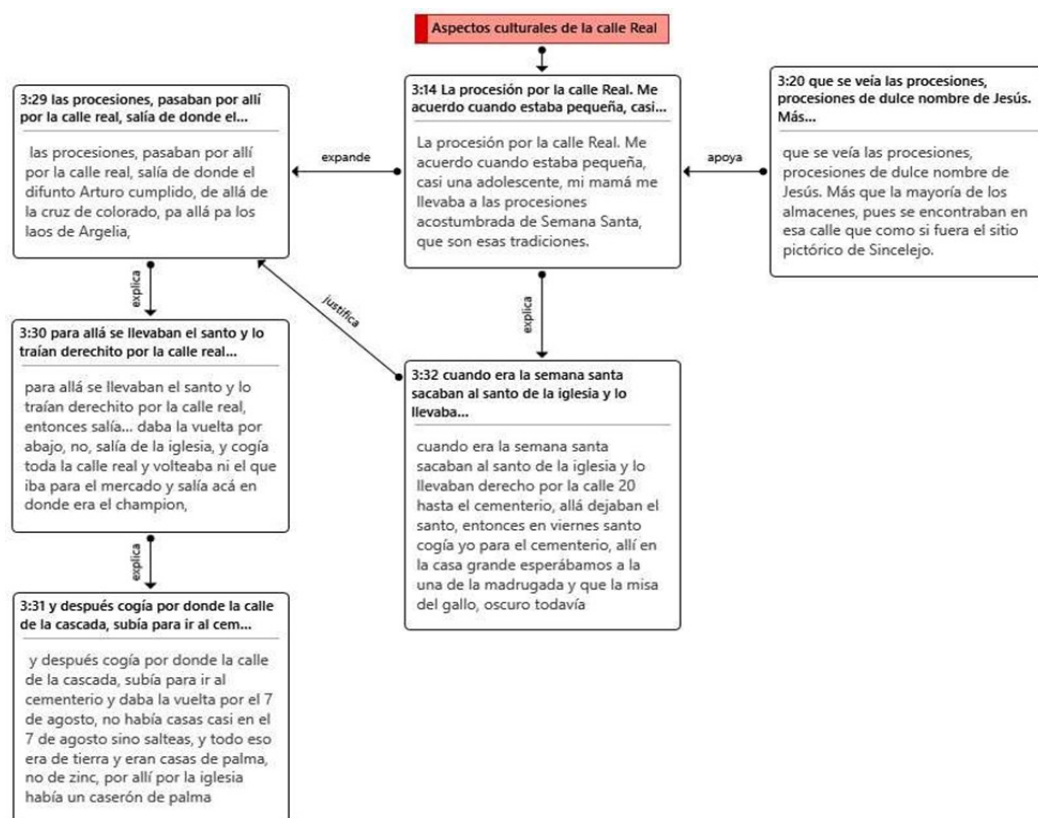


Figure 13. Cultural aspects of Calle Real

For this population group, religiosity is an essential cultural aspect of the Cathedral of San Francisco de Asís processions. They remember this experience in detail, the festivities of 20 January, when they were held in what is now Santander Park, and the history of these festivities over the years in this central city area.

This population group, aged between 40 and 80, is well aware of many important historical events in Sincelejo. As the oldest community members, they know about and have even lived through certain events that have marked the town's history and can recount them in detail.

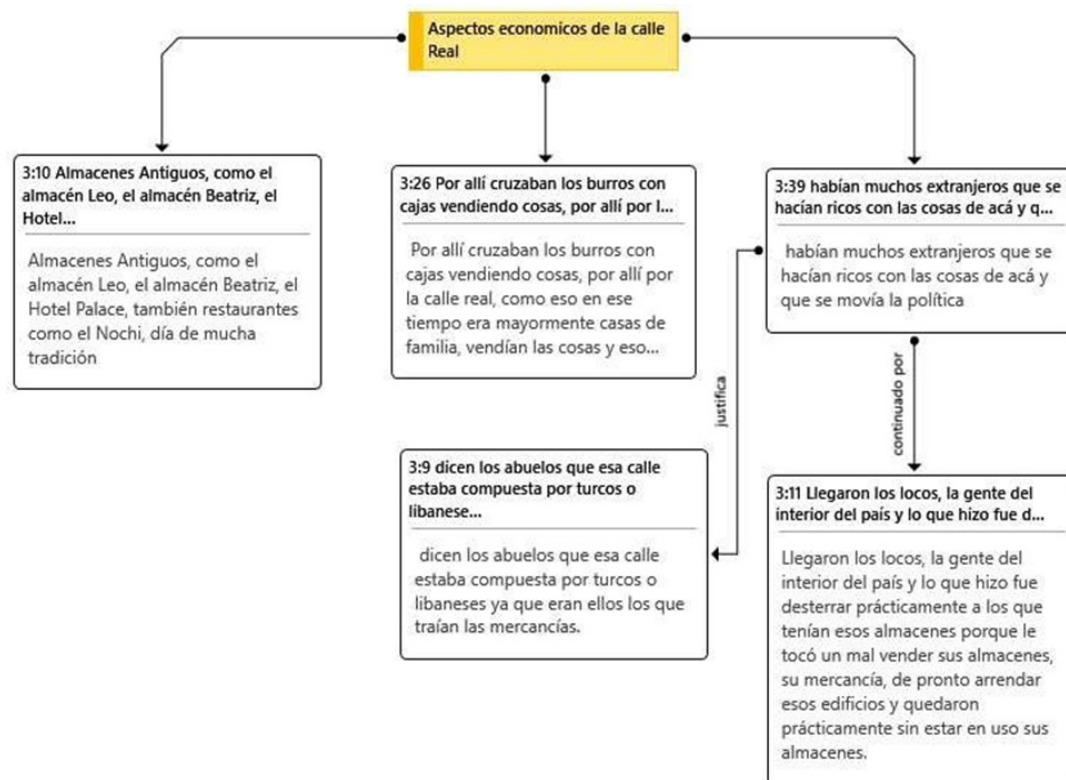


Figure 14. Economic aspects of Calle Real

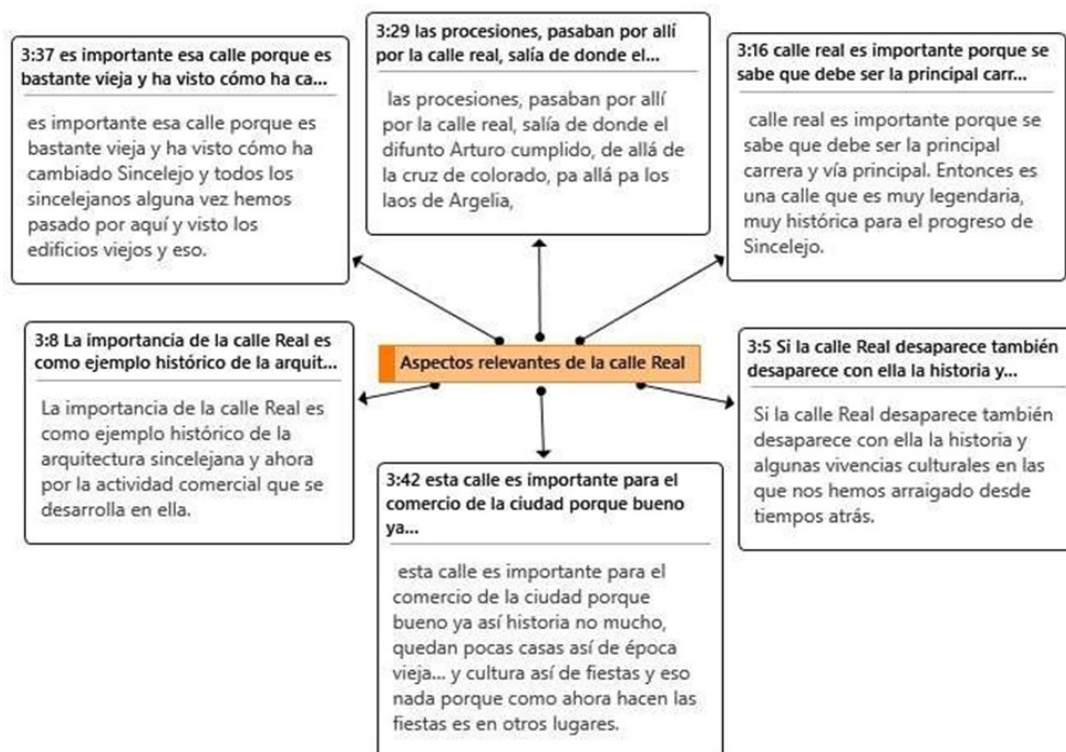


Figure 15. Notable features of Calle Real

For this population group, the economic aspects they know about Calle Real are linked to the history that they or their past generations experienced in some way. They say that they remember the beginnings of the economy in Calle Real and the most emblematic warehouses that have marked its history. They also recount how foreigners and people from the country's interior contributed to the economy's growth. Agriculture and livestock played an essential role, with formal sales, imports, and exports. They also present informal trade as part of the savannah culture, with sales from donkeys and carts that roamed Calle Real in times past. According to this population group, Calle Real's essential aspects are primarily its heritage and cultural value due to its architecture and past cultural events, its position as the first road built, and its commercial activity.

