

**FACULTAD DE INGENIERÍA**

Escuela Académico Profesional de Arquitectura

Tesis

**Sensory Architecture and Public Spaces in the  
Practice of the Ancestral Ritual of Huaylarsh in the  
District of Pucara**

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Para optar el Título Profesional de  
Arquitecto

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Tesis



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# Sensory Architecture and Public Spaces in the Practice of the Ancestral Ritual of Huaylarsh in the District of Pucara

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**Abstract** In this research, we propose to see the incidence of sensory architecture in public spaces in the Peruvian high Andean zone of the district of Pucara, an environment where the ancestral dance known as Huaylarsh is practiced, which has a background with agriculture and pastoral love. From a diagnosis, we will detect the considerations of the relations of the sensorial characters in the urban environment, opening a set of questions in relation to the cultural development in the towns that need diffusion and support in the expression of their most representative customs. The information on local public spaces was collected by means of an observation sheet, in which several general characteristics were recorded, such as typology, state of conservation and use of equipment, in addition to focusing on sensory criteria such as accessibility, visual language, fluidity in the environment, harmony of materials and comfortable acoustics. This information is complemented by surveys of residents who use public spaces to understand and contextualize their perception of urban space. It was determined that the level of influence of sensory architecture in various public spaces of the Huaylarsh event is moderately favorable, due to multiple deficiencies in the areas analyzed that prevent the spectator and dancer from fully enjoying the event.

**Keywords** Huaylarsh, Public Space, Sensory Architecture, Urban Atmosphere, Urban Diagnosis,

Folkloric Rituals

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## 1. Introduction

Public spaces have relevance in everyday life because they are the place of interaction of human activities with physical elements, where cultural [1] and artistic exchange, such as the dissemination of folkloric dances, fits circumstantially. The perspective of the spectators and participants at the moment of sharing these cultural dynamics plays an essential role since the high-flown movements and melodies come to evoke a sea of emotions that can trigger a state of well-being and cultural identity [2].

The present research focused on determining the influence of public spaces in the development of artistic events in the district of Pucara [3], since it currently lacks appropriate and implemented areas for these purposes. Therefore, the members of the various artistic organizations practice in parks, squares, sports fields and even streets or avenues, which are not enabled for this type of activity, taking into account the above mentioned and that the sector has an incredible potential in terms of folkloric aspects, artistic and cultural aspects [2]; since years before the pandemic, the famous Huaylarsh contests took place, a massive gathering of spectators, musical

groups and cultural institutions, thus promoting this colorful dance that stands out for its energy and skill in its choreography; seeking to strengthen the local tourist and cultural pillar.

The study problem in this research was chosen in order to establish diagnostic points and establish a judgment in the evaluated public environments to see if they are in conditions for the practice of immersive choreography, in addition to making a diagnosis of the sensory situation [4] that they currently show. Fonseca [5] indicates that interest in public spaces is being lost due to poor conditions such as accessibility and lack of maintenance in different aspects such as vegetation, furniture and basic services, characteristics of the sensitive aspect coded by the user; the interest in promoting sensitive projects is maintained only for big cities having a centralization problem regarding the delivery of quality in public spaces, and that is why this research is a step to the development of the phenomenological study of the collective atmospheres of rural areas in relation to the sensitive aspect of the participants and spectators of local artistic manifestations [1]. These guidelines are necessary for future urban projects focusing on enhancing the development of cultural artistic activities that promote the identity of the user with the place, it is worth mentioning that the study district has a great cultural historical legacy, which is why it is called the cradle of the Huaylarsh rite, which consists of the bodily manifestation of the courtship of couples who celebrate in a mythical religious way the work and community pastoral agricultural work [6].

The method used in the development of the research is the scientific method at descriptive level, according to Berroeta, Vidal and Di Masso [7], this methodology consists of collecting the behaviors, uses and displacements in the public spaces of the delimited area, thus evaluating the development of the sensitive framework in the users.

## 2. Literature Review

### 2.1. Previous Studies

The analysis of the public spaces of the Pucara district has served to evaluate their sensory singularities; however, in the absence of a fixed tool for the inspection of these particularities, multiple antecedents were taken into account.

Raymond & Ombretta [8] analyze multisensory perceptual elements in urban space, taking into account that each environment is diverse and presents great individuality and variability. Based on Merleau-Ponty's phenomenology [9] and the precedent of James J. Gibson's contextual perceptual work [10], the scheme developed by the authors is based on notations tested in different public sectors of Rome, presenting 6 aspects: visual, auditory, tactile, kinesthetic, thermal and chemical; each one is evaluated with respect to its effectiveness.

Ortega & Urpeque [11] made a diagnosis of the nexus between research variables such as sensory architecture and recreational spatiality, based on the visual perceptual study of Ames [12]; and taking the experience of Muzquiz [13], we focused on the relationship of spaces for the recreation of older adults in Santiago de Surco, under the perspective of the neighbors of the area, to evaluate their level of quality with the users. With the development of satisfaction evaluation surveys to 66 older adults in stable conditions to give their opinion, we obtained mostly favorable aspects in terms of visual perception, comfort level, haptic perception and sound perception, which are in relation to external and internal spaces.

Cóndor, L. & Peñaloza, N. [14] point out that most public spaces in Latin America lack quality due to poor maintenance over time, which causes limitations in the development of recreational, cultural and social activities. On the other hand, Orellana [15] mentions in his book "Public Space in Huancayo" that the area of the "Mantaro Valley" presents considerable economic development, but this progress is not matched by social and cultural development, demonstrating the little concern at the time of having any intervention in the spaces in a conceptual and superficial way, which could have revitalized public spaces. A significant incidence of the quality of public space in the practice of cultural activities is established as a hypothesis, which is verified with the analysis of the 7 sectorial units of zone C of Huancayo, through surveys and observation; considering dimensions to be judged as inclusion, meaningful activities, comfort, safety and well-being of public spaces based on the participation of activities, cultural activities outside the home, participation of cultural activities strengthening identity, tolerances of other cultures, interpersonal trust and self-determination, all based on the experience of the interviewees [16]. It is concluded that the spaces in this area of Huancayo are very important for cultural manifestations due to the attributes that each element has as a result of the analysis.

