3.5.4 Latin America: reflections on cultural infrastructures and facilities

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To think and conceive cultural infrastructures or facilities in Latin America is inevitably linked to consider relations binding aspects from which the artistic and cultural production are originated, as well as their contribution as symbolic reproduction of a moving society.

Latin America is characterised by a cultural unity as the result of the joining between the culture of native people and the culture from the European heritage, the formation mark of the modern states in the 19th century, and the contributions of important migratory movements, both overseas and bordering countries, with their resulting mix of customs, languages, and knowledge. These elements made up an unusual synthesis with strong aspects of several and genuine cultural expressions in each country of our large region. Despite the differences and special sociopolitical and cultural characteristics, common and strong denominators coexist, such as religion, language, and history.

Latin America has nowadays many kinds of cultural infrastructures which, in a certain way, correspond to the cultural and artistic vision of the various historical, social, and economic contexts in which they were conceived. Infrastructures corresponding to a more classic idea, such as big theatres, museums, libraries, and art galleries, therefore coexist with those arising from a more contemporaneous vision, such as cinemas, cultural centres, and alternative spaces.

Such diversity of public or private, big or small, and simple or complex cultural institutions coexist as well as complement, feedback, and generate a highly-positive cultural synergy which is socially useful and culturally plural.

Different institutional ideas and designs have contributed to create hybrid organisations representing new work challenges in the artistic-cultural field, new uses of infrastructures, facilities and resources, and a unusual vision of accesses and ways of creating and producing. For instance, those combining traditional elements with the diversity and adaptability of the most contemporary institutional elements. Several activities such as music, visual arts, training, and conferences are combined: activities building dialogues and bridges for considering that another reality is possible.

In this context, analysing cultural infrastructures and facilities, resources, and the units of creation, production and access to contents implies the analysis of new management models in the region and new challenges faced by cultural organisations and infrastructures, as well as by professionals of the sector, artists, creators, the audience or target social groups.

This article aims at thoroughly analysing this topic, contributing to the exchange of visions and the reelaboration of new perspectives in the academic field to rethink together the role of cultural infrastructures.
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Contributions and new perspectives

The evolution of cultural infrastructures and facilities should be thought about from social dynamics and the human experience in the different social, political, and economic contexts giving them sense.

A cultural facility is useful from the articulation between cultural managers, the public, and creators. Actors who interact through vectors feeding back and optimising the quality of both a cultural proposal and enjoyment. Combination of leaders which should be developed inside a cultural organisation based on a viable and comprehensive management.

However, cultural infrastructures and facilities have in turn an essential role in the creation of social elements by collaborating in the image of a city, both from inside their dynamics and their regional and international positioning. From a spatial point of view, they contribute to the design of cities and the enhancement of urban architecture. In a more social sense, they collaborate on the construction of the identity and citizenship because, as society recognizes and absorbs their experience, they become an unavoidable meeting-place for coexistence.

The development of viable cultural institutions implies a committed change that must be available for all their components, as well as the reforms required in the organisation allowing an innovative cultural management to be faced. The institution profile, its building and architectural value, technical facilities, human and budgetary resources, the production of contents and services, the communication, connectivity, synergy, and adaptability are the key axes that should be articulated to achieve such development, thus implying the challenge of creating new professional profiles suitable for designing, planning, and managing the various infrastructures, facilities, and production models coexisting together with the idea of developing sustainable cultural institutions. In turn, it is essential to adapt the structures of the administration according to the configuration of a new dynamic for physical spaces. The challenge of setting a renovated and transformative vision is therefore presented, turning infrastructures into smart and open spaces to tend towards a comprehensive change adjusted to the requirements of the whole population.

The urban revitalisation in depressed or marginal areas through infrastructures and facilities, with the aim of generating inclusion from culture in a creative way and in the installation of viable cultural spaces, can be correlated with the direction proposed by a city to facilitate human development. The proposal of constructing facilities and infrastructures in spaces not included in an urban set implies the innovation of changes in urban and social elements as the result of the planning articulating both community actions and a relation between neighbours as well as between them and the state. In this sense, this proposal contributes to the creation of friend neighbourhoods to preserve the environment by being adapted to the requirements of communities.

