SITE NAME: Historic Centre of Santa Ana de los Rios de Cuenca

DATE OF INSCRIPTION: 4th December 1999

STATE PARTY: ECUADOR

CRITERIA: C (ii)(iv)(v)

DECISION OF THE WORLD HERITAGE COMMITTEE:
Excerpt from the Report of the 23rd Session of the World Heritage Committee

The Committee inscribed the site on the World Heritage List on the basis of criteria (ii), (iv) and (v).

Criterion (ii): Cuenca illustrates the successful implantation of the principles of Renaissance urban planning in the Americas.

Criterion (iv): The successful fusion of different societies and cultures in Latin America is vividly symbolized by the layout and townscape of Cuenca.

Criterion (v): Cuenca is an outstanding example of a planned inland Spanish colonial city.

BRIEF DESCRIPTIONS

The historic centre of Cuenca, a town set in a valley surrounded by the Andean Mountains, is typical of an inland colonial town. Dedicated to agriculture, it became a melting pot for local and immigrant populations.

1.b State, Province or Region: Province of Azuay

1.d Exact location: 2° 53' S, 78° 59' W
1. IDENTIFICATION OF THE PROPERTY

1.a. Country

Republic of Ecuador

1.b. State, province or region:

Province of Azuay

1.c. Name of property

Historic Center of Santa Ana of the Rivers of Cuenca

1.d. Exact Location

South Latitude between 2 degrees, 53 minutes, 12.01 seconds and 2 degrees, 54 minutes, 40.16 seconds
West Longitude between 78 degrees, 59 minutes and 29.85 seconds and 79 degrees, 1 minute, 24.74 seconds

Altitude above sea level:

Maximum: Rafael María Arizaga Street 2,560 meters
Central Plaza: 2,541.5 meters
Minimum: Las Herrerías Street 2,495 meters

1.e Maps and/or plans

1. Geographic plans of South America, Ecuador, Azuay Province, Cuenca Canton, the City of Cuenca, the Historic Center.

1.f Area (Ha) Area of property proposed for inscription (ha.) and proposed buffer zone (ha.) if any.

The proposed area has a total surface of 224.14 Ha., that is broken down in the following manner:
- Historic Center 178.23 Ha.
- Special Areas 30.12 Ha
- Archaeological Area 15.79 Ha

This surface area corresponds to what was recognized as Cultural Heritage of Ecuador by the Ecuadorian government in 1982.

The proposed Area of Special Protection has a surface of 1,836.94 Ha., its connection with the Historic Center is fundamentally for scenic considerations. This area is controlled by the local policies of planning and legislation.
JUSTIFICATION FOR INSCRIPTION

2.a. Statement of significance

The exceptional universal value of Cuenca is based on its capacity to offer us a unique historic, urban, architectonic and scenic whole, including if observed in a Latin American context.

Its history is materialized in its diverse urban episodes, namely Pumapungo, Santa Ana of the Rivers and Cuenca, founded by the Spaniards, each of them constituted in an open text for analysis, research and knowledge of the rich history of the crucial years lived in the region, during the Cañari period, the Incan government, the conquest and Spanish colonization.

If the urbanist dimension expresses its attributes in the presence of two cultures - the Indian and the Spanish - it is especially in the scrupulous solidification of the codes of the laws of the Indies for the colonial cities, where Santa Ana of the Rivers of Cuenca offers exceptional qualities. The valley in which the city was founded is an extraordinary Andean plain known by the Cañaris as Guapondelic, which means "plain as big as the sky," and by the Incas as Tumipampa (Tomebamba), which means, "plain of the knives." The existence of this plain is an essential factor which permits in such an extraordinary manner the fulfillment of the urban principles of the Colony, without taking merits from the effort and rigorousness imparted to the actions of the founders and first men and women who located in these regions.

Without a doubt it can be said that Cuenca is one of the most creditable and concrete urban realizations of "entroterra" developed based on the Spanish regulations. In this sense, in the Andean area Cuenca is an exceptional textual materialization of the founding regulations, the pure materialization of the theoretical urbanistic proposal that served as an instrument of the consolidation of the conquest in America. Here one undoubtedly finds realized a facet of the collective memory of humanity.

From the architectonic point of view the city maintains a great coherence with its history. Of colonial heart, of mestizo technology and skills, and with a surface that would seem to be the result of a remote reflection of the images of European architecture, Cuenca has the capacity to tell its own story through the architecture. This is a story that merits an attentive and careful perception because to it is anchored the architectonic reality of many peoples and cities of the region.

From the scenic point of view the aesthetic characteristics of the city are of great importance. Its relation to nature is a constant throughout its history. The dialogue of the city with the mountainous chain that surrounds it is an overwhelming fact for those who live in Cuenca or for those who visit the city.

Upon examening the scenary, however, it is the Tomebamba Bluff which without a doubt remains preserved in the collective memory as a representative image of this city. It would be difficult to find in the Andean zone an architectonic whole as diverse and as
cohesive at the same time, as emotive and cheerful in its multiple readings, as spectacular and impressive in its size as a whole, and as simple and even humble in its individual reality. The rivers of Cuenca have been not only a natural element that facilitates urban life in the utilitarian sense, but have also served as recreational spaces of relaxation and amusement. In addition, they have had a strong influence on the literary and artistic production of a romantic cut that gave splendor to Cuenca in the national context from the second half of the 19th century.

2.b. Possible comparative analysis

2.c. Authenticity/Integrity

One of the merits of Cuenca consists in not having suffered traumas in the original colonial urban fabric and having conserved within the area of the historic center an archaeological park where the vestiges of the pre-hispanic spatial organization are conserved. In effect, the design of the central nucleus of the Incan city of Tomebamba, in spite of its fragility, is still recognizable in the archaeological site of Pumapungo, while the Spanish grid pattern has been conserved, unaltered and intensely demanded by the contemporary uses imposed during the 20th century. La ciudad has demonstrated that it has a particular adaptive capacity, moreover, it is necessary to recognize the need to control and mitigate the impact that the contemporary uses have on the Historic Center. In the urban sense the city enjoys a great authenticity with respect to the codes of urban design imparted in the two mentioned stages, that of the Incan period and that of the Spanish colony, and in both cases their elements are clearly recognizable.

In the field of architecture, its nature, its materiality and the historic processes are factors that must be considered when posing the problem of the authenticity and the integrity of this cultural property. These factors have determined that the architectonic heritage be the result of interventions to make current, repairs and modifications, and to search, particularly in periods of economic bonanza, for the cultural compatibility with the tastes of each era. The result of this process, which becomes diluted in the mid 20th century, is a city of classical character and of marked colonial roots that is materialized without detaching itself from a strong Andean spirit. The classical language is nothing more than an abstract concept, managed with very ample liberty. It is a synthesis of forms that refers to what was captured in the European examples, that fit in the same way, superficially, in the most showy and public aspects of the architecture: its facade. The private part of the building continues to jealously maintain the organization, use and material of the ancient colonial plan. The beauty of the architecture of Cuenca is found precisely in these factors of synthesis, in a genuine response to a clear and unconcealable historic reality. Of course there are edifices that are excluded from this plan and that are entirely constructed (The Bank of Azuay, the old University of Cuenca, the New Cathedral, the churches of Santo Domingo and San Francisco, certain private buildings in the central zone, etc.). In this way the concept of modernization in the architecture of Cuenca is expressed as it incorporates the tastes of the era.

From this perspective we are able to assert that the historic center of Cuenca is an urban entidad that presents a great authenticity, as it is a coherent response to a reality constructed by diverse actors and in diverse eras. It is worth stressing that in spite of the unconcealable destructions and substitution of edifices that were done during the decades of the sixties and seventies, the city continues to revolve around its great cathedral, the neighborhoods around their plazas and churches, and the impressive
beauty of the Tomebamba Bluff (El Barranco) continues to be the fruit of a permanent process of spontaneous conformation, but organic, determined by the natural elements.

In the Historic Center of Cuenca it is also possible to recognize the high degree of integrity in its components. The pressures placed on the city during the decades indicated above, and the lack of a legal shield that would protect it, caused appreciable losses to the heritage, lamentably necessary in order to open the debate over the protection of the cultural property of the city. This in turn gave rise to the declaration of Cuenca as a Cultural Heritage of Ecuador in 1982. From this moment Cuenca does not sacrifice its authenticity. During the following crucial years, its declaration and the efforts to protect the Cultural Property were directed equally to all of the forms of architectural realizations inherited from the past that are identified with the historic processes of the city. There are no discriminated styles because the city is a true compendium of free forms of expression and thought. That is precisely where its richness, its originality and its universality.

In spite of the losses mentioned Cuenca is comparable to a work of art of great integrity. A high percentage of the edifices that result from the indicated processes in this document are in their place, joining the visage of a city of living and tangible esthetic values. The record of edifices declared as belonging to the cultural property of Ecuador passes one thousand, of which 5% correspond to constructions of monumental value for their dominant presence and their uniting role in the urban fabric; 60% are edifices of the first order, and the remaining (35%) have value by merit of their characteristics of ambiance and of wholeness, constructions that contribute to defining a unifying perception and that serve as a dimensional scale for the rest of the urban fabric. If we observe this phenomenon in relation to the occupied area, the percentage of the heritage in edifices notably increases, because entire blocks or large parts of them are occupied by convents, churches or great civilian structures. If to this we add the territory of public spaces, streets paved with andesite stone blocks that have a strong influence on the image of the city, plazas such as De las Flores, Santo Domingo or of the Order of the Conception, for which interventions for restoration are foreseen; parks such the Central Park, San Blas Park, and San Sebastian Park, as well as archaeological sites such as Pumapungo; and places of scenic value such as the Bluff (El Barranco); then it is quite clear that we are facing an architectonic complex of great dimension, of multiple characteristics, entirely legible, and coherently joined with quite unquestionable degrees of integrity and authenticity.

2.d. Criteria under which inscription is proposed

The Fratricidal war between Huáscar and Atahualpa (1530) that brought as a consequence the destruction of Tomebamba, the capital of the northern part of Tahuantinsuyo, smoothed the way for a settlement without setbacks by the vanguard of the Spaniards. Captain Rodrigo Nuñez de Bonilla, in his position as Commissioner and absolute owner of the Cañari dominions, was in charge of the first lay-out, which dates from approximately 1538, that of Santa Ana of the Rivers, carried out with planning as called for by the regulations of Carlos V, in the immediate area of the semi-destroyed and semi-abandoned city of Tomebamba.

Only on the 12th of April of 1557, when the city was founded by order of the Viceroy, Andres Hurtado de Mendoza, the Spanish regulations are rigorously applied, and a sight is chosen in the same valley not far from Pumapungo and the settlement of Santa Ana to
lay out "according to ordinances" the Town of Santa Ana of the Rivers of Cuenca, whose coat of arms was granted a few months after its foundation, thus converting itself to the City of Santa Ana of the Rivers of Cuenca.

Cuenca is an exceptional case of an "entroterra" city (criterion ii), that unlike other cities situated in the rough Andean geography, it was born as a rigorous answer to the orders of Carlos V of 1526; it was located in a free area, in spite of the presence of the Incan city of Tomebamba, whose principal center was found approximately two kilometers away, which differentiates it from Quito and Cuzco, cities that developed in the colony through architechtonic stratifications.

The plain of Tomebamba, cut by the crystalline water coming from the neighboring mountains, by means of its four principal rivers could abundantly supply itself both for urban uses as well as agricultural necessities. In addition to the territory that was to be utilized in locating housing, it had lands perfectly bounded by nature itself by means of topographical unevenness and the most important river as a boundary - an area known to this day as El Ejido, destined by regulation to agricultural production and grazing. The land was rich in raw material, clays for ceramics, stone and clay of good quality for architecture, and hard woods from century-old trees from the nearby forests - and everything at hand. The climate was agreeable, with excellent conditions of sunshine and without too much wind.

If these characteristics are evaluated in the light of the orders of Carlos V, is is possible to assert that Cuenca is the pure materialization of a model urbanistic idea that corresponds to the "internal" colonial cities with a vocation as "agricultural centers", that is to say, to the cities far from the seashore, the headquarters of commissioners and great Indian communities. Upon consulting them, the Cañaris were settled in spaces forseen for them on the urban outskirts without affecting the public grazing lands (Ejidos), but rather incorporating them into the city around the two plazas that imitated the organizing concept of the central plaza: San Blas in the east and San Sebastian in the west (criterion iii).

During 400 years the city developed strictly following those orders (criterion v). Including after 1950 the urban fabric expands in line with the ordinances of the Indies, from then on climbing the surrounding hills (Culca) or descending toward the valleys of public grazing lands.

In addition, within the Historic Center Cuenca conserves a valuable archaeological park: the ruins of ancient Tomebamba, where the prehispanic urbanistic concept is clearly recognized which emulates the layout of Cuzco, the capital of Tahuantinsuyo in Peru. Tomebamba, and particularly the principal zone of Pumapungo, remained partly buried for approximately 400 years, which allowed recent archaeological work to bring to light a good part of the principal structures.

The creative genious of man is palpable in the urban structures of the two worlds that came together as a result of the conquest (criterion i). These structures have survived under diverse condition in the territory of the Historic Center of Cuenca. In the first, Tomebamba, lies the memory of the Indian past, still preserved by the earth and the enigma in terrain that merits more investigation; in the second, the city founded by the Spaniards, an unquestionable historic truth is materialized: the racial mixture converted to a new reality for the American peoples, which in the case of Cuenca assumes urban
forms upon forseeing from the beginning areas of coexistence between Indians and Spaniards within the same urban system (criterion V).

The known architectonic systems imported from Spain, particularly the southern part of the Iberian Peninsula, are accomplished in Cuenca with humble materials, not unlike those used by the natives of the region: adobe, wood, stone, and fired clay is introduced in the roofs, considering the risk of fire caused by straw that in the early years continued to be used. The house is a convent-like, self-sufficient entity closed toward the street and open toward its interior patios. Of the manorial houses that occupied a fourth of a block, no examples remain, as the inheritances and land subdivisions obligated the development of a type of architecture in more narrow spaces, with narrow fronts and generous depth, which backed up the layout of successive patios (patio, backyard, and garden, to make the property stand out) which was what without doubt what enthrones the architectural culture of the city. This design is very important since it has been maintained in spite of the passage of time. The rational use of space has been practically unaltered up to our times.

The architecture of Cuenca develops under the rigorous urban plan predetermined by the ordinances of the founding, and in this respect it has developed a unique concept of architectural production. We place emphasis on the word "concept" because Cuencan architecture is the product of the attitude of the citizens naturally inserted in a continual process of adapting, embellishing, enlarging, and ennobling the architecture of the past.

This concept which can be identified with the architecture of Cuenca from the most remote times of the colonization, consists of partially changing, "modernizing", and making the buildings "compatible", according to the taste of each period. Many of the buildings have kept their spatial layout intact, whereas their facades have undergone alterations, substitutions, and modernization influenced by architectural currents brought from abroad.

The colonial houses are decorated with moldings, pillars, columns, and classical capitals, some fancier, some simpler, but almost all of them are in a similar style. The facades of the houses are structured on classical lines, some of the houses changing brick for adobe, others adding pilasters, friezes, and cornices of stucco, according to economic and technical possibilities... The city has changed uniformly, and this process only stopped in the middle of the present century when the city came face to face with the challenges of the modern era.

Cuenca, architecturally speaking, is a city of classic dimensions. The process of "modernization" in the Historic Center, natural for past cultures, pauses when new generations become aware of their historic distance from the inherited property and when they stop thinking of them as elements open and susceptible to ulterior changes, and recognizing them as having inherent historic value, which is the main reason for preserving them. The last great transformation of Cuenca was linked to the economic boom resulting from the exportation of cinchona bark, and above all, from the famous Panama hats which have been exported since 1880. During the following seventy years, straw hats produced in Cuenca and its region, which have acquired this curious name due to its wide use during the construction of the Panama Canal because of their lightness and coolness. The measured and rhythmic image of the local architecture is intimately linked to this period of intense European contacts.
The exceptional value of the architecture of Cuenca is based not so much on the monumental conception of its buildings, but rather, on its unique capacity for adaptation of the different architectonic currents of the past, an adaptation which has been carried out over the years without Cuenca's losing its essential nature of a colonial city, as evidenced in the structures of its monasteries and civilian architecture which are its maximum expression. At the same time that the technology and spatial design are the product of indigenous and European ancestral knowledge, the expressive form selected models of European architecture and adapted them to the local conditions. This architectonic legacy represents a heritage of great fragility, which always struggles to survive against notions which, under the pretense of "modernity", seek to undervalue the city's traditional construction; an attitude which generally serves personal interests or the interests of economically powerful minority groups. Since adobe and wattle and daub were the construction systems used for at least 80% of the construction of Cuenca's Historic Center, it is necessary that special measures be adopted, directed toward the protection of this particularly fragile and vulnerable heritage.

This city encloses within its adobe and brick walls, in its religious structures and its urban layout, a strong current of its own essence, which is a driving thread of great coherence with its inherent reality, that would serve as a model for an innumerable cities and towns in the south of Ecuador (criteria iv).

Although much time has passed, Cuenca has not lost its character of a city intimately tied to nature. The great valley of Tomebamba cut by rivers originating in the nearby mountains of Cajas, is a haven for the rough geography of the area.

The colonial architecture and urbanization did not encounter difficulties for their adoption, on the contrary, the conditions were favorable from every point of view. But there does exist one natural feature, the "Barranco", which from the beginning stamped the urban image of this city, emphasizing the presence of the Tomebamba River and an important difference in level (20 meters approx.) as the boundary between the "city" and the Ejido (the commons).

This elevated position had already been utilized for the location of Pumapungo, the heart of the Inca-Cañari city, and the presence of the river nearby, provided water for utilitarian, aesthetic and ritual needs through of a series of canals that took the precious liquid "on loan." The Spanish did something similar in a strongly practical sense, installing their grist mills and saw mills along the river banks of the Tomebamba. Of these episodes some evidence remains of the riverside archaeological sites, and to this day buildings exist which housed mills of past eras.

The most integral and extraordinary episode of this marriage of architecture and art, however, is that defined by the presence of the architecture of the historic center at the edge of the aforementioned higher terrace, from where it overflows toward the Ejido, a complex image, spontaneously joined. This zone is known, obviously, by the name of "El Barranco del rio Tomebamba" (The Tomebamba River Bluff).

From the bridge of El Vado, one of the oldest accesses to the city, until Pumapungo, downriver, the historic city shows a markedly diverse face: houses that look out over the Ejido, others that present their backs to it, retaining walls and buttresses that shape the landscape, and that give structure to terraces and small private spaces, places of aesthetic enjoyment shared by rich and poor. The image that is consolidated is a living
image, joined in its great heterogeneity by nature and the greenery and by the presence of the protective river.

The Tomebamba River Bluff may be perceived in several ways: As a natural limit of the old city with respect to the zone of the Ejido (in reality the only genuine boundary of the city delineated by a natural landmark); as a happy and festive outburst of architecture that is essentially spontaneous, without planning by architects and without a concrete urbanistic definition; or as a space shared by inhabitants of diverse economic and social condition which alternates all along this beautiful natural balcony of the city. There is no city of comparable characteristics in Ecuador nor in the Latin American subregion that possesses characteristics comparable to those of Cuenca in its exceptional scenic qualities and with such full and vital insertion of its natural elements. (criteria ii)

Finally one must point out that the magnificence of the valley that shelters Cuenca, open to the four cardinal points of the compass, gives to the surrounding mountain system an impressive stage backdrop character upon which the city is rendered. Monumental mountains of soft peaks, such as the massif of El Cajas and the small hills of Turi and Culla, today converted into the physical boundaries of the city of the 20th century and in natural balconies to observe the historic city are, among others, the geographic elements that define the landscape. Cuenca cannot even be imagined without this stage backdrop of majestic presence.

3. PROPERTY

3.a. Description or Property

The valley in which the city of Cuenca is situated is bounded by mountainous systems of exceptional characteristics. The massif of El Cajas is the point of origen of a hydrographic system which crosses the Pauarumbamba plain from west to east by means of four principal rivers: the Tomebamba, Yanuncay, Tarqui and Machangara, which here begin a long trajectory that terminates in the Atlantic Ocean. The valley of Tomebamba is located between the contour elevation readings of 2,694.4 maximum and 2363.5 minimum, which determines the existence of diverse microclimates within the same territory.

The esplanade is of such exceptional characteristics that Baron Alexander von Humboldt asserted that "this was the most beautiful valley of all America ", "exactly the same as the assertion in 1766 by Don Dionisio de Alsedo, President of the Royal Audience of Quito, who upon visiting Cuenca referred to it as one who has been impressed in a direct way by the "beautiful, colorful plant" that is Cuenca. 1

The Historic Center of Cuenca in a very precise way is made up of the territory that the city used to occupy until the first half of the current century, including the archaeological site of Pumapungo, and the corredors formed along the historic roads entering the city, such as the Calle de las Herrerías (Blacksmiths Street), Avenida Loja, and the Calle Rafael María Arízaga. This territory is scattered across an alluvial terrace, the second with respect to the level of the Tomebamba river, slightly inclined to the west-east and

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specifically marked by two geographic landmarks: the hill of Cullca in the north and by the Tomebamba river, whose "Barranco" (Bluff) anticipates its presence from the south, with an approximate average width of one kilometer.

The historic city is organized using a severe grid design of perpendicular lines which begins in the Central Plaza (Abdón Calderón Park). The stone-paved streets, wide and sunny, make up a total of two hundred blocks, the majority having a square shape, and the grid allows one to feel the pressure produced by the natural elements such as the river and the hills only in the most distant blocks to the west of the city from the old Plaza de Armas. From the central nucleus, previously described, the three linear elements are projected which are also included in the protected area.

The scrupulous design of the city is marked by the presence of a system of parks, plazas, church atriums and other public spaces, around which the urban personalities have been defined which give neighborhood identity to the different sectors of the city. San Blas, San Sebastián, San Francisco, Santo Domingo, El Vado, are some of the areas that still give a strong neighborhood cohesion, which might be compared with that of the Central Park, a place that unquestionably identifies itself with all of the city. Around the central plaza we can find the three powers of the society: the political power with the Municipal Government and the Office of the Governor, the religious with the two cathedrals and the judicial with the Palace of Justice, a solid neoclassical building covered by the travertino marble of the region.

The religious architecture, closely linked to the public spaces, is the one which is responsible for linking the urban profile of the city. Face to face, two cathedrals present themselves to Calderón Park. The oldest, of small size and a long history, occupies the place where the first principal Church of the Colony was built. At the present time it is known as the Catedral Vieja (the Old Cathedral), due to the fact that in 1885 the construction of a monumental work was begun "as big as the faith of the people of Cuenca" on the property that corresponded in the original distribution to the founder of the city, Don Gil Ramírez Dávalos. The entire Historic Center gravitates around the great volume of this relatively new structure, the Cathedral of the Virgin Mary, while the towers of the diverse temples of Cuenca constitute themselves in visual landmarks that continue to define the reading of the urban landscape.

Curiously, for their size the oldest temples are the least in need of attention in the profile of the metropolis. The churches of San Francisco, Santo Domingo, San Roque, San Sebastian, San Alfonso and San Blas were rebuilt from the end of the past century, giving prior warning of the urban expansion that Cuenca would have from the second half of the 20th century, and assuring its condition as a landmark and physical reference in relation to a new territorial scale. The austere facades of the colonial churches were substituted for rich and scenic compositions of a classical expression in accord with the path of innovations that had been adopted by the entire city in the infancy of our century.

Two great monastic structures, both of feminine congregations, that of El Carmen of the Assumption, and of the Immaculate Conception (Conceptas), resisted the changes, conserving their beautiful temples of colonial scale and a large part of their cloisters and austere spaces as a living image of the old colonial constructions.

The historic city in its architectonic image is a city of mixed lineage of the 19th and 20th centuries. The oldest structures hide themselves behind the remodeled classical facades
that substituted the colonial ones, limpid and clear in their expression. In effect the interior space maintains the colonial atmosphere, with relaxed ambiances laid out around one or several patios of an Andalusian conception, flat spaces, entrance halls, windscreens, rear courtyard and garden with medicinal plants and fruit trees for consumption by the inhabitants.

The simple colonial houses were transformed into important homes of society, with the profuse ornamentation of the facades and the presence of the tile roofs of Spanish origen with generous eaves. This was possible during the Republican period due to the economic boom that resulted from exports of Panama hats and cinchona bark. Houses with a classical European influence, especially French and English, contributed exotic types, and as a result they produced a plethora of styles of the local mestizo population.

The architecture of Cuenca can be understood as a symbiosis of cultural forces, synthesized in the same structure: columns, pilasters, moldings, wainscots, cornices, framings and panels are added to the local contribution of materials and native labor.

The local vernacular architecture which one finds situated at the edge of the Historic Center and in the rural area is similar in its spatiality and technique to the historic past of the colonial era. Created for simple lives, thoughts, uses and meanings, it has neither pretentions nor stage settings; its facade, or rather its windowless wall, conceals with humility the traditional geometry of the house's interior.

But the historic city holds more surprises. The particular location of Cuenca in a space of exceptional natural conditions was the starting point for the conformation of a whole of extraordinary scenic values. With the consolidation of the urban spaces of the historic city along a road parallel to the Tomebamba river, one of the most important and emotive urban areas of the city was born, the Tomebamba River Bluff, in which the natural, cultural, the visible and the imaginary blend.

The Barranco is a lineal whole whose most important values are found along one thousand eight hundred meters of the rivers course through the city. Dozens and dozens of houses alternate in an exceptional utilization of the topographical and natural conditions of the terrain, establishing intervals in different planes and levels that dissimulate the marked social differences that are made evident through the architecture. At their feet the Tomebamba serenely flows, but also turbulently at times, which forms a harmonious scenic whole in which nature and man have a shared responsibility. If on the one side of the Bluff nature and spontaneity command attention, on the other, in the street called Calle Larga, a visage markedly urban is defined, which responds to the dispositions that shapes the old city by means of great blocks of side-by-side edifices, closed toward El Ejido, barely interrupted by the streets and stone staircases that open toward the lower fluvial terrace.

Without losing sight of the fact that the greatest objects of value of the Historic Center are in its urban dimension and in the qualities of integration of its architecture, it is necessary to point out the interest regarding several monuments that are considered high points. The churches, for example, are obligatory reference points in the reading of the symbolic urban space.
The New Cathedral is the most representative symbol. Its presence, with the warm materiality that the handmade bricks of its construction give to it and the blue domes that complete the enormous architecture, dominates the urban scenery of the city.

Begun in the decade of 1880, its diverse volumetrics are an architectural synthesis of the romantic in its make-up, the gothic in its scale, the Renaissance in its interior and the baroque in the setting of the main altar.

The stained glass windows filter the light, contributing to the generation of an atmosphere of solemnity in its interior. The central element is the baldaquin of Berninian inspiration, covered with gold leaf.

In front of the immense construction is found the Old Cathedral which owes its name to the construction of the new cathedral and to its ancientorigens. Its architecture is the synthesis of several interventions carried out in its long history. Archaeological investigations done in 1998 have determined the existence of an old hermitage that would be one of the first antecedents of religious construction in this location. The interior is marked by the presence of three naves, and in it one feels that the space is the result of successive additions. Three colonial chapels exist, rich coffered ceilings of wood and the principal altar piece have a baroque ornamentation not very profuse with vaulted niches and sculptures. The pipe organ constructed in the year 1739 is a treasure of inestimable value.

The church and the Monastery of the Conceptas occupies an entire city block in the colonial layout of the Historic Center.

ts character of cloister architecture is manifest in the presence of whitewashed high, adobe, windowless walls and in the interior distribution of courtyard-cloisters that organize the environments of this religious world. Founded in 1599, its character of a complex work has as a result a system of additions corresponding to different eras. The belfrey of its church is the only one existing in the city, and its interior spaces, the meditation room and the refectory are genuine expressions of the popular-religious painting of the past centuries. A part of the monastery, the old infirmary, has been restored, and in it functions the Religious Art Museum of the Conceptas.

The Monastery of El Carmen is another of the great religious architectonic complexes of the city. It has a small, antique and inviting church, opening toward a marvelous courtyard vitalized by the presence of plant and flower sellers and framed by the imposing presence of the New Cathedral in front of it. The foundation of the convent dates from 1682, and the construction of the temple from the first third of the 18th century. The church is of one nave only and with an austere altar piece. This convent is characterized by the fact of possessing one of the best works of popular painting in America in the spaces of the refectory and refectory vestibule, a work performed in the year 1801, that in addition to the religious themes, includes extraordinary scenes about the live and popular customs of the era.

The church of Santo Domingo is another of the most significant temples of the Historic Center. The interior distribution has the deployment characteristic of the basilica, with a rich ornamentation achieved almost in its totality by the use of mural paint.
Among the most important plazas we can cite those linked to the very origins of the city: the Central Plaza, today known as Abdón Calderón Park; San Blas and San Sebastian are configured under similar concepts in their spacial organization, in spite of the fact that the last two correspond in surface to half of the first.

To these plazas are added others that were the result of the location of the Franciscan and Dominican communities in the central spaces of the city, and to these are added small spaces that FUNGEN antriums of the churches. Eventual or permanent uses are located in these spots, combining the popular culture with the urban qualities of the city.

Among the great buildings of the Historic Center we can cite the Temperance House, before a dark construction used to shelter the alcoholics, today the home of one of the most important institutions in the cultural life of the city: the Museum of Modern Art. Its architecture adopts the same motive of the successive patios that characterize the monasteries. This is a very good example of how the ancient architecture can shelter the contemporary uses that the city demands.

The House of "Las Posadas" is one of the few edifices integrally preserved from the colonial period. Its aesthetic answers more to its function than to its representation. The portico in front of the road, the centralized carriage entrance, the corridors in the front and to the sides around the patios summon the presence of the ancient cattle drivers that from this point began the challenge to surmount the mountain range to reach the Ecuadorian coast. Its small presence is a landmark; it is an urban door in the eastern sector of the city.

Finally it is necessary to make reference to the archaeological complex of Pumping (The door of the Puma), one of the most representative sites of the history of the city for the importance that Tomebamba had in the context of Tahuantinsuyo. Discovered by the German investigator Max Uhle in 1923, Pumapungo in reality is composed of various archaeological sites.

What is currently visible in the so-called "between-the-walls zone", the product of work done by the archaeologist Jaime Idrovo between 1982 and 1987, in which elements stand out recognized as part of the Palace of Huaynacápac and consist of a series of walls that define enclosures such as the Qoricancha or "House of Now" and the Acilahuasi and the Kallankas or "barracks". Separated by a marked terraced uneveness (where the entrance to the Mausoleum is located), the low sector is found, where various burial sites and numerous archaeological vestiges were discovered, today guarded and on exhibit in the Museums of the Central Bank of Ecuador.

Especially important in the low sector is the presence of a great canal 350 meters long, with systems of baths and pools for collecting water, which in turn came from an artificial lake that was fed directly from the river. All of these elements form part of the famous gardens of the Inca. The complex is closed with four, partially uncovered walls that run parallel to the river with a separation of 1.5 meters between them.

Up river are found the ruins of Todos Santos, just discovered in 1976, which form another important archaeological nucleus that is situated 200 meters from Pumapungo. The Spaniards who settled Anta Ana at an early date reutilized these structures for the
waterfalls that existed, which is why combined elements of the Incan and colonial cultures can be found in the site.

