



The Hernandez commercial passage and its configuration as an emerging tourist destination: heritage uses, tensions and conflicts

A Passagem Comercial Hernandez e sua configuração como um destino turístico emergente: usos do patrimônio, tensões e conflitos

El pasaje comercial Hernández y su configuración como destino turístico emergente: usos patrimoniales, tensiones y conflictos

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Abstract: This study conducts an analysis of the commercial passage Hernández located in the historic center of the city of Bogotá, in order to understand its configuration as a cultural space and emerging tourist destination and the tensions and conflicts that have arisen from its management. The methodological structure was defined from the qualitative approach and the method used was descriptive. The findings indicate that the Hernandez commercial passageway is moving towards a process of tourist patrimonialization generated by political and economic actors that establish other cultural and mercantile dynamics, turning the commercial passageway into a commodity for cultural consumption. It is concluded that conflicts in the use and appropriation of cultural heritage are evident in the commercial passage, since its heritage activation through tourism shows that the forms of political and economic power seek to maintain their hegemony in the local order.

Keywords: Commercial passage, heritage, tourism, culture, conflict

Resumo: Este estudo realiza uma análise da passagem comercial Hernández, localizada no centro histórico da cidade de Bogotá, a fim de compreender sua configuração como espaço cultural e destino turístico emergente e as tensões e conflitos que surgiram a partir de sua gestão. A estrutura metodológica foi definida a partir da abordagem qualitativa

e o método utilizado foi descritivo. Os resultados indicam que a passagem comercial de Hernandez está caminhando para um processo de patrimonialização turística, que é impulsionado por atores políticos e econômicos que estabelecem outras dinâmicas culturais e mercantis, transformando a passagem comercial em uma mercadoria para consumo cultural. Conclui-se que os conflitos no uso e na apropriação do patrimônio cultural são evidentes na passagem comercial, pois sua ativação do patrimônio por meio do turismo mostra que as formas de poder político e econômico buscam manter sua hegemonia na ordem local.

Palavras-chave: Passagem comercial, patrimônio, turismo, cultura, conflito

Resumen: Este estudio realiza un análisis del pasaje comercial Hernández ubicado en el centro histórico de la ciudad de Bogotá, para comprender su configuración como espacio cultural y destino turístico emergente y las tensiones y conflictos que se han derivado de su gestión. La estructura metodológica se definió desde el enfoque cualitativo y el método utilizado fue el descriptivo. Los hallazgos indican que el pasaje comercial Hernández transita hacia un proceso de patrimonialización turística gestado por actores políticos y económicos que instauran otras dinámicas culturales y mercantiles haciendo del pasaje comercial una mercancía para el consumo cultural. Se concluye que los conflictos en el uso y apropiación del patrimonio cultural son evidentes en el pasaje comercial, puesto que su activación patrimonial a partir del turismo pone de manifiesto que las formas de poder político y económico buscan mantener su hegemonía en el orden local.

Palabras clave: Pasaje comercial, patrimonio, turismo, cultura, conflicto

Introduction

In recent years, there has been a growing interest in popular public spaces, a concern for the socio-cultural everyday life and its historical and architectural values that have been detrimentally affected by new forms of use and cultural consumption typical of postmodernity (Travieso and Barretto, 2020). Historical-architectural constructions such as commercial passages, with the time passing have been transformed into artistic monuments that evidence moments of cultural evolution Fernandez (2022), therefore, these monuments are memories and hidden stories that require understanding and analysis to make them emerge, because historically they originated as goods that intended to perpetuate societies and their achievements in the nascent republican states (Aguilera and Sarmiento, 2019).

The commercial passage in Western society is a space determined by a pedestrian corridor, illuminated and covered (Almandoz, 2013). Its emergence in Latin America is associated with the urban transformation and architectural modernization of the second half of the nineteenth century Hiernaux (2018) that coincides with the discourse of the modern, industrial and consumer city, which also sought to dissociate itself from the architecture of the Spanish colonial past (Quijano, 2018). The commercial passages are closely related to the emerging consumption practices, which, led to the transformation of the urban space attending the interests of the merchants, since the passage with its commercial showcases approached the notion of fashion and progress from a Euro-centric conception, since their main goods originated there. From a critical reading Erviti (2015) mentions that the commercial passages generated oppression from two perspectives, the first by leading citizens to an ideology of consumption and utopia of abundance that is nothing more than a notion of induced happiness, and the second, transforming the preconceived space for consumption, into an alternative production of public space.