The guidelines were taken from the bibliographic review, highlighting that urban aspects are unique, each one has a history, idiosyncrasy and marked context; aspects that impact the user, which is the basis for the analysis and urban development in terms of quality in functionality and the different sensory expressions attributed. The observation sheet shown in Figure 2 contemplates the following characteristics of the urban space to be diagnosed.

Accessibility is important because it opens the entrance of citizens to public environments, to have a positive impact on users, it must have an optimal quality and that is demonstrated in the availability of integration to these [17], and a clean and inclusive accessibility is necessary.

Visual language is the interpretation of the information we get through the sense of sight in the environment [18], where there are factors that are involved in the whole process of collecting images, such as the color of light reflected on multiple surfaces, level of illumination and refraction.

The flow in the environment is a system where the natural environment and the one created by human beings converge, taking into account that there is a continuous movement of users when carrying out their activities, these dynamics in the habitat create specific areas for the use given to the physical space, which can be public, religious, commercial, political, industrial, among others [19]. Everything turns the city into an incessant and transforming network of relationships.

The consonance of materials refers to the architectural characteristics of a place that provide the materiality of the range of textures in a given place that gives consistency to the use of these and reinforces the theme of architectural identity [20].

Sound in space has much relevance due to the acoustic comfort that surrounds the space and its receptors, the decibels that are the units of sound, have different ways of propagation; the textures and the shape of the space influence this aspect since it regulates the sound level [21].

### 3. Study Area and Methodology

#### 3.1. Study Area

“Pucará” is a district located in the southern part of the department of Junín, in the Peruvian Andes [22], at 12°10' 20" west longitude and 75°08' 50" south latitude, with an area of 100.49 km². It has a great cultural and historical legacy, as well as a population dedicated to agriculture and livestock; despite all these benefits, the urban image has not had an ideal growth in the last decade, being classified as a "rural" space has not had much relevance in the treatment of urban spaces [14] although there are laws for the treatment and care of these spaces throughout the national territory [23]; a local diagnosis was conducted to evaluate the cultural and artistic use in open environments identified in Figure 1.

#### 3.2. Method

Two instruments were used based on our theoretical bases, the main instrument is a structured non-participant observation form (Figure 2), it's elaboration is an opening to the approach and measurement of sensory perceptual matrices, it is based on the architect Peter Zumthor [24] and

the principles described in his book "Atmospheres", thus obtaining details about the dynamics of use of the 5 evaluated spaces, with a score [25] in order to contemplate the state of each observed environment. The questionnaire is a support instrument that helps to better understand the perspective that the inhabitants of Pucara have regarding local public spaces from the sensory point of view; it served as a precedent "Methodology for the formulation and study of public space developed in Chile" [26], besides highlighting the research of Ortega and Urpeque [11] in the Lima district of Santiago de Surco where surveys were used, in this research, it yielded positive results in the relationship between the sensory architecture variable and the recreational spatiality variable. A total of 67 surveys were applied, taking into account the following probabilistic formula for finite quantities, evaluating the number of people enrolled in the folkloric groups that practice huaylash in the district, which is 197 people (1), the Likert scale was used to evaluate the level of conformity of the respondents (dancers and spectators); the results support to specify what are the main drawbacks during their interaction with the environment.

$$n = \frac{N * Z^2 * e^2}{(N - 1) * e^2 + Z^2 * S^2} \tag{1}$$

- n= Sample size sought
- N= Size of population or universe
- Z: Confidence level
- e = Margin of error
- S=Standard deviation



