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UNESCO Region: LATIN AMERICA AND THE CARIBBEAN

SITE NAME: Historical Centre of the City of Arequipa

DATE OF INSCRIPTION: 2nd December 2000

STATE PARTY: PERU

CRITERIA: C (i)(iv)

DECISION OF THE WORLD HERITAGE COMMITTEE:

Excerpt from the Report of the 24th Session of the World Heritage Committee

The Committee decided to inscribe the site on the World Heritage List on the basis of *criteria (i) and (iv)*:

Criterion (i): The ornamented architecture in the historic centre of Arequipa represents a masterpiece of the creative integration of European and native characteristics, crucial for the cultural expression of the entire region.

Criterion (iv): The historic centre of Arequipa is an outstanding example of a colonial settlement, challenged by the natural conditions, the indigenous influences, the process of conquest and evangelization, as well as the spectacular nature of its setting.

BRIEF DESCRIPTIONS

The Historic Centre of Arequipa, built in volcanic sillar rock, represents an integration of European and native building techniques and characteristics, expressed in the admirable work of colonial masters and criollo and Indian masons. It is illustrated by its robust walls, archways and vaults, courtyards and open spaces, and the intricate Baroque decoration of its facades.

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

1.d Exact location: 16° 24' S, 71° 32' E

HISTORICAL CENTRE OF AREQUIPA



PROPOSAL TO UNESCO TO DECLARE THE HISTORICAL CENTRE OF AREQUIPA A CULTURAL HERITAGE SITE

Arequipa, Peru, June 1999

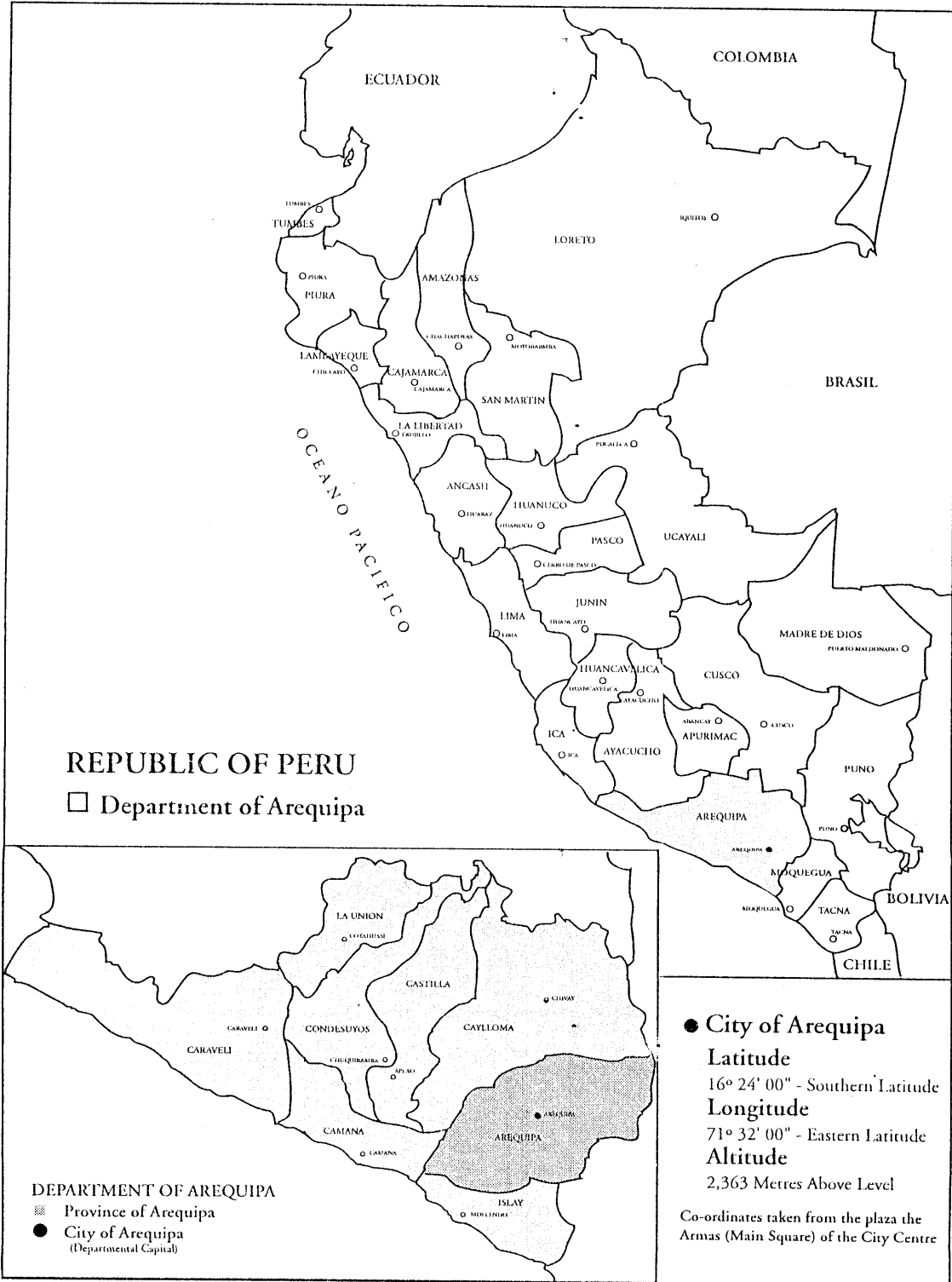
Prepared by the Municipal Authority for the Administration and Control of the Historical Centre and Monumental Zone of Arequipa. Presented to the UNESCO Governing Committee for the Protection of Global Cultural and Natural Heritage by the Peruvian Institute of Culture.

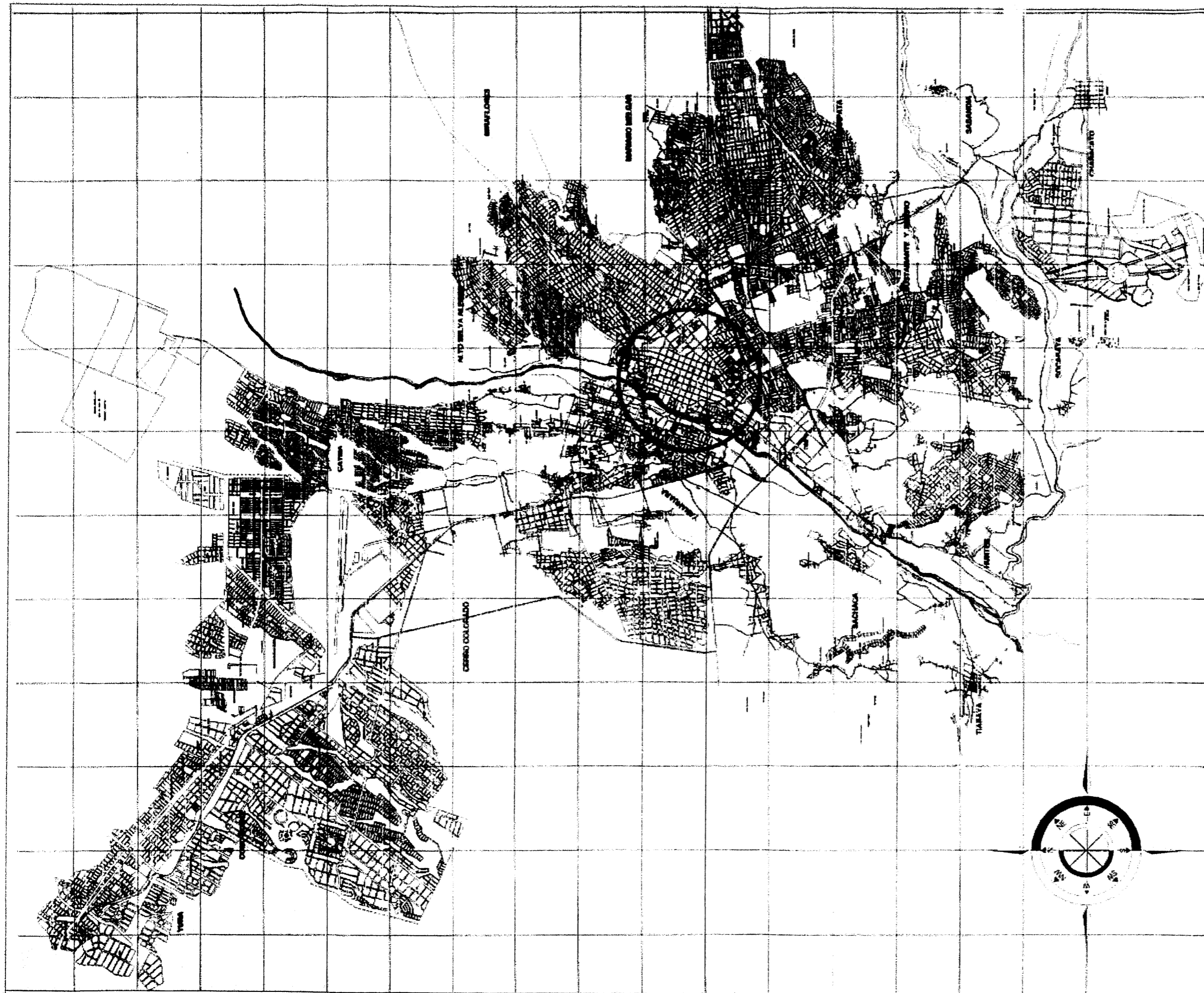
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1.- BASIC INFORMATION ABOUT THE AREA

- a.- Country: Peru
- b.- Department and Province: Arequipa
- c.- Name of the Area: Historical Centre of the City of Arequipa
- d.- Exact location on the map: Peru and Arequipa





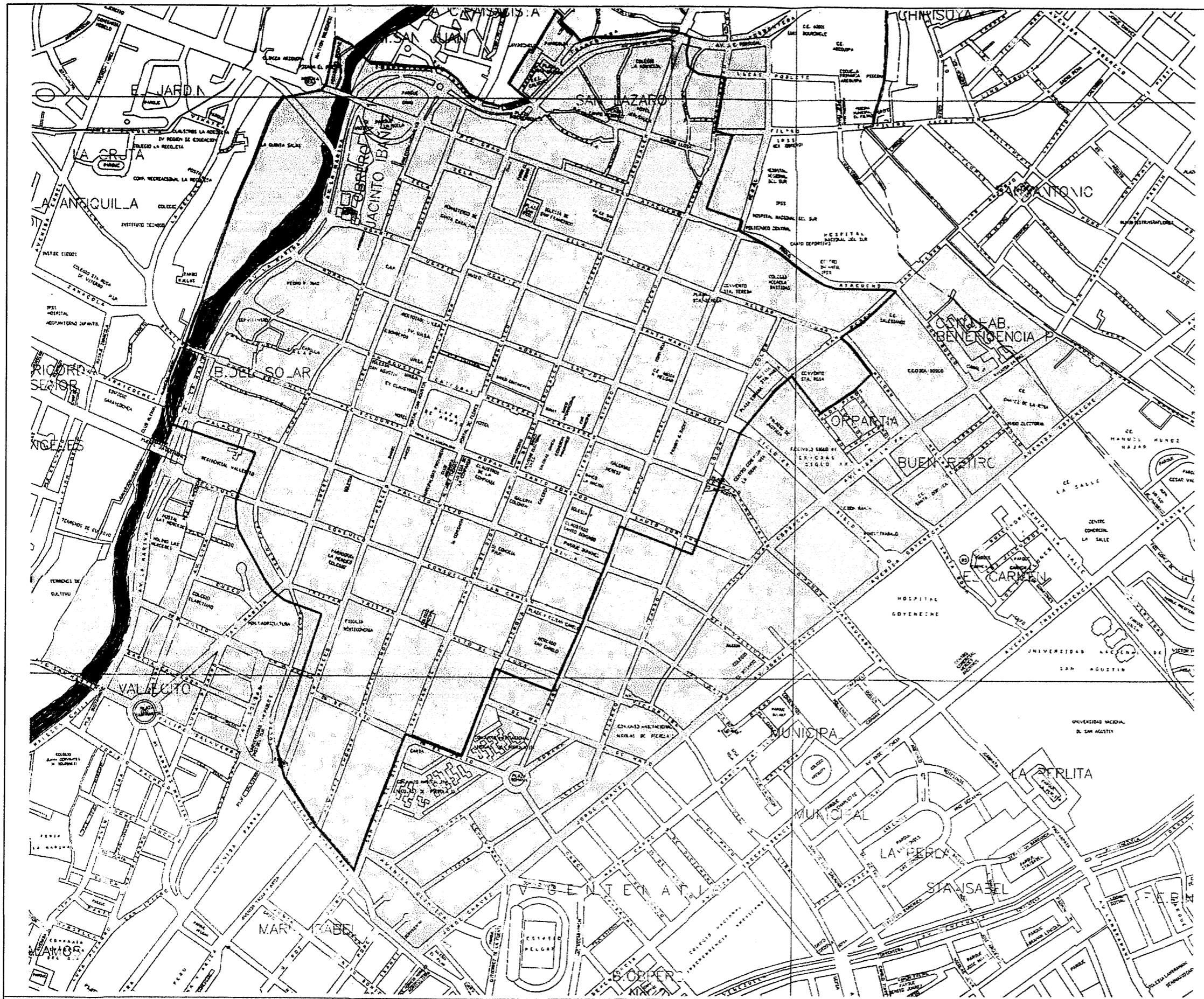
**MUNICIPALIDAD PROVINCIAL
DE AREQUIPA**



**Municipal Authority for the
Historical Centre and
Monumental Zone**

**Plan 1
City of Arequipa**

- Location of the Historical Centre and Monumental Zone
- Río Chili



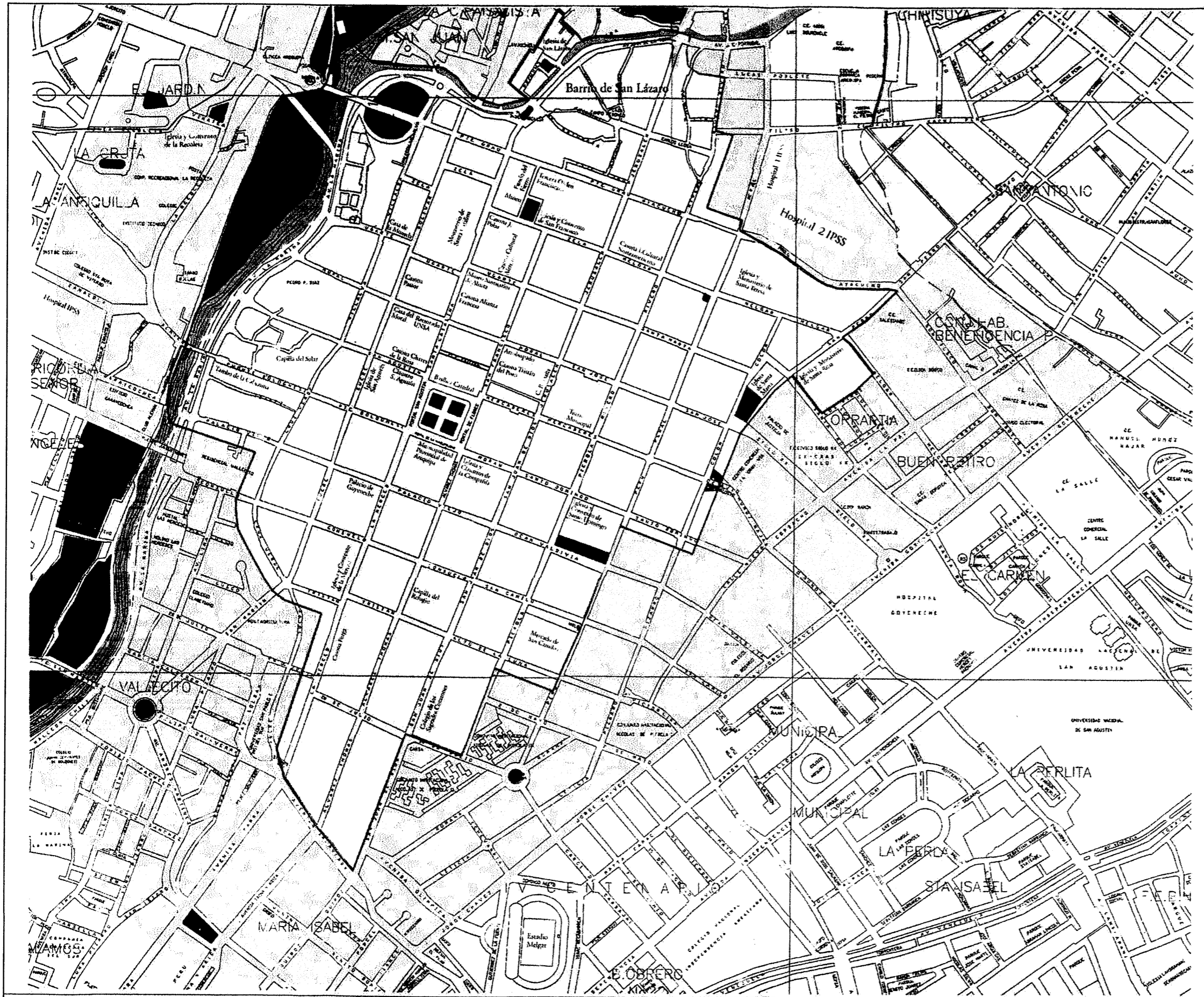
**MUNICIPALIDAD PROVINCIAL
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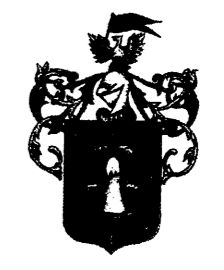
**Plan 2
Limits of the Historic Centre**

- ☉ Monumental Zone (D. Supremo 012-77-IT/DS y O. Municipal 13-99)
- Limits of the Historical Centre (Ordenanza Municipal 13-99)

Scale: 1/2500 Date: Jun 1999 Basic Plan: Dirección de Obras Públicas. MPA



**MUNICIPALIDAD PROVINCIAL
DE AREQUIPA**



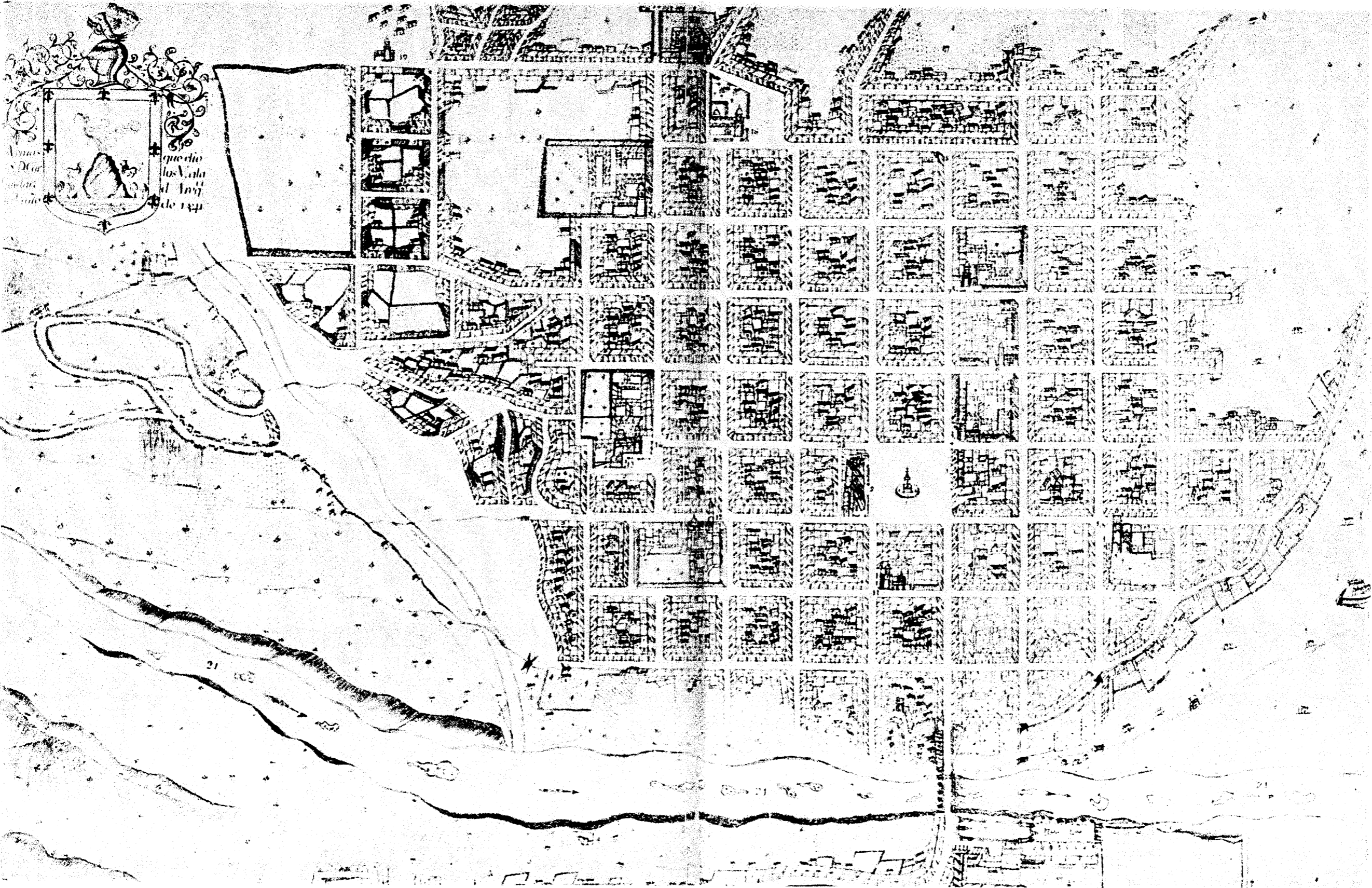
**Municipal Authority for the
Historical Centre and
Monumental Zone**

**Plan 4
Historical Centre
and Peripheral Area (Zone Tampon)**

- Limits of the City Centre (Zone Tampon)
- Peripheral Area
- Surroundings of the Peripheral Area (Zone Tampon)
- ▨ Río Chili
- ▨ Ravine of San Lázaro
- Green areas, parks and squares

Scale: 1/25000 Date: 1999 Basic Plan: Dirección de Obras Públicas. MPA

Plan of the City of Arequipa commissioned by Governor Alvarez y Ximénez at the end of the 18th Century (Collection of the British Museum)



e.- Plans:

Plan 1 *City of Arequipa*; Plan 2 *Limits of the Historical Centre* Plan 3 *Historical Centre and Principal Monuments*; Plan 4 *Historical Centre and Peripheral Area (Zone Tampón)*; Plan 5 *Historical Centre (18th Century)*.

Separate Appendix: Large scale Land Registry with Monuments

f.- Area of the Historical Centre

Area of the Monumental Zone	331.99 Ha.
Area of the Historical Centre	166.52 Ha.
Area of the Peripheral Area (Zone Tampón):	
Area of the Monumental Zone minus the area of the Historical Centre:	165.47 Ha.

Note: The peripheral area (Zone Tampón), which is indicated has three natural boundary areas: The river bed and its bank on the right hand edge, the ravine of San Lázaro, the topographical features of the residential areas adjacent to the limit which is located to the south and south east of the Av. Salaverry (residential districts of Vallecito and María Isabel). Its eastern limit is the Av. Goyeneche (residential and commercial area where several educational establishments are located). To the north (district of San Lázaro) its boundary is marked by the Hospitals of the *Seguro Social* and the city's most important park in Selva Alegre. These areas form part of the surroundings of the Historical Centre.

2.- JUSTIFICATION FOR THE ENTRY

a.- Outstanding Features of the Area:

The Historical Centre of Arequipa, which its architecture built in white and occasionally pink volcanic rock (known locally as *sillar*) represents an expression of the creative talents of its people. Examples of these talents can be found in the robustness of the walls of the buildings, the extensive use of archways and vaults as a structural system, and the magnificence of its Romanic courtyards and open spaces and the intricate baroque decoration of its facades.

Floral murals are woven onto solid structures. Above the high faces and shafts of the columns, natural looking protrusions can be found. Daisies, creepers, acanthus leaves, vines, mermaids and birds combine with vice-regal and religious figures such as cherubs and angels, swords and scimitars, anagrams and crosses. This baroque texture is crowned with friezes which flank the gargoyles with the figures of pumas or mythical characters.

The essence of this architecture is not merely the *mestizaje* of European and native characteristics. It is not simply the *baroque mestizo* which gives it worth in its own right. Its inimitable local distinctiveness is the result of the challenge posed by circumstances. It can be explained by the city's historical background; the prior existence of an indigenous people with their own culture, which was developed from Puquina, Collagua, Lupaca and Inca influences, and a process of conquest and evangelisation. Both of these factors help to define the natural environment. A picturesque green countryside surrounded by deserts, the intense light of a clear sky, and frequent earthquakes have all been vital in defining the roots of Arequipa. The city is a product of the resistance of its population to the spasms of the earth. It is the experience of local seismic movements and an ability to take advantage of crisis which has provided the building materials and allows such a distinctive architecture and urban space.

Because of the earthquakes, the solid structure, with thick walls built using a box style with arches and vaults which was used in religious temples and monasteries was extended to domestic buildings. This gave them the same robustness and ornateness. Especially from the 17th and 18th centuries an entire city of over 49 blocks was built, a uniform collection carved stone which was crowned with vaults and domes.

The monumental Arequipeña architecture is also a product of the efforts of Spanish masters such as Toribio de Alcaraz, Gaspar Baez, Nicolás Alonso, Juan de Aldana, Andrés de Espinoza, Simón de Barrientos, Diego Felipe, Lorenzo de Pantigoso, Agustín de Alcosta, Juan Ordoñez. as well as *criollo* and indian masons such as Diego de Adrián and Simón de Asto. In addition, to this day innumerable master-builders are still intricately carving large blocks of sillar. They form a school which has been crucial throughout the region, as can be seen in the traditional districts of Yanahuara, Cayma, Paucarpata, Chiguata and Characato. This school has also been influential in Andean valleys such as the Colca and Condesuyos, and has reached as far as Pomata and Juli in the highlands of the department of Puno.

