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**MONOGRAPH**

**EUROPEAN INFLUENCES ON ARCHITECTURAL TRENDS IN ECUADOR IN THE  
LAST 20 YEARS**

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### **Gratitude**

I would like to thank God first of all for everything that helps me face day to day, and for giving me such a courageous attitude to solve my problems and deal with my fears. I also thank my parents, grandparents and other family members who always support me in everything I set out to do and encourage me to move forward with my dreams until I achieve each of the goals I set for myself. I also want to thank the teachers in general who do my education in the best possible way, not only training me in academics but also in spirituality and values that make me grow in humanity. Finally, I would like to thank my advisor, Mr. Néstor Pérez, for having clarified all my doubts during this long process of a series of corrections and research, for his patience and above all for being a great friend during my educational process.

### **Summary**

This monograph will have as its objective and purpose, certainly in the beginning, to make known the bases of architecture, that is to say, of each one of the infrastructures made inside our country and many other mentioned that will be from outside that generally fall on which are the European

influences by social, historical and artistic impact, at the same time as, pointing out some great European infrastructures and architects of different epochs that will also be mentioned.

On the other hand, we are going to analyze the great Ecuadorian monuments to point out some sample of European influence or to highlight the characteristics of our identity within these great works that reflect our culture, identity and what we are by means of their meaning or the purpose of their construction.

And as a final step: to demonstrate with some concrete and well-known examples, and to give a personal value to the Ecuadorian architectural identity through its construction plans and art histories, or the construction purposes of its monuments connected to dates or emblematic events of our society.

This monograph tries to reflect in a way of a scope that is shown in the architectural templates, our special identity on the others to have an attention on our culture at the time of exposing our country to tourists from different parts of the world, emphasizing the only thing of our customs and the marvelous thing of our country, giving a good image of the same that goes beyond the people, which covers from the most common and inert things that can have the same patriotism as a citizen of the country, and that when someone steps on our very beautiful Ecuadorian territory takes the magical sensation of the mixture of the natural with the technological, the cold of the mountains and the warmth of people.

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## **Introduction**

I chose this theme because it is connected to my life project, that is to say this theme for me is an advance in all the research of the career that I intend to pursue in the very near future beyond having a certain aesthetics. This research is very enriching for all that each part of it encompasses: each concept, each application, each structure, each sense of belonging and so on. The theme of my monograph is "European influences on architectural trends in Ecuador in the last 20 years".

The topic to be dealt with is of great importance because within its content we can contemplate certain things such as: our culture, history, present, art, customs, traditions, folklore, and so on. Beyond that it has great personal and worldwide interest, since, being structures we know that they are the ones that give beauty to the streets of each one of the cities around the globe with their: colors, models, facades, designs, sizes, exemptions, bridges, stops and everything that is complemented as much with the human being as with the nature that surrounds it.

The social context of this is usually based on the aesthetics of each of the infrastructures built, we all know that the first words and impressions are given with a simple view, and therefore within this aspect specifically sees that both a human being can be identified with something as inert as a building so that it comes to mean something as big as a flag identifies a whole nation by personal interpretation and what that encompasses by the personal education of each person.

Within the spatial aspect we can highlight that the architectural forms have the characteristic of being and have a strict order, so that they know how to distribute each space in a better way, whether large or small, to try to use the entire space available and ensuring that large cities are organized and using their spaces in the best way with a balance between buildings and green

areas characteristic of the cities of our country, respecting the law of companies and the right to life and the environment.

As an academic context we can highlight mainly the aspect of culture, citizenship and history, that is, there are monuments that were built for a specific event or an emblematic date, therefore you can get to know too much of a city, both in the museum and listening to the stories of each of the monuments that are usually tourist places of each city or visiting the cathedrals, since each of them has a history that not only is enclosed within a religious aspect.

In this monograph there are three chapters that encompass specific topics, as a first chapter everything about the greatest European influences will be mentioned; as a second chapter will be said about our monuments of a uniquely architectural vision, that is, only as a building; and in the third chapter we will talk about everything related to the connection of influences with the structural ones built in our country and also with our culture.

## **Chapter 1**

### **History of architecture**

#### **1.1 Architectural European influences**

The architecture emerges from history but projects in something beyond history something more universal. Architecture is art beyond the nature. “It’s cycle is natural as men cycle but it is what remains of men” (Hays, 2017, p.4). Mix the things that the architect sees like a modern architecture, and little things that we used to use in other epoch in history, that mix makes new architectural designs. The thing is making everything they already did in your own particular way, an example is Aldo Rossi, he made the shadows the only inhabitants of the city of the dead just with some constructions.

