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REVIEW

The poetics of inhabiting: symbolic resignifications in Sincelejo's Calle Real

La poética del habitar: resignificaciones simbólicas en la Calle Real de Sincelejo

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ABSTRACT

Introduction: the research focused on understanding how urban spaces, beyond their physical structure, acquire symbolic value through the social and cultural imaginaries constructed by their inhabitants. The Calle Real in Sincelejo was taken as a case study, recognized for its historical and heritage value, to analyze the social representations that were projected there and to develop a poetic literary creation as a final product.
Development: a review of national and international antecedents that approached art as a means to represent and resignify urban space was carried out. Research such as those of Santofimio-Ortiz and Pérez-Agudelo (2020) in Manizales, and Guzmán-Ramírez (2016) in Guanajuato, evidenced the potential of urban art to express collective memories and experiences. At the local level, it was found that, although there are artistic expressions about Sincelejo, a research proposal combining urban analysis with grounded poetic creation had not yet been articulated.
Conclusions: it was concluded that Calle Real represents a symbolic scenario of Sincelejo identity that had been little explored from an artistic-research perspective. The research demonstrated that art and literature can be effective vehicles to rescue urban memory and strengthen the sense of belonging. The resulting poetic proposal was positioned as an innovative way to reinterpret the territory, reinforcing the need for more projects that link social sciences, architecture and artistic expressions.

Keywords: Urban Imaginaries; Social Representations; Public Space; Poetry; Collective Memory.

RESUMEN

Introducción: la investigación se enfocó en comprender cómo los espacios urbanos, más allá de su estructura física, adquieren valor simbólico a través de los imaginarios sociales y culturales construidos por sus habitantes. Se tomó como caso de estudio la Calle Real de Sincelejo, reconocida por su carga histórica y patrimonial, para analizar las representaciones sociales que allí se proyectaron y desarrollar una creación literaria poética como producto final.
Desarrollo: se realizó una revisión de antecedentes nacionales e internacionales que abordaron el arte como medio para representar y resignificar el espacio urbano. Investigaciones como las de Santofimio-Ortiz y Pérez-Agudelo (2020) en Manizales, y Guzmán-Ramírez (2016) en Guanajuato, evidenciaron el potencial del arte urbano para expresar memorias y vivencias colectivas. A nivel local, se constató que, aunque existen expresiones artísticas sobre Sincelejo, no se había articulado aún una propuesta investigativa que combinara el análisis urbano con una creación poética fundamentada.
Conclusiones: se concluyó que la Calle Real representa un escenario simbólico de la identidad sincelejana que había sido poco explorado desde una perspectiva artística-investigativa. La investigación demostró que el arte y la literatura pueden ser vehículos eficaces para rescatar la memoria urbana y fortalecer el sentido de pertenencia. La propuesta poética resultante se posicionó como una forma innovadora de reinterpretar el territorio, reforzando la necesidad de más proyectos que vinculen las ciencias sociales, la arquitectura y las expresiones artísticas.

Palabras clave: Imaginarios Urbanos; Representaciones Sociales; Espacio Público; Poesía; Memoria Colectiva.

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INTRODUCTION

Urban spaces are defined not only by their architectural and structural materiality but also by the symbolic meanings that their inhabitants construct over time. These meanings, manifesting as urban imaginaries and social representations, are fundamental to understanding how communities perceive, inhabit, and re-signify their territories. The city is more than an accumulation of buildings: it is a living entity where the physical and the symbolic are continuously intertwined.

In this context, this research takes Calle Real de Sincelejo, an urban corridor with profound historical and cultural value, as its object of study to explore the imaginaries and representations that the local community projects onto this space. Based on a review of national and international background information, it can be observed that in different contexts, art has been used as a means of symbolic expression of the territory, allowing the relationships between place and collective identity to become visible. Works such as those by Santofimio-Ortiz and Pérez-Agudelo[1] in Manizales and Guzmán-Ramírez[2] in Guanajuato show how urban art and social imaginaries can reveal invisible aspects of the human habitat, loaded with memory, affection and belonging.

Similarly, research by Sáenz-Rodríguez and Marín-López[3] highlights the importance of public space as a setting for the construction of citizenship, while authors such as Lindón and Hiernaux (2008) delve into the mutable and plural nature of urban imaginaries. These theoretical perspectives provide a framework for a research-creation project that combines phenomenological exploration of the territory with poetic literary creation aimed at rescuing and transmitting the symbolic images linked to Calle Real.