Pumapungo is part of the city of Tomebamba, which had a short existence, since it lasted only the 50 or 60 years that the Incas were in our region. This time was sufficient to structure the administrative and ceremonial areas of the city, and according to a theory expounded by Idrovo, in this period Tomebamba was completely laid out under the organizing concepts of the city of Cuzco, that would adopt as an urban plan the figure of the mythical Puma. The civil war halted the development of Tomebamba, since after laying out its great concepts, its consolidation was only partially achieved.

3.b. History and Development

The urban antecedents to the founding of the city of Cuenca in 1557 by the Spanish are to be found in the important Incan city of Tomebamba and in the Spanish settlement of Santa Ana, which was formed approximately 20 years before the founding. Given the qualities of the valley, these first colonists established a village based on gold mining and farming in the region. Another factor was the strategic location as a link between Quito and Lima.

With a layout based on a grid of perpendicular streets and a plaza in the center, Santa Ana of the Rivers of Cuenca was born, the 12th of Abril of 1557, according to instructions given to its founder, Gil Ramírez Dávilos, in the orders given by Carlos V in 1526, an antecedent to the Laws of the Indies promulgated in 1563, the regulations for the colonization and founding of cities in America.

The city was naturally bounded by a great topographical uneveness produced by the third terrace, El Ejido, that is the plain through which three of the four rivers of Cuenca flow. This uneveness known from very ancient times as "El Barranco" constitutes an element of fundamental importance for the conformation of the Incan and Spanish settlements.

From its beginning the city, whose perimeter enclosed a surface of approximately 24 Ha., including 17 city blocks at the moment of its founding, and from whose ground "more gold than earth" was extracted, became a real commercial capital by reason of the mining and export of precious metals. From 1776 it acquired greater importance as a unifying center of economic and political-administrative activities upon being declared the seat of Government, an occurrence that is accentuated in 1786 upon becoming a bishopric.

2. "The archaeological traces of a primitive architectonic plan of Incan characteristics in Pumapungo indicate the utilization of these grounds for purposes perhaps related to this first stage, which was fundamentally militaristic. Only with the consolidation of the conquest by Huayna-Capac and the new necessities of the empire that grew more and more towards the North, Tomebamba, arising from the Incan superposition on the Cañari settlement of Guapondelic, acquired another physical dimension and one of power, that on the one hand sought to be an urban reproduction of the capital of the empire and on the other, the transfer of the principal religious symbols that indicated that sacred character of Cuzco. This goal, achieved in urbanistic terms, fully developed the concept of Andean duality manifest in the two capitals of Tahuantinsuyo, at the same time affirming the messianic character that the Incas tried to impart to their domination. Tomebamba, conceived in this manner in the second stage as a physical and religious exposition of the capital toward the north, later underwent development from an exact urban plan. Currently we know of three of the principal urban areas and of many more sites that reproduce similar ones in Cuzco: Monay, or Monaycena, Cúlica (Colica) or Colicapata, Pumapungo or Pamacchupa. The remaining urban areas are unknown to this date, either for lack of archaeological or ethnographical investigations or because a large part of the Incan city construction previously designed was never concluded due to the Tahuantinsuyo wars that interrupted its growth." Jaime Idrovo U., Tomebamba, in the Catedral Salvaje Cultural Magazine, Quito, Publisher, El Conejo-Hoy, 1989.
Near the end of the 18th century the vigorous city demonstrates its rank when Governor Vallejo expresses concern for its image. By then Cuenca had 9,000 inhabitants, settled in an area equivalent to triple the primitive settlement of its founding which included the native neighborhoods of San Blas and San Sebastian. The city blocks surrounding the central plaza bedecked with buildings with porticos, a tendency that is maintained as a constant from that era to the present. Also a water fountain was placed in the center of the central plaza which esthetically gave greater splendor to the park and was of great functional utility to the neighboring residents. A real estate market was initiated and with it a new process of social-spatial segregation which made the incipient space division between Spaniards and natives much more complex. Some testimonies of the period permit us to reconstruct the growth process of the city in the 18th century.

Its churches of San Jose del Vecino, Todos Santos, San Blas and San Sebastian are converted into poles of demographic concentration, making in turn a kind of imaginary belt within the boundaries of which the city will grow in the next 300 years, “filling in” from the outside boundaries to the inside.

Also, in the immediate peripheral area the embryo of a new model of urban growth in the cities of Ecuador begins to appear which persists to the present. It refers to linear settlements based on of groups of dwellings located along the sides of the roads that link Cuenca with the parishes; along rivers or other unifying elements of a longitudinal type.

From the time of the political independence of Cuenca from the Spanish Crown on November 3, 1820, new social and economic forces appear through the opening of new markets and from the input of international capital. However, the city will not show notable change for a time from the Cuenca of colonial times, maintain its characteristic of being primarily agrarian and preindustrial until the third quarter of the nineteenth century.

With the initiation of the export of products such as cinchona bark (quinine) and straw hats (Panama Hat), there is a significant influx of foreign currency, which fostered regional economic activities, contributing to a rise in important cultural manifestations, such as the founding of the University of Cuenca (1867) which contributed to producing sustained activity in the cultural domain, especially evident in architecture among other manifestations.

Cuenca exports hats and imports culture. The powerful images of European architecture, the romantic and rationalistic thought of that period, and the economic capacity of the
social elite of the city, are the elements on which were based the great cultural and aesthetic changes which influenced the city at the beginnings of the century.

Architects from abroad came to the city.(7) Buildings of three stories were constructed and "to our architecture there were added attics, mansard roofs, balustrades, cornices, moldings, and friezes; ceilings were constructed, ceiling bosses were introduced, and architectonic elements liberally adopted from French architecture. Changes were mostly made on the epidermis or on the external walls of the buildings and the courtyards were preserved as the central element." One less costly option was to use postcards and magazines as guidelines for the construction of the new "noble style" which were executed by "maestros", true self-made architects risen from the working class.

At the beginning of the 20th century, the Plaza Mayor underwent radical changes due to the construction of new buildings such as the Seminary of the Archdiosis, the new headquarters of the University of Cuenca (today the Palace of Justice), private constructions, and above all, with the presence of the New Cathedral, which converted Cuenca into "the city with two cathedrals".

Characterized by a one hundred-year isolation from the rest of the country, Cuenca reached the 50's with a sustained economic dynamism, a coherent urban profile and with a renewed aspect over an urban physical presence and colonial architechtonics.

From that time on the new city that had been forshadowed in the Plan of 1947 by the Uruguayan architect, Gilberto Gatto Sobral, appears. The secular relation country-city within the valley of the Tomebamba is broken to give way to an urbanization process that became consolidated in the El Ejido, which to that time had been used as the commons or as a zone of agricultural production. The consolidation of this space for expansion contributed to the conservation of the old city, where the great old mansions became fragmented and converted to tenements, but thanks to the new uses they remained standing.

When Ecuador became an oil producing country beginning in 1970, the apparatus of the state grew, and through the action of a strengthened middle class the processes of urban expansion were initiated and the processes of urban expansion begun in the preceding years were consolidated. With the periphery of the city converted then into an alternative residencial zone, the Historic Center is subjected to growing pressures of alternative uses generated by the new social demands.

By 1982 the new and complex urban phenomena that were threatening the historic city lead to the elaboration of a plan for the management of the ciudad named the Urban Development Plan of the Metropolitan Area of Cuenca, whose name is very significant in the sense of speaking of solutions to metropolitan prolems.

From the legal point of view, the road toward the protection of the heritage property of Cuenca is strengthened when in 1982 the historic city is declared Cultural Heritage of Ecuador. Subsequently the National Institute of Cultural Heritage delegates the protection of the Historic Center to the Municipality of Cuenca, and in turn, a management commission called the Commission of the Historic Center is created. It is an interinstitutional entity that has acted without interruption from 1982 until now, putting into execution the Management Plan designed in the framework of the Urban Development Plan of the City, controlling the territory fixed by an ordinance approved
by the Municipal Council and authorizing all of the interventions regarding the heritage edifices. The minutes of almost five hundred sessions of the Commission constitute an important part of the written history of the city, recording the decisions regarding restoration projects, urban proposals, interventions in plazas, road plans, provision of infrastructure, accusations and permits for maintenance.

Thanks to the indicated actions, the Historic Center of Cuenca was able to block a process of architectonic alterations and substitutions that were begun in the sixties and became more marked in the seventies. The demolition of buildings has been drastically reduced and new buildings were finally subjected to the codes of the Control Ordinances and to the analytic criterion of the Commission.

As a result of the actions of the Historic Center Commission and of the Plans of Urban Reordering, the city preserves its character and image. Slowly more buildings are subjected to the process of restoration and adaptation to new uses.

Historically at first it was the Ecuadorian government through the Central Bank of Ecuador and its Museums that promoted a restoration campaign in the great heritage edifices: The Temperance House, the Monastery of the Conception, the old San Vicente de Paul Hospital, among others, actions that serve to stimulate and give example to private companies and to the proprietors of civilian edifices, so that they make an effort to restore them and adapt them to uses that are different from the original ones. In this way the old constructions gain a new vitality: offices, hostals and hotels, businesses, restaurants and craft and souvenir stores, and travel agencies share space with the traditional users of the Historic Center that continues to be a space for the citizenry par excellence.

In the decade of the nineties migration abroad increased and the real estate market became dynamic, which has not always had positive repercussions for the Historic Center. This decade is also characterized by sustained growth in tourism activities which has converted Cuenca into a destination and the main axis for tourists in the region.

The city reaches the end of the millennium with a great complexity that compromises the quality of the urban environment and its natural properties. Faced with these problems and carrying out great economic investments, Cuenca develops and executes plans and projects destined to create the bases for a real sustainable development. The Master Plans of infrastructure, the aeration ponds to treat raw sewage from the city, the reordering of use and occupation of land, traffic circulation and repaving the Protected Center, are some of the large answers to the challenges presented by Cuenca for the next millennium.

C. Form and date of most recent records of property

The most recent documents that have been elaborated since the decade of the seventies, when a consciousness on the part of the citizens begins to develop directed toward protecting the cultural property of Cuenca, are the following:

Name: Inventory of the Heritage Property of the City of Cuenca.
Year: 1975
Responsible Institution: Office of the Artistic and Monumental Heritage of the Southern Region.
Product: Inventory.  
Form: 1,035 files corresponding to the same number of cultural properties identified in Cuenca Canton.  

Name: Development Plan of the Metropolitan Area of Cuenca. - Historic Center Diagnosis.  
Year: 1983  
Responsible Institution: Cuenca Municipal Government.  
Form: Report document.- Plans and 324 inventory files.  
Present Depository: Municipal Government of Cuenca: General Secretary of Planning.  

Name: Preliminary Study of Factibility for the Conservation of the Historic Center of Cuenca.  
Year: 1984  
Product: Document of Information. - Inventory.  
Form: 1,083 files corresponding to the same number of inventories.  
Present Depository: Municipal Government of Cuenca: General Secretary of Planning.  

Name: Plan for the Urban Renovation of the Tomebamba River Bluff.  
Year: 1983  
Product: Document of the Plan of Urban Renovation.  
Form: Records, Drawings of plans and set of artist’s conceptions. Projects.  
Present Depository: Municipal Government of Cuenca: General Secretary of Planning.  

Name: Plan for the Territorial Ordering of the Historic Center of Cuenca.  
Year: 1994  
Responsible Institution: School of Architecture, Urbanism, and the Arts, University of Cuenca.  
Product: Document of the Plan of Reordering.  
Form: Document of Information, digital material.  
Actual Depository: Municipal Government of Cuenca: General Secretary of Planning.  

Name: Plan for the Repaving with Paving Stones of the Historic Center of Cuenca.  
Year: 1995  
Responsible Institution: School of Architecture, Urbanism, and the Arts, University of Cuenca.  
Product: Plan, Road Study, Inventory of Roads, digital material, programs and projects.  
Present Depository: Municipal Government of Cuenca: General Secretary of Planning.  

Name: Multi-use Tax Assessment of the City of Cuenca.  
Year: 1997  
Responsible Institution: Municipal Government of Cuenca  
Product: Tax Assessment  
Form: Document of Information, tax assessment files.
3.d. Present State of Conservation

The actual state of conservation of the Heritage set forth in this expedient, in general terms, may be considered good.

The changes in use which the Historic Center of Cuenca had to confront had a double effect: the first, negative, consisting in the substitution of a few buildings and adjoining areas for buildings which were not of the same cultural origin as the Center. This occurred especially in the decade of the seventies, and it affected in different degrees certain heritage properties of the city. A second effect, positive, encouraged conservation and led to new uses of an important number of buildings in the city. Interventions for restoration, maintenance, and rehabilitation have been carried out in a systematic way in the area during the last years.

It is impossible to hide the fragility which affects a property of the characteristics of the Historic Center of Cuenca, constructed with perishable materials whose survival depends to a high degree on the care the users take in protecting them. Consequently it is important to emphasize that in addition to the rising interest in restoring buildings, there are numerous maintenance actions authorized by the Commission (480 a year as an average).

It is worth indicating that the Historic Center of Cuenca is a vital area, even though the living conditions in many cases are not the best. The subdivision of the old mansions and their conversion to "conventillos" (tenements), has not been accompanied by technical and modern processes of providing services, a task that has been imposed as a priority for the coming years.

The road system of the city has maintained itself in very good conditions due to the qualities of resistance of the materials that make it up. The new pressures that the Historic Center supports, however, have posed the necessity of executing projects directed at mitigating their impacts, such as the Road Rehabilitation Plan, carried out in its first phase, and the Environmental Management Plan, currently under way.

In 1995 the Master Plans for Drinking Water and Sewage Systems of the Historic Center of Cuenca were concluded in their totality as a first step that seeks the integral and long-term recuperation of the area in question. These plans will have positive repercussions on the process of rehabilitating the rivers of Cuenca, since the sewage waters of the city
will in the next few months be treated in aeration ponds that have already been constructed in the Ucubamba sector.

One of the gravest problems at present is the environmental contamination (especially automobile exhaust fumes and noise). For this reason within the Road Rehabilitation Program, the Repaving Project, concluded in its first stage, and the Reordering of Circulation, Transit and Urban Transportation are being carried out; in addition the Environmental Management Plan for the Canton is being developed.

The archaeological site of Pumapungo (the gate of the Lion), an enormous complex consisting of the foundations of what was once a great plaza, the work and habitational areas of the troops attached to this worship site, the habitations of the consecrated women, the place of worship, the terraces for ritual crops, the canal and other important testimonies of the transcendence that the administrative sector had in ancient Tomebamba, receives continual maintenance on the part of the Central Bank.

The site has undergone a rigorous process of investigation from 1983 to 1989. The Central Bank of Ecuador sponsored the undertaking of a broad archaeological campaign that allowed several structures and the archaeological material that lay buried to come to the light of day. From these studies it was possible to verify various hypothesis presented by Max Uhle in his investigation in 1923 that realized the high heirarchy of the Incan city.

The area of Pumapungo receives rigorous and continual care. It is protected within a closed park with controlled access on the part of the Museum of the Central Bank of Ecuador which also maintains a Site Museum and the most important archaeological reserve in southern Ecuador.

3.e. Policies and programmes related to the presentation and promotion of the property

Within the framework of the Canton Development Plan of Cuenca, the topic of the constructed heritage and the natural properties of the city have been included as fundamental variables, this new vision situating itself within the concept of sustainability projected by the document. As a consequence the topic of the Historic Center of Cuenca and its Special Areas emphatically assumes a prioritary role in the planning process of the city.

With respect to the Historic Center, specifically, the policy that characterizes this Plan is broken down into the following components:

- Preserve and project the Historic Center of Cuenca as the most genuine and permanent cultural manifestation of the inhabitants of the city and the canton.

- Integrate the conservation of the Historic Center in the the General Territorial Reordering Plan of Cuenca and its canton, which includes specific plans of provisioning, roads, transport, infrastructures and environment in the Regional Programs of tourism development, among others. Regarding this last aspect, advances have been made in approving and implementing the Ordinance that sanctions these resolutions.
The Regional Tourism Development Plan of 1996 establishes the recuperation, conservation and projection of cultural acts and of the traditional productive activities, as well as the management of the architecture and public spaces of the Historic Center as tourism resources.

Thanks to the Master Plans of Drinking Water and Sewage already executed, the network of basic services has been modernized, guaranteeing in this way the permanence of the activities and of the population of the Historic Center, a project carried out with special care, so that none of the heritage edifices of the city were affected. The recent construction, as well, of underground power and telephone networks is included in this same line of action.

In the framework of the Road Rehabilitation Program, the first phase of the Repavement Project with Paving Stone of the Historic Center has concluded, and the Emergency Project of Reordering the Urban Transport Routes has been implemented.

Several institutions exist in Cuenca that have carried out activities related to the protection and promotion of cultural property. The Municipal Government of Cuenca maintains the Historic Center Department since 1982, whose executive body is the Historic Center Commission. The National Institute of Cultural Heritage, the Municipal Government of Cuenca and non-governmental organizations systematically organize courses and seminars of modernization and formation. The Central Bank of Ecuador maintains a restoration workshop for objects, and the role of the University of Cuenca and of the University of Azuay in carrying out these projects for the city is of special importance in the research, formation, modernization and debate on the topic of protecting cultural property.

4. MANAGEMENT

4. a. Ownership:

Property in the Historic Center of Cuenca, just as in the rest of the city and country, is regulated according to established norms by the Ecuadorian Constitution, which has established various rules for ownership, basically public and private. Depending upon the type of heritage under consideration, it is understood that there are many private owners of the buildings and properties which make up the Historic Center of Cuenca; nevertheless, there also exist institutions of public or ecclesiastic character under whose ownership important properties of the city are found. Of these, the most important owners of heritage property are the following: The Bishopric of the Archdiocese and the Municipal Government of Cuenca. The Incan Archaeological Complex of Pumapungo, which is owned by the Banco Central of Ecuador, deserves special consideration, and the Ruins of Todos Santos, which as we have noted belongs to the Ecuadorian House of Culture. Both are state institutions.

4.b. Legal status

There are legal bodies at two levels directed towards the protection of the cultural property: the first of national competence, and the second, local.
National Legislation

In Ecuador the following laws are in effect:


-The Law for the creation of the Rescue Fund for Cultural Heritage, published on December 29, 1988 and its modification on December 2, 1989, at which time it was established that 6% of the income tax collected in each canton of Ecuador must be used for projects for the protection of the Cultural Heritage.

Local Legislation

-Declaration of the Historic Center of the City of Cuenca as the Cultural Heritage of the State by the National Institute of Cultural Heritage, on March 29, 1982, and the delegation of its Control and Administration to the Commission of the Historic Center of the City Council, in accord with what has been established in Article 42 of the Law of Cultural Heritage.

-Ordinance for the Control and Administration of the Historic Center (28-04-83), reforms and rules among which the most important are the following: Entrusting the Committee of the Historic Center with the administration of the Rescue Fund (15-05-89). Imposition of Sanctions (27-05-91)

-Ordinance for the Creation of the Directorship of the Historic Center, issued by the Municipal Council (6-04-89).


-Creation of the Jose Maria Vargas Prize for the owners of properties restored in the Area of the Historic Center (7-10-88) and its reform (12-12-97)

-Ordinance which exonerates from property taxes the owners of property belonging to the Cultural Heritage of the nation. (26-12-97)

4.c. Protective measures and means of implementing them

The process of protection of the Historic Center of Cuenca begun at the end of the decade of the 70’s established the basic instruments in the first years of application of the Law of Cultural Heritage and of the Law of Ordinances of Control and Administration of the Historic Center of Cuenca, upon planning inventories and adopting necessary legislative measures.

Inventories were carried out and the areas which make up the Historic Center of the city were established, with their particular characteristics, and the Office of the Historic Center of the City of Cuenca was instituted for the application of the law with personnel appointed to electronically control actions in the designated areas.
The executive organizations of the law are the Commission of the Historic Center and the Municipal Department of Judicial Advisors.

To encourage laws for protection the law allows exemption from land taxes on heritage properties which are well taken care of by their owners, and the prize of honor, Jose Maria Vargas, has also been instituted, an honor which carries the name of a distinguished art historian, honoring the owners of property who carry out the best works of restoration each year.

Since 1988 the Rescue Fund has been in effect, from which funds for the protection of heritage property of special value have been channeled. Many times this fund has been the catalyst for a group of laws which seek to prevent destruction, especially of those works by owners who lack sufficient economical resources.

In order to involve citizens in making an effort to protect cultural property, permanent promotion and orientation campaigns are carried out directed towards the citizens through local means of communication in order to inform them of a course of action regarding their cultural heritage.

4.d. Agency/agencies with management authority

By delegation of the National Institute of Cultural Heritage, the Commission of the Historic Center, a special commission of an interinstitutional character, is the body responsible for control and administration. Within this area the zone of Pumapungo is specifically under the administration, management and control of the Central Bank of Ecuador.

The Commission of the Historic Center is formed in the following manner:

1. The Council President of the Committee of Decoration and Urbanism, who presides;
2. The Council President of the Culture Commission, who acts as Vice-president;
3. The Director of Urban Planning or his delegate;
4. The Regional Director for the Southern Region of the National Institute of Cultural Heritage, or his delegate;
5. A delegate from the College of Architects of Ecuador, Branch of Azuay, or his substitute;
6. A delegate from the Faculty of Architecture of the University of Cuenca, or his substitute,
7. A representative of the Citizens or his substitute.

The powers of the Committee are clearly laid out in the Ordinance for the Control and Administration of the Historic Center

From the technical point of view, the committee has the direct support of the General Secretary of Planning and of the Director of City-planning Control of the Municipal Government of Cuenca.

4.e. Level at which the management is exercised (e.g., on property, regionally) and name and address of responsible person for contact purposes
The Organization which acts officially with respect to the measures concerning patrimony and problems related to it is the Commission of the Historic Center, which has jurisdiction over all of the cantons. However, the highest municipal authorities also have the power to act, the Town Council and the Mayor of the City of Cuenca having final executive authority.

Persons to contact:

Architect Fernando Cordero Cueva, Mayor of Cuenca. Sucre and Benigno Malo Streets  Tel. 593 7 840940

Architect Jorge Molina Carvallo, President of the Committee of the Historic Center. Sucre and Benigno Malo Streets  Tel. 593 7 845499

Architect José Medina Lasso, Delegated Councilman for Project for the Inscription of the Historic Center of Cuenca, Ecuador in the World Heritage List.

Architect Mariana Sánchez Sánchez Programs and Projects Coordinator of the Municipal Government of Cuenca Sucre and Benigno Malo Streets  Tel. 593 7 843422

One established policy adopted by the Committee of the Historic Center is the creation of subcommissions for specific inspections. These subcommissions are generally made up of members of the same commission and of municipal functionaries.

Concerning the measures for including Cuenca in the World Heritage list, the persons to contact are:

Architect Fernando Cordero Cueva, Mayor of Cuenca. Sucre and Benigno Malo Streets  Tel. 593 7 840940

Architect Jorge Molina Carvallo, President of the Committee of the Historic Center. Sucre and Benigno Malo Streets  Tel. 593 7 845499

Architect José Medina Lasso, Delegated Councilman for Project for the inscription of the Historic Center of Cuenca, Ecuador in the World Heritage List. Sucre and Benigno Malo Streets  Tel. 593 7 845499

Architect Mariana Sánchez Sánchez Programs and Projects Coordinator of Municipal Government of Cuenca Sucre and Benigno Malo Streets  Tel. 593 7 843422

Architect Fausto Cardoso Martínez Director of Historic Areas Management Plan Heroes de Verdeloma 9-15  Tel 593 7  823911

The financing of the maintenance of heritage corresponds to the Committee of the Historic Center, to the Municipal Council, and to the Mayor of the City of Cuenca. Decisions concerning investments of diverse collected funds correspond above all to the Commission of the Historic Center and finally to the Town Council.
4.f. Agreed plans related to property (e.g. regional, local plan, conservation plan, tourism development plan)

The principal plans developed since 1982 which are in effect are the following


Cuenca in the XXI Century.  
1996 Municipal Government of Cuenca


Plan for the Integral Management of the Historic Center of Cuenca  
1995 Municipal Government of Cuenca

Plan of Investments for the Historic Center of Cuenca  


Transportation Plan for the City of Cuenca.  

Study of Parking in the Central Area of Cuenca  
1997 Municipal Government of Cuenca

Project of the Re-routing of Public Urban Transportation in the City of Cuenca.  
1997 Municipal Government of Cuenca

Plan for Territorial Reorganization of Cuenca Canton: Ordinance which approves the plan. Determines the use and occupation of the land 1998.

Preliminary Factibility Study for the Conservation of the Historic Center of Cuenca  

Plan for Urban Development of the Metropolitan Area of the City of Cuenca  
1982 CONSULPLAN

4.g. Sources and levels of finance:

The preservation of the Patrimony of public property of the city of Cuenca has been financed partially since 1998 through the resources of the Rescue Fund (6% of the
Income Tax of the township) which amounts to approximately the sum of 235,000 dollars annually, a source which is not sufficient to undertake an adequate plan for the protection of the heritage. It has been constantly necessary to obtain funds from other national and international sources to complete the financing of the activities in the city. The private sector and the owners of cultural wealth participate significantly through important investments.

In the last years the most notable investments made in the Historic Center with funds of the Municipal Government of Cuenca corresponding to the first phase of the project of Repaving of the Historic Center of Cuenca in the amount of 1,000,000 (one million) US dollars and an investment of 3,000,000 (three million) US dollars in the renovation of the systems of infrastructure of the Historic Center (sewage, drinking water, telephones, electrification, traffic lights) by means of the execution of the master plans.

4.h. Sources of expertise and training in conservation and management techniques

The formation of professionals in the protection of cultural property is carried out mostly in the universities in undergraduate and postgraduate courses, which are offered in the University of Cuenca and in the University of Azuay. Knowledge is brought up to date through courses and seminars of short duration, organized by public or private institutions. The city has at its disposition a solvent group of professionals specialized abroad with respect to the protection of cultural riches.

During former decades, due to the weight of the tradition of handicrafts in the city, the need has not been felt to create courses for the training of craftsmen and workers in the field of restoration. Nevertheless, in the middle of the 1990's in anticipation of what could happen in the near future, there is a School Workshop Project being developed with the support of the Spanish Agency of International Cooperation.

4.i Visitors facilities and statistics

The visitors who come to the city of Cuenca are mostly national tourists. Thus, for 1994, of a total of 124,419 visitors, 92,128 (74%) were Ecuadorians, and the other 26% were foreigners. Of these, half came from American countries (United States, Colombia, Chile, Peru, and others) and the other half from Europe (Germany, France, England, and other places). The visitors from Asia, Africa, and Oceania were only a small percentage of the whole (2.6%).

The hotel sector of the Province of Azuay, significantly concentrated in Cuenca, offers a total of 1,517 rooms which allow for 3,912 persons counting hotels, rooms, hostels, apartments for tourists, and motels which can be considered of excellent quality whether of first, second, or third class. (This data corresponds to the year 1994).

In 1994 there existed in Cuenca a total of 294 places for eating, drinking, and relaxation, divided among restaurants, coffee houses, soda bars, bars, swimming areas, discotheques, and music and dance halls, offering a total of 2,845 tables for 11,512 persons, not counting tables in dance halls.

At the moment there exist in the Historic Center about 600 craft workshops, of which almost half are dedicated to the production of clothing, 20% to the elaboration of food
and related products, and 18% to the production of furniture and related items which have to do with carpentry, cabinetmaking, woodcarving, and upholstering.

Public parking available in the Historic Center of Cuenca presents the following characteristics:

The Historic Center, aside from free parking in the streets, has 15 parking areas, with a capacity of 770 cars at an average cost of US$ 0.40 an hour.

Along the streets where free parking is permitted, there are 96 parking lanes generating an offering for 1,650 vehicles.

In the Historic Center, the city has six public restrooms situated in different sectors or areas. There is also a mobile restroom which has recently been incorporated.

Cuenca has a network for emergency health service, connected to the main health centers of the city. The 911 number has been functioning for a year, offering services of first aid and ambulance transportation to hospitals and public and private clinics of the city.

4.j. Property management plan and statement of objectives:

The Plan for managing the Historic Center is a fundamental part of the Plan for the Development of Cuenca Canton, which considers two great factors of strategic character: the vocation of Cuenca, in which Culture, Restored Heritage, and the Environment are special elements, and the common objectives of development for the long-term of its public, private, and community sectors.

Cuenca is the most important center for culture, crafts, universities, and tourism in the south of Ecuador. The plan seeks to fortify those characteristics by means of concrete measures. Within this framework the Project "Cuenca: Heritage of Humanity", has become a mobilizing dream, a shared goal of its public, private, and community sectors. Consequently, the Plan proposes the integral conservation of the Historic Center, as well as of the architectonic structures and public spaces of the leading rural parishes of the canton which have Historic and cultural heritage value.

In order to guarantee the life within and of the Historic Center, the Plan focuses on making compatible the physical conservation of its monuments and buildings of the Historic Center by means of their total integration into the development of the city and the region, taking special care with the fragility of the Heritage.
4.k. Staffing levels (professional, technical, maintenance)

The officials responsible for the management of the Historic Center belong to two municipal offices: General Secretary of Planification and Urban Control Headquarters. The total number of officials correspond to the following levels:

- Professional: 6
- Technical: 13
- Maintenance: 9

The members of the Commission of the Historic Center are not included in this information.

5. Factors which affect the Historic Center of Cuenca

5.a. Development Pressures

In the Historic Center of Cuenca a growing pressure has been noticed that is caused by the new urban sectors of the city. The aggressive process of growth did not include the concept of self-sufficiency of services in the new sectors for which reason the Historic Center continues to be the main center of activities, including for the inhabitants of the outlying areas. In addition, the aggressive penetration of commercial usages, of services, and second level public management, and the concentration of financial entities, has produced an oversaturation of uses in the Historic Center, the partial or total destruction of some buildings to take advantage of space, and an incapacity to compete with these uses for residential uses for economic reasons.

On the other hand, the Historic Center was never exempt from processes of structural substitution, caused basically by economic speculation in an area that never lost its inherent value, not even in the times of population substitution.

5.b. Environmental Pressures

The main factor which destroys the environment is related to the motorized traffic vehicles of the city. Cuenca is the Ecuadorian city with the largest number of vehicles in relation to the number of its inhabitants. The principal impact of this problem affects the people more than their cultural heritage. The environmental impact and the contamination of the air from the presence of toxic gases and dust, and from the high level of noise which above all degrades the living quality of the Historic Center.

Another factor which affects architecture directly is the visual contamination arising from signs, announcements, and political propaganda, which in spite of the efforts of the municipal authorities, continues to occur, especially in the immediate area of the popular markets.

5.c. Natural disasters and preparedness

The city of Cuenca is situated in a seismic zone which affects the American continent from north to the south. However, southern Ecuador and especially the area of Cuenca,
has not suffered catastrophes or destruction caused by earthquakes. Perhaps the one factor that could negatively influence the conservation of the Historic Center is the rain, especialmente abundants enter January and May. The fragile adobe construction of the Cuencan architecture is subject to damage in the buildings structures caused by rain, even producing their partial destruction. This factor should be taken into special consideration in the zone of Pumapungo. There are no other natural factors which can be considered as risk potentials for the conservation of the Historic Center.