##### **1.1.1 Designs and their owner.**

Architecture is a technical answer to a question that's not technical at all, but rather is historical and social. And a single instant involves all of the aesthetic, technological, economic, political issues of social production itself. These are all big claims. And we'll need big ideas to address these claims. And we'll also need very specific and concrete examples. Such as those set out below.

##### ***1.1.1.1 Wittkower and the Palladian Diagram.***

Wittkower's Palladian Diagram was a deep structural diagram in common of some geometrical ordering with an important appearance where repetition is the base of the relation between templates and where the imagination works between the perception and the understanding to mix them and make it easier to the others. It comes from the experience of architectural sense data.

It's been schematized into an architectural diagram and the architectural understanding has scanned it.

#### ***1.1.1.2 Joseph Paxton and the crystal palace.***

Joseph Paxton made two awesome greenhouses, his designs were a model for the crystal palace where he used a lot of glass from the glass brother's company. The first design of the crystal palace was in brick. He also worked in botanic and gardening for a royal family. Glass says to be artisanal while iron have a more technological project nowadays. Paxton met a famous engineer that was in the society of the great exhibition and the engineer encouraged him to send his proposal that was actually 60% or 80% cheaper than the brick one. His template in comparison to others had flexibility and 1 million square feet, he rapidly designed it and he took one and a half years to build it. This project was made from the idea of different buildings that they notice that could be one.

### **1.2 Aesthetic Perception**

Architectural perception is a type of imagination and imagination is like freedom. We don't have an existing meaning but we can show it. It matters every single detail: the materials, the space in between the columns, how the columns meet the entablatures, the landscape, etc.

#### **1.2.1 Typology.**

Typology, we might think in terms of a functional typology, like the warehouse type or the apartment type. Now this is not wrong, but it's very, very limiting. The word 'type' does not represent so much the image of something that must be copied or imitated perfectly as the idea of an element that must itself serve as a rule for the model. The social conventions are represented through the architecture. Hays (2017) said: "The word 'type' does not represent so much the

image of something that must be copied or imitated perfectly as the idea of an element that must itself serve as a rule for the model" (p.205).

### **1.2.2 Perspective.**

Perspective means or is relative to many things or theories like: all orthogonal lines converge to a point in infinity. So perspective as a system brings together self and the world. It brings them all together and organizes them according to a single point of view. It anticipates a modern rationalized conception of space and it challenges the view of a separation of a preexisting stable world that's separate from the viewing mind. It brings those two together.

First vanishing point is when we draw our horizon line and one point is the encounter for all the parallels. Second point is when we draw the horizon line and we have two points and a house looking in a perpendicular way the near point makes the parallels be together in a near distance and the far point make it look a large distance away. Third point make us see a tower as our reference and two point one near and one far (HarvardX, 2017, *Architectural Imagination Course*).

## **1.3 Main architects**

An architect is a person that is not just involved in the design of a building. Architects are the ones who plans, designs and reviews the construction of buildings with many approaches; they are also responsible for public safety. The aspects can be split into 3 main or phases: the design, documentation, and construction. Architecture means to provide services in connection with the design of buildings and the space within the site surrounding the buildings that have human occupancy or use as their principal purpose. Depending on the type of construction, there can be laws surrounding the preservation of some local environment or maybe any historic parts of a

building. It is also important to head up the team of professionals who will work on the project like: engineers, designers and financiers.

### **1.3.1 Hegel.**

First thing Hegel (1966) said is that the spirit (we) try to form our object to our body, like we want to be (our materials) and we change things as we want on the time we want, and that is how architecture have a history. Second thing Hegel said is that for our object we need social participation who will be the ones who say “like” or “dislike” so we can get suggestions. (p.137)

#### ***1.3.1.1 Symbolic, classic and romantic architecture.***

Hegel's History calls us to remember imagination is productive, and the schema from sense data presented to the knowledge is that imagination is a path to knowledge and Hegel said that based on that he makes the art deals with truth by giving the truths appearance. Architecture is a manifestation of art from a culture, he thought that all those expressions of art from different cultures and different epochs could be together through this coherent unified system called architecture that is also the relationship from subject to object. And in his last works he divided the art in three parts: the romantic (painting and music), the classical (sculpture) and the symbolic (architecture).