Figure 1. Location of analyzed areas in the Pucara district


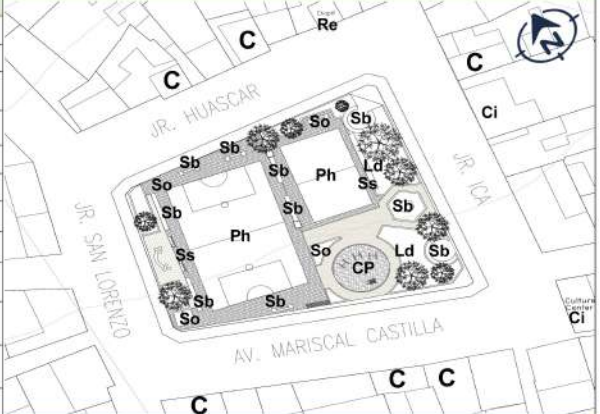
		OBSERVATION SHEET										FILE NUMBER: 01	
		FACULTY OF ENGINEERING					PROFESSIONAL SCHOOL OF ARCHITECTURE					DATE: 10/02/2023	
TITLE OF THE RESEARCH: SENSORY ARCHITECTURE AND PUBLIC SPACES IN THE PRACTICE OF THE ANCESTRAL RITUAL OF HUAYLARSH IN THE DISTRICT OF PUCARA												TIME: 09:00 am	
STRUCTURED NON-PARTICIPANT OBSERVATION FORM													
1. ABOUT THE USE OF PUBLIC SPACE													
1.1. ACCESSIBILITY													
1.1.1. MOBILITY						EXCELLENT (5)	GOOD (4)	REGULAR (3)	BAD (2)	DEFICIENT (1)			
Condition of general accesses to public facilities.							X						
What's the condition of the pedestrian walkways?								X					
What's the condition of the roads?							X						
In what condition are the entrances to the public facilities?							X						
What is the condition of the parapets and railings?							X						
What is the condition of the ramps and stairs?								X					
What is the condition of open spaces for the practice of Huaylarsh?								X					
What is the condition of seating and public viewing areas?									X				
1.1.2. DESIGN CONDITIONS ACCORDING TO RNE A.120		TECHNICAL CONDITIONS	Do you have a large income (over 1.20 m.)?	Are the floors made of non-slip material?	Does it have an optimal wheelchair turning radius (1.50 x 1.50m)?	Does the ramp have the minimum width (more than 1.00 m)?	Is the slope of the ramps optimal?	Are handrails and parapets at optimum height (0.85 to 0.90 m)?	Is the bicycle parking module optimally sized?	Is the car parking module optimally sized?	Does the space have fixed seating for recreation?		
		YES (1)	X		X	X		X		X	X		
		NO (0)		X			X						
1.2 VISUAL LANGUAGE													
1.2.1. ILLUMINANCE (Measurement made with the lux meter)						EXCELLENT (5)	GOOD (4)	REGULAR (3)	BAD (2)	DEFICIENT (1)			
Status of shaded spaces during rehearsals or presentations of the Huaylarsh.								X					
Condition of the basic electrical service in the area during rehearsals or presentations of the Huaylarsh.									X				
Condition of equipment lighting equipment during rehearsals or presentations of the Huaylarsh.								X					
Lighting quality in the different areas of the equipment during rehearsals or presentations of the Huaylarsh.								X					
Number of Luxes (DAY)		Less than 5 lux	6 to 15 luxes	16 to 25 luxes	26 to 35 luxes	Higher than 36 luxes	ADDITIONAL NOTES:						
Number of Luxes (MIDDAY)		Less than 5 lux	6 to 15 luxes	16 to 25 luxes	26 to 35 luxes	Higher than 36 luxes	No't all public lanterns are operational.						
Number of Luxes (NIGHT)		Less than 5 lux	6 to 15 luxes	16 to 25 luxes	26 to 35 luxes	Higher than 36 luxes							
1.2.2. VISUAL CONFORT						ISOPTIC IN SPACE		SPACE OF GREATER EXTENSION IN THE PUBLIC SPACE - ISOPTIC		Distance			
CURRENT CONDITIONS		Is the orientation appropriate?	Is natural lighting optimal?	Is artificial lighting optimal?	Is the height of the viewer appropriate?	Furniture and vegetation do not interfere with visibility.			Point of attention	Minimum (3)	Intermediate (2)	Maximum (1)	
YES (1)		X	X	X	X	X			Extent to the area of development of artistic activities	(0.00-0.50 mtrs.)	(0.51-2.00 mtrs.)	(2.01-5.00 mtrs)	
NO (0)										X			
NOTE													
1.2.3. COLOR PERCEPTION						WARM COLORS		COLD COLORS			MONOCHROMATIC COLORS		
Chromatic Percentage		RED	YELLOW	ORANGE	BLUE	GREEN	VIOLET	WHITE	BLACK				
Context in which it is located		Urban context	20%	5%	10%	20%	25%	5%	10%	5%	5%		
		Natural context	-	20%	10%	-	60%	5%	5%	-	-		
		Street furniture	25%	5%	15%	45%	-	-	5%	5%	5%		
What sensations do this game of colors leave in space?		ADDITIONAL NOTES: The range of colors are varied and attractive, aluding to the Huaylarsh clothing; the primary and secondary colors are linked to the vegetation, the colors of each neighborhood and the origin of the dance in agriculture.											
1.3 FLOW IN THE ENVIRONMENT (Number of activities)													
1.3.1. COUNT BY ACTIVITY					MAP OF ACTIVITIES								
Symbol	Activity	Description	Count										
Wt	Waiting for transport	Waiting for public transport or taxis.	-										
C	Commercial	Selling or buying drinks, food or products.	6										
Cu	Cultural	Dance groups or other artists who are performing publicly and also to people in the audience.	-										
Ph	Physical	Exercising or doing some kind of sport. Excludes people who are jogging or cycling through the space without staying in it.	2										
Ci	Civic	Working in security, maintenance or cleaning functions.	2										
CP	Children playing	Playing with or without equipment for it.	1										
So	Standing - overall	Standing waiting, not associated with any of the above categories.	4										
Sb	Sitting on bench - general	Sitting on public furniture, not associated with any of the above categories.	10										
Ss	Sitting in secondary seat - general	Sitting on the floor, stairs or other elements not designed for that purpose and that are not associated with any of the previous categories.	2										
Ld	General lying down	Lying in space, not associated with any of the above categories.	2										
Re	Religious activity	Activities that show devotion to religion or religious element.	1										
TOTAL (Count)			30										
1.4. CONSONANCE OF THE MATERIALS													
1.4.1. PERCENTAGE OF MATERIALS IN THE SPACE						1.5. COMFORTABLE ACOUSTICS							
About the materials		EXCELLENT (5)	GOOD (4)	REGULAR (3)	BAD (2)	DEFICIENT (1)	How would you rate the environmental noise in public space?		Nothing annoying (5)	Something annoying (4)	Mildly annoying (3)	Very annoying (2)	Too annoying (1)
Quality of materials				X						X			
Harmony of materials			X										
Materials present in the area		WOOD	STONE	CLAY	CONCRETE	METAL	TIME	Less than 15 decibels (5)	From 15 to 25 decibels (4)	From 25 to 35 decibels (3)	From 35 to 45 decibels (2)	More than 45 decibels (1)	
Urban context		15%	5%	55%	20%	5%	09:00am to 10:00am					X	
Street furniture (outside public space)		-	10%	-	70%	20%	1:00p.m to 2:00p.m.					X	
Street furniture (within the public space)		20%	10%	-	55%	15%	6:00p.m. to 7:00p.m.					X	

Figure 2. Structured non-participant observation form – Use of public space

## 4. Results

After applying the instruments, the following results were obtained (Table 1), the aspects: accessibility, visual language, flow in the environment, consistency of materials and comfortable acoustics, show that the different public spaces do not reach an optimal state for most users, lack maintenance and an ideal adaptation for events related to Huaylash or other artistic connotation.