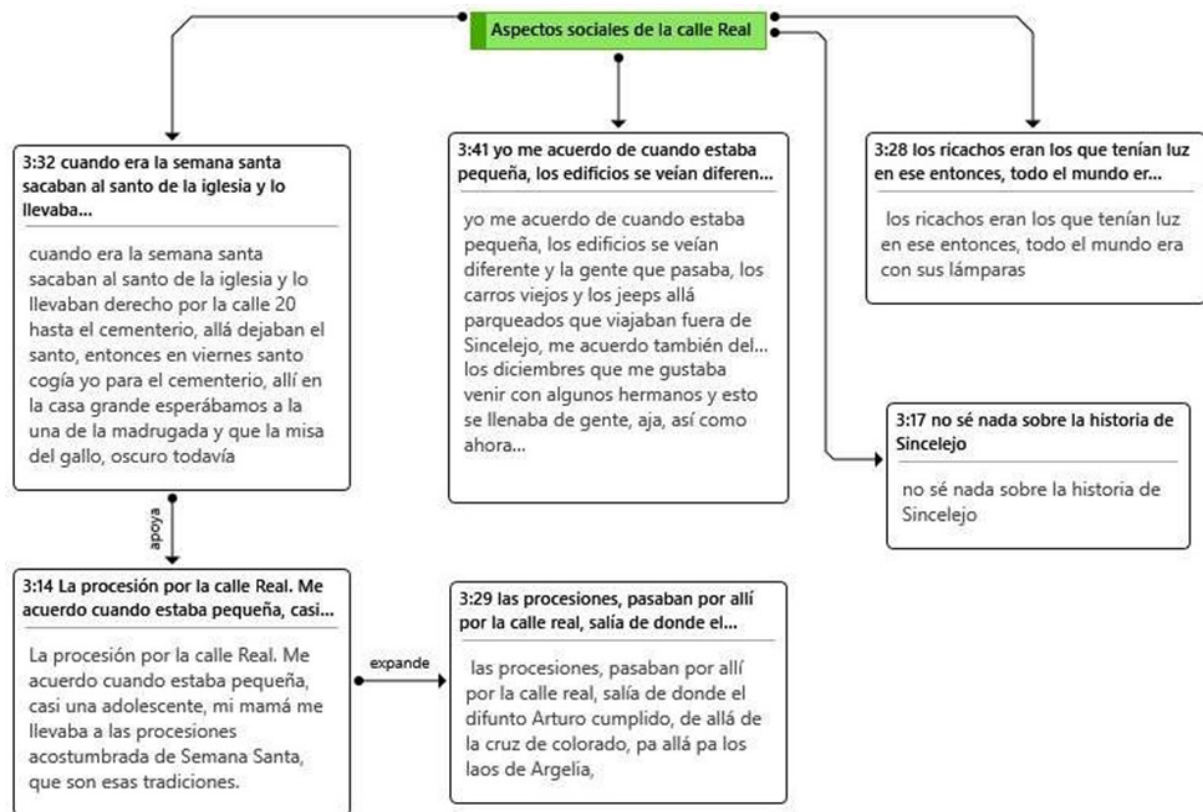


Figure 16. Social aspects of Calle Real

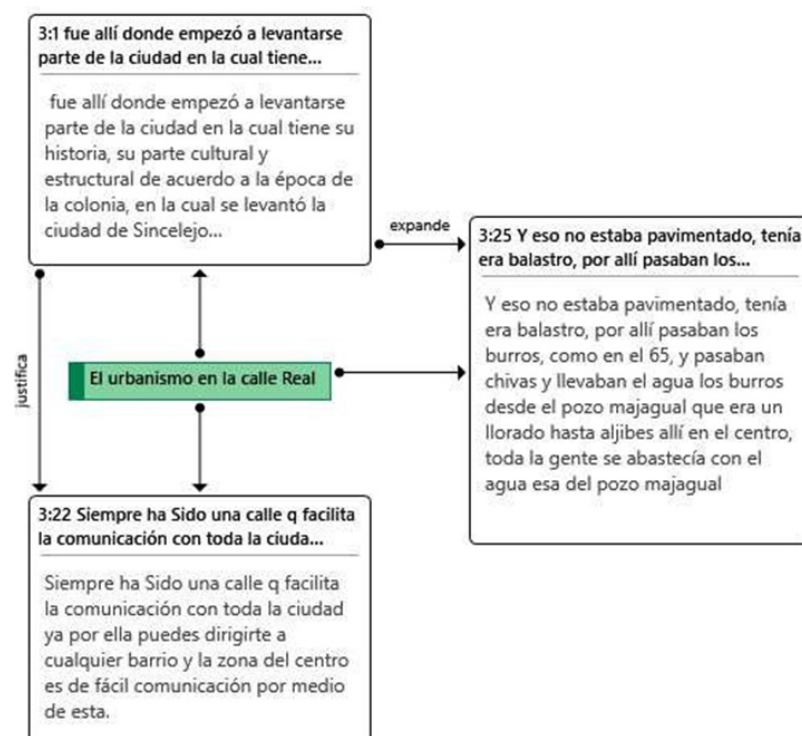


Figure 17. Urban planning on Calle Real

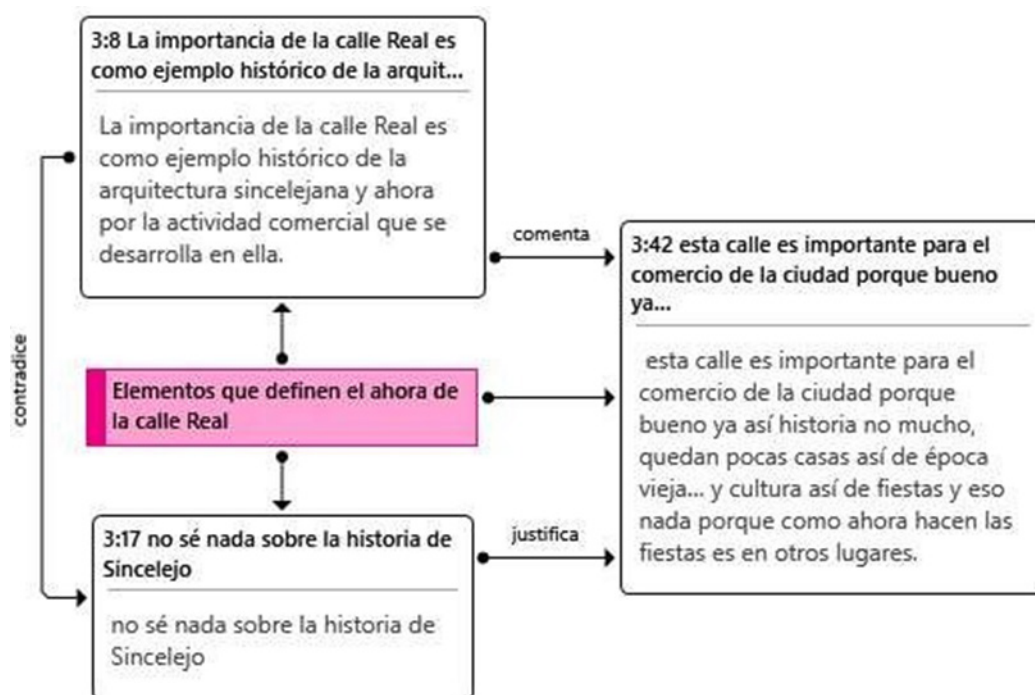


Figure 18. Elements that define Calle Real today

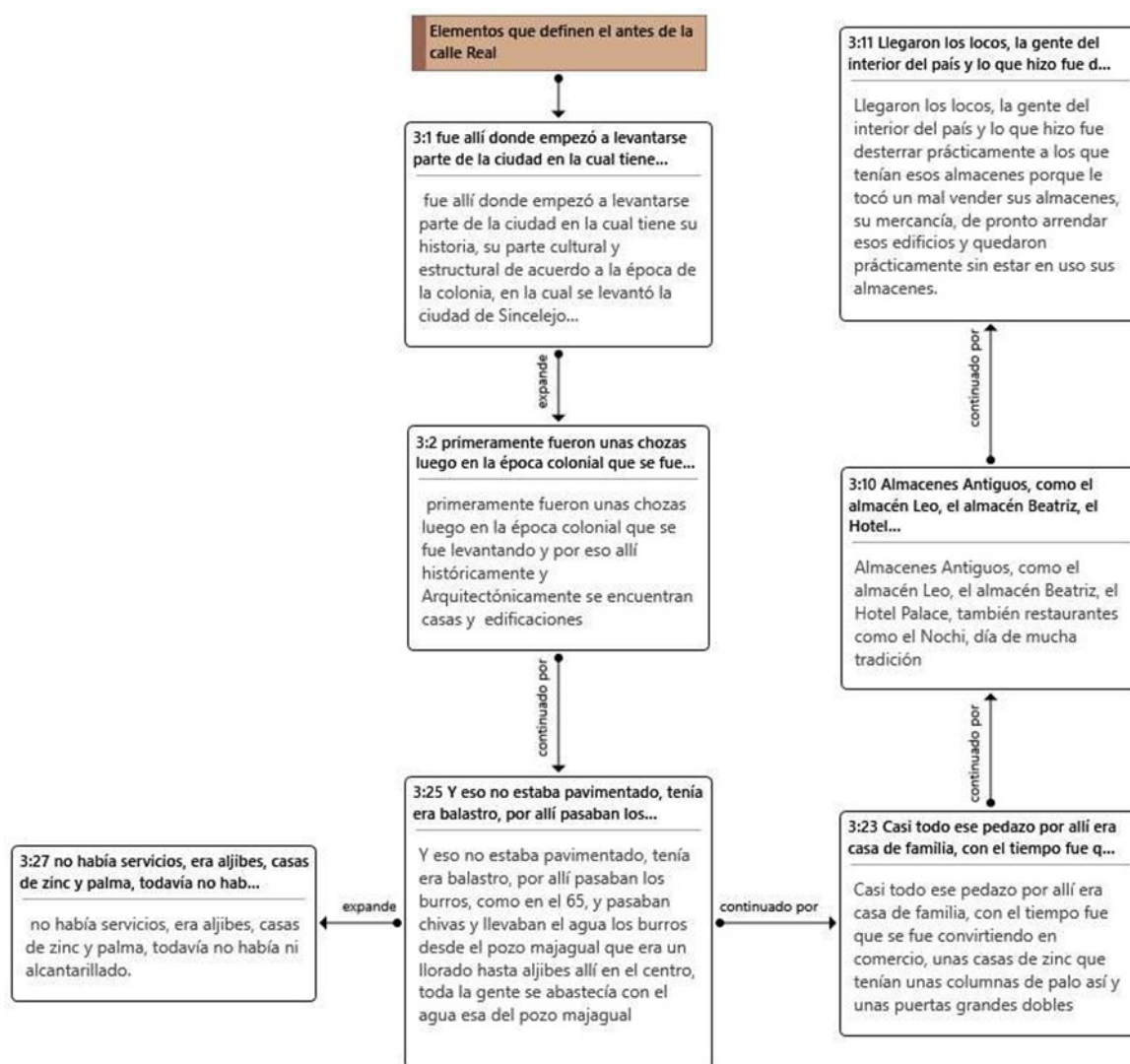


Figure 19. Elements defining the area before Calle Real

This population group's view of social aspects in Calle Real is shaped by their own experiences and those of their families. Many say they attended social and cultural events with their families as part of their customs, and they recount these events in great detail.

It is worth noting that many describe how society developed in Sincelejo in the last century, revealing that Calle Real was very important for social events and recounting that it was an exclusive street for the region's upper class. It was home to many vital figures whose architecture reflected the economic status of these wealthy individuals. According to this population group, Calle Real's urban aspects include its establishment by the Spanish Crown during the colonial era, its position as a central hub, which facilitates movement through the city center and to many surrounding neighborhoods, and experiences that reveal aspects of Calle Real's past, such as its establishment and construction features, which evolved over time to become what is now an urban thoroughfare. For this population group, Calle Real is defined by commerce, as it is the area with the most activity in the town, in addition to its heritage aspects and its 'historical example' with its ancient architecture. Furthermore, they point out that few people today know anything about the history of Sincelejo and the events that took place on Calle Real. This group's definition of Calle Real's history is mainly based on their own experiences, which describe the festivities, everyday events, and aspects that are remembered throughout history. In addition to their academic knowledge, they have a broad overview of Calle Real's history and how it has evolved.