At the local level, although there are historical precedents and some artistic expressions that have approached the territory from a sensitive perspective—as demonstrated by the works of Támara-Gómez, Martínez-Osorio, and poetic authors from the region—no research proposal has been developed that articulates urban analysis with artistic creation as a tool for meaning. Therefore, this research proposes to analyze the symbolic elements of the urban environment of Sincelejo and transform them into a poetic product that revalues the place as a living, inhabited, and meaningful space.

DEVELOPMENT

Background

At the national and international level

At the national and international level, research in the architectural and urban fields raises issues related to social imaginaries and representations, using art to represent the human habitat. The vision implemented in this research goes beyond physical aspects, delving into society and the qualities that interweave it, thus exposing the city as an entity of interdependent parts

where territorial resignifications are created. Santofimio-Ortiz and Pérez-Agudelo[1] reveal in their research entitled Monumentos y arte urbano:

Perceptions, attitudes, and values in the city of Manizales raise questions about the union of art and the city. The application of methodological research proposes supporting themes and specific approaches such as social constructionism, social representations, ethnographic study, interviews, and bibliographic reviews as textual support for the subject studied (p. 2).

It also argues that an 'enveloping and dialectical' state of the city would facilitate its appropriation and appreciation of its components, and it is here that art can be that 'state' to which we can refer for the formal and informal expression of an urban habitat. Santofimio-Ortiz and Pérez-Agudelo(1) say this can be 'a way of removing public space from the restrictive, value-based financial logic of contemporary capitalism' (p. 2). Because the modern era is rooted in the economy, the meaning of the city is led by its economic and progressive center. Its elements (buildings) for commercial use take on greater relevance than urban space intended for public use, where social acts and interactions belonging to the daily life and cultural identity of a habitat take place, that is, where many meanings are generated.

Finally [1] take art (monuments and urban art), as shown in figure 1, as an entity that allows the public space to reveal the importance of territorial significance of the contemporary city. These artistic expressions generate analytical changes, where the researcher finds the answers and discovers the changes, but the inhabitant develops them in their act of inhabiting. Finally, it is inferred that the contemporary city possesses an entity of dependent parts: 'urban art and public space' (p. 4). Sáenz-Rodríguez and Marín-López[3] reveal in their research on social representations and public space in city construction that:

'In this urban fabric, we find the imaginaries that constitute representations that individuals generate about spaces, that is, the meanings that are constructed from everyday practices in public spaces that develop feelings, emotions, and memories' (p. 153).

The street is given a meaning of omniscience. It is seen as knowledgeable about interaction in a material and immaterial way, where everyday practices accumulate and build a tower of human sensations, as shown in figure. Sáenz-Rodríguez and Marín-López[1] also argue that 'streets stimulate ways of feeling and meaning the city based on busy areas, such as city center streets, where cultural and economic exchange networks are formed' (p. 154).

A public space is given to the people who inhabit it and take ownership of it, offering opportunities for actions that give way to the 'formation of citizenship.' These scenarios, as Sáenz-Rodríguez and Marín-López[3] say, are where 'public transport is regulated and balanced, historical memory is preserved, and cultural heritage is forged' (p. 155).

In addition, public space is not without its problems, mainly due to the physical space itself. Sáenz-Rodríguez and Marín-López[3] point out that 'public space is a scene of tension and conflict between the public and the private, the informal and the formal, the legal and the illegal, between the cultural and the popular' (p. 155). However, these interweave urban significance, generating identities specific to each place, where each socio-cultural manifestation generates symbols that mark society, revealing its state, whether economic, political, etc.

Guzmán-Ramírez[2] in his international research (Mexico), entitled Urban Imaginaries and their use as a tool for analysing landscape elements (Urban Imaginaries and their use as a tool for analyzing landscape elements), shows that 'the perceptual and

imaginary dimensions overlap but are not excluded from the material-architectural dimension of the urban landscape' (p. 2). He argues that the city is a heterogeneous entity based on its inhabitants' experience of space because the city is perceived through the senses. Still, it is internalized and inhabited as an existential element and mental images are generated through cognitive processes that lead to the imaginary.

This research is carried out in a specific urban space, the Plaza de San Fernando, in the city of Guanajuato, Mexico, as can be seen in the figure. The analysis of the landscape marks the methodology of this research through the imaginary, revealing the expressions of the environment and the social practices carried out in this square by its passers-by.

