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RECONNECTING CULTURE, HERITAGE,
AND ARCHITECTURAL SYMBOLISM

Vol. 1



THE MUSEUM OF URBAN ARCHITECTURE OF THE PATRONATO DE LA RUTA DE LA AMISTAD: RECONNECTION BETWEEN THE OLYMPIC HERITAGE, THE HISTORICAL URBAN LANDSCAPE AND CULTURE WITH SUSTAINABILITY

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ABSTRACT

The “Patronato de la Ruta de la Amistad”, a non-profit civil association responsible for restoring, conserving and disseminating the legacy of the Cultural Olympiad of the Olympic Games Mexico 1968, has undertaken various actions for the creation of the Museum of Urban Architecture, a heritage public space in the open air, between the intersections of the Periférico Ring with Insurgentes Avenue and the Tlalpan Viaduct, where 17 of the 22 sculptures linked to the urban sculpture route of the same name are located, which have been restored and, where appropriate, transportation from their place of origin.

Around these sculptural works, the patronage has implemented various actions such as: the Multidisciplinary Artistic Interventions Program - with the participation of different creators-, the Pedregal Native Gardens Program, where the flora and fauna of this territory are rescued and the Edible Forests Project where various native species of Xochimilco are planted and harvested.

These urban ecology actions have been complemented by the preservation of the urban-architectural characteristics of this environment, interrelated with restoration work on urban elements, as well as their original layout, to safeguard this historic urban landscape, in addition to promoting education and citizen practices for the good of the community.

The objective of this article is to analyze the above as part of succession-sustenance-sustainability processes, where it is sought to reconnect sociocultural activities with this Olympic heritage and contribute to the physical and symbolic appropriation of this open-air museum.

Keywords: Museum of Urban Architecture, Patronato Ruta de la Amistad, Olympic Heritage.

OLYMPIC HERITAGE AND HISTORIC URBAN LANDSCAPE

It has been 54 years after the celebration of the 1968 Olympic Games held in Mexico City and other entities of Mexico. It is necessary to reflect on the reconnection between the maximum artistic event of its Cultural Olympiad: the Route of Friendship, the historic urban landscape shaped by it and the preservation of the Museum of Urban Architecture, conceived as an outdoor heritage public space by the board of this urban sculptural ensemble, based on the culture of legality with sustainability.

The “Patronato de la Ruta de la Amistad”, a non-profit civil association in charge of restoring, conserving and disseminating the artistic heritage by the Cultural Olympiad of the 1968 Olympic Games in Mexico has undertaken various actions for the preservation, restoration and safeguarding of this historic urban landscape for the creation of a Museum of Urban Architecture, not only related to the monumental works that made up the sculptural tour of urban character of the same name, but several elements around these works, which integrate creations of other artistic disciplines, the rescue of flora and fauna native to this territory and the cultivation of various native species of Xochimilco.

The objective of this article is to analyze the above based on the methodology of deep hermeneutics, which, according to John B. Thompson, allows us to integrate the processes of succession-sustainability-sustainability,

that we seek to reconnect socio-cultural activities with this Olympic heritage and contribute to the physical and symbolic appropriation of this open-air museum.

The Method of Deep Hermeneutics is composed of two phases. The first is the Hermeneutics of Everyday Life or Interpretation of Doxa (Thompson, 2002, p. 406-415), consisted of making ordinary observations and ethnographic records on the Museum of Urban Architecture, to figure out from the point of view of the researcher, what the emotional and symbolic meanings are shaped by this Olympic heritage and the various actors who interrelate daily with this territory updating its historical urban landscape.

This first interpretation will be transformed into a second phase known as the Methodological Framework of Deep Hermeneutics, which is composed of stages. The first is the Sociohistorical Analysis (Thompson, 2002, p. 409) in this case of the background of the Museum of Urban Architecture, focused on the emergence of The "*Patronato de la Ruta de la Amistad*" and of this same sculptural route, in order to unravel the emotional and symbolic meaning that this territory had in the late 1960s and mid-1990s of the last century, and how it has been developing until being recognized as Olympic heritage today, with a clearly identifiable historical urban landscape.