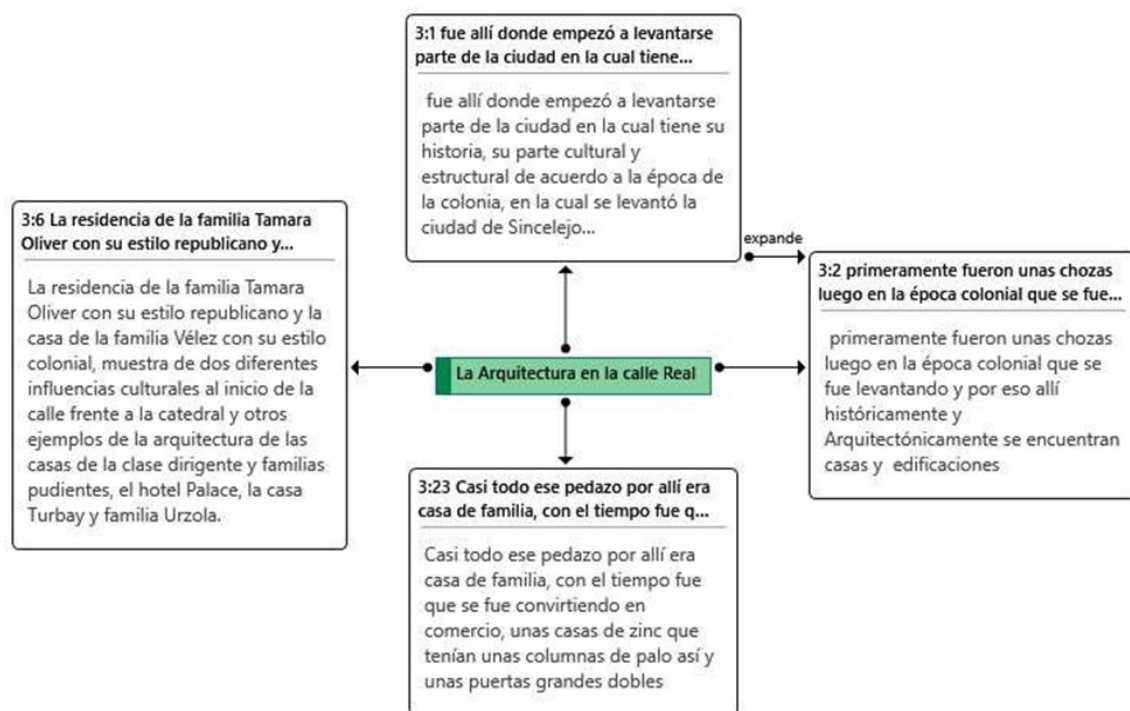


Figure 20. Architecture on Royal Street

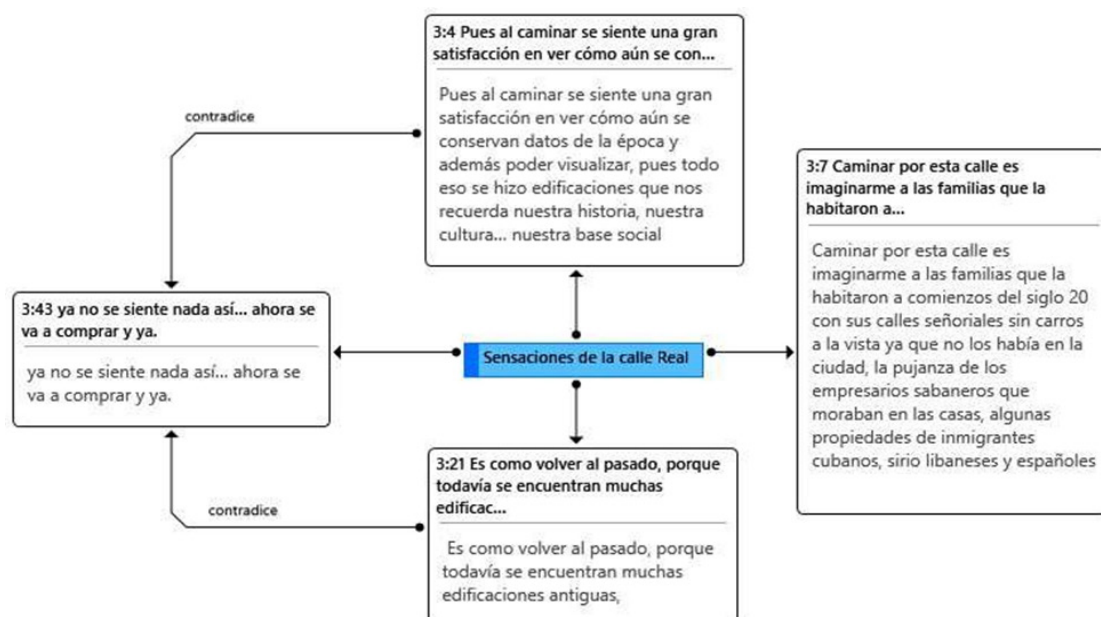


Figure 21. Impressions of Calle Real

The elements that defined the Calle Real before this group arrived are mainly based on their own experiences, which describe the festivities, everyday events, and aspects that are remembered throughout history. In addition to their academic knowledge, they have a broad overview of the Calle Real before they arrived and how it has evolved.

This group's feelings are mostly linked to nostalgia. They say walking down this street 'is like going back in time.' They use their imagination to describe the experiences of past generations and express satisfaction when walking down the street and seeing architectural elements from bygone eras.

It should be noted that several express that they no longer feel anything for this street, as they have lost interest in it and now only go there for shopping and services. This is problematic because it is the older age group that expresses disinterest, which is linked to disappointment. This leads us to the changes that this street has undergone and the question of what has led them to think this way.

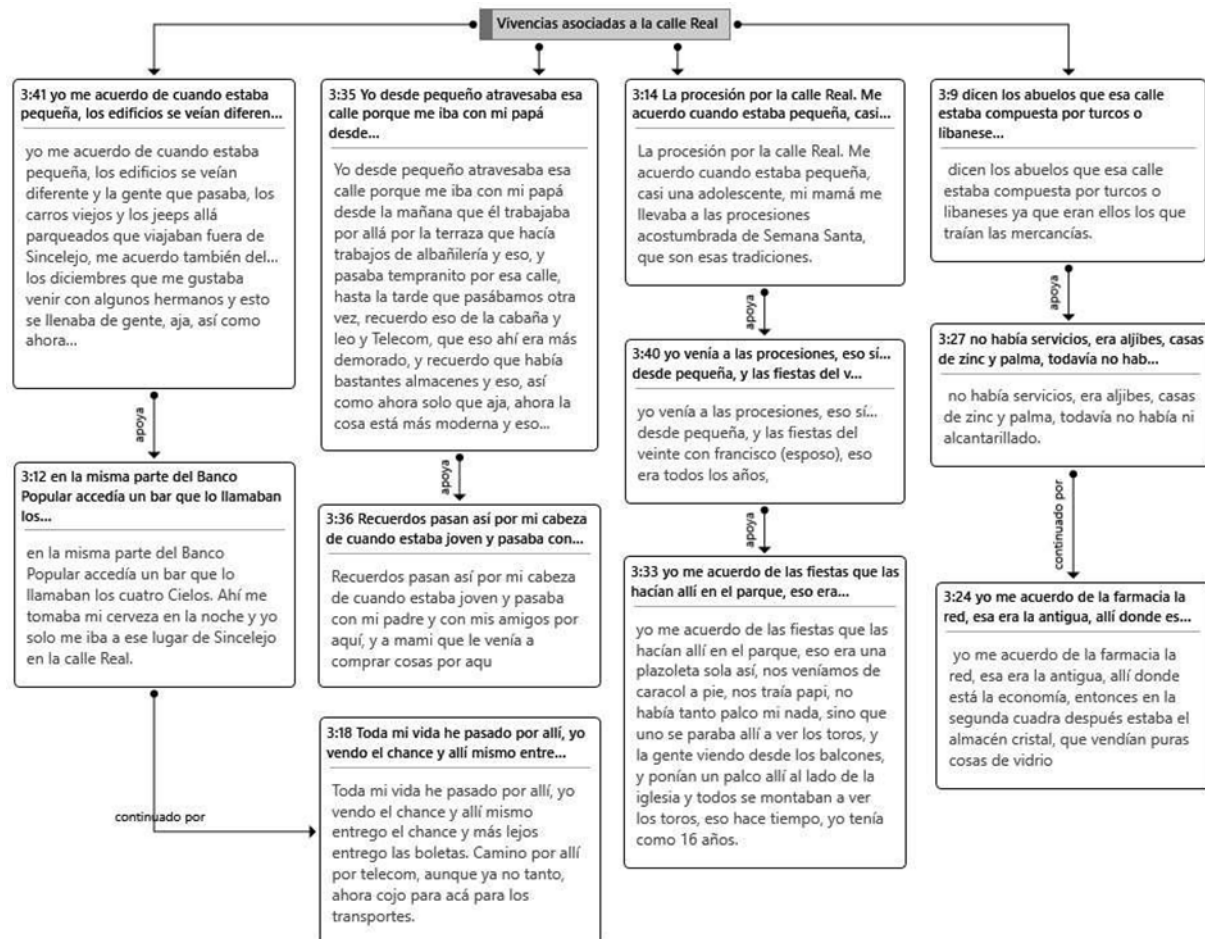


Figure 22. Experiences associated with Calle Real

Memories mark the experiences of this population group. They recount individual and family experiences in detail, speak nostalgically about their youth and the lives of their relatives, and link them to specific structures, such as the Red pharmacy (drugs and economics), the old square, and other shops where they carried out daily activities. They recall cultural and social events they attended on this street.

They reveal urban aspects such as the services available in the area, as well as architectural and construction features of the houses in their original state and some buildings that no longer exist. They provide detailed information such as the traffic flow on the street in the last century and religious and social dynamics.

Conclusions of population groups 1 and 2

There is an apparent dichotomy between the two population groups (group 1: 20 to 40 years old and group 2: 40 to 80 years old), as it is possible to see the difference in their opinions about Calle Real. Below are the study categories given in the data collection instrument (semi-structured interview) defined by the results of Atlas. Ti.

Knowledge of the place

It appears that population group 2 has greater knowledge of the location of Calle Real due to their age and their knowledge of the city from the past. In addition, many of the interviewees in this group have worked or have some kind of connection with the place, while population group 1, mainly those aged between 20 and 30, is unaware of its name.

Group 1's opinion of this street's architecture and urban planning is generally positive or indifferent, while Group 2 speaks of it

with excellent knowledge. Both groups openly express their desire to preserve the heritage and are aware of the poor practices seen in the structures, expressing their dissatisfaction.

History

Group 1's knowledge of history and culture is more limited than that of group 2, as they have knowledge gained from academic studies, but this is not considered sufficient or relevant enough to remember. In contrast, group 2 experienced some of the events recorded in recent history and spoke about them with a sense of belonging.

Culture

Group 1's cultural knowledge is more limited than that of Group 2. This group expresses the loss of heritage and points out that what is now in place has changed compared to the essence of the architecture of its time. They express their dissatisfaction with the street's architectural and urban changes and highlight the loss of culture in the area, which they view with nostalgia, as they were part of many of these events in the last century.

Society

Group 1 is mainly involved in commerce and services, and they use this to refer to the street, while Group 2 still maintains a social link with the place. They go there to interact with people and access goods and services for the family basket.

Experiences

Group 1's experiences are mainly based on personal experiences linked to satisfying basic needs for products and services, while group 2 talks about cultural and liturgical events and other things they witnessed in the past.

Feelings

Group 2 tends to express nostalgia for their past lives. They recount experiences linked to historical and cultural events in great detail. For them, the importance of Calle Real is mainly related to history and society. In contrast, group 1 speaks with less attachment. They feel comfort and pleasure with regard to the old buildings, but they also express dislike and detachment.

Importance

It should be noted that group 1 has oral accounts from their relatives, which they consider important. They say that the street is an iconic place that they consider important because they can access any product and, via this route, they can reach various points in the city center. Group 2 attaches historical, cultural, and economic importance to it, as well as referring to its architecture more than group 1.

Calle Real: Historical and Cultural Transversality

Sincelejo: urban layout

According to López-Banquet⁽¹⁴⁾, in 1535, Spanish conquistadors Alonso Hojeda and Antonio Heredia, on the orders of Pedro Heredia (founder of Cartagena), discovered the territory belonging to the Zenú culture through exploration, entering via the Gulf of Morrosquillo until they reached the territory now called Montes de María. On 4 October 1535, an indigenous hamlet governed by the Laws of the Indies, which dictated protecting the native rights of the territories conquered by the Spanish Crown, was named "San Francisco de Asís de Sincelejo".