However, the gentrification of historic centers and the new financial, commercial, cultural and social centralities of neoliberal globalization threatened the declivity of the commercial passages that resisted for more than a century (López and Espinosa, 2022). The revitalization

of historic centers, from the urban and economic point of view, give life to these commercial establishments Hiernaux (2018), which, have re-signified the offer of traditional consumer products, in an offer of products that are attractive mainly for tourists who visit the historic centers of Latin American cities. According to Ribeiro (2022) these architectural monuments should allow showing the achievements of the people and the power of those who built them; in short, urban architectural assets evoke the grandeur of a period of history that is increasingly threatened.

Urban renovations and interventions in sites of historical-architectural importance should be integrated into the dynamics of the city and the needs of citizens, Nieto (2020), inasmuch as, as common heritage, they should function as cohesive elements of memory and builders of collective identities. Renovation implies providing new roles and uses that translate into a better quality of life for citizens.

Thus, these constructions anchored in the cities are a complex system of relationships in which material and immaterial realities converge, which coexist and materialize unique cultural experiences (Monnet, 2020). Any intervention process, be it architectural, historical, social or touristic, should prioritize not only the physical and tangible aspect of the property, but also the intangible aspects associated with the cultural manifestations and practices that have taken place or are taking place there.

Hence, the commercial passages located in the center of the city of Bogota are symbols of resistance to the new forms of consumption, in the contemporary dynamics of the shopping mall and the large boutiques Fernández (2022), which, in the face of the prevailing exogenous changes, the need to rediscover and strengthen local cultural identities is generated Joyanes and Ruiz (2020), while it is necessary to re-signify heritage as a factor of unity and social cohesion at a time of high sensitivity of travelers for natural and cultural values (Aragón, 2023). In this way, cultural tourism once again emerges to fulfill its role in the strengthening of identity and awareness, in the face of cultural policy objectives that seek the conservation, sustainability and dissemination

of cultural heritage. Urban heritage fosters culture and contributes to the foundation of local community identities, (Nieto, 2018). One of the strategies for its conservation will be to re-signify the symbolic value given by tourists as collective memory to achieve its protection.

It is evident that there are changes in global tourism trends and demands are being modified, with a pressing need for the co-production of new places and experiences built collaboratively Teran (2023), in which relationships between hosts and visitors are privileged, as new generations seek alternative destinations and tourism offers that make learning possible (Calle et al., 2023). Metropolitan cities are configured as scenarios for cultural tourism and historical centers with their architectural and historical heritage are configured as assets for use in an interpretative framework, where the opportunity to build the tourist space materializes, which according to Chen (2023) proposes to articulate the physical structure determined by its constructions, the space predisposed for consumption and the infrastructure that allows its interaction.

Cities from their architecture and urbanism have been transformed into scenarios for social exchange within their monumental cores (Blazquez et al, 2019) that can be revitalized from tourism practices, which enhance the cultural characteristics of the architectural assets in an integration, not only in visual terms, but also from their daily life, which contributes to urban revitalization, from a cultural, consensual, responsible and proximity tourism (Spode et al, 2020). In this sense, the objective of this work is to determine how the commercial passage Hernández has been configured as a cultural space and tourist destination in the historic center of Bogotá (see Figure 1). It seeks to understand the role of the commercial passage Hernández in the new tourist dynamics, for which the perceptions and representations of merchants and tourists that converge in this cultural space are analyzed.