Good examples are the library parks in the city of Medellín (Colombia): they are called “library parks” because they are spaces combining knowledge and amusement. There is a library in their central buildings containing technological equipment, broadband, and broad surrounding spaces for public use, as well as green, pedestrian and decorative spaces which have change the appearance of the city.

**Spain Library Park** was built in the hillsides of the mountains surrounding the city of Medellín: it is made up of 3 black blocks and the Metrocable is used to go there. It was designed by the architect Giancarlo Mazzanti and contains internet rooms, book collections, children’s play centre, and reading rooms. Its visual aesthetic attracts tourists from all over the world.
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The Fernando Botero Library Park, in San Cristóbal, is part of an urban redesign plan which meets the most urgent needs of inhabitants through social and cultural services.

There is a library, reading rooms, databases per catalogue, digital books, a lending service, digital services, and media rooms. It also provides services for artistic promotion and training.
Belén Library Park was built by the city hall of Medellin and designed by the Japanese architect Hiroshi Naito, who was also a symbol of the aesthetic restoration and social transformation of the city. It is equipped with three broad open-air spaces, reading rooms, bibliographic collections, rooms for workshops, closed and open-air concert halls, exhibition halls, children’s play centres, Zonal Entrepreneurial Development Centres (Spanish initials, CEDEZO), computers with broadband Internet connection for free use, and coffee shops, among other services.

La Quintana Library Park is in northwest of Medellin. It is equipped with readings rooms for children and adults, internet rooms, collections of different subjects, exhibition halls and a children’s play centre, as well as open-air areas. It was designed by the architect Ricardo La Rotta Caballero and can be used as a viewpoint of the city of Medellin.
San Javier Priest José Luis Arroyave Library Park was the first library park in the city of Medellin in 2006. It is easy to access to it and is in one of the most populated areas. It is a meeting place with large green areas and modern facilities equipped with internet rooms, children’s play centres, and study rooms.

PRIEST JOSÉ LUIS ARROYAVE LIBRARY PARK - MEDELLIN - COLOMBIA

In a context characterized by globalisation, diversity, constant changes, the emergence of other audiences, research and experimentation of new artistic languages, and the appearance of innovative media, new infrastructures and facilities have emerged, as well as technological avant-garde techniques and expressions on which all kinds of artistic interventions are based.

Our aim is to achieve a democratic world society characterised by pluralism, dialogue, and cooperation under a framework of equal opportunities and freedom. For this reason, the recognition of the characteristics of each cultural space through a productive and constructive dialogue today contributes to a more integrated and fairer society. It is a basic need, so cultural infrastructures and facilities constitute one of the main tools for meeting, exchanging, constructing knowledge, etc.

Flexibility, agility, and capacity for adaptation are key elements in contemporary cultural organisations which should commit themselves to conduct permanent analyses of the cultural world, of the possible challenges, and to carry out a constant review of social, technological, economic, and political variables.

Cultural infrastructures should reflect this perspective and face certain conditions ensuring that the “container” space goes beyond the usual definition of the space available as a determinant of the cultural activity to go through and make a paradigm change which defends that spaces are configured by the activity (Alcaraz, 2000). The infrastructure should be flexible and adaptable to several current and future realities and proposals. It should project the possibility of future and unexpected uses when constructing buildings. It is not possible to keep wasting resources. On the contrary, the investment should be optimised with many strategic parameters considering such aspects in the project to be developed.
Evolutionary milestones

Throughout the 18th century and until the end of the 19th century, within the framework of general modernisation of European societies, a consolidation cycle of a set of cultural infrastructures started. These infrastructures were focused, on the one hand, on meeting the requirements related to new social actors and, on the other hand, on strengthening the consolidation of new national and modern states. Cultural institutions in general started to fulfil a social function in the search for creating a national and homogeneous identity. In this sense, theatres, museums, libraries and concert halls increased their collections making them available to the public and being legitimate references of a type of culture linked not just to collectors, universities, art lovers, or scientific research, but also to the general public.

From the 19th century, exhibitions in museums were consolidated to be shown to the world orderly and were based on the idea of science as disciplines of classification and division, leaving behind the model of traditional thought definitely. The new taxonomies responded to new hermeneutics and undoubtedly to new epistemological ways linked to the model supported by the positivist science of the 19th century. Cultural infrastructures physically showing the idea of an undefined and recent progress were built. Huge buildings were designed, with big living rooms and spaces for learning and research.