5.d. Visitors/tourism pressures

For its condition as a city and the quality of the materiales in its public spaces, the physical impacts produced by visitors are of little importance.

Tourism, however, can cause other kinds of problems such as the loss of authenticity in craft production and changes in the conduct of the common people.

5.e. Number of inhabitants in the area of the Historic center and in its area of influence.

In the area proposed for nomination, there are about 40,000 inhabitants, and in the buffer zone, according to the statistics of 1998, there reside about 45,000 persons

As was pointed out before, the most serious problem which affects the conservation of the buildings of the Historic Center is that of the substitution of uses and the concentration of services.

5.f. Other

One additional problem which should be mentioned is the lack of cultural appropriation by certain sectors which reside in the Historic Center. The immigrants from rural areas who come to the city to improve their economic situation, do not become easily involved in processes of consciousness raising promoted in the city. Moreover, the southern zone of Ecuador has the highest rate of emigration to North America. The economic injection generated by this phenomenon often results in negative interventions in the area of the Historic Center and in the rural areas near the city.

6. Monitoring

6.a. Constant factors for measuring the state of the environment:

The indicators most appropriate for determining the real worth of a cultural property of the characteristics of the Historic Center of Cuenca are, undoubtedly, those established in the inventories undertaken at different times. Unfortunately, since 1982 when the Declaration of the Historic Center as National Heritage was drawn up, no systematic evaluations of the state of conservation of the buildings have been made.

For this reason, in 1997, due to the interest in placing the Historical Center on the World Heritage list, the Municipal Government of Cuenca began to develop the Plan for the Management of the Historical Center which included the elaboration of a diagnosis, which among other things, entails the updating of the inventory. This inventory will be finished by the end of 1998 and will establish a systematic process of evaluation.
Administrative dispositions concerning the conservation of Heritage

During the years following the Plan of 1982 no systematic process of heritage conservation was undertaken with respect to the ideas laid down by the UNESCO in part 6.3 of the corresponding instructions. As a result, there exists no specific information concerning this matter. It should be noted, however, that the actions of the Commission of the Historical Center, guided by interest in saving the existing heritage in the best way possible with respect to the plan issued this year, involves a follow-up process, by means of its own observations, taking into account the advice of its members, of the citizens and of the reports of the inspectors of the Municipality. No edifice in the inventory can be placed under Commission control or considered without the approval of the Commission. The results of the efforts in this sense can be verified in the almost 500 minutes found in the archives of the Commission.

Results of previous reporting exercises

The Territorial Reordering Plan of the Historic Center of Cuenca drawn up by the Faculty of Architecture included nine categories of valuation of the edifices, which are the following:

Edifices of Monumental Value
Edifices of Architectonic Value I
Edifices of Architectonic Value II
Edifices of Environmental Value

The indicated plan has recorded the existence of the following edifices in the area defined in 1994:

Edifices of Monumental Value 26
Edifices of Architectonic Value I 179
Edifices of Architectonic Value II 423
Edifices of Environmental Value 830
Total 1458

The plan under development by the Municipal Government in 1998 for presentation by the end of the year is a new updated report on the state of conservation of the Historic Center of Cuenca.

7. Documentation
7.a. Photographs, slides and, where available, film/video

LIST OF PHOTOGRAPHS SENT IN SLIDES IN 35 MM FORMAT

Panoramic Views

A1.-THE CITY IN ITS NATURAL ENVIRONMENT - 1998
AUTHOR: Fausto Cardoso
A2.-THE CITY IN ITS NATURAL ENVIRONMENT - 1998
AUTHOR: Fausto Cardoso
AUTHOR: Fausto Cardoso
AUTHOR: Fausto Cardoso

A6.-AERIAL VIEW OF THE HISTORIC CENTER - 1998
AUTHOR: Fausto Cardoso

A7.- AERIAL VIEW OF THE HISTORIC CENTER - 1998
AUTHOR: Fausto Cardoso

A8.- AERIAL VIEW OF THE HISTORIC CENTER - 1998
AUTHOR: Fausto Cardoso

A9.- AERIAL VIEW OF THE HISTORIC CENTER - 1998
AUTHOR: Fausto Cardoso

AUTHOR: Fausto Cardoso

AUTHOR: Fausto Cardoso

AUTHOR: Fausto Cardoso

City Images

B13.-PANORAMIC VIEW - 1998
AUTHOR: Fausto Cardoso

B14.-PANORAMIC VIEW - 1998
AUTHOR: Galo Carrión

B15.-PANORAMIC VIEW - 1998
AUTHOR: Fausto Cardoso

B16.-PANORAMIC VIEW - 1998
AUTHOR: Fausto Cardoso

B17.- LOJA AVENUE - 1998
AUTHOR: Fausto Cardoso

B18.- BENIGNO MALO STREET - 1998
AUTHOR: Fausto Cardoso

B19.- SIMON BOLIVAR STREET (SAN BLAS) - 1998
AUTHOR: Fausto Cardoso

AUTHOR: Fausto Cardoso

AUTHOR: Fausto Cardoso

AUTHOR: Fausto Cardoso

B23.- PIO BRAVO STREET - 1998
AUTHOR: Fausto Cardoso

B24.- GRAN COLOMBIA STREET - 1998
AUTHOR: Fausto Cardoso

B25.-THE VADO NEIGHBORHOOD - 1998
AUTHOR: Fausto Cardoso

Civilian Architecture
C26.-THE SEMINARY- 1998
AUTHOR: Fausto Cardoso
C27.-A CORNER HOUSE IN THE TOWN CENTER - 1998
AUTHOR: Fausto Cardoso
C28.- A HOUSE IN THE TOWN CENTER - 1998
AUTHOR: Fausto Cardoso
C29.- A CORNER HOUSE IN THE TOWN CENTER - 1998
AUTHOR: Fausto Cardoso
C30.-HOUSE AND BROKEN BRIDGE - 1998
AUTHOR: Fausto Cardoso
C31.- HOUSES IN THE VADO NEIGHBORHOOD - 1998
AUTHOR: Fausto Cardoso
C32.- INTERNATIONAL HOTEL - 1998
AUTHOR: Fausto Cardoso
C33.- CENTRAL HOUSE (BIENNIAL OF PAINTING) - 1998
AUTHOR: Fausto Cardoso
C34.- A CORNER HOUSE IN THE TOWN CENTER - 1998
AUTHOR: Fausto Cardoso
C35.- CENTRAL HOUSE - 1998
AUTHOR: Fausto Cardoso
C36.- CENTRAL HOUSE - 1998
AUTHOR: Fausto Cardoso
C37.- CENTRAL HOUSE - 1998
AUTHOR: Fausto Cardoso
C38.- CENTRAL HOUSE - 1998
AUTHOR: Fausto Cardoso
C39.- HOUSES IN THE TODOS SANTOS NEIGHBORHOOD - 1998
AUTHOR: Galo Carrión
C40.- HOUSES IN THE VADO NEIGHBORHOOD - 1998
AUTHOR: Fausto Cardoso
C41.- HOUSES IN THE TODOS SANTOS NEIGHBORHOOD - 1998
AUTHOR: Galo Carrión
C42.- HOUSES ON RAFAEL MARÍA ARIZAGA STREET - 1998
AUTHOR: Fausto Cardoso
C43.-BRIDGE OVER LOJA AVENUE - 1998
AUTHOR: Fausto Cardoso
C44.- HOUSES IN THE VADO NEIGHBORHOOD - 1998
AUTHOR: Fausto Cardoso
C45.- HOUSES ON THE BLUFF - 1998
AUTHOR: Fausto Cardoso
C46.-DETAIL- 1998
AUTHOR: Fausto Cardoso
C47.- DETAIL - 1998
AUTHOR: Fausto Cardoso
C48.- DETAIL - 1998
AUTHOR: Fausto Cardoso
C49.- DETAIL - 1998
AUTHOR: Fausto Cardoso

Popular Architecture and of Environmental Value

D38.- CENTRAL HOUSE - 1998
AUTHOR: Fausto Cardoso
D39.- HOUSES IN THE TODOS SANTOS NEIGHBORHOOD - 1998
AUTHOR: Galo Carrión
D40.- HOUSES IN THE VADO NEIGHBORHOOD - 1998
AUTHOR: Fausto Cardoso
D41.- HOUSES IN THE TODOS SANTOS NEIGHBORHOOD - 1998
AUTHOR: Galo Carrión
D42.- HOUSES ON RAFAEL MARÍA ARIZAGA STREET - 1998
AUTHOR: Fausto Cardoso
D43.-BRIDGE OVER LOJA AVENUE - 1998
AUTHOR: Fausto Cardoso
D44.- HOUSES IN THE VADO NEIGHBORHOOD - 1998
AUTHOR: Fausto Cardoso
D45.- HOUSES ON THE BLUFF - 1998
AUTHOR: Fausto Cardoso
D46.-DETAIL- 1998
AUTHOR: Fausto Cardoso
D47.- DETAIL - 1998
AUTHOR: Fausto Cardoso
D48.- DETAIL - 1998
AUTHOR: Fausto Cardoso
D49.- DETAIL - 1998
AUTHOR: Fausto Cardoso
The Tomebamba River Bluff

E51.-THE RIVER AND ITS TEXTURE - 1998
AUTHOR: Fausto Cardoso
E52.-PANORAMIC VIEW - 1998
AUTHOR: Fausto Cardoso
E53.-HOUSE BESIDE THE RIVER - 1998
AUTHOR: Fausto Cardoso
E54.- HOUSE BESIDE THE RIVER - 1998
AUTHOR: Fausto Cardoso
E55.- POPULAR HOUSES - 1998
AUTHOR: Fausto Cardoso
E56.- PANORAMIC VIEW - 1998
AUTHOR: Fausto Cardoso
E57- POPULAR HOUSES - 1998
AUTHOR: Fausto Cardoso
E58.- POPULAR HOUSES - 1998
AUTHOR: Fausto Cardoso
E59.-DETAIL - 1998
AUTHOR: Fausto Cardoso
E60.-THE RIVER, ARCHITECTURE AND NATURE - 1998
AUTHOR: Fausto Cardoso
E61.-THE ROUND HOUSE - 1998
AUTHOR: Fausto Cardoso
AUTHOR: Fausto Cardoso
E63.- THE RIVER AND THE CENTENARY BRIDGE - 1998
AUTHOR: Fausto Cardoso
E64.-THE BATAN MILL - 1998
AUTHOR: Fausto Cardoso

Religious Architecture

F65.-THE OLD CATHEDRAL - 1998
AUTHOR: Fausto Cardoso
F66.-BELL TOWER OF THE OLD CATHEDRAL - 1998
AUTHOR: Galo Carrión
F67.- INTERIOR VIEW TOWARD THE ORGAN - 1998
AUTHOR: Fausto Cardoso
F68.- INTERIOR VIEW TOWARD THE ALTAR- 1998
AUTHOR: Fausto Cardoso
F69.-THE PULPIT - 1998
AUTHOR: Fausto Cardoso
F70.-IONIC SPIRE -1998
AUTHOR: Fausto Cardoso
F71.-THE PIPE ORGAN -1998
AUTHOR: Fausto Cardoso
F72.-DETAIL OF THE PIPE ORGAN -1998
AUTHOR: Fausto Cardoso
F73.-NEW CATHEDRAL - 1998
AUTHOR: Fausto Cardoso
F74.-DETAIL OF FACADE - 1998
AUTHOR: Fausto Cardoso
F75.- DETAIL OF FACADE - 1998
AUTHOR: Fausto Cardoso
F76.- DETAIL OF SANTA ANA AND THE DOMES - 1998
AUTHOR: Fausto Cardoso
F77.-SPIRES OF THE CENTRAL ARCADE - 1998
AUTHOR: Fausto Cardoso
F78.-BIFORA OF THE FACADE - 1998
AUTHOR: Fausto Cardoso
F79.-VIEW TOWARD EL CARMEN MONASTERY - 1998
AUTHOR: Fausto Cardoso
G80.-BALDAQUIN OF THE MAIN ALTAR - 1998
AUTHOR: Fausto Cardoso
AUTHOR: Fausto Cardoso
G82.-STAINED-GLASS WINDOWS - 1998
AUTHOR: Fausto Cardoso
G83.-CHURCH OF SANTO DOMINGO - 1998
AUTHOR: Fausto Cardoso
G84.-INTERIOR VIEW OF SANTO DOMINGO - 1998
AUTHOR: Fausto Cardoso
G85.- CHURCH OF EL CENACULO - 1998
AUTHOR: Fausto Cardoso
G86.- CHURCH OF LAS MARIANITAS - 1998
AUTHOR: Fausto Cardoso
G87.- CHURCH OF SAN SEBASTIAN - 1998
AUTHOR: Fausto Cardoso
G88.- STAINED-GLASS WINDOW IN THE CHURCH OF SAN ALFONSO-1998
AUTHOR: Fausto Cardoso
G89.- STAINED-GLASS WINDOW IN THE CHURCH OF SAN ALFONSO-1998
AUTHOR: Fausto Cardoso
G90.- STAINED-GLASS WINDOW IN THE CHURCH OF SAN ALFONSO-1998
AUTHOR: Fausto Cardoso
G91.-CRISTO REY - 1996
AUTHOR: Fausto Cardoso
H92.-CHURCH OF EL CARMEN - 1998
AUTHOR: Fausto Cardoso
H93 DETAIL OF BARROQUE PORTICO - 1998
AUTHOR: Fausto Cardoso
H94. - DETAIL OF BAROQUE PORTICO - 1998
AUTHOR: Fausto Cardoso
H95.- DETAIL OF BAROQUE PORTICO - 1998
AUTHOR: Fausto Cardoso
H96.-CLOISTER OF LAS CONCEPTAS - 1996
AUTHOR: Fausto Cardoso
H97.-INFIRMARY OF LAS CONCEPTAS (MUSEUM) - 1998
AUTHOR: Fausto Cardoso
H98.-MAUSOLEUM OF LAS CONCEPTAS - 1998
AUTHOR: Fausto Cardoso

H99.- CLOISTER OF LAS CONCEPTAS - 1996
AUTHOR: Fausto Cardoso

H100.-DOOR OF THE CHURCH OF LAS CONCEPTAS - 1998
AUTHOR: Fausto Cardoso

H101.-CARVINGS ON WOODEN DOORS - 1998
AUTHOR: Fausto Cardoso

H102.- CARVINGS ON WOODEN DOORS - 1998
AUTHOR: Fausto Cardoso

H103.- CARVINGS ON WOODEN DOORS - 1998
AUTHOR: Fausto Cardoso

H104.- CARVINGS ON WOODEN DOORS - 1998
AUTHOR: Fausto Cardoso

H105.- CARVINGS ON WOODEN DOORS - 1998
AUTHOR: Fausto Cardoso

H106.-IMAGE OF SANTO DOMINGO ON THE MAIN ALTAR - 1996
AUTHOR: Fausto Cardoso

I107.-DETAIL OF THE VIRGIN ON THE MAIN ALTAR - 1996
AUTHOR: Fausto Cardoso

AUTHOR: Fausto Cardoso

I109.-DETAIL OF THE WALL PAINTING OT THE REFECTORY - 1996
AUTHOR: Fausto Cardoso

I110.-LATERAL PASSAGE OF THE CHURCH - 1996
AUTHOR: Fausto Cardoso

I111.-WALL PAINTING (THE LAST SUPPER) - 1996
AUTHOR: Fausto Cardoso

I112.- WALL PAINTING (DOMINICAN) - 1996
AUTHOR: Fausto Cardoso

I113. WALL PAINTING (DOMINICAN) - 1996
AUTHOR: Fausto Cardoso

*Neighborhoods and popular customs*

J114.-THE HERRERIAS, HOUSE OF CHAGUARCHIMBANA - 1998
AUTHOR: Fausto Cardoso

J115.-THE HERRERIAS STREET- 1998
AUTHOR: Fausto Cardoso

J116.-BLACKSMITH SHOP- 1997
AUTHOR: Fausto Cardoso

J117.-BLACKSMITH MONUMENT, HOUSE OF CHAGUARCHIMBANA - 1998
AUTHOR: Fausto Cardoso

J118.-CHRIST CHILD PARADE - 1997
AUTHOR: Fausto Cardoso

J119.-CHRIST CHILD PARADE IN THE STREETS OF THE HISTORIC CENTER,1998
AUTHOR: Fausto Cardoso

J120.-PALM SUNDAY BESIDE THE CATHEDRAL, 1998
AUTHOR: Fausto Cardoso

J121.-ASH WEDNESDAY BESIDE THE CATHEDRAL, 1998
Archaeological Site of Pumapungo

K125.-INFORMATIVE PANELS - 1998
AUTHOR: Rómulo Cabrera
K126.-INFORMATIVE PANELS - 1998
AUTHOR: Rómulo Cabrera
K127.-INFORMATIVE PANELS - 1998
AUTHOR: Rómulo Cabrera
K128.-INFORMATIVE PANELS - 1998
AUTHOR: Rómulo Cabrera
K129.-VIEW FROM THE TOMEBAMBA RIVER - 1998
AUTHOR: Rómulo Cabrera
K130.-VIEW OF THE HIGH TERRACE, PALACES OF HUAYNA-CAPAC - 1998
AUTHOR: Rómulo Cabrera
AUTHOR: Rómulo Cabrera
AUTHOR: Rómulo Cabrera
K133.- VIEW OF THE HIGH TERRACE, PALACES OF HUAYNA-CAPAC - 1998
AUTHOR: Rómulo Cabrera
K134.- VIEW OF THE HIGH TERRACE, PALACES OF HUAYNA-CAPAC - 1998
AUTHOR: Rómulo Cabrera
K135.-RECONSTRUCTED DIDACTIC STRUCTURE- 1998
AUTHOR: Rómulo Cabrera
AUTHOR: Rómulo Cabrera
K137.-RETAINING WALLS OF THE BLUFF - 1998
AUTHOR: Rómulo Cabrera
K138.-RETAINING WALLS OF THE BLUFF - 1998
AUTHOR: Rómulo Cabrera

7.b. Copies of property management plans and extracts of other plans relevant to the property

As previously indicate, the Management Plan of the Historic Areas of Cuenca, which hopefully will be concluded at the end of 1998, is in the process of creation. Annexed to this document, however, are some plans that have served as reference guides in the Historic Center.
-CUENCA DEL SIGLO XXI

1996 1. Municipalidad de Cuenca

-PROYECTO DE REPAVIMENTACION DEL CENTRO HISTORICO DE LA CIUDAD DE CUENCA


-PLAN DE INVERSIONES PARA EL CENTRO HISTORICO DE LA CIUDAD DE CUENCA


-TERMINOS DE REFERENCIA PARA LOS PLANES DE ORDENAMIENTO TERRITORIAL, CANTONAL, URBANO Y PARROQUIALES

1996 1. Municipalidad de Cuenca

-PLAN DE DESARROLLO DEL CANTON CUENCA 1997 - 2000


-PLAN DE DESARROLLO URBANO DEL AREA METROPOLITANA DE LA CIUDAD DE CUENCA

1982 Consulplan. Volúmen XII. Diagnóstico

-SUBPROGRAMA DE DESARROLLO CULTURAL PARA CUENCA Y LA REGION AUSTRAL

1991 Universidad de Cuenca. Consejo de Programación de Obras Emergentes

-PLAN DE TRANSPORTE DE LA CIUDAD DE CUENCA

1997 1. Municipalidad de Cuenca. Planificación estratégica de su Formulación y Evaluación

-ESTUDIO DE ESTACIONAMIENTO EN EL AREA CENTRAL DE CUENCA

1997 1. Municipalidad de Cuenca

-PROYECTO DE REORDENAMIENTO DE LAS RUTAS DE TRANSPORTE URBANO PUBLICO DE LA CIUDAD DE CUENCA
1997
1. Municipalidad de Cuenca

-PLAN DE ORDENAMIENTO TERRITORIAL DEL CANTON CUENCA: ORDENANZA QUE SANCIONA . Determinaciones para el Uso de Ocupación del Suelo Urbano.

1998
1. Municipalidad de Cuenca.

-ESTUDIO DE PREFACTIBILIDAD PARA LA CONSERVACION DEL CENTRO HISTORICO DE CUENCA

1982
Instituto de Patrimonio Cultural del Ecuador- Subdirección del Austro, Banco Central del Ecuador. Tomos I y II

-RESEÑA DEL PLAN DE DESARROLLO URBANO DEL AREA METROPOLITANA DE LA CIUDAD DE CUENCA

1982
Consulplan.

-CENTRO HISTORICO DE CUENCA

1983
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7.c. Bibliography

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FLORES ABAD, José,


GUTIERREZ, Ramón


IDROVO, Jaime


LARRIVA, Guadalupe,


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SALVADOR LARA, Jorge,


SARMIENTO ABAD, Octavio,


VARIOS

VARIOS


VEGA de Córdova, Margarita


XEROX DEL ECUADOR


Anexos Varios

Bibliografía Consultada

Relación Documental

7.d. Address where inventory, records and archives are held

I. Municipio de Cuenca. Benigno Malo y Sucre
   Telf. 593 7 845 499
   Fax  593 7 834359

Subdirección de Patrimonio Cultural.
Benigno Malo 6-40
Telf 593 7 831685
COMPLEMENT TO THE PROPOSAL FOR
THE INSCRIPTION OF THE
HISTORIC CENTER
OF CUENCA ECUADOR
IN THE WORLD HERITAGE LIST
HISTORIC CENTER OF CUENCA - ECUADOR

DE MUNICIPALIDAD
CUENCA

CONTENTS:
1. The marking and regulation of the buffer area. Page one
2. Cataloging project program. Page nine
HISTORIC CENTER OF CUENCA - ECUADOR

THE MARKING AND REGULATION OF THE BUFFER AREA
THE MARKING AND REGULATION OF THE BUFFER AREA

The marking of the buffer area, that is included in the document of the "Proposal of the Admission of the Historic Center of Cuenca, Ecuador in the World Heritage List" as Plan No. 6, corresponds to the territory of the City and its immediate natural surroundings with which it maintains several of its greatest inter-dependencies and/or spatial complementary relationships in terms of land and occupation use and in terms of the landscape.

At the date of preparation of the aforementioned request -- June 1998 -- a long process of propagation and discussion by citizens was nearing conclusion, a process promoted by the Municipality regarding the "Ordinance that Sanctions the Plan of Territorial Regulation of Cuenca Canton: Resolutions for the Use and Occupation of the Urban Land", a local law which was finally passed in July of the same year, in conformity with the attached documents.

Among other aspects this Ordinance regulates the height of the buildings in the entire City, and its resolution, fixing the maximum in each part of the same, was the motive of the greatest concerns for the undeniable fact that the landscape of Cuenca is one of the environmental features that gives the most identity to the settlement and which, however, is directly affected by the height of the building construction.

In effect, in the formulation of the ordinance under comment, the landscape has been understood as an increasingly scarce resource, difficult to renew and easily depreciated and whose character and meaning determine its function of testimony. Thus, for each of the 105 Planning Sectors or Environmental Sectors a maximum height for building construction was established, considering at the same time the following variables:

a) The magnitude of the potentially altered area and visibility conditions, employing for that purpose visual incidence as a parameter.

b) The aesthetic value of the potentially altered area, utilizing the parameter value of the landscape. This quality was determined from the intrinsic point of view -- the externally perceived landscape -- as well as what may be seen from there, that is to say, the visualization potential; and,

c) The capacity of response of each sector of the City in the face of the maximum probable construction height, in the sense of the visual fragility or vulnerability, that is to say, the potential of the landscape to absorb or be visually perturbed by such a height.

It is important to emphasize in relation to the visual incidence -- visibility -- that practically with respect to the Historic Center, a large part of the City and the surrounding natural area have been considered a visual field and the increase of the buffer area, that is, in the visual territory from said Center and given the reciprocity of the visual fact, the field also includes all of the
points from which it is at the same time visible. In the attached plan one can see that 68 of the 105 Planning Sectors of the City form part of the visual field with a surface area of 4,167 hectares.

This consideration has permitted the determination of the possible visual impacts related to the height of the construction in terms of the following:

a) Alteration of view from and toward the Historic Center;

b) Modification of the landscape conditions of the City, altering the visual flow produced by the almost simultaneous perception of visual fields upon scanning their distinct points.

Finally, susceptibility has also been considered with respect to visibility and as a complementary parameter that links to the active subject being contemplated, while this refers to the fact that possible visual impact appears magnified or diminished depending on the type of sector in which it is produced from the point of view of the intensity of citizens who pass through it.

In the Ordinance being considered, in Chapter IV: Characteristics of Land Occupation in the City, the maximum height of construction is regulated for the different Planning Sectors in which it has been divided. That height is found together with other urbanistic indicators in Annex No. 10 of the Ordinance and as part of the same. Plan No. 6, "City of Cuenca: Maximum Height of Construction by Planning Sectors and Urban Axes" has also been approved, in which just as in the attached plan, it is possible to observe the results of the proposals presented earlier in synthesis and whose application was the subject of a demanding process of technical work:

1. In practically all sectors of the city adjacent to the Historical Center the maximum altitude established for construction is four floors. Operationally, each floor is understood to have a height of three meters. In said Center the maximum height of construction permitted is on the order of 12 meters and could be slightly less if the study of the sector or front of the block so demands. In this way one starts from a strict respect for the scale of the constructions in the Center.

2. Among the adjacent sectors, those that correspond to El Ejido in the south are outstanding. This is a zone with which the Historic Center, due to the geographic configuration of the shelves on which Cuenca is erected, maintains perhaps the greatest spatial continuity or visual tension and which is characterized by the importance of the landscape as a result of the visualization potential from the Historic Center toward the aforementioned zone and the surrounding hilltops, as well as for the great intrinsic value of the landscape of the monumental whole that is the Tomebamba River Bluff.

The assigned maximum height of four floors does not generate negative visual impacts as, unfortunately, has happened in the case of the few buildings of six to eight floors and above all,
the only one of 13 floors built in the first half of this decade and which has placed in evidence the notable visual vulnerability of El Ejido. Since the aforementioned Ordinance has been in effect, the Municipality has not approved any building project higher than four floors in this zone for the few vacant lots that still remain.

In the same manner the height of four floors assigned to the sectors of Bellavista to the north does not interrupt the visual flow to and from the Historic Center. In this way we achieve the conservation of the undeniable value of the landscape associated with the great visualization potential from Cullca Hill toward the Historic Center, to the rest of the City, and to the surrounding environment.

Finally it is also important to emphasize that this same regulation regarding the height of the construction in the sectors of San Blas will permit the visual flow from the eastern side of the Historic Center toward the geographically lower sectors and to the natural profile of the background.

3.- Toward the territories of the City that find themselves in a more or less intermediate situation between the Historic Center and the closest hill, maximum building heights of up to six floors are assigned.

For its part construction locally known as of great height, seven, nine, 12 and 15 floors, has been situated at the edges of the settlement, identifying those sectors whose contour and placement with respect to the whole generate a much lower impact on the landscape.

Moreover, the construction of 12 or more floors is permitted exclusively in the furthest sectors of the City, which in the majority of the cases are outside the visual field and, fortunately, where there has already been a tendency to locate constructions of this type in the recent past, creating urban spaces in harmony with the new design tendencies and permitting the urban layout to show the signs of its different phases of evolution.

4.- It is worth indicating that the determination of the maximum construction height for the different sectors of the City in no case supposes that henceforth this necessarily be the predominant height, nor that in the future it acquire such a characteristic. Given the fact that the largest part of the same at this time shows a high degree of occupation and consolidation, the presence of an important number of new blocks constructed with a maximum height will occur most likely in the furthest sectors of the settlement and with great difficulty in the immediate and mediate sectors of the Historic Center.

The necessity to impede the presence of constructions of great height in any site adjacent to the Historic Center, as was permitted under the Ordinance which preceded the current one, and also the necessity of densifying the settlement in order to take advantage of the optimum coverage of the services of water supply -- 98% -- and the sanitation system -- 96% -- led to the search for fully valid alternative sites for the location of constructions greater than four stories in the
planning of the City.

For the medium and long range term and due to the fact that Cuenca has already discovered its natural limits of growth, the strategy adopted by the Municipality was to promote the growth and consolidation of the capitals of the rural parishes which are situated a few kilometers away.

5.- Due to the importance of the environmental corridors that constitute the riverbeds and protective margins of the rivers and ravines that cross the City, the height of constructions has also been the subject of regulation, establishing a maximum height of four floors in the blocks and polygons adjacent to the protective strips.

6.- With respect to the surrounding hills and which to a large extent are established since the demarcation of the settlement, due to the limitations of the land contour, and above all, due to the importance that the hills have in so many environmental factors, they have been assigned to forest use with a total prohibition for construction.

7.- In summary, an attempt is being made to have a respectful attitude toward the city already in place, in order to guarantee the minimum stability necessary, so that Cuenca, in its parts and as a whole, prolong an identity which has been obtained slowly and laboriously.

SECRETARY GENERAL OF PLANNING OF THE MUNICIPALITY

CUENCA – JUNE OF 1999
Leonardo Cordero Naranjo,
SECRETARY OF THE HONORABLE
COUNCIL OF CUENCA CANTON,

CERTIFIES:

That the "ORDINANCE THAT SANCTIONS THE PLAN OF TERRITORIAL REGULATION OF CUENCA CANTON: RESOLUTIONS FOR THE USE AND OCCUPATION OF URBAN LAND", was presented, discussed and approved by the Honorable Council of the Canton in First Debate at the ordinary meeting the 20th of May of 1998; and in Second Debate, at the meetings of the 3rd, 8th, 15th and 29th of June; the 7th, 9th and 22nd of July of 1998.

I CERTIFY, equally that said ordinance was published in the Official Record No.379 on Saturday the 8th of August of 1998.

Cuenca, 1 June 1999

[Signature]

SECRETARIA
HISTORIC CENTER OF CUENCA - ECUADOR

CATALOGING PROJECT PROGRAM
CATALOGING PROJECT PROGRAM

1. BACKGROUND

Present historic buildings and monuments inventory cataloguing has taken as reference the methodology developed by the National Council for Culture and Art (CONACULTA), the National Institute for Anthropology and History (INAH) and the National Co-ordination of Historical Monuments of Mexico.

According to the adopted methodology, previous to our planning, programming and cataloguing, we are obligated to have preliminary studies and historic research. In the case of Cuenca, this was drawn up beginning in 1975, with the completion of the first inventory of Heritage historic buildings of value by the Institute of Artistic Heritage. This process was completed in 1982 with the formulation of the Urban Development Plan for the Metropolitan Area of Cuenca which includes the "Study of the Urban Areas of Historical-Cultural Interest".

The above-mentioned work includes, as far as the cataloguing is concerned, an Identification Inventory (preliminary catalogue) made up of the following files:

- File of Buildings/Building Identification Master Files
  (see Annex 1)

Mapping the limits of the different areas that are part of the Historical Center and location of the inventoried buildings (see Annex 2)

Study of diagnostics of the whole project.

Action plan for the Historic Center

It is important to maintain conservation of Heritage Buildings. First, it is important to have a catalogue of Heritage Buildings to guarantee their conservation and to integrate them into the community. So, the Municipal Government Office of Cuenca is working on the completion, updating and systematizing of the existing inventory in order to have a conservation plan and basic catalogue. This develops a more scientific catalogue for further investigation and follow up.