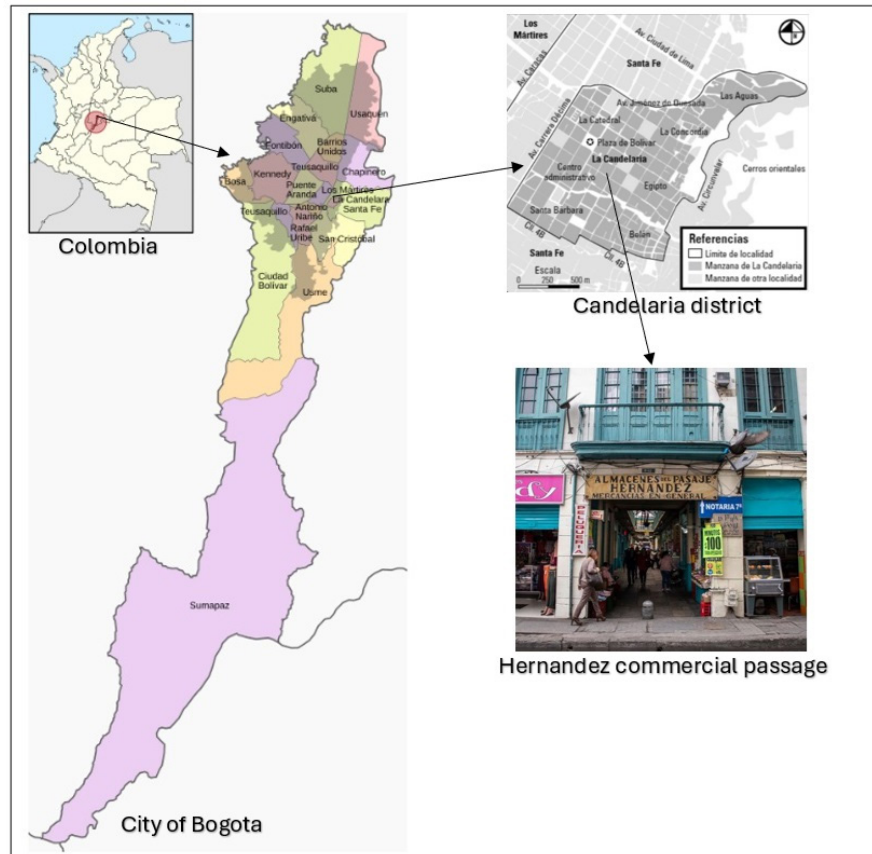


Figure 1. Geographical location of the Hernández commercial passage in the Candelaria district, Bogotá.

Source: Local City Hall of La Candelaria. Planning Secretariat (2024).

Methodology

The methodological structure of the work was oriented from the qualitative approach Páramo (2008) seeking to understand the configuration of commercial passages and the complex relationship woven between tourism, heritage and culture, with the aim of extracting units of analysis that enable a socio-anthropological reflection. The research method was descriptive according to the proposal of (Aguirre and Jaramillo, 2015) which allowed showing the phenomenon as it occurred, enabling a comprehensive understanding of the subjects and the place in relation to the object of study. The epistemological horizon was proposed from the hermeneutic phenomenology Mendoza (2019), since from the field work and the subjectivity of the researchers allowed an approach to cultural tourism as a contemporary social phenomenon.

In the same way, Grosser's (2016) grounded theory contributed to the definition of the theoretical construct, defining three categories of analysis, thus: a) cultural heritage, b) commercial passages and c) cultural tourism. The gathering of information was carried out from three phases:

The first phase involved the characterization of the commercial passage Hernández in downtown Bogotá to learn about its commercial, cultural and tourist dynamics, for this purpose the technique of participant observation was used, recording the information in a field diary, as proposed by Guber (2001), engaging in dialogue, observing and reflecting on the dynamics under study, to subsequently systematize the information in an ethnographic characterization matrix, in accordance with the model proposed by (Cornejo, 2009). In the same way, the observation was accompanied by photography as a technique in social research, Bonneto (2016) since it allowed the researchers to observe, analyze and theorize the social reality of the commercial passage.

In the second phase, surveys were applied for the collection of primary information, the sample used was non-probabilistic by convenience (HILL et al, 2019) and the participants of the study were shoppers and tourists who visited the commercial passage of downtown Bogota. The sample consisted of N=120 shoppers and tourists, with a minimum age of 18 and a maximum of 75 years old.

The purpose of the third phase was to learn about the opinions of three merchants of the Hernández commercial passage regarding their imaginaries and representations in relation to heritage and tourism. Three semi-structured interviews were conducted, which were referenced as E1, E2 and E3. For the systematization process of the interviews, the data analysis software Atlas. Ti was used, allowing the visualization of relationships in the process of obtaining meanings, defining codes and variables that made analysis categories emerge, to find convergences that were captured in a graphic network. Likewise, the whole process of information analysis was supported by the grounded theory of data according to the proposal of (Andréu et al, 2007).

Data analysis and results

The Hernandez passage today continues to be a possibility to live an urban experience in a city that is gentrifying and urbanizing, moving away from the traditional to give way to architectural modernity, enabling new social and commercial dynamics in which consumption determines new centralities that enable alternative scenarios in a metropolis that demands infrastructure for leisure and entertainment.

The Hernández passage is an architectural jewel of French Republican influence built in the late nineteenth century and located in the center of the city of Bogotá as the first shopping center in Colombia, which was declared of cultural interest in 1993 by the Ministry of Culture. Its construction is determined by a two-story pedestrian corridor space in which there are 17 commercial stores that refuse to disappear in the fierce competition with the new temples of consumption, which from the large surfaces and shopping malls influence the new forms of consumption and entertainment.

The commercial passage remains as a form of resistance in the face of changing urban dynamics that degrade the space paving the way for real estate gentrification interested in building new consumption structures, which Hiernaux (2018) also calls a commercial gentrification, generating a threat to traditional businesses and their social daily life that has remained in force for more than a century. This work conceives the commercial passage as an alternative habitat of urban space, which in turn regulates the spatial order of the historic center of Bogotá and its way of relating to the city; here cultural and tourist dynamics influence the reinvention and transformation of new ways of inhabiting the commercial passage.