These imaginaries can be understood as symbolism, events, and perceptions generated by everyday life with a touch of fantasy, where memory is forged. This 'construction of places' leads to defining parts or fragments of landscape perception, generating an environment-subject relationship where the material and immaterial converge.[2]

Art here is presented as the juxtaposition of colors and sensations provided by the architecture of its façades and streets. The multiple urban elements and their polychromatic feel generate a landscape in which Mexican identity is reflected and where religiosity plays a significant role, together with culture and customs, forging identity. This is mixed with spatial attributes, thus creating a memory of its own and an urban environment in which artistic, architectural, and urban expressionism create a whole from its parts.

At the local level

In the city of Sincelejo, very few poetic works are dedicated to raising awareness of the town from a voice conscious of the territory's analysis and its habitation dynamics. However, particular works by authors have been rescued, anthologized in the books

Voices and Songs of the Sierra (Anthology), compiled and with a prologue by Víctor H. Albis (1978), which brings together poetic texts by writers from Sincelejo, some of which rescue direct expression of the territory as an element of inspiration for poetic song, such as the poem song in praise of Sincelejo by Adolfo Martá. On the other hand, in the Poetic anthology of Sucre by Eduardo Gomes-Cásseres[5] There are poems such as In Praise of Sincelejo (In Praise of Sincelejo) and My village with nostalgia in the background (My town with nostalgia in the background) by Pompeyo Molina, which expresses authentic characterizations of the territory from the physical and landscape aspects and the dynamics of its inhabitants. In the latter poem, the author describes:

- My distant town That bequeathed me the painful pride
- Of being from Sincelejo. Longing for your clear streets, your blue sky, and your mountains
- And your sugar cane fields are where beauty lies. Pompeyo Molina

Other artistic expressions directly related to the territory can be seen in musical works in the porro rhythm, whose representative images are directly framed around the revival of the values of the territory, its customs, and cultural traditions that recognize and perpetuate the identity of the inhabitants of Sincelejo, such as the following works: '

El sincelejano by Marcos Diaz, Luis Ramón Vargas and Los Corraleros de Majagual (1984), Alma Sincelejana by maestro Jorge Martínez.[6,30,31,32,33,34]

Pictorial works such as figure 1 by [6,35] portray the urban landscape and daily life of the city of Sincelejo, achieving a kind of historical work that rescues the city's aesthetic values and preserves them in the memory of its viewers.



Figure 1. Urban landscape of Sincelejo
Source: Khastulo Choperena[35] www.artelista.com

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Investigative approaches such as those proposed by Edgardo Támara, historian and writer from Sincelejo, Gilberto Martínez Osorio, architect and research professor at the

Caribbean University Corporation CECAR, regarding representations and imaginaries of the city of Sincelejo, referenced in texts such as:

- The "Once de Noviembre" Mound: cultural practices and representations in the public space of Sincelejo. 1910–1945 by Gilberto Martínez-Osorio.[6]
- The Atrium of the Church of St. Francis of Assisi in Sincelejo. 1908 - 1910: A Historical Approach to its Cultural Significance, by Gilberto Martínez-Osorio.[7]
- The Main Square of Sincelejo. An Urban Cultural History. 1894 – 1920, by Gilberto Martínez-Osorio.[8]
- The Department of Sincelejo: A comparative microhistory, Sincelejo. By Edgardo Támara-Gómez.[9]
- History of Sincelejo: From the Zenúes to the packing house. By Edgardo Támara-Gómez.[10]

In the state-of-the-art review, no works of artistic creation with a research basis related to the representations and imaginaries of the city of Sincelejo were found. Therefore, it is clarified that the creative expressions mentioned above are spontaneous, and the research cited is scientific.

Conceptual framework

Category 1: Human feelings linked to place

Since the dawn of time, humans have felt the need to inhabit a place. This has characterized us throughout history, and this need has led us to attachment and material roots to a certain habitable land, which could be described as Topophilia. Yi[11] presents a broad concept of this fact, saying it is 'all the feelings humans have for a place, a territory, for something tangible to their eyes and touch' (p. 9). As part of the 'symbolic dimension of human habitation',[12,36,37,38,39,40] referred to as a human instinct that leads us to appropriate space, this is also manifested differently for each individual and is determined by the senses and perception of the world around them.