Therefore the following have been completed:
To find a common denominator which will identify each building and at the same time relate it with the immediate environment.

Computerized mapping, defining the borders of the Historic area under protection and placement of buildings in the inventory.

Collection of all the general information of the buildings in the inventory (see annex 3) in reference to:

-- Identification code will have the following criteria: area, section, city block and property/building

-- Geographical placement: neighborhood, street, number

-- Demographic: social and economic information of people living in the Historical buildings

-- Legal aspects: Ownership/control of the property

-- Present use of the building

-- Age of the building

-- Building materials used for the construction by floors:

* Structure: columns, beams, floors, walls, roof

* Finishing materials: floors, doors, windows, plaster/stucco, ceilings and elements of decor

* Availability of utilities such as electrical, water, sewage etc.

* Condition of the construction: Good, fair or bad

-- Type of foundation and understructure

-- Installation of utilities: potable water, sewage, electrical and telephone

-- Architectural layout of the building

Forming a mapping database of using a geographic information system which permits the use of the information in an efficient way and at the same time be an open system that could be extended as needed for cataloguing of the inventory of Heritage buildings.
2. Programming Catalogue Project

As per the afore mentioned, the present cataloguing project program is intended to obtain the information about the architectural, artistic, historic, and environmental characteristics of the buildings in inventory.

Therefore the work will proceed along the following steps:

2.1. Scope of the Cataloguing

According to the preliminary catalogue the scope will be as follows:

-- Area of first priority: 95.29 hectares
-- Border area or buffer zone: 82.95 hectares
-- Special area: 30.12 hectares

Total area = 208.36 hectares

-- Buildings inventory: 797

2.2. Historic Building Heritage Catalogue Identification Master Files

The identification master files that will be used to make the basic catalogue of protected structures includes the basic information about the buildings. This will include:

location

type of construction

age of the buildings

characteristics of the material and the construction system

condition

level of deterioration

word-of-mouth historic information

information sources
inscriptions carved in the stone of the buildings

observations

recommendations

This information will be used also to determine the condition of the building and its type of classification.

(see Annex 4)

The identification master files and the catalogue will have graphical information as per the block layout, architectural information including the main part of the building and the facade. Photographic images of the facade and interior and other details will be on video tape in the building's file.

The design of the system will include an automated filing and processing sub-system using a geographic information system. In order to have a suitable information collection process, the following instructive materials have been prepared to fill in the identification master files.

2.3. Definition of the Work Teams and Work Load

According to the scope, the personnel in charge and their performance as well, the requirements are as follows:

--Catalogue Project Coordinator: person responsible for implementing each of the catalogue projects, co-ordinates with the supervisor and the work team and with the Historic Center Commission and other institutions related to the National Cultural Heritage, Casa de Cultura ("House of Culture"), Association of Architects and other groups. Besides, he will check the work quality, maintain control and records of the project.

The project coordinator will be the head of the Historic Center Unit of the Municipality of Cuenca.

--Supervisor of Cataloguing

If possible, this person will be a master technician of monument restoration. This person will be responsible to co-ordinate the work for the work teams. This person will be in charge of review, evaluation, and approval of catalogue master files.

--Cataloguing Architect

If possible, this person will be a master technician of monument restoration. He will be responsible for the work teams. This person will also be in charge of filling the catalogue master...
files. For the latter, he will interview the building owner(s) and obtain complimentary material such as layout, documents, and bibliography which are useful to the project.

The group of cataloguing architects of the project will be formed by technical personnel of the Municipality of Cuenca who work in the general planning office and in the Historic Center. Additionally, there will be technicians working for the National Heritage Institution.

--Assistant architect

This person will collect architectural information.

This person will be a college graduate, pre-thesis or preferably post-thesis. (All college graduates in Ecuador must submit a thesis.) This person must be in charge of mapping including city block layouts and collecting the information for each building.

This is a full time position.

--Technician for collecting photographic and video information

This person will be a college graduate, pre-thesis or preferably post-thesis in a school of architecture. This person will be in charge of obtaining all photographic or video information of the building and immediate area.

This is a full time position.

Therefore the work teams will be formed as follows:

* A cataloguing architect

* An assistant for collecting the architectural information

* An assistant for collecting the photographic and video information

In reference to the work load we expect to process five buildings per day. Therefore we estimate thirty days for collecting all the information needed with eight work teams.

2.4. Preparation of Field Work

Once the work teams have been formed the following documents will be prepared.

--Letters of introduction for project team workers will actually be sent to the different authorities involved as well as to the owners of the buildings being inspected.

--Personal identification master files for each worker which will be mandatory for the workers to carry on their person will be shown to the owner of the buildings at the time of initial contact.
--Written reports for daily activities (a log) for any news, activities or information will be required of the workers. This report will done in a previously numbered bound book.

--Public information

Previous to the cataloguing process, information of the cataloguing project will be made known to the population through the media, asking for their co-operation for facilitate the work teams.

A very important aspect to be considered before the field work commences relates to defining the cataloguing criteria for the work teams to follow; it is necessary to physically check the historic areas where the buildings are located. Additionally, architectural schemes as well as material and common construction systems will be prepared to be used as patterns for obtaining a work model.

At this point meetings will be held to discuss all questions and find answers in a way satisfactory to all.

2.5. Field Work

Once the previous stages have been completed, mainly the work team formation, we will be in the position to start collecting the information required in the building identification master files, as well as architectural and photographic information.

2.5.1. Physical Verification of the Historic Heritage Building Cataloguing

Taking the preliminary catalogue information we will proceed to perform the physical inspection in order to make sure the files are absolutely accurate. Three things could happen:

A. The information in the current catalogue files matches the physical inspection.

B. The building has either been remodeled already or has been demolished.

C. We find buildings with qualifying characteristics which have not for some reason been categorized yet.

This way we will have a refreshed, updated inventory.

At this point, the cataloguing architect person will proceed with the building qualifications according to the "valor historico-arquitectonico" (VHIAR) (which means "historic architectural value"). We have established three levels which are:

--Buildings of first level value (VHIAR)

Buildings of uniqueness or having outstanding characteristics
--Buildings of second level value (VHAR)

Buildings with important historic and artistic/architectural value

--Buildings of third level value

Buildings that even though are not outstanding from the historic, architectural, and artistic consideration help to improve adjacent areas.

Physical verification and identification of the property will be done according to the corresponding layout and pictures of the facade of the buildings.

2.5.2. Inventory cataloguing of historic property heritage:

Once, detailed physical verification and identification of the property to be included in the inventory has been completed the different work teams will start collecting information for each property including the following:

A. Itinerary

The itinerary to be followed will be set per city blocks starting from the property located on one of the corners and going clockwise. Block layout distribution among the different work teams will be done by the supervisor on a lottery method, but taking into consideration the block distribution will let inventory work be coordinated as a unit. Each time a pre-set area will be completed according to the time table.

B. Collecting information of the properties:

Before initiating this work the supervisor will make a numbered identification master file starting with number 0001. This will permit a controlled system for each identified property; block layout will be also coded according to the area, section, city block and property. The property identification master file will show the property identification code.

In order to set a system to be followed for collecting information for the inventory cataloguing, the work teams should consider the following steps:

--The data collector will interview the owner of the property in order to determine the age of the building, important facts, famous people who lived or stayed in the building. The information of the inside characteristics of the building will also be collected.

--At the same time the helpers will collect the architectural information and take pictures also.
Before collecting the information of the inside of the building is completed, the head of the work team will check the architectural information collected and will determine the number of images recorded (films and video tape) from the photographer and videographer.

The information gathered in a specific day will be checked and submitted to the supervisor for his approval and filing; simultaneously a control record of main events which occurred that day will be filed.

Once interim steps, as set in the inventory cataloguing are completed, meetings will be held to check the work progress, as well as any problem or deficiency which occurred in the process. In these meetings the following conferences with the property owners (building owners) will be scheduled according to work progress and the regimen of the program.

2.6. Office work:

This step in the inventory cataloguing is for reviewing, processing and assembling all the information gathered in the field work stage. Office work will include two tasks.

The first task, which is already being done at this time, will be the processing of the existing information available in the Municipal Government Office. Second, will be processing the information which will be collected in the inventory cataloguing process.

These activities will be performed with the Municipal Government Office personnel and equipment as follows:

--Three architects for inventory cataloguing
--A data processing engineer from the Land Registration and Tax Office
--Six computer operators for data base from the Land Registration and Tax Office
--Four draftsmen to work on the digital image and layout information from the Land Registration and Tax Office

2.6.1. Information review and classification:

As far as the existing information is concerned the following documents will be reviewed:

--Architectural information of properties already evaluated
--Facade architectural information, urban space or appearance of the city block itself
--Photographic information of buildings already included in existing inventory
--Heritage Properties database
All information collected through the field work will be checked to make sure it is complete both in the identification master files and image records.

At this step, the photographic film will be developed and the video tape will be edited and duplicated.

2.6.2. Digital data preparation:

Once the information has been duly checked and classified the data base will be prepared using the following:

Equipment:
--One work table (bench) for digital processing form A0
--One digital scanner form A3
--Three PC multimedia Pentium 300 (or more) mhz for data base processing
--Two work stations to process layout and images
--One CD writer to write and store data on CD rom disks
--Laser printer
--Color plotter form A0

Computer Programs:
--Oracle and Access programs to process the information
--Layout and charting work station (computer)
--Adobe Photoshop for images

Personnel mentioned above will work in inventory cataloguing and will work under the supervision of the head of the Historic Center and the architects as well.

3. Inventory Cataloguing:

At this point an automated system to process all the information collected in the inventory process will be developed.
The information aspect of the system which has been completed by the municipal technical personnel has been designed to store updates and obtain different kinds of reports for further classification and analysis of the buildings in the Heritage Properties inventory.

In order to develop this system, a geographic information system suitable to process mainly the information relating to the land, has been used.

As it can be understood, this stage of the inventory cataloguing is critical because it is intended that all the information collected could be systematized.

Taking this into consideration, the inventory cataloguing was initiated by choosing a suitable system, therefore all "input" (identification master files, layouts, charts, images and written material) has been designed so it can be stored and processed in order to get both the planned and other additional "output" needed as well.

Under this consideration and using all the technological development we are looking forward to configure an inventory cataloguing system which will be the base for future research and technical work since the inventory work is a continuous process.

Heritage Buildings information of other cities and towns with no economic resources for similar projects, could also be implemented using our system.
## MUNICIPAL GOVERNMENT OF CUENCA: INVENTORY CATALOGING PROJECT FOR HERITAGE BUILDINGS

**TIMETABLE FOR IMPLEMENTING THE PROTECTION, EMERGENCY OR BASIC CATALOGUE INVENTORY (UPDATED TO JUNE FIRST, 1999)**

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- Executing Activities until 31 May, 1999
- Activities that will be executed from June 1, 1999

**SOURCE AND ELABORATION:** Istituto Municipalitad de Cuenca. Unidad de Centro Histórico
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<tr>
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<td>HOJA FICHA DE EDIFICIOS</td>
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### I. ESQUEMAS DE PLANTAS Y FOTOGRAFÍAS

### IV. DATOS TÉCNICOS

#### ESTRUCTURA

- CIMENTOS
- SOBRECEDIZ
- MUROS
- COLUMNAS
- VIGAS
- ARCOS
- PILARES

#### FACHADAS

- PARED
- MÁS PAREDES
- COLUMNAS
- PLASTRAS
- ESCUDOS
- FRIAS
- REJAS
- ALEROS
- CANELLOS
- INSCRIP

### II. DATOS HISTÓRICOS

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### III. DESCRIPCIÓN TIPOLÓGICA

- ACABADOS INTERIORES
- PARED
- MADERA
- TÉXO
- CONCRETO

- ACABADOS EXTERIORES
- TIERRA
- LADRILLO
- CEMENTO
- PAJA

- ACABADOS PISOS
- ELEFANT
- ZINC

### RESEÑA HISTÓRICA

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<td>EUCALYPTUS</td>
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<tr>
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<td></td>
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</tr>
<tr>
<td>ELEMENTOS</td>
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</tr>
<tr>
<td>PINTURA</td>
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### ACABADOS PISOS

- COLONNES
- CEMENTO
- PAJA
- TEJA
<table>
<thead>
<tr>
<th>MATERIAL</th>
<th>DETALLE</th>
<th>NIVEL</th>
<th>ESTADO</th>
<th>BR</th>
<th>M</th>
<th>V. DATOS FÍSICOS</th>
</tr>
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<tbody>
<tr>
<td></td>
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<td></td>
<td>ENCHAPE</td>
<td></td>
<td></td>
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<td>VI. USO DE SUELO</td>
</tr>
<tr>
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<td>PUERTA</td>
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<td>EN PLANTA BAJA</td>
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<tr>
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<td>VENTANA</td>
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<td></td>
<td></td>
<td></td>
<td>EN OTRAS PLANTAS</td>
</tr>
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<td>REJA</td>
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<td></td>
<td></td>
<td>EN ZAGUAN</td>
</tr>
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<td>EN PATIO</td>
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<td></td>
<td>MOLURA</td>
<td></td>
<td></td>
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<td></td>
<td>VII. INSTALACIONES</td>
</tr>
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<td></td>
<td>ENCHAPE</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td>DETALLE</td>
</tr>
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<td></td>
<td></td>
<td></td>
<td></td>
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<td>TELEFONO</td>
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<td>LUZ</td>
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<td></td>
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<td>SANITARIAS</td>
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<td>LAVABOS</td>
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<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>INODOROS</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>DUCHA</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>LAVANDERIAS</td>
</tr>
</tbody>
</table>

VIII. IMPRESIONES GENERALES
HISTORIC CENTER OF CUENCA - ECUADOR

ANNEX # 2
HISTORIC CENTER OF CUENCA - ECUADOR

ANEX # 3
### Ficha Catastral de Predio Urbano

#### Datos de Identificación y Localización

<table>
<thead>
<tr>
<th>1</th>
<th>Clave Catastral</th>
<th>2</th>
<th>Dirección del Predio</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACTUAL</td>
<td>ZONA</td>
<td>SECTOR</td>
<td>MANZANA</td>
</tr>
</tbody>
</table>

#### Situación Legal de la Propiedad

<table>
<thead>
<tr>
<th>3</th>
<th>Datos del Propietario</th>
</tr>
</thead>
<tbody>
<tr>
<td>NOMBRE</td>
<td>APELLIDOS</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4</th>
<th>Reside el Propietario en el Predio</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>No reside</td>
</tr>
<tr>
<td>2</td>
<td>Si reside</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>5</th>
<th>En qué Lugar Reside el Propietario</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>En esta ciudad</td>
</tr>
<tr>
<td>2</td>
<td>Cantón Cuenca</td>
</tr>
<tr>
<td>3</td>
<td>Provincia del Azuay</td>
</tr>
<tr>
<td>4</td>
<td>Otra Provincia</td>
</tr>
<tr>
<td>5</td>
<td>Exterior</td>
</tr>
</tbody>
</table>

#### Personería

| 6 | Natural | Jurídica Pública | Jurídica Privada |

#### Tiene Escritura Pública

<table>
<thead>
<tr>
<th>7</th>
<th>No tiene</th>
<th>8</th>
<th>Notaría No</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Sí tiene</td>
<td>Ciudad</td>
<td>Código ciudad</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Si tiene con deuda hipotecaria</td>
<td>(para construir su vivienda)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>9</th>
<th>Nº de Inscripción</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>FECHA DE INSCRIPCIÓN</td>
</tr>
<tr>
<td></td>
<td>dia</td>
</tr>
</tbody>
</table>

#### Información Socio-Económica de las Familias que Habitan en el Predio

<table>
<thead>
<tr>
<th>11</th>
<th>Familia N°</th>
</tr>
</thead>
<tbody>
<tr>
<td>APELLIDO Y NOMBRE</td>
<td>JEFE DE FAMILIA</td>
</tr>
<tr>
<td>NOMBRE</td>
<td>COD.</td>
</tr>
<tr>
<td>H</td>
<td>M</td>
</tr>
</tbody>
</table>

#### Usos del Predio

<table>
<thead>
<tr>
<th>12</th>
<th>Unidad de Uso</th>
<th>Tarja</th>
<th>Nº</th>
<th>Código</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vivienda</td>
<td></td>
<td></td>
<td>700</td>
<td></td>
</tr>
</tbody>
</table>

#### Forma de Ocupación del Lote

<table>
<thead>
<tr>
<th>13</th>
<th>Forma de ocupación del lote</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Lote sin edificación</td>
</tr>
<tr>
<td>2</td>
<td>Lote con edificación</td>
</tr>
<tr>
<td>3</td>
<td>Número de bloques terminados</td>
</tr>
<tr>
<td>4</td>
<td>Número de bloques en construcción</td>
</tr>
</tbody>
</table>

#### Tipo de Implantación de la Edificación

<table>
<thead>
<tr>
<th>14</th>
<th>Tipo de implantación de la edificación</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Continúa sin retiro</td>
</tr>
<tr>
<td>2</td>
<td>Continúa con retiro</td>
</tr>
<tr>
<td>3</td>
<td>Continúa con portal</td>
</tr>
<tr>
<td>4</td>
<td>Aislada sin retiro</td>
</tr>
<tr>
<td>8</td>
<td>Pared con retiro</td>
</tr>
</tbody>
</table>

#### Soho para Propiedad Horizontal

| 15 | Solo para Propiedad Horizontal |
|---|--------------------------------|---|---|---|---|
| Parte proporcional del lote | Alicuota | Parte proporcional por servicios comunes (al interior de la edificación) | Alicuota | Parte proporcional por servicios generales (al exterior de la edificación) | Alicuota |
| Hoja | de |

---

*Hoja de*
<table>
<thead>
<tr>
<th>SERVICIOS EN LA VIA</th>
<th>SERVICIOS INSTALADOS EN EL LOTE</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 ABASTECIMIENTO DE AGUÁ</td>
<td>26 AGUA POTABLE DOMICILIAR</td>
</tr>
<tr>
<td>1 No tiene</td>
<td>1 No tiene</td>
</tr>
<tr>
<td>2 Si</td>
<td>2 Si</td>
</tr>
<tr>
<td>3 Red pública en el predio</td>
<td>2 Red pública instalada con medidor</td>
</tr>
<tr>
<td>4 Río o acuífero</td>
<td>3 Toma instalada sin medidor</td>
</tr>
<tr>
<td>5 Pozo o vertiente</td>
<td>8 Otras fuentes</td>
</tr>
<tr>
<td>6 Campiña separada</td>
<td></td>
</tr>
<tr>
<td>7 Aljibe</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>17 RED DE ALCANTARILLADO</th>
<th>27 ALCANTARILLADO DOMICILIAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 No tiene</td>
<td>1 No tiene</td>
</tr>
<tr>
<td>2 Si</td>
<td>No tiene</td>
</tr>
<tr>
<td>3 Tiene red aérea</td>
<td>2 Tiene conectado a la red pública</td>
</tr>
<tr>
<td>4 Tiene red subterránea</td>
<td>3 Toma oto sistema</td>
</tr>
<tr>
<td>5 No tiene</td>
<td></td>
</tr>
<tr>
<td>6 Si tiene Municipal</td>
<td></td>
</tr>
<tr>
<td>7 No tiene Privado</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>18 RED DE ENERGÍA ELECTRICA</th>
<th>28 ENERGÍA ELÉCTRICA DOMICILIAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 No tiene</td>
<td>1 No tiene</td>
</tr>
<tr>
<td>2 Si</td>
<td>1 No tiene</td>
</tr>
<tr>
<td>3 Tiene conexión</td>
<td>2 Tiene instalada Con medidor</td>
</tr>
<tr>
<td>4 Tiene sistema</td>
<td>3 Tiene instalada Sin medidor</td>
</tr>
<tr>
<td>5 No tiene</td>
<td></td>
</tr>
<tr>
<td>6 Si tiene</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>19 RED DE TELEFONÍA</th>
<th>29 POSTES FRENTE AL LOTE</th>
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</thead>
<tbody>
<tr>
<td>1 No tiene</td>
<td>1 Madera</td>
</tr>
<tr>
<td>2 Si</td>
<td>2 Hormigón</td>
</tr>
<tr>
<td>3 No tiene</td>
<td>3 Herrón</td>
</tr>
<tr>
<td>4 Si tiene</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>20 BARRIDO DE CALLES</th>
<th>30 LINEA TELEFÓNICA DOMICILIAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 No tiene</td>
<td>1 No tiene</td>
</tr>
<tr>
<td>2 Si</td>
<td>No del teléfono</td>
</tr>
<tr>
<td>3 No tiene</td>
<td>2 Si</td>
</tr>
<tr>
<td>4 Si tiene Municipal</td>
<td></td>
</tr>
<tr>
<td>5 No tiene Privado</td>
<td></td>
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</table>

**CARACTERISTICAS DE LA VIA PRINCIPAL**

<table>
<thead>
<tr>
<th>23 CALLE ABIERTA</th>
<th>31 ACCESOS AL LOTE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 No</td>
<td>1 No tiene</td>
</tr>
<tr>
<td>2 Si</td>
<td>2 Paso peatonal o sendero</td>
</tr>
<tr>
<td>3 Pasaje</td>
<td>3 Pasaje vehículos</td>
</tr>
<tr>
<td>4 Calle</td>
<td>4 Avenida</td>
</tr>
<tr>
<td>5 Avenida</td>
<td>5 Avenida</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>24 MATERIAL DE LA CALZADA</th>
<th>32 ACERA FRENTE AL LOTE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Tierra</td>
<td>1 No tiene</td>
</tr>
<tr>
<td>2 Ladrillo</td>
<td>2 Cemento</td>
</tr>
<tr>
<td>3 Adoquín de piedra</td>
<td>3 Adoquín (adoquín de hormigón)</td>
</tr>
<tr>
<td>4 Adoquín de hormigón</td>
<td>4 Adoquín de piedra</td>
</tr>
<tr>
<td>5 Hormigón asfáltico</td>
<td>5 Balaustrada o cerámico</td>
</tr>
<tr>
<td>6 Hormigón hidráulico</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>25 CALLE CON PENDIENTE</th>
<th>33 CERRAMIENTOS DEL LOTE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 No</td>
<td>1 No tiene</td>
</tr>
<tr>
<td>2 Si</td>
<td>2 Tiene cortina de línea de fábrica</td>
</tr>
<tr>
<td>3 Pend. Aprox.</td>
<td>3 Tiene cortina de línea de fábrica</td>
</tr>
<tr>
<td>4</td>
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<table>
<thead>
<tr>
<th>34 TOPOGRAFÍA DEL LOTE</th>
<th>35 LOCALIZACION EN LA MANZANA</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 A nivel</td>
<td>1 Lote esquinero</td>
</tr>
<tr>
<td>2 Bajo nivel</td>
<td>2 Lote en callejón</td>
</tr>
<tr>
<td>3 Sobre nivel</td>
<td>3 Lote en callejón</td>
</tr>
<tr>
<td>4 Escarpado hacia abajo</td>
<td>4 Lote en callejón</td>
</tr>
<tr>
<td>5 Escarpado hacia arriba</td>
<td>5 Lote en callejón</td>
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<table>
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<tr>
<th>36 AFECTACION</th>
<th>37 CARACTERISTICAS PRINCIPALES DE LAS EDIFICACIONES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Por área verde</td>
<td>1 No tiene</td>
</tr>
<tr>
<td>2 Por via</td>
<td>2 No tiene</td>
</tr>
<tr>
<td>3 Otro</td>
<td>3 No tiene</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>38 CARACTERISTICAS FORMALES DEL LOTE</th>
<th>39 DIMENSIONES Y SUPERFICIE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Nº de frentes</td>
<td>1 Área</td>
</tr>
<tr>
<td>2 Nº de ángulos rectos</td>
<td>2 Páramo</td>
</tr>
<tr>
<td>3 Nº de lados</td>
<td>3 Fondo relativo</td>
</tr>
<tr>
<td>4 Nº de esquinas</td>
<td>4 Longitud total de cada frente</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>40 DATOS DE CONTROL</th>
<th>41 OBSERVACIONES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Impartido por:</td>
<td>Fecha:</td>
</tr>
<tr>
<td>Revisado por:</td>
<td>Fecha:</td>
</tr>
<tr>
<td>Digitado por:</td>
<td>Fecha:</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>42 OBSERVACIONES</th>
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</thead>
</table>

1. Municipality of Cuenca

<table>
<thead>
<tr>
<th>Record No</th>
<th>BUILDINGS OF HISTORIC ARCHITECTURAL VALUE</th>
</tr>
</thead>
</table>

| Cadastral Code | Province | Canton | Locality | Z | S | B | P | Number |

2. Date of the Owner

| Named and Last Named | Record of Registration |

3. Identification

<table>
<thead>
<tr>
<th>Identification of the Panel</th>
<th>Construction Era</th>
<th>Century</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name of the building</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Name of the complex</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

4. Additional Information

Identification of the roll of photographs

5. Characteristics of the Facade

Relation

| Openings/Blank wall | Entrance | Columns | Pilasters | Moldings | Wainscot | Eaves |

| > | < | = |

Openings | Blank wall

<table>
<thead>
<tr>
<th>Corbels</th>
<th>Balconies</th>
<th>Skirting</th>
<th>Registration</th>
</tr>
</thead>
</table>

| Color |

| Code: 1. Has | 2. Does not Have |

Materials: See following page

6. Spatial Characteristics

<table>
<thead>
<tr>
<th>Location of the entrance</th>
<th>Location of the stairs</th>
</tr>
</thead>
</table>


| yes | no |

<table>
<thead>
<tr>
<th>Location</th>
<th>number</th>
</tr>
</thead>
</table>

| 1. Central | 2. Lateral |

| yes | no |

7. Degree of Conservation and alteration

State of Conservation: Structure | Roof | Facade

Degree of Alteration: Facade | Roof | Interior elements

Spatial organization | Interior elements

Remodeling:

<table>
<thead>
<tr>
<th>Type</th>
</tr>
</thead>
</table>

| Amount: | 1. yes | 2. no |

Maintenance: 1. % 2. no
### 8. Construction Characteristics:

<table>
<thead>
<tr>
<th>Roof</th>
<th>Structure</th>
<th>Covering</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mural Painting</td>
<td>yes</td>
<td>Location</td>
</tr>
</tbody>
</table>

#### Materials Codes

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Adobe</td>
</tr>
<tr>
<td>2</td>
<td>Stone</td>
</tr>
<tr>
<td>3</td>
<td>Brick</td>
</tr>
<tr>
<td>4</td>
<td>Soil</td>
</tr>
<tr>
<td>5</td>
<td>Wood</td>
</tr>
<tr>
<td>6</td>
<td>Board</td>
</tr>
<tr>
<td>7</td>
<td>Cane</td>
</tr>
<tr>
<td>8</td>
<td>Concrete</td>
</tr>
<tr>
<td>9</td>
<td>Iron</td>
</tr>
<tr>
<td>10</td>
<td>Sheet iron</td>
</tr>
<tr>
<td>11</td>
<td>Roof tile</td>
</tr>
<tr>
<td>12</td>
<td>Ceramics</td>
</tr>
<tr>
<td>13</td>
<td>Paving tile</td>
</tr>
<tr>
<td>14</td>
<td>Mortar (building cement)</td>
</tr>
<tr>
<td>15</td>
<td>Another</td>
</tr>
<tr>
<td>16</td>
<td>Another</td>
</tr>
<tr>
<td>17</td>
<td>Another</td>
</tr>
</tbody>
</table>

#### Specific Uses by Locale

<table>
<thead>
<tr>
<th>Codes</th>
<th>Name of the Use</th>
<th>No</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
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**ORIGINAL USE (construction):**

<table>
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<th>Description</th>
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</thead>
<tbody>
<tr>
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</table>

### 9. Architectural description and general observations:

- 1. Oral
- 2. Documentation
- 3. Registration

#### 11. Architectural description and general observations:

- Partial: □

#### 12. Degree of Protection concept:

- Date of declaration: □ □ □ □ □ □
- Total: □

**Prepared by:**

<table>
<thead>
<tr>
<th>Date</th>
<th>Checked by</th>
<th>Date</th>
<th>Examined by</th>
<th>Date</th>
</tr>
</thead>
</table>
13. Architectural survey
DATA RECORD OF THE BUILDINGS OF HERITAGE VALUE

Record No

BUILDINGS OF HISTORIC ARCHITECTURAL VALUE

1. Location:
   - Cadastral Code
   - Prov. Canton Locality 2 3 4
   - Number

2. Data of the Owner:
   - Name and Last Name
   - Record of Registration

3. Identification:
   - Century
   - 1. First Order
   - 2. Respect
   - 3. Special
   - Category
   - Identification of the Panel
   - Construction Era
   - Year
   - Area
   - Name of the building
   - Name of the complex

4. Identification of the Roll of Photographs

5. Characteristics of the facade:
   - Relation of Openings/Blank wall
   - Entrance
   - Columns
   - Pilasters
   - Molding
   - Wainscot
   - Eaves
   - Corbels
   - Balconies
   - Skirting
   - Registration
   - Color
   - Portal
   - Doors
   - Windows
   - Code 1: Has, Code 2: Does not Have
   - Materials: See following page

   Location of the entrance:
   - 1 Central
   - 2 Lateral

   State of Conservation:
   - Facade
   - Roof
   - Code 1: Good, 2: Fair, 3: Bad

   Degree of Alteration:
   - Facade
   - Roof
   - Code 1: High, 2: Fair, 3: Low, 4: No Alteration

6. Architectural description and general observations:
### 13. Architectural survey (Facade):

<table>
<thead>
<tr>
<th>Materials Codes</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1. Adobe</td>
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<tr>
<td>2. Stone</td>
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</tr>
<tr>
<td>3. Brick</td>
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</tr>
<tr>
<td>4. Soil</td>
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</tr>
<tr>
<td>5. Wood</td>
<td></td>
</tr>
<tr>
<td>6. Board</td>
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<td>7. Cane</td>
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<td>9. Iron</td>
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<td>10. Sheet iron</td>
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</tr>
<tr>
<td>11. Roof tile</td>
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</tr>
<tr>
<td>12. Ceramics</td>
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</tr>
<tr>
<td>13. Paving tile</td>
<td></td>
</tr>
<tr>
<td>14. Mortar (building cement)</td>
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</tr>
<tr>
<td>15. Another</td>
<td></td>
</tr>
<tr>
<td>16. Another</td>
<td></td>
</tr>
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</table>

Prepared by: [Date]  Checked: [Date]  Entered: [Date]
EJEMPLO DE APLICACIÓN DE LA FICHA
**FICHA DE CATALOGACIÓN DE EDIFICACIONES DE VALOR PATRÍMONIAL**

<table>
<thead>
<tr>
<th>1 Localización:</th>
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</thead>
<tbody>
<tr>
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<tr>
<td>Núm. Catastral:</td>
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**2 Datos del Propietario:**

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<tr>
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<th>Registro de Inscripción</th>
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</thead>
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**3 Identificación:**

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<tr>
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<th>1 Primer Orden</th>
<th>2 Respeto</th>
<th>3 Especial</th>
<th>Categoría</th>
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<tbody>
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<table>
<thead>
<tr>
<th>Identificación del Tramo</th>
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<th>Año</th>
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</thead>
<tbody>
<tr>
<td>Casa de las Palomas</td>
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<td></td>
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**4 Características de la Fachada:**

<table>
<thead>
<tr>
<th>Portada</th>
<th>Balcón</th>
<th>Zócalo</th>
<th>Inscripciones</th>
<th>Color</th>
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</thead>
<tbody>
<tr>
<td>2</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>Marfil-Cafe-Azul</td>
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</table>

<table>
<thead>
<tr>
<th>Carretillos</th>
<th>Portal</th>
<th>Puertas</th>
<th>Ventanas</th>
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<td>105</td>
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<td>05</td>
<td>05</td>
</tr>
</tbody>
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| Código: 1 si tiene | 2 no tiene | 2 no tiene | Materiales ver siguiente página |

**5 Características Espaciales:**

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<tr>
<th>Ubicación del acceso:</th>
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<table>
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**6 Grado de Conservación y Alteración:**

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<th>Grado de Alteración:</th>
<th>Fachada</th>
<th>Intervenciones:</th>
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<tr>
<td></td>
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<td>3</td>
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</tr>
<tr>
<td>Estructura: 1 Cubierta 1</td>
<td>Estructura: 4 Cubierta</td>
<td>3</td>
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<td>Organización Espacial 4</td>
<td>Elementos interiores 3</td>
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<table>
<thead>
<tr>
<th>Cuantía:</th>
<th>Mantenimiento:</th>
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<tbody>
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<td>70%</td>
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### 7. Características constructivas:

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<th>Cubierta</th>
<th>Estructura</th>
<th>Revestimiento</th>
<th>Pintura mural</th>
<th>Ubicación</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>0.5</td>
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<td>G ALTA</td>
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<tr>
<td></td>
<td>0.5</td>
<td>0.5</td>
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#### Códigos de materiales:

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<th>No. 2</th>
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<td>1</td>
<td>Adobe</td>
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<td>13</td>
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<tr>
<td>2</td>
<td>Piedra</td>
<td>6</td>
<td>10</td>
<td>14</td>
<td>17</td>
</tr>
<tr>
<td>3</td>
<td>Ladínico</td>
<td>7</td>
<td>11</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Barro</td>
<td>8</td>
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#### 8. Uso Original (edificación)

**Local**: 1

<table>
<thead>
<tr>
<th>Código</th>
<th>Nombre del Uso</th>
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<tbody>
<tr>
<td>1</td>
<td>ACCESO</td>
<td>1</td>
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<tr>
<td>2</td>
<td>JARDIN</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>OFICINAS</td>
<td>9</td>
</tr>
<tr>
<td>4</td>
<td>OFICINAS</td>
<td>7</td>
</tr>
</tbody>
</table>

**USO ORIGINAL (edificación)**: VIVIENDA 1

### 9. Descripción arquitectónica y observaciones generales:

El inmueble se localiza en el área de Primer Orden del Centro Histórico de Cuenca, sobre una vía principal y a dos cuadras de la Plaza Central. Las características formales corresponden a la arquitectura tradicional de la época de su construcción, finales del siglo XIX y principios del XX.