The second stage is the Discursive Analysis (Thompson, 2002, p. 417) of The "*Patronato de la Ruta de la Amistad*", based on the decoding of emotional and symbolic meanings manifested in the narratives of its leaders, collected in semi-directed interviews and bibliographic, newspaper and media documents, contained in archives such as that of Pedro Ramírez Vázquez's, architect and president of the Organizing Committee of the XIX Olympic Games, and in the website of this civil association, about its vision of the Museum of Urban Architecture, as part of other social actions that allow influencing the physical and symbolic appropriation of the Olympic heritage and the conformation of its historical urban landscape.

The third stage is the Interpretation-Reinterpretation (Thompson, 2002, p. 406) where a reinterpretation of the Hermeneutics of Doxa will be produced, based on the contributions and findings of the previous analyses in order to have a deep understanding of the interrelations between the Museum of Urban Architecture, the Olympic heritage and the historical urban landscape associated with them.

This Museum of Urban Architecture is valued as Olympic heritage because it is an asset legacy by the generation that made possible the realization of the 1968 Olympic Games and its Cultural Olympiad in Mexico City to future generations. The concept of Olympic heritage appears in the strategic documents of the International Olympic Committee since the 1990s as an important socio-political issue and a field of multidisciplinary scientific research (Girginov, 2012), this is derived from the organization of sporting events of great worldwide prestige, distinguished by their social, cultural, historical, ecological, urban, architectural, sporting, artistic and economic impact. Thus, the Olympic heritage produces multidimensional, multiscale effects at different levels, both positive and negative, permanent and ephemeral, short and long lasting, both in the territories involved, local, metropolitan, national and international, and in the societies that inhabit them, transforming the promotion of related practices, values, behaviors, social structures, style, level and quality of life; aspects difficult to measure and complex to guarantee, but essential in the competencies that the organization assumes in the planning and preparation of these sporting events.

According to Ewa Malchrowicz-Moško, Adam Omorczyk and María Teresa Calle Molina (2016), the tangible heritage of any Olympic Games is not only the one destined for sports practice, but also the one that generates places suitable for hosting an event of these characteristics such as the construction of roads, highways or new means of transportation for the mobility of attendees, athletes, organizers, among other actors involved. For its part, the intangible heritage of an Olympic Games is made up of all those symbolic forms derived from cultural products, practices, traditions, customs, imaginaries, and landscapes that, seen as heritage, are conceptualized today as *historic urban landscape*, which integrates

[...] the urban area resulting from a historical layering of cultural and natural values and attributes, which transcends the notion of "ensemble" or "historic center" to encompass the overall urban context and its geographic setting, including its topography, geomorphology, hydrology and natural features; its built environment, both historic and contemporary; its infrastructure, both above and below ground; its open spaces and gardens, land use configuration and spatial organization; visual perceptions and relationships; and all other elements of urban structure, as well as its uses and spatial organization; its infrastructure, both above and below ground; its open spaces and gardens, the configuration of land uses and their spatial organization; visual perceptions and relationships; and all other elements of the urban structure, in addition to social and cultural uses and values, economic processes and the intangible aspects of heritage in its relation to diversity and identity. (UNESCO, 2011, p. 67).

This definition lays the foundation for a comprehensive and integrated approach to the identification, evaluation, conservation, and management of historic urban landscapes as part of an overall sustainable development plan, to preserve the quality of the environment in which people live, improving the productive and sustainable use of urban spaces, without losing sight of their dynamic character, and promoting social and functional diversity.

Therefore, the Museum of Urban Architecture is considered a tangible and intangible Olympic heritage, fundamentally cultural, historical, ecological, urban, architectural, sporting, and artistic, with a historical urban landscape with the properties defined by UNESCO, which must be preserved, safeguarded, and managed based on a culture of sustainability.