The urban layout and design of Arequipa are equally valuable. The layout of the main square helps us to determine where the colonial city was founded. Its layout follows a Spanish grid system with blocks of 100m x 100m and street of 10.50m which was parallel to and perpendicular with the course of the río Chili with a diagonal slope which allows the small irrigation ditches known as *acequias* to be channelled. However, prior to the foundation of the city an indigenous settlement existed in what is now the district of San Lázaro, where the first chapel was constructed. Its design is irregular, winding and narrow. This district has been urbanised and incorporated into the larger settlement.

The natural setting should also be considered valuable, both in the history of the city and in its present situation. That is to say, the scenic value which is obtained from the geographic location of Arequipa should be borne in mind. The city is something of an oasis between two deserts, the western slopes of the Andes, and the Peruvian coast. It is located on the banks of the río Chili, which forms an important valley for its inhabitants. The green terracing has, until the present day, been integrated with the heart of the city. As well as this environmental value Arequipa is blessed with the majesty of three volcanoes (Misti, Chachani and Pichu Pichu). The city rests in the foothills of these volcanoes and is thus provided with a magnificent backdrop of snow peaked mountains.

This unique architectural collection, made up of buildings and ornate urban spaces which house a dozen churches, three monasteries, three convents, three chapels, two mills, and ancient *casonas* represents an exceptional, original and authentic work of American art.

b.- Comparative Analysis:

Cities with similar characteristics are certainly rare. There are some Mediterranean cities, such as Tira on the Greek island of Santorin, where the building material is similar. This city is built on crags and cliffs using white volcanic rock. However, neither its size, nor the size and importance of its buildings reach the scale of Arequipa. The beautiful city of Morelia in Mexico is also similar in some aspects. However, both cities have very different personalities.

With regard to the urban layout and design, most Hispano American cities have similar features. For example, Lima has a street design which is similar to that of Arequipa. The main square forms the centre of a grid system and is located close to a river. However, the layout of the plaza, like most in America, is rectangular. In contrast, the plaza in Arequipa is square. On three sides there are perfectly uniform archways and the cathedral occupies the whole of the remaining side, thus closing the square.

Some comparisons have been made with Arabic architecture. However, apart from some features such as the corbels of the balconies, some railings, or the use of warm colours, there are no substantial influences. The Arabic structure, design, materials, proportions and ornamentation all display a marked difference.

Similarities have also been noted with architecture of Seville and Extremadura. There are undoubtedly influences in terms of the organisation of space, and the doorways and windows. However, differences can be observed in the building system, materials and ornamentation.

With regard to conservation, Arequipa, like Quito and more so than Lima, preserves the essence of its Historical Centre with its vernacular architecture. Both of the above cities enjoy deserved recognition from UNESCO.

c.- Authenticity and recognition:

Architecture in sillar was always designed with extremely thick walls. The walls of domestic dwellings were a metre or a metre and a half thick, and the walls of temples were more than two metres thick. Built using mortar made from limestone and sand, with interior partitions filled with loose stones, the walls acquired consistency. The scarcity of wood led to the use of either brick, or sillar vaults to cover buildings. This gave constructions a monolithic solidity. The way to make a structure with thick walls, buttresses and flat and heavy supports aesthetically pleasing was to use ornamental designs. The Arequipeño baroque style is smooth and textilographic. The use of sillar only permits large, thick, rounded frames or deep protrusions and sculpture on flat surfaces. The light in the city combines with these features to form a dynamic which lightens the heaviness of the structure and makes it more interesting.

The lateral doorway on the *Iglesia de Santo Domingo* (from the beginning of the 17th century), an allegory to the Final Judgement, is an artistic expression from the baroque period in which flat surfaces were used as material from which many artistic expressions were made. These expressions can be found in all the major and minor religious and civil doorways of the city and the region.

The merit of Arequipeño architecture is not merely limited to the grandiosity of its religious monuments, which other cities also enjoy. It can also be explained by a profusion of dignified casonas of balanced proportions. In these casonas the urban space penetrates the interior of the city blocks, through large doorways and hallways, until it reaches a first, and sometimes a second courtyard. In these courtyards the carving on the facades is reproduced, which accentuates the formal spacial continuity. This is due to the fact that the system of construction had to be adapted to domestic use. Therefore, the doorways and windows are flanked by pillars and crowned with protruding pediments which blend with the large walls where the ornamental economy of the porches harmonises with the shape of the base of the vaults, or with the projecting cornices and carved corbels. Here the narrow opening of the windows allow an abundance of light to enter and solve the potential problem of lack of light in the semi circled arches or arched roofs.

The presence and conservation of the casonas makes up a uniform, integral and homogeneous urban space containing a sequence of pillars, windows and doorways built using smooth surfaces and carved frontings. These give an urban value to the city, its streets, and squares.

d.- Criteria under which entry is proposed:

The qualitative criteria (for example, originality, representativity, traditionality, regional influence, location, privileged geography, urban layout and design, materials, building and

decorative systems, and the fact that they are a product of a rich social and cultural *mestizaje*) are described above. It is necessary to add that recognition as a UNESCO World Heritage Site would guarantee its future conservation and appreciation.

3.- DESCRIPTION

a.- Description of the Area:

The Historical Centre of Arequipa consists of the 49 original blocks of the Spanish layout (except for three blocks which are adjacent to the *Mercado San Camilo* and are disqualified due to their architectural style). In addition it is necessary to add 24 blocks from the colonial period and the beginning of the republic (19th century). The Historical Centre brings together some five hundred casonas, of which more than two hundred and fifty are considered monuments. These casonas, which were generally built on the sites of colonial structures in the 19th century (which were destroyed in the 1868 earthquake), collectively contain more than two hundred semi-circled arches and arched roofs, which are generally made from sillar. In addition to the casonas, it is necessary to add the monumental urban spaces. These include the Plaza de Armas, with the city's cathedral (the most important neoclassical religious monument in the country, which was built in 1849 on the ruins of an earlier baroque church) and series of Republican archways. At one of the corners of these archways the church and cloisters of *La Compañía* can be found (considered to be the most representative monument of the baroque mestizo period at the end of the 18th century). Other monuments include the Convent of Santa Catalina (a spectacular religious citadel which incorporates architectural styles from the 16th to 19th centuries, and which has an area of 20,000 square metres), the structures in San Francisco (small square, principal church and convent, temple and cloisters of the third order, from the 18th century); the temples and convents of Santo Domingo (16th and 18th centuries), San Agustín (17th century with subsequent restorations), La Merced (17th century), Santa Teresa (18th century), Santa Rosa (18th century) and the church of Santa Marta which is opposite the square of the same name (17th century). It is also important to add the Puente Real (18th century, now Puente Bolognesi), and Puente Grau, both also made of sillar.

b.- History and development:

The city was founded on 15 August 1540 by a handful of Spanish conquistadors. Its site was a valley which was intensively farmed by successive pre-hispanic cultures, a fact which has also defined the topography of the city and its surroundings. The original layout of an indigenous hamlet survives close to the Historical Centre in the district of San Lázaro.

The widespread use of sillar became common in the later part of the 16th century. This pearl or pink coloured volcanic stone is free, abundant, soft, light, thermic, aesthetic and resistant to the elements. It thus became a structural solution to the problem of earth tremors. It was not possible to take advantage of sillar in the first years except in the doorways of the main church and in a handful of dwellings. The original buildings in Arequipa were constructed using adobe and stone, with roofs made of straw, sticks or even mud. These kinds of houses were common in the 18th century and were built until the 19th century. Some of them still exist in the old district of San Lázaro. Later brick and straw appeared as building materials. Houses built using straw can be found in the Convent of Santa Catalina. The natural disaster of 1582 eliminated these systems and highlighted the need for aseismic reconstruction. Thus sillar appeared as an ideal structural solution.

Therefore, it was the major earthquakes that marked milestones in the development of Arequipeño architecture. It is possible to mention five periods: foundational and village (1540-1582), baroque splendour (1582-1784), rococo and neoclassical revisions (1784-1868), modernising empiricism and neoclassical evolution (1868-1960) and contemporary. The city which developed in the era of the viceroyalty was an important economic centre in the southern Andes. Its role in the history of the Peruvian republic was, and is, crucial. The Historical Centre was a centre of popular civic rebellions and demonstrations, as well as the birthplace of many outstanding intellectual, political and religious figures in the country.

c.- Date and form of the most recent documents which refer to the area:

Not applicable

d.- Current state of preservation:

The main religious monuments are generally well preserved. the facade of the church of La Compañía has suffered cracks and requires urgent restoration. The facade and bell tower of the church of Santa Rosa are being restored. It has not yet been possible to rebuild the vaults and bell tower of the church of San Agustín. Projects to restore houses in the Historical Centre have recently been initiated. The laying of underground electricity cables will allow a fuller view of the architecture. As regards civil monuments which have been declared, 20% have been completely restored (with the exception of the *Casa de la Moneda*, *Casona del Teniente Flores*, *Casona de Jorge Polar* and *el Tambo de la Cabezona*, the most important examples). Some 30% are in a poor state of repair. These casonas, and others of lesser architectural value must be restored and renovated in accordance with a new policy of urban recovery.

e.- Policies and programmes relating to the restoration and promotion of the area:

In the 1960s the Board for the Renovation and Development of Arequipa restored most of the buildings which were damaged in the earthquakes of 1958 and 1960. In the following decade the Municipalidad de Arequipa began an aggressive restoration policy in the Historical Centre. The facades were cleaned and basic criteria were established in order to enable its conservation as an architectural unit. The efforts of the state, in partnership with its Development Banks, private companies and the Universidad Nacional de San Agustín, allowed the restoration of important casonas to continue throughout the 1980s and 1990s. The state has sustained a policy of control and protection through the National Institute of Culture in Arequipa (which was created in 1971). The municipal administration for the period from 1993-1996 achieved the eradication of street vendors in the Historical Centre. The new municipal administration (1999-2002) has reinitiated a programme to recover and promote the Historical Centre. It has created the Municipal Authority for the Control of the Historical Centre and Monumental Zone of Arequipa, giving this body the legal powers which it requires.

4.- ADMINISTRATION

a.- Property Rights

The public spaces of the Historical Centre of Arequipa are the property of the Peruvian state and are managed by the Municipalidad Provincial de Arequipa. The convents and churches in the city centre are the property of the Catholic church and are managed by religious orders

and the office of the Archbishop of Arequipa. The main casonas which are classified as historical monuments are generally property of public institutions (universities, banks, ministries and government offices) and private institutions (banks, universities, cultural and educational centres). Other casonas are the private property of individuals.

b.- Legal Status

According to the 1972 Supreme Resolution 2900-71 ED and the 1977 Supreme Decree 012-77-IT/DS, the Peruvian state recognises the Monumental Zone of Arequipa and declares a series of monuments and monumental urban spaces within this zone. The Supreme Resolution (the part which refers to Arequipa) and Supreme Decree are reproduced in the following section:

SUPREME RESOLUTION No 2900-72-ED

Lima, 28 December 1972

Taking into account the enclosed background information; and

CONSIDERING

That it is the duty of the state to value the conservation of the monumental heritage of the nation

That Article 3 of Legal Decree No 19033 requires that buildings from the Colonial and Republican periods be declared monuments by Supreme Resolution because of their architecture, artistic value and relationship to historical events. These buildings should be conserved and restored;

That the National Institute of Culture, in compliance with its function as defined by L.D. No 19268 proposes a list of buildings which should be declared Monuments, of urban spaces which should be declared Urban Monumental Settings, and areas which should be declared Monumental Zones

In accordance with the guidelines which are set out in Article 154, Clause 8 of the Constitution:

IT IS RESOLVED THAT

1.-The following buildings and areas should be declared Monuments, Urban Monumental Settings and Monumental Zones:

*DEPARTMENT OF AREQUIPA
PROVINCE OF AREQUIPA*

Religious Buildings

Church of San Lázaro

Church of Santa Marta

Church of La Compañía

Other Buildings

Archways of the Plaza de Armas

Hospital Goyeneche
Puente Bolognesi
Puente Grau

Houses

San Francisco 409-413
San Francisco 407
Jerusalén 412
Zela 218, Santa Catalina 314
San Francisco 114-116
Bolívar 206
Zela 404 corner of Villalba 310
La Merced 106-110-A 110-B
San Francisco 403
Santa Catalina 302
Santa Catalina 300
Santa Catalina 101 (Casa Yribery)
Sucre 103
Villalba 303
Sucre 209
La Merced 112
Ejercicios 200
Ejercicios 305
Ejercicios 311
La Merced 300

URBAN MONUMENTAL SETTINGS

Plaza de Armas and Plazuela de la Compañía
Plaza de San Francisco
Calle Cruz Verde between Bolognesi and San Agustín
Calle Villalba
Calle Sucre between Consuelo and San Agustín
Calle Bolívar
Calle Santa Catalina
Calle San Francisco
Calle Bolognesi
Calle San Agustín between Villalba and Santa Catalina
Calle Mercaderes between San Francisco and Jerusalén
Calle Moral between Villalba and Jerusalén
Calle San José between Jerusalén and Rivero
Calle Ugarte
Calle Santa Marta between Jerusalén and Peral
Calle Zela
Calle Melgar between Jerusalén and Peral
Calle Puente Grau
Calle La Merced between Bolognesi and Tristán
Calle Ejercicios between Santo Domingo and Tristán
Calle Santo Domingo between Ejercicios and San Juan de Dios
Calle Palacio Viejo between Cruz Verde and San Juan de Dios
Calle Consuelo between Sucre and San Juan de Dios

*Calle Tristán between La Merced and San Juan de Dios
Calle Rivero between San José and Melgar
Calle Jerusalén between Mercaderes and Puente Grau
Calle Recoleta between the bridge (Puente Bolognesi) and the church of La Recoleta*

MONUMENTAL ZONE

The area within the boundaries formed by the banks of the río Chili between the Jirón Salaverry and the ravine of San Lázaro, and the extension of Jirón Peral, the extension of Jirón Ayacucho, Jirón Muñoz Najar, the Avenida Goyeneche, the Avenida Jorge Chávez and the Jirón Salaverry

Rubric of the President of the Republic General Juan Velasco Alvarado and the Minister of Education General Alfredo Carpio Becerra.

SUPREME DECREE No 012-77-IT/DS

CONSIDERING

That in accordance with L.D. 10933 it is the duty of the state to ensure the conservation of the Monumental Heritage of the Nation

That in the city of Arequipa there is a zone in which there are buildings of indisputable historical and architectural value that are thus important tourist attractions.

That Arequipa has new zones of urban expansion which may have different architectural characteristics and requirements, However, the traditional part of the city should be preserved and its uniform architectural style should be maintained.

That in considering the application made by the Arequipa Provincial Council and recognising the wishes of the inhabitants of the city, the traditional zone should be declared an intangible asset for such purposes.

In accordance with clause 8 of Article 154 of the Constitution, it is therefore agreed that

DECREE

Article 1.- The white, monumental and tourist zone of the city of Arequipa should be declared an intangible asset. This zone consists of: to the north: the ravine of San Lázaro, and the following streets: Peral Ayacucho and Manuel Muñoz Nájjar; to the East: Avenidas Jorge Chávez and Goyeneche; to the South: Malecón Socabaya and Avenida Socabaya; and to the west: the left bank of the río Chili. Within these boundaries the architectural characteristics and aesthetic, urbanistic and historical value of the buildings, whether publicly or privately owned, should be preserved in accordance with L.D. 19033 and the Orders which are issued by the Arequipa Provincial Council.

Article 2.- The present decree will be endorsed by the Ministers of Industry and Tourism, of Education and of Housing and Construction

Lima, 9 August 1977

General Francisco Morales Bermúdez Cerrutti, President of the Republic.

General Gastón Ibañez O'Brien, Minister of Industry and Tourism.

General Otto Eléspuru Revoredo, Minister of Education.

Rear Admiral Gerónimo Cafferata Marazzi, Minister of Housing and Construction.

According to the provisions of the General Law for the Protection of the Cultural Heritage of the Nation No. 24047, the National Institute of Culture in Arequipa has to date registered 56 declared monuments in the Public Records Office. In the city of Arequipa, the state has declared a total of 24 monuments to be representative of religious architecture (17 in the Historical Centre), 28 representative monuments of public civil architecture (18 in the Historical Centre), 258 representative civil architectural monuments (246 in the Historical Centre), and 33 monumental spaces (29 in the Historical Centre).

c.- Protective Measures

Municipal Ordinance No. 13-99 has established specific legislation for the protection and preservation of the Historical Centre and Monumental Zone in accordance with existing legal norms as well as international recommendations, taking into account previous legislation issued by the Municipalidad de Arequipa. The relevant Ordinance is reproduced below.

Municipal Ordinance No. 13-99

IT IS HEREBY DECLARED THAT:

The Municipal and Provincial Council of Arequipa, in its session held on 20 April 1999

CONSIDERS:

That in accordance with article 31 of the Political Constitution of Peru, the state protects the cultural heritage of the Nation, whether that heritage is publicly or privately owned. This heritage is made up of archaeological sites and remains, buildings, monuments, places, bibliographical and archival documents, artistic objects and testimonies of historical value. It includes those which have specifically been declared cultural products and provisionally those which are assumed to be as such;

That the same Constitutional Code in article 43 states that the state is unique and indivisible, with a single, representative and decentralised government which is organised according to the principal of separation of powers;

That, in accordance with Article 191 of the Constitution, the Municipalidades, as part of this single and decentralised state have political, economic and administrative autonomy in the control of their affairs;

That in accordance with Article 192, and in accordance with the autonomy which the Municipalidades enjoy, the Constitution gives the Municipal Council, in its condition as an organ of local government, effective power in the running of its affairs;

That, in accordance with article 11 clause 4, article 67 clauses 11 and 12 and Law No. 23853 regarding Municipalidades, the Municipalidades Provinciales have the power to regulate, take care of, and promote the conservation and custody of the local cultural heritage, as well as the defense and conservation of archaeological, historical and artistic Monuments;

That Law No 24047 for the Custody and Protection of the Cultural Heritage of the Nation gives the Municipalidades responsibility for conserving cultural heritage;

That Cultural Heritage is a product of and testimony to the different traditions and spiritual and material achievements of the past, and thus make up a fundamental part of the

personality of a people;

That from the point of view of tourism, cultural, historical and natural heritage have substantial value. Therefore it is important to adopt adequate measures which are designed to assure their conservation and protection;

That in the city of Arequipa a Historical Centre and Monumental Zone exists in which there are buildings of undisputable historical and architectural value. This area has great cultural value and is an extremely important tourist attraction. In addition the Zone was established through Supreme Decree No. 012-77-IT/DS;

That it is necessary to adopt measures to protect and restore historical and traditional areas in Arequipa in order to preserve the uniformity of the architectural and cultural style, in accordance with national and international legislation on these issues, legislation which, in general has been passed by organisations such as UNESCO, and which is clearly valid in sites considered to be Universal Cultural Heritage;

That, in accordance with the stipulations made in article 72 of Law No. 28353 regarding Municipalidades, it is the task of the Municipalidades to determine the boundaries and rules governing private property in order that they be in harmony with social interests, both within their jurisdictions and within the area which they govern.

That in accordance with Article 110 of Law No. 23853 regarding Municipalidades, the following has been passed:

ORDINANCE

SECTION ONE GENERAL REGULATIONS

Article 1 OBJECTIVE OF THE ORDINANCE

The present Ordinance establishes the basic rules for protection which govern the use and conservation of the Historical Centre, and which are applicable to the Monumental and Ecological Zones of the city of Arequipa

Article 2 ON THE HISTORICAL CENTRE OF AREQUIPA

The Historical Centre of Arequipa is made up of the area which falls within the following limits:

Ravine of San Lázaro (both sides) and district of the same name, 6th block of Jerusalén, Carlos Losa, 5th block of Rivero, Ayacucho, Extension of Ayacucho (on the side of the Santa Teresa Convent, San Pablo, Santa Rosa, Plaza España, Colón, Santo Domingo, Perú, Alto de la Luna, Piérola, Garcí Carbajal, San Juan de Dios, Av. Salaverry, La Merced, Tristán, Cruz verde, Palacio Viejo) up to the Río Chili, both banks of the Río Chili, up to the ravine of San Lázaro, including the bridges Puente Grau and Puente Bolognesi.

Article 3 ON THE ECOLOGICAL ZONE

The ecological zone is located within the following parameters: the banks of the río Chili and the green areas close to the city.

Article 4 ON THE MONUMENTAL ZONE

The Monumental zone is located within the following parameters: the following streets: Peral, Ayacucho, Muñoz Najar, Av. Jorge Chávez, Av. Goyeneche, Malecón Socabaya, Av. Salaverry, Río Chili (both banks) and the ravine of San Lázaro (both sides).

Article 5 TYPES OF CULTURAL HERITAGE

The cultural heritage which is covered and protected by the present Ordinance could encompass the following:

- a) Monuments: Architectural works with exceptional monumental historical, artistic or scientific value;*
- b) Architectural collections: Groups of buildings which, because of their architectural homogeneity or scenic location, have exceptional historical, artistic or scientific value. Buildings of special interest may also be included for their historical, artistic or scientific characteristics;*
- c) Sites: Works carried out by humans or by humans in combination with nature and other areas with exceptional aesthetic, historical, strategic, anthropological or scientific value;*

Article 6 LEVELS OF PROTECTION

The level of protection include

- a) Rigorous Protection.- Cultural and natural values should be conserved; there should be no attempts to alter its nature, condition or location. This level will be applied to the Historical Centre and Ecological Zone;*
- b) Restrictive Protection.- The above factors are controlled in order to prevent any negative effects on the adjacent Historical Centre;*
- c) Tolerant Protection.- General rules on use and number of inhabitants will be applied in order to prevent negative effects to the urban environment. This will be applied to the Monumental Zone;*

Article 7 The volumetric relationship must be a determining factor in the urban and natural landscape.

SECTION TWO ON THE USE AND CONSERVATION OF THE ZONES

PART ONE URBAN AND ARCHITECTURAL CHARACTERISTICS

Article 8 In the Historical Centre the construction of projections which extend further than pavements will not be permitted except where they are built to conserve traditional balconies which already exist.

Article 9 In the Historical Centre there should be no visible traces of the installation of electricity, water and sewage, cable television, and other services.

Article 10 In the Historical Centre new buildings which are constructed should not be

located close to any building or monument of special interest. They should be built six metres from the edge of the pavement in order to allow space for the possible planting of trees.

Article 11 New buildings constructed alongside declared monuments or buildings of special interest should harmonise with the neighbouring building and should blend in with regard to volume, height, use of space, colour and shape. The new building should not distort the visual harmony of the setting nor stand out in any way.

Article 12 The previous regulation holds for projects to be carried out opposite as well as alongside a monument or building of special interest.

Article 13 The maximum height of new buildings will be determined by the monuments, or buildings of special interest, which are located on either of the two sides of the street on which the new structure is to be built.

Article 14 In the Historical Centre traders will not be allowed to open kiosks or huts of any kind in hallways, doorways, windows, alleys, etc.

Article 15 In the interior of a block buildings will be permitted whose tops are not visible from the outside, with functional designs for modern uses, which are in harmony with nearby buildings.

Article 16 Buildings will not be permitted near cloistered convents, monasteries and churches whose height interferes with the privacy of these buildings. In general the privacy of neighbours will be taken into account when authorising building work and businesses within the Historical Centre.

Article 17 The new buildings will be built without damaging the visual landscape which already can be viewed from inside nearby monuments.

Article 18 The monuments and buildings of special interest can not be sub-divided if this sub-division affects the original structure and its external appearance. Such sub-division will require specific authorization from the municipal authority and the National Institute of Culture.

Article 19 In the monuments or buildings which have been classified, no extension or modification should alter the original characteristics. Neither should they disfigure the facade, affect the cornices, corbels or any other architectural aspect.

Article 20 Additional features will only be approved in interior spaces if they make the use of the classified monuments or buildings more comfortable or functional, and so not alter any original characteristics.

Article 21 The urban restoration of the Historical Centre will bring with it a revaluing through restoration. Therefore, plans for expansion or renovation, which modify structures which are considered less important but nonetheless relevant in the history of the classified buildings, will be avoided.

Article 22 The same regulations will apply to monuments and buildings located in the monumental zone and in the entire province of Arequipa as to those in the Historical Centre.

PART TWO
CONSERVATION AND RESTORATION

Article 23 The area in which a monument is located can not be treated separately from the monument itself. Therefore protection should be extended to the general area which it occupies and the cultural features which this area contains.

Article 24 Preventative conservation will include techniques and practices to maintain the zone in good condition, with an approach which will allow the heritage to be enjoyed without being damaged.

Article 25 In the Historical Centre, in the openings on doors and windows, advertising, displays, flags and other similar items may not be placed, except in the interior of the establishment no less than one metre from the facade.

Article 26 During construction work, historical material or objects may not be destroyed. All involved in the construction have a duty to help to contribute to the conservation of our cultural and architectural values

Article 27 There will be an effort to conserve the highest possible quantity of architectural features which are of artistic, historical or technical importance. Therefore demolitions are to be avoided.

Article 28 The buildings in the Historical Centre which are in such a state that they could cause environmental damage, physical risks or the loss of heritage, may be occupied by the Municipalidad Provincial de Arequipa.

Article 29 Restorations should be carried out using techniques and materials which are visible, stable and preferably reversible.

Article 30 In cases where it has a protective function the patina should be conserved for historical, aesthetic and also technical reasons.

Article 31 In cleaning only dirt such as dust, soot, organic wastes, etc. can be removed which has accumulated on the building material. Cleaning may only be carried out using dry brushes. The use of metallic brushes, crowbars, sandpaper, sandblasting, air or water is forbidden.

Article 32 It is obligatory to carry out explorations in search of murals; if found they should be conserved even if they are fragmented, painted or carved.

Article 33 Sillar will not be used in buildings in which it was not part of its original appearance.

Article 34 The restoration of colour in monuments or buildings of special interest will be carried out on the basis of visible evidence and not hypotheses. The traces of colour in the buildings themselves should form the basis of such:

Article 35 Any work on monuments or buildings of special interest will be documented in a special report. This report will provide exact details and photographic and video evidence

taken before, during and after the operation. Copies of this report will be kept in the archives of the INC and the Municipal Authority.