In addition to the lipophilic feeling towards a place, Vera, Gravano, and Aliaga[13] discuss the perception given by the 'senses, signifiers, meanings and images between different elements based on rhetorical and symbolic operations' (p. 35). This way of seeing the world, characteristic of human beings, leads us to construct our living space. Domingo[14] refers to this characteristic as 'imagination' and states that 'imagination helps to make the world habitable; through imagination, we discover that the world is "ours"' (p. 300).

According to Domingo[14] 'imagination contributes to achieving a new philosophy close to things, to everyday life, to the common world, far from overly rapid categorizations and objectifications' (p. 300). This means that imagination makes us subtly inhabit the everyday world around us, perceiving the world naturally where philosophizing about the place is the most important thing.

Category 2: Society as the sphere in which social representations develop

Lindón[15] argues that 'perceptions are transformed into representations and these, through a symbolic process, become imaginaries' (p. 8). Pérgolis and Rodríguez-Ibarra[16] describe perception as 'the first step in the process of internalization of the city' to achieve emotional appropriation, which gives way to reflection on the 'meaning of urban space and the identity of the city' (p. 26).

The theory of social representations originated in the late 19th century, starting from sociology and stipulating itself as something different from the 'psychological phenomenon.' Villarroel[17] states, ' Collective consciousness does not belong to the same order as individual consciousness' (p. 438). Highlighting the significant difference, since social representations refer to something collective and not individual, 'from this collective reflection emerges religious conceptions, myths and beliefs—collective representations—common to individuals in a society' (p. 438). 'The concept and theory of social representations refer to forms or modalities of social knowledge through which we interpret and think about our everyday reality'.[17,41,42,43,44,45]

Social representations shape the behavior of society and how each social being communicates with each other in a given space. Mora[18] uses Moscovici's words to define it as 'an organized body of knowledge and one of the psychic activities through which humans make physical and social reality intelligible, integrate themselves into a group or a daily relationship of exchanges' (p. 7).

Materán[19] reveals the functions of social representations, which, based on a research process, serve to understand the 'social nature.' These are:

- Making objects, people, and events in everyday life conventional (...), turning a strange reality into a familiar one.
- Facilitating communication between people, communication that involves both shared and divergent points of view on various issues.
- Promoting collective thinking and group reflexivity, which are fundamental requirements for social identity.
- Justifying decisions and behaviors that occur in social interactions. Representations are social because of their shared nature, origin in interaction, and functions.[19,46,47,48,49,50]

In addition, Materán[19] presents the factors that give rise to a social representation, which, according to Moscovici, one of the greatest exponents of social representation theory, are 'determined by the conditions in which they are conceived and constituted, the main factor being that they arise in times of crisis and conflict' (p. 245). From this, he identifies three conditions, based on research findings: the dispersion of information, the focus on the individual and collective subject, and the pressure to infer the socially defined object.[19,51,52,53,54]

D'Agostino[20] says that meanings give sense and categorizes them into three functions: 'They structure representations of the world in general, designate the purposes of action, and establish the types of affections characteristic of each society' (p. 128). This gives way to the symbolic structures of society known as imaginaries.

Lindón and Hiernaux[4] quote Castoriadis: "The imaginary is the incessant and essentially indeterminate socio-historical and psychic creation of figures, forms and images that provide meaningful content and are interwoven into the symbolic structures of society." This reveals the imaginary as a fusion of meaningful images created by perception that come to have meaning and become part of a material and immaterial sense.

Imagery has a subjective character, Lindón, Aguilar, and Hernaux[21] 'whose components are essentially ideas, therefore mental bodies without concrete reality and space and time' (p. 30). This is its origin, thought, and reasoning that has no space or time but manages to create content woven into society. It should be noted that 'the imaginary, then, would refer not to the invented, fantastical or non-existent, but to that capacity to create meanings and representations'.[13,55,56,57]

Lindón[15] argues that 'the imaginary allows us to find—or rather decipher—answers to the why of the actions of social subjects' (p. 10). This way of philosophizing deciphers us as social beings about our environment and the individuals who live among us. 'The study of imaginaries has been in vogue over the last decade in Bogotá and other cities in the country and worldwide'.[16] Imaginaries are an enigma that cannot be categorized but can clarify many unknowns about social subjects.