CULTURE WITH SUSTAINABILITY

The critical approach to the urban architectural phenomenon must start from the perspective of culture, but it should be clear that the meaning of this notion that articulates this reflection places at the center of the analysis the human being as creator of himself and his environment; human invented culture to build himself in a perpetual becoming. Thus, culture as a scenario and atmosphere of the always possible, is defined by Clifford Geertz and John B. Thomson, as

[...] the social organization of meaning, as patterns of signification historically transmitted and embodied in symbolic forms, by virtue of which individuals communicate with each other and share their experiences, conceptions and beliefs; [...] the symbol, and therefore culture, is not only a meaning produced to be deciphered as a text, but also an instrument of intervention, on the world and a device of power (Mac Gregor C., in Giménez, 2021, p. 13).

Therefore, architecture derives as a cultural product, capable of providing the conditions of habitability necessary for the deployment not only of power, but also of the daily life of millions of people rooted in urban spaces. This condition of hinge between what is imposed by hegemony and what is possible to human enhance, has become a priority when considering the valuation of heritage and memory that update identity, seeking strategies to rebuild the social fabric and subjectivity of citizens in the diverse spaces of our cities, impacted by neoliberal predatory urban planning, which turns into merchandise and fragments what was once public space, the ethos of the urban.

The problems faced by cities must be thought and intervened from the negotiation of the plurality of interests, attending first of all to the reduction of pressure on natural resources, pollution, housing shortages and poverty, which unfortunately are linked to the deep socioeconomic abysses resulting from the unequal distribution of wealth, a condemnation inherent to the pursuit of capitalism, which from the structural point of view, feeds ignominy and violence. Before the overwhelming dehumanizing process, the destruction of community spheres and the permanent depredation of the natural environment, it is urgent to work on turning cities into sustainable communities, where the architectural urban space recovers its condition of habitability, which implies inclusion, security, resilience and therefore sustainability with a sustainable sense. In summary, it is a matter of re-humanizing our cities, thus scenarios for the deployment of diversity and the updating of collective memories resemantized from cultural practices that articulate the diverse and the local, the local and the global.

Considering which ways we should take to shape a better future, it is worth recalling that the 1987 report *Our Common Future*, known as the Brundtland Report, has long been a point of reference and direction; subsequently, at the Earth Summit held in Rio de Janeiro in 1992, emphasis was placed on the need to forge the pillars of sustainable development based on the dimensions of economic growth, social inclusion and environmental balance; however, today it is clear that the complexity of the problems of contemporary societies, specifically those regions that historically have been battered by the economy of dispossession imposed in the colonized continents, today as developing countries, where the destruction of their ecosystems and the reproduction of violent internal colonialism, have left deep wounds and a trace of stigmatization in the cultures of the native people, today also inhabitants of our various megalopolitan spaces, bastions of perpetual inequality. All of this obliges us to rethink the proposals that guide the course of development, which is why UNESCO and the World Summit on Sustainable Development, as early as 2010, suggested that culture, as the very human element that allows our material and existential reproduction through the framework of meanings, be included as the fourth pillar of sustainable development, since it is the element that articulates what otherness, nature, development and other structural aspects that require attention if we want to achieve a better world. Considering culture as the platform from which to manage sustainable development strengthens efforts to protect cultural and natural heritage; it also ensures that by 2030, in most countries and cities, especially in the so-called Third World, there will be universal access to green areas and safe, inclusive, and accessible spaces, especially for the most vulnerable people.

Today, many developed countries have incorporated the perspective of governance in their urban localities and have developed programs to rescue residual spaces, incorporating culture as the fourth pillar of sustainable development. This original approach is very important, because the feasibility of any project is based on its prospective capacity as a deployment of the value of commitment, and this implies putting at the center of the processes, the consideration of the various universes of meaning with which citizens from everyday life and experience, live, suffer and enjoy the architectural urban space.

This new perspective points to the relationship between culture and sustainable development through a double approach: developing the cultural sectors themselves (i.e., heritage, creativity,

cultural industries, art, cultural tourism); and advocating for culture to be duly recognized in all public policies, particularly those related to education, economy, science, communication, environment, social cohesion, and international cooperation. The world is not only facing challenges of an economic, social or environmental nature. Creativity, knowledge, diversity, and beauty are essential prerequisites for dialogue for peace and progress, as they are intrinsically related to human development and freedom (UCLG, 2010, p. 4).