Article 36 The restoration team will include restorers and archaeologists who will carry out prospecting, explorations of colour, analysis of eventual finds, and general advising.

Article 37 Any new features must be substantiated with historical documents and not hypotheses, and must be easily recognisable without damaging the harmony of the surroundings.

Article 38 The authenticity of building materials must be respected.

Article 39 The members of the restoration project must keep a diary in which all aspects of the work are recorded in detail.

Article 40 An attempt must be made to conserve all structures which, because of their materials or techniques, are a historical testimony to the solutions to architectural problems in different periods.

Article 41 Isolated elements, even those which are in poor condition, will if possible be conserved and included in new projects.

Article 42 Since unity of style is not the purpose of restoration, useful contributions from other periods and styles must be respected. Buried objects will only be excavated in exceptional circumstances, when the structure on top is not of interest and the underlying elements have historical, archaeological or aesthetic value and they are conserved in an acceptable state.

Article 43 The restoration will end where the hypotheses begin. Therefore, research is essential.

PART THREE COMPONENTS OF THE Historical CENTRE

Article 44 The lighting of the commercial premises will be internal. No outside lighting or neon features will be permitted

Article 45 Urban features will be uniform (lamppost, lamps over doorways, landscaping, colours of facades, column bases etc.) and they will be authorised by the Municipal Authority.

Article 46 The Historical Centre and surrounding area will be paved using stones rather than tar, and stones will be used on pavements instead of cement.

Article 47 Street lighting should be functional while at the same time being discreet and highlighting the architectural features of the environment.

Article 48 The street furniture should be homogeneous, and of a functional design which blends with the urban environment.

Article 49 In general doors should be made from wood or have wood covering.

Article 50 External security railings should have a design which permits them to be dismantled during the day so as not to interfere with the view of the facades.

Article 51 Trees and benches shall be located on pavements if their size permits, and if they do not interfere with the views of important buildings.

Article 52 In wide streets with a small amount of traffic the Municipal Authority authorises the placing of trees and benches.

Article 53 Unconventional shopping centres should make their facades blend in, and refrain from displaying flags, signs or lights. They should also not make excessive noise or play music at an excessive volume.

Article 54 Street signs should be attached to the walls at street corners. They will be made using existing styles and materials.

Article 55 The names of buildings will be made according to the traditional model and dimensions, with white letters on a blue background.

Article 56 The traffic lights should have brackets and should be located in such a way as to fulfil their function effectively without standing out unnecessarily. Public telephones should also have these characteristics.

Article 57 The sub-division of buildings should not lead to different colours in the facade, doors or windows etc. The finishing on each facade should be uniform.

PART FOUR ADVERTISING, PUBLICITY AND SIGNS IN THE HISTORICAL CENTRE

Article 58 Licences for advertising and signs in the areas which are protected by this ordinance will only be granted with the approval of the National Institute of Culture and the Municipal Authority.

Article 59 The signs will identify the name of an institution or commercial establishment, and may give additional information. Under no circumstances will they advertise products or specific brands.

Article 60 The dimensions of the signs will be no larger than 90 x 60 cm. and they will be made using forged, welded iron or wood. They will be no more than one inch thick, will be painted using the minimum possible number of colours, and will be vertically level with the facade.

Article 61 Apart from the sign with the name and logo, no other notice of any kind will be permitted on the exterior of buildings. Any such notice may be located inside the establishment at least 1 metre away from the door.

Article 62 Signs will not be placed on any architectural feature (moulding, balcony, doorway, cornice, skirting board, roof, etc.)

Article 63 In buildings which have multiple uses (dwellings and offices) a directory will be placed in the interior of the entrance area, the style of the plaques for these directories will be uniform.

Article 64 Within the Historical Centre the use of neon lights, illuminated signs and flashing lights is not permitted. The placing of signs on roofs, facades, posts, columns etc. is also not allowed.

Article 65 The displaying of advertising banners, banderoles, leaflets, panels, canopies and other similar items in the Historical Centre is forbidden.

Article 66 The time periods for removing such items from the Historical Centre will be decreed by the mayor.

Article 67 No signs of any type, size, shape or colour may be placed in the area adjacent to the río Chili.

PART FIVE USES OF THE HISTORICAL CENTRE

Article 68 The uses of monuments and buildings of special interest should be respectable and respectful of the historical and artistic character of these structures. They should also be compatible with the initial function of these buildings and monuments. Therefore the operation of discotheques, bars and other such establishments will be forbidden in venues which were once cloisters, churches, or had similar uses.

Article 69 In the immediate environs, that is to say the four sides of the block and pavements which face churches, convents or declared monuments, no business which offers nightlife or venue for parties can operate, unless a the Municipal Authority authorises it following a feasibility study which considers the right to privacy of neighbours.

Article 70 Vehicles can not be parked within the Historical Centre and surrounding area except in areas designed or intended to be car parks. No barriers can be placed on public highways.

Article 71 The sale of alcoholic beverages and their consumption in public places is forbidden within the Historical Centre. Shops which sell alcohol to take away will not be allowed to operate under any circumstances.

Article 72 The promotion and exhibition of pornographic advertising and shows is forbidden in the Historical Centre, and in any part of the Monumental Zone. Exhibitions of nudity are equally forbidden.

Article 73 Prostitution in any form will not be permitted under any circumstances in the Historical Centre,

Article 74 The Municipal Authority will prepare a proposal to pedestrianise certain streets in the Historical Centre.

Article 75 In this pedestrianised area only authorised vehicles which transport tourists, or emergency services will be permitted. The owners and users of such vehicles will register them as official vehicles in the function of their duties.

Article 76 Public Spaces will not be permitted to be used for shows or other events unless the Municipal Authority, taking into account the high quality of such shows, gives authorization.

Article 77 Exceptions to the previous article include civil and religious demonstrations which form part of the social and cultural traditions of the city.

Article 78 Street trading is forbidden in the Historical Centre with the sole exception of the appropriately organised sale of newspapers, confectionary and shoe shining services.

Article 79 The loading and unloading of materials, merchandise, and the collection of rubbish within the Historical Centre will take place between 8.00p.m. and 8.00a.m.

Article 80 Within the Historical Centre no unusual items which stand out shall be permitted. this includes items which are affixed to facades, as well as flags, canopies and other similar features

Article 81 No visible accessories shall be permitted such as aerials, huts, water tanks, publicity materials, chimneys, air conditioning equipment, and others which, because of their size or shape upset the uniformity of the Historical Centre.

PART SIX ECOLOGICAL ZONE

Article 82 The ecological zone should receive special treatment. Therefore a special body has been created which, together with the Municipal Authority, is in charge of supervising and controlling the rational use and management of this zone.

PART SEVEN ENVIRONMENTAL CONSERVATION AND PROTECTION

Article 83 In accordance with the Ordinance which was issued on the matter, the circulation of motor vehicles which give off levels of smoke which are above legal limits is forbidden.

Article 84 Chimneys which are located within the Historical Centre and Monumental Zone must conform to technical norms which assure that the levels of smoke which are given off do not affect the health of the population or damage monuments.

Article 85 Within the Historical Centre no rubbish or any kind can be disposed of in the streets.

Article 86 In accordance with the legislation issued in an ordinance on the matter, the use of horns by vehicles which circulate in the Historical Centre is forbidden.

Article 87 Celebrations and political and other such events are forbidden within the

Historical Centre when these imply music or noise which can be heard in public places. These are also forbidden in surrounding areas.

Article 88 No unusual features are permitted in streets, or on facades or roofs with the Historical Centre.

SECTION THREE ON CONTROL

PART ONE APPROVAL OF PROJECTS AND LICENCES

Article 89 In accordance with the National Regulations for Construction, any construction activity in the Historical Centre must be approved, in the first instance by the National Institute of Culture. The necessary documentation must be presented to this institution.

Article 90 Municipal Licences will only be granted in cases where the National Institute of Culture has approved the proposal and the Municipal Authority has ratified this approval.

Article 91 In order to review the project, the Municipal Authority will request the following documents:

- a) The documentation approved by the National Institute of Culture;*
- b) The payment of the appropriate fee.*

Article 92 The entities (National Institute of Culture, Municipal Authority) which are responsible for granting approval should review proposals in as short a time period as is possible. Since the issue at stake is cultural heritage, in the unlikely event that no response is given within the established time period, the response will be considered to be negative. Under no circumstances should it be interpreted as tacit authorization or positive silence. Positive administrative silence only applies in procedures in which public or state interests are not affected.

Article 93 No work shall be permitted in the Historical Centre which does not have the relevant authorization and licences. Therefore the so-called "procedure to regularise" shall not apply.

Article 94 Only the National Institute of Culture and the Municipalidad can carry out repair work within the boundaries of the Historical Centre and Monumental Zone.

PART TWO PREVENTION OF DISASTERS AND VANDALISM

Article 95 The Municipalidad and other responsible entities will liaise regularly with Civil Defense, in order to identify high risk zones, and to prepare warnings which should be communicated to the public so that necessary precautions may be taken.

Article 96 The Municipalidad will work with the Policía Nacional to establish constant surveillance of the Historical Centre with the aim of preventing crime and vandalism against the people and monuments of the area.

PART THREE INCENTIVES AND PENALTIES

Article 97 The Municipalidad, through the relevant authorities, will propose a reduction in taxes for the proprietors of buildings which are located in the Historical Centre.

Article 98 The Municipal Authority will prepare a study which will propose various incentives for the proprietors of buildings within the Historical Centre to collaborate in conservation efforts.

Article 99 Actions which go against the regulations which are proposed in the present document will be sanctioned by the appropriate authorities. The sanction, which will vary according to the nature of the infraction include:

- a) Paralysis of work
- b) Demolition at the expense of the offender
- c) Reconstruction at the expense of the offender
- d) Cancelling of licences
- e) Fines
- f) Other legal action

PART NINE ON THE MUNICIPAL AUTHORITY FOR THE ADMINISTRATION AND CONTROL OF THE Historical CENTRE AND MONUMENTAL ZONE OF AREQUIPA

Article 100 In accordance with the recommendations of UNESCO, the "Municipal Authority for the Administration and Control of the Historical Centre and Monumental Zone of Arequipa" has been created. This is a decentralised public entity which forms part of the Municipalidad Provincial de Arequipa. It has is staffed by experts in public and judicial law, and enjoys administrative, budgetary and financial autonomy. Its aim is to take charge of the development programmes of all the zones which are covered in the present Ordinance which merit and require protection.

Article 101 The functions of the Municipal Authority are:

- a) To determine the cultural and natural features which merit protection, and assess the extent to which they should be protected;
- b) To recognise, increase and spread the legal norms within its remit;
- c) To promote the restoration, conservation and valuing of cultural heritage;
- d) To carry out and supervise restoration projects;
- e) To promote the training of professionals in the field of cultural heritage;
- f) To promote research in the historical and technical fields;
- g) To maintain links with international bodies;
- h) To develop projects for uses of historical buildings;
- i) To design a general policy designed to give natural and cultural heritage its rightful place in community life;

- j) To propose legal, scientific, technical, administrative and financial measures to the Provincial Municipal Council which would identify, conserve, present and restore cultural heritage;
- k) To promote the establishment of training centres for the protection and conservation of cultural heritage;
- l) To approve activities with the Historical Centre and monumental zone;
- m) To supervise the enforcement of the present Ordinance;
- n) To administer the Historical Centre and Monumental zone.

Article 102 The Municipal Authority is made up of seven people with recognised experience in the field of conservation of cultural heritage. These people have been appointed through a decree by the Provincial Mayor, who at the same time holds the chair. It also has the assistance of an advisory committee which can be consulted on difficult issues and a permanent delegate nominated by the National Institute of Culture. Its status will be ratified through a decree from the Office of the Mayor.

Article 103 The Mayor is hereby authorised to consult with District Councils in order to create Administrative Divisions for the Administration and Control of Historical Zones and/or Monuments in Districts

ADDITIONAL DECISIONS

FIRST.- For present purposes the Municipalidad and the Municipal Authority recognises and accepts the norms which are contained in the following documents

- a) Manual for the management of World Heritage Sites: UNESCO, ICOMO, ICCROM;
- b) Letter from Venice;
- c) Letter from Athens;
- d) Recommendations of the UNESCO Conferences of 1964 and 1968
- e) Italian letter of restoration, 1972;
- f) Mendoza Document, Latin American Forum for the Conservation of Historical and Cultural Heritage, 1992;

SECOND.- The Centre for Restoration of works of art of the Municipalidad Provincial de Arequipa will be responsible for spreading the principals and basic theoretical norms of conservation of cultural heritage.

THIRD.- The regulations, authorizations and/or licences which are issued and granted by the Municipal Authority should be issued in accordance with those which are or have been issued by the National Institute of Culture.

FOURTH.- The bodies which are responsible for these regulations should organise campaigns aimed at the population at large, and especially students, to increase awareness and civic conscious about the historical and cultural heritage of the city.

FIFTH.- LIST OF DECLARED MONUMENTS AND BUILDINGS

See the appendix which forms part of this document.

FINAL REGULATIONS

FIRST.- All Building, Demolition, Modification and Operating Licences, as well as Authorization for Advertising within the Historical Centre issued before the present Ordinance shall be void.

SECOND.- Within a period of one year, all of the prohibited items will be removed and behaviour stopped.

THIRD The present Ordinance will be ratified through a Resolution which will be issued by the Municipal Authority.

FOURTH.- All norms which go against the present Ordinance will not be applicable in the province of Arequipa. The Municipalidad Provincial de Arequipa exerts sole jurisdiction over municipal issues within its realm.

FIFTH.- Any regulations which go against the present will be revoked and any municipal regulation which contradicts the terms of this Ordinance will cease to have effect

SIXTH The "Texto Unico" which covers Administrative Procedures will be modified in any areas which are not compatible with the present Ordinance.

TRANSITORY REGULATIONS

FIRST.- All aerial features which exist at the present time will be systematically eliminated until the Historical Centre is free of such elements.

SECOND.- All procedures regarding Building, Demolition, Construction, Modification, and Operating Licences and/or Authorization of Advertising which are being processed, must be made to conform to the regulations contained in the present Ordinance.

SO BE IT:

I order that it be registered, published and enforced

*LUIS A. VALDIVIA RODRIGUEZ
GENERAL SECRETARY*

*Dr. JUAN MANUEL GUILLEN BENAVIDES
MAYOR OF AREQUIPA*

Organisations: The Municipalidad Provincial de Arequipa and the National Institute of Culture, in partnership with the cultural institutions of the city, will develop a policy to continue the process of revaluing and redeveloping the Historical Centre.

d.- Institutions involved in the Process:

The Municipal Authority for the Administration and Control of the Historical Centre and the Monumental Zone of Arequipa (see the Resolution in the appendix) and the National Institute of Culture in Arequipa.

e.- Steps in the Process:

The Municipal Authority for the Administration and Control of the Historical Centre and Monumental Zone will design and implement an appropriate management policy, and will evaluate and grant licences to projects which are approved by the National Institute of Culture in Arequipa. By law all projects in the Historical Centre and Monumental Zone have to be approved and subsequently supervised by the National Institute of Culture in Arequipa. The Director of the National Institute of Culture in Arequipa is Mr. Luis Sardón Cánepa (Alameda San Lázaro No. 120, Arequipa). The Director of the Municipal Authority is the architect Alvaro Pastor, whose address is: Consejo Provincial de Arequipa, Portal de la Municipalidad No. 110, Arequipa.

f.- Plans which have been adopted:

Plan for Remodelling the Distribution of Energy, System for Underground Cables and Drainage in the Historical Centre, widening of pavements, replacement of paving stones and elimination of visual pollution (see appendix); Provincial Council Plan for Education and Culture (1999-2002, see appendix) and Institutional Plan of the Universidad Nacional de San Agustín (1987-98, which will permit the restoration of its monumental heritage in the Historical Centre). The Municipal Authority is preparing a Management Plan for the Recovery of the Historical Centre and the Promotion of Tourism. This will be ready in September of this year. The Provincial Council is committed to formulating a General Plan for the Development of Arequipa and to updating and reformulating the current Overall Plan (which was written in 1984).

g.- Sources and levels of funding

Public Funds, via grants from the Overall National Budget (approx. 35% of total invested); resources generated by the Provincial Council of Arequipa and the Universidad Nacional de San Agustín (approx. 35%), and private investment (approx. 30%)

h.- Sources of Specialist Training and Advice:

The Faculty of Architecture and Urbanism of the Universidad Nacional de San Agustín; Centre for the Conservation of Goods and Items of the Provincial Council of Arequipa; Institute of Architects - Arequipa, Institute of Engineers - Arequipa.

i.- Statistics on facilities for visitors:

The city has 186 hotels and guest houses (3 with 5 stars), which makes a total of 3,561 rooms and 6,286 beds.

j.- Management Plan:

In accordance with the regulations laid out in Municipal Ordinance 13-99, the plan is being prepared by the Municipal Authority. The objectives, which are set out in the Programme of Municipal Government, (and the Plan of Municipal Culture (see appendix), are:

- 1.- To boost Arequipa's role as a tourist, cultural and service centre - which, according to all of the studies, is the best alternative for local development at the present time. In order to do this a complete overhaul of the Historical Centre is vital.
- 2.- To develop a policy of urban renovation which would consolidate the new functions of the Historical Centre. As well as its current role as an administrative and commercial centre, it would be made into a valuable focal point for international tourism (with the necessary services). It would also be made into a cultural centre (with stimulating spaces, museums, galleries, libraries and other educational services), and would recover its role as a residential centre (a policy of incentives to achieve this final aim is currently being considered).
- 3.- In accordance with the previous points, the circulation of vehicles will be restricted in the Historical Centre (certain streets will be pedestrianised). This will eliminate the current pressure from public and private transport which currently saturate the area. These policies would imply a need to reformulate the city's roads policy.
- 4.- A Plan of specific Uses and Zoning should also form part of the Management Plan for the Historical Centre. The participation of the population and safety of citizens must also be considered to be a priority.

The Municipal Authority, in collaboration with the National Institute of Culture in Arequipa is also planning to draw up set of Rules on the Historical Centre and Monumental Zone in September of this year. The National Institute of Culture, in accordance with relevant legal guidelines which call on it to "issue technical guidelines in areas which fall within its remit", has already drawn up a "Provisional set of Rules for the Monumental Zone of Arequipa". The final set of rules which, will be drawn up by both bodies, should take into account the technical guidelines of the Institutes of Architects and Engineers of Arequipa. Municipal Ordinance 13-99 guarantees the legal enforcement of these rules in order to protect and recover the Historical Centre.

k.- Employment

Arequipa is the Peruvian city with the highest unemployment level (15.5%). The recovery of the Historical Centre has recently permitted the creation of 500 new jobs in construction. This figure should be increased over the next few months due to the laying of underground cables and restoration of facades. Some fifty professionals and technical staff will also be required, and new jobs will be created with the expansion of tourism and cultural and educational services in the city.

5.- FACTORS WHICH AFFECT THE AREA

a.- Pressures due to development:

Some casonas have been run down due to their use for informal and semi-formal trade (which is a product of large scale migration and unemployment). At the same time the original proprietors of the casonas migrate either to the capital or to the suburbs of the city, and either

sell or rent their property in the Historical Centre.

b.- Problems due to the environment:

Alarming levels of pollution in the city (caused by automobiles in poor condition and administrative carelessness which is being corrected through the Municipal Ordinance on the Control of Smoke), and a lack of care for green areas.

c.- Natural disasters and planning:

The rain which is normal in the region in summer months (January, February and March) increased considerably due to the phenomenon of *El Niño*. This has damaged the city's road system although it has also filled the two local reservoirs (El Fraile and Aguadablanda). The city is located in a seismic area (the Circle of Fire of the Pacific). As has already been mentioned in this document, earthquakes have devastated the city over the centuries. They have also caused the Historical Centre to have to be rebuilt on several occasions. Volcanic activity is constant although it is of low intensity. The city owes its main building material to this activity. Sillar is a condensation of volcanic magma. The National Civil Defense System liaises regularly with all of the institutions of the city with the aim of informing the population about the actions they should take in the case of earthquakes or other natural disasters.

d.- Number of visitors:

In recent years Arequipa has received an annual average of 290,000 visitors. Statistics show that 74,000 foreign tourists visited the city in 1998 (10% of the total number who visited Peru), and 225,000 domestic tourists. Foreign tourism has increased on average by 30% in the last three years.

e.- Number of inhabitants in the area and its periphery:

There are 776,000 inhabitants in the city of Arequipa. In the Historical Centre there are some 20,000 inhabitants. Some 23,000 people live in the peripheral area (the Monumental Zone excluding the Historical Centre). Over 150,000 people pass through the centre of the Historical Centre every day.

6.-MONITORING

a.- Key factors in assessing the state of conservation:

At the end of the 1960s the following sites were restored: the Convent of Santa Catalina, the Church and Cloisters of La Compañía (in the 1960s and 1970s the facade of the church had to be restored once again), the monuments and buildings in San Francisco, the temples and convents of Santo Domingo, La Merced, Santa Teresa and Santa Rosa and the Church of Santa Marta. The towers and facade of the Cathedral were preserved in the 1980s. The facade of the Church of San Agustín and the cloisters of the convent of the same name (the historical location of the Universidad Nacional de San Agustín) were restored in the 1990s. As well as all of this, many of the main casonas of the city have been restored in the last two decades, and there has been a sustained process of restoration of other smaller items, especially sacred art, which has been backed by private companies.

b.- Administrative regulations concerning monitoring:

The National Institute of Culture in Arequipa issues on average 250 documents every year which relate to the Historical Centre, and which enforce Law 24047 (General Law for the Protection of the Cultural Heritage of the Nation). It also carries out periodic inspections which are especially aimed at supervising preservation and restoration work, and detecting unauthorised activity. As a result, 150 notifications have been issued. More than half of these were immediately obeyed, and legal action has been taken against the rest. The Municipal Authority for the Administration and Control of the Historical Centre and Monumental Zone has a squad of municipal police at its disposal who are trained to systematically monitor the use and conservation of the Historical Centre, collect information and enforce legal regulations.

c.- Results of the monitoring process

In the 1970s the Municipalidad de Arequipa was efficient in its efforts to recover the Historical Centre and enforce relevant legal regulations. However, subsequent municipal administrations have been rather less efficient, to the point where there were confrontations with the National Institute of Culture in the last decade. However, this situation is thankfully being corrected.

7.- DOCUMENTATION

a.- Photographs and Slides

One hundred slides are enclosed along with a CD (Corel Photo Paint 8) with an aerial photograph (No. 2724) of the Historical Centre of Arequipa, and a video which will be submitted to UNESCO in Paris by the Peruvian representative.

b.- Management plans and other relevant documents

Copies are enclosed of the following plans: Municipalidad de Arequipa Cultural and Educational Plan, 1999-2002 (Document 1), Plan for the Remodelling of Networks (Document 2), and the Municipal Resolution to the Directors of the Municipal Authority (Document 3).

DOCUMENT 1

MUNICIPALIDAD DE AREQUIPA CULTURAL PLAN

Preliminary Note

The following plan was presented to and approved by the Council meeting of 20 April 1999. It was prepared by the Commission for Education and Culture. This commission took into account the different ideas which were expressed in various documents and meetings on the subject, as well as Municipal Agreement No. 09-97 of last March which contains an article which states that "Commission for Education and Culture should revise and prepare a final report based on all the proposals presented for the approval of the Municipal Council".

Introduction

It is necessary to begin by specifying some basic ideas which, both in theory and in practice, form the basis of the Cultural Policy and Plan of our Municipalidad.

1.- Under present circumstances, the Provincial Council of Arequipa gives priority to projects which directly promote education, culture and tourism. The urgent need to develop tourism in our region is obviously related to economic needs. Educational development is related, on the one hand, to the needs of our population (which on all levels obviously requires greater intellectual, technological and artistic stimulation), and to the objective of turning our city into an educational and cultural capital which trains students from many different places and hosts many kinds of institutional events.

2.- The Provincial Council proposes a cultural policy which would integrate the efforts of the three universities in Arequipa, the National Institute of Culture, foreign cultural institutes, the Commissions for Culture of all the District Municipalidades, the Regional Government, the Directors of Education and Tourism, the Ombudsman, educational centres, the Church, the press, private companies, social organisations, and all of the personalities and institutions who are relevant to this matter. If it is to attain even limited developmental goals, our city needs to formulate a coherent cultural policy in which the different institutions strengthen their roles and, without giving up their own identities and specific interests, form a single and strong educational and cultural machinery. This machinery, as has been stated, would be capable of raising the overall level of our population and of promoting the tourist attractions and services which we can offer. We must all be partners in this urgent task.

3.- It is essential to put together this cultural policy with similar institutions in Lima and other cities in this country, as well as with Embassies and Cultural Attaches of other countries, and cultural and educational institutions throughout the world.

4.- The cultural policy of the Provincial Council of Arequipa strengthens the value of local and national traditions. It places them in the context of a new global culture which has as its main goals the search for peace, liberty, justice, plurality and respect for minorities, a total defence of democratic values and human rights, a demand for the rights of women, greater integration among peoples, intellectual rigor, artistic creation, the rational use of new technology, and the protection and defence of the environment.

5. Given the critical economic situation of the Municipalidad Provincial, and the poverty which still characterises our country, the cultural policy which is proposed here has the obligation of seeking to rationalise the expenses and investments involved in implementing it as much as possible. However, it should not be forgotten that cultural and educational investments are not only secure investments for development, but also, if they are well managed they can be profitable.

It is also necessary to point out that this plan is by no means exhaustive, and can and should be enriched over time. The main priorities are proposed in this plan. It should be stated that over the next three months, the city's policy on sports should be set out, which the Municipalidad Provincial will implement within the framework of our educational proposal. This plan proposes that, for reasons which will be explained in point number 8, the Commission should from now on be called the "Commission for Culture, Education and Communication".

PLAN

1. To recover the Historical Centre and revalue the Monumental Heritage of the Province of Arequipa.

The cultural infrastructure which already exists should be consolidated and the architectural values of our city should be rediscovered, with the aim of promoting tourism in the process. To achieve this it is absolutely essential that the Provincial Council immediately approve the creation of a Municipal Authority for the Historical Centre and Monumental Heritage of the Province of Arequipa.