In coherence with the previous context, a participant observation exercise of more than 60 hours was carried out in order to characterize the commercial, tourist and cultural dynamics of the commercial passage Hernández located in the historic center of La Candelaria in the city of Bogotá. It is pertinent to mention that the fieldwork was carried out in three different moments that corresponded to the three phases mentioned in the methodological structure of the work. The first moment allowed the approach to the territory through participant observation,

in order to characterize the commercial passage and thus learn about its commercial, tourist and cultural dynamics through photography and the field diary. These activities were carried out on February 2, 3 and 4 and March 9 and 10, 2024. The second moment involved conducting surveys of tourists who visited the Hernandez commercial passage on February 3 and 4, 2024 and the third moment allowed us to establish dialogues based on semi-structured interviews with merchants on February 23 and 24, 2024.

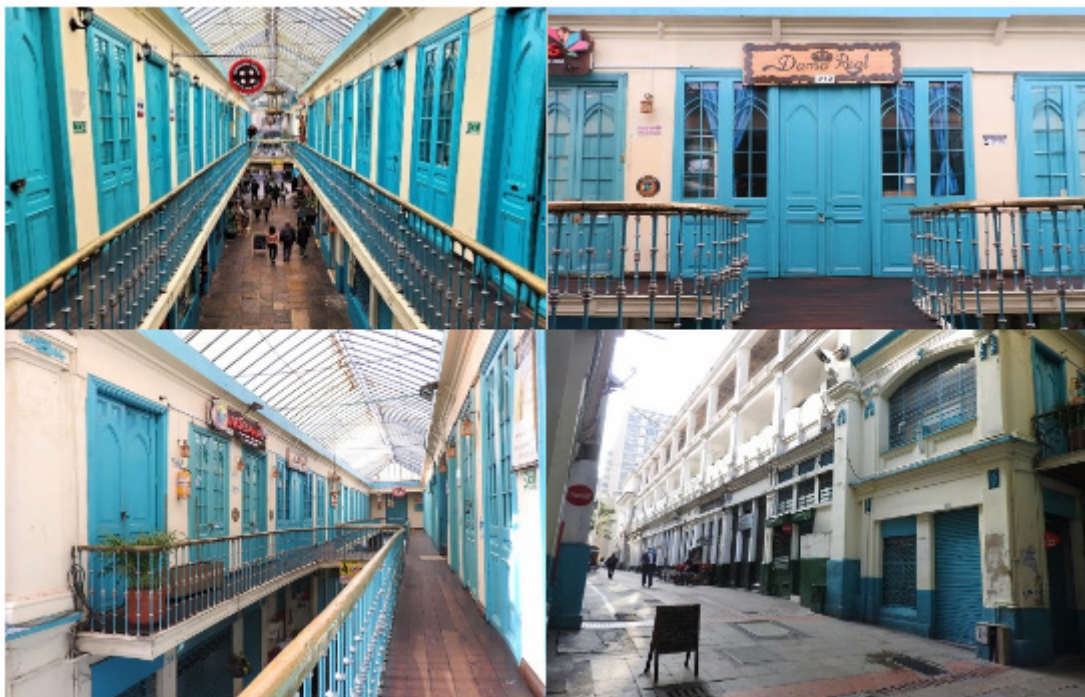


Figure 2. Architectural characterization of the Hernández passage

Source: Own Elaboration (2024)

The Hernández Passage was one of the most important architectural innovations that took place at the end of the XIX century and the beginning of the XX century, it was built as a new urban, commercial and leisure experience, with a republican style and a marked French influence, with colorful turquoise, cream and transparent canopies; an exceptional woodwork that employed the best carpenters of the time (see figure 2). One of the most striking features of the architectural complex are the copper-plated, curved chrome metal railings and banisters found on all the balconies and staircases, which give a refined and extravagant touch characteristic of its French influence. Some well-preserved lanterns of

the time survive and, according to its historians, the wooden doors have maintained their original seal since their inauguration.

This passage allows us to understand the initial function with which they were built; first, to allow the fluid transit between two important commercial streets and second, to make the commercial passage a regulator of the spatial order, establishing new ways of inhabiting the public space, in the new market dynamics, which in turn would allow its visitors to relate to the city from a consumer perspective in the strengthening of the prevailing capitalism.

With respect to the other passageways found in the historic center of Bogota, the Hernandez passageway, from its conception sought to emulate European passageways, in such a way that Rivera (2009) mentions that the Hernandez commercial passageway in its technical proposal and architectural design adopted those European forms, but with a very particular connotation, in which the traditional Colombian materials and construction techniques had to be adapted for its elaboration. According to (Spode et al, 2020), the Hernández commercial passage is determined by a corridor with three entrances: from the east, from the north and from the south side; the main access is from 12th Street.