The development of the technology and the new ways of production and consumption encouraged the emergence of new shows and mass media in the 20th century. The cinema, the press of wide circulation, the photography, the radio and then the television emerged, leading to a fresh cultural context characterised by a broad audience and the emergence of new genres, media, subjects and aesthetic languages in the middle of the phenomenon known as mass culture, thus implying an incredible change in the way of relation between people, culture and the new culture industry.

Print culture developed and this development was shown in public libraries, from the formalisation of national libraries to the expressions of the community libraries of immigrant’s associations which had an influence on the national policies in the whole subcontinent. In turn, the development of modern academic studies caused the emergence of libraries on specific subjects for each knowledge group.

Regarding arts, the Latin American theatre production was strongly influenced by the Spanish theatre up to the independence (at the beginning of the 19th century), without prejudice to the development of other theatre expressions: the street theatre, the small theatre, and the theatre of immigrant communities. The idea of the theatre was renovated in the sixties with the emergence of theatre groups and the opening of new groundbreaking and avant-garde projects in the laboratory dynamics.

On the other hand, cinemas first appeared in Latin American countries at the end of the 19th century. During the following years, social, economic, and political circumstances influenced the film progress controlled by the global market. Nevertheless, and despite this situation, there were contributions in several periods which showed the singularity of the Latin American production supported throughout the time mainly by the co-production between Spanish-speaking countries.
In the last years of the 20th century and the first decade and a half of the 21st century, new technoscientific formats applied first to industrial production systems and then to the resulting technological communication revolution opened new perspectives in which speed has brought us closer to a globalisation implying a new era.

Museums started to develop new uses and interpretations of the cultural heritage related to a transformation indicating a change of axioms which legitimate the knowledge production. This was because museums in Latin America, as cultural institutions, were transforming a new way of facing knowledge and recognition of the world in relation to the changes established from the hegemony of television and cultural industries, among others, thus implying the redefinition of the relation between visitors and museums.

Museums, theatres, libraries, and other cultural infrastructures in Latin America were peculiarly formalised and developed, inevitably responding to a correlation between the socio-political and economic processes which analyse demands in emergent formats, generating meeting, training, and visibility spaces. New infrastructures adapted for the new periods emerged.

The sixties marked a process of deep redefinition which closed a shocking cycle inside the 20th century, two world wars, the Holocaust, and the bombings of Hiroshima and Nagasaki. After reconfiguring the world map, the end of the tragedy deeply changed the social field, as well as the cultural experiences and expressions.

May 68 revolt in France, with its rebel slogan “it is forbidden to forbid”, was a notable change in the way of producing contents and of accessing to them. Cultural centres emerged as a model of more flexible, plural, and democratic organisms, becoming the institution which best represented the characteristics and needs of the social dynamics of the last decades. In addition, the monolithic idea of spaces for a unique type of cultural activity was broken. This process deeply redefined spaces, cultural infrastructures and facilities, and the activities developed there, including the model of producing their contents.

This new experience of individuals reformulated the dynamics of infrastructures and cultural life by changing the nineteenth-century cultural paradigm projected until the seventies. At the beginning, infrastructures were thought to be spaces economically viable, although without losing their monument character, with no idle times. Such approach fostered a wide, varied, and plural scheme, with a multidirectional profile modelling cultural services with the participation of artists, creators, and high audience turnout.

This facility model guaranteed the coexistence of theatre performances, dance, music with exhibitions, conferences, and educational activities which simultaneously had the capacity of combining a valuable variety of proposals and audiences.

Such concept of infrastructure did not invalidate the tradition and continuity of the existing cultural activities and services but went beyond the purpose of “container” space to position it as a promoter of innovative contents and as a meeting-place.

The change did not mean not considering the previous schemes of the classic infrastructures of culture and their ways of manifesting. On the contrary, Latin America is characterized by a coexistence of various kinds of infrastructures making up a wide, comprehensive dynamics which is integrating and at the same time insufficient due to the many proposals and audiences, and in many cases due to budgetary and planning problems.
Around the end of the eighties, after the return to democracy in different Latin American countries, the public administration, as a factor structuring the dynamism of contemporary art and culture, meant a new stage for cultural infrastructures and facilities and the content production, as well as the emergence of the professionalised cultural management.