Támara-Gómez⁽¹⁵⁾ states that in 1774, Spanish Lieutenant Antonio de la Torre and Miranda arrived in the territory then known as 'Cincilejo,' commissioned by Juan Díaz de Torrezar y Pimienta (governor of Cartagena) to "reduce to formal settlements the infinite souls who lived scattered throughout the provinces, living in the mountains, lacking religion, police and rationality, and being harmful to the state".

According to López-Banquet⁽¹⁴⁾, with the mission of establishing formal settlements based on the Castilian grid system and municipal development strategies, they found a high, flat Indigenous territory. The intention of the grid was given by the four streets surrounding a square and the church located on the northeast corner, and it was then that a constituted and interracial population began to be founded.

In 1908, Sincelejo was named the capital of the Department of Sincelejo, but in 1910, it returned to the Department of Bolívar.

(16,40,41,42,43)

On 18 August 1966, Law 47 was passed by the Senate of the Republic, creating the Department of Sucre, with Sincelejo as its capital municipality.^(16,44,45,46,47)

The historical line between architecture and festivals of Calle Real

The so-called 'street or main road (royal street or road)' was the name the Spanish colonists gave to the main street of the new settlements during the conquest. According to López-Banquet⁽¹⁴⁾, who discusses the layout itself, it 'obeys its geographical location as a crossroads,' from which the reason and importance of the strategic orientation of this street can be inferred. This was the first road built, also used to access the place of worship and its history preserves vestiges of what Sincelejo has been over the years.

It is surrounded by beautiful vernacular houses built in the recent Republican era of the 20th century, which preserved the culture and experiences of a Sincelejo of yesteryear, where vernacular architecture changed over time to houses with zinc roofs and

masonry walls. Martínez-Osorio⁽¹⁷⁾ mentions ‘Agreement No. 14’ of 20 September 1912, which introduced, for reasons of public convenience, modifications to construction and improvements to the techniques used for water management in buildings as a result of a devastating fire in 1912 where, according to Gomescáseres⁽¹⁸⁾, ‘In less than an hour and a half, 14 blocks (approximately 300 houses) were reduced to ashes. The fire destroyed a third of the houses in Sincelejo (most houses had thatched roofs).’

At the beginning of the 20th century, according to Pertuz-Martínez⁽¹⁹⁾, important families such as the D’luyz, Vélez, Tamara, Rodríguez, Samur, Herazo, Chadid, Nader, and other wealthy families lived in this exclusive sector, which boasted the most exquisite luxuries of the time and inventions of the new town. These families played a part in the festivities, liturgical events, the economy, and architecture due to their display of power in their large houses, which were built by builders from the country’s interior using materials imported from various parts of the world.

The festivities of 20 January

Of Spanish origin, according to the Cultural Network of the Bank of the Republic of Colombia (2017), it is estimated that it began between 1842 and 1844 in the central square, which is now the location of Santander Park. The tradition is currently considered part of the nation’s cultural heritage. In addition to the Corralejo, it consists of parades, horseback riding, and the dawn ceremony in honor of the ‘Pola Becté.’ It lasts five to seven days and showcases artistic expressions inherited from the indigenous, Spanish, and African peoples.

According to Fajardo⁽²⁰⁾, they began ‘on 3 October 1845, in honor of their patron saint, St. Francis of Assisi, with the Plaza de San Francisco as their first venue, where they were held for 85 years. They then moved to the Plaza Majagual’. This led to a change in traffic on Calle Real during the festivities, as it was the closest street to the square, and people used it to access this central point. In the Plaza Majagual, three-story stands were built, along with exclusive areas for bands, such as the Majagual Corrales, until 1964. Since 1965, the Corralejo has occurred in Hermógenes Cumplido Square in the Mochila neighborhood. In 1980, a dozen stands located in the southern area collapsed, killing more than 500 people and injuring more than 1000.

The route of the parades and processions

These routes follow the liturgical celebrations of the Cathedral of San Francisco de Asís in its religious capacity. The cathedral’s central location is directly related to the central cemetery and the planned roads. This urban configuration meant that these events held in the 19th and 20th centuries had a specific order and passed through landmarks and hubs of the time that still exist today, such as Plaza Olaya Herrera, Calle 20, and Calle Real, among others.

According to the Cultural Network of the Bank of the Republic of Colombia (2017), the other part of the central square, called Plaza Olaya Herrera, has had a religious character since its inception, as the procession of the Virgin of Las Mercedes passed through it, as can be seen in Figure 31. Decorated with large vernacular mansions owned by renowned families, it reached

Royal Street, the strategic route to the cathedral and the passageway for some of these liturgical celebrations.

The 11 November median strip is a socio-cultural and religious meeting place

Martínez⁽²¹⁾, in his article ‘The 11 November Median Strip: Cultural Practices and Representations in the Public Space of Sincelejo 1910-1945’, says that this place is steeped in stories that preserve the social aspects known as the imaginary and also the cultural qualities belonging to Sincelejo, which are the basis of the place’s value.

According to Martínez⁽²¹⁾, this so-called atrium was built with the community’s efforts, led by the priest in charge, Pascual Custode who wanted to create an urban space of a social and cultural nature, due to the need that existed for it. This work promoted new regional urban processes in the city, and its construction and finishing had a social and transcendental meaning.

Its relationship with Calle Real was fundamental and strategic from the outset, as it was one of the busiest access routes to this place. Royal Street, in its heritage, cultural, and social sense, can be indirectly considered an imaginary extension of the camellón at the time of its existence. Today, the space belonging to the former median strip is a point of convergence and access to Calle Real, where commercial and social activities occur alongside the street.

Martínez⁽²¹⁾ states that the 11 de Noviembre median strip was a route for processions and witnessed liturgical events of the time and festivities that adorned this meeting place, where everyone from the most prominent landowners to peasants with their donkeys would gather. Due to its connection to Calle Real, pedestrian traffic was high when there were activities of any kind. In addition, due to the growing transformation of its use from residential to commercial, many people took this street for social gatherings in restaurants, businesses, and other places. Calle Real is a route to the Cathedral of San Francisco de Asís. In addition to Calle 21 and Calle 20, Carrera 19 or ‘Calle Real’ was, due to its location, the access road to the cathedral, used by people from the south of the city. Today, this urban planning and its heritage importance preserve the identity and history of the area, even though many elements of the surrounding space have changed. This road is remembered primarily for its location in front of the cathedral, which is one of its most relevant aspects.

The procession entered and exited directly from the cathedral to Calle Real, or part of their route passed through this site. During the November 11th celebrations, there was a direct connection between the two. The balconies of the two-story mansions on this street were the grandstands from which the religious spectacle could be admired. In this unique panoramic view, the wealthy were the most active participants.

The economy of Calle Real since its establishment

According to Pertuz-Martínez⁽¹⁹⁾, ‘Livestock, trade and agriculture have long been the main economic focus of Sincelejo’.

Since the 19th century, these aspects of the land have given way to economic progress and recognition. Martínez-Osorio⁽²²⁾ says that ‘businessmen such as Arturo García, Adolfo Tamara, Manuel del C. Torres, Brothers’ room and Pedro Herazo’ were the most important and renowned of that century.

Pertuz-Martínez⁽¹⁹⁾ also states that with the arrival of foreigners such as the Chadid and Turbay families from Italy, the Russó and Pugliese families from Egypt, and the Jamil family from Egypt, as well as merchants from the interior of the country, the economy of Sincelejo entered a new phase. By the middle of the last decade of the 19th century, technological inventions, such as machinery, arrived in the city, factories and manufacturing plants were established, the automobile arrived, as did the power plant, and micro-enterprises and livestock farming became well-established.

Royal Street and its surroundings were the primary witnesses to these advances due to their composition of wealthy families with the easiest access to these services and inventions. With the arrival of the ‘industrial era’ in Sincelejo, Calle Real changed use, going from an exclusive residential neighborhood to a commercial area, mainly on the first floor, where the growth of society and the economy was imminent.

Twentieth-century warehouses and other buildings located on Calle Real, such as ‘La Cabaña,’ the ‘La Activa’ distributor, the ‘Palace’ hotel, the Támara building where “Fotocopy” used to be, and the ‘La Mazorca’ restaurant, next to the ‘La Red’ pharmacy, were of great importance in those times and remain in the memory of the older residents of Sincelejo who witnessed these places or heard stories from their parents.

Calle Real: Present-day architecture and urban planning forged in the past

Location and layout of Calle Real as an urban thoroughfare

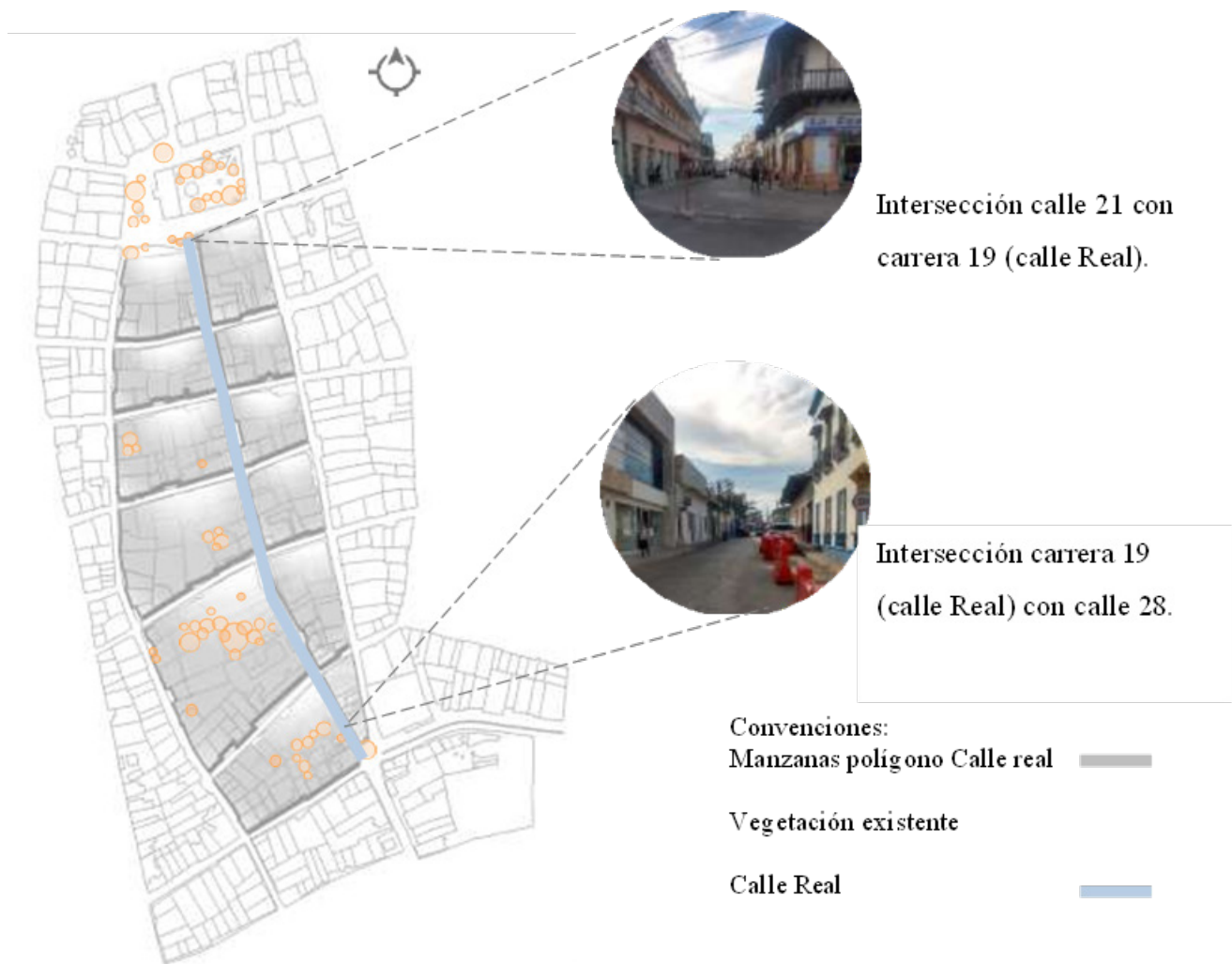


Figure 23. Map showing the location of Calle Real

Royal Street or Carrera 19, the subject of this research-creation, is centrally located in the area designated for the original town center of Sincelejo, the capital of the department of Sucre, in northern Colombia (coastal area). Running vertically from north to south, it crosses a large part of the original town center and extends a block and a half further south into the Centro neighborhood. It runs from the monument to Antonio De La Torre y Miranda on Calle 21, located approximately 21 meters from the San Francisco De Asís Cathedral (located in Santander Park, the original town square) according to the 2017 Land Use Plan⁽¹³⁾ to the monument to