Se lo puede describir como casa con patio, traspatio y huerta; apocentos alrededor de patios; crujía frontal y lateral norte en dos plantas. Existe pintura mural en casi todo el inmueble parte de la que ha sido restaurada.

### 10. Orales, Documentales, Inscripciones

**Código**: Construida aproximadamente hacia los años 1875 - 1920. Tiene pintura mural de principios de siglo. Fue adquirida por el Instituto de Patrimonio Cultural, Dirección del Austro en 1986. Al momento se encuentra en proceso de restauración.
11. Levantamiento arquitectónico.
EDICION
ILUSTRE MUNICIPALIDAD DE CUENCA
DIRECCION DE AVALIJOS, CATASTROS Y ESTADISTICAS
Junio de 1999
Proposal for the inscription of the Historic Center of Cuenca Ecuador in the world heritage list

MUNICIPAL GOVERNMENT OF CUENCA • 1998
**IDENTIFICATION OF THE PROPERTY**

**a** Country
Republic of Ecuador

**b** State, province or region:
Province of Azuay

**c** Name of property
Historic Center of Santa Ana of the Rivers of Cuenca

**d** Exact Location
South Latitude between 2 degrees, 53 minutes, 12.01 seconds and 2 degrees, 54 minutes, 40.16 seconds
West Longitude between 78 degrees, 59 minutes and 29.85 seconds and 79 degrees, 1 minute, 24.74 seconds

Altitude above sea level:
Maximum: Rafael Maria Arizaga Street 2560 meters
Central Plaza: 2541.5 meters
Minimum: Las Herrerías Street 2495 meters

**e** Maps and or plans

![Map of Ecuador, Azuay, Cuenca Canton, and City of Cuenca](image)
HISTORIC AREAS OF CUENCA - ORDINANCE (28-04-1983)

SYMBOLS

- **FIRST CLASS AREA** (952.873,9 m²)
- **ARCHAEOLOGICAL AREA** (157,975,5 m²)
- **AREAS TO BE RESPECTED** (829,488,0 m²)
- **SPECIAL ZONES (PRESERVATION)***

PROPOSAL FOR CUENCA'S PROFILATION

CITY OF CUENCA:
DELIMITATION OF HISTORIC AREAS

SCALE: 1:20 000
ELABORATION: OFFICE OF ARCHITECTURAL AND STATISTICAL SERVICES
Area of property proposed for inscription (ha.) and proposed buffer zone (ha.) if any.

The proposed area has a total surface of 224.14 Ha., that may be broken down in the following manner:

- Historic Center     178.23 Ha.
- Special Areas       30.12 Ha.
- Archaeological Area 15.79 Ha.

This surface area corresponds to what was recognized as Cultural Heritage of Ecuador by the Ecuadorian government in 1962.

The proposed Area of Special Protection has a surface of 1836.94 Ha., its connection with the Historic Center is fundamentally for scenic considerations. This area is controlled by the local policies of planning and legislation.

IDENTIFICATION OF THE PROPERTY
Statement of significance

The exceptional universal value of Cuenca is based on its capacity to offer us a unique historic, urban, architectonic and scenic whole, including if observed in a Latin American context.

Its history is materialized in its diverse urban episodes, namely Pumapungo, Santa Ana of the Rivers and Cuenca, founded by the Spaniards, each of them constituted in an open text for analysis, research and knowledge of the rich history of the crucial years lived in the region, during the Cañari period, the Incan government, the conquest and Spanish colonization.

If the urbanist dimension expresses its attributes in the presence of two cultures - the Indian and the Spanish - it is especially in the scrupulous solidification of the codes of the laws of the Indies for the colonial cities, where Santa Ana of the Rivers of Cuenca offers exceptional qualities. The valley in which the city was founded is an extraordinary Andean plain known by the Cañaris as Guspondelí, which means "plain as big as the sky," and by the Incas as Tumipampa (Tomebamba), which means, "plain of the knives." The existence of this plain is an essential factor which permits in such an extraordinary manner the fulfillment of the urban principles of the Colony, without taking merits from the effort and rigorousness imparted to the actions of the founders and first men and women who located in these regions.

Without a doubt it can be said that Cuenca is one of the most creditable and concrete urban realizations of "entrocerría" developed based on the Spanish regulations. In this sense, in the Andean area
Cuenca is an exceptional textual materialization of the founding regulations, the pure materialization of the theoretical urbanistic proposal that served as an instrument of the consolidation of the conquest in America. Here one undoubtedly finds realized a facet of the collective memory of humanity.

From the architectonic point of view the city maintains a great coherence with its history. Of colonial heart, of mestizo technology and skills, and with a surface that would seem to be the result of a remote reflection of the images of European architecture, Cuenca has the capacity to tell its own story through the architecture. This is a story that merits an attentive and careful perception because to it is anchored the architectonic reality of many peoples and cities of the region.

From the scenic point of view the aesthetic characteristics of the city are of great importance. Its relation to nature is a constant throughout its history. The dialogue of the city with the mountainous chain that surrounds it is an overwhelming fact for those who live in Cuenca or for those who visit the city.

Upon examining the scenery, however, it is the Tomebamba Bluff which without a doubt remains preserved in the collective memory as a representative image of this city. It would be difficult to find in the Andean zone an architectonic whole as diverse and as cohesive at the same time, as emotive and cheerful in its multiple readings, as spectacular and impressive in its size as a whole, and as simple and even humble in its individual reality. The rivers of Cuenca have been not only a natural element that facilitates urban life in the utilitarian sense, but have also served as recreational spaces of relaxation and amusement. In addition, they have had a strong influence on the literary and artistic production of a romantic cut that gave splendor.
to Cuenca in the national context from the second half of the 19th century.

Possible comparative analysis

Authenticity/Integrity

One of the merits of Cuenca consists in not having suffered traumas in the original colonial urban fabric and having conserved within the area of the historic center an archaeological park where the vestiges of the pre-hispanic spacial organization are conserved. In effect, the design of the central nucleus of the Incan city of Tomebamba, in spite of its fragility, is still recognizable in the archaeological site of Pumapungo, while the Spanish grid pattern has been conserved, unaltered and intensely demanded by the contemporary uses imposed during the 20th century. La ciudad has demonstrated that it has a particular adaptive capacity, moreover, it is necessary to recognize the need to control and mitigate the impact that the contemporary uses have on the Historic Center. In the urban sense the city enjoys a great authenticity with respect to the codes of urban design imparted in the two mentioned stages, that of the Incan period and that of the Spanish colony, and in both cases their elements are clearly recognizable.

In the field of architecture, its nature, its materisality and the historic processes are factors that must be considered when posing the problem of the authenticity and the integrity of this cultural property. These factors have determined that the architectonic heritage be the result of interventions to make current, repairs and modifications, and to search, particularly in periods of economic bonanza, for the cultural compatibility with the tastes of each era. The result of this
process, which becomes diluted in the mid 20th century, is a city of classical character and of marked colonial roots that is materialized without detaching itself from a strong Andean spirit. The classical language is nothing more than an abstract concept, managed with very ample liberty. It is a synthesis of forms that refers to what was captured in the European examples, that fit in the same way, superficially, in the most showy and public aspects of the architecture: its facade. The private part of the building continues to jealously maintain the organization, use and material of the ancient colonial plan. The beauty of the architecture of Cuenca is found precisely in these factors of synthesis, in a genuine response to a clear and unconceivable historic reality. Of course there are edifices that are excluded from this plan and that are entirely constructed (The Bank of Azuay, the old University of Cuenca, the New Cathedral, the churches of Santo Domingo and San Francisco, certain private buildings in the central zone, etc.). In this way the concept of modernization in the architecture of Cuenca is expressed as it incorporates the tastes of the era.

From this perspective we are able to assert that the historic center of Cuenca is an urban entidad that presents a great authenticity, as it is a coherent response to a reality constructed by diverse actors and in diverse eras. It is worth stressing that in spite of the unconceivable destructions and substitution of edifices that were done during the decades of the sixties and seventies, the city continues to revolve around its great cathedral, the neighborhoods around their plazas and
churches, and the impressive beauty of the Tomebamba Bluff (El Barranco) continues to be the fruit of a permanent process of spontaneous conformation, but organic, determined by the natural elements.

In the Historic Center of Cuenca it is also possible to recognize the high degree of integrity in its components. The pressures placed on the city during the decades indicated above, and the lack of a legal shield that would protect it, caused appreciable losses to the heritage, lamentably necessary in order to open the debate over the protection of the cultural property of the city. This in turn gave rise to the declaration of Cuenca as a Cultural Heritage of Ecuador in 1982. From this moment Cuenca does not sacrifice its authenticity. During the following crucial years, its declaration and the efforts to protect the Cultural Property were directed equally to all of the forms of architectural realizations inherited from the past that are identified with the historical processes of the city. There are no discriminated styles because the city is a true compendium of free forms of expression and thought. That is precisely where its richness, its originality and its universality.

In spite of the losses mentioned Cuenca is comparable to a work of art of great integrity. A high percentage of the edifices that result from the indicated processes in this document are in their place, joining the visage of a city of living and tangible aesthetic values. The record of edifices declared as belonging to the cultural property of Ecuador passes one thousand, of which 5% correspond to constructions of monumental value for their dominant presence and their uniting role in the urban fabric; 60% are edifices of the first order, and the remaining (35%) have value by merit of their characteristics of ambiance and of wholeness, constructions that contribute to defining a unifying perception and that serve as a dimensional scale for the rest of the urban fabric. If we observe this phenomenon in relation to the occupied area, the percentage of the heritage in edifices notably increases, because entire blocks or large parts of them are occupied by convents, churches or great civilian structures. If to this we add the territory of public spaces, streets paved with andesite stone blocks that have a strong influence on the image of the city, plazas such as De
las Flores, Santo Domingo or of the Order of the Conception, for which interventions for restoration are foreseen; parks such the Central Park, San Blas Park, and San Sebastian Park, as well as archaeological sites such as Pumapungo; and places of scenic value such as the Bluff (El Barranco); then it is quite clear that we are facing an architeconic complex of great dimension, of multiple characteristics, entirely legible, and coherently joined with quite unquestionable degrees of integrity and authenticity.

Criteria under which inscription is proposed (and justification for inscription under these criteria).

Only on the 12th of April of 1557, when the city was founded by order of the Viceroy, Andrés Hurtado de Mendoza, the Spanish regulations are rigorously applied, and a sight is chosen in the same valley not far from Pumapungo and the settlement of Santa Ana to lay out "according to ordinances" the Town of Santa Ana of the Rivers of Cuenca, whose coat of arms was granted a few months after its foundation, thus converting itself to the City of Santa Ana of the Rivers of Cuenca.

Cuenca is an exceptional case of an "entrotterra" city (criterion ii), that unlike other cities situated in the rough Andean geography, it was born as a rigorous answer to the orders of Carlos V of 1526; it was located in a free area, in spite of the presence of the Inca city of Tomebamba, whose principal center was found approximately two kilometers away, which differentiates it from Quito and Cuzco, cities that developed in the colony through architeconic stratifications.

The plain of Tomebamba, cut by the crystalline water coming from the neighboring mountains, by means of its four principal rivers could abundantly supply itself both for urban uses as well as agricultural necessities. In addition to the territory that was to be utilized in locating housing, it had lands perfectly bounded by nature itself by means of topographical unevenness and the most important river as a boundary - an area known to this day as El Ejido, destined by regulation to agricultural production and grazing. The land was rich in raw material, clays for ceramics, stone and clay of good quality for architecture, and hard woods from century-old trees from the nearby forests - and everything at hand. The climate was agreeable, with excellent conditions of sunshine and without too much wind.

If these characteristics are evaluated in the light of the orders of Carlos V, it is possible to assert that Cuenca is the pure materialization of a model urbanistic idea that corresponds to the "internal" colonial cities with a vocation as "agricultural centers"; that is to say, to the cities far from the seashore, the headquarters of commissioners and great Indian communities. Upon consulting them, the Cofarris were settled in spaces foreseen for them on the urban outskirts without affecting the public grazing lands (Ejidos), but rather incorporating them into the city around the two plazas that imitated the organizing concept of the central plaza: San Blas in the east and San Sebastian in the west (criterion iii).

During 400 years the city developed strictly following those orders (criterion v). Including after 1950 the urban fabric expands in line with the ordinances of the Indies, from then on climbing the surrounding hills (Culca) or descending toward the valleys of public grazing lands.
In addition, within the Historic Center Cuenca conserves a valuable archaeological park: the ruins of ancient Tomebamba, where the prehispanic urbanistic concept is clearly recognized which emulates the layout of Cuzco, the capital of Tahuantinsuyo in Peru. Tomebamba, and particularly the principal zone of Pumapungo, remained partly buried for approximately 400 years, which allowed recent archaeological work to bring to light a good part of the principal structures.

The creative genius of man is palpable in the urban structures of the two worlds that came together as a result of the conquest (criterion i). These structures have survived under diverse conditions in the territory of the Historic Center of Cuenca. In the first, Tomebamba, lies the memory of the Indian past, still preserved by the earth and the enigma in terrain that merits more investigation; in the second, the city founded by the Spaniards, an unquestionable historic truth is materialized: the racial mixture converted to a new reality for the American peoples, which in the case of Cuenca assumes urban forms upon foreseeing from the beginning areas of coexistence between Indians and Spaniards within the same urban system (criterion V).

The known architectonic systems imported from Spain, particularly the southern part of the Iberian Peninsula, are accomplished in Cuenca with humble materials, not unlike those used by the natives of the region: adobe, wood, stone, and fired clay is introduced in the roofs, considering the risk of fire caused by straw that in the early years continued to be used. The house is a convent-like, self-sufficient entity closed toward the street and open toward its interior patios. Of the manorial houses that occupied a fourth of a block, no examples remain, as the inheritances and land subdivisions obligated the development of a type of architecture in more narrow spaces, with narrow fronts and generous depth, which backed up the layout of successive patios (patio, backyard, and garden, to make the property...
stand out) which was what without doubt what enshrines the architectural culture of the city. This design is very important since it has been maintained in spite of the passage of time. The rational use of space has been practically unaltered up to our times.

The architecture of Cuenca develops under the rigorous urban plan predetermined by the ordinances of the founding, and in this respect it has developed a unique concept of architectural production. We place emphasis on the word “concept” because Cuenca architecture is the product of the attitude of the citizens naturally inserted in a continual process of adapting, embellishing, enlarging, and ennobling the architecture of the past.

This concept which can be identified with the architecture of Cuenca from the most remote times of the colonization, consists of partially changing, “modernizing”, and making the buildings “compatible”, according to the taste of each period. Many of the buildings have kept their spatial layout intact, whereas their facades have undergone alterations, substitutions, and modernization influenced by architectural currents brought from abroad.

The colonial houses are decorated with moldings, pillars, columns, and classical capitals, some fancier, some simpler, but almost all of them are in a similar style. The facades of the houses are structured on classical lines, some of the houses changing brick for adobe, others adding pillars, friezes, and cornices of stucco, according to economic and technical possibilities. The city has changed uniformly, and this process only stopped in the middle of the present century when
the city came face to face with the challenges of the modern era.

Cuenca, architecturally speaking, is a city of classic dimensions. The process of "modernization" in the Historic Center, natural for past cultures, pauses when new generations become aware of their historical distance from the inherited property and when they stop thinking of them as elements open and susceptible to ulterior changes, and recognizing them as having inherent historical value, which is the main reason for preserving them. The last great transformation of Cuenca was linked to the economic boom resulting from the exportation of cinchona bark, and above all, from the famous Panama hats which have been exported since 1880. During the following seventy years, straw hats produced in Cuenca and its region, which have acquired this curious name due to its wide use during the construction of the Panama Canal because of their lightness and coolness. The measured and rhythmic image of the local architecture is intimately linked to this period of intense European contacts.

The exceptional value of the architecture of Cuenca is based not so much on the monumental conception of its buildings, but rather, on its unique capacity for adaptation of the different architectonic currents of the past, an adaptation which has been carried out over the years without Cuenca's losing its essential nature of a colonial city, as evidenced in the structures of its monasteries and civilian architecture which are its maximum expression. At the same time that the technology and spatial design are the product of indigenous and European ancestral knowledge, the expressive form selected models of European architecture and adapted them to the local conditions. This architectural legacy represents a heritage of great fragility, which always struggles to survive against notions which, under the pretense of "modernity", seek to undervalue the city's traditional construction, an attitude which generally serves personal interests or the interests of economically powerful minority groups. Since adobe and wattie and daub were the construction systems used for at least 80% of the construction of Cuenca's Historical Center, it is necessary that special measures be adopted, directed toward the protection of this particularly fragile and vulnerable heritage.

This city encloses within its adobe and brick walls, in its religious structures and its urban layout, a strong current of its own essence, which is a driving thread of great coherence with its inherent reality, that would serve as a model for an innumerable cities and towns in the south of Ecuador (criteria iv).

Although much time has passed, Cuenca has not lost its character of a city intimately tied to nature. The great valley of Tomebamba cut by rivers originating in the nearby mountains of Cajas, is a haven for the rough geography of the area.

The colonial architecture and urbanization did not encounter difficulties for their adoption, on the contrary, the conditions were favorable from every point of view. But there does exist one natural feature, the "Barranco", which from the beginning stamped the urban image of this city, emphasizing the presence of the Tomebamba River and an important difference in level (20 meters approx.) as the boundary between the "city" and the Ejido (the commons).

This elevated position had already been utilized for the location of
Pumapungo, the heart of the Inca-Cañari city, and the presence of the river nearby, provided water for utilitarian, aesthetic and ritual needs through a series of canals that took the precious liquid "on loan." The Spanish did something similar in a strongly practical sense, installing their grist mills and saw mills along the river banks of the Tomebamba. Of these episodes some evidence remains of the riverside archaeological sites, and to this day buildings exist which housed mills of past eras.

The most integral and extraordinary episode of this marriage of architecture and art, however, is that defined by the presence of the architecture of the historical center at the edge of the aforementioned higher terrace, from where it overflows toward the Ejido, a complex image, spontaneously joined. This zone is known, obviously, by the name of "El Barranco del río Tomebamba" (The Tomebamba River Bluff).

From the bridge of El Vado, one of the oldest accesses to the city, until Pumapungo, downriver, the historical city shows a markedly diverse face: houses that look out over the Ejido, others that present their backs to it, retaining walls and buttresses that shape the landscape, and that give structure to terraces and small private spaces, places of aesthetic enjoyment shared by rich and poor. The image that is consolidated is a living image, joined in its great heterogeneity by nature and the greenery and by the presence of the protective river.

The Tomebamba River Bluff may be perceived in several ways: As a natural limit of the old city with respect to the zone of the Ejido (in reality the only genuine boundary of the city delineated by a natural landmark); as a happy and festive outburst of architecture that is essentially spontaneous, without planning by architects and without a concrete urbanistic definition; or as a space shared by inhabitants of diverse economic and social condition which alternates all along this beautiful natural balcony of the city. There is no city of comparable characteristics in Ecuador nor in the Latin American subregion that possesses characteristics comparable to those of Cuenca in its exceptional scenic qualities and with such full and vital insertion of its natural elements. (criteria ii)

Finally one must point out that the magnificence of the valley that shelters Cuenca, open to the four cardinal points of the compass, gives to the surrounding mountain system an impressive stage backdrop character upon which the city is rendered. Monumental mountains of soft peaks, such as the massif of El Cajas and the small hills of Turi and Culca, today converted into the physical boundaries of the city of the 20th century and in natural balconies to observe the historic city are, among others, the geographic elements that define the landscape. Cuenca cannot even be imagined without this stage backdrop of majestic presence.
DESCRIPTION

DESCRIPTION OF PROPERTY

The valley in which the city of Cuenca is situated is bounded by mountainous systems of exceptional characteristics. The massif of El Cajas is the point of origin of a hydrographic system which crosses the Paucaarbamba plain from west to east by means of four principal rivers: the Tomebamba, Yanuncay, Tanqui and Machangara, which here begin a long trajectory that terminates in the Atlantic Ocean. The valley of Paucaarbamba is located between the contour elevation readings of 2694.4 maximum and 2363.5 minimum which determines the existence of diverse microclimates within the same territory.

The esplanade is of such exceptional characteristics that Baron Alexander von Humboldt asserted that "this was the most beautiful valley of all America (...) the assertion in 1766 by Don Dionisio de Alcedo, President of the Royal Audience of Quito, is just as precise today. Upon visiting Cuenca he referred to it as one who has been impressed in a direct way by the "beautiful, colorful plant" that is Cuenca."

The Historical Center of Cuenca in a very precise way is made up of the territory that the city used to occupy until the first half of the current century, including the archaeological site of Pumapungo, and the corridors formed along the historic roads entering the city, such as the Calle de las Herrierias (Blacksmiths Street), Avenida Loja.
and the Calle Rafael María Arizaga. This territory is scattered across an alluvial terrace, the second with respect to the level of the Tomebamba river, slightly inclined to the west-east and specifically marked by two geographic landmarks: the hill of Cúlca in the north and by the Tomebamba river, whose Barranco (Bluff) anticipates its presence from the south, with an approximate average width of one kilometer.

The historic city is organized using a severe grid design of perpendicular lines which begins in the Central Plaza (Abdón Calderón Park). The stone-paved streets, wide and sunny, make up a total of two hundred blocks, the majority having a square shape, and the grid allows one to feel the pressure produced by the natural elements such as the river and the hills in the most distant blocks to the west of the city from the old Plaza de Armas. From the central nucleus previously described, the three linear elements are projected which are also included in the protected area.

The scrupulous design of the city is marked by the presence of a system of parks, plazas, church atriums and other public spaces, around which the urban personalities have been defined which give neighborhood identity to the different sectors of the city. San Blas, San Sebastián, San Francisco, Santo Domingo, El Vado, are some of the areas that still give a strong neighborhood cohesion, which might be compared with that of the Central Park, a place that unquestionably identifies itself with all of the city. Around the central plaza we can find the three powers of the society: the political power with the Municipal Government and the Office of the Governor, the religious...
with the two cathedrals and the judicial with the Palace of Justice, a neoclassical building covered by the travertino marble of the region.

The religious architecture, closely linked to the public spaces, is the one which is responsible for linking the urban profile of the city. Face to face, two cathedrals present themselves to Calderón Park. The oldest, of small size and a long history, occupies the place where the first principal Church of the Colony was built. At the present time it is known as the Catedral Vieja (the Old Cathedral), due to the fact that in 1885 the construction of a monumental work "as big as the faith of the people of Cuenca" was begun on the property that corresponded in the original distribution to the founder of the city, Don Gil Ramírez Dávalos. The entire Historic Center gravitates around the great volume of this relatively new structure, the Cathedral of the Virgin Mary, while the towers of the diverse temples of Cuenca constitute themselves in visual landmarks that complete the reading of the urban landscape.

Curiously, with the exception of Las Conventas, for their size, the oldest temples are the least in need of attention in the profile of the metropolis. The churches of San Francisco, Santo Domingo, San Roque, San Sebastian, San Alfonso and San Blas were rebuilt from the end of the past century, giving prior warning of the urban expansion that Cuenca would have from the second half of the 20th century, and assuring its condition as a landmark and physical reference in relation to a new territorial scale. The austere facades of the colonial churches were substituted for rich and scenic compositions of a classical expression in accord with the path of innovations that had been adopted by the entire city in the infancy of our century.

Two great monastic structures, both of feminine congregations, that of El Carmen of the Assumption, and of the Immaculate Conception
(Concepts), resisted the changes, conserving their beautiful temples of colonial style and a good part of their cloisters and austere spaces as a living image of the old colonial constructions.

The historic city in its architectural image is a city of mixed lineage of the 19th and 20th centuries. The oldest structures hide themselves behind the remodeled classical facades that substituted the colonial ones, limpid and clear in their expression. In effect the interior space maintains the colonial atmosphere, with tranquil ambiances laid out around one or several patios of an Andalusian conception, flat spaces, entrance halls, windscreeens, rear courtyard and garden with medicinal plants and fruit trees for consumption by the inhabitants.

The simple colonial houses were transformed into important homes of society, with the profuse ornamentation of the facades and the presence of the tile roofs of Spanish origin with generous eaves. This was possible during the Republic period due to the economic boom that resulted from exports of Panama hats and cinchona bark. Houses with a classical European influence, especially French and English, contributed exotic types, and as a result they produced a plethora of styles of the local mestizo population.

The architecture of Cuenca can be understood as a symbiosis of cultural forces, synthesized in the same structure: columns, pilasters, moldings, wainscots, cornices, framings and panels are added to the local contribution of materials and native labor.

The local vernacular architecture which one finds situated at the edge of the Historic Center and in the rural area is similar in its spatiality and technique to the historic past of the colonial era. Created for simple lives, thoughts, uses and meanings, it has neither pretentions
nor stage settings; its facade, or rather its windowless wall, conceals with humility the traditional geometry of the house's interior. But the historic city holds more surprises. The particular location of Cuenca in a space of exceptional natural conditions was the starting point for the conformation of a whole of extraordinary scenic values. With the consolidation of the urban spaces of the historic city along a road parallel to the Tomebamba river, one of the most important and emotive urban areas of the city was born, the Tomebamba River Bluff, in which the natural, cultural, the visible and the imaginary blend.

It is a lineal whole whose most important values are found along one thousand eight hundred meters of the rivers course through the city. Dozens and dozens of houses alternate in an exceptional utilization of the topographical and natural conditions of the terrain, establishing intervals in different planes and levels that disseminate the marked social differences that are made evident through the architecture. At their feet the Tomebamba serenely flows, but also turbulent at times, which forms a harmonious scenic whole in which nature and man have a shared responsibility. If on the one side of the Bluff nature and spontaneity command attention, on the other, in the street called Calle Larga, a visage markedly urban which responds to the dispositions that shape the old city by means of great blocks of side-by-side edifices, closed toward El Ejido, barely interrupted by the streets and stone staircases that open toward the lower fluvial terrace.

Without losing sight of the fact that the greatest objects of value of the Historic Center are in its urban dimension and in the qualities of integration of its architecture, it is necessary to point out the interest regarding several monuments that are considered high points. The churches, for example, are obligatory reference points in the reading of the symbolic urban space.

The New Cathedral is the most representative symbol. Its presence, with the warm materiality that the handmade bricks of its construction give to it and the blue domes that complete the enormous architecture, dominates the urban scenario of the city.

Begun in the decade of 1880, its diverse volumetrics are an architectural synthesis of the romantic in its make-up, the gothic in its scale, the Renaissance in its interior and the baroque in the setting of the main altar.

The stained glass windows filter the light, contributing to the generation of an atmosphere of solemnity in its interior. The central element is the baldacchino of Berninian inspiration, covered with gold leaf.

In front of the immense construction is found the Old Cathedral which owes its name to the construction of the new cathedral and to its ancient origins. Its architecture is the synthesis of several interventions carried out in its long history. Archaeological investigations done in 1998 have determined the existence of an old hermitage that would be one of the first antecedents of religious construction in this location. The interior is marked by the presence of three naves, and in it one feels that the space is the result of successive additions. Three colonial chapels exist, rich coffered ceilings of wood and the principal altar piece have a baroque ornamentation not very profuse with vaulted niches and sculptures. The pipe organ constructed in the year 1739 is a treasure of inestimable value.
The church and the Monastery of the Concepcion occupies an entire city block in the colonial layout of the Historic Center.

Its character of cloister architecture is manifest in the presence of whitewashed high, adobe, windowless walls and in the interior distribution of courtyard-cloisters that organize the environments of this religious world. Founded in 1599, its character of a complex work has as a result a system of additions corresponding to different eras. The belfry of its church is the only one existing in the city, and its interior spaces, the meditation room and the refectory are genuine expressions of the popular-religious painting of the past centuries. A part of the monastery, the old infirmary, has been restored, and in it functions the Religious Art Museum of the Concepcion.

The Monastery of El Carmen is another of the great religious architectonic complexes of the city. It has a small, antique and inviting church, opening toward a marvelous courtyard vitalized by the presence of plant and flower sellers and framed by the imposing

 presence of the New Cathedral in front of it. The foundation of the convent dates from 1682, and the construction of the temple from the first third of the 18th century. The church is of one nave only and with an austere altar piece. This convent is characterized by the fact of possessing one of the best works of popular painting in America in the spaces of the refectory and refectory vestibule, a work performed in the year 1801, that in addition to the religious themes, includes extraordinary scenes about the live and popular customs of the era.