Figure 3. Characterization of the commercial activities of the Hernandez passage

Source: Own Elaboration (2024)

The Hernández passage retains its architectural charm as a modernist project that in the late nineteenth century sought to move away from the colonial past and enter the vanguard of urban, commercial and leisure experiences that originated in the city of Paris. Today the commercial passage maintains an important commercial activity (see

figure 3) in which stores specializing in costumes for special occasions stand out; traditional hat stores that continue a tradition that took hold in Bogotá in the 1920s influenced by English fashion. Exclusive footwear manufactured by renowned shoemakers; sale of liquors imported from Europe, craft stores for tourists and cultural cafés; as well as tailors' workshops that maintain the tradition of tailor-made clothes with imported fabrics. Many spaces are occupied by law offices, travel agents and real estate agents.

Commerce and leisure are the two activities that keep the commercial passage in force; it is not only a space for shopping, as it is conceived as a space for entertainment and social life. Just like 100 years ago it maintains its essence of luxury and consumption because as Quijano (2018) mentions it still represents the materialization and yearnings of consumption and fashion and a permanent need for a cosmopolitan ambition. It is no longer conceived as the space of consumption of the economic elites of the early twentieth century, because today its trade is aimed at the popular elite of Bogota (middle class and tourists) and undoubtedly, it also became a space for the working classes that generates other centralities and interactions between citizens.



Figure 4. Characterization of the tourist and cultural activities of the Hernandez Passage

Source: Own Elaboration (2024)

The revitalization of the historic center of La Candelaria and its configuration as a tourist and cultural destination promoted by the national and district governments, has given a new air to the commercial passages located in the center of the city of Bogotá. The sanitation and urban renewal of the central space of the city that has been promoted

for the last two decades has generated a new type of sensitivity towards the Hernández commercial passage and its cultural values that have gradually been integrated into tourist practices in a new geography of tourist and cultural consumption.

The commercial passage survived the onslaught of globalization that introduced department stores and new shopping malls that changed the consumption practices of the inhabitants of Bogota. However, the commercial passageway adapted and its commercial premises offered products that were not part of the consumer fashions, specializing in antique stores, tailors, bookstores, record stores, philately, handicrafts, cafes and countless other stores that gave it commercial identity. Erviti (2015) talks about the fact that today the visitors of the commercial passages (see figure 4) are part of a cultural bourgeoisie that, while seeking the consumption of books and other similar merchandise, also seeks to wander a space that has been configured as a destination for bohemians and intellectuals, perhaps the same ones that Gabriel García Márquez himself frequented at the time. In this way, the commercial passage is positioned as an emerging tourist and cultural destination, which conveys a meaning and attracts those who want a different kind of place.

The above coincides with land use policies that privilege pedestrian spaces, recreational areas and cultural facilities that allow social circulation accompanied by commercial furniture that meets the needs of the floating population, in an alternative urban configuration that has allowed the Hernandez commercial passage to become a meeting space, economic activity and cultural exchange, from its consolidation as a tourist destination and undoubtedly also constitutes a space for the construction of identities.

The commercial passage is configured as a tourist attraction pole that stimulates tourist flows in a consensual use of public and private space that makes possible a multisocial encounter. Undoubtedly, tourism contributes to recovering the historical and architectural memory that gave life to the commercial passageways of the 19th century. Tourism associated with the cultural dynamics of the commercial passage is manifested as a new conception of inhabiting public space, from a topophilic conception that generates attraction for the place establishing new ways of relating to each other.

The commercial passage as a tourist destination: symbols, perceptions and representations

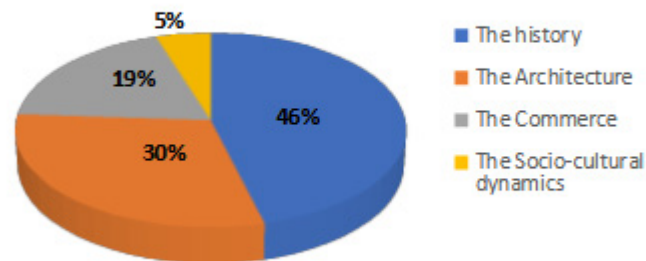


Figure 5. What criteria motivate tourists to visit the Hernandez commercial passage?