This Municipal Authority, which should be autonomous, will liaise regularly with the Commission for Culture and the Provincial Mayor, and will have the following responsibilities:

- a) The preparation, following the definition of the limits of the Historical Centre, of the proposal which Arequipa, through the National Institute of Culture and the Cancillería, will present to UNESCO before the 1 July of the current year to declare our Historical Centre a World Heritage Centre.*
- b) To present the appropriate rules for the Historical Centre to this Council for approval.*
- c) To, propose, carry out and supervise the recovery of the Historical Centre, and to support the same process in the districts of Arequipa in which it is necessary.*

The Commission for Culture proposes as members of this Municipal Authority the team which, on orders from the Mayor, are preparing the proposal to UNESCO and have already written the rules mentioned above. The Authority would also have as a delegate a permanent observer from the National Institute of Culture.

2. Protection of the Countryside and Environmental Awareness

2.1.- For obvious reasons relating to recreation, hygiene, tourism and education, the Commission for Culture proposes the creation, in no more than one month, of a Municipal Authority for the Countryside of Arequipa which:

- a) Will define the areas which it controls and draws up appropriate rules.*
- b) Will put forward and supervise a rational policy which, while taking into account factors of urban growth, will promote the conservation of the agricultural areas which have survived the demographic explosion. It will also propose new conservation areas and green areas. The entire valle del Chili which has survived the encroachment of cement, Carmen Alto, and other semi-rural areas, should be included in this project.*

The commission suggests that a 30-70 formula should be considered for the above Municipal Authority. This means that for every 30% of built up area, which should preferably be made up of buildings of at least four floors, a green area made up of 70% of the built up land area should be conserved.

2.2.- As suggested by the Mayor in his recent message to the people of Arequipa, the commission proposes that the IV Educational Region establish an immediate agreement with the Municipalidad Provincial in order to create nurseries in all schools in Arequipa. Apart from contributing directly to the environmental awareness of the students, these nurseries

would reap economic benefits for schools in that they would be suppliers to District and Provincial Councils as well as to private customers. The above agreement could also include NGOs which specialise in ecological development, the Institute for Green Areas, the Ombudsman and other institutions.

2.3.- The commission proposes to establish agreements with the Schools of agronomy and Biology of the Universidad Nacional de San Agustín (UNSA) in order to create a Botanical Gardens. this could also house a small modern and informative Natural History Museum. This agreement should also include the School of Agronomy of the Universidad Católica Santa María (UCSM), the Association of Cactus Growers and other similar institutions.

2.4.- In the same way the commission proposes an agreement between the Faculties of Biological and Agricultural Sciences and the School of Veterinary Science of the UNSA and UCSM in order to create a Zoological Garden with regional, and if possible national and international fauna. The Universidad San Pablo, Chamber of Commerce and industries, and representatives from the Tourist industry would also participate.

2.5 The commission will propose the creation of a nursery in the city of Mollendo which will contain the fauna of Arequipa's vast coastal region to the Municipalidad Provincial de Ilay, to the Peruvian Marines and to the UNSA.

3.- Library Policy

In order to increase the level of the education system, especially in the public sector, the Commission considers it essential to establish a network of libraries in all of the districts. Before this step is taken, the Municipal Library would be converted into the Arequipa Central Library.

The Commission proposes that this Central Library - which should absorb the entire holdings of the current Municipal Library - should be housed in the main building of the inappropriately named "Palacio Municipal" in the Plaza de Armas. A section of this palace should be reorganised as the Palacio Edil, which would house the Office of the Mayor, the Municipal Headquarters, and contain meeting rooms. The other part of the building should be converted into the Library, and should have an independent entrance. This would give it a significant symbolic value.

This new Arequipa Central Library should propose a common policy with District Councils so that the everyday management, bibliographical acquisitions, computer support, user orientation and other activities will be uniform in all of the district libraries which already exist or are to be created. The commission has observed that many District Councils already have facilities which, with a few simple modifications, would house these libraries. Therefore it is not necessary to waste money on major architectural investments, but rather to offer access to books and internet to the public (especially school children) at a minimal cost. The commission proposes a minimum holding of three thousand volumes per library. The holdings should cover all of the main scholarly fields.

The Arequipa Central Library will obviously include audio facilities, a map room, and a reading room. It will also house a research centre and a publications department.

3.1.- The Commission proposes that the Universidad de San Pablo and the Instituto del Sur

create a first class school of library studies. The future staff of this network of libraries will be graduates from this school, and graduates will be able to satisfy an increasing regional demand for their skills.

3.2.- *The Commission proposes that the Schools of Economics and Business Administration of the Universidad Católica Santa María and Universidad San Pablo carry out studies on possible sources of funding for these projects.*

3.4.- *Finally, the Commission suggests that the current Provincial Mayor request agreements with the Embassies of Spain, Mexico and Argentina in order to obtain donations and bibliographical acquisitions. We are pleased to announce that our great writer Mario Vargas Llosa has agreed that, once the project is approved he will be named Honorary Director of the Arequipa Central Library.*

4.- *Museum and Archive Policy*

For the purposes of education as well as tourism our city requires a coherent and high level policy regarding its museums. The Commission, recognising the extraordinary efforts of the UCSM and Cervesur in the creation of the Museo Santuarios de Altura proposes:

4.1.- *The creation of a Council, comprised of the UCSM the Fundación Manuel J. Bustamante de la Fuente, the UNSA, the National Institute of Culture in Arequipa, Cervesur and the Provincial Council, for the creation of a major Museum of Pre-Columbian History. The Museo Santuarios de Altura and the rest of Arequipa's archaeological heritage, and, in cooperation with the Museo Nacional de Antropología, a sample on pre-Columbian cultures would be displayed in this museum. It goes without saying that no institution would lose any rights over the items on display. Technical, educational and museographical conventions would be followed in the housing of the world famous Momia Juanita.*

4.2.- *With regard to art and viceregal architecture, the Commission proposes to establish an agreement between the Catholic Church, the Chamber of Commerce, The National Institute of Culture, the three Universities and the Municipalidad Provincial for the supervision, restoration and maintenance of all of the colonial temples and convents in Arequipa, including our republican cathedral. All of these buildings are examples of an extremely valuable cultural heritage which will also be valuable to museums.*

4.3.- *In the same way, the Commission proposes that the institutions responsible for the three main museums dedicated to architecture, painting and viceregal furniture: la Casa de Moral (BANCOSUR), el Palacio de Goyeneche (Banco Central de Reserva del Perú) and la Sala Gibson in the Complejo Cultural Chávez de la Rosa -antigua casona Iriberry-(UNSA), should encourage their conservation and promotion.*

4.4.- *In the grounds of what is now the Fundo de Fierro, the Commission, with the support of the Regional Government, proposes to convert what is now the Municipal Museum into the Museum of the History of Arequipa and its civic deeds, which will cover the period from 1540 to the present. The Fundación Manuel J. Bustamante de la Fuente, the three Universities and the Chamber of Commerce can also make their contributions to this Museum so that it is able to overcome its current limitations, and in doing so serve an educational purpose as well as being a tourist attraction.*

4.5.- *The Commission proposes that the Armed Forces, in cooperation with the Municipalidad Provincial de Arequipa and the local Universities, create a modern and educational Museum of Military History and Science in an appropriate casona in the Historical Centre. This museum will catalogue the History of National Defence and will emphasise the value of our heroes. At the same time it will reaffirm Peru's commitment to pacifism and will explain the characteristics and development of military science and the social objectives of the Armed Forces. A permanent and up to date informative display could also provide an overview of global military conflicts, and of technological developments in this field. The Municipalidad de Arequipa recognises the efforts of the Peruvian Marines, the first institution to occupy a room in our modest Municipal Museum. It was the room occupied by the Marines which raised the idea of this new museum.*

4.6.- *The Arequipa Provincial Council (CPA) is supportive of the Archivo Arzobispal, and the Archive of the UNSA. It hopes that these authorities, as well as those who use the archives, will continue to carry out what is a valuable contribution to aiding historical research. With regard to the Regional Historical Archive, which is technically administered by the National Archive System on behalf of the Regional Government, and whose importance is fundamental, the commission proposes:*

- a) *That the Regional Government should allow this archive to be housed in the Casona Pastor in calle Bolívar. This would integrate it with a circuit of archives in the historical centre, and would safeguard the heritage of the archive as well as the casona itself.*
- b) *That the Institute of Lawyers, the Institute of Notaries, and the UNSA sign an agreement with the Regional Historical Archive to work together to equip the archive.*

The CPA has recently created a School of Restoration (see attached project). Obviously, the use of some casonas in the Historical Centre has to be considered for the new museums. These could include: la Casa Jorge Polar, la Casa de la Moneda. The creation of a Museum of Contemporary Art will be dealt with in the following section.

5. Visual Arts Policy

Our city has a number of galleries which present a remarkable amount of visual art. Of these galleries, the most important is without doubt housed in the Centro Cultural Chávez de la Rosa and is owned by the UNSA. This gallery is one of the most important in the country outside Lima, due to its magnificent location, space, comfort as well as its opening hours and artistic policy. It deserves the support of the Provincial Council and of all local institutions which are interested in promoting culture. It is worth mentioning that since its opening eight years ago, this gallery receives an average of 250 visitors daily. Having said all of this, it does require improvements in its lighting systems.

In addition to the gallery of the Centro Cultural Chávez de la Rosa of the UNSA, important galleries are also housed at the following locations: Instituto Cultural Peruano Norteamericano, Alianza Francesa, Instituto Cultural Peruano Alemán, Banco Continental, Banco Wiese and Extebandes (temporarily closed). It is also important to mention the Centro Cultural de la UCSM, which is imminently going to enrich this panorama, Therefore there are enough art galleries for Arequipa to maintain important artistic activities. Indeed it could eventually be a centre of visual art activities (Biennial of Photography, Month of Watercolours, Biennial of Architecture, Month of Caricature). What the city does not have is a Museum of Contemporary Peruvian Art nor a Centre of Visual Art.

The Commission proposes:

5.1.- *The formation of a Council which would be composed of the Municipalidad Provincial de Arequipa, Southern Peru, Michell y Cía, Pathey y Corso, the Instituto Cultural Peruano Norteamericano and the Asociación Vargas Hermanitos. The aim of this Council would be the creation of a Museum of Contemporary Peruvian Art and a Centre for Visual Art. In this museum works would be collected from the Pinacoteca Municipal, from the Collections of the Southern and Mitchell Prizes, donations from Peruvian artists, and works from the Archive of Vargas Hermanos as well as temporary acquisitions and loans. These works would be collected without any loss of rights as author or owner.*

5.2.- *The formation by this same Council of a Centre of Visual Arts which would manage the above museum and organise Arequipa's Photographic Gallery. It would also organise two events, one national and one international, in areas in which Arequipa has shown high levels of achievement: the Month of Watercolour and the Biennial of Photography. Regarding the Photographic Gallery, it is important to state that the Centre for Visual Arts should provide the Asociación Vargas Hermanos with an appropriate venue for the conservation, classification and promotion of the exceptional archive of Carlos and Miguel Vargas Zaconet.*

5.3.- *The Commission also suggests that the Centre for Visual Arts, the Faculty of Architecture of the UNSA, the Institute of Architects and the Chamber of Commerce and Industry organise a Biennial of Architecture with international exhibitions. This Biennial could, for example, have an temporary exhibition centre for architectural projects and special events in part of the grounds of the Fundo de Fierro.*

5.4.- *Finally, the Commission proposes the drawing up of a policy on monuments and public beautification. This programme would be carried out with the Instituto Superior de Arte Carlos Baca Flor, the Schools of Art and Architecture of the UNSA and the School of Architecture of the UCSM which is to be created. The suggestion of opening a Centre of Sculpture in part of the quarry of the sillar should form part of this policy.*

6.- Municipal Theatre, Theatrical and Visual Arts Policy

The Commission, in collaboration with the cultural institutions which operate in the city of Arequipa, local business, and if possible with the support of other countries and foreign institutions proposes:

6.1.- *The renovation and complete remodelling of the Municipal Theatre. This should be the main venue in the city for top class concerts, dance, ballet, opera and theatre. This project obviously includes an architectural element.*

6.2.- *The remodelling of the Teatro Ateneo as a venue dedicated to local theatre. This is a venue where the main theatre groups in the country have performed, and where workshops, schools and seminars on theatre and acting have taken place. The Instituto Cultural Peruano Norteamericano, the Instituto Cultural Peruano Alemán and the Alianza Francesa have all held important theatrical and musical events, and should be invited to participate in related projects. Since the space occupied by the Municipal Library is to be vacated, the Commission will study the possibility of establishing a rehearsal area there for theatre, ballet and other groups.*

6.3.- *The conversion of the Municipal Auditorium into the Arequipa Film Theatre. There will be four shows daily, with the collaboration of the Lima Film Theatre and with the assistance of the Audiovisual Centre of the Complejo Cultural Chávez de la Rosa (UNSA) and some collaboration from the Alianza Francesa, Instituto Cultural Peruano Alemán and British Council.*

The Commission for Culture also aims to promote the improvement of the few cinemas which already exist in our city, and to adopt a policy of incentives to promote investment in this area. The cultural policy of the city accepts eroticism but rejects pornography.

It is also hoped to promote a revival in the area of music through programmes of concerts and recitals in the city and districts of Arequipa, and in other cities in the region. This will be carried out in collaboration with the Escuela Regional de Música Luis Dunker Lavalle, the School of Music of the UNSA, the Arequipa Symphony Orchestra, the Municipal Choir and other Choirs of institutions and educational establishments, as well as the Grupo Goethe, a baroque music group. The annual or biennial organisation of an International Guitar Festival should also be considered among these projects.

The Commission invites District Councils, in collaboration with the Provincial Council, to devote areas in main parks to artistic activity without damaging green areas.

7.- The Municipal Company for Cultural Events

The CPA has decided to create a Company which will put part of the policy of cultural and sporting events which the Commission for Culture has formulated into practice. The preliminary study of such a company has been carried out and, once necessary modifications have been made, the study should be approved. Many of the events which this company will organise should take place in districts of Arequipa with the participation of the relevant district councils. Groups which play folk music, bands, traditional student music groups, and other groups will play an important role in many of the activities organised by this company (see separate project). The resources of this Company, which must be managed as efficiently and honestly as possible, should be used to carry out some of the projects which have been formulated in this document.

8.- Communications Policy

The Commission plans to develop a joint communications policy with the Schools of Communication of the UCSM, and the UNSA, and with members of the local press and publicity companies who wish to be involved. This policy would make an important contribution in strengthening the education system and carrying out social, cultural and environmental campaigns. This does not mean that we intend to limit opportunities to criticise our municipal institution, but rather to promote research and debate which will aid in the region's development process.

Final considerations

a) The Commission regards it as vital that the CPA form a groups whose role is to outline a project to build a major Convention Centre in an ecological area. This project is closely related to the desire to turn our city into a centre of tourist and educational services, where large scale international events can take place.

- b) *The CPA, in partnership with District Councils, supports and promotes all folkloric displays and genuine expressions of our popular traditions.*
- c) *The Commission proposes an agreement between the UNSA - which has excellent infrastructure in the Claustro Menor de San Agustín -, the new cultural centre of the UCSM, and the cultural institutions of our city, in order to hold important literary and historical events. The CPA offers its (albeit somewhat limited) support for these events.*
- d) *The CPA has a Choir and a Municipal Band registered in its Commission for Culture. These should be revived, and all other independent artistic groups should count on our support in as far as this is possible.*
- e) *The CPA invites the Embassies and Consulates of Italy, Brazil, Mexico, Argentina, Japan, China and any other country which wishes to open cultural institutions in our city.*
- f) *The CPA wishes, in collaboration with the IV Educational Region and the Faculties of Education of the UNSA and UCSM, to open some primary schools of an experimental nature if such schools are considered to be feasible.*
- g) *The CPA, in some cases in collaboration with district councils, will prepare a project to establish workshops/schools of sculpture in sillar, wood carving, embossing in leather, shaping of iron, ceramics, embroidery, artisanship, and others.*
- h) *The CPA will put forward policies in favour of our famous local cuisine, with the aim of promoting tourism and conserving and stimulating our popular traditions.*
- i) *In collaboration with the IV Educational Region, the three universities, the and the foreign and private institutions which are dedicated to teaching foreign languages, the CPA wishes to make Arequipa into a major centre for language teaching and translation in our country. We therefore propose to formulate a common policy which will allow Arequipeños who leave school in the next decade to speak at least two languages. In addition to the guaranteed and obligatory teaching of English, we would like if possible to promote the teaching of Portuguese and Italian, and to strengthen the existing teaching of French and German in Arequipa. It is also important to promote the professional teaching of Quechua and Aymara, and that the Seminario San Geronimo continues to teach classical Latin and Greek. A centre of oriental languages in the UNSA or another local university is also a project which should not be discarded in the medium term.*
- j) *The CPA supports the creation of recreational and sporting projects by district councils and in the context of Regional Government and Armed Forces competitions. Chiguata, Quequeña, Tiabaya, Uchumayo, etc. can also develop similar projects.*
- k) *The CPA promotes the establishment of NGOs in our province. These should have the aim of contributing to the development and promotion of the region.*
- l) *The CPA proposes that the Universidad San Pablo, the UCSM and the UNSA, through their Schools of Economics and Management, assist the Commission of Culture in carrying out the financial studies for the above projects.*

DOCUMENT 2

PLAN FOR REMODELLING ENERGY DISTRIBUTION NETWORKS, SYSTEM OF UNDERGROUND CABLES, DRAINAGE, WIDENING OF PAVEMENTS, RESTORING OF PAVING STONES AND REMOVAL OF VISUAL POLLUTANTS IN THE HISTORICAL CENTRE OF AREQUIPA.

Municipalidad Provincial de Arequipa, April 1999

Objectives:

To make the Electricity, Communications and Sewage and Drainage systems in the Historical Centre of Arequipa underground. To widen footpaths, to lay new paving stones in the roads and to remove cables and signs which visually pollute the area.

Description of the Project

The electrical wiring consists of Medium and Low Tension distribution Networks, both for domestic services and for street lighting. In the case of street lighting, the unique characteristics of Arequipeño architecture have been taken into consideration, and therefore the proposed installations would provide ornamental lighting. This is in contrast to conventional public lighting systems which provide street lighting without taking into consideration the levels, quality and shades of lighting which are required to highlight architectural features, for example of facades.

The communications systems required the laying of pipelines to hold networks of telephone, cable television, fibre optic and structural wiring. The fibre optic network and structured cables will be for the exclusive use of the local authorities and will have the purpose of signalling, security, transmission of classified information, and other technological uses which these kinds of systems permit.

The Drainage System will fulfil the need for a system which is appropriate to Arequipa's climactic and topological characteristics.

The repair work on roads and pavements will initially consist of repaving the Historical Centre using granite stones and widening footpaths. A fundamental part of this project will be to facilitate the pedestrianisation of parts of the centre. This is an important element of the proposal to regenerate the centre.

Timetable and Costs

The physical task will be carried out in fifteen stages, with the aim of reducing costs and facilitating the completion of the above project. Each stage will be called a Module and each Module is made up, on average of three or four blocks. The project will encompass the entire Historical Centre area, and part of the Monumental Zone (Avenidas Goyeneche and Siglo XX). Plan PRRA-MAA-01-99, "Monuments and Intangible Assets in the Historical Centre of Arequipa" has been drawn up in order to establish the zones which require special treatment due to the presence of monuments.

It is estimated that on average three months will be required for the completion of the construction, electrical and communications work, including the dismantling of existing aerial networks, the repaving of footpaths, and the widening and refurbishment of pavements as well as the installation of parking and street furniture. The removal of visual pollutants, especially advertising, is legislated in Municipal Ordinance No. 13-99.

In Module 1, which is being carried out at the present time, the area in which work is taking place includes the 2nd and 3rd blocks of calle Zela, Pasaje Catedral, the 1st, 2nd, 3rd and 4th blocks of calle Santa Catalina, the 1st and 2nd blocks of calle Moral, the 1st block of calle Ugarte, the 1st, 2nd and 3rd blocks of calle San Francisco. All of these are located in the Downtown district of the province and Department of Arequipa. The overall budget for this module has been fixed at US\$520,000.

With regards to the proposal for Energy Networks, the guidelines established in the General Electricity Law 23406, the Law of Electrical Concession, the National Code on Electricity, Norms DGE-003 P-4/1983, and others have been considered and a Mutual Cooperation Agreement has been drawn up between the Universidad Nacional de San Agustín and the Municipalidad Provincial de Arequipa.

With regard to the Networks of Communications and Structured Wiring, an Infrastructure Project outlining the technical proposals which was drawn up by the Tender Company has been adhered to.

The drainage work will conform to the topographical needs of the city, and to the maximum expected rainfall levels. A channelling system has been adopted for these services.

DOCUMENT 3

MUNICIPAL RESOLUTION No. 602-99

Arequipa, 18 June 1999

WE HEREBY DECLARE:

That, the Municipalidad Provincial de Arequipa has approved, via Municipal Ordinance No. 13-99 of 15 June 1999, the basic norms for the use and conservation of the Historical Centre. These norms aim to protect the Historical Centre, and are applicable to the Monumental and Ecological zones of the city of Arequipa.

That, in accordance with the recommendations of UNESCO in section four of the above mentioned Ordinance, the Municipal Authority for the Administration and Control of the Historical Centre and Monumental Zone of Arequipa has been created as a Decentralised Public Organism of the Municipalidad Provincial de Arequipa with judicial and financial staff. This Authority has the objective of putting into practice the development programmes in all of the zones mentioned in the above Ordinance which merit protection and which need to be protected.

That, in the same Ordinance, in article 102, it is established that this Municipal Authority will be made up of seven people with recognised experience in the field of conservation of cultural heritage. These people will be named by the Provincial Mayor via a Resolution. The Mayor, at the same time, will preside over the Authority and will have the support of any advisory committee and a permanent delegate from the National Institute of Culture who will act as an observer.

That, as a result it is necessary to name the people who will direct the Municipal Authority for the Administration and Control of the Historical Centre and Monumental Zone of Arequipa.

Given the information which is presented above, and being to the satisfaction of the Office of the Mayor, in accordance with article 47 of Law No. 23853 regarding Municipalidades.

IT IS RESOLVED:

FIRST.- That the Municipal Authority for the Administration and Control of the Historical Centre and Monumental Zone be made up of and directed by the following people:

- 1. Alvaro Pastor Cavagnari, Architect*
- 2. Jesús Carpio Zegarra, Architect*
- 3. Guillermo Galdos Rodríguez, Historian*
- 4. Franz Grupp Castelo, Restorer*
- 5. Fernando Málaga Gonzales, Architect*
- 6. Luis Maldonado Valz, Architect*
- 7. Alonso Ruiz Rosas Cateriano, Poet*

SECOND.- That the following people be named as Advisors to the Municipal Authority

- 1. Juan Guillermo Carpio Muñoz, Historian*
- 2. Pedro López de Romaña López de Romaña, Architect*
- 3. Carlos Maldonado Valz, Architect*
- 4. Gonzalo Olivares Rey de Castro, Architect*

THIRD.- To request that the National Institute of Culture in Arequipa name a delegate to the Municipal Authority for the Administration and Control of the Historical Centre and Monumental Zone of Arequipa.

Let it be registered, communicated and let the people mentioned above be informed.

*LUIS VALDIVIA RODRIGUEZ
GENERAL SECRETARY*

*Dr. JUAN MANUEL GUILLEN BENAVIDES
MAYOR OF AREQUIPA*

c.- Bibliography:

Two copies are enclosed of the books *Arequipa Artística y Monumental* by Luis Enrique Tord (Banco del Sur, Lima, 1987); *Historia General de Arequipa*, various authors, (Fundación Manuel J. Bustamante de la Fuente, Arequipa, 1990); *Imagen y Leyenda de Arequipa*, by Edgardo Rivera Martínez (Fundación Manuel J. Bustamante de la Fuente, Lima, 1996), *Arquitectura Planiforme y Textilografía Virreinal de Arequipa*, by Fr. Antonio San Cristóbal Sebastián, (UNSA, Arequipa, 1997), *Evolución Histórica Urbana* by Ramón Gutiérrez (Universidad Nacional de Ingeniería, Lima, 1992). In all of these publications an extensive bibliography on the history and architecture of Arequipa is provided. Two copies are also included of the book *Genio y Figura de los Arequipeños* (Lima, 1992: A humorous publication about personalities from the city in the Republican period

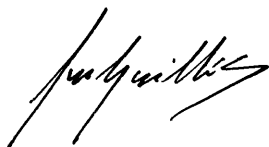
d.- Address where the inventory, files and archives are stored

Instituto Nacional de Cultura - Arequipa
Alameda San Lázaro 120
Arequipa

Superintendencia Municipal de Administración y Control del Centre Histórico y la Zona
Monumental de Arequipa (SMCH)
Municipalidad de Arequipa
Portal de la Municipalidad 110
Arequipa.