It is, at this moment, when it is pertinent to vindicate the articulating role played by cultural promoters and managers, since they are between the logics of the prevailing hegemonic and the citizens who, from different scales, can develop community participation as a platform from which to generate proposals for the recovery of the lived environment.

The prospective of sustainable development starts from an inclusive perspective that allows us to understand the urban architectural phenomenon as an eminently cultural fact, a generator of identities and universes of meaning that, placed in the dialogic negotiation of interests, make up the work material of those actors who, from a new institutionalization, can manage comprehensive projects that reestablish the condition of habitability. Thus, with this approach, it is worth saying that for the case we are dealing with, both The *"patronato de la Ruta de la Amistad"*, specifically through the Museum of Urban Architecture, represent a clear example of cultural promotion with a focus on sustainability.

Each promoter defines and builds its community based on various criteria: institutional assignment and vocation, personal interests, strategic definitions or the nature of each initiative. The cultural promoter "provides the creation of community" when he/she promotes processes that consolidate the capacity to choose, decide and commit the members of the community; when they generate methodological and logistical elements to carry out their projects; when they train community specialists that favor self-management; when they manage better political, financial and technical conditions for the viability of such projects; when, from the cultural point of view, promoter and community constitute citizenship for cultural democracy (Mac Gregor C., in Giménez, 2021, p. 13).

THE MUSEUM OF URBAN ARCHITECTURE OF THE *"PATRONATO DE LA RUTA DE LA AMISTAD"*

In Mexico City, since the sixties of the last century, the expansion of the primary road known as Anillo Periférico (Peripheral ring), from San Jerónimo to Cuernavaca area, was projected for the celebration of the XIX Olympic Games "Mexico 68"; the junctions with two of the main avenues that connect this area with the rest of the city, (Insurgentes and Viaducto Tlalpan) were little worked in their residual areas. When, due to the construction of the second floor of the Periferico, it was necessary to relocate the sculptures that make up the Route of Friendship, the neglect of these became evident. Therefore, the Patronage, interested not only in preserving the sculptures, but also the context, conceives to work these places as a great Museum of Urban Architecture. In this case, the proposal was to preserve these spaces through the maintaining of their original construction characteristics.

The proposal consists of restoring and maintaining the urban furniture (street lights, street lamps, railings, etc.), sidewalks, as well as the original layout that preserves the memory of what was the XIX Olympics, avoiding the visual contamination that these places had been subject to for years, both by the authorities (with signs, bus stops, etc.) as well as by private companies that had sought to use these spaces for advertisements.



Fig.1 and 2 of the sculpture "Mexico" by Joseph María Subirachs before and after its release. Photos by Blanca Margarita Gallegos Navarrete, 2008 y 2019.

However, the effort and vigilance to avoid these outrages must be constant because there is not always the will, interest or knowledge of the importance of these sites. Although the Patronage only mentions the functional value of the area, it is also important to point out its aesthetic value, since the location of the sculptures at these junctions reminds people of their quality as human beings, which was the original conception of the creator of the Route: Mathias Goeritz.

Among the actions carried out by the Patronage is not only the rescue of the sculptures, but also the ecological recovery, and the recovery of urban infrastructure elements, such as current water ducts and pump galleries that are an integral part of the functionality of the city and to which generally little attention is paid, because they are not seen.



Fig.3. The sculpture Man of Peace, by Nivola, showing the ecological recovery (Pedregal Gardens project) and part of the infrastructure dating from the sixties, which is also part of the Museum of Urban Architecture. Photo by Blanca Margarita Gallegos Navarrete, 2019.

The Urban Architecture Museum, in words of The Route of Friendship Patronage, is also fundamental at the local level, for the good of the community, since it is intended to have a visual order and educate through social and urban practices that allow revaluing the use of public space, an example of this is to encourage free transit, without being interrupted by informal commerce. The aim is to prohibit the sale of food on the street and thus prevent people who consume it from throwing garbage in the area. In addition to the management of garbage, the cleaning of the screws of poles that have already been removed, which endanger those who walk on the sidewalk, will also be carried out. Total accessibility is also being sought, as well as access to efficient public transportation and biking lanes to protect visitors, although the latter is a project that is still waiting to become a reality.