The church of Santo Domingo is another of the most significant
temples of the Historic Center. The interior distribution has the deployment characteristic of the basilica, with a rich ornamentation achieved almost in its totality by the use of mural paint.

Among the most important plazas we can cite those linked to the very origins of the city: the Central Plaza, today known as Abdón Calderón Park, San Blas and San Sebastián are configured under similar concepts in their spatial organization, in spite of the fact that the last two correspond in surface to half of the first.

To these plazas are added others that were the result of the location of the Franciscan and Dominican communities in the central spaces of the city; and to these are added small spaces that FUNGEN antroims of the churches. Eventual or permanent uses are located in these spots, combining the popular culture with the urban qualities of the city.

Among the great buildings of the Historic Center we can cite the Temperance House, before a dark construction used to shelter the alcoholics, today the home of one of the most important institutions in the cultural life of the city: the Museum of Modern Art. Its architecture adopts the same motive of the successive patios that characterize the monasteries. This is a very good example of how the ancient architecture can shelter the contemporary uses that the city demands.

The House of "Las Posadas" is one of the few edifices integrally preserved from the colonial period. Its aesthetic answers more to its function than to its representation. The portico in front of the road, the centralized carriage entrance, the corridors in the front and to the sides around the patios summon the presence of the ancient cattle drivers that from this point began the challenge to surmount the mountain range to reach the Ecuadorian coast. Its small presence is a landmark; it is an urban door in the eastern sector of the city.

Finally it is necessary to make reference to the archaeological complex of Pumapungo (The door of the Puma), one of the most representative sites of the history of the city for the importance that Tomebamba had in the context of Tahuantinsuyo. Discovered by the German investigator Max Uhle in 1923, Pumapungo in reality is composed of various archaeological sites.
What is currently visible in the so-called "between-the-walls zone", the product of work done by the archaeologist Jaime Lidrovo between 1982 and 1987, in which elements stand out recognized as part of the Palace of Huaynacapac and consist of a series of walls that define enclosures such as the Qorichancha or "House of Now" and the Acllahuasi and the Kallankas or "barracks". Separated by a marked terraced uneveness (where the entrance to the Mausoleum is located), the low sector is found, where various burial sites and numerous archaeological vestiges were discovered, today guarded and on exhibit in the Museums of the Central Bank of Ecuador.

Especially important in the low sector is the presence of a great canal 350 meters long, with systems of baths and pools for collecting water,

[Sketch of the archaeological site of Pumapungo, done by Max Uhle, in 1923.]

which in turn came from an artificial lake that was fed directly from the river. All of these elements form part of the famous gardens of the Inca. The complex is closed with four, partially uncovered walls that run parallel to the river with a separation of 1.5 meters between them.

Up river are found the ruins of Todos Santos, just discovered in 1976, which form another important archaeological nucleus that is situated 200 meters from Pumapungo. The Spaniards who settled Anta Ana at an early date reutilized these structures for the waterfalls that existed, which is why combined elements of the Incan and colonial cultures can be found in the site.

Pumapungo is part of the city of Tomebamba, which had a short existence, since it lasted only the 50 or 60 years that the Incas were in our region. This time was sufficient to structure the administrative and ceremonial areas of the city, and according to a theory expounded by Lidrovo, in this period Tomebamba was completely laid out under the organizing concepts of the city of Cuzco, that would adopt as an urban plan the figure of the mythical Puma. The civil war halted the development of Tomebamba, since after laying out its great concepts, its consolidation was only partially achieved.
History and Development

The urban antecedents to the founding of the city of Cuenca in 1557 by the Spanish are to be found in the important Incan city of Tomebamba and in the Spanish settlement of Santa Ana, which was formed approximately 20 years before the founding. Given the qualities of the valley,
these first colonists established a village based on gold mining and farming in the region. Another factor was the strategic location as a link between Quito and Lima.

With a layout based on a grid of perpendicular streets and a plaza in the center, Santa Ana of the Rivers of Cuenca was born, the 12th of April of 1557, according to instructions given to its founder, Gil Ramírez Dávila, in the orders given by Carlos V in 1526, an antecedent to the Laws of the Indies promulgated in 1563, the regulations for the colonization and founding of cities in America.

The city was naturally bounded by a great topographical uneveness produced by the third terrace, El Ejido, that is the plain through which three of the four rivers of Cuenca flow. This uneveness known from very ancient times as "El Barranco" constitutes an element of fundamental importance for the conformation of the Incan and Spanish settlements.

From its beginning the city, whose perimeter enclosed a surface of approximately 24 Hs., including 17 city blocks at the moment of its founding, and from whose ground "more gold than earth" was extracted, became a real commercial capital by reason of the mining and export of precious metals. From 1776 it acquired greater importance as a unifying center of economic and political-administra-
tive activities upon being declared the seat of Government, an occurrence that is accentuated in 1786 upon becoming a bishopric.

Near the end of the 18th century the vigorous city demonstrates its rank when Governor Vallejo expresses concern for its image. By then Cuenca had 9,000 inhabitants, settled in an area equivalent to triple the primitive settlement of its founding which included the native neighborhoods of San Blas and San Sebastian. The city blocks surrounding the central plaza bedecked with buildings with porticos, a tendency that is maintained as a constant from that era to the present. Also a water fountain was placed in the center of the central plaza which esthetically gave greater splendor to the park and was of great functional utility to the neighboring residents. A real estate market was initiated and with it a new process of social-spatial segregation which made the incipient space division between Spaniards and natives much more complex. Some testimonies of the period permit us to reconstruct the growth process of the city in the 18th century.

Its churches of San Jose del Vecino, Todos Santos, San Blas and San Sebastian are converted into poles of demographic concentration, making in turn a kind of imaginary belt within the boundaries of which the city will grow in the next 300 years, “filling in” from the outside boundaries to the inside.

Also, in the immediate peripheral area the embryo of a new model of urban growth in the cities of Ecuador begins to appear which persists to the present. It refers to linear settlements based on groups of dwellings located along the sides of the roads that link Cuenca with the parishes along rivers or other unifying elements of a longitudinal type.

From the time of the political independence of Cuenca from the Spanish Crown on November 3, 1820, new social and economic forces appear through the opening of new markets and from the input of international capital. However, the city will not show notable change for a time from the Cuenca of colonial times, maintain its characteristic of being primarily agrarian and preindustrial until the third quarter of the nineteenth century.

Sketch of the City of Cuenca in 1816
With the initiation of the export of products such as cinchona bark (quinine) and straw hats (Panama Hats), there is a significant influx of foreign currency, which fostered regional economic activities, contributing to a rise in important cultural manifestations, such as the founding of the University of Cuenca (1867) which contributed to producing sustained activity in the cultural domain, especially evident in architecture among other manifestations.

Cuenca exports hats and imports culture. The powerful images of European architecture, the romantic and rationalistic thought of that period, and the economic capacity of the social elite of the city, are the elements on which were based the great cultural and aesthetic changes which influenced the city at the beginnings of the century.

Architects from abroad came to the city. Buildings of three stories were constructed and “to our architecture there were added attics, mansard roofs, balustrades, cornices, moldings, and friezes; ceilings were constructed, ceiling bosses were introduced, and architectonic elements liberally adopted from French architecture. Changes were mostly made on the epidermis or on the external walls of the buildings and the courtyards were preserved as the central element.” One less costly option was to use postcards and magazines as guidelines for the construction of the new “noble style” which were executed by “maestros”, true self-made architects risen from the working class.

At the beginning of the 20th century, the Plaza Mayor underwent radical changes due to the construction of new buildings such as the Seminary of the Archdiocese, the new headquarters of the University of Cuenca (today the Palace of Justice), private constructions, and above all, with the presence of the New Cathedral, which converted Cuenca into “the city with two cathedrals”.

Characterized by a one hundred-year isolation from the rest of the country, Cuenca reached the 50’s with a sustained economic dynamism, a coherent urban profile and with a renewed aspect over an urban physical presence and colonial architectonics.

Sketch of the City of Cuenca in 1920.
From that time on the new city that had been forshadowed in the Plan of 1947 by the Uruguayan architect, Gilberto Gatto Sobral, appears. The secular relation country-city within the valley of the Tomebamba is broken to give way to an urbanization process that became consolidated in the El Ejido, which to that time had been used as the commons or as a zone of agricultural production. The consolidation of this space for expansion contributed to the conservation of the old city, where the great old mansions became fragmented and converted to tenements, but thanks to the new uses they remained standing.

When Ecuador became an oil producing country beginning in 1970, the apparatus of the state grew, and through the action of a strengthened middle class the processes of urban expansion were initiated and the processes of urban expansion begun in the preceding years were consolidated. With the periphery of the city converted then into an alternative residential zone, the Historic Center is subjected to growing pressures of alternative uses generated by the new social demands.
By 1982 the new and complex urban phenomena that were threatening the historic city lead to the elaboration of a plan for the management of the ciudad named the Urban Development Plan of the Metropolitan Area of Cuenca, whose name is very significant in the sense of speaking of solutions to metropolitan problems.

From the legal point of view, the road toward the protection of the heritage property of Cuenca is strengthened when in 1982 the historic city is declared Cultural Heritage of Ecuador. Subsequently the National Institute of Cultural Heritage delegates the protection of the Historic Center to the Municipality of Cuenca, and in turn, a management commission called the Commission of the Historic Center is created. It is an interinstitutional entity that has acted without interruption from 1982 until now, putting into execution the Management Plan designed in the framework of the Urban Development Plan of the City, controlling the territory fixed by an ordinance approved by the Municipal Council and authorizing all of the interventions regarding the heritage edifices. The minutes of almost five hundred sessions of the Commission constitute an important part of the written history of the city, recording the decisions regarding restoration projects, urban proposals, interventions in plazas, road plans, provision of infrastructure, accusations and permits for maintenance.

Thanks to the indicated actions, the Historic Center of Cuenca was able to block a process of architectonic altercations and substitutions that were begun in the sixties and became more marked in the seventies. The demolition of buildings has been drastically reduced and new buildings were finally subjected to the codes of the Control Ordinances and to the analytic criterion of the Commission. As a result of the actions of the Historic Center Commission and of the Plans of Urban Reordering, the city preserves its character and image. Slowly more buildings are subjected to the process of restoration and adaptation to new uses. Historically at first it was the Ecuadorian government through the Central Bank of Ecuador and its Museums that promoted a restoration campaign in the great heritage edifices: The Temperance House, the
Monastery of the Conception, the old San Vicente de Paul Hospital, among others, actions that serve to stimulate and give example to private companies and to the proprietors of civilian edifices, so that they make an effort to restore them and adapt them to uses that are different from the original ones. In this way the old constructions gain a new vitality: offices, hostels and hotels, businesses, restaurants and craft and souvenir stores, and travel agencies share space with the traditional users of the Historic Center that continues to be a space for the citizenry par excellence.

In the decade of the nineties migration abroad increased and the real estate market became dynamic, which has not always had positive repercussions for the Historic Center. This decade is also characterized by sustained growth in tourism activities which has converted Cuenca into a destination and the main axis for tourists in the region.

The city reaches the end of the millennium with a great complexity that compromises the quality of the urban environment and its natural properties. Faced with these problems and carrying out great economic investments, Cuenca develops and executes plans and projects destined to create the bases for a real sustainable development. The Master Plans of infrastructure, the aeration ponds to treat raw sewage from the city, the reordering of use and occupation of land, traffic circulation and repaving the Protected Center, are some of the large answers to the challenges presented by Cuenca for the next millennium.
Form and date of most recent records of property

The most recent documents that have been elaborated since the decade of the seventies, when a consciousness on the part of the citizens begins to develop directed toward protecting the cultural property of Cuenca, are the following:

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<tr>
<td>Responsible Institution</td>
<td>School of Architecture, Urbanism, and the Arts, University of Cuenca.</td>
</tr>
<tr>
<td>Product</td>
<td>Plan, Road Study, Inventory of Roads, digital material, programs and projects.</td>
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<th>Name</th>
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<td>Name:</td>
<td>Master Plans for Drinking Water and Sewer System of the Metropolitan Area of Cuenca.</td>
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<td>Plans of Drinking Water and Sewer System of the Metropolitan Area of Cuenca.</td>
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<tr>
<td>Form:</td>
<td>Document of Information, projects.</td>
</tr>
<tr>
<td>Present Depository:</td>
<td>Municipal Government of Cuenca.</td>
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</tbody>
</table>
Present State of Conservation

The actual state of conservation of the Heritage set forth in this expedition, in general terms, may be considered good.

The changes in use which the Historic Center of Cuenca had to confront, had a double effect: the first, negative, consisting in the substitution of a few buildings and adjoining areas for buildings which were not of the same cultural origin as the Center. This occurred especially in the decade of the seventies, and it affected in different degrees certain heritage properties of the city. A second effect, positive, encouraged conservation and led to new uses of an important number of buildings in the city. Interventions for restoration, maintenance, and rehabilitation have been carried out in a systematic way in the area during the last years.

It is impossible to hide the fragility which affects a property of the characteristics of the Historic Center of Cuenca, constructed with perishable materials whose survival depends to a high degree on the care the users take in protecting them. Consequently it is important to emphasize that in addition to the rising interest in restoring buildings, there are numerous maintenance actions authorized by the Commission (480 a year as an average).

It is worth indicating that the Historic Center of Cuenca is a vital area, even though the living conditions in many cases are not the best. The subdivision of the old mansions and their conversion to "conventillos" (tenements), has not been accompanied by technical and modern processes of providing services, a task that has been imposed as a priority for the coming years.

The road system of the city has maintained itself in very good conditions due to the qualities of resistance of the materials that make it up. The new pressures that the Historic Center supports, however, have posed the necessity of executing projects directed at mitigating their impacts, such as the Road Rehabilitation Plan, carried out in its first phase, and the Environmental Management Plan, currently under way.

In 1995 the Master Plans for Drinking Water and Sewage Systems of the Historic Center of Cuenca were concluded in their totality as a first step that seeks the integral and long-term recuperation of the area in question. These plans will have positive repercussions on the process of rehabilitating the rivers of Cuenca, since the sewage waters of the city will in the next few months be treated in aeration ponds that have already been constructed in the Ucubamba sector.

One of the gravest problems at present is the environmental contamination (especially automobile exhaust fumes and noise). For this reason within the Road Rehabilitation Program, the Repaving Project, concluded in its first stage, and the Reordering of Circulation, Transit and Urban Transportation are being carried out; in addition the Environmental Management Plan for the Canton is being developed.

The archaeological site of Pumapungo (the gate of the Lion), an enormous complex consisting of the foundations of what was once a great plaza, the work and habitation areas of the troops attached to this worship site, the habitations of the consecrated women, the place of worship, the terraces for ritual crops, the canal and other important testimonies of the transcendence that the administrative sector had in ancient
Tomebamba, receives continual maintenance on the part of the Central Bank.

The site has undergone a rigorous process of investigation from 1983 to 1989. The Central Bank of Ecuador sponsored the undertaking of a broad archaeological campaign that allowed several structures and the archaeological material that lay buried to come to the light of day. From these studies it was possible to verify various hypothesis presented by Max Uhle in his investigation in 1923 that realized the high hierarchy of the Incan city.

The area of Pumapungo receives rigorous and continual care. It is protected within a closed park with controlled access on the part of the Museum of the Central Bank of Ecuador which also maintains a Site Museum and the most important archaeological reserve in southern Ecuador.

Policies and programmes related to the presentation and promotion of the property

Within the framework of the Canton Development Plan of Cuenca, the topic of the constructed heritage and the natural properties of the city have been included as fundamental variables; this new vision situating itself within the concept of sustainability projected by the document. As a consequence the topic of the Historic Center of Cuenca and its Special Areas emphatically assumes a priority role in the planning process of the city.

With respect to the Historic Center, specifically, the policy that characterizes this Plan is broken down into the following components:

- Preserve and project the Historic Center of Cuenca as the most genuine and permanent cultural manifestation of the inhabitants of the city and the canton.

- Integrate the conservation of the Historic Center in the the General Territorial Reordering Plan of Cuenca and its canton, which includes specific plans of provisioning, roads, transport, infrastructures and environment in the Regional Programs of tourism development, among others. Regarding this last aspect, advances have been made in approving and implementing the Ordinance that sanctions these resolutions.

The Regional Tourism Development Plan of 1996 establishes the recuperation, conservation and projection of cultural acts and of the traditional productive activities, as well as the management of the architecture and public spaces of the Historic Center as tourism resources.

Thanks to the Master Plans of Drinking Water and Sewage already executed, the network of basic services has been modernized, guaranteeing in this way the permanence of the activities and of the population of the Historic Center, a project carried out with special care, so that none of the heritage edifices of the city were affected. The recent construction, as well, of underground power and telephone networks is included in this same line of action.
In the framework of the Road Rehabilitation Program, the first phase of the Repavement Project with Paving Stone of the Historic Center has concluded, and the Emergency Project of Reordering the Urban Transport Routes has been implemented.

Several institutions exist in Cuenca that have carried out activities related to the protection and promotion of cultural property. The Municipal Government of Cuenca maintains the Historic Center Department since 1982, whose executive body is the Historic Center Commission. The National Institute of Cultural Heritage, the Municipal Government of Cuenca and non-governmental organizations systematically organize courses and seminars of modernization and formation. The Central Bank of Ecuador maintains a restoration workshop for objects, and the role of the University of Cuenca and of the University of Azuay in carrying out these projects for the city is of special importance in the research, formation, modernization and debate on the topic of protecting cultural property.

Barrero street, in the back the San Alfonso church.
Ownership:

Property in the Historic Center of Cuenca, just as in the rest of the city and country, is regulated according to established norms by the Ecuadorian Constitution, which has established various rules for ownership, basically public and private. Depending upon the type of heritage under consideration, it is understood that there are many private owners of the buildings and properties which make up the Historic Center of Cuenca; nevertheless, there also exist institutions of public or ecclesiastic character under whose ownership important properties of the city are found. Of these, the most important owners of heritage property are the following: The Bishopric of the Archdiocese and the Municipal Government of Cuenca. The Incan Archaeological Complex of Pumapungo, which is owned by the Banco Central of Ecuador, deserves special consideration, and the Ruins of Todos Santos, which as we have noted belongs to the Ecuadorian House of Culture. Both are state institutions.

Legal status

There are legal bodies at two levels directed towards the protection of the cultural property: the first of national competence, and the second, local.

National Legislation

In Ecuador the following laws are in effect:


- The Law for the creation of the Rescue Fund for Cultural Heritage, published on December 29, 1988 and its modification on December 2, 1989, at which time it was established that 6% of the income tax collected in each canton of Ecuador must be used for projects for the protection of the Cultural Heritage.

Local Legislation

- Declaration of the Historic Center of the City of Cuenca as the Cultural Heritage of the State by the National Institute of Cultural Heritage, on March 29, 1982, and the delegation of its Control and Administration to the Commission of the Historic Center of the City Council, in accord with what has been established in Article 42 of the Law of Cultural Heritage.

- Ordinance for the Control and Administration of the Historic Center (28-04-83), reforms and rules among which the most important are the following: Entrusting the Committee of the Historic Center with the administration of the Rescue Fund (15-05-89). Imposition of Sanctions
Ordinance for the Creation of the Directorship of the Historic Center, issued by the Municipal Council (6-04-89).


Creation of the José María Vargas Prize for the owners of properties restored in the Area of the Historic Center (7-10-88) and its reform (12-12-97)

Ordinance which exonerates from property taxes the owners of property belonging to the Cultural Heritage of the nation (26-12-97)

Protective measures and means of implementing them

The process of protection of the Historic Center of Cuenca begun at the end of the decade of the 70's established the basic instruments in the first years of application of the Law of Cultural Heritage and of the Law of Ordinances of Control and Administration of the Historic Center of Cuenca, upon planning inventories and adopting necessary legislative measures.

Inventories were carried out and the areas which make up the Historic Center of the city were established, with their particular characteristics, and the Office of the Historic Center of the City of Cuenca was instituted for the application of the law with personnel appointed to electronically control actions in the designated areas.

The executive organizations of the law are the Commission of the Historic Center and the Municipal Department of Judicial Advisors.

To encourage laws for protection the law allows exemption from land taxes on heritage properties which are well taken care of by their owners, and the prize of honor, José María Vargas, has also been instituted, an honor which carries the name of a distinguished art historian, honoring the owners of property who carry out the best works of restoration each year.

Since 1988 the Rescue Fund has been in effect, from which funds for the protection of heritage property of special value have been channeled. Many times this fund has been the catalyst for a group of laws which seek to prevent destruction, especially of those works by owners who lack sufficient economical resources.

In order to involve citizens in making an effort to protect cultural property, permanent promotion and orientation campaigns are carried out directed towards the citizens through local means of communication in order to inform them of a course of action regarding their cultural heritage.

Agency/agencies with management authority

By delegation of the National Institute of Cultural Heritage, the Commission of the Historic Center, a special commission of an interinstitutional character, is the body responsible for control and administration. Within this area the zone of Pumapungo is specifically
under the administration, management and control of the Central Bank of Ecuador.

The Commission of the Historic Center is formed in the following manner:

1. The Council President of the Committee of Decoration and Urbanism, who presides;
2. The Council President of the Culture Commission, who acts as Vice-president;
3. The Director of Urban Planning or his delegate;
4. The Regional Director for the Southern Region of the Nasional Institute of Cultural Heritage, or his delegate;
5. A delegate from the College of Architects of Ecuador, Branch of Azuay, or his substitute;
6. A delegate from the Faculty of Architecture of the University of Cuenca, or his substitute;
7. A representative of the Citizens or his substitute.

The powers of the Committee are clearly laid out in the Ordinance for the Control and Administration of the Historic Center.

From the technical point of view, the committee has the direct support of the General Secretary of Planning and of the Director of City-planning Control of the Municipal Government of Cuenca.

Level at which the management is exercised (e.g., on property, regionally) and name and address of responsible person for contact purposes

The Organization which acts officially with respect to the measures concerning patrimony and problems related to it is the Commission of the Historic Center, which has jurisdiction over all of the cantons. However, the highest municipal authorities also have the power to act, the Town Council and the Mayor of the City of Cuenca having final executive authority.

Persons to contact:

Architect Fernando Cordero Cueva,
Mayor of Cuenca.
Sucre and Benigno Malo Streets Tel. 593 7 840940

Architect Jorge Molina Carvallo,
President of the Committee of the Historic Center.
Sucre and Benigno Malo Streets Tel. 593 7 845499

Architect José Medina Lasso,
Delegated Councilman for Project for the Inscription of the Historic Center of Cuenca, Ecuador in the World Heritage List.

Architect Mariana Sánchez Sánchez
Programs and Projects Coordinator of the Municipal Government of Cuenca.
Sucre and Benigno Malo Streets Tel. 593 7 843422

One established policy adopted by the Committee of the Historic Center is the creation of subcommissions for specific inspections. These
subcommissions are generally made up of members of the same commission and of municipal functionaries.

Concerning the measures for including Cuenca in the World Heritage list, the persons to contact are:

Architect Fernando Cordero Cueva, Mayor of Cuenca.
Sucrê and Benigno Malo Streets Tel. 593 7 840940

Architect Jorge Molina Carvallo, President of the Committee of the Historic Center.
Sucrê and Benigno Malo Streets Tel. 593 7 845499

Architect José Medina Lasso, Delegated Councilman for Project for the inscription of the Historic Center of Cuenca, Ecuador in the World Heritage List.
Sucrê and Benigno Malo Streets Tel. 593 7 845499

Architect Mariana Sánchez Sánchez
Programs and Projects Coordinator of Municipal Government of Cuenca
Sucrê and Benigno Malo Streets Tel. 593 7 843422

Architect Fausto Cardoso Martínez
Director of Historic Areas Management Plan
Heroes de Verdeloma 9-15 Tel 593 7 823911

The financing of the maintenance of heritage corresponds to the Committee of the Historic Center, to the Municipal Council, and to the Mayor of the City of Cuenca. Decisions concerning investments of diverse collected funds correspond above all to the Commission of the Historic Center and finally to the Town Council.

Agreed plans related to property (e.g. regional, local plan, conservation plan, tourism development plan)

The principal plans developed since 1982 which are in effect are the following


Cuenca in the XXI Century.
1996 Municipal Government of Cuenca

Project for Repaving the Historic Center of the City of Cuenca. 1995.

Plan for the Integral Management of the Historic Center of Cuenca
1995 Municipal Government of Cuenca

Plan of Investments for the Historic Center of Cuenca

Transportation Plan for the City of Cuenca.

Study of Parking in the Central Area of Cuenca
1997 Municipal Government of Cuenca

Project of the Re-routing of Public Urban Transportation in the City of Cuenca.
1997 Municipal Government of Cuenca

Plan for Territorial Reorganization of Cuenca Canton: Ordinance which approves the plan. Determines the use and occupation of the land 1998.

Preliminary Feasibility Study for the Conservation of the Historic Center of Cuenca

Plan for Urban Development of the Metropolitan Area of the City of Cuenca
1982 CONSULPLAN

Sources and levels of finance:

The preservation of the Patrimony of public property of the city of Cuenca has been financed partially since 1998 through the resources of the Rescue Fund (6% of the Income Tax of the township) which amounts to approximately the sum of 235,000 dollars annually, a source which is not sufficient to undertake an adequate plan for the protection of the heritage. It has been constantly necessary to obtain funds from other national and international sources to complete the financing of the activities in the city. The private sector and the owners of cultural wealth participate significantly through important investments.

In the last years the most notable investments made in the Historic Center with funds of the Municipal Government of Cuenca corresponding to the first phase of the project of Repaving of the Historic Center of Cuenca in the amount of 1,000,000 (one million) US dollars and an investment of 3,000,000 (three million) US dollars in the renovation of the systems of infrastructure of the Historic Center (sewage, drinking water, telephones, electrification, traffic lights) by means of the execution of the master plans.

Sources of expertise and training in conservation and management techniques

The formation of professionals in the protection of cultural property is carried out mostly in the universities in undergraduate and postgraduate courses, which are offered in the University of Cuenca and in the University of Azuay. Knowledge is brought up to date through courses and seminars of short duration, organized by public or private institutions. The city has at its disposition a solvent group of professionals specialized abroad with respect to the protection of cultural riches.

During former decades, due to the weight of the tradition of handicrafts
in the city, the need has not been felt to create courses for the training of craftsmen and workers in the field of restoration. Nevertheless, in the middle of the 1990’s in anticipation of what could happen in the near future, there is a School Workshop Project being developed with the support of the Spanish Agency of International Cooperation.

Visitors facilities and statistics

The visitors who come to the city of Cuenca are mostly national tourists. Thus, for 1994, of a total of 124,419 visitors, 92,128 (74%) were Ecuadorians, and the other 26% were foreigners. Of these, half came from American countries (United States, Colombia, Chile, Peru, and others) and the other half from Europe (Germany, France, England, and other places). The visitors from Asia, Africa, and Oceania were only a small percentage of the whole (2.6%).

The hotel sector of the Province of Azuay, significantly concentrated in Cuenca, offers a total of 1,517 rooms which allow for 3,912 persons counting hotels, rooms, hostels, apartments for tourists, and motels which can be considered of excellent quality whether of first, second, or third class. (This data corresponds to the year 1994).

In 1994 there existed in Cuenca a total of 294 places for eating, drinking, and relaxation, divided among restaurants, coffee houses, soda bars, bars, swimming areas, discos/theatres, and music and dance halls, offering a total of 2,845 tables for 11,512 persons, not counting tables in dance halls.

At the moment there exist in the Historic Center about 600 craft workshops, of which almost half are dedicated to the production of clothing, 20% to the elaboration of food and related products, and 18% to the production of furniture and related items which have to do with carpentry, cabinetmaking, woodcarving, and upholstering.

Public parking available in the Historic Center of Cuenca presents the following characteristics:

The Historic Center, aside from free parking in the streets, has 15 parking areas, with a capacity of 770 cars at an average cost of US$ 0.40 an hour.

Along the streets where free parking is permitted, there are 96 parking lanes generating an offering for 1,650 vehicles.

In the Historic Center, the city has six public restrooms situated in different sectors or areas. There is also a mobile restroom which has recently been incorporated.

Cuenca has a network for emergency health service, connected to the main health centers of the city. The 911 number has been functioning for a year, offering services of first aid and ambulance transportation to hospitals and public and private clinics of the city.

Property management plan and statement of objectives:

The Plan for managing the Historic Center is a fundamental part of the Plan for the Development of Cuenca Canton, which considers two great factors of strategic character: the vocation of Cuenca, in which
Culture, Restored Heritage, and the Environment are special elements, and the common objectives of development for the long-term of its public, private, and community sectors.

Cuenca is the most important center for culture, crafts, universities, and tourism in the south of Ecuador. The plan seeks to fortify those characteristics by means of concrete measures. Within this framework the Project “Cuenca: Heritage of Humanity”, has become a mobilizing dream, a shared goal of its public, private, and community sectors. Consequently, the Plan proposes the integral conservation of the Historic Center, as well as of the architectonic structures and public spaces of the leading rural parishes of the canton which have Historic and cultural heritage value.

In order to guarantee the life within and of the Historic Center, the Plan focuses on making compatible the physical conservation of its monuments and buildings of the Historic Center by means of their total integration into the development of the city and the region, taking special care with the fragility of the Heritage.

**Staffing levels (professional, technical, maintenance)**

The officials responsible for the management of the Historic Center belong to two municipal offices: General Secretary of Planification and Urban Control Headquarters. The total number of officials correspond to the following levels:

- Professional: 6
- Technical: 13
- Maintenance: 9

The members of the Commission of the Historic Center are not included in this information.
FACTORs WHICH AFFECT THE HISTORIC CENTER OF CUENCA

Development Pressures

In the Historic Center of Cuenca a growing pressure has been noticed that is caused by the new urban sectors of the city. The aggressive process of growth did not include the concept of self-sufficiency of services in the new sectors for which reason the Historic Center continues to be the main center of activities, including for the inhabitants of the outlying areas. In addition, the aggressive penetration of commercial usages, of services, and second level public management, and the concentration of financial entities, has produced an oversaturation of uses in the Historic Center, the partial or total destruction of some buildings to take advantage of space, and an incapacity to compete with these uses for residential uses for economic reasons.

On the other hand, the Historic Center was never exempt from processes of structural substitution, caused basically by economic speculation in an area that never lost its inherent value, not even in the times of population substitution.

Environmental Pressures

The main factor which destroys the environment is related to the motorized traffic vehicles of the city. Cuenca is the Ecuadorian city with the largest number of vehicles in relation to the number of its inhabitants. The principal impact of this problem affects the people more than their cultural heritage. The environmental impact and the contamination of the air from the presence of toxic gases and dust, and from the high level of noise which above all degrades the living quality of the Historic Center.

Another factor which affects architecture directly is the visual contamination arising from signs, announcements, and political propaganda, which in spite of the efforts of the municipal authorities, continues to occur, especially in the immediate area of the popular markets.

Natural disasters and preparedness

The city of Cuenca is situated in a seismic zone which affects the American continent from north to the south. However, southern Ecuador and especially the area of Cuenca, has not suffered catastrophes or destruction caused by earthquakes. Perhaps the one factor that could negatively influence the conservation of the Historic Center is the rain, especially abundant between January and May. The fragile adobe construction of the Cuenca architecture is subject to damage in the buildings structures caused by rain, even producing their partial destruction. This factor should be taken into special consideration in the zone of Pumapungo. There are no other natural factors which can be considered as risk potentials for the conservation of the Historic Center.

