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TRES CULTURAS SQUARE, TLATELOLCO: WITNESS OF SYNCRETIC TIME, RESISTANCE AND CONSERVATION OF HISTORICAL CULTURAL HERITAGE

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ABSTRACT

Tlatelolco, derived from the Nahuatl Xaltitloll (in the place of the pile of sand) is one of the historical cultural landscapes with the greatest syncretic values and architectural urban symbolism in the entire American continent. Its center being named -by local authorities- as an Intangible Cultural Heritage of Mexico City to be preserved for its value for historical memory, its main geosymbol, the "Tres Culturas Square" has witnessed the passing of centuries and national history from its privileged and strategic location within the capital of the Mexican Republic, since its foundation in 1337, constituting itself as a public space permeated by the sense of social struggle and progress over time. Its tricultural denomination connects to the pre-Hispanic era, of which it was a commercial enclave and the last redoubt of the Mexica resistance against the foreign siege; with New Spain era, for which it represented a center for academic development, knowledge and transcendent support for the evangelical cause; and with the contemporary era, for which it stands as a center of tourist interest and as one of the largest cultural and historical heritages at the national level. The objective is to understand, from a complex transdisciplinary approach, the syncretic heritage values of this historical cultural landscape that have resisted the passage of time, to constitute a sustainable process that transforms it into an example of preservation of knowledge, beliefs, practices and systems of representation that reconnects with the Mexican people for future generations.

Keywords: Tres Culturas Square, Historical Cultural Heritage, Syncretism.

INTRODUCTION: SYNCRETISM IN HISTORICAL CULTURAL HERITAGE.

Structurally, contemporary human society is the product of its past, not only of the experiences and experiences that its own historical development represents, but also of the beliefs, worldviews and ritual practices that they used to represent as expressive-explanatory means before diverse phenomena that are part of their daily life. We could call these individual and collective practices *culture*, and its definition would not be far from that set forth by the United Nations Educational, Scientific and Cultural Organization (UNESCO) in 2017, where culture is conceptualized as "everything that constitutes our being and configures our identity", therefore it is acceptable to interpret that the culture of the individual is shaped by the very relationships that he establishes with his environment, the material and immaterial elements that surround him and the way in which that structures his thought regarding the reality in which they develop.

Today practically, automatically, and without thinking about the nominal genesis of the term itself, the term culture is popularly used as a synonym to refer to a country or a specific region of the world, regardless of its temporal and historical situation, such as the Egyptian, Chinese, or Asian cultures. In general, this assertion is not about an erroneous vision; however, due to its epistemological depth, it is pertinent to interpret culture as a complex social phenomenon that characterizes "concrete worlds of beliefs and practices" (Giménez, 2007), through which a network of symbols is formed that goes beyond territorial delimitations and can be studied even from a temporal perspective in a single geographical point.