Source: Own Elaboration (2024)

Regarding the criteria that motivates tourists to visit the commercial passage Hernandez, 46% of those surveyed considered that the main reason for their visit was to learn about the historical configuration of this important passage over the years until it became a tourist destination today. 30% of the tourists decided to visit the commercial passageway to learn about the architectural characteristics of the Republican order and the French influence in its construction, given that it has the category of national monument. 19% of the informants state that the main interest for visiting the commercial passage was the commercial activity and the possibility of buying some articles, handicrafts and souvenirs at economic prices as informed by the travel guides. The remaining 5% of respondents reported that their visit was motivated by the possibility of being able to appreciate and participate in the social dynamics of this cultural space, mainly related to commercial, tourist and leisure activities.

From this perspective, it is pertinent to mention that commercial passages have transcended to emerge as tourist destinations of cultural interest, in the new territorial development model of the gentrified city; since from the public administration and territorial planning, they are conceived as integral intervention proposals for the reconfiguration

of the pedestrian's relationship with the city, in the contemporary dynamics of inhabiting urban space. For Sigler and Wachsmuth (2015) "By understanding the new modes of urban consumption, we can outline the future of society and anticipate the consequences of mass culture as a way of life in the city of the 21st century" (p. 26)

The Hernandez commercial passage materializes a symbiotic relationship between tourism and heritage, tourists activate the passage as a cultural space because they recognize and legitimize it from its symbolic value and representations, and its transformation as a tourist resource occurs to the extent that it is managed by public agents that incorporate it into the national tourist market. For prats (2000) heritage is a social construction, which from another perspective must set aside the distinction between the tangible and the intangible. as Harrison (2010) points out "for every tangible heritage object there is also an intangible heritage that surrounds it: the language used to describe it, for example" (p. 14).

That is why heritage by itself does not exist, or will exist to the extent that it is valued within a community, so it is always immaterial. Thus, the consensus has been reached that tourism is an activating agent of cultural heritage, to subsequently generate social and collective appropriation and thus maintain its symbolic capacity to transmit values and generate identity and a sense of belonging. In this regard, it is mentioned in interview E1:

"[...] The truth is, I do believe that tourism has given a new air to the Hernandez Passage and this has been seen much more in the last year, we do not have many tourists but if we promote it surely many more would come, because those who visit us find a different place in the center of the city, it is like a lost treasure, because once they walk the passage they do not want to leave, you see that they buy, they drink their coffee, take many pictures and something very important, they want to talk with us old people to know the history of this place. I do believe that with tourism, the passageway will continue to survive for many years to come [...]" (E1. Merchant of Hernandez Passage, February 22, 2024).

After many decades in which the Hernández passage was assumed as a burden and a focus of insecurity for the historic center of the city, today it is a space rehabilitated as a contemporary social and cultural product of urban reappropriation. The process of gentrification of the historic center of Bogotá and its subsequent urban renewal that began in the 1990s included the Hernandez passage as a possible consumption node designed for tourism, commerce, leisure and entertainment, where gastronomy, fashion, design, social diversity and cosmopolitanism could take place.

The commercial passage is no stranger to tourism planning since actions for the conservation, revaluation and dissemination of historical, architectural and cultural heritage have already been defined, aligning with the governmental discourse of effective management of cultural assets and in articulation with the initiatives of the cultural economy and with the support of public policy, an effective management of heritage is carried out. This is no longer conceived as an economic burden for the district administration in terms of intervention and investment, since from the perspective of Navarrete (2021) heritage in the territories is a source of wealth, through which, it seeks to ensure its conservation and use from a sustainable activation, which enables new economic options ensuring the sustainability and reinvestment of heritage assets.

Nevertheless, economic interests are always present in the emerging tourist developments associated with the urban gentrification of Bogotá's historic center. In view of the widespread interest in revitalizing buildings and cultural spaces that have lost interest over time, buildings such as the Hernández passage are adapted and readapted to the new demands of the tourist and cultural market, in the new dynamics of appropriation and consumption of urban space. After the pandemic and the economic recovery of tourism, many commercial premises are being bought by businessmen who make important economic investments in the adaptation of the infrastructure of the premises to meet the tourist demand, resulting in tensions and conflicts with the merchants who have inhabited the commercial passage for generations. In this regard, it is mentioned in interview E2:

"[...] Look, it is no secret that they want to give a turn to the traditional commerce of the Hernandez Passage, a lot of tourists are arriving here and that generates money, especially foreigners, you see them walking and buying. Here businessmen have arrived buying the premises at ridiculous prices, to later place businesses that serve tourists, look at the new craft stores, cafes, clothing stores, that is a trade that is oriented only to tourists because it leaves money, and many of us are being pressured to sell to unknown businessmen. Here we talk about the beauty of the Hernandez Passage, its history, its architecture, all that, but we do not talk about the fact that some wealthy people want to take us out to establish their businesses [...]" (E.2 Hernandez passage merchant, February 23th, 2024).