Sucre's cattle industry, "las vegas," located on Calle 28. the city's founding square) to the monument to Sucre's livestock industry, 'Las Vegas,' located on Calle 28.

According to the POT⁽¹³⁾, the area in which Street Real is located comprises 12 blocks, six on the left and six on the right, from Calle 21, on the left, block 0209, to Street 22, block 0210, with Street 23, block 0235, with Street 24, block 0236, with Street 25, block 0237, with Calle 27, block 0252. Moreover, on the right, block 0220, with street 22, block 0233, street 23, block 0234, street 24, block 0296, street 25, block 0638, and street 27, block 0304.

The layout of these blocks corresponds to the checkerboard or quadrilateral pattern established by the Spanish Crown and the area's topography: "These blocks are approximately 80 varas by 80 varas (converted to meters, this would be 67 meters by 67 meters) and plots of 40 yards by 40 yards (34 meters by 34 meters)," the yard is the unit of measurement used by the Spanish during the colonial period.

Urban importance of Royal Street

This street and its surrounding area of parks and squares is a focal point of the city center, forming part of the original town center. It is aligned with the southern entrance to the Cathedral of San Francisco de Asís, located in Santander Park. This monumental landmark encompasses aspects of the city's public and religious life, such as cultural and military parades and liturgical processions, as well as being a hub of mobility and interaction for the inhabitants of the city of Sincelejo.

Its heritage importance lies in its buildings, which cover much of the architectural variety of the city of Sincelejo, where the historical and cultural events mentioned above unfold. It can be said that this street's material and immaterial value transcends generations.

The urban past of Royal Street

According to López-Banquet⁽¹⁴⁾, the indigenous settlement belonging to the Zenú culture, located in an area without rivers but strategically positioned due to its higher elevation and other environmental qualities, was named 'San Francisco de Asís de Sincelejo' on 4 October 1535 by the Spanish Crown. It was a settlement of isolated vernacular dwellings with simple floor plans located on large plots of land and built of cane, wood, cow dung, and straw, where the natives carried out their daily activities and livestock and agricultural work. There was no neighborhood or plot layout.

López-Banquet⁽¹⁴⁾ states that by 1776, after Antonio de la Torre y Miranda's intervention, the primitive settlement was located in a single central point where a road belonging to its network of roads between towns was already present.

In addition, López-Banquet⁽¹⁴⁾ discusses the organization of Spanish checkerboard or grid patterns and the division of these plots, establishing streets strategically based on their topography and orientation. The primitive founding town was then formed, where the architecture was initially colonial, with vernacular houses built for the natives who refused to live there.

The road or path found, called 'Calle del ganado' (cattle street) due to its function and later renamed 'Calle Real' (Royal Street), was the direct access to the religious center and the heart of this settlement. The indigenous population of the territory initially inhabited this street.

The architecture of Calle Real

From its beginnings, it was vernacular in style and built by locals, which has been preserved to this day in rural areas, with many examples remaining in urban areas.

According to López-Banquet⁽¹⁴⁾, as a result of economic growth and evolution in the early 20th century, masonry and concrete buildings arrived in Sincelejo, replacing the wooden houses made of cane and cow dung with thatched roofs.

'The first buildings belonged to the neoclassical or eclectic architecture of the Colombian Republican period'.^(24,49,50,51,52,53) These were made of whitewashed-fired brick masonry and zinc roofs. According to López-Banquet⁽¹⁴⁾, the late colonial, republican architecture with colonial influence and republican architecture with Antillean influence due to knowledge of foreign architecture also belonged to this period.

These imposing buildings began to be located in the center of the nascent town, mainly on its main street, transforming the urban profile. They were designed by architects from more advanced cities in the country and belonged to the regional upper class as a sign of status and power.^(14,54,55,56,57,58,59)

El Meridiano⁽²⁵⁾ talks about the conflagration of 20 March 1912, which occurred at 3:00 p.m. It reveals that 'A spark carried by the wind while the zinc roof of a house on Commerce Street was being repaired caused a raging fire that destroyed much of the town's development and progress,' where the flames consumed more than 300 residences on 14 blocks, including "the only school that existed, San Juan Bautista de La Salle, as well as shops, the Palatino theatre and the instruments of the band that entertained the audience with its music while they watched silent films." Seeing the flames spread, the residents tried to put them out with water from the Petaca and Majagual wells, but this was not enough.

Martínez-Osorio⁽²⁴⁾ says that because of this, Agreement No. 14 was issued, prohibiting palm and wattle houses in the city center and introducing construction modifications and improvements for water management in homes. As a result, zinc sheeting and masonry plastered with cement mortar and tiles became mandatory, giving way to an imminent construction and social evolution in which the 'zinc house with a cistern' was the legal architectural novelty and the new ideal of comfort.

López-Banquet⁽¹⁴⁾ states that 'the architecture of Sincelejo has been marked by the economic dynamics present at different moments in history'. From the 17th to the 20th century, architecture in Sincelejo has been linked to the growing economy born of trade in livestock, agricultural products, tobacco, and liquor, as well as production and export.

López-Banquet⁽¹⁴⁾ also says, ‘ During the 19th and 20th centuries, there were incursions not only by Spain but also by the British Crown, France, and Holland, which directly influenced the architecture of its buildings’. With this foreign knowledge of more elaborate and innovative architectural trends, the city of Sincelejo underwent social and urban change. The upper classes and foreign merchants gave a new twist to social gatherings and the implementation of new architectural features in their residences, which is why Antillean architecture is seen here. As stated in the PEMP⁽²³⁾, ‘The architectural transformations that were the result of the mixing of different human groups gave rise to the variety of buildings constructed throughout the history of urban centers in the Caribbean.’

The PEMP⁽²³⁾ states that ‘the typological changes in housing in Sincelejo extend to commercial buildings, where the family lived on the upper floor.’ Since the 19th century, when two-story buildings began to be constructed, the first floor was subsequently given to commercial use, and the second floor retained its residential use. In other words, mixed-use became part of a trend, as can be seen in Calle Real, where many mixed-use buildings still have retained this type of use. In addition, with these new constructions, vernacular housing took a back seat, giving way to a shift from the traditional to the functional and belonging to a trend.

The progress of the image of the city of Sincelejo at the end of the 20th century is due to modern architecture. Martínez Osorio⁽¹⁷⁾ reveals that, in the 1950s, Sincelejo underwent an imminent change as a society. The modern movement became the architectural solution to urban and architectural problems. With modern architecture, buildings, and large structures began to appear in the city, and Calle Real was no exception. Today, it is mostly home to buildings such as the police headquarters, the Dian, and two-story residential houses, which were the trend then.

López-Banquet⁽¹⁴⁾ adds, ‘ The historic center of Sincelejo is a repository of the architectural traditions of the greater Caribbean in Colombia, and the group of buildings that make it up is representative of that reality today’.

Calle Real from an urban perspective

Regulations governing Calle Real



Figure 24. Heritage buildings on Calle Real

According to Articles 29 and 30 of Agreement 147 of 17 December 2015, the historic center of Sincelejo is considered a Site of Cultural Interest at the national level. The Sincelejo Land Use Plan⁽¹³⁾ and the Spatial Management and Protection Plan.^(23,60,61,62,63)

The Colombian Ministry of Culture issued this statement, emphasizing its intention to carry out actions in this heritage area and its 117 properties, of which Calle Real (Carrera 19) has 24. As indicated in the POT⁽¹³⁾, Calle Real belongs to regulatory file No. 4—Majagual, Conservation and Urban Renewal.

The following illustration shows the 24 heritage assets mentioned above and their location on Calle Real, marked in fuchsia,

which defines them as being for conservation and urban renewal. It can be seen that there are a greater number of these properties in the first four blocks on the left-hand side and in the first block on the right (north to south), while the others have a reduced number of heritage properties or none at all.

The following table shows, in chronological order, the most critical architectural stages in Sincelejo's history. The 24 heritage sites on Royal Street Calle Real are organized by architectural type, indicating the specific number of each type found.

Table 1. Architectural stages		
Late colonial architecture		
Name	Address	c. cadastral
House Antonio Támara (water bookshop)	Career 19 N° 21-73	Unknown
Republic architecture with colonial influence (transition)		
Name	Address	c. catastral
Vélez House – home of Cecilia Beatriz Vélez de González	Street 21 N° 18-6	01-02-0220-0003-000
Feriz Aljure Building (Holy Land)	Career 19 N° 25-30	01-02-0296-0006-000
Wilfer Ramírez Ramírez Building	Career 19 N° 21-81	01-01-0209-0004-000
Neoclassical or eclectic architecture from the Colombian Republican period		
Name	Address	c. catastral
Zuluaga Building	Career 19 N° 23-13	01-01-0235-0001-000
Raad House	Career 19 N° 21-64	01-02-0220-0006-000
Building owned by Rosa Tatiana García (Gino Pascalli)	Career 19 N° 23-16	01-02-0234-0006-000
Zuluaga and Company Limited	Career 19 N° 23-58	010202-3400-8000-001-001
María Eugenia Herrera Polo Building (Sandra Academy car park)	Street 24 N° 18-102	01-02-0286-0006-000
Building by Beatriz Gómez Cásseres de Urzola and others	Career 19 N° 21-30	01-02-0220-0004-000
House of Carlota Támara Ibarra	Career 19 N° 24- 48	01-02-0296-0007-000
Building Urzola Reston	Career 19 N° 21-53	01-01-0209-0006-000
House Tulena- Fernández Dajud Juan Carlos	Career 19 N° 25-39	01-01-0237-0011-00
Tulena Rodríguez Narira Máxima	Career 19 No 27-86	70-001-01-02-0304-0011-000
Corrales Medrano Hugo House and others (Fundetec)	Career 19 No 27-58	70-001-01-02-0304-0010-000
Benito-Revollo Gómez Carmen and others	Career 19 No 27-73	70-001-01-01-0252-0001-000
Fabio Salom Hernández Building – Luis J Herazo House	Career 19 N° 21-48	01-02-0220-0005-000
Tatis Solano S investment building in C or Turbay building	Street 22 N° 18-82	01-02-0233-0006-000
Building owned by Germán Ramón Escaf Jaraba and others	Career 19 N° 22-27	01-01-0210-0008-000
Lucy Hernández Patrón Building – María Reina Foundation	Career 19 N° 27-12	01-02-0304-0008-000
Building owned by Mauricio de Jesús Gómez Botero (pantaleta palace)	Street 21 N° 19-12	01-01-0209-0001-000
- Lucho Támara house		
Isaac Building (former Palace Hotel) Mauricio de Jesús Gómez Botero 2	Career 19 N. 21-36	Desconocido
Art Nouveau architecture		
Name	Address	c. catastral
Miguel Ángel Molina De Arco Building	Career 19 N° 22-15	01-01-0210-0001-000
Republic and modern architecture		
ame	Address	c. catastral
Building owned by Manuela Martínez Montes (Sacred Heart School of Jesus)	Career 19 N.° 27-34	01-02-0304-0009-000

The remaining 27 buildings are modern or contemporary or have not been declared heritage sites but retain features of past architectural trends. They do not meet the requirements for classification as heritage sites because they are considered too recent or have undergone alterations to their façades or interiors.