### 4.1. Accessibility

The results of the attribute "Accessibility" (Figure 3), in terms of mobility, most of them comply with standard regulations [27], normative design is optimally represented in the spaces of greater extension and centrality such as the central square or the "5 de Febrero" park, the lack of non-slip surfaces or those with certain deterioration is a

dangerous factor for the fluid transit, as well as the lack of ramps and handrails for a more inclusive and safe entrance, it is poor with the inclusion of disabled people to all community venues.

### 4.2. Visual Language

Figure 4 shows the isoptic is correct in the case of witnessing so massive acts such as rehearsals and small sporadic shows during the year [28]; the lighting has poor performance at night [18], since the public lights are defective or do not evenly illuminate the environment for Huaylash rehearsals and presentations; in the case of the chromatic game, reminiscent of ancient dance costumes, bright and flashy colors complement the environment, in an aura of local identity; we can highlight the predominance of warm colors in public furniture, cold colors in the natural context and the urban context.

Attributes	Variables	Urban conditions evaluated	1. Main Square of Pucara	2. "San Martin Park"	3. "5 de Febrero" Park	4. San Pedro's Sports Complex	5. San Lorenzo Park
1.1. ACCESSIBILITY	1.1.1. MOBILITY	Condition of general accesses to public facilities.	4	4	4	4	3
		What's the condition of the pedestrian walkways?	3	3	4	4	3
		What's the condition of the roads?	4	4	4	4	4
		In what condition are the entrances to the public facilities?	4	4	4	2	3
		What is the condition of the parapets and railings?	4	4	4	1	2
		What is the condition of the ramps and stairs?	3	3	4	3	1
	1.1.2. DESIGN CONDITIONS ACCORDING TO RNE A.120	What is the condition of open spaces for the practice of Huaylash?	4	3	3	2	2
		What is the condition of seating and public viewing areas?	3	2	2	2	1
		Do you have a large income (over 1.20 m.)?	1	1	1	1	0
		Are the floors made of non-slip material?	0	0	0	0	0
		Does it have an optimal wheelchair turning radius (1.50 x 1.50m)?	1	1	1	0	0
		Does the ramp have the minimum width (more than 1.00 m)?	1	1	1	0	0
		Is the slope of the ramps optimal?	0	0	1	0	0
		Is the bicycle parking module optimally sized?	1	0	0	1	0
		Is the car parking module optimally sized?	0	0	0	1	0
		Does the space have fixed seating for recreation?	1	1	1	1	0
<b>SUBTOTAL</b>			<b>34</b>	<b>31</b>	<b>34</b>	<b>26</b>	<b>19</b>
1.2 VISUAL LANGUAGE	1.2.1. ILLUMINANCE	Status of shaded spaces during rehearsals or presentations of the Huaylash.	2	3	2	3	3
		Condition of the basic electrical service in the area during rehearsals or presentations of the Huaylash.	3	2	3	2	2
		Condition of equipment lighting equipment during rehearsals or presentations of the Huaylash.	2	3	3	1	1
		Lighting quality in the different areas of the equipment during rehearsals or presentations of the Huaylash.	1	3	2	1	1
	1.2.2. VISUAL CONFORT	Is the orientation appropriate?	1	1	1	1	1
		Is natural lighting optimal?	1	1	1	1	1
		Is artificial lighting optimal?	0	1	0	0	0
		Is the height of the viewer appropriate?	1	1	1	1	0
		Furniture and vegetation do not interfere with visibility.	1	1	0	1	1
		Extent to the area of development of artistic activities	3	3	2	3	1
<b>SUBTOTAL</b>			<b>15</b>	<b>19</b>	<b>15</b>	<b>14</b>	<b>11</b>
1.3 FLOW IN THE ENVIRONMENT (Number of activities)	1.3.1. COUNT BY ACTIVITY	Waiting for transport	1	0	4	0	2
		Commercial	7	6	1	0	0
		Cultural	0	0	0	0	0
		Physical	0	2	0	1	0
		Civic	2	2	0	0	0
		Children playing	1	1	1	1	0
		Standing - overall	2	4	1	2	3
		Sitting on bench - general	6	10	7	0	0
		Sitting in secondary seat - general	4	2	8	2	0
		General lying down	0	2	3	0	0
Religious activity	1	1	0	1	1		
<b>SUBTOTAL</b>			<b>24</b>	<b>30</b>	<b>25</b>	<b>7</b>	<b>6</b>
1.4. CONSONANCE OF THE MATERIALS	Quality of materials		3	3	2	2	1
	Harmony of materials		4	4	4	2	2
	<b>SUBTOTAL</b>			<b>7</b>	<b>7</b>	<b>6</b>	<b>4</b>
1.5. COMFORTABLE ACOUSTICS	How would you rate the environmental noise in public space?		4	4	4	4	4
	1.5.1. AMOUNT OF DECIBELS (measurement made with the sound level meter)	09:00am to 10:00am	1	1	1	2	2
		1:00p.m to 2:00p.m.	2	1	3	2	2
		6:00p.m. to 7:00p.m.	2	1	2	2	2
	<b>SUBTOTAL</b>			<b>9</b>	<b>7</b>	<b>10</b>	<b>10</b>
<b>TOTAL OUT OF 117</b>			<b>89</b>	<b>94</b>	<b>90</b>	<b>54</b>	<b>49</b>

Table 1. Results of the application of the observation sheet in the five public spaces of the district of Pucara.