5 FACTORS AFFECTING THE PROPERTY
Visitors/tourism pressures

For its condition as a city and the quality of the materials in its public spaces, the physical impacts produced by visitors are of little importance.

Tourism, however, can cause other kinds of problems such as the loss of authenticity in craft production and changes in the conduct of the common people.

Number of inhabitants in the area of the Historic center and in its area of influence.

In the area proposed for nomination, there are about 40,000 inhabitants, and in the buffer zone, according to the statistics of 1998, there reside about 45,000 persons.

As was pointed out before, the most serious problem which affects the conservation of the buildings of the Historic Center is that of the substitution of uses and the concentration of services.

Other

One additional problem which should be mentioned is the lack of cultural appropriation by certain sectors which reside in the Historic Center. The immigrants from rural areas who come to the city to improve their economic situation, do not become easily involved in processes of consciousness raising promoted in the city. Moreover, the southern zone of Ecuador has the highest rate of emigration to North America. The economic injection generated by this phenomenon often results in negative interventions in the area of the Historic Center and in the rural areas near the city.
MONITORING

a Constant factors for measuring the state of the environment:

The indicators most appropriate for determining the real worth of a
cultural property of the characteristics of the Historic Center of Cuenca
are, undoubtedly, those established in the inventories undertaken at
different times. Unfortunately, since 1982 when the Declaration of the
Historic Center as National Heritage was drawn up, no systematic
evaluations of the state of conservation of the buildings have been made.

For this reason, in 1997, due to the interest in placing the Historical
Center on the World Heritage list, the Municipal Government of Cuenca
began to develop the Plan for the Management of the Historical Center
which included the elaboration of a diagnosis, which among other things,
entails the updating of the inventory. This inventory will be finished by
the end of 1998 and will establish a systematic process of evaluation.

b Administrative dispositions concerning the conservation of
Heritage

During the years following the Plan of 1982 no systematic process of
heritage conservation was undertaken with respect to the ideas laid
down by the UNESCO in part 6.3 of the corresponding instructions.
As a result, there exists no specific information concerning this matter:
It should be noted, however, that the actions of the Commission of the
Historical Center, guided by interest in saving the existing heritage in
the best way possible with respect to the plan issued this year, involves
a follow-up process, by means of its own observations, taking into ac-
count the advice of its members, of the citizens and of the reports of
the inspectors of the Municipality. No edifice in the inventory can be
placed under Commission control or considered without the approval
of the Commission. The results of the efforts in this sense can be veri-
fied in the almost 500 minutes found in the archives of the Commission.

c Results of previous reporting exercises

The Territorial Reordering Plan of the Historic Center of Cuenca drawn
up by the Faculty of Architecture included nine categories of valuation
of the edifices, which are the following:

Edifices of Monumental Value
Edifices of Architectonic Value I
Edifices of Architectonic Value II
Edifices of Environmental Value.

The indicated plan has recorded the existence of the following edifices
in the area defined in 1994:

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<td>Edifices of Architectonic Value</td>
<td>179</td>
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<tr>
<td>Edifices of Architectonic Value</td>
<td>423</td>
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<tr>
<td>Edifices of Environmental Value</td>
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<td>Total</td>
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</tbody>
</table>
The plan under development by the Municipal Government in 1998 for presentation by the end of the year is a new updated report on the state of conservation of the Historic Center of Cuenca.
Photographs, slides and where available, film/video

Panoramic Views
AUTHOR: Fausto Cardoso
A2. - THE CITY IN ITS NATURAL ENVIRONMENT - 1998
AUTHOR: Fausto Cardoso
AUTHOR: Fausto Cardoso
AUTHOR: Fausto Cardoso
AUTHOR: Fausto Cardoso
AUTHOR: Fausto Cardoso
AUTHOR: Fausto Cardoso
AUTHOR: Fausto Cardoso
AUTHOR: Fausto Cardoso
AUTHOR: Fausto Cardoso
AUTHOR: Fausto Cardoso

City Images
B13. - PANORAMIC VIEW - 1998
AUTHOR: Fausto Cardoso
AUTHOR: Galo Carrión
B15. - PANORAMIC VIEW - 1998
AUTHOR: Fausto Cardoso
B16. - PANORAMIC VIEW - 1998
AUTHOR: Fausto Cardoso
B17. - LOJA AVENUE - 1998
AUTHOR: Fausto Cardoso
B18. - BENIGNO MALO STREET - 1998
AUTHOR: Fausto Cardoso
B19. - SIMON BOLIVAR STREET (SAN BLAS) - 1998
AUTHOR: Fausto Cardoso
AUTHOR: Fausto Cardoso
AUTHOR: Fausto Cardoso
AUTHOR: Fausto Cardoso
B23. - PIO BRAVO STREET - 1998
AUTHOR: Fausto Cardoso
B24. GRAN COLOMBIA STREET - 1998
AUTHOR: Fausto Cardoso
B35. THE VADO NEIGHBORHOOD - 1998
AUTHOR: Fausto Cardoso

Civilian Architecture

C26. THE SEMINARY - 1998
AUTHOR: Fausto Cardoso
C27. A CORNER HOUSE IN THE TOWN CENTER - 1998
AUTHOR: Fausto Cardoso
AUTHOR: Fausto Cardoso
AUTHOR: Fausto Cardoso
C30. HOUSE AND BROKEN BRIDGE - 1998
AUTHOR: Fausto Cardoso
C31. HOUSES IN THE VADO NEIGHBORHOOD - 1998
AUTHOR: Fausto Cardoso
C32. INTERNATIONAL HOTEL - 1998
AUTHOR: Fausto Cardoso
C33. CENTRAL HOUSE (BIENNIAL OF PAINTING) - 1998
AUTHOR: Fausto Cardoso
C34. A CORNER HOUSE IN THE TOWN CENTER - 1998
AUTHOR: Fausto Cardoso
C35. CENTRAL HOUSE - 1998
AUTHOR: Fausto Cardoso
C36. CENTRAL HOUSE - 1998
AUTHOR: Fausto Cardoso
C37. CENTRAL HOUSE - 1998
AUTHOR: Fausto Cardoso

Popular Architecture and of Environmental Value

D38. CENTRAL HOUSE - 1998
AUTHOR: Fausto Cardoso
D39. HOUSES IN THE TODOS SANTOS NEIGHBORHOOD - 1998
AUTHOR: Galo Carrión
D40. HOUSES IN THE VADO NEIGHBORHOOD - 1998
AUTHOR: Fausto Cardoso
D41. HOUSES IN THE TODOS SANTOS NEIGHBORHOOD - 1998
AUTHOR: Galo Carrión
D42. HOUSES ON RAFAEL MARIA ARIZAGA STREET - 1998
AUTHOR: Fausto Cardoso
D43. BRIDGE OVER LOJA AVENUE - 1998
AUTHOR: Fausto Cardoso
D44. HOUSES IN THE VADO NEIGHBORHOOD - 1998
AUTHOR: Fausto Cardoso
D45. HOUSES ON THE BLUFF - 1998
AUTHOR: Fausto Cardoso
D46. DETAIL - 1998
AUTHOR: Fausto Cardoso
D47. DETAIL - 1998
AUTHOR: Fausto Cardoso
D48. DETAIL - 1998
AUTHOR: Fausto Cardoso
D49. DETAIL - 1998
AUTHOR: Fausto Cardoso
D50. DETAIL OF HOUSE UNDER REPAIR - 1998
AUTHOR: Fausto Cardoso

The Tomebamba River Bluff

E51. THE RIVER AND ITS TEXTURE - 1998
AUTHOR: Fausto Cardoso
E52.- PANORAMIC VIEW - 1998
AUTHOR: Fausto Cardoso
E53.- HOUSE BESIDE THE RIVER - 1998
AUTHOR: Fausto Cardoso
E54.- HOUSE BESIDE THE RIVER - 1998
AUTHOR: Fausto Cardoso
E55.- POPULAR HOUSES - 1998
AUTHOR: Fausto Cardoso
E56.- PANORAMIC VIEW - 1998
AUTHOR: Fausto Cardoso
E57.- POPULAR HOUSES - 1998
AUTHOR: Fausto Cardoso
E58.- POPULAR HOUSES - 1998
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E59.- DETAIL - 1998
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E60.- THE RIVER, ARCHITECTURE AND NATURE - 1998
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E63.- THE RIVER AND THE CENTENARY BRIDGE - 1998
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E64.- THE BATAN MILL - 1998
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Religious Architecture

F65.- THE OLD CATHEDRAL - 1998
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F66.- BELL TOWER OF THE OLD CATHEDRAL - 1998
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AUTHOR: Fausto Cardoso
F76.- DETAIL OF SANTA ANA AND THE DOMES - 1998
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AUTHOR: Fausto Cardoso
F78.- BIFORA OF THE FACADE - 1998
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F79.- VIEW TOWARD EL CARMEN MONASTERY - 1998
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G80.- BALDAQUIN OF THE MAIN ALTAR - 1998
AUTHOR: Fausto Cardoso
AUTHOR: Fausto Cardoso
G82.- STAINED GLASS WINDOWS - 1998
AUTHOR: Fausto Cardoso
Neighborhoods and popular customs

JI14.-THE HERRERIAS, HOUSE OF CHAGUAÑARCHIMBANA - 1998
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JI15.-THE HERRERIAS STREET - 1998
AUTHOR: Fausto Cardoso
JI16.-BLACKSMITH SHOP, 1997
AUTHOR: Fausto Cardoso
JI17.-BLACKSMITH MONUMENT, HOUSE OF CHAGUAÑARCHIMBANA - 1998
AUTHOR: Fausto Cardoso
JI18.-CHRIST CHILD PARADE - 1997
AUTHOR: Fausto Cardoso
JI19.-CHRIST CHILD PARADE IN THE STREETS OF THE HISTORIC CENTER, 1998
AUTHOR: Fausto Cardoso
JI20.-PALM SUNDAY BESIDE THE CATHEDRAL, 1998
AUTHOR: Fausto Cardoso
JI21.-ASH WEDNESDAY BESIDE THE CATHEDRAL, 1998
AUTHOR: Fausto Cardoso
JI22.-SHOE SHINE BOY AT THE FOOT OF THE SEMINARY, 1998
AUTHOR: Fausto Cardoso
JI23.-SHOE SHINE BOY AT THE FOOT OF THE SEMINARY (DETAIL), 1998
AUTHOR: Fausto Cardoso
JI24.-CENTRAL PARK, 1998
AUTHOR: Fausto Cardoso

Archaeological Site of Pumapungo

K125.-INFORMATIVE PANELS - 1998
AUTHOR: Rómulo Cabrera
K126.-INFORMATIVE PANELS - 1998
AUTHOR: Rómulo Cabrera
K127.-INFORMATIVE PANELS - 1998
AUTHOR: Rómulo Cabrera
K128.-INFORMATIVE PANELS - 1998
AUTHOR: Rómulo Cabrera
K129.-VIEW FROM THE TOME BAMBÁ RIVER - 1998
AUTHOR: Rómulo Cabrera
K130.-VIEW OF THE HIGH TERRACE, PALACES OF HUAYNA-CAPAC - 1998
AUTHOR: Rómulo Cabrera
AUTHOR: Rómulo Cabrera
AUTHOR: Rómulo Cabrera
K133.-VIEW OF THE HIGH TERRACE, PALACES OF HUAYNA-CAPAC - 1998
AUTHOR: Rómulo Cabrera
K134.-VIEW OF THE HIGH TERRACE, PALACES OF HUAYNA-CAPAC - 1998
AUTHOR: Rómulo Cabrera
K135.-RECONSTRUCTED DIDACTIC STRUCTURE - 1998
AUTHOR: Rómulo Cabrera
K136.-VIEW OF THE HIGH TERRACE (PALACES OF HUAYNA CAPAC) - 1998
AUTHOR: Rómulo Cabrera
K137.-RETAINING WALLS OF THE BLUFF - 1998
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K138.-RETAINING WALLS OF THE BLUFF - 1998
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Copies of property management plans and extracts of other plans relevant to the property

As previously indicate, the Management Plan of the Historic Areas of Cuenca, which hopefully will be concluded at the end of 1998, is in the process of creation. Annexed to this document, however, are some plans that have served as reference guides in the Historic Center:

- **Cuenca del Siglo XXI**
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  1. Municipalidad de Cuenca
  **-Proyecto de Remunicipación del Centro Histórico de la Ciudad de Cuenca**
  1995
  1. Municipalidad de Cuenca, Vol. III
  **-Plan de Inversiones para el Centro Histórico de la Ciudad de Cuenca**
  1995
  1. Municipalidad de Cuenca, Documento preliminar
  **-Terminos de Referencia para los Planes de Ordenamiento Territorial, Cantonal, Urbano y Parroquiales**
  1996
  1. Municipalidad de Cuenca
  **-Plan de Desarrollo del Cantón Cuenca 1997 - 2000**
  1996
  1. Municipalidad de Cuenca, Plan de Inversión conjunta
  **-Plan de Desarrollo Urbano del Área Metropolitana de la Ciudad de Cuenca**
  1982
  Consulplan, Volúmen XII, Diagnóstico
  **-Subprograma de Desarrollo Cultural para Cuenca y la Región Austral**
  1991
  Universidad de Cuenca, Consejo de Programación de Obras Emergentes
  **-Plan de Transporte de la Ciudad de Cuenca**
  1997
  1. Municipalidad de Cuenca, Planificación estratégica de su Formulación y Evaluación
  **-Estudio de Estacionamiento en el Área Central de Cuenca**
  1997
  1. Municipalidad de Cuenca
  **-Proyecto de Reordenamiento de las Rutas de Transporte Urbano Público de la Ciudad de Cuenca**
  1997
  1. Municipalidad de Cuenca
  **-Plan de Ordenamiento Territorial del Cantón Cuenca: Ordenanza que Sanciona Determinaciones para el Uso de Ocupación del Suelo Urbano**
  1998
  1. Municipalidad de Cuenca
  **-Estudio de Prefactibilidad para la Conservación del Centro Histórico de Cuenca**
  1982
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  **-Reseña del Plan de Desarrollo Urbano del Área Metropolitana de la Ciudad de Cuenca**
  1982
  Consulplan
  **-Centro Histórico de Cuenca**
  1983
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VARIOS
De lo Divino y lo Profano, ARTE CUENCA NO DE OS SIGLOS XVIII

VEGA de Córdova, Margarita

XEROX DEL ECUADOR
Anexos Varios
Bibliografía Consultada
Relación Documental
Address where inventory, records and archives are held

I. Municipio de Cuenca, Benigno Malo y Sucre
Tel. 593 7 845 499
Fax 593 7 834359

Subdirección de Patrimonio Cultural.
Benigno Malo 6-40
Tel 593 7 831685
Anexos varios

Bibliografía consultada

Preámbulo:

El Centro Histórico de Cuenca ha sido objeto de investigación y propuestas para mejorar la imagen.

La Universidad de Cuenca a través del desarrollo de Tesis de graduación ha propuesto un sinnúmero de trabajos respecto a análisis históricos y propuestas de diseños tendentes a elevar la calidad de vida del Bien. Las Facultades de Arquitectura, Filosofía y Letras son los que han llevado a cabo este tipo de trabajos.

De igual manera existen otros documentos producidos en los últimos años y que tienen relación directa con el Bien. Estos importantes materiales disponibles en diversas bibliotecas de la ciudad, se enumeran en el listado adjunto.

El abundante número de documentos existentes demuestra el interés que ha existido en los diferentes ambientes intelectuales de la ciudad, por la lectura y las propuestas de intervención del Centro Histórico de Cuenca.

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Relación documental

Prelámsulo

Los datos que se consignan en la Reseña sintetizan una rápida visión de la historia de Cuenca, desde su fundación hasta la actualidad. La referencia a las fuentes, señaladas en clave, permite verificar los hechos que se enuncian. La bibliografía final indica la procedencia de la información.

A pesar que la Reseña tiene la forma de un elenco de sucesos, existe un hilo conductor de fondo que permite distinguir los aspectos geográficos, económicos, sociales, políticos y culturales de la vida histórica de la ciudad.

De la lectura de los datos se evidencia la importancia de Cuenca y su región, en el ámbito del Virreinato, durante la Colonia y en el contexto de la República. En Cuenca se generaron iniciativas tan importantes como las referentes a la minería y su trabajo por el sistema de amalgamación; las minas de Cuenca fueron las primeras en importancia en el ámbito de todo el Virreinato, antes de la prosperidad generada por Potosí y Huancavelica.

En el siglo XIX, Cuenca se hace acreedora al apetito de Atenas del Ecuador por la brillantez del cultivo de las letras.

Cuenca ha manifestado, desde el siglo XVI, un ritmo de crecimiento constante. Desde su indentificación con el campo y el paisaje, ha sabido desarrollar el conocimiento de las ciencias y la manifestación estética, por el arte, de manera apasionada. La calidad moral de los cuencanos se ha formado por la insistencia en el cultivo de los valores de la religión, participado por todos los sectores de la sociedad.

1.- Acta de Fundación de la ciudad (12-IV-1557). (1 Cab.4)
2.- Las armas de la ciudad, concedida a Cuenca por el Veyne Hursado de Mendoza (1557). (1 Cab.48)
3.- Primer repartimiento de solares a los vecinos de Cuenca (1557). (1 Cab.18)
4.- Presencia de la población mestiza en Cuenca, (Leyviller, V, 284)
5.- Primera relación de la Ciudad hecha por Hernando Pablos (1582): (R.G.I, III)
6.- Se inicia el repartimiento Indígena, para el servicio de los españoles. (1 Cab.25)
7.- Se establece un índice de salarios que pagar a los indios mitayos por su trabajo. (1 Cab. 209-210)
8.- Los indios realizan, por el sistema de mita, las obras públicas de la ciudad (1 Cab. 227 - 228)
9.- Primer repartimiento de indios para dedicarlos a la minería de Cuenca. (1 Cab. 230 - 231)
10. Los caciques piden eximirse del trabajo de la mita (Cab. 1591 - 1603 Fol. 15 - 15v)
11. Los mineros de Zaruma sacan indios de la jurisdicción de Cuenca, para la labor de las minas de aquel cerro. (Cab. 1606 - 1604 fol. 4 - 4v)
12. Salario del concierto Diego Chembe, por su anual trabajo. (ANH/C, Not. III, 5 fol. 31)
13. Seguimiento de precarismo, por el yanacanaje. (Cab.V, 193)
14. Los primeros encomenderos de la región cafarí (1549). (I Cab. / Q, II, 389)
15. Pedro de Verenga explora el Oriente con indios cafaríes (1540). (I Cab. / Q, II, 110 - 112)
16. Los cafaríes colaboraron con los españoles, en la conquista de la tierra de Quito (1534). (I Cab. / Q, II, 110 - 112)
17. Los encomenderos cometían el tributo indígena por trabajo personal. (Cab IV, fol. 147v)
18. Los cafaríes se organizaban por el sistema de cacicazgos (1557). (ANH/Q, Cacicazgos, 1723)
19. La región cafarí se dividía en hanan y hurin (1557). (I Cab., 10)
20. Los conquistadores incas implantaron mitímatas en la región cafarí. (Cab., 1579 - 1577, fol. 89)
21. Los cacicazgos se regían por el sistema señoríal (1723). (ANH/Q, cacicazgos, 1723)
22. Los caciques se incorporaron al sistema de vida de los españoles (1611). (ANH/C, Not. III, fol. 709 - 713)
23. Se fundaron los pueblos de indios (1570). (Cab., 1591 - 1603, Fol. 738v)
24. Repartimento de tierras a los indígenas (1584). (Cab.V, fol. 167v)
25. Los indígenas aprenden los oficios menesteres (1579). (Cab., 1579 - 1577, fol. 152)
27. Nombramiento de guardia mayor de la ciudad (1557), a Gil Ramirez Dávalos. (I Cab., 25)
28. Se inicia el reparto de tierras a los vecinos españoles (1557). (I Cab., 46v)
29. Prospera la ganadería en la región (I Cab., 176)
30. Se establece la costumbre de herrar al ganado (1586). (Cab. 1606 - 1614, fol. 150v - 151)
32. Se establece el apropio y comerciacion de carne a la ciudad, por el sistema de remate entre los criadores de ganado (1590). (Cab. 1587 - 1591, fol. 122v-123v)
33. Se inicia en Cuenca el método de amalgamación del oro por el descubrimiento de la mina del Azogés. (ANH/C, Not. III, 1, fol. 721v - 722)
34. Urua el mita en Cuenca (1565). (ANH/C, Not. III, 1, 837 - 940v)
35. Las minas de Santa Barbara son las primeras en explotarse en la jurisdicción de Cuenca, (1557). (I Cab. 25)
37. Los jíbaros destruyen Sevilla de Oro (1606) ocasionando la crisis definitiva de las minas de Santa Barbara. (Cuenca a través, 161)
38. Gil Ramirez Dávalos inicia la explotación de las minas de Espíritu Santo (1557). (RGL I, 37)
39. Las minas de Espíritu Santo garantizan la supervivencia poblacional de la ciudad de Cuenca. (1562). (Cab. 364)
40. Juan de Salazar de Villasiote, corregidor de Quito, cree que Cuenca podía ser sede de la Audiencia (1563). (I Cab., 39)
41. Hernando de Santillán, presidente de Quito, suprime la mita minera para Cuenca, ocasionando el decaimiento del asiento de Espíritu Santo (1564). (González Sudrez, III 122)
42. Los mineros de Carabambaba introducen 36 esclavos negros (1598). (ANH/C, Not. III, 352v - 356)
43. Se inicia la explotación de las minas de Malal (1575). (Cab IV, 16)
44. A los curas y hacendados incitan a los indios desertar del trabajo de las minas de Malal (1684). (ANH/Q, Min. 28IV.1683)
45. Cuenca se convierte en centro de gran actividad comercial (1563). (ANH/C, Not. III, 275v - 277)
46. En Cuenca se establece, por mercad del Virrey Hurtado de Mendoza, la correduría de bolsa (1557). (I Cab. IV, 63)
47. El primer molino que sirvió a Cuenca fue el Rodrigo Nuñez de Bonilla
(1557). (I Cab. 193)
48.- En Cuenca se consumía mucho vino de Castilla (1609). (Cab. 1606 - 1614, fol. 47)
49.- El Cabildo prohíbe que los artesanos ejerzan sus oficios fuera de la traza de la ciudad (1584). (Cab. V 158v - 159)
50.- Gil Ramírez Dávalos fundó un bastín en el barrio de San Roque (1557). (Cab. IV 65v)
51.- El tejedor de tocuyos (jerogas de algodón) era obra femenil (1676). (Cab. 1760 - 1763, fol. 188 - 189)
52.- La destilación de aguardiente de caña se inicia en los valles calientes del Azayu en el siglo XVIII (1716). (Cab. 1707 - 1724, fol. 126v)
53.- Se inicia la explotación de castaña en las montañas de la jurisdicción de Cuenca (1777). (ANH/Q, Cascarilla, ló, X, 1777)
54.- Las monjas Conceptas tenían 100 indios de servicio. (1724) (Cab. 1724 - 1746, fol 292)
55.- Los hidalgos de Cuenca eran preferidos en los cargos públicos (1579). (Cab. 1591 - 1603, fol. 249v - 252)
56.- La casta aristocrática era celosa de su privilegio (1758). (Cab. 1751 - 1759, fol. 253)
57.- La elite Cuenca fundó capellanías en los templos de la ciudad (1615). (ANH/C, Not, III, 489, fol. 355 - 364v)
58.- Algunos vecinos rumbosos comprarán a la Corona el título de idalginan (1614). (Cab. 1751 - 1759, fol. 253 - 253v)
59.- Los vecinos ricos controlaban las elecciones del Cabildo sobre los hidalgos. (1614). (Cab. 1606 - 1614, fol. 163 - 164)
60.- Las estripes señoriales de la sociedad cuencano eran rivales entre sí (1727). (Corregimiento, 230)
61.- La arbitrariedad de señorío cuencano propició el clima de violencia entre los vecinos cuencanos (1727). (Corregimiento, 230)
62.- En Cuenca se celebraban las fiestas en honor del Rey, mucha pompa (1598). (Cab. 1591 - 1603, fol. 320)
63.- En Cuenca se apreciaba el arte teatral (1760). (Cab. 1760-1773)
64.- Los mezquitos se dedicaban al comercio (1765) (ANH/C, Not, III, 499, fol.189)
65.- La instrucción humanística fue impartida desde muy temprano, en Cuenca (1594). (Cab. 1591-1603, fol. 171)
66.- El General Ignacio Escandón fue el primero que se distinguió en el cultivo de las lieras (Corregimiento, 262)
67.- El primer Corregidor de Cuenca fue don Fernando de Barahona (1579). (Cab. 1579 - 1587, fol. 13)
68.- Antonio Bello Gayoso escribió su "Relación que envió a mandar su Majestad de su ciudad de Cuenca y de toda su provín- cia" (1584) (RGI, III, 155-196)
69.- El Cabildo Cuenca apoyó al D. Quito, en la revolución de las alcabalas (1592) (Cab. 1591-1603, fol. 36v-37)
70.- El Cabildo de Cuenca organizaba la defensa del puerto de Guayaquil, cuando esta ciudad era amenazada por corsarios. (1594). (Cab. 1591-1603, fol.161v-61v)
71.- En Cuenca se organizaban las expediciones militares para controlar la amenaza de los jíbaros (1574). (Cab. IV, fol. 118 - 119)
72.- En el siglo XVII la milicia de Cuenca estaba conformada por caballería e infantería, debidamente organizada y provista (1712). (Cab. 1701 - 1724, fol. 116 - 118v)
73.- Los indios arreglaban los caminos de acceso a la ciudad (1549). (Cab. 1591 - 1603, fol. 407v - 410)
74.- Los corregidores de Cuenca abusaban de los indios, echando mano de los fondos de las cajas de comunidad (1663). (Cab. 1670 - 1680, fol. 4 - 13)
75.- En Cuenca, la población indígena estaba atenta a los sucesos del levanta- miento de Tupac-amaru (1667). (Cab. 1696 - 1697, fol. 264 - 270)
76.- La Misión Geodésica Francesa realizó sus trabajos de medición, en Cuenca, en 1737. (Corregimiento, 231)
77.- Juan Sanjurgo, médico de la Misión Geodésica, fue asesinado en Cuenca, por desafiar a la aristocracia local (1739). (Corregimiento, 231)
78.- El Corregidor Joachín de Merisalde y Santiesteban escribió su "Relación Historica, Política y Moral de la ciudad de Cuenca (1763), (Cab. 1760 - 1773, fol. 18 - 22)
79.- El Corregidor Francisco Tristán y Valdepeñas fue procesado por el Santo Oficio de Lima y absuelto (1765) (Cab. 1760 - 1773, fol. 184 - 187v)
80. En Cuenca se empezaron a vender las cargas públicas (1589). (Cab. 1591 - 1603, fol 50 - 55)
81. La Caja Real se trasladó de Cuenca a Loja, por decaimiento de las minas (1595). (Cab. 1670 - 1680, fol 36 - 40v)
82. La ciudad hizo fabricar un estandarte que tenía a un lado la imagen del apostol Santiago, y por otro las armas de la ciudad (1592). (Cab. 1591 - 1603, fol 31 - 31v)
83. El primer Alfrez real de Cuenca fue Juan Coronel de Rosa (1592). (Cab. 1591 - 1603, fol 31 - 31v)
84. La ciudad tomó posesión del puerto de Bola (1655). (Cab. II, 74)
85. Francisco de San Miguel fue el primer alcalde de la ciudad. (Corregimiento, 105)
86. La ciudad de Cuenca tenía a través del puerto de Bola, salida directa al mar (1577). (Corregimiento, 100)
87. La Santa Hermandad (policía rural) se estableció en Cuenca, para controlar la seguridad de los vecinos (1590). (Cab. 1587 - 1591, fol 133v - 135)
88. La ciudad empezó a rematar los ejidos, desde el siglo XVI para financiar los gastos propios de la administración (1560). (Cab. I, 431)
89. El Cabildo ordenó venderse las calles de Santa Ana, desde la plaza central hasta el este (1580). (Cab. IV, fol 96v)
90. El Marqués de Cañete fue designado árbitro del Hospital de la Caridad de la ciudad (1557). (Cab. I, 43)
91. Los virreales y el sarrapamiento asistían a la población indígena (1584). (Cab. V, fol 169)
92. El cacique Hernando Burgua prestó su servicio de curandero, durante las epidemias (1586). (Cab. 1587 - 1591, fol 43 - 43v)
93. La población cuencana fue presa de la fiebre pinta (1588). (Cab. 1587 - 1591, fol 43 - 43v)
94. Los religiosos beneméritos regentaron el Hospital de la Caridad (1599). (Cab. 1670 - 1680, fol 104v)
95. El gobernador Juan de Salinas Loyola fundó el Hospital de Nativos de San Salvador de Cañarhambana (1581). (ANH/C, Hospital, 30, I, 1750)
96. Un aspecto importante del servicio era la construcción y mantenimiento de los puente de la ciudad. (Cab. V, fol 13)
97. Diego Alonso Marques construyó el primer puente de cal y canto sobre el río Tomebamba (1588). (Cab. 1587 - 1591, fol 44 - 46)
98. El Cabildo cuencano cobraba derechos de pontazgo, en los puentes de la ciudad (1591). (Cab. 1587 - 1591, fol 60 - 160v)
99. Una de las acueductas construidas por los incas que atraviesaban la ciudad de Cuenca era la calle de Santa Ana. (1564). (Cab. II, 158)
100. Los vecinos imitaban las calles de ciudad y construían sobre ellas (1599). (Cab. 1591 - 1603, fol 30v)
101. El Cabildo dispuso la expulsión de los indios, de la traza de la ciudad, para que no se mezclaran con los españoles (1580). (Cab. V, fol 97)
102. La ciudad de Cuenca estuvo presente en la sublevación de los estancos (1675). (ANH/C, Est. 29 IV, 1676)
103. El primer Alcalde de la ciudad fue Gonzalo de las Peñas (1557). (Cab. I, 7)
104. El primer escribano de la ciudad fue Diego Gonzalez del Barco (1557). (Cab. I, 4)
105. El Cabildo instaló una pila en el centro de la Plaza Central (1586). (Cab. V, fol 215v)
106. Los vecinos de la ciudad se habían enterado en el piso de la Iglesia mayor: (AC/EC, Cap. 1, 2 - 10v)
107. Las religiosas Agustinas establecieron en la ciudad el primer centro de enseñanza para los jóvenes (1575). (Cab. IV, fol 16v).
108. Rodrigo Nuñez de Bonilla fue el dueño del primer milono en el barrio de Todos Santos (1557). (Corregimiento, 471)
109. El Monasterio de las Concepcitas prestaba dinero, a cien, a los vecinos de Cuenca (1712). (Corregimiento, 476)
110. Las abadesas del Monasterio de las Concepcitas eran hijas de familias linajudas de la ciudad (1596). (Cab. 1591 - 1603, fol 236v)
111. Las Monjas Concepcitas eran dueñas de encomienda que pertenecian a Rodrigo Nuñez de Bonilla (1600). (Corregimiento, 471)
112. El primer Obispo de Cuenca fue José Carrion y Marfil (Terin)
113. El barrio de San Sebastian fue de mestizos (1779). (ANH/C, censo de Vallejo)
114. En la nobleza hidalga de Cuenca no existía la institución del mayorazgo (1777). (Gob., 16)
115. La mayor parte de la propiedad territorial de los vecinos de Cuenca era de mediana extensión (1777). (Gob., 17)
116. La disposición urbana de la ciudad respondía a la ubicación por zonas (barrios) de los sectores sociales (1777). (Gob., 36)
117. La economía precapitalista de Cuenca obligaba a las personas ricas al ahorro, antes que a la inversión (1777). (Gob., 37)
118. La vida del nobre no era el rezgo sobresaliente de la sociedad cuencana (1777). (Gob., 39)
119. Las personas de calidad invertían sus dineros en ropa, joyas y vajilla fina (1777). (Gob., 37 - 58)
120. Cuenca mantuvo la mayor parte de su relación comercial con Guayaquil (1777). (Gob., 76)
121. Las relaciones de Cuenca con el Perú eran menos importantes que las que mantenía con Quito (1777). (Gob., 77)
122. Cuenca se elevó a rango de gobernación en (1777). (Gob., 81)
123. El autoritarismo del gobernador José Antonio de Vallejo es símbolo del despotismo borbónico (1777). (Gob., 82)
124. El grupo criollo cuencano simpatizó con la revolución quitaña del 10 de Agosto de 1809. (Gob., 89)
125. En 1812, Cuenca se convirtió en capital de la audiencia. (Gob., 91)
126. El Cabildo controlaba la actividad de los gremios y oficios designando a los maestros mayores (1777). (Gob., 97)
127. La carrera militar era una oportunidad de escenso social y de mayor economía (1777). (Gob., 98)
128. Los altos mandos de la milicia eran ocupados por la élite social cuencana (1777). (Gob., 98)
129. Los patriotas criollos se adhirieron al movimiento de independencia política el 3 de noviembre de 1820. (Gob., 100)
130. Cuenca, al independizarse, emitió un escudo nuevo, con los símbolos de la libertad (1820). (Gob., 101)
131. La austeridad final de la época borbónica evidenció la corrupción administrativa de la burocracia (1777). (Gob., 105)
132. El contador Marcos de Lamar denunció la deficiencia administrativa de los funcionarios de la Real Audiencia (1778). (Gob., 105)
133. La Real Audiencia obligó a pagar a los deudores al Fisco, confiscándoles las propiedades (1777). (Gob., 111)
134. El Gobernador Vallejo dio importancia al desarrollo de la vialidad, para facilitar el movimiento comercial y la percepción de impuestos (1777). (Gob., 85)
135. El Gobernador Vallejo demostró, en la muerte del espadachín Zabala, el estilo de autoritarismo que caracterizaba el gobierno colonial (1794). (Gob., 86)
136. El comercio de Cuenca a Quito se hacía por medio del grupo de reales, indios mercaderes (1793). (Gob., 117)
137. La cascara sacada de las montañas:...[cortesía]...era controlada por la real hacienda y era enviada a España (1777). (Gob., 121)
138. En la Colonia, los vecinos gastaban mucho de las palas de gallos (1777). (Gob., 123)
139. El sector aristocrático de Cuenca preservó su poder económico y político, mediante las redes de parentesco (1777). (Gob., 141)
140. La mujer cuencana manifestó capacidad empresarial (1777). (Gob., 141)
141. Los indígenas sintiéndose protegidos por la Corona, contra curas y hacendados, recurrieron al recurso legal para defendersse de sus arbitrariedades (1789). (Gob., 207)
142. El servicio personal de los indígenas se redujo al concertaje (1777). (Gob., 185)
143. Sólo los cuencanos ricos eran propietarios de esclavos (1777). (Gob., 186)
144. Los curas gozaban de poder económico y social, durante la colonia (1777). (Gob., 193)
145. A los indios se les imponía la obligación de ser cristianos (1777). (Gob., 209)
146. Los curas y hacendados ejercían la autoridad sobre los indíos con crueldad (1777). (Gob., 204)
147. El criollismo se estructuró sobre el principio aristocrático (1777). (Gob., 212)
148. Con frecuencia los curas eran apedreados físicamente, en represalia por su propensión contra los criollos (1777). (Gob., 206)
149. Cuenca amnésico fue elevada a sede de la Gobernación civil y del Obispado por su importancia económica y demográfica. (1777). (Gob., 191)
150. Durante la gobernación colonial, Cuenca se benefició de un impuesto al cacao de Guayaquil, para la construcción del Colegio Seminario (1777). (Gob., 192)
151. En 1568 inició la construcción de la iglesia mayor. (Cab.II 223)
152. En la iglesia mayor, los sectores populares se hacían enterrar en el yacrral, fuera del templo (1613) (ACE/C, Cap.01,120)
153. En 1737 las cofradías costearon el órgano de la iglesia mayor (ACE/C, Cap.03,116)
154. Según opinión del primer obispo de Cuenca, esta ciudad estaba muy atrasada en cultura y comodidades (1793) (ACE/C, Cap.63,5v)
155. La torre de la catedral que da a la plaza central fue obra de Francisco Eugenio Tamariz (1867) (ACE/C, Econ. 97, 118,57)
156. La arquitectura de estilo neoclásico se introduce en Cuenca a mediados del siglo XIX. (ACE/C, Econ. 159,185,7)
157. La construcción de la catedral nueva de Cuenca se inició en 1869. (ACE/C, Econ 147, 170,9)
158. La Universidad de Cuenca se fundó en 1867 (Min., 92)
159. La educación técnica empieza a desarrollarse en Cuenca en siglo XIX hacia los años treinta, con la fundación de la Facultad de Ciencias de la Universidad de Cuenca. (Min., 102)
160. La escuela superior de minas se fundó en Cuenca en 1930, para el desarrollo de la economía minera del austro. (Min., 96)
161. La cultura de Cuenca en el siglo XIX es humanística e intelectual. (Min., 92)
162. El geólogo Teodoro Wolf llegó a Cuenca en 1870 y hizo la exploración del potencial minero del Austro. (Min., 95)
163. Teodoro Wolf es autor de la obra “Relación de un viaje geográﬁco de la provincia del Azuay” (Guayaquil, 1879). (Min., 95)
164. El sistema de enseñanza tradicional se apoya en el respeto al principio de autoridad y obediencia a las normas morales cristianas. (1803) (ACAC, 170,9)
165. Durante las crisis económicas del austro, la población se dedicaba a solventar su economía durante el siglo XIX, en la actividad minera. (Min., 96)
166. El 27 de febrero de 1829 el General Sucre derrotó al ejército peruano en Tarqui. (Sesquicentenario)
167. El General Juan José Flores fue ascendido de rango, por Sucre, luego de la victoria de Tarqui 1829 (Sesquicentenario)
168. El General La Mar presidente del Perú en 1829, nació en Cuenca. (Sesquicentenario)
169. El primer periódico de Cuenca fue el Eco del Azuay (1828). (Solano)
170. Fray Vicente Solano inicia el renacimiento de la cultura de Cuenca en el siglo XIX (1828). (Solano)
171. Una de las grandes fortunas de Cuenca fue de Hortensia Mata, dueña de grandes haciendas y de hermosas casa en la ciudad (1895) (La Hacienda, 215)
172. En el Austria la propiedad territorial, acrecentada por la herencia y compra, tenía un comportamiento cíclico, con tendencia a desintegrarse a la muerte del jefe de familia (1824). (La Hacienda 215)
173. Las fortunas del siglo XIX se generaron por la exportación de la cascarilla (1840) (La Hacienda 215)
174. Miguel Ordóñez Lasso era dueño de las montañas cassacarillas de la Cola de San Pablo, en Paute (1895). (La Hacienda, 215)
175. El comercio con Guayaquil se hacía por el sistema de recaud por la ruta Cuenca - Molleturo - Narangal (1900) (La Hacienda, 208)
176. El ganado caballar que utilizaban los comerciantes, procedía de las valles de Girón y Yunguiillas, (1900) (La Hacienda 208)
177. Uno de los rasgos de la cultura literaria de Cuenca se manifestaba en el mes de mayo, en honor de la Virgen (1862) (Terán, 25)
178. El surgimiento de intelectuales cuencanos se debe a la acción de meseros como el Obispo Remigio Estévez de Toral (1861) (Terán, 21)
179. En el Colegio - Seminario de Cuenca se formaron los primeros profesionales de la ciudad (1816) (Terán, 20)
180. La parroquia de la Iglesia mayor era exclusiva de los españoles y mestizos (1600) (Terán, 79)
181.- José Miguel Vázquez es uno de los escultores de cristos más notables de Cuenca. (1896). (Aróstegui 2,5)
182.- En 1902, Honorable Vázquez fundó la Escuela de Bellas Artes de Cuenca (Artistas, 5)
183.- El Sr. de Girón es considerado por los cuencanos, el portador delas lluvias (Ternín, 160)
184.- La artesanía del sombrero de paja toquilla se introdujo en Cuenca hacia 1860 (Vázquez, 1989, 189)
185.- Luis Cordero escribió la Obra "Enumeración Botánica de las principales plantas de la República del Ecuador" (Madrid, 1950)
186.- El Libertador Simón Bolívar llegó a Cuenca el 8 de Septiembre de 1922 (Monografía, 190)
187.- Pase de Niño, en Navidad, es una de las expresiones más sentidas del folklore cuencano. (Vázquez, 1988, 307)
188.- En 1925, el pueblo se sublevó contra el estanco de la sal (Vázquez, 1989, 238)
189.- Los actuales movimientos migratorios de la gente joven de Cuenca y su región se dirige al extranjero, sobre todo a los Estados Unidos de Norteamérica (Vázquez, 1991, 156)
190.- Uno de los rasgos de la Cultura cuencana es la religiosidad, presente desde inicios de la vida colonial (1602) (La Simbología 15)
191.- En el marco de la religiosidad se manifestó, también la dominación propia de la colonia, identificada a los indígenas como gentiles e idólatras (La Simbología 15)
192.- La devoción a la Virgen Inmaculada es una de las principales de la religiosidad cuencana (La Simbología, 16)
193.- El arte comenzó a desarrollarse, en Cuenca, bajo el Canómen de la escuela clásica, dirigida por el español Tomás de Povedano y Arcos (1893). (Artistas, 11, 4)
194.- En la población indígena de la región existe una tradición afribera que continúa la habilidad de las culturas precolumbianas (Corregimiento, 43)
195.- Los sahaicos se establecieron en Cuenca en 1893, promoviendo la educación artesanal y técnica de la joventud. (Presencia, 35)
196.- Desde Cuenca se organizó el proceso de evangelización y colonización de los jíbaros de la región Oriental, a partir del siglo XVIII (Presencia, 8)
197.- En Cuenca se ensayó en el siglo XVIII (1779), la fabricación artesanal de la porcelana, utilizando el fino material de la región (La porcelana, 8)
198.- En la cultura cuencana, la presencia de los ríos es fundamental: durante la colonia, bañaron el río Tomebamba con el nombre de "Julia Matade-ro" por la furtiva destructora de las aguas (Cab., 1701 - 1724, 200v - 201)
199.- La ciudad incaica de Tomebamba tenía la pompa de capital del imperio. La ciudad de Cuenca se fundó sobre sus ruinas, sino en el eje de la acequia que correspondió a la calle de Santa Ana (Corregimiento, 80)
200.- La ciudad de Cuenca se levanta en el valle de Guadapondeleg que significa "campo florido". Los españoles sabían que se ubicaba "En la mejor comarca de toda la provincia..." Todo esto ayuda a ponderar la belleza del pasaje que rodea a la ciudad. (Cab., 1, 10)