### **1.3.2 Aldo Rossi.**

“I conceive architecture in a positive sense, architecture is thus connatural to the formation of civilization and a permanent, universal and necessary fact. With time, the city grows on itself; it acquires consciousness and memory of itself” (Rossi, 1966, *The city's architecture*).

#### ***1.3.2.1 The architectural type.***

Aldo Rossi said about architecture that the real object of it is autonomous from the encounter with it, the sensuous object is part of the encounter, the sensuous qualities inhabit the encounter. Hays related to an example that says (2017): “We can understand this: if I close my eyes, the sensual object vaporizes, evaporates, but the real object, the "that," which is architecture, is still there” (párr.6).

It has its own autonomy; its own identity separates from the encounter. Mix the things he sees like modern architecture, little things used in that epoch, the thing is making everything he does in his own particular way. Architecture emerges from history but projects in something beyond history something more universal, architecture is art beyond the nature.

## **Chapter 2**

### **Ecuadorian Architecture**

#### **2.1 Typology**

"In the final analysis the hierarchic pattern is nothing like the straightforward witness for organic evolution that is commonly assumed. There are facets of the hierarchy which do not flow naturally from any sort of random undirected evolutionary process. If the hierarchy suggests any model of nature it is typology and not evolution. How much easier it would be to argue the case for evolution if all nature's divisions were blurred and indistinct, if the system naturae was largely made up of overlapping classes indicative of sequence and continuity." (Denton, M., 2002, "Evolution: A Theory in Crisis")

##### **2.1.1 Changes and ages.**

Going back to what we saw in the first chapter we already have clear that typology within architecture is the basis of everything, as ideas are taken from various models and new architectural templates are created. A clear example of typology in our daily life is when we decide to make some changes in our homes and get ideas from magazines, Pinterest, stores or social networks on how to paint and decorate each of the spaces of a house. Within the architecture, it can be said that there is no hallucination of time, by this we mean that models are taken many times from different periods, depending on the tastes of each architect or client. For this reason, designs from previous years are still seen as something normal, something representative and often ends up being something tourists like certain places that for years have a representation in history.

## **2.2 Architecture models**

“Architecture is a very dangerous job. If a writer makes a bad book, eh, people do not read it. But if you make bad architecture, you impose ugliness on a place for a hundred years”. (Piano, R., 1984, p.697)

### **2.2.1 Touristic places.**

Within the architecture of our country, Ecuador, we have many designs that are considered to please tourists as are our cathedrals, and beyond representing religion represent stories of the cities where they are found, such as the following: Cathedral of the Immaculate Conception, Basilica of the National Vote, Metropolitan Cathedral of Quito, Metropolitan Cathedral of Guayaquil, Cathedral of Riobamba, The cathedral of Loja, Catamayo Cathedral and the Catholic Basilica Our Lady of the Rosary of Holy Water.

These represent within the architecture the Gothic art mainly by their structures and by the use of glasses and images with histories inside each one of them that reflect aesthetics and culture on each one of them. Within the most visited designs of the equator we also have: The half of the world, the hemicycle of the rotunda, monument to Bolivar and San Martin, Cerro Santa Ana, Casa Juan Montalvo, the Moorish tower, column of the proceres of independence, ruins of all the saints, Tomebamba, the house of culture, among others.

In order to demonstrate its resemblance even if it cannot be noticed with the naked eye, we can analyze some of the architectural templates of these monuments to indicate their typology. Within the architecture these are only differentiated by what can be appreciated when the monument is built, otherwise, within the plans are more similar than they seemed to have in common.

## 2.3 Own designs

Therefore, we can deduce by means of this research and demonstration that they could have had the same bases but when constructing and molding their ideas, they took out monuments with stories very different from the public's visualization. Therefore, I will leave it to reflection whether these designs are own or not? Does the architect deserve to have his name on the constructions? Mies van der Rohe (1906) once said that God is in the details, and in architecture, that “God” is the magnificent part of the work, and I do believe that the best part of the architectural work is in the details and I am going to explain why.

First of all, some of the details are the color, the texture, the things we put over the stone or brick, that gives that identity. Second of all, we can show that identity on details with the three animal representations all over Guayaquil: the monkey, the iguana and the parrot; those statues have little colored pieces all over it, without them it would be an insipid construction. Third of all, everything in architecture is connected: the nature, the typology, the aesthetic and the details. In the cathedrals the details are in the texture of every single wall in it, the paintings, the candles people lighted in for someone or some specific reason and also the drawings all over the windows mainly showing the life of Jesus or the history of a saint.