8. SIGNATURE OF BEHALF OF THE STATE

Dr. Juan Manual Guillén Benavides
Mayor of the Municipalidad Provincial de Arequipa



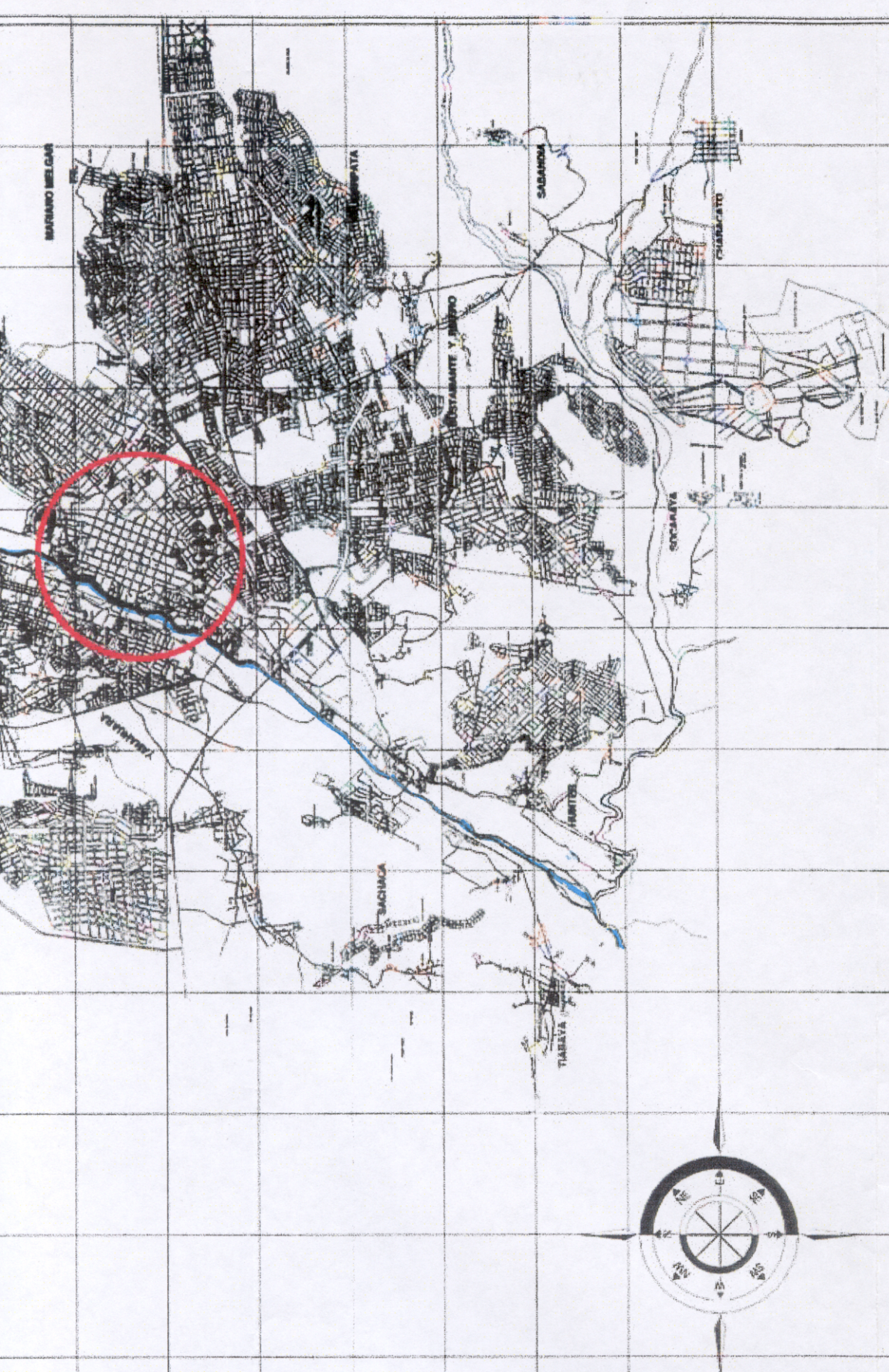
Dr. Juan M. Guillén Benavides
Alcalde Provincial - Arequipa



MUNICIPALIDAD PR
DE AREQUIPA

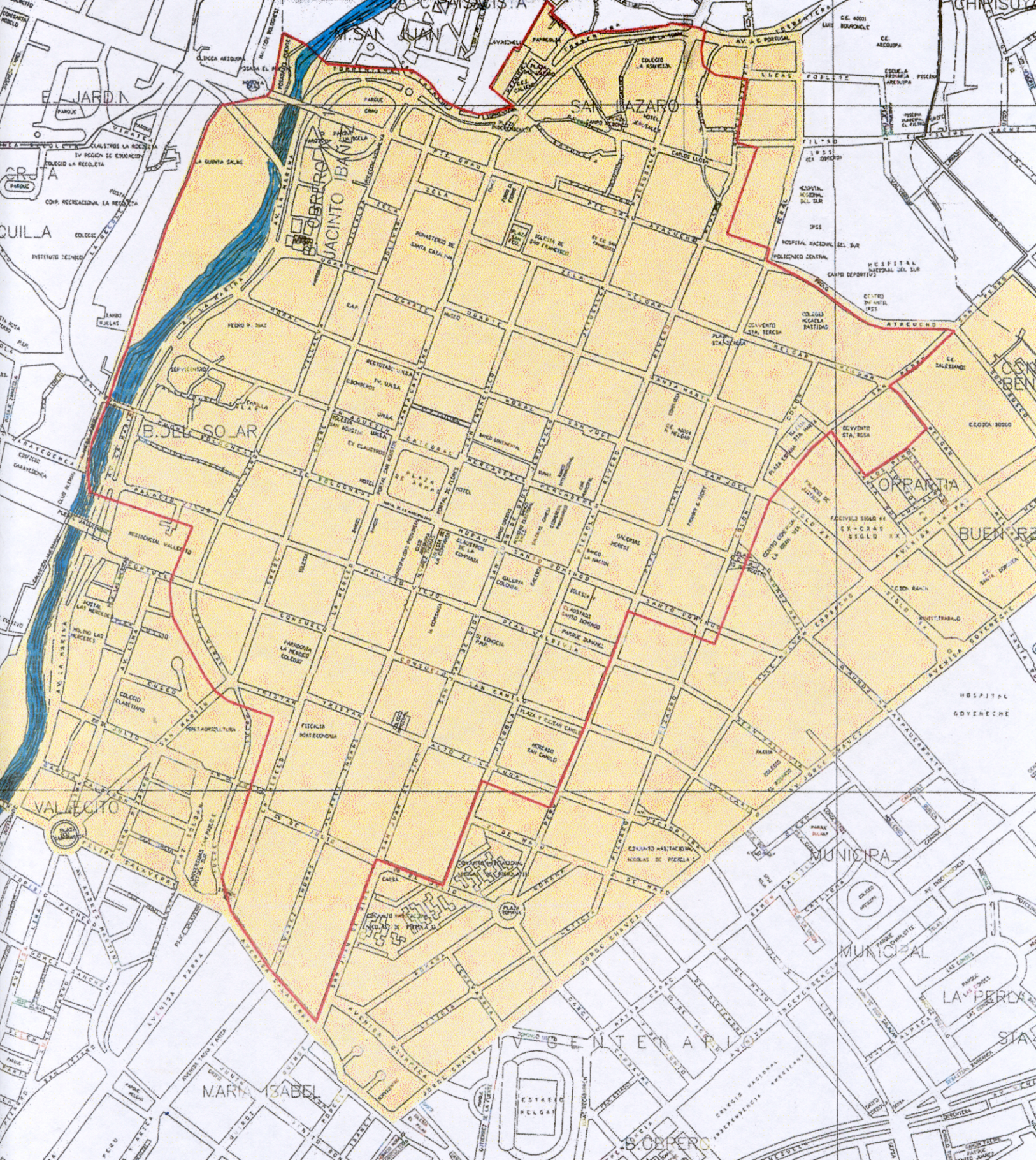


Municipal Authority of
Historical Centre and
Monumental Zone



Plan 1
City of Arequipa

- Location of the Historical Centre and Monumental Zone
- Río Chili



M. SAN JUAN

SAN LAZARO

B. JEL SO AR

VALLECITO

OPRANTIA

MUNICIPAL

MUNICIPAL

V. CENTENARIA

MARIA ISABEL

S. COPPERO

COBARRIO
JACINTO BARRIO

MONASTERIO DE
SANTA CATALINA

RECINTO DE LA
SANTA CRUZ

PLAZA DE ARCA

REPUBLICA
DE LA COPRAN

PLAZA Y COLONIA
CAROL

ESTACION
CENTRAL

COLEGIO
LA SANGRE

IGLESIA DE
SAN FRANCISCO

CE. ROSA
PELAGO

CE. GALERIAS
HERNANDEZ

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HISTORICAL CENTRE OF AREQUIPA



ADDITIONAL INFORMATION

PROPOSAL TO UNESCO TO DECLARE THE HISTORICAL CENTRE OF AREQUIPA A CULTURAL HERITAGE SITE

Arequipa, Peru, october 1999

Prepared by the Municipal Authority for the Administration and Control of the Historical Centre and Monumental Zone of Arequipa. Presented to the UNESCO Governing Committee for the Protection of Global Cultural and Natural Heritage by the Peruvian Institute of Culture.

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1.- CRITERIA UNDER WHICH THE APPLICATION IS MADE

By: *Fernando Málaga**

1.1. Criteria

The Historical Centre of Arequipa ought to be declared a World Heritage Site in accordance with two criteria.

1. Firstly, for its originality. Ever since the Spanish foundation of the city (in 1540) Arequipa began an architectural process which, based on a building system in the Romantic style, consolidated a unique architecture which reached its peak in the seventeenth and eighteenth centuries. The Spanish grid system with 49 original blocks was designed over the indigenous plan of San Lázaro. Buildings acquired personality because of the material which was used, a volcanic lava known as sillar, which offered protection against frequent seismic movements and permitted a particular kind of thick-walled architecture. This led to the development of an architecture which was different from the rest of the American Baroque because of its planform and textilographic style. This Ornamental Baroque Mestizo style is influential in the architecture of the region (especially in the Altiplano and the Colca Canyon, Andean areas which are in the same region as the city of Arequipa).

With regard to architectural value, it is worth pointing out that both the religious and civil facades are composed of structures which give rise to two typologies. In architectural terms it is possible to speak of a typology of major facades which are used for exclusively religious purposes, and minor facades which are used for religious and civil purposes.

The major facade has two bodies, three aisles in the first, and two in the second, with two columns which are joined by an arch. Examples of this can be found in the streets calles San Agustín and la Compañía.

The minor facade in religious buildings has two bodies and one aisle, in the arches columns and bases (for example in Cayma and Yanahuara), and only one body in the lateral doorways with arches and pillars, for example in Santo Domingo.

The minor facades in civil buildings have one body and one straight aisle, with pillars.

Therefore it is important to mention the following:

An original style of architecture exists with a structural composition which is different from the

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Western Baroque (with three bodies and three aisles). This style is a product of Arequipa's unique characteristics. These include the risk of seismic movements, the building materials, and the people who were fundamental in developing the style.

In formal architecture the arch was only used in religious constructions and lintels in civil architecture.

The use of decorative borders in the textilographic and planform style is much criticised by Eurocentric historians. However, it demonstrates an extraordinary ability to place imagined images over real ones. It also demonstrates an extraordinary ability to use light.

It is also necessary to point out that according to studies, only one-fifth of the architectural heritage of the Historical Centre dates from this period. The rest belongs to the Republican architecture of the seventeenth century. However, for the same reasons, relating to building material and the risk of seismic movements, it is possible to observe in the latter a peculiar style which could perhaps be classified as "Neo-classical Mestizo".

2. The other reason is the vulnerability of this unique architectural creation. The past five centuries demonstrate vividly that the city of Arequipa is at constant risk due to seismic movements which could, once again, seriously affect its architectural heritage. Recognition such as that which is being requested would without doubt increase the measures being taken to protect the city.

1.2. Comparative Analysis

By: *Carlos Maldonado Valz**

In contrast to Cusco, Lima, Quito, Mexico and other colonial cities in Latin America, where stone, earth, wood and tiles are the main materials used in construction, in Arequipa it was Sillar, a volcanic stone, which was typically used. A material chosen not only for its molecular structure, as sillar is not as hard as granite and thus allowing for it to be artistically worked, but for its presentation. It is generally white in colour and is extracted from quarries located in gorges where lava flows passed during volcanic eruptions.

The Arequipa region, which is not only volcanic but subject to tremors and earthquakes, forced the master builders of times past to develop a robust and technologically adequate style of architecture. Supporting structures, thick walls, well worked sillar, buttresses and tile covered

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vaults were all employed, however, parapets and pinnacles were avoided and there are no decorative battlements resulting in a plain and pure geometrical language. A style which highly pleased Le Corbusier: "the architecture represents a clever play with volume under light", as sunlight is intense for most of the year.

Sillar was a predominant material dating from the foundation of Arequipa, more than four centuries ago, up until the middle of the nineteenth century.

Floors, of renaissance and Baroque origin, were brought from Europe for use in temples and convents resulting in an original and expressive style, unknown in other Spanish colonies, due to the peculiarities of the materials and systems used.

The floor in La Compañía Church, considered an exemplary work of architectural art, is based on that of the Gesú in Rome. However, expressing itself three dimensionally and using space in an unforeseen manner, it has helped analysts confirm that it acted as an architectural master copy not only within Arequipa but is a style which has spread to towns throughout the Peruvian and Bolivian highlands and into northern Argentina.

With regards to form, detail, decoration and high and bas-relief designs, etc. employed above doorways and in other places, the workforce and vision of the native inhabitants have given birth to what is known as mestizo barroque.

The vaults, gateways, walls, Corniches, steps, arches and other features found in the churches crossed over into civil architecture and thus gave birth to a very singular style with large rooms and internal vaults that open onto patios and facades. (Notable examples include the Casa del Moral, the Casona Tristán del Pozo, the Casa de la Moneda, the Casa Arango and the neo-classic Goyeneche Palace, among others.)

There is also a marked difference between the architecture in Cusco, Lima, Quito and Mexico with regards to the expression in the construction, structures, coverings, walls and facings and doorways. The architecture which is found in Arequipa is one that is atypical.

After three centuries of building in such a singular manner Arequipa has developed its own style. Since the middle of the last century we have witnessed another style in which now appears a new and neo-classic style of architecture including new moulds that create a perfect harmony with former styles. In spite of the different eras and styles, present day Arequipa maintains a very special harmony, revealing a sound eclecticism.

1.3. Record of property (public, private, church)

a) Representative monuments of religious architecture:

Name	Recognized title (official) *	Date	Owner
Iglesia y Convento de Santa Catalina	R.S. 3108	02-10-44	Catholic Church
Iglesia de La Compañía	R.S. 132	16-04-58	Catholic Church
Claustro de La Compañía	R.S. 132	16-04-58	Private
Iglesia de San Agustín	R.S. 132	16-04-58	Catholic Church
Claustro de San Agustín	R.S. 132	16-04-58	UNSA
Iglesia y Conv. San Fco. Capilla 3ra. Orden	R.S. 132	16-04-58	Catholic Church
Iglesia y Convento de La Merced	R.S. 132	16-04-58	Catholic Church
Iglesia y Convento de Santo Domingo	R.S. 132	16-04-58	Catholic Church
Monasterio de Santa Teresa	R.S. 132	16-04-58	Catholic Church
Basílica Catedral	R.S. 057	10-02-64	Catholic Church
Monasterio Santa Rosa	R.S. 218	13-03-64	Catholic Church
Iglesia de San Lázaro	R.S. 2900	28-12-72	Catholic Church
Iglesia de Santa Marta	R.S. 2900	28-12-72	Catholic Church
Claustros de la Tercera Orden	R.S. 505	15-10-74	Catholic Church
Capilla de Ejercicios	R.J. 348	08-03-91	Catholic Church
Capilla del Solar	R.J. 348	08-03-91	Catholic Church

b) Representative monuments of public civil architecture:

Name	Recognized title (official)	Date	Owner
Casa de la Moneda	R.S. 132	16-04-58	Private
Portales de la Plaza de Armas	R.S. 2900	28-12-72	Municipal
Puente Bolognesi	R.S. 2900	28-12-72	Public
Puente Grau	R.S. 2900	28-12-72	Public
Hospital de Sacerdot. de Jesús María y José	R.S. 505	15-10-74	Catholic Church
Tambo de la Cabezona	R.S. 505	15-10-74	Private
Casa de la Curia	R.M. 0928	23-07-80	Catholic Church
Cine Fénix	R.M. 1251	27-11-85	Private
Teatro Municipal	R.M. 543	07-08-87	Municipal
Tambo Ruelas	R.J. 009	12-01-89	Private
Antigua Corte de Justicia	R.J. 348	08-03-91	Public
Colegio y Capilla de los Sagrados Corazones	R.J. 348	08-03-91	Private
Conjunto de La Catedral	R.J. 348	08-03-91	Catholic Church
Hotel Sucre	R.J. 348	08-03-91	Private
Prefectura	R.J. 348	08-03-91	Public
Subprefectura	R.J. 348	08-03-91	Public
Tambo del Matadero	R.J. 348	08-03-91	Private
Fundo el Fierro – Museo Municipal	R.S. 2900	28-12-72	Public / Municipal
Mercado de San Camilo	R.M. 543	07-08-97	Private / Municipal

* RS=Supremc Resolution, RM= Ministerial Resolution, RJ=Resolution of the National Institute of Culture.

c) Representative monuments of domestic civil architecture:

Name	Recognized title (official)	Date	Owner
Alameda San Lázaro 120 Esq. Psje Cristales 101	R.J. 523	06-09-88	Private
Alameda San Lázaro 150 Av. Juan de la Torre 4ta. cuadra	R.J. 523	06-09-88	Private
Av. Juan de la Torre 433	R.J. 523	06-09-88	Private
Av. Juan de la Torre 449, 453, 455	R.J. 523	06-09-88	Private
Av. Juan de la Torre 493	R.J. 523	06-09-88	Private
Calle Alvarez Thomas 200	R.S. 2900	28-12-72	Private
Calle Alvarez Thomas 202	R.J. 523	06-09-88	Private
Calle Alvarez Thomas 206	R.J. 523	06-09-88	Private
Calle Alvarez Thomas 218-220 Esq. Consuelo 111	R.J.523	06-09-88	Private
Calle Alvarez Thomas 305 (305-A)	R.S. 2900	28-12-72	Private
Calle Alvarez Thomas 307	R.S. 505	15-10-74	Private
Calle Alvarez Thomas 311	R.S. 2900	28-12-72	Private
Calle Alvarez Thomas 410	R.M. 0928	23-07-80	Private
Calle Alvarez Thomas 417 (417A-417B-415-413)	R.M. 0928	23-07-80	Private
Calle Alvarez Thomas 418, 420	R.J. 523	06-09-88	Private
Calle Alvarez Thomas 419 (419A-419B)	R.M. 0928	23-07-80	Private
Calle Alvarez Thomas 425	R.M. 0928	23-07-80	Private
Calle Alvarez Thomas 447, 447 ^a	R.J. 523	06-09-88	Private
Calle Alvarez Thomas 449, 451, 459, 455	R.J. 176	09-03-96	Private
Calle Alvarez Thomas 456, 458, 460	R.J. 523	06-09-88	Private
Calle Alvarez Thomas 500 al 504 Esq 28 de Julio 110 al 114	R.J. 523	06-09-88	Private
Calle Alvarez Thomas 501A, 503, 505 Esq. 28 de Julio 200, 202	R.J. 523	06-09-88	Private
Calle Alvarez Thomas 506, 508	R.J. 523	06-09-88	Private
Calle Alvarez Thomas 513, 513 ^a	R.J. 523	06-09-88	Private
Calle Alvarez Thomas 514, 514A, 514B, 516	R.J. 523	06-09-88	Private
Calle Alvarez Thomas 540, 540A, 540B	R.J. 523	06-09-88	Private
Calle Alvarez Thomas 589, 591	R.J. 523	06-09-88	Private
Calle Bolívar 101, 103 Esq. San Agustín (201)	R.J. 348	08-08-91	Private
Calle Bolívar 111	R.J. 009	12-01-89	Private
Calle Bolívar 200 Esq. Moral	R.J. 523	06-09-88	Private
Calle Bolívar 202	R.J. 523	06-09-88	Private
Calle Bolívar 203	R.J. 009	12-01-88	Private
Calle Bolívar 204 (<i>Diario Correo</i>)	R.J. 523	06-09-88	Private
Calle Bolívar 206 (<i>Gobierno Regional</i>)	R.S. 2900	28-12-72	Public
Calle Bolívar 207	R.J. 2900	12-01-89	Private
Calle Bolívar 215 Esq. Ugarte	R.S. 505	15-10-74	Private
Calle Bolívar 400 Esq. Zela	R.J. 523	06-09-88	Private
Calle Bolívar 402	R.J. 523	06-09-88	Private
Calle Bolívar 419, 421, 423, 425, 427	R.J. 348	08-08-91	Private
Calle Colón 106, 108, 108A	R.J. 009	12-01-89	Private
Calle Consuelo 102, 102A Esq. San Juan de Dios 403	R.M. 0928	23-07-80	Private

Calle Consuelo 104, (104A), 106, 108	R.M. 0928	23-07-80	Private
Calle Consuelo 109	R.M. 0928	23-07-80	Private
Calle Consuelo 112	R.M. 0928	23-07-80	Private
Calle Consuelo 118, (118A) Esq. Alvarez Thomas	R.S. 505	15-10-74	Private
Calle Consuelo 308 (306)	R.M. 0928	23-07-80	Private
Calle Consuelo 116	R.M. 796	30-12-86	Private
Calle Cruz Verde 119 Esq. Puente Bolognesi 301-307	R.J. 348	08-08-91	Private
Calle Cruz Verde 309	R.J. 009	12-01-89	Private
Calle Jerusalén 115	R.S. 505	15-10-74	Private
Calle Jerusalén 204 (204A)	R.J. 523	06-09-88	Private
Calle Jerusalén 206 (206A)	R.J. 523	06-09-88	Private
Calle Jerusalén 208, 210	R.J. 523	06-09-88	Private
Calle Jerusalén 300 Esq. Santa Marta 101 (101A)	R.J. 523	06-09-88	Private
Calle Jerusalén 304	R.J. 523	06-09-88	Private
Calle Jerusalén 400 (400B)	R.J. 523	06-09-88	Private
Calle Jerusalén 400A, *B, *C, *D, Esq. Melgar 101, *A	R.J. 523	06-09-88	Private
Calle Jerusalén 402, *A, *B	R.J. 523	06-09-88	Private
Calle Jerusalén 408	R.J. 523	06-09-88	Private
Calle Jerusalén 410, *A	R.J. 523	06-09-88	Private
Calle Jerusalén 412, *A, *B	R.S. 2900	28-12-72	Private
Calle Jerusalén 524	R.J. 523	06-09-88	Private
Calle Jerusalén 528 Esq. Carlos Llosa	R.J. 523	06-09-88	Private
Calle Jerusalén 600 Esq. Carlos Llosa	R.J. 348	08-08-91	Private
Calle Jerusalén 604	R.J. 523	06-09-88	Private
Calle La Merced 100 (<i>Banco Santander</i>)	R.J. 523	06-09-88	Private
Calle La Merced 104, 106	R.J. 523	06-09-88	Private
Calle La Merced 105, 107, 109 *A,*B, Esq. Puente Bolognesi 100	R.J. 348	08-08-91	Private
Calle La Merced 108, *A (<i>Casa Arango o Bustamante y Benavides; Banco Standard Chartered</i>)	R.J. 523	06-09-88	Private
Calle La Merced 110	R.S. 2900	28-12-72	Private
Calle La Merced 112	R.S. 2900	28-12-72	Private
Calle La Merced 113, 115, 117, 119	R.J. 348	08-08-91	Private
Calle La Merced 129	R.M. 0928	23-07-80	Private
Calle La Merced 209, 211 (<i>Casa Corbacho</i>)	R.J. 348	08-08-91	Private
Calle La Merced 201 (<i>Palacio de Goyeneche</i>)	R.S. 132	16-04-58	BCR
Calle La Merced 204	R.J. 523	06-09-88	Private
Calle La Merced 205	R.S. 505	15-10-74	Private
Calle La Merced 206*A, *B, 208, 210	R.J. 523	06-09-88	Private
Calle La Merced 207	R.S. 505	15-10-74	Private
Calle La Merced 214	R.M. 0928	23-07-80	Private
Calle La Merced 300	R.S. 2900	28-12-72	Private
Calle La Merced 302	R.S. 2900	28-12-72	Private
Calle La Merced 308	R.M. 0928	23-07-80	Private
Calle La Merced 322, 324 Esq. Tristán 209	R.J. 523	06-09-88	Private
Calle La Merced 400 (<i>Thomas Jefferson</i>)	R.M. 0928	23-07-80	ICPNA
Calle La Merced 401	R.M. 0928	23-07-80	Private

Calle La Merced 402 (<i>Casa Forga – Ministerio Público</i>)	R.M. 0928	23-07-80	Public
Calle La Merced 404	R.M. 0928	23-07-80	Private
Calle La Merced 405, *A, *B	R.J. 348	08-08-91	Private
Calle La Merced 407	R.M. 0928	23-07-80	Private
Calle La Merced 408	R.M. 0928	23-07-80	Private
Calle La Merced 410 – 412	R.M. 0928	23-07-80	Private
Calle La Merced 411, *A, *B	R.M. 0928	23-07-80	Private
Calle La Merced 414, *A, 416	R.M. 0928	23-07-80	Private
Calle La Merced 417 – 419 – 421	R.M. 0928	23-07-80	Private
Calle La Merced 420 (418, 422)	R.M. 0928	23-07-80	Private
Calle La Merced 424	R.M. 0928	23-07-80	Private
Calle La Merced 425	R.M. 0928	23-07-80	Private
Calle La Merced 427	R.M. 0928	23-07-80	Private
Calle La Merced 430	R.M. 0928	23-07-80	Private
Calle La Merced 432, 434, 436	R.J. 523	06-09-88	Private
Calle La Merced 433, 435, 437, Esq. 28 de Julio 301	R.J. 523	06-09-88	Private
Calle La Merced 438, Esq. 28 de Julio	R.J. 523	06-09-88	Private
Calle La Merced 511	R.J. 523	06-09-88	Private
Calle La Merced 512, *A	R.J. 523	06-09-88	Private
Calle La Merced 513	R.J. 523	06-09-88	Private
Calle La Merced 514, 516	R.J. 523	06-09-88	Private
Calle La Merced 530	R.J. 523	06-09-88	Private
Calle La Merced 532, *A	R.J. 523	06-09-88	Private
Calle La Merced 534, *A, *B, (*C)	R.J. 523	06-09-88	Private
Calle Melgar 109 (<i>Antigua Pensión Mendiburu</i>)	R.J. 348	08-08-91	ICPNA
Calle Melgar 110	R.J. 348	08-08-91	Private
Calle Melgar 205	R.J. 348	08-08-91	Private
Calle Melgar 208	R.J. 009	12-01-89	Private
Calle Melgar 212	R.J. 348	08-08-91	Private
Calle Melgar 218	R.J. 348	08-08-91	Private
Calle Melgar 401 al 409 (<i>Cuartel de los Inmortales</i>)	R.J. 284	18-05-88	Private
Calle Melgar 406, (*A)	R.J. 348	08-08-91	Private
Calle Melgar 415	R.J. 348	08-08-91	Private
Calle Melgar 419, 421	R.J. 348	08-08-91	Private
Calle Melgar, Esq. San Francisco	R.M. 0928	23-07-80	Private
Calle Moral 316 (<i>Casa Belaúnde</i>)	R.S. 505	15-10-74	UNSA
Calle Moral 318 (<i>Casa del Moral</i>)	R.S. 132	16-04-58	Bancosur
Calle Palacio Viejo 304, Esq. Sucre	R.J. 348	08-08-91	Private
Calle Palacio Viejo 324, Esq. Sucre s/n	R.J. 523	06-09-88	Private
Calle Palacio Viejo 325, Esq. Sucre	R.J. 523	06-09-88	Private
Calle Palacio Viejo 422, Esq. Cruz Verde 300	R.J. 009	12-01-89	Private
Calle Peral 108	R.J. 348	08-03-91	Private
Calle Pizarro 116, *A, *B, *C	R.J. 348	08-03-91	Private
Calle Pizarro 118	R.J. 284	18-05-88	Private
Calle Puente Bolognesi 345, 347, *A Callejón del Solar 412, 414, 410	R.J. 348	08-03-91	Private
Calle Puente Bolognesi 112, 114, 116, 118	R.M. 1251	27-11-85	Private