Public space on Calle Real and its surroundings

Calle Real has public space provided by its pavements, which run along the entire length of the street, varying in width depending on the building line of each building. The condition of these pavements is acceptable in several sections due to recent intervention by the Sincelejo City Council or the SITP (integrated public transport system) Metro Sabanas S.A.S. Other sections have structural and finish alterations, which represent a problem for pedestrians, hindering free movement. Many of these sections have not been maintained for years and appear neglected despite their location and high level of trafficability.



Figure 25. Public space on Calle Real

In addition, at the entrance to Calle 21, there is a public space that previously belonged to Camellón 11 de Noviembre. To the north, past this street, there is a connection to Santander Park (Sincelejo's central square), where the San Francisco de Asís Cathedral is located, with its main façade facing Calle Real and Olaya Herrera Square on its left side as well as Calle 20 Square, which is located next to the latter square. There are problems in these areas of informal trade, such as obstructions and poor physical conditions. In addition, there is a problem with the lack of public space on Calle Real, as many pavements cannot cope with the daily influx of people. Furthermore, this street has no trees in its public space to counteract the sun that shines directly on many of the façades from morning to afternoon.

Land use

The urban dynamics of the historic center of Sincelejo are due to its nature as a convergence point and the variety of uses distributed among its buildings (51 structures), with commercial use predominating at 57 % due to the number of warehouses, which is mainly located on the ground floor and are the primary focus of interest for residents, followed by mixed use with 25 %, which includes a combination of commercial and institutional use and, to a lesser extent, commercial and residential use. Institutional use accounts for 16 %, including categories such as health, education, and services, and finally, residential use is the lowest at 2 %. There are buildings inhabited by their owners but mostly rented, such as commercial premises. There are also some buildings where one floor is rented, and the others are inhabited by their owners.

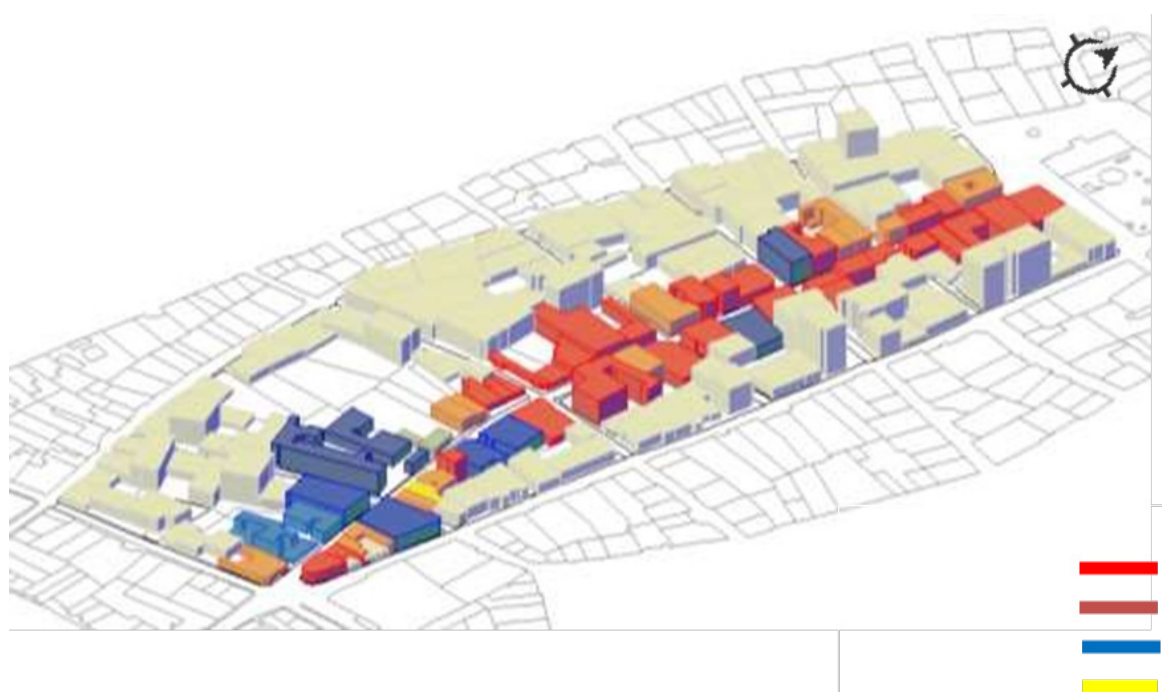


Figure 26. Land use on Calle Real

Trade on Royal Street

Conventions: Commercial use, Mixed-use

Institutional use Residential use

Formal commerce on Calle Real is the primary reason for the influx of people due to the numerous shops located on this street, including clothing stores, shoe stores, second-hand shops, drugstores, and other formal services that converge in one place, whether organized or not, focusing the attention of the citizens of Sincelejo on a strategic point, such as Calle Real.

In addition to formal commerce, banks, government buildings, health facilities, and educational institutions bring citizens to Calle Real every day to meet their needs and priorities.

The Calle Real has been characterized by informal commerce, with many merchants selling their products in the same place for a long time and people accessing them easily and quickly. In addition to the numerous formal establishments found there, informal commerce is one reason for traffic on this street. The informality attracts pedestrians with products from the family basket at better prices than in any store and complementary services that meet their basic needs.

Building height

Of the 51 buildings on Royal Street, 18 are single-storey, accounting for 18,35 %, and 22 are two-storey, accounting for 22 %. The plot where the police headquarters is located has three blocks with different numbers of floors: two, three, and four, accounting for 1,2 %

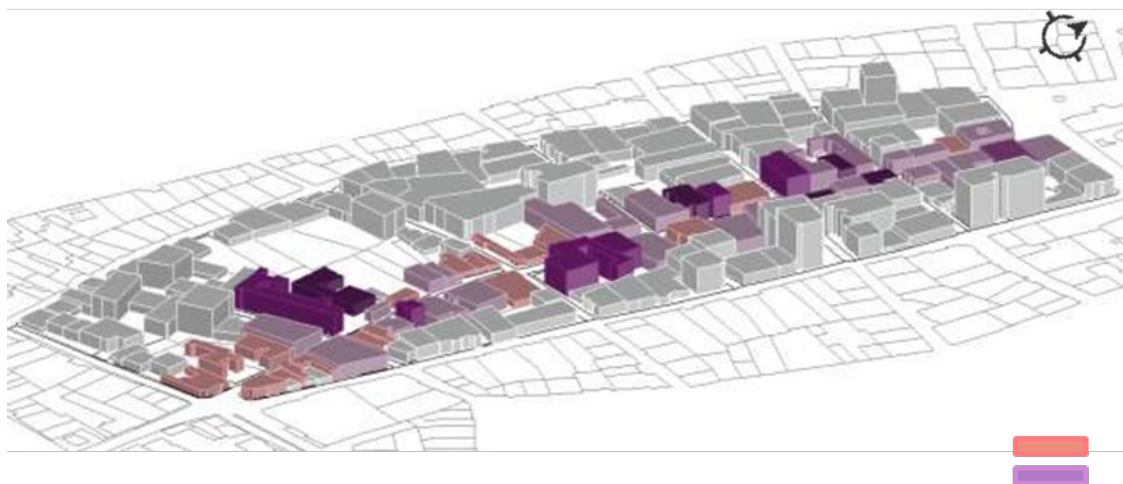


Figure 27. Height of buildings on Royal Street

Urban profile



Figure 28. Urban profile of Royal Street

Royal Street has a V-3b road profile (urban road and expansion system profile), which consists of a lane measuring 6,40 to 7,50 metres and a pavement according to the design, with a total width of approximately 13,50 metres according to the POT⁽¹³⁾.

Monuments on Royal Street

There are two monuments on Calle Real. To the north, between Calle 21 and Carrera 19 (Calle Real) in the pedestrian zone, is the monument to Antonio de la Torre y Miranda, formerly at Camellón 11 de Noviembre. It is a life-size statue on a concrete pedestal, facing the Cathedral of San Francisco de Asís and dressed in period clothing with a sword, hat, and staff. And to the south, at the end of Calle Real, is the monument to the savannah cattle ranch 'The Cows' on Street 28 and Carrera 19, with two life-size figures of Zebu cattle.



Figure 29. Monuments on Street Royal

Focused demographics (Royal Street)

Royal Street is busy from 7 a.m. to 7 p.m. During this time, which coincides with working hours, there is a constant flow of pedestrians who visit the area for work, shopping, institutional obligations, and services due to the area's variety of uses and its history as a commercial and main street, where the basic needs of the inhabitants of the city of Sincelejo have been met since time immemorial.

Vegetation

Although the area designated as the founding center of the city of Sincelejo has some trees and localized vegetation, such as Santander Park, Olaya Herrera Square, and the old 11 de Noviembre sector, Calle Real does not have much vegetation, which is considered a problem.

Vegetation is mainly found in the courtyards of buildings that were originally dwellings and in a few of the gardens of some buildings (palm trees), as well as ornamental plants in some of the few planters located in the public space (sidewalks) of Calle Real.

Sensory perception

Although the perception of Royal Street varies among the inhabitants of the city of Sincelejo, there are some shared perceptions, such as points where the high level of noise and congestion become unpleasant for pedestrians, such as the intersection of Calle 26 and Carrera 19, where the urban ring road ends and motorcycles are not allowed, making this intersection a point of traffic congestion where mobility becomes difficult. The many vehicles and motorcycles passing through annoys the visual and auditory senses. In addition, elements belonging to public services and advertising for shops on the street break up the visual landscape and give the façades a poor appearance. Pedestrian traffic is heavy at some points, mainly in areas used for institutional and commercial purposes, forcing many people to walk in a narrow public space, which creates a feeling of congestion and gives pedestrians the impression that this street is a problem for those who use it.

Even so, the perception of Royal Street, with its old façades, lack of motorbike traffic, and pleasant atmosphere created by its culture and history, makes it an easily accessible street with uses that meet people's needs and attract attention.