The nineties were highlighted by drama, performativity, pragmatism, and the mediatisation of social stages characterised by the hybridisation, the displacement of artistic strategies to the social sphere, and certain democratisation on the content production and the manipulation in which artistic and cultural projects and proposals could be anchored in any physical space, preferably a non-conventional space. Old factories, warehouses, and shops derelict due to the changes in the industrial production, the old buildings uninhabited during the urban reform, and public parks and spaces became geographies able to house many cultural activities.

The “Lía Bermúdez” Art Centre in Maracaibo has its origin in a restructured municipal market from 1886. It was created as a foundation in 1990, adapted and reorganised by the architect José Espósito, and officially inaugurated in 1993. It operates as a cultural centre, an exhibition centre, a museum, and holds concerts, theatre performances, workshops, and guided visits.

The Estación Mapocho Cultural Centre was opened in 1994. It is in Parque de los Reyes, in Santiago de Chile, in the building of the old train station Mapocho of the state railway firm. It is a heritage space aimed at disseminating the culture of the country. It is also a meeting point for international fairs, congresses, and conferences. Its privileged history and location at the heart of the city make the old railway station a cultural reference for Chilean and foreign visitors.
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VIEW OF THE OUTSIDE OF THE ESTACIÓN MAPOCHO CULTURAL CENTRE - SANTIAGO - CHILE

The museum of the city of Quito was inaugurated in 2009. It was in the past the San Juan de Dios hospital and preserves the architectural heritage of the oldest civil building of Quito.

MUSEUM OF THE CITY OF QUITO - QUITO - ECUADOR

These cultural institutions and infrastructures are examples of the need for reinterpreting urban contexts to meet social demands by using culture as a tool for urban and social development.

New cultural institutions and organisations coexist and complement with the existing ones, thus recognising the merits of keeping the variety of infrastructures, facilities, and productions, understanding that the complementarity and articulation are appropriate mechanisms to be implemented in the various institutional models of the cultural work (Alcaraz, 2007).

Cultural infrastructures and facilities are therefore configured by different aspects implying differentiations of places, moments, and meanings. As a result, the cultural policy aims at facilitating and encouraging the coexistence of forms, expressions, and artistic languages which coexist with a new idea developing the artistic
fact before the space. So, the new proposal is a radical innovation, the dilution of the infrastructure itself, and the emergence of active, dynamic, and mainly democratising places.

An example is the fabulous avenue Corrientes of the city of Buenos Aires, which was the biggest tango floor during La Noche en Vela [The Sleepless night] in 2011, an activity organised by the Government of the City of Buenos Aires which offered a wide range of activities and gathered more than 300,000 spectators throughout the night.

MASSIVE ARGENTINIAN MILONGA - LA NOCHE EN VELA - BUENOS AIRES - ARGENTINA

That night, in the Lugano neighbourhood (in the south of the city), the group Les Studios de Marseille organised an air show having a high visual and emotional impact in which acrobat angels flew over invisible zip wires through the sky.

The Rock al Parque Festival has been taking place in Bogotá, Colombia, for 20 years and was the first rock festival. It is held in Simón Bolívar Park and is an open-air and free festival, the biggest festival of Latin America and the third of the world. It was aimed at promoting rock bands from Colombia and programmes of coexistence and tolerance among the young people of the city.
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ROCK AL PARQUE - BOGOTÁ - COLOMBIA

ROCK AL PARQUE - BOGOTÁ - COLOMBIA

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The production, the distribution, and the circulation of current cultural products led to the need of new technical infrastructures and facilities for spaces built for other purposes, thus indicating the resignification of the “container” space, with a new inscription in the territory and the possibility of living new cultural experiences.

The hybrid character, which is related to those cultural institutions which combine the classic heritage and the new challenges of contemporaneity, is included as a need in the perspective on the current art, its production mechanisms, and its ways of management.

The emergence and dissemination of new cultural spaces did not imply the replacement or closing of cultural institutions based on classic ideas.

Consequently, museums, theatres or libraries are contributing with great effort and high-quality productions attendance. They also coexist with huge cultural centres and new contemporary alternative spaces adapted to the current cultural production, thus providing the urban landscape with greater richness and the public with the diversity of physical possibilities and a higher attendance.