Calle Puente Bolognesi (314), 316, 318, 320, *A	R.J. 348	08-03-91	Private
Calle Puente Bolognesi 128, 130 – 136 Esq. Sucre 200	R.M. 0928	23-07-80	Private
Calle Puente Bolognesi 206, 208	R.J. 348	08-03-91	Private
Calle Puente Bolognesi 210, 212, 214, 216	R.J. 348	08-03-91	Private
Calle Puente Bolognesi 321 al 337	R.J. 348	08-03-91	Private
Calle Puente Bolognesi 360 - 378	R.S. 505	15-10-74	Private
Calle Puente Grau 105	R.J. 348	08-03-91	Private
Calle Puente Grau 107	R.J. 348	08-03-91	Private
Calle Puente Grau 113	R.J. 348	08-03-91	Private
Calle Puente Grau 115 (*A), Esq. Pasaje Tejada	R.J. 348	08-03-91	Private
Calle Puente Grau 138	R.S. 505	15-10-74	Private
Calle Puente Grau 201, 203, 205, Esq. Pasaje Tejada	R.J. 348	08-03-91	Private
Calle Puente Grau 314, 316, Esq. Bolívar	R.J. 348	08-03-91	Private
Calle Recoleta 109 - 113	R.S. 505	15-10-74	Private
Calle Rivero 206	R.J. 009	12-01-89	Private
Calle Rivero 208	R.J. 009	02-01-89	Private
Calle Rivero 217	R.J. 009	02-01-89	Private
Calle Rivero 219	R.J. 009	02-01-89	Private
Calle Rivero 300, Esq. Santa Marta 201, *A	R.J. 348	08-03-91	Private
Calle Rivero 305	D.E.R. 012	28-02-91	Private
Calle Rivero 306	R.J. 009	12-01-89	Private
Calle Rivero 419	R.M. 1251	27-11-85	Private
Calle Rivero 516, 518	R.J. 348	08-03-91	Private
Calle San Agustín 101, 103, 105, 107, 109, 111, 113	R.J. 348	08-03-91	Private
Calle San Agustín 115 (<i>Casona Arróspide – C. Cultural</i>)	R.S. 505	15-10-74	UNSA
Calle San Agustín 205, 207 Villalba 100 al 110, *A (<i>Casa Meneses</i>)	R.J. 348	08-03-91	Private
Calle San Agustín 210 – 214, (216, 218)	R.S. 505	15-10-74	Private
Cruz Verde 100 – 110			
Calle San Camilo 100	R.J. 523	06-09-88	Private
Calle San Francisco (401), 403	R.S. 2900	28-12-72	Private
Calle San Francisco 210	R.J. 348	08-03-91	Private
Calle San Francisco 217	R.S. 505	15-10-74	Private
Calle San Francisco 221	R.J. 348	08-03-91	Private
Calle San Francisco 227	R.S. 505	15-10-74	Private
Calle San Francisco 231, 233, Esq. Ugarte 200, 202	R.J. 348	08-03-91	Private
Calle San Francisco 300 Esq. Ugarte 121A (119)	R.J. 348	08-03-91	Private
Calle San Francisco 302, 304	R.J. 009	12-01-89	Private
Calle San Francisco 306 (<i>Registros Públicos</i>)	R.J. 348	08-03-91	Public
Calle San Francisco 308 Esq. Zela 110 (<i>Gob. Regional</i>)	R.J. 348	08-03-91	G. Regional
Calle San Francisco 309, 311, 313, 315	R.J. 348	08-03-91	Private
Calle San Francisco 317 (<i>Casa Trinidad Pacheco</i>)	R.J. 348	08-03-91	Private
Calle San Francisco (112), 114, 116	R.S. 2900	28-12-72	Private
Calle San Francisco 108 (<i>Casa Tristán del Pozo</i>)	R.S. 132	16-04-58	Banco Continental
Calle San Juan de Dios 101 Esq. Jerusalén	R.J. 523	06-09-88	Private
Calle San Juan de Dios 102 Esq. Mercaderes 206, *A, 208	R.J. 523	06-09-88	Private

Calle San Juan de Dios 200, *A, 202, *A, 204, 206 Sto. Domingo 100	R.J. 523	06-09-88	Private
Calle San Juan de Dios 208, *A, 210, *A, 212	R.J. 523	06-09-88	Private
Calle San Juan de Dios 315	R.M. 0076	15-02-82	Private
Calle San Juan de Dios 412, 414, San Camilo 101, *A, *B, *C, *D	R.J. 523	06-09-88	Private
Calle San Juan de Dios 512, 514	R.J. 523	06-09-88	Private
Calle San Juan de Dios 632, 634	R.J. 523	06-09-88	Private
Calle San Juan de Dios 636, 638	R.J. 523	06-09-88	Private
Calle San Juan de Dios 640, 642	R.J. 523	06-09-88	Private
Calle San Juan de Dios 400, *A *B *C *D *E *F, San Camilo 100, A, B, C, D	R.J. 523	06-09-88	Private
Calle San Pedro 257 Esq. Ayacucho (<i>Casa Quintanilla</i>)	R.M. 1251	27-11-85	Private
Calle San Pedro 102 Esq. Melgar	R.J. 009	12-01-89	Private
Calle San Pedro 223 al 251	R.M. 1251	27-11-85	Private
Calle Santa Catalina 120, *A, Esq. Moral 212, *A, *B, *C, *D	R.J. 523	06-09-88	Private
Calle Santa Catalina 302	R.S. 2900	28-12-72	Private
Calle Santa Catalina 314, Esq. Zela 218 (<i>Casa de Jorge Polar</i>)	R.S. 2900	28-12-72	Private
Calle Santa Catalina 100 – 112	R.J. 348	08-03-91	Private
Calle Santa Catalina 101 (<i>Casona Chaves de la Rosa o Yrriberry – Centro Cultural</i>)	R.S. 132	16-04-58	UNSA
Calle Santa Catalina 117 (<i>Casona del Rectorado</i>)	R.J. 523	06-09-88	UNSA
Calle Santa Catalina 200, 202, Esq. Moral 229 al 217	R.J. 523	06-09-88	Private
Calle Santa Catalina 201, *A, Esq. Moral	R.J. 523	06-09-88	Private
Calle Santa Catalina 203	R.J. 523	06-09-88	Private
Calle Santa Catalina 204	R.J. 523	06-09-88	Private
Calle Santa Catalina 205	R.J. 523	06-09-88	Private
Calle Santa Catalina 206	R.M. 1251	27-11-85	Private
Calle Santa Catalina 207, (*A, 209, 211)	R.J. 523	06-09-88	Private
Calle Santa Catalina 208, *A (<i>Alianza Francesa</i>)	R.J. 523	06-09-88	Private
Calle Santa Catalina 210, Esq. Ugarte	R.J. 523	06-09-88	Private
Calle Santa Catalina 213, 215, 217, 219, 221, 223, *A	R.J. 166	08-03-92	Private
Calle Santa Catalina 225, Esq. Ugarte	R.S. 505	15-10-74	Private
Calle Santa Catalina 300, (*A, *B)	R.S. 2900	28-12-72	Private
Calle Santa Catalina 304	R.J. 348	08-03-91	Private
Calle Santa Catalina 306	R.J. 348	08-03-91	Private
Calle Santa Catalina 404	R.J. 348	08-03-91	Private
Calle Santa Catalina 410, Esq. Calle Puente Grau	R.J. 348	08-03-91	Private
Calle Santa Catalina 502	R.J. 348	08-03-91	Private
Calle Santa Marta 103 (<i>Diario Arequipa al Día</i>)	R.J. 348	08-03-91	Private
Calle Santa Marta 107, 109	R.J. 348	08-03-91	Private
Calle Santa Marta 111, *A	R.J. 348	08-03-91	Private
Calle Santa Marta 203	R.J. 348	08-03-91	Private
Calle Santa Marta 211	R.J. 348	08-03-91	Private
Calle Santa Marta 313, *A (<i>Casa Becerra</i>)	R.J. 348	08-03-91	Private
Calle Santo Domingo 100	R.J. 523	06-09-88	Private
Calle Santo Domingo 308, *A	R.J. 009	12-01-89	Private

Calle Santo Domingo 307	R.J. 348	08-03-91	Private
Calle Santo Domingo 313	R.J. 348	08-03-91	Private
Calle Santo Domingo 315, Esq. Pizarro 119, 121, *A	R.J. 348	08-03-91	Private
Calle Sucre (207) 209	R.S. 2900	28-12-72	Private
Calle Sucre 101, 103, Esq. San Agustín 202, 204, 206, 208	R.S. 2900	28-12-72	Private
Calle Sucre 102, *A, 104, 106	R.J. 523	06-09-88	Private
Calle Sucre 111 (Escuela de Bellas Artes)	R.J. 348	08-03-91	Private
Calle Sucre 201	R.J. 348	08-03-91	Private
Calle Sucre 202	R.J. 523	06-09-88	Private
Calle Sucre 204	R.J. 523	06-09-88	Private
Calle Sucre 302	R.J. 523	06-09-88	Private
Calle Sucre 432, Esq. Tristán	R.J. 523	06-09-88	Private
Calle Ugarte 111	R.J. 348	08-03-91	Private
Calle Ugarte 109	R.J. 348	08-03-91	Private
Calle Ugarte 113	R.J. 348	08-03-91	Private
Calle Ugarte 207 (<i>Instituto Cultural Peruano Alemán</i>)	R.J. 009	12-01-89	ICPA
Calle Ugarte 302, 304, 306, 308	R.J. 348	08-03-91	Private
Calle Ugarte 400, Esq. Villalba	R.S. 505	15-10-74	Private
Calle 28 de Julio 307, 309, Esq. Sucre	R.J. 523	06-09-88	Private
Calle Villalba 107	R.J. 348	08-03-91	Private
Calle Villalba 112, 114	R.J. 348	08-03-91	Private
Calle Villalba 303	R.S. 2900	28-12-72	Private
Calle Zela 401	R.J. 348	08-03-91	Private
Calle Zela 404, Esq. Villalba 310	R.S. 2900	28-12-72	Private
Pasaje Bayoneta 102	R.J. 523	06-09-88	Private
Pasaje El Cristal 110	R.J. 523	06-09-88	Private
Pasaje Tejada 127 (<i>Casa Monseñor Lisson</i>)	R.J. 348	08-03-91	Private
Portal de Flores 132 al 140 (<i>Casa del Alférez Flores</i>)	R.J. 348	08-08-91	Private

1.4. Description and documentation of the main monuments

The convent of Santa Catalina

By: *Luis Enrique Tord**

On the tenth of September 1579 the foundation of the convent of Santa Catalina de Siena was recorded in the records of the city of Arequipa. In subsequent years, structures were erected in the twenty square metres which the convent came to occupy. These constructions were built to satisfy its growing population. The daughters of the most distinguished families of the city entered this

* Writer and historian. All of his texts which are included in this document have been taken, and condensed, from his book entitled *Arequipa artística y monumental* (Lima, 1987).

institution; families who had the means to pay a dowry of one thousand silver pesos, as well as one hundred ordinary pesos to pay for food. In return they received two habits, blankets, mattresses, and other simple furniture. Within the convent the nuns could have servants, and it is for this reason that it is estimated that by the mid eighteenth century the population was made up of fifty-six black veiled nuns, eighteen white veiled nuns fifty-one novices and two hundred maids and servants.

In this same period the monument became the size which it is today. This means that the first buildings must have been erected near the old confessionals. As has been suggested above, the convents buildings were erected in two major phases. The first of these consisted of the doorway, the three cloisters, the cells which are located opposite the infirmary, the refectory and the temple. In the second phase the old doorway, the narrow streets, the small squares, the laundry and the kitchen were added. The position of the kitchen would suggest that it was built was erected when the population reached its highest level in the second half of the seventeenth and first half of the eighteenth centuries.

The charm of this citadel lies in its solidity and aesthetic value, and the beauty which the master builders and engravers created in its architectural structure through the use of traditional and original techniques, and the building of arches on top of pillars. In the interiors the domes and arched roofs increase the space available considerably, and also make the buildings seem stronger. It is also possible to observe, especially in the areas where the narrow streets are located, the work of masons. These masons, while they did not have a formal architectural design to work from, built walls, roofing, cells, courtyards and doorways using simple but elegant techniques.

From the outside it is possible to observe how the architecture itself has marked a strict division between the world on the outside and that on the inside. A thick wall made of strong sillar surrounds the citadel and is a reminder of constructions in Christian Syria in the third and fourth centuries, and some Roman monasteries. The four-walled towers are not unlike some Islamic styles. The prismatic pediments and the lack of adornment on the outer surface of the walls increase the impression of confinement, severity and enclosure. The doorway and entrance area is the only space in which it is possible to imagine that there was any kind of activity.

Near to the entrance, on the far side of a courtyard, the cloisters of the novices can be found. The lateral walls of these cloisters lead on from an archway and are decorated with paintings depicting the sacred mysteries of the rosaries. Nearby the cells of the novices can be found which, like all of the cells in the monastery, have a half pointed arch which is built into a wall to which the low bench where the novice would sleep is located. A more interesting cloister is that of the Naranjos (oranges). It is given this name because of the fruit which can be found there. It is square shaped, with pillars, half pointed arches and cross shaped vaults. Simple paintings can be found on

the walls which depict the life of Santa Catalina, and there are friezes on the walls near the arches which depict flowery images with fruits and birds.

Of even greater spacial importance is the main cloister. This is rectangular in shape and runs parallel to the only nave of the church. It is made up of rectangular pillars, half pointed arches and cross shaped vaults. A series of oil paintings are hung there which depict the lives of Jesus and Mary. There are also friezes on the walls which are similar to those in the cloister of los Naranjos. Beneath the gallery, which lies below the temple, there are some confessionals which allowed the nuns to communicate with the priest in the church through a grille. At the end of this gallery, below the level of the patio, there is a cell which is decorated with simple mural paintings.

In this part of the convent there is also a vast T shaped hall which was a dormitory, and which now houses the convent's art gallery. Here numerous oil paintings from the Cusco school and a depiction of the archangel San Miguel are housed. The remaining edifice in this part of the convent is a large refectory where the nuns ate their meals while prayers were read from a pulpit. From this point the truly urban sector of the citadel begins. This sector is made up of parallel streets: Córdoba, Toledo, Burgos and Granada. At the other end these streets lead to the plaza Zocodover, the laundry and, in the centre, the calle Sevilla. Along these narrow arteries cells, and the main kitchen of the convent can be found. In these sillar streets doorways can be found to buildings which are covered with thatched straw roofs. Inside these buildings there are courtyards, stairs which lead to the roofs, bedrooms with cupboards and a stone area with a half-pointed arch under which the low bench for sleeping is located. Some of these cells are real houses which accommodated the nun and her servants in some comfort.

The large kitchen was originally a chapel in which the town council actually met after the earthquake of 22 January 1582. The earthquake of 20 January 1662 destroyed the chapel. It was then rebuilt by Bishop Juan de Almaguera. This bishop aided in the building of the church and thus, when the church was finished, the old chapel was made into a kitchen. Evidence of its original function remains in the form of a stained glass window which reads "Blessed be the Holy Sacrament of the Altar and Maria who was conceived without the stain of original sin. Amen - Jesus Mary and Joseph.

The temple with one nave has a high altar. Near to this, the cell can be found which housed Sister Juana de San José y Arias, who was cloistered there in 1796 after arriving at the convent by foot from her native city -Oruro- carrying a wooden cross. In the lower altar there are some interesting paintings as well as the tomb of Sister Ana de los Angeles Monteagudo (1595-1686), whose virtues have led to her being thought of as saintly. Unfortunately the damage caused by the earthquakes have led to the loss of various important wooden engravings in the church. Splendid works of art which are not on display to the public are housed in the buildings which the current

"Catalina" nuns occupy. It is especially important to mention a beautiful Baroque Mestizo altar of engraved wood which is coated with gold. This could be compared with the altar of the church of la Compañía; both are simple but elegant and were spared the damage which was caused by the earthquakes.

The beautiful view of the snow capped peaks of the Chachani volcano which can be admired from the streets and squares of the convent, the ancient doorway with its spaciousness and archways, the memory of the visit of Flora Tristán, and the surprise which the habits would cause among new novices, have all given the convent a deeply rooted place in the life of Arequipa. The convent has also given character and style to the old part of the city centre in which it is located.

Santa Catalina of Arequipa

By: *Frederick Cooper Llosa**

The citadel in which the convent is housed, and the communal way of life which was lived there, are rather unique in the Western Christian tradition. While Santa Catalina is certainly not the only convent in Peru, as far as we know there are no other convents that are quite like it in the Americas. This uniqueness has led to curious interpretations being made with regard to communal life in the convent. These interpretations are based on the fantasies which life as a cloistered nun inspire, and they have created an often novel and unsubstantiated perspective on the life of the building.

Although the location of the original dwellings in the complex is known, it is important to point out that the current structure of the convent offers no clues to help distinguish the early constructions from those which were subsequently added. The planning of the complex, and even the structure of the small buildings, demonstrate a surprising urban architectural homogeneity. It is not possible to discern which was the original part of the convent because later buildings have identical features.

The unique style of the complex is a perfect illustration of Arequipeño vernacular architecture. Based on the historical references which are available on this architecture, and to judge by examples of it which survive in the city, Arequipeño vernacular architecture shows the same clear uniformity.

The architectural phenomenon which is the citadel can be explained by the sense of stylistic

* Architect. Director of the architectural magazine *Arkinka* (Lima).

continuity which is so widespread and tied to circumstances. It is known, and can be proven, that this architecture has not greatly changed since the Colonial and Republican periods. There are no major differences in the designs and building materials used between buildings from the sixteenth, seventeenth and eighteenth centuries, and even the nineteenth and twentieth centuries.

This identity, which manifests itself in different ways throughout Arequipa's architectural heritage, leads us to draw the conclusion that in the case of Santa Catalina, like in most of Arequipa's architecture, constructions clearly didn't vary because they were dependant on physical and cultural conditions which were of utmost importance.

This can be explained by the fact that during the process of consolidating the city's architectural personality, two fundamental factors have influenced in the building process. On the one hand, the regularity, frequency and intensity of seismic activity, and on the other hand the presence of abundant reserves of the building material sillar in nearby quarries. The properties of both of these factors partly explain why the style has changed so little. The very nature of sillar as a building material, with its architectural ambivalence is of importance. The abundance of this volcanic rock cannot be denied, nor can the attraction of its formal characteristics of texture and colour. These factors made its use widespread in spite of limitations in terms of its structural behaviour.

Both these advantages, as well the limitations, have come to influence the architectural heritage of the city. This heritage, which has been forced to adapt to important circumstances with regard to building materials and resistance to earthquakes, as well as the possible effects of stylistic renovation, became a genuine and unique architectural *modus operandi*. In this way, both local conditions and the cultural isolation and conservativeness, led to the institutionalisation of an architectural style which, because of the circumstances in which it was developed, gave and architectural form and urban identity to the city.

Another point which is worth mentioning with regard to everyday life in the convent is that its own archives, while rich in documentary evidence, offer little in the way of evidence as to what everyday life in the convent was like, and what the source of creativity was.

The discovery of the convent of Santa Catalina, for all of these reasons, leads us to deeply value an unjustly and wrongly ignored aspect of historiography. Since the convent offers a beautiful and unusual testimony to a labour which was preserved in its entirety, it allows us to reassess and revalue a particular sense of architectural culture. This view is more the case because of the absence of credible arguments in favour of an isolated and individual evaluation of the building.

Santa Catalina cannot be appreciated merely as an independent work, as this would run the risk of reducing and diverting interest from its true value and fascination. On the other hand, if it is understood as a valuable document which affirms and corroborates the uninterrupted existence of a

solid, permanent and secure architectural expression throughout the history of Arequipa, it would help to demonstrate the existence of an architectural order which both integrated and subordinated individual creation.

This perspective, both because of its directness, and because it is held within a figurative context which in itself is original and not transferable, offers a different and complementary perspective on Arequipa's historical evolution. The presence of this particular kind of architecture, which is interpreted in this particular way, marks the marginalised culture of the region, a culture which is not in touch with artistic fashions which would renew it. Thus it is possible to assert that the city has been able to develop and consolidate its own creative resources.

Therefore, in Santa Catalina we can see an extraordinary degree of architectural cleansing which was obtained by self-sufficiency and even near autonomy. This autonomy is made more cohesive by the circumstances of isolation which are imposed by the geographical situation. Also, like in the rest of America, the fact that it was locked into a static and prolonged colonial political system is also significant.

The direct and fundamental sense of shape, colour and urban space which have been brought out through the skilful restoration work which has been carried out on the convent, show that in spite of its limitations with regard to architectural creation it is an eloquent and anonymous product of an architectural consensus. This consensus can only be understood through an analysis of the concept of equality of architecture and society.

The Plaza Mayor and the Cathedral

By: *Luis Enrique Tord*

The Plaza Mayor in Arequipa is one of the most beautiful and imposing in Peru. Its archways have had to be rebuilt several times due to disasters caused by seismic movements. Its monuments have also suffered serious damage. For example, fire destroyed the old Cathedral in 1844, and an earthquake inflicted damage on the temple of la Compañía. However, in spite of this, the plaza remains the heart of old urban centre, and it is a space in which historic events, many of which were extremely dramatic, have occurred. These events seal the rebellious and significant presence of this city which is so fundamental to the cultural, social and political life of Republican Peru.

This imposing square is made up on three sides of granite supporting columns, and brick vaults. To the north-west is the imposing structure of the Cathedral. The crests of the volcano Chachani can be seen in the distance between the steep pyramid shaped bell towers. This view is particularly

spectacular in the winter months when the peaks are covered with snow, and on the days when the majestic Misti volcano emits grumbling grey smoke into the pristine blue sky.

The city council has been in this square since the city was founded. Additionally, the jail and the Cajas Reales were located here. Until the last century, canopies were erected in the square and the market or indigenous ccatu was held there. The highest authorities were received and decorated in the square, decrees were read, military parades were held, as well as bull fights and processions. Justice was meted out to guilty criminals at the whipping block or pillory, a stone column or pillar which was located opposite the column.

The early construction of the old Cathedral dates back to 1544, when the city council agreed its building with Pedro Godínez, and the construction of its roof with Gregorio Alvarez. The roof had to be built in the same way as those of the renaissance temples in Peru. In the same year Toribio de Alcaraz built the primitive archway from volcanic lava. This was the first major use of sillar as a building material. In 1609 Pope Paul IV declared the church a Cathedral. This particular church was seriously damaged by the earthquakes of 19 February 1600 and 24 November 1604, which destroyed the city. Work was recommenced using the plans of the Lima architect Andrés de Espinoza in 1621, but this architect passed away seven years later. However, the project was taken up by the architect Juan Santiago de Moscoso in 1634, who worked with the support of Bishop Pedro de Villagómez. The structure was completed by Bishop Gaspar de Villarroel in 1656, under the direction of Juan de Aldana who had worked on the Cathedral since 1643. In the opinion of Villarroel this church was "the most beautiful in almost all the Indies". According to Mariano A. Cateriano this Cathedral, like the current one occupied the whole of one side of the plaza.

The Cathedral has an ordered structure. It is supported by ten columns which hold up eighteen vaults which are interconnected. Inside there are thirteen cedar altars which are covered with gold. The largest of the three bodies of the church is veneered in silver and decorated with a valuable set of precious stones. It is known that in the third body there was a sculpted altar which depicted the image of Saint Peter, the patron of this temple. There is also an altar which is dedicated to the relics.

The chorus is particularly worthy of mention. This is situated in the centre of the principal nave and has two rows of wooden chairs. On the backs of these chairs the images of the twelve apostles and other saints are engraved. Cateriano states that "in the upper part of the ecclesiastical chair, which shows particular craftsmanship, there is a bust of Salvador in its elegant niche, and in the wall there is a beautiful dome in which a statue of San Juan Bautista is located". There are two organs, a revolving lectern, a grille, an engraved cedar pulpit and images of saints in the prespitory, among them the Virgen de la Antigua. There are also eighteen paintings in the sacristy of bishops of Arequipa, from Friar Cristóbal Rodríguez to Luis Gonzaga de la Encina. Finally, there is an

underground vault where the prelates of the diocese are buried. These are the main features of this monument which was burned to the ground in 1844.

Following its destruction, the church and the people of Arequipa embarked on the construction of the Cathedral which stands today. This occupies the whole of the north-west face of the plaza and, as has been stated, is flanked by two solid arches which join it to the fence at the front atrium. This building was erected by the Arequipa master builder Lucas Poblete. The main part of the building was completed on the date which is written on the inscription "It was closed on 30 May 1848". It is built with a sillar which over time has acquired a pleasant yellow - white tone and its main features display predominately neoclassical features. Its front has various large straight columns and a Corinthian capital. It has triangular windows and two pyramid shaped bell towers in each of its bodies. Before the earthquake of 1868, which caused damage, it had larger bell towers, broader spires, and a large triangular frontal piece which bore the image of Christ and the twelve apostles. This decorated the higher part of the building between the bell towers.