### 4.3. Flow in the Environment

The results shown in Figure 5 show a very varied and constant flow of activities, with a predominance of commercial interaction activities, in addition to recreational areas that emphasize resting on the furniture [29]. It is worth noting the multiple uses that neighbors give to the ample spaces for sports and cultural purposes (Huaylash dance events), with greater use during the months of February and March, highlighting the "Parque San Martin" for showing greater acceptance for multiple activities.

### 4.4. Consonance of Materials

Figure 6 reflects that local materials are related to the theme of neighborhood identity and public space, there is a set of rustic materials alluding to the old character of the neighborhood [20]; the quality of the materials is in a regular state in the larger spaces, while the condition is poor in the smaller spaces such as the San Pedro Sports Complex and San Lorenzo Park, the harmony of materiality is somewhat constant in the 5 environments. It is worth mentioning that the predominant material in the urban context is clay, in addition to the fact that concrete is

predominant in the urban furniture both inside and outside the public space [30].

### 4.5. Comfortable Acoustics

Figure 7 shows that acoustics is a surrounding aspect in the analyzed spaces, we have that most of them have a "Somewhat annoying", since the ambient noise does not get to be very high, this point is important so as not to distort the music and the coordination of the local casts, the number of decibels evaluated with the sound level meter show an optimum level, reaching a maximum of 48 dB, also highlighting that it does not exceed the regulatory limits of exposure to ambient sound [31].

After the evaluation through the observation sheet, we can say that only the most outstanding spaces have a greater dynamic and fluidity of interaction with the neighbors of the district (shown in Figure 8).

According to the results obtained in Table 2 of the questionnaire, it can be seen that the majority of respondents, 76.12% "Agree" with the comfort and quality provided by public spaces, another 13.43% "Somewhat agree" and only 10.45% "Disagree" with the comfort provided by public spaces in the district of Pucara.