COMPLEMENTARY ACTIONS IMPLEMENTED BY THE FRIENDSHIP ROUTE PATRONAGE

Since February 1968, once it was decided that the sculptures produced from the International Sculptors' Meeting would be part of the events of the "Cultural Olympiad", the planning of the location of each of the 19 sculptures began along the 17 kilometers of the then "new" section of the Periférico, which ran from the intersection of San Jeronimo to the access of the canoeing track in Xochimilco. The location of each sculpture was proposed by Mathías Goeritz, who was part of the Organizing Committee of the XIX Olympic Games in Mexico, as well as the pharmaceutical company Bayer, which supported the sculptors. The criteria for the location of the monumental sculptures were: a) each sculpture should be a kilometer and a half away from each other; b) they should be located in the residual spaces, on the south side, in the stretch from San Jeronimo to Villa Olimpica, and on the north side, in the stretch from Villa Olimpica to the Canoeing Track; c) the color and size of each sculpture was decided according to the shape and the space where they would be located.

By June 1968, the construction of the ferrocement sculptures began, with the exception of two of the guest sculptures: Calder's "Red Sun" and Germán Cueto's "Running Man".

Once the XIX Olympic Games "Mexico 68" were over, the functions of the Organizing Committee were terminated, and the sculptures were left adrift. On the other hand, the opening of this great road (Periférico Sur) accelerated the process of urbanization of the area, which contributed to the loss of visibility of most of the sculptures that had been conceived to be seen at speed and at a distance. From 1970 to 1995, the abandonment and the process of deterioration were evident. However, in 1996, a process of rescue and recovery of the old splendor of the Route began; an undertaking carried out by The Friendship Route Patronage.



Figg. 4, 5, 6 and 7. The Friendship Route also seeks the use of efficient public transportation and the integration of bicycles to reach it, where in turn, having wide sidewalks, it is possible for pedestrians and cyclists to coexist in a practical and clean way" (Patronato Ruta de la Amistad). Photos 4 and 6 by Blanca Margarita Gallegos-Navarrete, 2019; photos 5 and 7 by Christoffer Lara, 2022.

The history of the formation of this patronage dates to the interest of Luis Javier de la Torre, who, in an interview led by the authors in 2019, refers that when he was a child of approximately four years old, his father took him to the events of the "Mexico 68" Olympic Games. As part of the fun, he liked to get into the monumental letters that had been made for the urban setting and signage of the event. Having a penchant for design (he says it is in his DNA), he was marked by the signage and the interior of the stadiums. Twenty-seven years later, riding his motorcycle, he came across the "Torre de los Vientos" (Wind Tower), in Fonseca (the... Route station) and when he fell, he came across the "Mexico 68" sign, decided to return, took his camera, and began to take pictures of each sculpture. He also reflects, how the energy of "Mexico 68" and all the projects realized with a lot of effort, had been eclipsed by October 2nd and its political management. How, this event had not been valued in all its dimension, because it had an authenticity, since no one until then, had made a cultural Olympiad on par with the sports, as it had been in ancient times.

How is it that we admire everything that is from the outside and not from the inside? When what is outside cannot be understood if what it is inside is not understood, and that was a fundamental part of Ramírez Vázquez: To make the Mexican and to make the contemporary. That "Mexico 68", which "was the only thing we have not copied" (says Luis Javier), was relegated and forgotten. This concern motivated him to search contact with the man who would have been the president of the Organizing Committee and the main conceptualizer of this great event: the architect Pedro Ramírez Vázquez. The opportunity arose, he says, with the daughter of one of his father's best men, who was working at that time in the office of this architect. This relationship allowed her to leave him a letter and three days later he welcomed him. There he explained that he wanted to rescue the Route of Friendship. Pedro Ramírez Vázquez gave him advice and support and contacted his own son Javier Ramírez Campuzano, with whom he finally founded The Friendship Route Patronage.