Creation based on representations and images of Royal Street

Classification of the meanings of Royal Street

From the research and analysis carried out in the previous phase, which covered specific areas concerning Calle Real, first, using research methodologies such as grounded theory applied in a data collection instrument (interviews), primary knowledge was gathered from the interviewees, generating social opinions given by the inhabitants of the city of Sincelejo. These opinions revealed experiences, events, and thoughts about Calle Real and the city. These were subsequently analyzed using Atlas. Ti 8 software reveals social meanings in these people's everyday lives.

In addition to this, it was necessary to obtain research and analytical support from areas related to the history, economy, and culture of Sincelejo, referenced in Calle Real, also taking into account its religious affiliation. The research covered a cross-sectional period and the most relevant events that are now part of the collective memory and are also the most significant sources of meaning.

Architecture and urban planning are the areas that underpin this research-creation, understanding the past and the present, where data obtained from bibliographic consultation and analysis lead to accurate results that reveal relevant aspects of these areas on this street, also showing that there is a direct relationship with society and other areas.

From this, a series of meanings emerge, which need to be classified in an organized manner, as they give rise to aspects that must be addressed in the production of artistic creation, which is the literary result of this research-creation.

It should be noted that the city itself has countless meanings, and each of its native inhabitants or residents has a different perception of each element concerning the city of Sincelejo, but there is the possibility, with a focal point such as Royal Street, of creating a synthesis of meanings, arriving at a “collective imaginary”.⁽⁷⁾

The heritage importance of Royal Street is that it symbolizes resistance

Sincelejo is a city undergoing growth and urban transformation, arguably faster than in previous periods when the economic and technological boom was not as strong as it is today. Calle Real can symbolize resistance because it retains part of its past even in this transformation era.

The general panorama of the city shows us the urban and architectural changes transforming society as a whole. Residential areas are constantly undergoing architectural changes, moving towards contemporary and minimalist styles, and changes in land use are imminent. Moreover, mixed-use (residential and commercial) has expanded into areas of the city where it did not previously exist. In Calle Real's case, its use's transformation took place mainly in previous generations, which may have led to its permanence. Residents refer to it as “a street where you can find everything,” that is, its plurality of uses, with its shops selling various products, goods, and services, education, the small amount of residential use that remains, and its status as a necessary passageway to other nearby places of interest, create an implicit importance, where pedestrians who are unaware of this unintentionally give it that importance.

The results of the interviews and documentation consulted tell us that Royal Street is a place where properties of cultural interest are located, i.e., they have a heritage value, which gives the street both material and immaterial value. Today, part of Calle Real's permanence is due to its old architecture, which retains features of past trends linked to evolution, as seen in its structures, which have undergone restoration, changes of use, poor heritage management, and other factors. Even so, with its old buildings full of history and everyday life, Calle Real remains standing, preserving the memory of Sincelejo, which is in danger of disappearing. This street could be described as the thin line between the old and the modern, which intertwine but remain separate.

General sociocultural profile

Residents and pedestrians of Royal Street. To discuss a city in terms of its material identity, we must examine its architecture and urban planning, but to discuss its intangible identity, we must understand what the city means to its residents. A city is not just how it is shaped and structured; it is also the experiences and meaning behind it because the vision its residents have of it is what gives it its identity.

Martínez et al.⁽²⁶⁾ state in their article ‘Urban Landscape and Imaginaries: Dynamics in the Construction of Identity and Sense of Place in Sincelejo, Colombia’ that ‘the urban image does not belong to the city, but to its inhabitants, as this is how citizens represent it in their minds.’ Royal Street presents three categories into which the inhabitants are organized:

The first is the transitory category, given by the influx of pedestrians throughout the day, from morning to night, when a considerable number of people come to the street to access goods and services or as a temporary stop; the second is the stationary category, which includes merchants, due to their length of stay in the place for formal and informal trade; the number of merchants or workers is high, as commercial use is the most predominant, and institutional workers (health, education, and government), who are present on the street, such as the DIAN, the María Reina Foundation and the Sucre police command, among others. Finally, there are the permanent inhabitants, who are the residents, who are fewer in number because residential use is not significant.

Cultural value of the street today. Currently, there are no longer any cultural events on Royal Street. Processions, parades, and other cultural festivals have occurred in places such as Plaza Majagual, Santander Park, stadiums, etc. The 20 January festivities now occur along other routes and meeting places. Looking back at their history, the Corralejo (traditional horse races) have been held in various locations and are currently restricted due to issues such as animal abuse. Calle Real has lost all these cultural events, and the 11 de Noviembre median strip no longer exists. Its location remains, and it is now used as a pedestrian and vehicle access point to Royal Street from Carrera 21. It is evident how the cultural use of this street has changed over time. Although there are cultural manifestations to a lesser extent, such as everyday activities, elements of gastronomy, folklore, and artistic expressionism, they cannot be compared to the cultural value of yesteryear. Today, only the renown of these events remains, not their permanence.

Respect for culture, history, and society

There is a certain respect among pedestrians for what they perceive, even in their ignorance of some important aspects of Calle Real, such as its history, culture, events, etc. Even amid changes in customs and uprooting, the Sincelejo society of the 20th and 19th centuries tends to have feelings of admiration and respect for their homeland or place of residence. The residents and pedestrians of Calle Real respect to a certain extent the fact that they are living or passing through an old street where many events took place and part of the history and experiences of our ancestors unfolded.

Royal Street in the memory of its residents

Customs and oral tradition surrounding Calle Real. After the data collection stage (interviews), a focus group revealed the importance of customs and oral traditions for the city of Sincelejo. The words of their ancestors, sayings and expressions belonging to the savannah culture are present in the daily lives of these people, where customs mark the new generations.

Royal Street is home to the memory of the culture and traditions, which can be seen in the cuisine, such as the sweets, and in the way pedestrians socialize, such as expressions that have not been lost through oral tradition and are part of the so-called coastal expression.

Experiences and memories associated with Royal Street. Many of those interviewed (focus group) said that they cherish memories of times gone by with nostalgia, giving them a certain air of importance and grandeur when they talk about their own experiences and those of their acquaintances. The memories they reflect are traces of the past, which are passed on and denote the inhabitants' identity. These meanings given by events and experiences reveal that they have traveled Royal Street and lived, whether as a necessary passageway, a place of work, or a place of access to goods.

Loss of symbolic value of Calle Real in Sincelejo in 2021

Uprooting or architectural and urban permanence on Royal Street. Some of the younger generations are ignorant of the history and culture of Sincelejo. Their knowledge is limited, and they attach little importance to it. The same is true of architecture. Although many old buildings have not undergone significant alterations and are still standing, the contemporary trend, like all new trends in the past, threatens to destroy what little remains of the oldest architecture, such as colonial features, vernacular, and republican houses, making architectural permanence an act in danger of extinction.

Calle Real has 24 heritage buildings, which are fighting to remain standing and are becoming increasingly difficult to preserve. However, the other 27 buildings, not heritage buildings, change seasonally and with use changes, making their function more important than their structure.

The religious transversality of Royal Street. Following the loss of the liturgical procession routes and the 11 November median strip, Calle Real and its link with the Cathedral of San Francisco de Asís has been reduced to a mere passageway from the south of the city to this place of worship. Today, only the elderly remember the Holy Week processions and special dates dedicated to saints and liturgical events. This street no longer directly relates to the cathedral other than its close location.

Feelings and sensations surrounding Royal Street. Royal Street awakens a dichotomy of opinions among pedestrians and residents. The good feelings or sensations are linked to pleasant experiences, past events, and cultural, religious, or social events, such as family and friends gatherings, shopping, etc. In contrast, the bad feelings or sensations are linked to the current hustle and bustle, the problems presented by the street in terms of its urban elements, such as narrow pavements, lack of vegetation, noise pollution due to cars and rush hour, visual pollution due to utility poles covered with cables, signs that mar old and new facades, and congestion in certain places such as institutional buildings, such as the popular bank, the DIAN or Diac, where queues of people create disorder.

The value of the economy, merchants, and services throughout history

From an indigenous settlement to an exclusive residential area for the wealthy in past centuries, and finally, a street with a variety of uses, commerce, and services have proven to be one of the significant factors in the development of the city of Sincelejo and Calle Real. The history of changes and inventions for the economy has been part of its history as a relevant entity in urban growth. This street is the scene of daily buying and selling of basic goods and other products and services, as it is home to health, government, and educational institutions. Its central location in the historic center, intended mainly for commercial use, makes this street a strategic place where people from all over the city and surrounding towns come to shop and do other business; it is one of the streets where the inflow and outflow of money are important for the regional and national economy.

Poetic images contained in Royal Street

The above categories found in the representations and imaginations of the inhabitants about the real street of the city of Sincelejo become poetic images, which will be classified as follows:

PART I: The individual and architecture*Urban-architectural poetics on historical transversality*

This first poetic image encompasses the imagery and meanings surrounding the architecture and urban planning found on Calle Real from its beginnings to the present, with history, culture, and society complementing it, where the sensory perception of the environment depends on the mutation of use and changes in architectural trends. Here, the street stands out as an urban entity and a traffic hub, highlighting its elements, its changes over the years, and its traffic and economic functionality. In addition, this street's

social and cultural vision from a historical perspective is framed, and architectural features and construction elements are presented as forms of permanence. Likewise, the significance of the habitat is considered an event that has marked urban development and architectural changes, as well as the people who were part of these changes at some point.

All these aspects are finally intertwined to form literary elements, where Royal Street is revealed in parts in a literary narrative that evokes the immaterial materiality of this place.

PART II: Time and history

From the village of India to the capital of Sabana

This second poetic image shows Calle Real from a historical and cultural perspective, involving society and the economy. Historical events are intertwined in poetic literature, revealing the most relevant aspects, such as important characters and large-scale historical data for society, such as the refounding of Sincelejo and the era of the conquest. Economic history is also involved due to its importance for the street, and past cultural events and meanings given by the experiences of the people interviewed are also presented.

PART III: Being and representations

Poetic expressions of living on a street

This last poetic image reveals the experiences, daily life, and social and urban relationships as the most representative entity. In other words, it shows the imaginaries and representations given by society in poetic expression, which narrate these meanings, revealing social opinion, vision, memory, and feelings as an expression of permanence and meaning transmitted to a material place, transforming them into a series of symbols and personal opinions of the interviewees and the author himself.

CONCLUSIONS

From the above research and creation, it can be concluded that the convergence between the architectural and urban aspects of Calle Real (which are shown as a series of relevant aspects for the different architectural trends belonging to the city of Sincelejo and the urban aspects of the present, as elements that shape it and the dynamics that are present, also containing elements of the urban past of this street that have carried importance through time and remain to this day), with the social, historical and cultural dynamics of this place that lead to the Poetics of Living, Royal Street has numerous social representations carried over into urban imaginaries from which it is possible to infer the degree of importance given by Sincelejo society throughout the different eras that this city has gone through.

RECOMMENDATIONS

This phenomenological architectural, cultural, and social research-creation, referenced to a specific place, such as Royal Street, which presents material and immaterial elements worthy of research and aspects belonging to society and its cultural and social movements given by its historical trajectory, with a poetic purpose, is shown as the first of its kind, seeking to reveal the vast unexplored field of research, in which architecture and urbanism, as the front line, can be fused with artistic and social currents, etc., where new research processes can be generated that take part of the social reality and the actions taken by a population at a particular time in its journey and are expressed through art. This recommends a new form of research in the field of architecture, where hybridization and innovation become feasible to generate new theories of knowledge and research with inclusive and expressionist processes.

FINANCING

None.