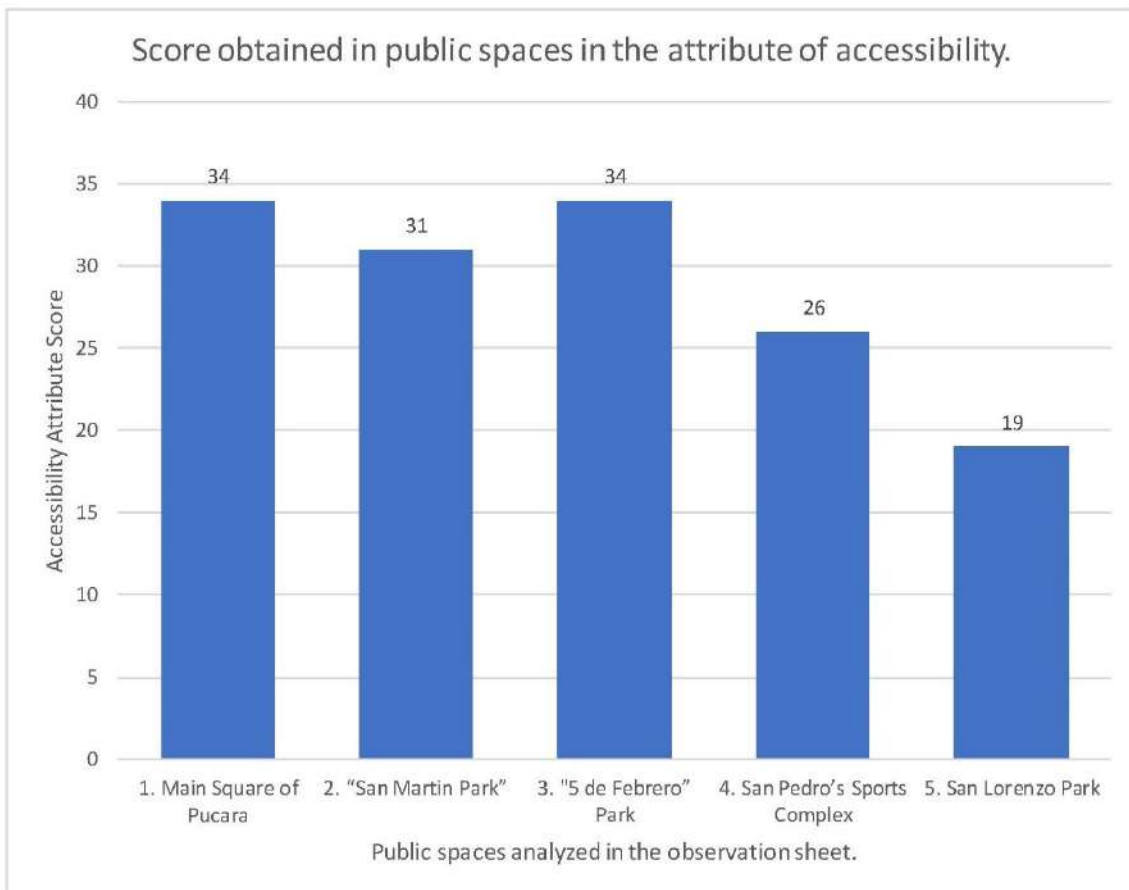
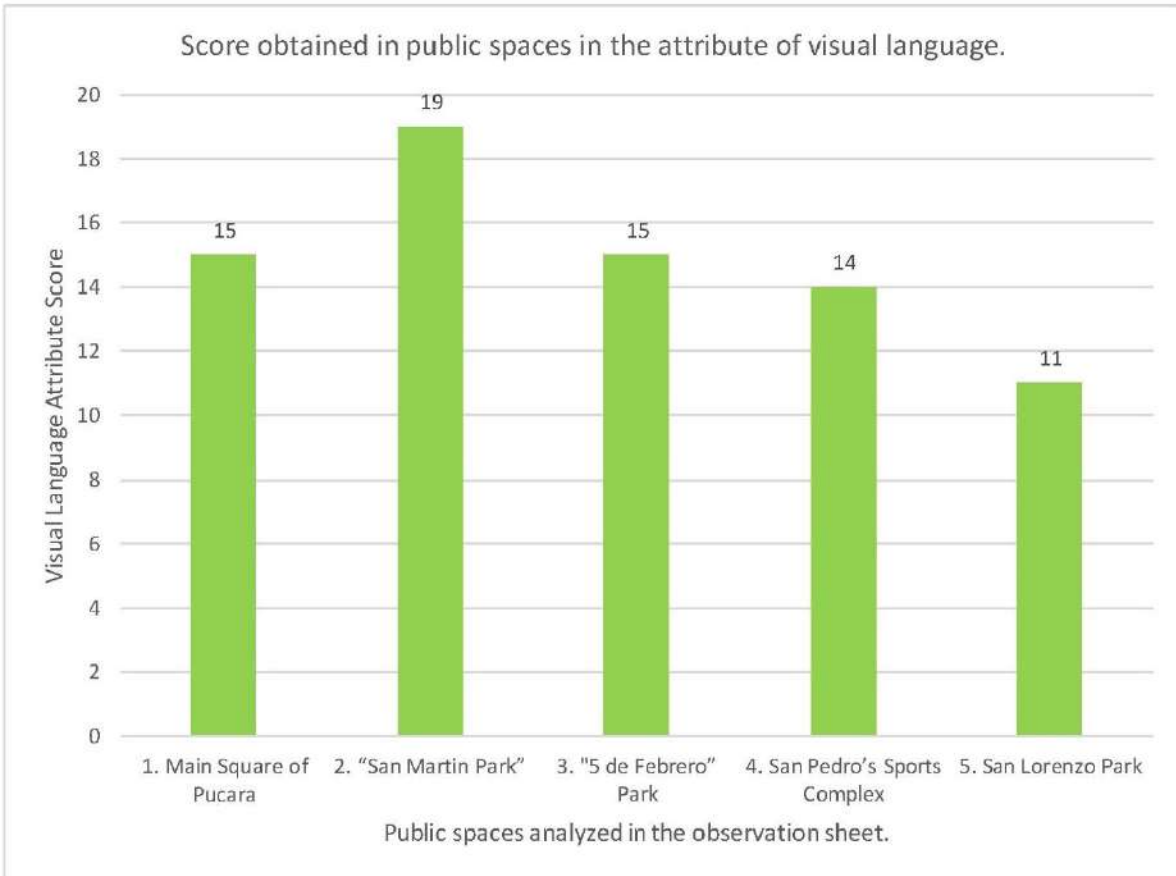
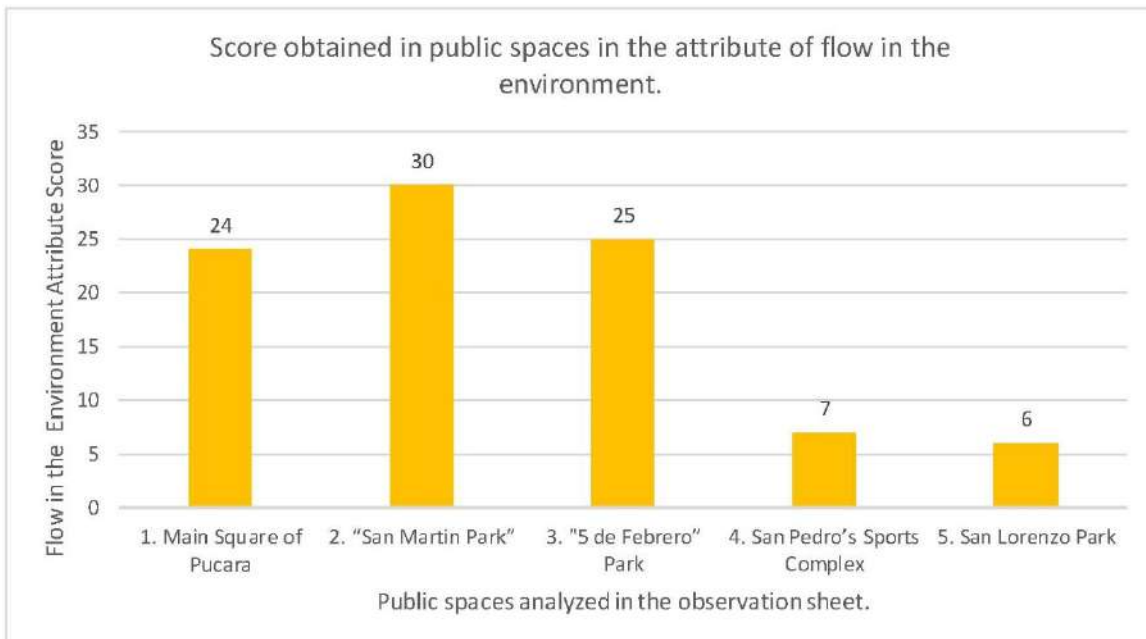