The deterioration of the sculptures led them to make the decision to restore them one by one and they created the "adopt a sculpture" program with the intention of obtaining economic support, either from private or governmental initiatives. As a form of gratitude, the name of the donor was included in the spheres designed in 1968, as a sign for each sculpture. In the programmed actions and the budget for each work, it was also considered to bring the authors. Luis Javier relates that the first sculpture to be restored was the "Tower of the Winds" and Fonseca was brought from New York for that purpose.

Another aspect that both Luis Javier de la Torre and Javier Ramírez Campuzano considered relevant was that it was not enough to restore each sculpture, it was also important to give them new life and establish a dialogue between them and the new artists. To this end, they created the Multidisciplinary Artistic Interventions Program to give a constant use to the works and their surroundings. This program was intended to revalue and energize the interaction with the sculptures, as well as to have direct contact with the community and ensure their permanence. It also reinforced the concept of Mathias Goeritz (its creator) of taking contemporary art to the streets.

Later, in 2006, a new program started, promoted by the Patronage; in this case the objective was to recover the natural environment of the sculptures, an urban ecology work called Jardines Nativos del Pedregal (Pedregal Native Gardens), where the rescue of the flora and fauna was initiated, creating natural rainwater collectors

around the sculptures and also the project of Edible Forests in the wetlands area to plant and harvest various native species of Xochimilco.

Unfortunately, in 2011, the Route suffered a new aggression derived from voracious urban planners, with the construction of the second floor of the Periferico. Due to this situation, it was necessary to relocate ten of the sculptures. In this second rescue, the Route was reinvented, and in this case, invaluable support was provided by the World Monuments Fund. With the new route, other activities have been promoted, such as the night bicycle ride "Rolling along the new Route of Friendship" in 2012.



Figg. 8, 9, 10 and 11. Dismantling for relocation of some sculptures: "*Puerta al viento*", "*Esferas*", "*Ancla*" and "*Señales*" (Door to the wind, "Spheres", "Anchor" and "Signs"). Photos 8 and 10 by Blanca Margarita Gallegos Navarrete 2011 and photos 9 and 11 by Christoffer Lara, 2022.

It is worth mentioning that, since the first rescue, it had already been necessary to relocate the sculpture of Italy, which had been hidden inside a parking lot, but it had not been possible to recover the sculpture of Australia, which had also been left inside the property of the Olinca School, which even used this sculpture as part of its corporate image. It was not until 2012 that it could be rescued and relocated in one of the residual spaces at the intersection of Periferico and Insurgentes. In this regard, Luis Javier de la Torre, comments that on separate occasions he had met with the director of the school, who had refused to allow the sculpture to be removed, claiming that, since its construction, it had been built on private land and not in a residual space. However, given the persistence of the Patronage, to recover this work, the director said, "if it fits in the trunk, then take it" and under that premise, says Luis Javier, that at night the sculpture was removed with the help of a crane.



Figg. 12, 13, 14 and 15. Restoration of sculptures from Australia and Italy. Photos 12 and 14 by Blanca Margarita Gallegos Navarrete, 2011 and photos 13 and 15 by Christoffer Lara, 2022.

The effort of The Friendship Route Patronage has allowed the subsistence of this sculpture, which shows some of the best of the world art of the sixties. The effort is great, since its maintenance costs ten million pesos a year (in 2019) according to Luis Javier, and this is achieved thanks to the constant sponsorship of the embassies of the participating countries, the cultural programs they promote, the relation with companies to raise funds, the Government of Mexico City and the municipalities where they are located (Tlalpan, Coyoacán and Xochimilco) and other collaborations that would be long to list. The money collected is administered through a trust created by the National Fund for Culture and the Arts (Fonca). The initial mission of The Friendship Route Patronage A.C., to preserve and disseminate the legacy of the Cultural Olympiad, has been expanding, as it now also includes, among its responsibilities, the preservation of the collection of the Mexico 68 World Children's Painting Festival and one of the "judas" made to mark each of the venues of the sporting events, as well as the editions, films and publicity for the 1968 Olympic Games.