Undoubtedly, the gentrification of the historic center of Bogota is a political and business initiative, which aims to retake cultural spaces susceptible to investment in the capitalist market by renovating central spaces to make them attractive to those who have purchasing power in the tourist and cultural industry. In effect, it is a government initiative for urban improvement that invests in the architectural heritage to enable buildings with cultural functions. Authors such as Hiernaux and González (2014) mention that the preservation and conservation policies of cultural heritage and, above all, the declarations of cultural assets, which directly activate tourist uses that automatically generate economic returns, have a lot to do with this. Thus, it is not surprising that public-private alliances or private and political capital appear, as mentioned by Antequera (2015), and that they seek to intervene, even in a forced manner, to pressure traditional merchants to sell their establishments.

According to Prat (2020), constructions such as the Hernandez commercial passageway are readapted to current market logics, in which leisure and consumption are privileged with the purpose of mobilizing tourists with spending capacity to new tourist and cultural scenarios. Thus, important investments in the adaptation and construction of tourist facilities and in the adequacy of the destination are evident. In the case of the commercial passage, political sectors and private businessmen have intervened, where one and the other seek the profitability of their investments and the strengthening of the local powers that exercise

control. This coincides with what Morel (2011) proposes in that tourism is an instrument in globalization that measures progress or setbacks in macroeconomic policies, and is therefore a tool for decision-making. In this regard, it is mentioned in interview E3:

"[...] Lately and I am talking about since the year 2023 approximately, we are frequently visited by governmental actors who are making efforts to make the Hernandez passage a site for tourism and culture, it seems that this leaves good money. We have also seen that they want to achieve other heritage declarations by the Ministry of Culture because that popularizes this site and makes people come, it seems that this is how it operates, and along with what I mention, the traditional stores are being changed by others as you can see, it is not bad, of course, but this should be planned and agreed, it should not be arbitrary as it is happening [...]" (E.2 Hernandez Passage merchant, february 23th, 2024).

An ambivalent relationship is evident in that, in the context of the commercial passage, tourism and heritage need or complement each other, without ignoring the political and social scenarios in which their interests are inserted. However, it seems that the role of the merchants, who for generations have been, in symbolic terms, the owners of the cultural heritage of this cultural space as a shared good, seems to be made invisible. The commercial passage currently materializes a focus of conflict regarding the uses of heritage, since there are diverse interests, which go against the interests of the merchants who inhabit this cultural space. In this sense, De Suremain (2017) considers that cultural tourism has two actors with interests that coincide, on the one hand, politicians with decision-making power from governance, who seek to anchor their interests in the territories; in any case, a political profitability" and the private business sector that seeks economic profitability of their investments.

Undoubtedly, the encounter between the usual living spaces of the merchants of the Hernández passage and the post-tourists Hiernaux and González (2014) generates conflicts when talking about accumulation by dispossession, which from the perspective of Ribeiro (2022) implies that the operating capital of tourism is given from the appropriation or

expropriation of physical structures and their included ways of life, to carry out tourist practices that modify their spaces and behaviors in a sort of territorialization of tourism.

Tourism plays a leading role in the cultural and heritage activation of the Hernandez commercial passage, since it contributes to reproduce the institutional discourse of valuation, conservation and dissemination through its practices. However, the current tourism development of the commercial passage is subordinated to national and international policies that, according to Ribeiro (2022), seek to position a tourist ideology of cultural identity by manufacturing images and experiences that serve a market economy, transforming heritage resources into merchandise with exchange value.

In this perspective, tourism in the commercial passageway takes on a new meaning, in that its visitors acquire the category of cultural travelers who also temporarily inhabit this cultural space and in their socio-spatial practices also help to construct the territory already occupied by merchants, who are permanent residents and as inhabitants also produce and transform the urban space. In sum, it is about a group of actors that from their particular interests produce and construct the destination, in this case, the Commercial Hernandez passage, which is articulated to the tourist and cultural construct and image located in the city of Bogota.

The tourist is another inhabitant subject to a certain temporality induced and stimulated by image and brand policies and, of course, by the so-called urban competitiveness policies Chaos (2015), both from investors and local governments. However, the commercial passage Hernández is located in the historic center of the city of Bogotá, which is going through a process of gentrification and urban renewal, but maintains all the social complexities of a South American metropolis, however as mentioned by Hiernaux and González (2014) are frequented by post-tourists, those who dissociate themselves from the guides and the security provided by the group and dare to explore places that are exotic and alternative to maps and travel guides.