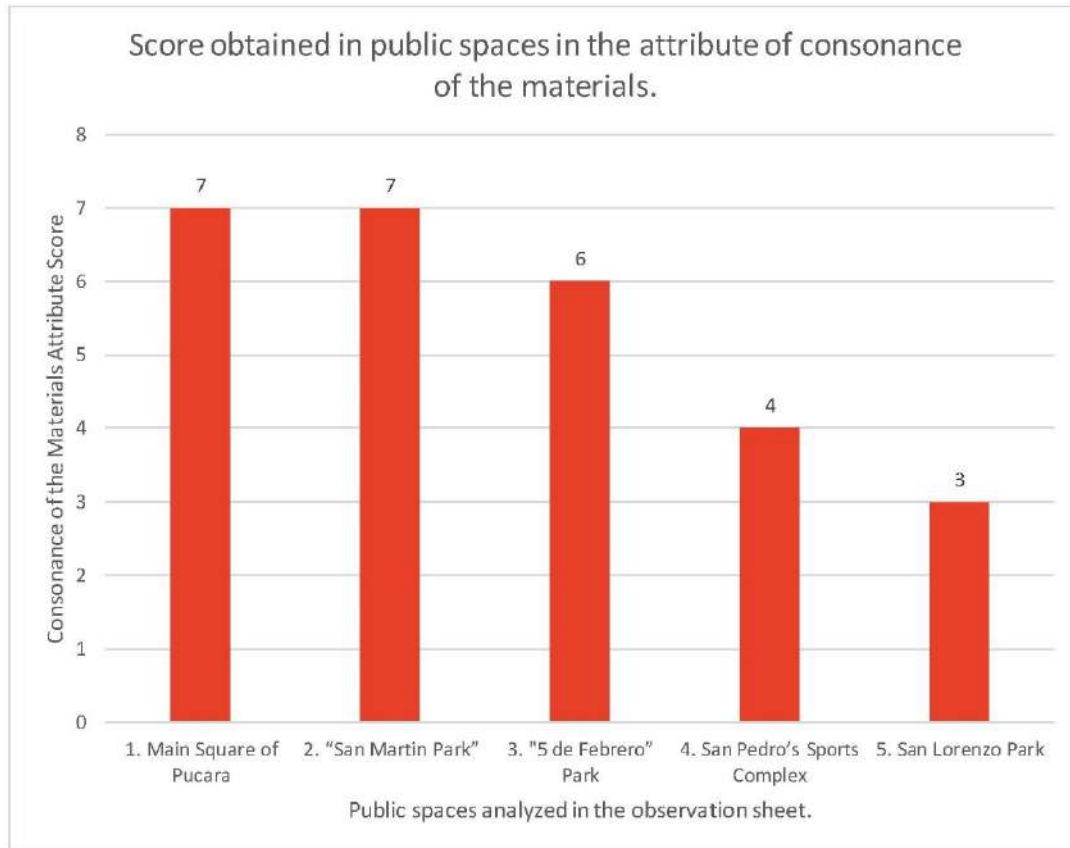
Figure 3. Score obtained in public spaces in the attribute of accessibility



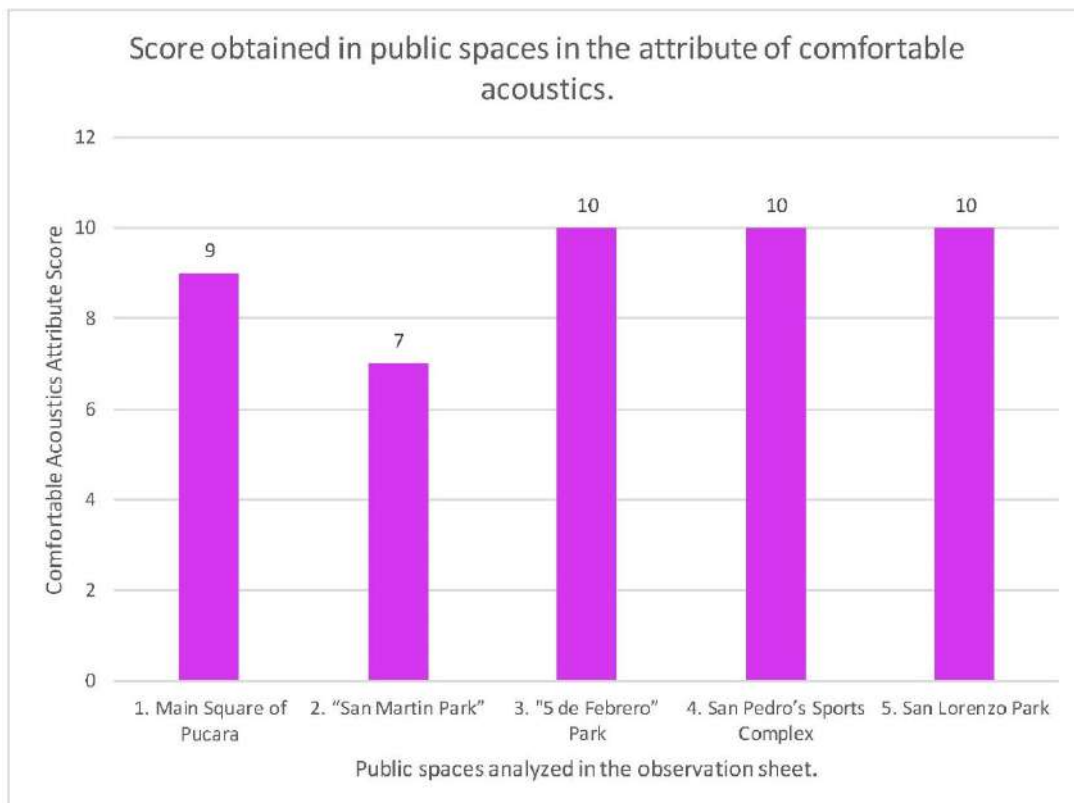
**Figure 4.** Score obtained in public spaces in the attribute of visual language