Fig.16. Sculptures that make up the Ruta de la Amistad. Photo by Blanca Margarita Gallegos Navarrete

RECONNECTING HERITAGE VALUES WITH SUSTAINABILITY

Through the different actions implemented by the The Friendship Route Patronage to preserve the Olympic heritage resulting from the Cultural Olympiad of the 1968 Olympic Games held in Mexico, socio-cultural activities have been reconnected, ranging from walks, contemplation, sunbathing, landscaping, planting and harvesting, the rescue of flora and fauna, multidisciplinary artistic interventions, scientific research and dissemination, multidisciplinary artistic interventions, scientific research and dissemination, having as an anchor the preservation, management and safeguarding of the natural and artificial elements (urban, architectural and artistic) that make up the Museum of Urban Architecture, formed mainly by the sculptures belonging to the Ruta de la Amistad (Route of Friendship) and that forms a logic that attends to the process of succession-sustainability-sustainability.

This process of succession-sustainability-sustainability seeks to contribute to the physical and symbolic appropriation of the Olympic heritage held by this open-air museum, as part of different phases over time in which the transmission of this legacy to the generations of tomorrow takes place, by supporting the revitalization and permanence of its highly significant qualities without reifying them, but rather updating their potential for social and urban integration.

In the understanding that Olympic heritages such as these require to be preserved, managed and safeguarded based on a culture of sustainability from a complex prospective, which not only recognizes its symbolic, historical, natural, artistic, urban, architectural, economic and aesthetic values, all amalgamated in the landscape that makes up this territory, but can recognize how these are part of multidimensional and multiscale processes that account for a temporary-spatial transit of structuring and restructuring that interdefines its future. Thus, as this heritage goes through these processes of succession-sustainability-sustainability, it dialogues with the contextual transformations from the local to the global, in the short, medium and long term, being an example of the role, that citizens can play through their initiative and committed participation.

Now, it is recognized that this historic urban landscape is the result of the complementarity of its cultural products, both natural and artificial, the dynamics of urban practices that encourage and forms of symbolic representation that make up, develops a territorial synergy, recursive that enables sustainable development in that part of a hologrammatic whole that integrates the urban system of Mexico City. Each cultural product such as a luminaire, a sidewalk, a road clover, a sculpture, a native plant or animal to this millenary territory, becomes an important element in the process of socio-spatial reappropriation that has turned into reality the feasibility of the management and cultural promotion of the patronage and the different collectivities interested in the sustainability of our cities.

These successful interventions are points of a broader hologram about Olympism, its universal values and ethical principles associated with this movement that seek to revalue the creative potential of the human being,

and now that intention or those values are the basis that integrates the Olympic heritage, that allows us to humanize the cities and dialogue with other regions of this global world that have participated directly and indirectly in the 1968 Olympic Games and that connect these legacies with others emanating from more than 100 years of worldwide editions, giving account of cultural spheres that function as hypertexts with their own networks and cultural circuits.

Finally, this historical urban landscape reflects, from the hermeneutic approach, an interpretation derived from the set of its components, by those who have had the opportunity to perceive them, assigning value to them, giving them new meaning. This process of resemantizations of the architectural urban space is what allows the regeneration of the social fabric and the recovery of the subjectivity of the inhabitants who participate either from contemplation or from action in practices that allow the recovery of habitability in our cities.

A spirit of place arises when this space, when preserved and enriched by the actions that The Friendship Route Patronage is developing based on a culture of sustainability, opens a door to new horizons of integral continuity of the Olympic heritage, so that far from being considered something obsolete from a distant past, it will be precisely that active witness from which to detonate the improvement of the integration of the citizen and the architectural urban space, having as a reference that degree of excellence with which the 1968 Olympic Games were planned and developed logistically, creatively and with commitment; these projected in the imagination of the inhabitants of Mexico City, the capacity that Mexico has as a nation and culture at the height of the best anywhere in the world, contributing history and experience to the Olympic movement and humanity.