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(Terán)
Historical sketches

1 Cuenca 1557
2 Cuenca 1563
3 Cuenca 1878
4 Cuenca 1910-1930
5 Cuenca 1938
6 Cuenca 1942
7 Cuenca 1946
8 Cuenca 1946
9 Cuenca 1949
10 Cuenca 1963
11 Cuenca 1971
12 Cuenca 1974
13 Cuenca 1983

Cuenca 1557

Cuenca 1563
7 Cuenca 1946

8 Cuenca 1949

9 Cuenca 1949

DOCUMENTATION
PLANO DE LA CIUDAD DE CUENCA

10 Cuenca 1963

11 Cuenca 1971

DOCUMENTATION
SIGNATURE IN THE NAME OF THE STATE PARTY

Signature of the Representative

Embajador Íñigo Cidre
Signature of the Representative
Arq. Fernando Corriero Cueva
MAYOR OF CUENCA
Cuenca (Ecuador)  
No 863

Identification

Nomination Historic Centre of Santa Ana de los Rios de Cuenca
Location Province of Azuay
State Party Ecuador
Date 30 June 1998

Justification by State Party

Cuenca is an outstanding example of an entroterra city built on an open space in the rough terrain of the Andes, away from an Inca settlement. It is based on town-planning precepts laid down by Charles the Fifth in 1526. 

Criterion ii

It is the embodiment of the ideal urban model of a colonial town “in the interior,” built as an administrative centre for the large Indian communities and intended for agriculture.

Criterion iii

Its exceptional value is due not so much to the monumental concept of the constructions but to its capacity to absorb the different architectural styles of the past while retaining its basic character as a colonial town. The town has many adobe buildings, the result of adapting traditional European architecture to local conditions.

Criterion iv

The city, founded by the Spanish, has produced a synthesis in the layout of its space and in the social relations between the Indians and newly arrived Spaniards.

Criterion v

[Note: This text is an abbreviated version of that in the nomination dossier.]

Category of Property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, the historic centre of Santa Ana of the Rivers of Cuenca is a group of buildings.

History and Description

History

The town was founded in 1557, on the orders of the Viceroy Andrés Hurtado de Mendoza, on a site next to Pumpapungo. The purpose was to turn it into an agricultural centre, since the conditions of the surrounding plains were favourable for farming and stock raising. The aim was also to establish an administrative centre for the numerous Indian populations in this Andean region.

The town of Cuenca developed slowly, because it was hampered for a long time by its initial layout, and remained a centre for agricultural production. It incorporated a succession of architectural contributions, in keeping with its urban fabric and character as a colonial town. This situation continued until political independence from the Spanish Crown in 1820. At the same time, the various populations and cultures intermingled.

During the second half of the 19th century, the town went through a manufacturing phase, particularly the production of quinine and straw hats. This development enabled it to become relatively richer, and it was accompanied by the construction of some more important buildings, including the University of Cuenca in 1867.

Owing to its geographical isolation, Cuenca had a coherent urban profile until 1950. However, this was followed by the threats of urban expansion and transformations resulting from pressure exerted by real-estate promotion and new social requirements. An Urban Development Plan for the Metropolitan Area of Cuenca was adopted in 1982 to safeguard the image of the town and to restore several buildings.

Description

The town of Cuenca is situated in a valley surrounded by Andean mountains chains, which have enabled it to maintain close contact with its natural environment over a long period.

The town is laid out on a strict grid of perpendicular streets stretching from the Main Square, the Abdón Calderón Park, to form a total of 200 blocks. The seat of the Town Council, the Office of the Governor, two cathedrals, and the Law Courts are ranged around the Main Square. The paved streets are wide and sunlit. The urban fabric is noteworthy for the presence of parks, squares, church cloisters, and other public areas.

Many of the simple colonial houses have been converted into more important residences, especially during the period of relative expansion due to the production of quinine and hats. The result is an unusual architecture incorporating various influences, both local and European.

A few important edifices are worthy of mention, such as the New Cathedral, begun in 1880, the Old Cathedral, the Carmelite Monastery, and the Church of Santo Domingo.

Management and Protection

Legal status

Most of the buildings are private property, although a few of the larger ones are in public or church ownership. At national level, the 1979 Law on Cultural Heritage and its application regulations of 1984, as well as the 1988 legislation on the creation
of an Emergency Fund for Cultural Heritage, are in force.

At regional level, there are several statutory measures:

- the 1982 Act on the Designation of the Historic Centre of the Town of Cuenca;
- the 1983 Edict on the Control and Administration of the Historic Centre;
- the 1989 Edict on the Establishment of a Directorate for the Historic Centre;
- the 1992 Edict on Signs and Publicity;
- the Edict on the Exemption from Property Tax for Owners of Property declared to be part of the National Cultural Heritage.

These statutory regulations apply to the perimeter of the historic centre but make no similar provisions for the buffer zone, which is very narrow.

Management

The Commission for the Historic Centre is responsible for its supervision and management. The Commission is assisted in technical matters by the General Secretariat for Town Planning, which comes under the Municipal Government of Cuenca.

The municipal authorities are also responsible for actions relating to the management of the historic centre, in particular the Town Council and the Mayor of Cuenca.

Conservation and Authenticity

Conservation history

Concern for conservation issues intensified in the 1970s, leading to effective protective measures starting in 1982.

Inventories have been drawn up and a study has been undertaken on the areas forming the historic centre.

The buildings in the historic centre are very fragile as they are not made of very durable materials, especially when built of mud brick. The authorities consider that regular maintenance by owners should be a priority protective measure, and they are encouraging this approach in different ways.

In 1995, the completion of the Master Plan for drinking water and sewers ensured the provision of an essential drainage system for the old dwelling houses.

A few blocks of houses in the historic centre have undergone major alterations which do not fit into the form and typology of the historic fabric.

Authenticity

The town of Cuenca has been able to retain its image as a colonial town and most of its original character. Its historic centre is inhabited and continues to have a traditional and active social life, although in living conditions which have sometimes deteriorated. Given this continuous occupation, the town has a high degree of authenticity.

Evaluation

Action by ICOMOS

An ICOMOS expert mission visited Cuenca in February 1999. It observed that the buffer zone needed to be reconsidered in terms of its regulations or its extension, for it permits building at a scale which could disrupt the perspectives of the historic centre. ICOMOS also consulted its International Scientific Committee on Historic Towns and Villages.

Qualities

The special value of Cuenca relates to the history, town planning, architecture, and landscape of the ensemble. Its historical evolution is reflected in the different phases of its urban development. Each phase is like a chapter in an open book which can be consulted to analyse, research, and acquire knowledge of the region's successive civilizations - the Cañari period, Inca rule, and the Spanish conquest and colonization.

Comparative analysis

In contrast with the many colonial harbour towns, Cuenca is a historic town of the interior. It also differs from Quito or Cusco in that it was established on a green-field site and not built on top of an existing settlement.

In a comparative study carried out by ICOMOS, Cuenca appears on the list of cultural property which should be given priority.

ICOMOS recommendations for future action

ICOMOS requested that the buffer zone should be re-examined in relation to its extension and to town-planning regulations which should be applied to it, especially with respect to the scale of constructions.

To be able to exercise its control more effectively, the authorities should carry out a full inventory of the buildings of the historic centre, especially the more vulnerable areas, such as those engaged in distribution and commercial activities.

Additional documentation was provided to ICOMOS at the meeting of the Bureau in July 1999. This has been studied and is considered by ICOMOS to meet the requirements of the Committee.

Brief Description

The historic centre of Cuenca is typical of a colonial town of the interior, set in a valley surrounded by Andean chains. Dedicated to agriculture, it became a melting pot for local and immigrant populations.

Recommendation

That this property should be inscribed on the World Heritage List on the basis of criteria ii, iv, and v:

Criterion ii Cuenca illustrates the successful implantation of the principles of Renaissance urban planning in the Americas.
**Criterion iv**  The successful fusion of different societies and cultures in Latin America is vividly symbolized by the layout and townscape of Cuenca.

**Criterion v**  Cuenca is an outstanding example of a planned inland Spanish colonial city.

ICOMOS, September 1999
MUNICIPAL GOVERNMENT OF CUENCA
HISTORIC AREAS OF CUENCA - ORDINANCE (28-04-1983)

SYMBOLS

- FIRST CLASS AREA (952.873.9 m²)
- ARCHAEOLOGICAL AREA (157.975.5 m²)
- AREAS TO BE RESPECTED (829.480.0 m²)
- SPECIAL ZONES (PRESERVATION CORDS) - (391.104.9 m²)

PROPOSAL FOR THE INCLUSION OF CUENCA'S HISTORIC CENTER IN THE WORLD HERITAGE LIST

CITY OF CUENCA:

DELEMITATION OF HISTORIC AREAS - ORDINANCE (28-04-1983)

SCALE:

1:20.000

ELABORATION AND RESPONSIBILITY:
OFFICE OF APPRAISAL, TAX ASSESSMENT AND STATISTICS

DATE:
JUNE 1998

SOURCE:
AERIAL PHOTOGRAMMETRY RESTITUTION OF THE LIDAR - 1994

PLAN:
No. 2

Centre historique de Santa Ana de los Ríos de Cuenca / Historic Centre of Santa Ana de los Ríos de Cuenca:
Plan indiquant les zones protégées / Map showing protected areas
Cuenca (Equateur)
No 863

Identification

Bien proposé  Centre historique de Santa Ana de los Rios de Cuenca
Lieu  Province de Azuay
Etat Partie  Équateur
Date  30 juin 1998

Justification émanant de l'Etat Partie

Cuenca est un exemple exceptionnel de cité "entreterra" construite sur une surface libre de la rude géographie des Andes, à l'écart d'une agglomération inca, en suivant les préceptes urbanistiques édictés par Charles Quint en 1526. Critère ii

Elle est la matérialisation d'un modèle urbanistique idéal de ville coloniale "de l'intérieur" à vocation de centre agricole et d'administration des importantes communautés indiennes. Critère iii

Sa valeur exceptionnelle ne tient pas tant à la conception monumentale des constructions, mais plutôt dans sa capacité d'intégrer les différents courants architecturaux du passé tout en conservant son caractère essentiel de ville coloniale. La ville contient de nombreux immeubles en adobe, fruit d'une adaptation d'une architecture européenne traditionnelle aux conditions locales. Critère iv

La cité fondée par les Espagnols a produit une synthèse, dans l'aménagement de l'espace et dans les relations sociales, entre les Indiens et les nouveaux arrivés espagnols. Critère v

[Note Ce texte est une version abrégée du texte qui figure dans le dossier de proposition d’inscription]

Catégorie de bien

En termes de catégories de biens culturels, telles qu'elles sont définies à l'article premier de la Convention du Patrimoine mondial de 1972, le centre historique de Santa Ana des Rivières de Cuenca constitue un ensemble.

Histoire et description

Histoire

La ville est fondée en 1557, sur ordre du vice-Roi Andres Hurtado de Mendoza, sur un site choisi à proximité de Pumapungo. L'objectif est d'en faire un centre de production agricole d'exploitation des ressources et des conditions favorables des plaines alentour pour l'élevage et la culture. Il s'agit aussi d'établir un centre d'administration des populations indiennes nombreuses dans cette région andine.

La ville de Cuenca connut un développement lent, longtemps contenu dans les limites de son tracé initial, et est resté un centre de production agricole. Elle a intégré des apports architecturaux successifs, dans le respect du tissu urbain et de son caractère de cité coloniale et cela, jusqu'à l'indépendance politique par rapport à la Couronne espagnole, en 1820. Parallèlement, les populations et les cultures se sont mélangées.

Durant la seconde moitié du XIXe siècle, la ville connut un certain développement manufacturier, notamment pour la production de quinine et la fabrication de chapeaux de paille. Cela lui permit un relatif enrichissement, avec construction de quelques édifices plus importants, dont l'Université de Cuenca, en 1867.

En raison de son isolement géographique, la ville de Cuenca arriva aux années 1950 avec un profil urbain cohérent. Des menaces se manifestèrent ensuite, en raison d'extensions et de transformations urbaines dues à des pressions immobilières ou à une demande sociale nouvelle. En 1982, fut adopté un "Plan de Développement Urbain de la Zone Métropolitaine de Cuenca", qui permet de conserver l'image de la ville et entreprit la restauration de plusieurs immeubles.

Description

La ville de Cuenca est située dans une vallée entourée de complexes montagneux andins qui lui ont longtemps permis d'entretenir une contact intime avec le milieu naturel.

La ville elle-même est organisée selon une stricte grille de rues perpendiculaires s'étendant à partir de la Place Centrale, le Parc Abdón Calderón, pour former un total de 200 blocs. Autour de la Place Centrale sont érigés le Gouvernement municipal, le Bureau du Gouverneur, deux cathédrales et le Palais de Justice. Les rues pavées sont larges et ensoleillées. Le tissu urbain est marqué par la présence de parcs, places, cloîtres d'églises et autres espaces publics.

Les maisons coloniales simples ont souvent été transformées en habitations plus importantes, spécialement à la période de relative expansion économique due à la production de quinine et de chapeaux. Il en résulte une architecture singulièrre, qui intègre diverses influences, locales ou européennes.

L'architecture vernaculaire se trouve aujourd'hui à la périphérie du centre historique et dans les zones
rurales, où elle a conservé les techniques et l'organisation de l'espace de la période coloniale.

Quelques édifices importants sont à mentionner, comme la Nouvelle Cathédrale, commencée en 1880, et l'Ancienne Cathédrale, comme le Monastère du Carmel et l'église de Santo Domingo.

**Gestion et protection**

**Statut juridique**

Les immeubles sont en majorité des propriétés privées, avec toutefois quelques édifices importants qui sont propriétés publiques ou propriétés ecclésiastiques.

Au plan national, s'appliquent : la loi sur le Patrimoine culturel de 1979, et ses règlements d'application de 1984, ainsi que la loi portant création d'un Fonds de Secours pour le Patrimoine culturel de 1988.

Au plan régional, s'appliquent diverses mesures réglementaires :
- l'Acte de Déclaration du Centre historique de la ville de Cuenca de 1982,
- l'Ordonnance pour le Contrôle et l'Administration du Centre historique de 1983,
- l'Ordonnance de Création du Directeurat du Centre historique de 1989,
- l'Ordonnance sur les Enseignes et la Publicité de 1992
- l'Ordonnance d'Exonération de la Taxe Immobilière pour les propriétaires de biens déclarés Patrimoine culturel national.

Ces dispositions réglementaires s'appliquent dans le périmètre du centre historique, mais laissent la zone tampon sans un contrôle analogue, zone tampon au demeurant très étroite.

**Gestion**

La Commission du Centre historique est un organe spécial chargé du contrôle et de la gestion du centre historique. Pour les aspects techniques, la commission est assistée par le Secrétariat Général de l’urbanisme relevant du Gouvernement municipal de Cuenca.

Les autorités municipales ont aussi compétence pour intervenir dans la gestion du centre historique, notamment le Conseil municipal et le Maire de la ville de Cuenca.

**Conservation et authenticité**

**Historique de la conservation**

La préoccupation de conservation s’est affirmée au cours des années 1970, pour aboutir à une protection effective à partir de 1982.

Des inventaires ont été entrepris et les zones constituant le centre historique ont été étudiées dans leurs caractéristiques.

Les immeubles du centre historique sont d'une grande fragilité en raison de leur construction en matériaux peu résistants, tout particulièrement quand il s'agit d'architecture de terre. Les autorités considèrent que leur entretien régulier par leurs propriétaires est une mesure de protection prioritaire et l'encouragent de diverses manières.


Quelques pâtés de maisons du centre historique ont subi d'importantes altérations qui ne s'intègrent ni à la forme, ni à la typologie du tissu historique.

**Authenticité**

La ville de Cuenca a su conserver son image de ville coloniale et l'essentiel de son caractère original. Son centre historique est habité et connaît une vie sociale traditionnelle active, dans des conditions d'habitat parfois dégradées. Compte tenu de cette occupation continue, le ville offre un haut degré d'authenticité.

**Evaluation**

**Action de l'ICOMOS**

Une mission d’expertise de l'ICOMOS s’est rendue sur les lieux en février 1999. Elle a fait observer que la zone tampon devrait être reconsiderée dans ses règlements ou dans son extension car elle autorise des constructions dont l'échelle perturbe les perspectives du centre historique. Par ailleurs, l’ICOMOS a consulté son Comité scientifique international sur les villes et villages historiques.

**Caractéristiques**

La valeur particulière de Cuenca procède de l'ensemble historique, urbain, architectural et paysager qu'elle représente. Son évolution historique se matérialise dans les diverses phases de son développement urbain. Chacune de ces phases s'offre comme un livre ouvert pour l'analyse, la recherche et la connaissance des civilisations successives de la région, à travers la période Cañari, la conquête et la colonisation par les Espagnols.

**Analyse comparative**

Contrairement à de nombreuses villes coloniales portuaires, Cuenca a la particularité d'être une ville historique de l'intérieur. Elle se distingue aussi de Quito ou Cuzco par son installation sur un site libre, et non en superposition d'une agglomération existante.

Dans l’étude comparative de l’ICOMOS sur le Patrimoine architectural urbain en Amérique latine, Cuenca figure sur la liste des biens auxquels on devrait accorder une priorité.
**Recommandations de l'ICOMOS pour des actions futures**

L’ICOMOS a demandé que la zone tampon fasse l'objet d'un nouvel examen quant à son extension et quant aux règlements urbanistiques qui doivent lui être appliqués, en particulier à l'échelle des constructions.

Pour mieux exercer son contrôle, les autorités devraient disposer d'un inventaire complet du patrimoine immobilier du centre historique, en particulier pour les zones les plus vulnérables, comme celles où s'exercent des activités d'approvisionnement et de commerce.

Une documentation supplémentaire a été remise à l'ICOMOS au moment du Bureau de juillet 1999. Elle a été étudiée et l’ICOMOS considère qu’elle répond aux exigences du Comité.

**Brève description**

Le centre historique de Cuenca est caractéristique d'une cité coloniale de l'intérieur, établie dans une vallée entourée des massifs andins. Vouée à la production agricole, elle a permis un brassage de populations indigènes et immigrantes.

**Recommandation**

Que ce bien soit inscrit sur la Liste du patrimoine mondial sur la base des critères ii, iv et v :

*Critère ii* Cuenca illustre la parfaite implantation des principes de planification urbaine de la Renaissance aux Amériques.

*Critère iv* La fusion réussie des différentes sociétés et cultures d’Amérique latine est symbolisée de manière frappante par le tracé et le paysage urbain de Cuenca.

*Critère v* Cuenca est un exemple exceptionnel de ville coloniale espagnole planifiée et située à l’intérieur des terres.

ICOMOS, septembre 1999
MUNICIPAL GOVERNMENT OF CUENCA
HISTORIC AREAS OF CUENCA - ORDINANCE (28-04-1983)

SYMBOLS

- FIRST CLASS AREA (952.873,9 m²)
- ARCHAEOLOGICAL AREA (157.975,5 m²)
- AREAS TO BE RESPECTED (829.488,0 m²)
- SPECIAL ZONES (PRESERVATION CORDS) - (301.104,0 m²)

PROPOSAL FOR THE INCLUSION OF CUENCA'S HISTORIC CENTER IN THE WORLD HERITAGE LIST

CITY OF CUENCA:
DELLIMITATION OF HISTORIC AREAS - ORDINANCE (28-04-1983)

SCALE: 1:20 000
ELABORATION AND RESPONSIBILITY:
OFFICE OF APPRAISAL, TAX ASSESSMENT AND STATISTICS

DATE: JUNE 1998
PLAN: No. 2

Centre historique de Santa Ana de los Ríos de Cuenca / Historic Centre of Santa Ana de los Ríos de Cuenca:
Plan indiquant les zones protégées / Map showing protected areas