D'Agostino[20] states, ' The imaginary always demands a conceptual effort.' In other words, the imaginary goes beyond the symbolic order and 'the mediation between discourse and the world' (p. 132). He points out that its representations are not static but actively fluctuate, not individually but collectively.[21]

'There is no opposition between the individual and society,' argues Castoriadis[22] because the individual itself is created by society, logically not physically, but in its 'historical-social' form.

Category 3: Physical and social knowledge of the place

The words and practices of society create a social imagination and emerge from physical objects. It is the imagination already applied to a population. Lindón[15] states that 'once constructed, they can influence and guide practices and discourses, without implying that they remain immobile' (p. 10). In other words, once created, they transform or mark space with their influence, moving through society.

This constantly changing society undergoes fluctuations throughout its historical processes. Castoriadis[22] defines this as a 'process of self-alteration,' which he says occurs slowly, almost imperceptibly to a society. The author raises the question: 'The question of knowing when a society ceases to be "the same" and becomes "another" is a concrete historical question that cannot be answered by ordinary logic' (p. 315). This means that perceiving these changes is a difficult task for society. Change is evident throughout history, but no time marker tells us when a specific change occurs.

Category 4: The importance of urban imaginaries and social representations in a metropolitan space

Villar-Lozano and Amaya-Abello[23] in their research entitled Collective Imaginaries and Social Representations in the Way of inhabiting urban spaces - Pardo Rubio and Rincón de Suba neighborhoods (Bogotá), investigate the importance of interpreting phenomena generated by appropriation, habitation and the transformation of urban spaces, exploring the religious and collective imaginaries from which social representations are generated, and the significance of these between each stage of the inhabitants' lives, giving them a 'mythological meaning' that seeks answers from the habitat in which they develop and the expressions or behaviors of these inhabitants.

Lindón and Hiernaux[4] argue that 'urban imaginaries are not simply social imaginaries of a particular city, but a specific class of social imaginaries that include the urban space in their web of meaning' (pp. 8-9). In other words, we speak of an urban imaginary when we perceive a social imaginary that contemplates the urban space and its representations.

When referring to the city, we cannot speak of the urban imaginary as a single entity; a city presents a series of urban imaginaries that make it up, each with its characteristics, times, and forms of manifestation. 'We must be aware of the plurality of imaginary constructions about the city, which is why we consider it more appropriate to speak of urban imaginaries in the plural'.[21,58,59,60]

Urban imaginaries are given to space-time transversality; they cannot be measured and are not fixed because they tend to mutate easily, but not so much in their material form, such as architecture. Lindón, Aguilar, and Hernaux[21] say that "the time of urban imaginaries is very different from measured time because it can change the traditional order of past-present-future, reorganizing criteria and perceptions in a non-linear way based on subjectivities and sensations" (p. 31). This refers to their mental form, which becomes physical, leading to the generation of meanings in spaces through time and their transformations. Urban imaginaries have changed throughout history, and the constantly changing city generates a changing dynamic. Lindón[15] states that "the dynamics of urban life not only develop in historical time but also in other temporal cycles. For example, the 24-hour daily cycle' (p. 12). This shows that urban imaginaries cannot simply be managed as belonging to the regular time we easily perceive.

Pérgolis and Rodríguez-Ibarra[16] argue that urban imaginaries have two directions: 'They are a consequence of the city itself: From how it is lived and in which its dynamics and transformations are assumed' or, conversely, that 'its transformations are the result of how they inhabit it so that imaginaries are also a way of being and a particular way of understanding it" (p. 9). Urban imaginaries will always belong to urban space, which is why the city is interpreted and perceived. 'In this way, imaginaries interweave the city and consequently determine how it is perceived, moved around and inhabited'.[24]

It is important to note that there is a plurality of urban imaginaries in the city because they are perceived differently in each place. Lindón, Aguilar, and Hernaux[21] state that 'many studies could be carried out on urban imaginaries, and would still be insufficient if

we wanted to know them all' (p. 31).

Every day, imaginaries emerge in the city, and to say that an imagination would be constant in a place and at a given time would be a fallacy.

Category 5: The culture of a city as identity

Silva[25] states, 'a city creates its own urban mentality' (p. 14). Each town has intrinsic social, economic, physical, and natural characteristics. No two cities have a similar urban imagination. Cities can be thought of as human beings. Each one is different in its visible physical characteristics and way of thinking, living, and perceiving its environment, even when it is shared. Likewise, each city is unique and unrepeatable, even in its smallest expression.