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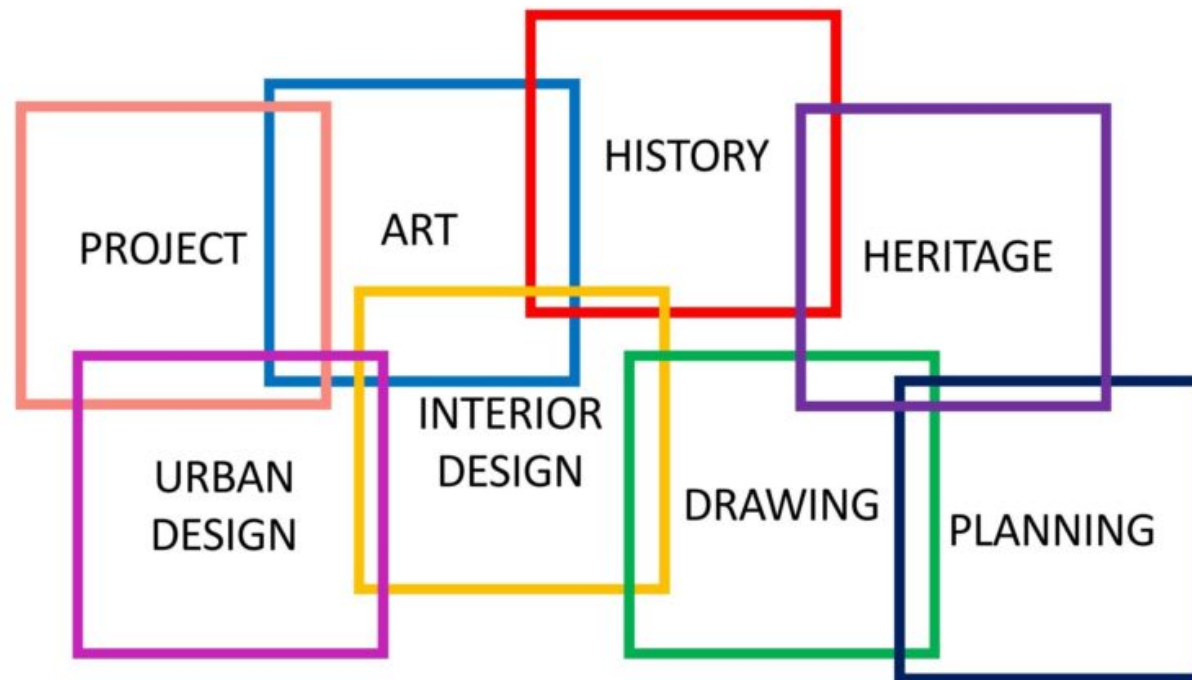
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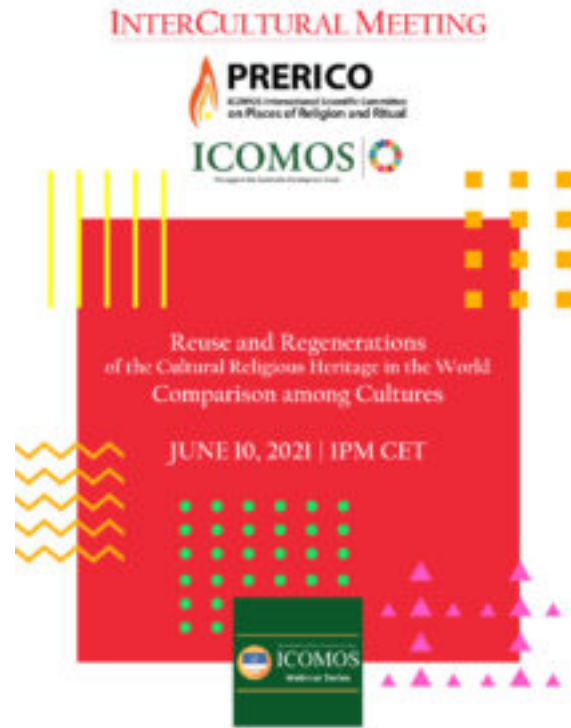


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