There is a vast number of cultural infrastructures built in Latin America specifically for culture and some of them are described below.

**San Martin Theatre**, which is in the centre of the city of Buenos Aires, was opened in 1960 and started its artistic activity firstly as a theatre in 1961, with the cinema being included years later, as well as the photography and the publishing activity by publishing a journal, books, and CDs in the eighties. It is also the headquarters of the audiovisual production since 2001. The building was designed by the architects Mario Roberto Álvarez and Macedonio Óscar Ruiz, with three bodies, thirteen floors and four subsoils equipped with three rooms, a cinema, a photography hall, a theatre, a dance documentation centre, rehearsal rooms, workshops, and technical stage cabinets. It is highly important for the cultural image of the city from the beginning, as well as highly valued by artists and the public in general.
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Luis Angel Arango Library is in La Candelaria neighbourhood, in the historical centre of Bogotá, and is one of the most important libraries in Latin American and one of the most visited around the world. It was named after the President of the Banco de la República [the Central Bank of Colombia], who was its promoter, and it is the main library of a network composed by the bank’s libraries. Apart from operating as a library, it offers a wide range of cultural activities such as concerts, exhibitions, conferences, workshops, and seminars.
The **National Museum of Anthropology in Mexico**, which is established as the most emblematic places protecting the Mexican indigenous legacy. The building has an innovative design which provides the structure with a very particular art and symbolism. Today it is a place where the new museum trends are reinterpreted, as well as the new approaches to the interpretation of the history of native people.

**NATIONAL MUSEUM OF ANTHROPOLOGY IN MEXICO - MEXICO**

The **Niterói Contemporary Art Museum** is in the city of Niterói, a state from Rio de Janeiro, Brazil. It was designed by the architect Oscar Niemeyer, who had the idea of a circular design as a solution to the narrow land surrounded by the sea. The museum is surrounded by an open square of 2,500 square metres. It is divided into three floors and equipped with many exhibition halls, a store to keep works, a bar, a restaurant, and a concert hall.
Also, the traditional spaces should be technological updated to be adapted to the new artistic contents and being therefore in force.

Some examples are the Solís Theatre in Montevideo, reopened in 2004, and the Columbus Theatre in Buenos Aires, reopened in 2010. Both buildings were rebuilt, as well as their infrastructures and equipment designed together with a new management model which reformulated the mission and vision of the institution by including the idea of the viable institutional development. The dialogue between the most classic artistic manifestations and the commitment with invocation and contemporary art are today one of their main challenges.

The Solís Theatre in Montevideo, Uruguay, was inaugurated in 1856 and today is the greatest heritage reference of performing arts in Uruguay and its first stage. It was constituted as a public service providing a programming for all aesthetic orientations, looking for the artistic excellence and promoting the democratic accessibility of citizens.
The Columbus Theatre in Buenos Aires, Argentina, was opened in 1906, and is considered one of the best theatres of the world because of its size, acoustics, and development. The building has a surface of 8,200 square metres, with a total surface area of 58,000 m². It is the headquarters of the Ballet, the Choir, the Orquesta Estable del Teatro and the Philharmonic Orchestra of Buenos Aires.
INSIDE THE COLUMBUS THEATRE - BUENOS AIRES - ARGENTINA

The great challenge of designing projects and the execution of cultural programmes is today based on combining, with a strategic perspective, the various kinds of “continents” with the different kinds of “contents” by developing cultural plans which fulfil the objective of facilitating both the access of people and a space for the development of artists and creators of culture.

Management of cultural infrastructures: viability, cross-curricularity, and innovation as key elements

In 2010, the worldwide network United Cities and Local Governments (UCLG) adopted the document “Culture as the fourth pillar of sustainable development” in its World Congress held in the city of Mexico. This document establishes the commitment of local governments to include culture in the development model to “ensuring the universal enjoyment of culture and its components and protecting and enhancing the rights of citizens to freedom of expression and access to information and resources”. This political statement recommends cities, nations, and international organisations to include explicitly such vision in the local, national and international programmes of sustainable development: “The world is not only facing economic, social, or environmental challenges. Creativity, knowledge, diversity, and beauty are the unavoidable bases for the dialogue for peace and progress as these values are intrinsically connected to human development and freedoms”.