In conclusion, we are not creating new things in architecture, we are taking some models, mixing them up, and putting our identity in little details to make it seems like is something new but it does not really is. We are the new ones over architecture, when people die the structures that people built are not getting destroyed, architecture remains all over the time, that is how we can see some of our history in it. A good example for these is like how all over the “Ruinas de Ingapirca” we can see the remains of some rock that our ancestors used to use in some of their rituals or just the places marked, like the houses part, the sacrifices part, the part where they had

their food, and others.

Architects all over the world always have to think about what they want to be remembered for, what do they want to transmit or leave here for so long, what is their dream with these art, what do they want to do with this power of leaving a mark. Then after thinking all that, what we really care about when we see some specific buildings, what do they represent and what are they counted as a touristic part of our city. When you find the answer, you will find your real patriotic identity.

## **Chapter 3**

### **Evidences**

#### **3.1 Examples**

“An example is a demonstration that you can touch or see, to confirm that it is totally real”

(García, L. 1987, p.09)

### **3.1.1 Building the point (of screw).**

The first thing I want to highlight about this building is its structure. The structure of the, *the point's building*, is reflected in its screw or whirlpool shape which gives it the perspective of a turn located in a central place of the city, which over the years has turned it into a tourist structure of the city. This building is one of the most representative of the city of Guayaquil since, it is a unique design in the city, out of the common and traditional of the province, and highlights the modernity in it. Beyond that, this building during the nights, turns on lights as details of all its structure reflecting the flag of Guayaquil, which is a detail that makes the whole city proud and gives a sense of belonging to it.

### **3.1.2 The pearl.**

The pearl is a set of structures with a modern design that becomes a reflection of our identity as a tourist place, for its location that should be noted that it is next to the representative Guayas river, as a place of fun or to visit with family, an attraction for foreigners or simply do not live in the city. What stands out the most about this wheel, are not its colors despite the fact that they are a visual attraction, but its name. It was given this name with the history that the city of Guayaquil is considered the Pearl of the Pacific.

### **3.1.3 Las Peñas.**

This place represents the identity of Guayaquil in a way that has an old design of it remaining almost intact from its construction until today, which reflects us our own architectural identity and history of the same city itself. Las Peñas is characterized by its location, as it is in the hill formerly called "Cerrito Verde" from where the city began to grow from the beginning of its expansion to become what it is today, its lighthouse with the flags of the city to pass the 444

steps, the most touristic place of Guayaquil, and above all its colors prostrate in the houses of the place that stand out at any time of the day for their tones and varieties.

There lived illustrious personalities of the politics, the company and the culture of Guayaquil, among them eleven presidents of the republic, like Carlos Arroyo del Río, Francisco Robles, José Luis Tamayo, Carlos Julio Arosemena Tola, Alfredo Baquerizo Moreno and Eloy Alfaro; writers like Enrique Gilbert, historians like Rafael Pino Roca, the musician Antonio Neumane creator of the music of the National Anthem. (Unknown, 2019, Guayaquil is my destiny)

#### **3.1.4 Historical Center of Quito.**

The historic center of Quito is full of churches mainly which maintain a Gothic design of the time of its creation and some even tell legends of the town. This center maintains structures that are cultural patrimony of the humanity, in this place the city was founded, being called by first name "San Francisco de Quito" and beginning its expansion from that exact point, which has a great impact in Ecuador since this one represents to the capital of the country and at night it is lit with the colors of the city, beyond having museums which relate the history not only of the city but of the whole country. In this place is also the Palace of Carondelet from where he presides the governorship.

#### **3.1.5 Model Stage.**

The model stadium is located in the city of Guayaquil and represents the sport mainly. As it is of general knowledge, soccer is a sport practiced statistically in a large percentage of Latin America, which gives us the notion that Ecuador has a Latin identity beyond the country's own identity. By means of stadiums like this one it is reflected the fomentation to the sport and the

healthy life that this entails. On the other hand, this stadium has in a particular way the colors of the Guayaquil flag reflecting: its city, history and identity in it.