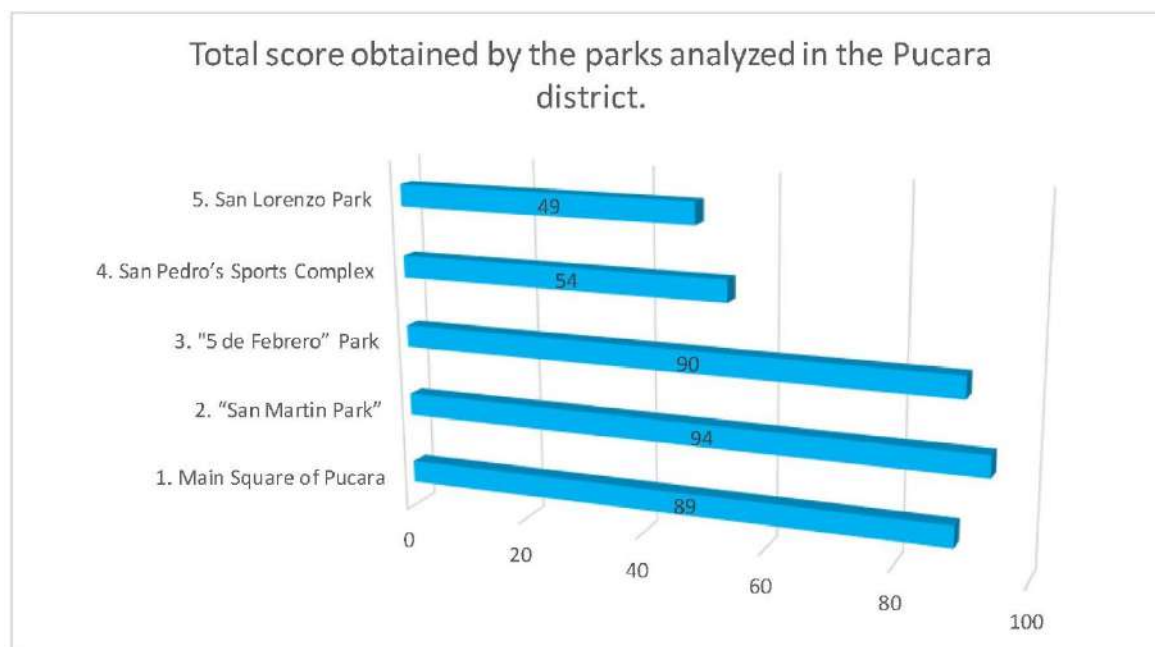
**Figure 5.** Score obtained in public spaces in the attribute of flow in the environment



**Figure 6.** Score obtained in public spaces in the attribute of consonance of the materials



**Figure 7.** Score obtained in public spaces in the attribute of comfortable acoustics



**Figure 8.** Total score obtained by the parks analyzed in the Pucara district

**Table 2.** Comfort and quality of public spaces - Sensory level (Questionnaire)

	Frequency	Percentage	Valid percentage	Cumulative percentage
Agreed	51	76,1	76,1	76,1
Moderate agreement	9	13,4	13,4	89,6
Disagree	7	10,4	10,4	100,0
Total	67	100,0	100,0	

## 5. Discussion

The following discussion is made: Rangel [32] due to the general analysis carried out in the socio-cultural public spaces of the sector called "La Parroquia" in "Los Curos" (Colombia) concluded that the space of social, cultural and expansive character has notable needs in terms of the improvement of certain nuances as it is the construction and maintenance of green areas and sports courts, the treatment of these aspects would notably improve the dynamic sphere of the inhabitants in addition to strengthening the sense of identity and comfort with the place. Similarly, in our research, regarding the deficiencies of public spaces, we share certain needs for improvement within the public extensions, such as the conservation of green areas, improvement in the provision of public lighting and furniture, as they are elements that enrich the welfare of the neighbors within the five neighborhoods of the district; this improving the sensitive aspect at the time of being part of cultural manifestations, even fostering a cultural legacy for future generations [33].

## 6. Conclusions

The level of influence of sensory architecture in the

various public spaces of the district of Pucara is moderately favorable due to the multiple deficiencies in these areas, these environments are the most suitable when carrying out a practice of this cultural manifestation; under the diagnosis made, certain unfavorable characteristics are evident, such as the lack of quality public lighting, mainly due to the fact that the "comparsas" have practice hours at night, which does not contribute to the visualization of the choreography and group dynamics that are carried out during the training of the most representative dance of the district.

Also, based on the observation sheets, it is determined that the relationship of public spaces is varied in use and extension, the environment and surrounding facilities influence the development of social dynamics in the cataloged spaces, the most predominant environments are those of a religious, commercial and sports nature, as for the consonance of the materials, it significantly influences the visual language for the practices and presentations of huaylarsh, mainly because of the attractiveness of the environment that adds joy and jubilation in the dance where the range of colors of the environment is shown, providing a balance and visual harmony. This chromatic game influences the visual dynamism that accompanies the manifestations of the dancers, this shines more in the presentations to the public; Another important element is

the texture of the material that gives a language of yesteryear and rustic to the different spaces that forge a more rooted identity to the place. In addition, the aspect of sensory comfort of the population is reflected in 76. 12% with an approving consideration but not totally satisfied, this is mainly a result of the null contributions to the care and treatment of the urban public image, the respondents also give recommendations for intervention proposals in their parks, squares and sports spaces so that the development is not lost in these (shown in Figure 9) since they have a very strong character of identity with their district, in addition to the implementation of ephemeral furniture especially in events of greater foreign visitation, so that they have an enhancement during those months and at the same time those elements of greater care can be safeguarded.



Figure 9. Tentative urban intervention proposal - "San Martin Park"

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