Furthermore, Villar-Lozano and Amaya-Abello[23] propose a collective mentality (representations and imaginaries) of inhabitants, in which relationships in urban space become part of the social heritage and adhere to the urban memory (p. 19).

Category 6: Collective experiences contained in the materiality of the city

Lindón, Aguilar, and Hernaux[21] state that 'the use of a building is linked to the moment it is experienced; they are like a container of history, all juxtaposed in a natural way, integrating not only uses but also styles and meanings' (p. 35). Buildings are part of the city and are full of elements that make it up. Each of these elements has a different history: one for its construction, another for its era, and the changes it has undergone over the time it has stood. These features intertwine with the environment and integrate urban imaginaries. When a physical change occurs in a building, it is not only its form and qualities that are altered, but also time and its 'historical situation,' as Zumthor[26] puts it, 'for the new to find its place, we must first stimulate ourselves to see the pre-existing in a new way' (p. 17). Knowing how to design and generate a symbiosis with the environment rather than tension is essential.

Public roads also have great significance. Their location and use mark their importance for the city's inhabitants, specifically what you can find on them. The passing of a road generates individual meaning in the memory of the passer-by.

People living in today's urban environment do not perceive all these movements, which are called urban imaginaries; they wear a blindfold that distances them from these meanings, inhabiting a world defined only by their interests.

Zumthor (2004) states that 'the world is full of signs and information that represent things that no one fully understands anymore because, in the end, they are nothing more than signs of other things' (p. 16).

Category 7: The history of urban space in poetic imagery

Sierra-Franco[27] discusses Chronotopia, a concept of literary assimilation developed by Bakhtin[28] in which 'the units composed of space (geographical framework) and time (historical framework) are represented in the configuration of literary narrative' where the act of the individual is 'recreated' (p. 3). One of its main arguments is that 'the construction of human space-time experience is the product of a social and cultural construction,' in which Art and Social Sciences form a duality. However, the Chronotope is "the structure of representation of man's passage through space, as a physical subject of the action; a living man, with an identity in himself, capable of giving meaning and ideological depth to human identity " (p. 4). This reveals that meanings are incorporated into the places where human actions are generated, exposing that meanings are relative "codes" that express these actions 'in the emotional-evaluative moment that permeates space-time."

Bachelard[29] presents the poetic image as a 'glow' in which we can see the depth and dynamism of the cries of urban imaginaries that seek to resurface without an expiry date, showing the poetic image as variable and with its dynamism (p. 4) and taking poetry as a 'capture of being by poetry that has a phenomenological sign that does not deceive' (p. 12)—exalting the poetic image, positing that 'to account for the psychological action of a poem, it will therefore be necessary to follow two axes of phenomenological analysis, towards the exuberance of the spirit and the depth of the soul'.[30,61,62,63,64]

CONCLUSIONS

This research-creation allowed us to understand that urban spaces transcend their physical dimension to become settings charged with symbolic, historical, and cultural meanings. In this sense, Calle Real in Sincelejo is not only a thoroughfare but also a space of collective memory, where urban imaginaries and social representations intertwine with the daily experiences of its inhabitants. Through the study of national and international background information, it was confirmed that art and literature are practical tools for making the intangible values of the territory visible by allowing critical thinking and aesthetic sensitivity to be articulated with urban analysis.

The research reviewed shows that urban art and cultural practices in public spaces can generate new meanings for the environment, deconstructing dominant narratives and making local voices visible. Likewise, it was identified that social imaginaries, although often imperceptible, have a decisive influence on how the city is inhabited and transformed. The case of Calle Real shows that, despite being a place with a strong symbolic and historical significance, it has been scarcely addressed by sensitive approaches that integrate the architectural, cultural, and poetic.

In Sincelejo, the scarcity of artistic creations based on in-depth research into the urban environment represents an opportunity to promote new forms of interpretation and appropriation of space. In this context, poetic production based on the research-creation methodology is proposed as an innovative channel for reflecting and transmitting the social imaginaries that define city life. This strategy, in addition to rescuing the cultural value of the territory, promotes collective identity and strengthens the symbolic ties between citizens and their environment.

Therefore, it is necessary to continue promoting research that integrates art, architecture, and social sciences in the analysis of the

city, especially those that contribute to preserving and reinterpreting urban memory through sensitive languages. As a methodological and aesthetic approach, the poetics of living are presented as a relevant way to recover the deep meanings of space, give voice to inhabitants, and project new ways of building cities based on subjectivity, memory, and shared experience.

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