#### **3.1.6 Statue of Guayas and Quil.**

As it is already known the history that reflects the name of the city of Guayaquil itself is based on a romance between two people (Guayas and Quil), who complement the name of the city when they are united. This history is reflected in this structure as a statue located on Avenida Pedro Menéndez (before the bridge of national unity). This statute reflects the patriotism of an entire city that was never imagined to be recognized on an international scale as the economic capital of the nation.

### **3.2 Conclusion of examples**

The conclusion of this chapter of evidence subcategorized in different examples from two of the three most important cities of the country, is to make known that what is important is not the building itself, nor its bases, but its history. What stands out most from all the structures mentioned above is the way in which it conceptualizes the history of an entire nation, since the history of independent cities will always be hand in hand with the history of the national territory, since it acts on it, therefore the most important thing in all this is the patriotism it acquires by practicing observation on each of them. In each detail of these different monuments, whether in: color, textures, pieces, or identity of leaders acting on it; we can find a sense of belonging to it, the call to the Ecuadorian identity to a monument that reflects the culture and / or traditions that leads to it, through the various details or allusions to certain things that we simply know are ours and that no one else could share them as: our flag, our anthem, our sovereignty.

As a last resort I would like to invite you to reflect as Hays (2017) if you had the power to leave a legacy represented in a building, what would it be? do you represent your city in them? would you like to frame some historical date or moment? would you like to make your monument a tourist place? what would you get to do to reflect your homeland if you had the power to mark it for many years? would you like to make your monument a tourist place? would you get to do to reflect your homeland if you had the power to mark it for many years? And finally, what message do you want to send to the future, about what we live today?

### **Conclusion**

- Within the first chapter we can conclude that within each building there are certain vanishing points that must be highlighted, we must also highlight the aesthetics, the division of spaces, the designs of large structures that serve as a model for new templates for future structures, we must also take into account the materials used in each structure as this is what gives the beauty of each of the monuments created, it would be necessary to emphasize the creativity with which each plane is designed and the mentality of renewing old planes with the purpose of using certain typologies that later will give way

to renewed structures but at the same time similar to the past ones, that is to say, they will always have a touch "vintage" since each plane comes from a previous one, that is to say, each architect is guided of previous designs to his own and they give them the retouches that they believe convenient for what the project tries to foment and to illustrate.

- In the second chapter of this monograph we were able to contemplate well-known names of our monuments, in a certain way if it is possible to highlight the European influences mentioned before in chapter one, but at the same time we emphasize quite the details of each structure. From this, the chapter mentions that the structures in plans can be similar with each other, but in construction designs, that is to say in the details, they have the personal touch that they lacked, since each monument thus is constructed in the same way, if this with another material, it will already look different and will have an aspect that is referred to a certain specific time by means of the finishes, elevations, facades, materials or pieces of decoration as: granite, rocks, tiles, paintings, small pieces of marble, among other details that give aesthetics and identity to a monument.
- Sawing with the above mentioned in chapters one and two, encompassing: typologies, details, materials, plans, facades, construction methods, and the bases that are taken to make new designs within our ideologies and architecture, in the third chapter joins all that with a special touch. Within this last chapter of my monographic work, I invite you to contemplate each one of the structures thinking about what things we see but don't observe, of which we have a certain sense of belonging and ask ourselves: in which monuments can we reflect our identity? which ones transmit to us that "something more" that with seeing it comes a story to our head? What is that that invites us to reflect on a past event and to change or honor it, what invites us to reflect in such a way that we are

simply proud of what we have since we know we will not find it anywhere else in the world, what are those monuments that make us fly in the imagination and invite us to art, and finally, as a structure as inert as a building to simply give us an identity?

### **Recommendations**

Being a subject of architectural influences mainly of European origin around the world, counting from Europe itself in the past centuries and its major representatives specialized in the aforementioned subject, to South America, more specifically in the Republic of Ecuador in the last fifteen years, my recommendations would be inclined to:

- protect, to clean and maintain in the best way the structures that count as patrimony of some place and mainly if it is in our country, as the historical center of Quito and Guayaquil that are elite cities of the Ecuadorian culture beyond being the political capital of the country and the economic capital of the same one that give him a sense of property and unique customs, thus reflecting who we are, since this brings to you engraved part of our history as a people conformed within the geographical, political and socioeconomic territory of Ecuador, and each design is incomparable and without equal, beyond being a part that remains of us telling our history to others with the passage of time, and telling

the future world as was the time it was built and all the context that entails, a specific data of what we have today as our present.

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**QR Code**