The concept of sustainable development is based on the constructive interaction, which is the synergy of environmental, economic, productive, socio-cultural and political dimensions, as well as of technological and institutional dimensions, the communication, and respect for culture differences. Culture as the fourth pillar of sustainable development is therefore a process by which its various dimensions are considered to fulfil their objectives and future development, which is expressed in cultural policies.
The sustainable development of cultural infrastructures and equipment should be supported by this vision and by the strategic planning, the vision of objectives, the awareness of social impact, the minimisation of risks, the maximisation of alternatives, the adaptability to changes of the context, and the diagnosis of needs and resources as key elements of growth (Alcaraz, 2007).

The sustainability of cultural dimension has a second aspect, that is, the social dimension of culture in the sense that it is necessary to have a resource able to design the priorities of the expressive and creative practices, whether public and private, developing the capacity of exercise the right of free creativity, the cultural autonomy of a certain society.

The construction of cultural infrastructures highlights the importance of the human development for societies from political, economic, environmental, and social dimensions.

An example is the network of Factories of Arts and Crafts in Mexico City, known as FAROS, which offer a wide range of training activities in many artistic disciplines, thus socially transforming deprived areas. A total of 4 FAROS today operate in Mexico City.

The Faro de Oriente was created to face the insecurity by appropriating the public space through the wide range of workshops and other artistic and cultural activities. It is in a building which evokes a pure ship. The success of the proposal was the antecedent for other authorities of Mexico City to launch other FAROS, thus reaching the capital with cultural and training proposals in non-formal education.

Faro de Oriente - Mexico City - Mexico

The Faro Indios Verdes contributes to the fight against unemployment and marginalisation through a free wide variety of educational services and workshops of arts and crafts in one of the most relegated areas of Mexico City.
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FARO INDIOS VERDES - MEXICO CITY - MEXICO

The Faro Milpa Alta is a cultural space conceived as a meeting-place where many ways of artistic creations and expressions are carried out for the community integrating the Milpa Alta delegation and adjoining villages. The cultural proposals of this space have the challenge of providing cultural and artistic tools for labour integration respecting and promoting the cultural heritage and the identity of native people living in such regions.

FARO MILPA ALTA - MEXICO CITY - MEXICO
The Faro Tláhuac operates as a platform aimed at consolidating a preventive model of public safety in its closest environment. The community is intended to be transformed through the training of audiences in arts and through the collaboration in the non-formal education for young people, children, and adults.

Cultural institutions and facilities are an excellent innovative strategy to intervene in high social vulnerability areas. The creation of spaces for learning cultural professions, the participation in activities related to arts, meeting-places, reflection and exchange of knowledge, and the construction of knowledge turn culture into a transformative axis.

The projects of facilities not only articulate and include private or public proposals in the design, but also the community opinions and requirements to obtain highly satisfactory results. They are strategic interventions at a neighbourhood, community or city level, being adapted to the requirements of each territory.

An example is the network of 32 cultural centres of the Social Service of Commerce (Spanish initials: SESC) in San Pablo, and they are located between the city, the Gran San Pablo, the interior and the coast. SESC were created in the forties by commercial, industrial, and agricultural business leaders, with the aim of being an entity focused on social welfare. These spaces are mostly focused on educational, cultural, and sports activities.

One of them is the SESC Pompéia, which is located to the west of San Pablo City and was built in an old factory of drums. It was designed by the architect Lina Bo Bardi.
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SESC POMPÉIA - SAN PABLO – BRAZIL

SESC BOM RETIRO - SAN PABLO - BRAZIL

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Also, the Sesc Bom Retiro was inaugurated in 2011. Its total floor area is 14,000 m² and is equipped with a theatre, a gymnasium, exhibition halls, rooms for using Internet freely, and a library with a selection of texts of the various cultures of citizens living in the neighbourhood: Jewish, Armenian, Greek, Bolivian, Korean, Colombian, etc. It was designed by the architect León Diksztejn.

The SESC Consolação was inaugurated in 1967 and contains a theatre, exhibition halls, and an experimental music centre. It also houses the Anchieta Theatre, ballrooms, and a gymnasium.