In the interior of this cathedral there are three naves of equal height and vault shaped roofs which are supported by columns. There is a large Belgian organ and a French pulpit made from wood which covers a spectacular sculpture of a winged demon who is bent double, defeated by the weight of the True message. As José García Bryce points out in *La arquitectura en el Virreinato y la República* (Lima 1980), this is "the main religious monument which was built in Peru in the nineteenth century. It is work which, because of its expanse, its structural shape, and to some extent the style of its facade, makes for a nexus or link between the Colonial and Republican periods. This is the case despite the fact that it was built in the nineteenth century". With regard to the craftsmanship, the treasure which the Cathedral possesses is splendid. Its moulding in gold and silver is delicate and complex. The base and axis are composed of embossing, small towers, small sculptures, and kneeling angels hold up a great sun with rays, crosses, staffs, chaffs of wheat and bunches of grapes, and a beautiful circle of rays. The carving of this neo-gothic piece was ordered by the Bishop of Arequipa José Sebastián de Goyeneche, in the workshop of Francisco de Moratilla. The work was completed in 1850.

Other exceptional features include a monstrance whose sun is an extraordinary collection of diamonds which rests on pretty neo-gothic base. Pretty is also the word which could be used to describe the image of a pelican which is caring for two of its young. It has an elegant posture whose refinement can best be appreciated in the crest of gold and precious stones which covers its head. It is without doubt an exceptional piece of Peruvian art. A gold chalice which is chiselled with extraordinary foliage and scenes of the Annunciation and Pentecost is also extremely beautiful. Finally a beautiful wine vessel stands out which is made from gold which is delicately embossed with grapes and eucharistic symbols. This whole collection of fine art is evidence of the

dignity and greatness of this church. It is also a reflection of what the old colonial building must have possessed before its destruction.

On the west side of the main square the portales (archways) de San Agustín are located. These take their name from the convent and church which this order occupy, which take up a whole side of a city block on the street of the same name, and which shares a corner with the archways mentioned above. On the upper level of the portales there was an important dance on the night of 2 Jun 1825 which the Arequipa Chamber of Commerce held for the Liberator Simón Bolívar at a venue called Galería Cívica. This dance was a splendid social occasion which the city held for those who had arrived there from Junín and Ayacucho. The finest china and furniture were obtained from private homes. Caramels were served which were prepared by the city's main families, and the nuns in the convents. Champagne, foreign wines and the famous aguardientes from the valleys of Arequipa and Moquegua added life to this famous reception.

Opposite this portal, the portal which is known as Regocijo, and also as Flores is located. It has this name because it was here that a family of this name had its residence. Members of that family included the Royal Representative and Mayor of Arequipa Manuel Flores del Campo. To the north is the street which leads to the convent of San Francisco, and, to the south, the old street which was called Ejercicios which passes the side of the la Compañía and dwelling of Juan Ignacio Alvarez Thomas, an illustrious Arequipeño was in 1815 was made Supreme Director of the United Provinces of the River Plate.

Opposite the Cathedral the Portal del Cabildo is located, which in the period of the Viceroyalty was known as los Escribanos. To the east of this portal is the street which leads to Santo Domingo, and to the west, the street which leads to the colonial bridge which is now known as Bolognesi, which crosses the river Chili and joins the city with the old district of Antiquilla.

The neo-renaissance archways were designed in 1877 by the architect Eduardo de Brugada. The second level was only built between 1913 and 1914. Because of the earthquake in 1960, the upper level was demolished and rebuilt using a similar design to the Portal del Cabildo. In the centre of the square a bronze fountain of three levels was built which was carved under the orders of the diligent Bishop Juan Caverbo de Toledo, at the request of the Viceroy don José Antonio de Mendoza, Marquis of Villagarcía in the second third of the eighteenth century. At the top of this fountain the authentic symbol of Arequipa, the popular "tuturu" can be found. This metal piece represents a character who plays a trumpet and who seems to be warning the inhabitants of the city during the romantic period in the nineteenth century. This was a meeting point where people gathered around a mayor or to support or oppose an idea, to show their rebelliousness or to protest with an attitude of belligerent enthusiasm in the shadow of this image.

La Compañía

The presence of the temple of La Compañía on the south-west corner of Arequipa's main square gives us an idea of what this huge central space must have been like before natural disasters forced it to be changed. It is situated on the corner of the streets calles Compañía and Alvarez Thomás, and its large plain white body contrasts dramatically with the ornate exuberance of its facades. This indicates an architectural form which is important in the debate about whether a "mestizo" style exists.

Rubén Vargas Ugarte tells us that in 1578 a small prayer chapel was built by on the site which the church now occupies, on land owned by Lucas Martínez Begazo. In 1610 the first church was completed which did not stand for long; in 1621 building began on a larger scale construction whose main body was completed in 1649. The lateral facade was built in 1654, the main facade in 1698 and the original tower in 1662.

Its form is that of a Latin cross, and it is similar to other Peruvian Jesuit churches, albeit on a smaller scale. This style was derived from the plans of the famous church of Gesú in Rome. Initially it only had its principal nave; two smaller lateral naves were later added. The principal nave is separated from the two lateral naves by three solid arches on each side. Larger arches support the barrel vault which is illuminated by the light which enters through the large windows which are above the cornice. The little illumination which enters the lateral vaults comes from the top of the domes.

The cross shape of the church is covered with a semi-circle shaped dome which allows light to enter the prespitory and the arms of the transept. This is the part of the temple which is best illuminated. In the crib in the arms of the transept there is clearly a cornice through which balusters run. These help to give the impression that the interior of the temple is more spacious than it actually is.

The sacristy of the temple is particularly attractive. It is square shaped, and its cupula, like its lateral walls are covered with alfresco paintings. The simple images are created using foliage and the figures of birds with multi-coloured feathers. There are also mediocre paintings of the four evangelists. The water jug is also charming because of its simple carvings in stone which represent the images of indigenous people and Spaniards. All of this decoration, which is tropical in origin, is probably related to the missions in Paraguay. Many members of the Jesuit order, such as the beatified Roque González who died in the missions in 1620, spent time in Paraguay.

However, apart from the pleasant sensation of equilibrium and discreet elegance which this temple evokes, what makes it particularly stand out is the decoration on its two facades. The main

facade is made up of two bodies and an ornamental finish. The first body, at the entrance, begins under a Romanic arch which is decorated using various motifs which in the archivolt show images of the flora of the region. The aisles are divided by matching columns which are composed of capital and timber. The upper part of these is plain and the lower is decorated with zigzag plaques which display images of leaves and flowers. Between the pairs of columns and the cornice there is an abundance of complex foliage in which the images of fruit, wheat chaffs, birds, human and animal shaped heads can be seen. There are plaques in each of the aisles which give the exact date in which the facade was completed. The left side the plaque reads "THE YEAR" and on the right "1698". The plaques also contain the letters: SD - SF - SI - MN. These are the initial of Sanctus Deus - Santus Fortis - Sanctus Inmortalis - Miserere Nobis. The second aisle is flanked by twin columns with a third of the timber in a spiral shape. In the centre a niche opens with ledges, scallops and various embossing. It is also possible to note the representation of an Austrian eagle. The Austrian royal family was closely related to the Order of San Ignacio de Loyola. Imposing walling divides this body from the altarpiece, which is composed of three faces with superimposed cornices. At the centre of the Tympanum, amid intense adornment, there is a niche with a large image of Saint Michael. Pinnacles have been built in the pedestals which divide the two aisles, and above the cornice on the altarpiece.

The representations on this facade are extremely varied. The figures of masculine images can be seen with long vegetable like tails; four fantastic animals which combine the puma with the centipede or millipede; masks with feathered foreheads and engravings in their mouths; feline shaped heads with human features; lion's heads; and birds with natural heads and abstract bodies.

The lateral facade, which leads onto the calle Alvarez Thomas, was finished several years after the previous one, when the master stonemason Simón de Barrientos completed the work in October 1654. This important facade is made up of two bodies. In the first of these the door is opened under a half pointed arch between columns which are walled with Corinthian capital and the bottom third in zigzag shaped wood columns. They form a double corniced tabature and decorative pinnacles. In the second body there is a tympanum. In the centre there is a high relief which shows Saint James, sword in hand, cutting off the heads of the Moors. This image is surrounded by images of vegetables. On both sides of the corbel which forms the base of this image there are two symmetrical mermaids with winged female bodies with skirts made from leaves, and winding, scaly, serpent like tails. These mermaids have curly hair and wear crowns.

The characteristic of the carvings on this facade indicate that two master-builders worked on it. The first body, which includes the mermaids, is probably the work of Barrientos. This assertion can be made because of its classical design and because of the volumetric conception of the figures. In the second body the simple and fresh talent of an anonymous indigenous builder is evident. The

mermaids, which probably initiated a series of images of this type in the churches of Collao, and the Apostle Saint James, make up a very special monument to the art of carving in stone and sillar in seventeenth century Peru.

The temple of La Compañía holds the most valuable canvases from seventeenth century Arequipa as well as the most notable altarpieces from the city's baroque period. Its sixty-six oil paintings make up an important collection whose highest expressions are the works of two masters who had a decisive influence on viceregal painting. These were the Jesuits Bernardo Bitti and Diego de la Puente.

There are also traces of mural paintings in the temple itself. Some of these fragments can be viewed in the first part of the nave of the epistle, on the wall and behind the oil painting of "La entrada de Jesús a Jeusalén" (Jesus' entry into Jerusalem). This is evidence that in the eighteenth century this building had various spaces which were covered with decorative murals. These murals gave it a happy, elegant and aesthetic appearance.

As with the painting, this magnificent temple has a pulpit and altars which are among the most ornate and interesting in the city. The main altar is an imposing structure of three bodies and three aisles with a crown. This is totally covered with gold and shows a large number of carvings; different kinds of foliage, bunches of grapes, etc. It is adorned with the polychrome figures of San Ignacio, San Francisco de Borja, San Juan Berchmans, San Estanslao de Kostka, San Joaquín, Santa Ana, San Juan Bautista and San Juan Evangelista.

At the sides of the cross there are two altars, which are also baroque, with carvings such as that of a crucified Christ. The golden hexagonal shaped pulpit, which is engraved and which contains carvings and panels in which the monograms IHS and MAR can be read, and a sounding board with an image of San Ignacio, is an interesting example of the seventeenth century. It is similar to other pieces from the same period from Cusco.

These objects which enrich the interior of the temple of la Compañía, the outstanding decoration of its facades, and the beautify of its features in sillar, a symbol of grace, strength and equilibrium, make this building one of the most splendid examples of the peculiar expression of American art.

Cloisters of La Compañía

Parallel to the construction of the church, the initial work was carried out on the main cloister. Entrance to this cloister can be gained from the beautiful doorway which can still be appreciated today, although its view is blocked by the wall which juts out from the atrium of la Compañía. We

can deduce that most of the building work on the main rectangular courtyard which is decorated with a central fountain, was carried out in the middle of the eighteenth century. There is an engraving which indicates the year 1738.

This patio has nine half-pointed arches at its sides. Its pillars are exuberantly carved on all four sides; the carvings represent cherubs, roses, scallops, acanthuses, vines, foliage, grapes and papayas.

From this cloister a beautiful view can be appreciated of the profile of the temple adjacent to la Compañía with its dome, pinnacles and buttresses placed at intervals, small lateral domes and thick solid walls of white sillar which contrast with the blue colour of the firmament. A passageway leads to a second cloister, which also has pillars, Romanic style arches and cross shaped vaults. Its simplicity and lack of decoration distinguish this second cloister from the first. Another small patio and gallery, where there is a stone fountain with a feline head which must have been an old spout, join this cloister with the street calle Palacio Viejo. In these buildings there is a plaque embossed in the wall which gives a date: "1759".

Santo Domingo

In the eastern part of the city on the corner of the streets calles Piérola and Santo Domingo, there is a temple to the Dominican order. It has suffered severe damage due to earthquakes. Therefore little remains of its original building and decoration. However, despite this, what we can see today can give us an idea of what the church must have been like in the colonial period.

According to important archive documents which still exist, this church was completed on 17 February 1680, and was consecrated by Bishop Antonio de León. Unfortunately it suffered serious damage in the earthquakes of 1687, 1725 and 1784. On the 23 August 1868 its towers, altars, and the chapel of San José were reduced to rubble.

The church which we can see today has three naves. The centre nave has a barrel vault and is more elevated than the lateral naves. The lateral naves are separated from the principal nave by archways and small domes with lanterns. The most outstanding thing about the interior is the high chorus which is raised by a sillar arch with is supported by brackets. As regards its decoration, it is possible to observe the shield of the order of San Francisco, with the five wounds of this saint, and the flowery cross of the Order of Santo Domingo. On the roof of the chorus people have carved their initials as well as messages in Latin. In this chorus there is a carving which dates from very early mestizo architecture; from 1677.

The most important part of the temple is its lateral facade which is composed of a body and a tympanum. At the sides simple pillars and trimmings can be appreciated. The entrance opens beneath a half pointed arch which is decorated with rose and cherub figures. The images of angels playing trumpets can be observed above the thin parts of the arches. In the centre of the tympanum there is an embossed figure of Saint Paul, sword in hand, under a veneer between bunches of grapes, angels, roses and foliage. Between the pediments there is a sphere figure and on top of this there is a cross. To the sides of the pillars, borders have been designed which are decorated with foliage, bunches of grapes, images of children and the profiles of some figureheads which rest on petals. These profiles have very pronounced noses, grooved and wrapped heads, feathers above their heads, stalks that come out of their mouths, and thick moustaches. This is evidently one of the most important facades of the seventeenth century with regard to its decorative features. According to the time period in which the temple was built, it was carved between 1677 and 1680. These dates make it the oldest facade of its kind in Arequipa. Therefore its design and decoration had considerable influence on the churches in Paucarpata, Cayma (1719-1730) and Yanahuara (1750).

The temple and the convent originally occupied an enormous rectangle made up of the lots which belonged to this Order. Later part of the walls which separated it from the outside world were destroyed, and the convent lost some of its old open spaces. With the more recent restorations the cloisters can be seen from the exterior.

La Merced

To the south-east of the Plaza Mayor the street calle La Merced can be found. In the third block of this street the temple and convent of la Celestial, Pontificia and the Orden Militar de Nuestra Señora de las Mercedes are located. The latter was the second Order to be established in the city, and was founded in 1548 by Friar Pedro de Ulloa. In contrast to the Jesuit temple, the Mercediario was the shortest. Therefore its wide walls and the solidity of its construction give the impression of strength and heaviness. Unfortunately the earthquake of 20 October 1687 destroyed part of this building and it had to be rebuilt. It was again affected by an earthquake in 1784 and part of the vaults collapsed as a result of the seismic movement of 13 August 1868 collapsed, although the smaller domes in the lateral naves remained intact. One of the unique features is the fact that the dome is located above the prespitory, instead of covering the cross in the main part of the church. This is similar to the work of Harold E. Wethey, of the temples and monasteries of Cusco. From the scarce original features which still remain in La Merced, the lateral archway, which is composed of a thick half pointed arch in whose crown a group of sculptures on a niche which is

flanked by columns that lean on timbers. In the centre there is an embossed image of Nuestra Señora de las Mercedes in which two angels hold her wide open cloak. At her feet two angels can be found who are in a position which suggests that they are at prayer.

Another important element is the archway, which is now blocked, which was once the entrance to the convent. This is composed of doorposts which are decorated with embossed images of vegetables. It is crowned by the shield of the order. This archway is certainly reminiscent of a Mudejar style, and the texture and quality of the sillar lend it even greater charm.

The cloister of the convent is designed using half pointed arches placed on square shaped pillars, with straight timbers and capitals which are spread out at intervals. The galleries are covered with brick, cross shaped vaults whose pleasant ochre colour contrasts with the white of the solid sillar supports. However, the most important feature of this convent is the large chapter house, which has two rooms. One of these is covered by a cross shaped vault and the other by a gothic vault in which beautiful ribs can be admired which give us a clear image of what the some of the buildings of Arequipa must have been like at the end of the sixteenth and beginning of the seventeenth centuries. The fact that this building has resisted the seismic movements which have shaken the city for several centuries is evidence of the ability which went into building it. It also shows that an adequate means was found with which to cover the functional ribs which have efficiently supported the shell of the vault.

The serious damage which the building has suffered due to earthquakes has been the reason why it has lost its original decoration. However, we can now admire a beautiful canvas of Nuestra Señora de la Merced. This painting, originally from Cusco, hangs in the first section of the Epistle. The library which is conserved there is further evidence of the desire for intellectual training among the members of the convent.

San Agustín

To the north-west of the city, on the corner of the streets calles Bolívar and San Agustín, stands the temple to this order. The original construction was destroyed by the earthquake of 13 August 1868; only the important main facade remains and on the inside the octagonal sacristy which is covered by a pretty dome. This church was the fifth to be built in Arequipa, and the Agustinos were the fourth order to be established there. Its foundation dates back to 1575 and its advocacion is that of San Nicolás de Tolentino.

At the sides of this church there are columns and decoration which are reminiscent of the main

doorway of La Compañía. It is widely agreed that it should be classified as the most important work of the first decades of the eighteenth century. Enríque Marco Dorta states that no "other Arequipeña facade is comparable in terms of chromatic vibration and in expressive force".

The images which are shown on the facade include the eagles of the Hapsburgs (which also appear in la Compañía), flowers which lie at the foot of the pedestals, plaques showing renaissance ancestry, and birds with two tails with their heads looking back. The bodies of these animals are extended in a vegetable form. The fact that the embossing and ornamentation were white on a grey background helped to give more profundity and charm to this doorway. The uniqueness of this made Harold E. Wethey state that the general impression which one gets is very striking with regard to the carving and the way it appears to be fitted onto the surface. From the 1970s the sillar of the doorway has been visible.

The other old and notable construction in this temple is its sacristy. It is an octagonal shaped structure, approximately eight metres in diameter, which is covered with a magnificent dome. The continuous boarding of this construction is due to Ionic pillars which are built on corbels. The shell of the dome is the exception to this. It has planform motifs -styled leaves, roleos, stars, roses, cantata flowers-, and circular ribs with embossed motifs. As it resisted the great earthquake of 1868, which reduced the temple to rubble, this sacristy is considered one of the most splendid examples of the art of the region. The reasons for this include the fineness of its work, the ability which is shown in its carvings, and the charm of its design.

Adjoining the temple and its atrium we can find part of the buildings which were the convent of San Agustín. Entrance was gained to these buildings by a doorway, which is now blocked. The only decoration on this doorway is an image of a face with a crown of feathers, wings and vegetable like ramifications. What can be observed is that the cloisters, which are occupied by the Universidad Nacional de San Agustín, bear some similarity to those of Santa Teresa, la Recoleta, la Merced, Santo Domingo and San Francisco. Its robust square shaped pillars with capital at certain intervals and half pointed arches, have been a constant in the majority of buildings of this type in the viceregal city.

San Francisco

To the north-east of the city, at the end of the calle San Francisco and facing Santa Teresa, a group of monuments have been built to the Order of the "Poverello" de Asis. The simple facade of the church and its only square shaped tower can be viewed from the beginning of the street calle

San Francisco, at the Plaza Mayor. These give us an excellent idea of the contrasts between the white surface of the volcanic lava, the reddish ochre colour of its lower front and the blue splendour of the firmament.

The atrium and lateral face of this temple, the doorway to the Third Order, and the Casona Del Fierro surround the most beautiful and peaceful plazuela in the city. The flowery jacarandas, the open and slender volume of the colonial constructions, the chirping of the birds, the solidity of the prismatic pediments, and the exuberant decoration which architecture can give to some spaces, gives the complex a unique charm. This is a charm which becomes even greater through contemplation, be it of the horizon or of the shining peaks of the snow-capped Chachani volcano.

The temple of San Francisco is rectangular in shape. It has three naves, a cross and a prespitero, all of which lie beyond the body of the church and end with a curved wall. The convent of this Order was the third to be built in Arequipa. Its foundation dates back to 1552, on land donated by Lucas Martínez Vergazo. The actual building of the temple took place years later. Emilio Harth-Terré collected the information that the basic plan of the first church was designed by Gaspar Báez in 1569.

As is the case with other monuments in Arequipa, this one was forced to change dramatically as a result of seismic movements. In fact, in the seventeenth century the two lateral naves were added, possibly after the earthquake of 1687 which did such terrible damage to the city.

As it is visible today its lower front is designed using one brick body in a classical style which is made up of pillars, Romanic archways, entablature set out at regular intervals and a triangular pediment. Above the lower front two rectangular windows open whose window frames run parallel to the doorway. The wall concludes with a wavy entablature and a semi-curved crown which interrupts the vertical rigidity of the facade. The square shaped tower, which is covered with a dome, supports a bell tower with a half pointed arch-shaped window on one side. At the top of the tower and the start of the bell-tower simple embossing can be seen, carved in sillar and related to the Order. The side which faces onto the plazuela has an appearance of strength with its huge Roman arch shaped door, the solidity and smoothness of its spaced pediments, high windows, pinnacles, gargoyles and dome.

The three naves of the temple are joined by four brick arches which are set out side by side. The principal nave is covered by a barrel vault, and is supported by large arches which are illuminated by lanterns at their highest point. The centre of the cross and the arms of the transept are covered with a graceful dome. Of many notable features which once existed, the only which remain are an interesting baroque pulpit with embossing and steps and front of the platform on which the main altar was situated.

As Harold E. Wethey has emphasised, the best feature of San Francisco is its fine high chorus which is carved in sillar. It is an airy but reduced arch in which embossing can be viewed which show roses, roleos, foliage, fruit, flowers, cherubs and the figures of the Virgin Mary, San Francisco de Oasis, an Santo Domingo de Guzmán. Its carving is more complex than that of the high chorus of Santo Domingo and Santa Teresa, thus making it one of the finest works of art from seventeenth century Arequipa. As has already been mentioned, the temple to the Third Order is located on the same plazuela. This temple was built between 1775 and 1777 and was later rebuilt after the earthquake of 1784. Its plan has the shape of a Latin cross, with one small nave, a fine dome and it is covered by a barrel vault. Unlike the larger temple, this one does contain some neo-classical altars and also holds paintings by artists who used a mannerist style.

Having said all of that, the most important decorative feature of the church is its doorway. It is flanked by two powerful pediments and is composed of an entrance which is a half pointed arch which is held up by columns of spiral shaped timber which are themselves on elevated podiums. These are then finished off with thick, spaced, capitals. Above this body a tympanum opens between short pillars which end in a wavy pediment. In the centre, a trimming with embossed words reads "Hail to the Blessed Sacrament of the Altar and the Virgin conceived without original sin". Within the medallion there are the images of Santa Clara and San Francisco surrounding an archangel which they are taking care of. This archaic image, decorated with bunches of grapes, roses and the profiles of wolves, means that we are facing a lack of iconic expression of this kind in the city.

With regard to the convent itself, the most outstanding feature is its rectangular main courtyard, cross shaped vaults and square shaped pillars. The current cloister is one of Arequipa's beautiful places in which, like other rooms such as the old refectory, interesting oil paintings are kept. There are some enclosures, passages and smaller courtyards which maintain the order which is imposed through prayer, contemplation and divine work. This reminds us of the rural calm of Romanic Europe, the sacredness of the old Jerusalem or some of the still villages of ancient Syria.

2.- STATE OF REPAIR OF THE ARCHITECTURAL HERITAGE OF AREQUIPA

Restoring the buildings of the past could be considered to be an uninterrupted tradition in the city of Arequipa. The city has continuously been battered by seismic movements which have frequently threatened the city. Restoration work of one kind or another was initiated in the early colonial period but, as the architectural history of Arequipa states, restoration was aimed at reconstructing and renewing rather than conserving.

In 1958 and 1960 two violent earthquakes seriously damaged the city of Arequipa. This led to an increase in consciousness among professional circles of the need to safeguard historic monuments. Therefore chapter IV of the National Regulations on Building, which was

approved in 1970, is completely dedicated to architectural heritage.

In part inspired by the need to remedy the damage caused by the earthquakes which shook the city, and in part motivated by a genuine love for their land and its cultural values, a group of people initiated a movement for the recovery of the urban beauty of the city in 1965. This movement had repercussions throughout Peru.

(Taken from *Patrimonial Cultural del Perú balance y perspectivas*, various authors. Lima 1986).

2.1. Main Monuments

By: *Franz Grupp**

Arequipa, a smaller city which enjoys less favourable conditions than Lima, and is economically more powerful than Cusco, achieved in the 1960s what these two cities had attempted to do in vain. It managed to revalue and defend its monumental cultural heritage. It did this with the support of its people who made an effort not just to conserve some individual buildings, but to revitalise the complete urban system. Today, following a recession which has affected the whole of the country, the physical condition of the streets and the urban environment is possibly the best conserved in the country.

In this collective task, specific individuals intervened. In particular it is worth mentioning the proprietors of the old colonial casonas. The Junta de Rehabilitación y Desarrollo de Arequipa (Committee for the Rehabilitation and Development of Arequipa, was created in 1958 as one of the first decentralised entities which was concerned with conservation, and the Banco Hipotecario which set an example which was later followed by other banks by establishing its headquarters in old casona in calle La Merced.

Among others the church of Santo Domingo, the Convent of Santa Teresa and the Palacio Goyeneche were restored during this first stage.

From 1970 attention was switched to larger scale work and the idea was first proposed of re-using certain monuments for commercial purposes or tourism. The most well known case is that of the Convent of Santa Catalina, which was carried out in 1972 using criteria which respected the original value of this exceptional complex. This particular monument has attracted and continues to attract significant numbers of visitors to the city. The convent of San Francisco (1972, 1974), various residential *casonas* including the Casa Tristán del Pozo (1976) and the Casa del Moral (1977) were restored and sold during this period.

In spite of economic difficulties, the process is ongoing. In recent years the tower of the

* Restorer. Member of the Municipal Authority for the Historical Centre and Monumental Zone.

Convent of Santo Domingo has been restored as well as various colonial casonas like the Casa Chaves de la Rosa and the Casa Forga. Entities such as the Universidad Nacional de San Agustín, Regional Government and the National Institute of Culture, as well as various banking institutions, private owners the Municipalidad Provincial and others have participated enthusiastically and appropriately.