CONFLICT OF INTEREST

Authors declare that there is no conflict of interest.

AUTHORSHIP CONTRIBUTION

Conceptualization: Febys María Vergara González, Angelica María Sierra Franco, Salomón Verhelst Montenegro.

Data curation: Febys María Vergara González, Angelica María Sierra Franco, Salomón Verhelst Montenegro.

Formal analysis: Febys María Vergara González, Angelica María Sierra Franco, Salomón Verhelst Montenegro.

Drafting - original draft: Febys María Vergara González, Angelica María Sierra Franco, Salomón Verhelst Montenegro.

Writing - proofreading and editing: Febys María Vergara González, Angelica María Sierra Franco, Salomón Verhelst Montenegro.

BIBLIOGRAPHIC REFERENCES

1. Hernández-Sampieri R. Metodología de la investigación. México D.F.: McGraw-Hill / Interamericana Editores, S.A. de C.V.; 2014.

2. Domingo T. La fenomenología hermenéutica de Paul Ricoeur: mundo de la vida e imaginación. 2001.

3. Corbin J, Strauss A. Bases de la investigación cualitativa: técnicas y procedimientos para desarrollar la teoría fundamentada. Medellín: Universidad de Antioquia; 1996.

4. De Castro Correa A. Método fenomenológico hermenéutico: una propuesta desde la psicología. Barranquilla: Universidad del Norte; 2008. <https://www.uninorte.edu.co/web/amdecast/blogs/-/blogs/metodo-fenomenologico-hermeneutico:-una-propuesta-desde-la-psicologia>
5. Álvarez-Gayou Jurgenson JL. Cómo hacer investigación cualitativa: fundamentos y metodologías. México: Paidós; 2003.
6. Bachelard G. La poética del espacio. Argentina: Fondo de Cultura Económica; 1957.
7. Pérgolis JC, Rodríguez Ibarra CI. Imaginarios y representaciones. Bogotá: 1950-2000 forma urbana y vida cotidiana. Bogotá: Universidad Católica de Colombia; 2017.
8. Lindón A, Hiernaux D. Los imaginarios urbanos de la dominación y la resistencia. Iztapalapa, Revista de Ciencias Sociales y Humanidades. 2008;7-14.
9. Zumthor P. Pensar la arquitectura. Barcelona: Gustavo Gili; 2004.
10. Sandoval-Casilimas C. Investigación cualitativa. Bogotá: ARFO Editores e Impresores Ltda; 2002.
11. Alcaldía de Sincelejo. Alcaldía de Sincelejo. 2016. <http://www.alcaldiadesincelejo.gov.co/MiMunicipio/Paginas/Informacion-del-Municipio.aspx>
12. Ministerio de Cultura de Colombia. La economía naranja. Colombia: Ministerio de Cultura; 2019.
13. POT. Plan de Ordenamiento Territorial del municipio de Sincelejo-Sucre. Sincelejo: Alcaldía de Sincelejo; 2017.
14. López Banquet Y. Patrimonio cultural tangible e intangible del área urbana del municipio de Sincelejo-Sucre. Montería, Colombia: Universidad de Córdoba; 2019.
15. Támara-Gómez E. Historia de Sincelejo: de los Zenúes al Packing House. Bogotá: FINDETER; 1997.
16. Támara-Gómez E. Sincelejo: indígena y colonial. Rev Credencial. 2011. <https://www.revistacredencial.com/historia/temas/sincelejo-indigena-y-colonial>
17. Martínez-Osorio PA. Arquitectura e imaginarios urbanos en las Sabanas del Sur de Bolívar, 1948-1968 (actual Departamento de Sucre). Sincelejo, Colombia; 2013.
18. Gomeścásseres R. El incendio de Sincelejo. El meridiano. 2019 abr 2;1.
19. Pertuz-Martínez AP. Historia empresarial de Sincelejo 1920-1935. Barranquilla: Universidad del Norte; 2006.
20. Fajardo K. Las fiestas del 20 de enero en Sincelejo: historia y orígenes de las corralejas. Panorama Cultural. 2021 feb 2;1.
21. Martínez G. El Camellón “Once de Noviembre”: prácticas culturales y representaciones en el espacio público de Sincelejo. 1910-1945. Memorias. Revista Digital de Arqueología e Historia desde el Caribe. 2016;(29):37.
22. Martínez-Osorio G. El atrio de la iglesia San Francisco de Asís de Sincelejo: 1908-1910. Una aproximación histórica a su significado cultural. Sincelejo, Colombia: CECAR; 2015.
23. PEMP. Plan de Manejo Especial de Bienes Culturales de Sincelejo. Sincelejo: Alcaldía de Sincelejo; 2018.
24. Martínez-Osorio GE. El comercio del agua de aljibes como catalizador del imaginario del “problema del agua” en Sincelejo. Ira mitad del siglo XX: una historia cultural urbana a partir de la prensa. Barranquilla, Colombia; 2018 ene.
25. El meridiano. Un incendio que pasó a la historia. El meridiano. 2020 mar 3;1.
26. Martínez P, Martínez F, Castellanos A. Paisaje e imaginarios urbanos: dinámicas en la construcción de identidad y sentido de lugar en Sincelejo, Colombia. Sincelejo: Estoa; 2020.
27. AmberScript. AmberScript. 2021. https://www.amberscript.com/es/?gclid=CjwKCAjwv_iEBhASEiwARoemvNfIAKvcVm1jcvROGsRC8EtHL0OL2mMEUgxVQ8-yN1IKTSN4KV4irRoCz-YQAvD_BwE

28. Angrosino M. Etnografía y observación participante en investigación cualitativa. Madrid: Ediciones Morata; 2012.
29. Bajtin M. Las formas de tiempo y del cronotopo en la novela. En: Ensayos de poética histórica. josemsegura; 1989. <https://webs.ucm.es/info/guias/obras/discurso/Tema%205c.%20Bajtin.%20Cronotropo%20y%20novela.pdf>
30. Castoriadis C. El imaginario social instituyente. Zona Erógena. 1997;1:1-9.
31. Castoriadis C. Hecho y por hacer: pensar la imaginación. Buenos Aires: Eudeba; 1998.
32. Choperena K. Paisaje urbano de Sincelejo: Calle Real. Sincelejo: Choperena; 2008.
33. Comfasucre. Calendario anual 2005. Sincelejo: Comfasucre; 2005.
34. Comfasucre. Calendario anual 2008. Sincelejo: Comfasucre; 2008.
35. Desarrollo humano. México: McGraw-Hill/Interamericana Editores, S.A. de C.V.; 2012.
36. Fototeca Municipal de la ciudad de Sincelejo. Sincelejo, Colombia; s.f.
37. Gomes-Cásseres E. Antología poética. Sincelejo; 1981.
38. Guzmán-Ramírez A. Arquitectura y diseño. Redalyc. 2016 ene 18. <https://www.redalyc.org/jatsRepo/4779/477950133011/html/index.html>
39. Kavafis K. En el mismo espacio. 1929. https://scielo.conicyt.cl/scielo.php?pid=S0718-84712019000100197&script=sci_arttext_plus&tlng=es
40. Lindón A. La ciudad y la vida urbana a través de los imaginarios urbanos. Eure. 2007;7-16.
41. Lindón A. El imaginario suburbano: los sueños diurnos y la reproducción socioespacial de la ciudad. Iztapalapa, Revista de Ciencias Sociales y Humanidades. 2008;39-62.
42. Lindón A, Aguilar MÁ, Hiernaux D. Lugares e imaginarios en la metrópolis. México D.F.: Universidad Autónoma Metropolitana; 2006.
43. Mansilla-Torres S. Literatura e identidad cultural. Estudios Filológicos. 2006 sep;(39). https://scielo.conicyt.cl/scielo.php?script=sci_arttext&pid=S0071-17132006000100010
44. Martínez-Osorio G. El comercio del agua de aljibes como catalizador del imaginario del “problema del agua” en Sincelejo. 1ra mitad del siglo XX: una historia cultural urbana a partir de la prensa. Barranquilla, Colombia; 2017. <http://rcientificas.uninorte.edu.co/index.php/memorias/rt/printerFriendly/8957/214421442974>
45. Martínez-Osorio PA. Yuxtaposiciones: una aproximación a las percepciones e imaginarios en el centro histórico de Sincelejo. Sincelejo: CECAR; 2018.
46. Materán A. Las representaciones sociales: un referente teórico para la investigación educativa. Geoenseñanzas. 2008;245-8.
47. Mercado AJ. Sucre: territorio de poetas. Bogotá: Semanario Voz; 2016. <https://semanariovoz.com/sucre-territorio-de-poetas/>
48. Monje-Álvarez C. Metodología de la investigación cuantitativa y cualitativa: guía didáctica. Neiva: Universidad Surcolombiana; 2011.
49. Mora M. La teoría de las representaciones sociales de Serge Moscovici. Athenea Digital. 2002;25.
50. Romano MF, Nissen MD, Del Huerto Paredes NM, Parquet CA. Revista de Posgrado de la VIa Cátedra de Medicina. 2007 nov;(175). https://med.unne.edu.ar/revistas/revista175/3_175.pdf
51. Sáenz-Rodríguez S, Marín-López LJ. Representaciones sociales y espacio público en la construcción de ciudad. Rev Antropol Sociol Virajes. 2018;20(2). [http://virajes.ucaldas.edu.co/downloads/Virajes20\(2\)_8.pdf](http://virajes.ucaldas.edu.co/downloads/Virajes20(2)_8.pdf)

52. Santofimio-Ortiz R, Pérez-Agudelo SM. Cultura y espacio urbano. *Rev Arquitect Univ Católica*. 2020 jun 28. <https://revistadearquitectura.ucatolica.edu.co/article/view/2221/3212>
53. Sierra-Franco AM. Cronotopía del Caribe: una mirada a la poética de la casa caribeña. *Procesos Urbanos*. 2020;1-14.
54. Silva A. *Imaginarios urbanos*. Bogotá: Arango; 2006.
55. Urzola J. El universo de la aristocracia de Sincelejo. *El Tiempo*. 2019. <https://www.eltiempo.com/cultura/musica-y-libros/jacqueline-urzola-relata-en-un-libro-el-universo-de-la-aristocracia-de-sincelejo-439648>
56. Vázquez-Ortiz A. La poesía y la identidad: relaciones entre filosofía y literatura. *A parte rei*. 2009;10.
57. Velázquez-Mejía O. Las representaciones sociales, los imaginarios sociales y urbanos: ventajas conceptuales para el abordaje de lo urbano. *Tlatemoani-Rev Acad Invest*. 2013;1-24.
58. Vera P, Gravano A, Aliaga F. *Ciudades indescifrables: imaginarios y representaciones sociales de lo urbano*. Buenos Aires: Unicen; 2019.
59. Villar-Lozano MR, Amaya-Abello S. Representaciones e imaginarios urbanos. *Rev Arquitect Univ Católica*. 2010 ene 12. <https://revistadearquitectura.ucatolica.edu.co/article/view/752/781>
60. Villarroel G. Las representaciones sociales: una nueva relación entre el individuo y la sociedad. *Fermentum*. 2007;18(52):434-54.
61. Yi FT. *Topofilia*. Barcelona: Melusina; 1974.
62. Yory CM. El concepto de topofilia entendido como teoría del lugar. *Barrio Taller*. 1998.
63. D'Agostino A. Imaginarios sociales, algunas reflexiones para su indagación. *Anu Investig*. 2014;127-134.