Conclusion

It is important to think about the sustainability of cultural institutions and infrastructures with a view to future. That is the reason why they should be versatile, flexible, dynamic, friendly, and comfortable to be easily adapted to changes and dynamics of the artistic, cultural, social, economic, and political production. The key is establishing a clear project to have the capacity of adapting the resources and the strengths of the organisation to the context, taking advantage of the opportunities and evaluating the risks in the light of organisational objectives.

Territoriality and knowledge are the two main variables in the search for the innovation in which the “glocal” (global and local) dimension should be always considered.
Innovations in culture is making the infrastructures or facilities available for the new cultural and social components, considering the territorial and dynamic configuration to contribute to the identity reconstruction of individuals and community in terms of cultural diversity.

The “glocal” vision influenced the idea and development of management models, thus increasing the existence of local public cultural policies as a developing factor. The emergence of clusters of creative industries, the potentiality of the processes of urban regeneration and the contribution to the development of a participatory, plural, and democratic citizenship reflect it faithfully.

The coexistence of ethnic groups and cultures, and the recognition of identities strengthened by common processes including oral expressions, literature, arts, music, gastronomy and architecture, among others, provide Latin America with great richness and diversity that should be considered in the design and implementation of cultural policies in the region.

It is an alive, rich, colourful, and prolific continent where influences of other extra-regional countries turned Latin America into a huge culture source.

In this regard, the presence of cultural co-operation raised as a synonym of mutual help by making possible the precision of projects, providing expertise and good practices, developing abilities and promoting the collection of efficiencies to achieve common goals.

Efforts to progress toward integration and the increase of cultural co-operation, which is aimed at constructing a cultural space which operates as a meeting-place of different cultures, are combined with respect, thus thinking about the place of the region in the current world (Alcaraz, 2007).

The whole region has been deeply changed in the last three decades. The globalisation, as a multidimensional process, included different technological, political, economic, and social phenomena showed by a deep change of national states from the limitation of their sovereign capacities and the gradual empowerment of cities, strengthened in many cases by the active participation in collaborative networks.

With the return of democratic governments, culture flourished in line with the political opening, demanding greater degrees of freedom and participation of citizens.

New technologies related to the information and communication were developed. The economic globalisation focused on the expansion of the financial system and the transformation of the production industrial system was linked to the crisis and the subsequent replacement of the fordism, with an important consequence of unemployed and underemployed people that culture should take into account. The standardisation of the financial system and global market did not mean a homogenisation of culture, despite the holistic efforts. Thanks to the defence of their special features, cultural spaces had an epic strength in which the applied technological transformations did not alter their special identity. The dynamics of the development models of big urban centres were transformed and concerns about the global impact on environment arose (Ferronato, 2000).

Transformations in the production world and work were at the background of the deep crisis suffered by the idea of national identity. The myth of nations culturally homogeneous disappeared, highlighting a process leading to the recognition and assessment of ancestral cultures by promoting the idea of an increased coexistence and in a strong feedback process.
Culture has not been homogenized in our green and diverse subcontinent. On the contrary, it is achieving a new dialoguing dimension between territory, communities, creators, and cultural promoters and managers who, without resigning their origins and heritage, accept the plurality of a gregarious meeting in which otherness is oneself. A new respect and solidarity based on ancient fights are being reproduced, all of them different, but foundational and fundamental when defending the cultural identity.

The regionalisation has its origin in the independence wars, and 200 years later is presented as a very strong cultural tool to communicate the world that Latin America is here, with its differences, vicissitudes and the need of being socially developed. It believes to have in the future fairer societies in harmony with the environment and the global world which tried to minimise its existence until not long ago.

Cultural infrastructures and facilities are spaces constitutive of the environment, of the many practices carried out by individuals, and are established as important architectural pieces, social meeting-places, as well as a promoter of cultural and social entities coexisting in a same city-territory.

By fighting for a reduction of poverty, together with important advances in the democratic consolidation, the social transformation of Latin America has encouraged millions of people to find a refreshing element meeting their interests in cultural infrastructures, facilities, and spaces, thus making possible a meeting which combines, in some way, past, present, and future, providing them with contents of a Latin America aimed at being energetically included in a global era, although preserving its very rich and unusual identities.

References


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