The Hernandez commercial passage faces the dichotomy of patrimonialization and urban renewal, two concepts that in context can become contradictory. The process of patrimonialization of the

commercial passage aims to conserve, restore and disseminate this republican structure along with its architectural and historical values; while the urban renewal initiative aims to ensure the economic use, changing dynamics and valuing the land use and commercial spaces of the passage. Although they are contradictory, they converge in the mutual objective of turning the commercial passageway into an object of tourist consumption, without putting economic purposes before historical interests. The instituted discourse of heritage, identity and memory has penetrated deep, transforming the commercial passage into a space of response to the prevailing hegemonic powers (Sarmiento, 2017). This coincides with what Prats (2000) proposed at the end of the seventies regarding the city and its architectural assets that were transformed into objects of cultural consumption for tourists avid of the picturesque.

It is important to recognize the changes that are emerging around the current forms of heritage valuation of the Hernández commercial passage, since this activation that occurs through tourism reconfigures the cultural space, both materially and symbolically, from the heritage representations of the various actors involved in the tourism heritage process, in the mutual validation and legitimization, in coherence with what Navarrete (2021) proposes, updating, adapting and interpreting features of the past to regroup them in the present, as a current and unified practice. In the context of current tourism, where the ideology of cultural tourism seeks to be positioned, patrimonialization is a determining factor in legitimizing certain goods and manifestations Prat (2020), since its production will be articulated to the promotion and commercialization of the products and the tourist destination (Blázquez et al, 2019).

The patrimonialization of a cultural asset from tourism practices seeks a profit from its use value, and to achieve this purpose, symbologies, values and representations must be built, based on the imaginary of each actor that is relevant in the dynamics of the cultural space of the commercial passage. It will be the possibility of materializing the social uses of heritage from consensus, interaction and dialogue in an

initiative that enhances the solidarity value of those who share the use of heritage. The social use of heritage constitutes a mechanism that can build a collective identity project in which the responsibility to support it must be assumed.

Conclusions

The Hernández commercial passageway has assumed a patrimonial identity since it has been given a symbolic value by various actors that converge in this cultural space. Its legitimization and social validation have made it possible to establish meeting points that have allowed the appropriation, circulation and enhancement of its historical, architectural and cultural legacy, opening up new perspectives for the uses that can be made of it. The social appropriation of this heritage asset has made possible community actions regarding its uses and benefits from an effective management, based on tourism, making it possible to achieve the goals and objectives of conservation, education, sustainability and cultural dissemination. The tourist uses of the commercial passage are a bet on the recovery of the historical and architectural memory of one of the most emblematic commercial spaces of the historic center of the city of Bogotá, reconfiguring its projection according to current and future needs.

Conflicts in the use and appropriation of cultural heritage are evident in the commercial passageway, since its activation of heritage through tourism highlights the interests of political and economic powers that seek to maintain their hegemony in the local order. In this way, empowering the commercial passage as a cultural space allows the mobilization of capital for the consolidation of commercial, tourist and real estate structures; a deployment legitimized by discursive tools that obey a strategic project of appropriation and subordination of heritage, to manage and control the territory generating forms of symbolic violence in the merchants. The heritage conflicts of the Hernández commercial passage must be mediated from the search for a balance, both in economic and socio-cultural management, to respond

to the challenges of conservation without losing sight of the collective construction of heritage, and as in the case of the commercial passage, this is conflictive since there are interests involved.

The commercial passageway Hernández is moving towards a process of touristic patrimonialization, promoted by political and economic actors that establish other cultural and mercantile dynamics, turning the commercial passageway into a commodity for cultural consumption. It is evident that this process is not legitimized by the merchants who for generations have inhabited the commercial passageway; in any case, it seeks to establish a new consumption experience contrary to the process of cultural vindication. All of the above is linked to globalizing processes to which district governments such as that of Bogotá are no strangers, in which heritage assets and culture are reduced to objects of transaction and consumption, from the cultural economy approach, which, if not effectively managed, may lead to the reproduction of inequalities given the conflictive nature of tourism.

The case of the Hernandez commercial passage allows us to reflect on how these cultural spaces involve central issues such as the use and appropriation of public space, historical and architectural values, cultural consumption, the utopia of abundance and induced happiness. It is necessary to consider the role of the processes of patrimonialization in cultural and tourist management, which triggers openings and frictions in the new forms of production of urban space. In this perspective, it is necessary to open new lines of research that delve deeper into commercial passages as cultural and touristic spaces. Some of these lines should reflect on: patrimonialization of cultural assets; tourist uses of cultural heritage; the commercial passage and its role in urban renewal; gentrification, tourism and commerce; tensions and conflicts associated with the tourist and cultural management of commercial passages: the role of the tourist in the production and appropriation of cultural spaces; touristification of commercial passages and the commercial passage as an emerging tourist destination in historic centers.

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