2.2. List of the main Monuments which have been restored in Arequipa (Historical Centre)

Name		Date	Restorer
- Iglesia de San Agustín	P.	E O	CORDE Arequipa
- Iglesia y Conv de Santo Domingo	P	1969-'71-'72	Junta de Rehabilitación CORDE Arequipa
- Iglesia y Conv San Francisco	I	1972	Junta de Rehabilitación
- Iglesia de la 3ra. Orden de San Francisco	P	1972	Junta de Rehabilitación
- Iglesia y Monst de Sta. Teresa	P	1966-'71	Iglesia Católica
- Iglesia y Conv de La Merced	P	Rec	Iglesia Católica
- Iglesia y Conv de Santa Catalina	I	1973	Promoc. Turíst. del Sur S.A.
- Ig La Compañía	I	Rec	
- Claust. de La Compañía	I	1972-74	Banco Central Hipotecario
- Catedral	P		Junta de Rehabilitación CNMHA
- Casa Goyeneche	I	1967	Reiser y Curioni S.A. Banco Central de Reserva
- Casa Tristán del Pozo	I	1976	Banco Continental
- Casa de los Mendiburu	I	1973	Instituto Cultural Peruano Norteamericano
- Casa de los Pastor	I	1973	Instituto Nacional de Planificación
- Casa del Moral	I		Banco Industrial
- Casona La Merced 101	I	1965-66	Banco Central Hipotecario
- Escuela de Bellas Artes	I	1975	Instituto Nacional de Cultura
- Casa Arango	I	1980	EXTEBANDES
- Casa Inst. Cult. Peruano Alemán	I	1989	Instituto Cultural Peruano Alemán
- Casa Chaves de la Rosa	I	1992	Universidad Nacional de San Agustín
- Casa La Merced 400	I	1994	Instituto Cultural Peruano Norteamericano
- Casa Paz Soldán	I	1996	Oficina Registral/Univ. Nac. San Agustín
- Claustros de San Agustín	I	1996	Universidad Nacional de San Agustín
- Casa Forga	I	1998	Ministerio Público/Univ. Nac. San Agustín
- Casa (TV UNSA) (calle Alvarez Thomas)	I	1998	Universidad Nacional de San Agustín
- Casa esq. Alvarez Thomas con Consuelo (Editora Perú)	P	1998	Editora Perú/Instituto Nacional de Cultura
- Limpieza fachada Compañía de Jesús	I	1999	Municipalidad de Arequipa

Others:

Remodelling energy distribution networks, system of underground cables, drainage, widening of pavements, restoring of paving stones and removal of visual pollutants in the Historical Centre of Arequipa. I.P. Date: 1999 Restorer: Municipalidad de Arequipa with the cooperation of the Universidad Nacional de San Agustín.

ABBREVIATIONS

I.P.	in progress
I	integral
P	partial
R	reconstruction
Rec	recent

2.3. Report on the state of repair of the Convent of Santa Catalina de Arequipa

By: *Gonzalo Olivares Rey de Castro**

While the convent of Santa Catalina was actually founded in 1579, building work did not begin until the seventeenth century, and it continued in the eighteenth century. The successive earthquakes which have occurred in Arequipa are fundamental to the history of this structure, and to its expression. This is true of all of the architecture of this volcanic area, which is built using a material which has been excavated from its entrails, sillar.

Essentially we can say that Santa Catalina is built from sillar. Its walls are made with sillar, as well as its vaults, and even a large amount of its paving. This stone gives the surface of its walls a distinctive texture. It appears to be warm and human to the extent that it seems to have been built only with bare hands.

But the artistic qualities do not correlate with its technical condition. As a building material sillar has some problems which are caused by dampness and the fact that mortar is not effective in joining the rocks. Florescent lighting damages the surfaces severely and makes it essential that they are regularly painted using a paint whose main ingredient is limestone. The use of other kinds of paint is not recommended.

Furthermore the fact that mortar is not effective in joining sillar bricks means that the behaviour of walls and vaults is affected by seismic movements which, with differing intensities, have been continuously present in the region.

The last major earthquakes in 1958 and 1960 caused serious structural damage in walls and

* Architect. Member of the Municipal Authority for the Historical Centre and Monumental Zone.

vaults. This was true to such an extent that the cells had to be evacuated and the convent community concentrated in the area where the art gallery is now housed; the area which was least damaged by the earthquakes.

The scale of the damage meant that new buildings were built in the garden of the convent in such a way as they would not alter the complex, and after a period of time it was possible to rebuild the traditional areas. This rebuilding was completed in 1970. The rebuilding was carried out with the aim of completely respecting the original form of the monument. The only exception to this was some rather imprudent work which was carried out on the mural paintings in the Main Cloister.

As a result of this restoration, the state of repair of the convent is now quite satisfactory. The floors display their natural irregularity which has been caused by time and the building materials which were used; sillar with stone borders, with boards made from pine, and brick in the interiors.

The pine boarding is a feature of few rooms and requires frequent repair work. The brick floors in the cloister are contemporary and they are in a good state of repair. In the cells they are generally in good condition but there are areas which are in need of repair, above all in terms of detail. Their overall state of repair is good, especially given their age. They require very little work.

The walls, made completely of sillar have structurally been well consolidated, and the cracks which often appear as a result of constant earth tremors pose no threat to its stability and are quickly repaired.

More serious repairs are required in a room on the first floor above the sala de Profuxis in the cloister of the Naranjos. The room would have to be dismantled and rebuilt in its approximately 50 m² area.

One of the cells in the calle Toledo also requires repairs. Here a wall no longer stands vertically and it leans dangerously and has caused the fracture of elements of the roof, which is made from wood with a straw covering. The zone is currently earmarked and visitors are not permitted. Its area is approximately 70 m².

It is worth mentioning that some of the zones, the most damaged, have not been rebuilt. They are shown to visitors as evidence of the intensity of the earthquakes, while at the same time their security is protected. These areas are located inside the "lots" and do not affect the appearance of the citadel's different streets. However, enough evidence exists for it to be possible to rebuild them. This rebuilding work would consist of dismantling the walls and floors which already exist and then reassembling them in the way which the evidence indicates. The vaults would be completely rebuilt. The total area for rebuilding would be approximately 350 m².

The exterior was always painted. However a Municipal Ordinance in 1969 stated that sillar

buildings should show their original colour, and for this reason the painting was removed. Currently all the facades display their original sillar with the exception of the wall which divides calle Zela and the north side, which was previously made to opened onto the street, and is made from painted brick and concrete.

The painting of the whole exterior is essential because of exhaust fumes emitted by vehicles. Apart from damaging the sillar, these fumes give the convent a dirty and uncared for appearance which would not be in keeping with the rest of the structure, which is clean and well maintained.

Interior painting is maintained in some areas, but the efflorescence of sillar has made the paint peel in some parts. The courtyards at the entrance and the Cloister of the Novices require total repainting, as do certain parts of the streets. In the Main Cloister and that of Los Naranjos the painting is in good condition.

The roofs, with the exception in those which have previously been mentioned, (the cell in calle Toledo, room on the 1st floor above the sala De Profundis and the area which is not rebuilt) is in good structural condition and is not in need of repair.

There are some areas in which leaks of water and rain have occurred and these require that the waterproof covering be replaced. This occurs in small areas which in total occupy approximately 200 m².

The doors are generally in good condition although some of them, 10 or 12 to be specific, require repairs, and in a few cases replacement. Generally these are the small doors which on average measure 1.20 x 2.00. the exception is the main entrance to the convent, which measures approximately 2.00 x 4.50.

These are the main details with regard to the current condition of the monument, but it is also worth mentioning the mural painting on the lower chorus. This is currently completely covered with stucco which will have to be completely removed. Explorations which have been carried out have revealed that there is something significant there; gold covering has even been found there although this is currently covered.

The possibility of finding more mural paintings in other rooms has not been ruled out. However there is a need for more exploration and recovery. Mural paintings certainly do exist in the main cloister and the cloister of los Naranjos, but it is not advisable to touch them.

With regard to the paintings which are held in the convent, most of these are in the art gallery and the rest are in the possession of the nuns of the order.

In the art gallery there are four paintings which have been attributed to Medoro, and which are certainly valuable. There are many others of varying quality. Among these there are a series of paintings depicting the life of Santa Catalina de Siena. These are more valuable as a series than for

their intrinsic artistic value. The state of conservation of these paintings is generally quite good although some of them are in need of restoration.

The illumination of the art gallery, which is occasionally used for activities such as conferences, recitals, chamber music concerts, etc., is not really appropriate for an exhibition of paintings, and thus requires substantial alteration.

The community of nuns also possesses a collection of paintings which it has not been possible to visit. The only exceptions are some works which accompany the depiction of the archangel, which are attributed to Zurbarán and are exhibited in a separate room.

The involvement of an expert in musicology would be highly recommended.

3.- OUTLINE OF THE MANAGEMENT PLAN FOR THE HISTORICAL CENTRE OF AREQUIPA

By: *Luis Maldonado Valz**

3.1. Background

The Historical Centre of Arequipa constitutes one of Peru's most important historic monuments. The protection, recovery and conservation of this area of the city by means of a carefully prepared plan is one of the city councils primary objectives.

A few months after the start of its term of office in January 1999, the council started work on the improvement of public areas by installing the electricity supply cables underground (May 1999). A bill for the control and management of the Historical Centre was brought into force and an executive committee, the Municipal Authority for the Administration and Control of the Historical Centre, was formed in June 1999 comprising a multidisciplinary group of professional and technical personnel.

The council does not have the resources necessary to carry out the arduous task of recovering the Historical Centre. However, it has discussed the matter with different institutions and has managed to stimulate the interest of public and private organizations and of international cooperation bodies. Agreements have been made with the Universidad Nacional de San Agustín to carry out works for the recovery of public spaces; with the Sociedad Eléctrica de Arequipa (SEAL)

* Member of the Municipal Authority for the Historical Centre and Monumental Zone. President of the Comisión de Plan de Gestión.

for the renovation of electrical installations; with Telefónica del Perú for updating survey information; and an agreement with the Agencia Española de Cooperación Internacional is about to be signed. This agreement is for the carrying out of a master plan for the revitalization of the Historical Centre, to be completed by August 2000. There is also interest and collaboration from the Instituto Nacional de Cultura.

3.2. Frame of reference

The Historical Centre has been overloaded with functions. The more dynamic urban activities have displaced housing. In the best of cases ancient residences have been adapted to serve as commercial premises; and in more unfortunate cases, the buildings of historic nature have been replaced with incongruent commercial structures or have been demolished to provide parking lots. The city's monumental legacy is deteriorating and is in danger of being lost. The city has been undergoing radial growth and this has resulted in increased congestion and deterioration in the city centre.

During the present decade, the Historical Centre of Arequipa (HCA) has been subjected to considerable pressure which has led to the modification of urban spaces and of its invaluable monumental legacy. The city of Arequipa has grown in a disordered manner from the centre outwards. The squarish Historical Centre forms the middle of a star whose points are traced by the four principal roads: the Avenida Parra; the Avenida Alcides Carrión; the Avenida Mariscal Castilla; and the Avenida Ejército. The city's traffic is concentrated on these routes which constitute the principal links to the city centre.

Moreover, the physical structure of the historic area is not compatible with the increasing density of public transportation since the streets were designed with a different kind of transportation in mind. More than 35000 vehicles enter the HCA every day, and it is estimated that more than 42% of the passengers have the central area as destination. During rush hours more than 35% of Arequipa's vehicles are using the four principal roads of access to the city centre. As a result of this, the streets in the HCA are near to saturation point giving rise to a collapse in transport service efficiency and increased deterioration of the environment.

The Historical Centre is also the city's principal commercial centre. Old buildings have undergone change of use and residential use has diminished. However, those residents who have been unable to leave the central area of the city have been reduced to living in slum-like dwellings without basic services. It is estimated that some 35% of the people who live in the HCA live in overcrowded and unhygienic conditions, converting old residences into slums. The old building

called “Quinta Salas” or the “Castillo del Diablo” (the Devil’s Palace¹) houses 500 people. The following structures, of considerable monumental value, have become slum dwellings:

The Tambo de Bronce; the Tambo Ruelas; the Tambo de la Cabezona; the Matadero; and El Solar. These are situated in the streets called Puente Bolognesi and Beaterio.

There are still old mansions which have been partitioned to accommodate several families in each in the following streets: La Merced; Cruz Verde; Palacio Viejo; Consuelo, and Alvarez Thomas. A further example is the building known as the Casa Rosada near to the retail market of San Camilo.

During the past decade, the number of old mansions acquired by unregistered traders has doubled. In the streets known as Octavio Muñoz Nájjar, La Merced, Alvarez Thomas, Palacio Viejo and Consuelo many old houses of historic interest have been demolished and many of the plots have been converted into parking lots.

As a result of the foregoing, the HCA is of ever diminishing interest to the property market and important investments tend to be made in other areas of the city, leaving the central area in a secondary role regarding economic activity. It is therefore important to reverse this tendency and make the Historical Centre and adjacent areas once more the city’s hub of economic activity.

3.3. Scope

The plan for the recovery of the Historical Centre is seen in terms of strategic planning principles and the practice of planning by actions.

There is to be strict agreement between the plans and the carrying out of these plans with the object of ensuring the progressive materialization of the proposals, actions and works specified in them. It is thought that the plans should be oriented towards coordination of the activities of the municipal authorities, the public sector, the central government and the private sector and that there should be neighborhood participation in the tasks of renovation of the physical structures in the historic area and of coming to terms with and solving the social problems.

3.4. The Plan’s Objectives

The principal objectives is to upgrade the HCA with the understanding that this is part of a general development of the city.

¹ In Perú, the word “castillo” is used to describe a large or pretentious, but not necessarily fortified, residence (translator’s note).

The process of its revival includes a series of actions: conservation; control; appreciation and promotion, which includes giving impulse to a selective property market, improving the living conditions of the current residents and the strengthening of the public administration by means of a specific set of rules. It is suggested that feasible investment projects should be promoted, the carrying out of which could be assured by means of formal agreements with the participants: the local government; private investors; the population which would be benefited; international cooperation organizations; and the central government.

As a derivation of this, the master plan for the HCA hopes to:

- a) Make the recovery programme for the HCA one of the predominant policies in the urban restructuring of the city, promoting planned deconcentration.
- b) Promote a programme of appreciation for historic monuments and the recovery of buildings, neighborhoods and areas which have become slums.
- c) Achieve compatibility between land use and the condition of historic legacy through a programme of improvement of the environmental conditions of the premises used by unregistered traders (the so-called "mercadillos") and the eradication of contaminating industries and of incompatible activities.
- d) Re-define the road system and re-organize the traffic flow with the object of protecting historic monuments from further deterioration and improving environmental conditions.
- e) Give due importance to public spaces and the landscape aspect of the HCA, particularly the natural beauty of the valley of the River Chili.
- f) Make the city a tourist attraction at an international level through promotion of its historical attractions and providing it with a first class cultural infrastructure.

3.5. Components of the Plan

3.5.1. Updating the survey

Updating the survey is the starting point for obtaining an updated diagnosis on the prevailing conditions in the Historical Centre. This will be done using an adequate information system such as SGI (System for Geographical Information) with digitalized cards and identification of features; and a database which allows one to assess the physical and social conditions of the area. This work will include:

- a) The recompilation of existing information: cartography and iconography; aerial photographs; satellite photographs; photogrammetric restitution; field surveys; and statistics.

- b) Identification of features
- c) Processing; digitalization of the database
- d) Analysis and interpretation

3.5.2. Preservation of the city's legacy

The HCA contains many buildings of architectural and historical interest along with places and structures of cultural importance. In order to consolidate the preservation and recovery of the urban buildings and places, the following actions must be taken:

- a) A programme of surveying the city's historic patrimony must be carried out, and this needs an inventory of the monuments in the Historical Centre of Arequipa (IM/HCA). This will be prepared from studies already made by the Faculty of Architecture of the Universidad Nacional de San Agustín, Arequipa.
- b) Proposals for further monuments which should be considered.
- c) Intervention of urban sites by means of a definition of worthy and compatible uses; a programme of property purchases; and an increase in green areas.
- d) Improvement of properties classified as monuments by means of restoration projects.

3.5.3. Dealing with slum eradication

The living conditions in many large old houses are precarious for their inhabitants, who survive in slum-like conditions. There are two compatible alternative solutions to this problem: first, the eradication of the slum and a subsequent change of use of the property; second, where the majority of the inhabitants prefers to continue occupying these places, a housing programme is required so that the HCA could be also a place of permanent residence and would have some daily life. In order to achieve this, it is necessary to take the following actions:

- a) Coordinate with central housing organizations such as the Viceministry of Housing and the financial institutions (Mi Vivienda; Banco de Materiales; FONAVI, etc.).
- b) Carry out pilot schemes for the building of dwellings.
- c) Provide residential infrastructure such as recreation areas, schools and shopping centres.

3.5.4. Dealing with unregistered traders

Since street trading was eliminated, the unregistered traders have been acquiring large old houses and in many instances have surreptitiously demolished them. Inside these former houses,

overcrowded conditions still prevail with narrow gangways, no toilets and stalls with precarious structures. To solve this problem, the following actions must be taken:

- a) Make a survey of these trading centres.
- b) Stop any further demolition.
- c) Impose order on this type of trading.
- d) Intervene with a pilot scheme where these premises are redesigned to give them adequate functional and safety conditions.
- e) Control street trading to ensure that the streets do not once more become invaded by street traders and register those traders who still continue to operate small street stalls and kiosks.

3.5.5. Road infrastructure and transportation

The centralized nature of the road system contributes to the congestion of the HCA; the level of traffic is incompatible with conservation and urban living. The high level of pollution of the central area of the city is due to the fact that 70% of the public transportation passes through the city centre. In order to revert this situation to an acceptable one it is necessary to:

- a) Change the structuring of the public transportation service which links the city centre with the outskirts to one which links up peripheral areas tangentially to the centre.
- b) Make a complete ring around the HCA serve as a limit up to which urban public transportation may come and thus protect the historic area.
- c) Implement a parallel collector system which decreases the vehicular load on the four principal access routes and facilitates development among compensatory areas outside the city centre creating nuclei of decentralized development.
- d) Build additional alternative bridges across the River Chili to link up peripheral zones. One of these would be the Chilina Bridge, and another ought to connect the Avenida Venezuela with the by-pass road which runs parallel to the railway.
- e) Provide the ring around the HCA with supporting infrastructure such as urban terminuses where connexions can be made between different routes.
- f) Standardize the public transportation vehicles by substituting minibuses and vans with fleets of larger buses.
- g) Restrict traffic in the HCA to a minimum by prohibiting the entry of public transportation and cargo vehicles in order to conserve the area's historical legacy and improving environmental conditions.

3.5.6. Improvement of public spaces and landscaping

City life flourishes in the public spaces, mainly in the Main Square and other smaller squares. There are, however, many beautiful spaces which have only limited access, such as San Lázaro, the Recoleta, the Beaterio, etc.; or those which pedestrians rarely use such as the Avenida La Marina. There are also streets which have a very dense flow of shoppers, such as Mercaderes and Santo Domingo etc. and these require a special treatment. For this, a programme has to be designed which considers the following:

- a) Assess streets and squares and designate them a specific category.
- b) Evaluate the facades of buildings.
- c) Improve the road surfaces and pavements, making these wider.
- d) Pedestrianize some streets, totally or partially; this would apply to Mercaderes, San Francisco, Santa Catalina, and the narrow streets of San Lázaro.
- e) Provide street furniture and standardize the commercial signboards.
- f) Provide street-name signs and building numbers by means of a visual planning project.
- g) Review the electricity and telephone service network, eliminating the tangle of overhead cables, and provide appropriate lines and street-lights.
- h) Plant trees and establish gardens in the squares and in some of the streets.

3.5.7. Basic services

As already mentioned, one of the first works of the present municipal authorities has been the renovation of the city's electrical installations. The electrical network has been ducted underground and at the same time, and for the first time, a surface drainage system is being installed. The master plan includes a provision for the total renovation of the water supply and drainage system in the Historical Centre.

Furthermore, in coordination with the communications companies, telephone and cable television networks will be ducted underground. The city council will also install an underground fibre optics network in order to modernize computerized signals transmission.

3.5.8. Environmental recovery

- One of the biggest problems in the city of Arequipa is that of the high level of atmospheric pollution. A lack of organization in mass transportation and the obsolete nature of the vehicles used has led to environmental deterioration which is harmful to the health of the population. It is

not only the atmosphere which is suffering a crisis, but also the green areas, the ecological belt of the River Chili, the treatment of garbage, water reserves and sewage.

- Thus efforts to solve the public transportation problem constitute strategic acts in reducing the high level of atmospheric pollution. The ordering of transportation, the renewal of the vehicles used and laws which govern these activities, together with an improvement of the road network, will improve the current conditions.
- Within the master plan, the following are priorities: increasing the green areas, the conservation and control of the water in the river Chili, especially by eliminating some of the tanneries on the right bank which pollute the river; landscape projects such as that for the River Chili Park utilizing land which the council has acquired in the area known as “Quinta Salas” on the right bank of the river Chili and which is within the historic centre.
- Landscaping will also be applied to the city’s squares, starting with the Main Square, San Francisco Square, Santa Marta Square, San Lázaro Square and others.

3.5.9. Citizen participation

- The task of restoring original conditions and reversing adverse tendencies requires many resources and much effort. It needs the initiative and accumulated experience of the population in order to solve its problems, mainly those communal strategies for housing crises which have emerged in recent years.
- The present municipal government understands that it has a responsibility to unite population, respond to its wishes and create a mystique around communal projects. The council is therefore anxious to lead and channel public participation in the tasks of recovery of the Historical Centre, improving orderliness, safety and cleanliness in the city together with economic and cultural development. To achieve this, the following is suggested:
 - a) Set up a round table for those involved in the changes, such as business people, institutions, non-governmental organizations, and the population.
 - b) Set up neighbourhood participation committees in the HCA.
 - c) Draw up municipal decrees and by-laws which give an official framework to neighbourhood participation.

3.5.10. Safety

- The growth of cities, the generalization of access to information and of consumer habits, the loss of moral values and the economic crisis have led to an increase in violence in cities,

something which has become a daily phenomenon. Crime and drug addiction are found within all social strata and there are some dangerous zones in the historic centre of Arequipa. It is therefore necessary to identify the places where social and moral degradation is rife and bring about preventive action of a social nature involving education, neighbourhood participation and the city council. In order to achieve this, the following is proposed:

- a) Improvement of the municipal police force and extending its functions to maintaining public order and safety.
- b) Participation of neighbourhood committees in the task of maintaining public safety, such as neighbourhood watch schemes
- c) Coordination with the national police force on social preventive programmes.

3.5.11. Generation of jobs and incomes

- The renovation of the Historical Centre is fundamentally for the purpose of improving the living conditions of the population; not only to review the physical structures, but, especially, to renew social structures. Interventions in areas damaged by the development of slums, and providing adequate housing, necessarily requires the provision of the residents with higher incomes in order for them to be able to afford improved housing. Therefore the council, together with other institutions, will carry out programme for the creation of jobs and incomes.

3.5.12. Cultural development and tourism

- Arequipa has been, and continues to be, a city with rich cultural traditions. Its historic legacy, its contemporary culture in the forms of literature and art, gastronomy and handicrafts provide an economic resource as valuable as the material and technological resources of the developed countries. This makes the potential source of spiritual development, of moral development and of urban social and community life while at the same time attracting economic activity through consumption or by means of tourism businesses. For these reasons, together with the restoration of historic monuments and places of historic interest, the following is proposed;
 - a) The design of tourist circuits which link important focal points.
 - b) The complete remodeling of the Municipal Theatre and the Ateneo Theatre.
 - c) The inauguration of three museums: the archaeological museum; the history museum; and the museum of art
 - d) New installations and the modernization of the Municipal Library in the Council House.

3.6. Contents of the Plan

3.6.1. Urban structuring proposal

- Objective:
 - Work out a proposal for the re-ordering of the urban plan, of the utilization of land, of facilities and services.
- Contents:
 - Determination of and updating the real situation using existing information as a reference and updating the survey with the object of identifying the main problems of the area and finding out the area's possibilities.
 - Formulation of an objective picture based on the area's possibilities and the establishment of the roles of the HCA, the zone declared a monument and of the nuclear area and its zone of influence.
 - Preparation of standards: uses of the land (zoning); treatment areas; roads and transportation; specific areas (monuments and urban areas declared monuments).
 - Identification and prioritization of public and private investment short-term feasibility projects.
- Products: Updated survey with database
 - Report containing: diagnosis; standards proposal; identification and prioritization of projects: a descriptive note.

3.6.2. Urban design

- Objective: To draw up proposals for urban design in priority intervention areas for the recovery and restoration of public spaces., buildings, and circuits and for urban renovation interventions in specific areas.
- Contents:
 - Identification of intervention areas
 - Evaluation of pre-selected areas: sites declared monuments: monuments and spoilt areas (slums; unregistered traders' markets)
 - Specific treatment of monasteries and convents, old hostelrys, bridges, squares, the Main Square; and a survey of the city's patrimony.
- Products: Inventory of the city's patrimony.

- Report containing the evaluation of previous interventions; diagnosis on the city's heritage; guidelines for a volumetric treatment; urban profiles; street furniture design; a descriptive note of interventions for urban renovation and restoration.

Plans

3.6.3. Legal and financial feasibility proposal

- Objective: To guarantee the sustainability of the urban proposals through the creation of legal, economic and financial procedures which make their carrying out viable through the participation of social, institutional and financial organizations.
- Contents:
 - Identification of complexes or individual properties with relative advantages regarding intervention from the historical as well as the legal and financial points of view.
 - Analysis of the financial system regarding private investment in urban renovation.
 - Analysis of possible financing strategies for restoring or renovation interventions in urban slum clearance.
 - Design of a model for the creation of an urban renovation and restoration fund.
 - Analysis of the current legislation and setting out complementary rules, and legal and administrative procedures.
 - Social programmes and projects for the sustainability of urban renovation.

3.6.4. Investment programme

The objective of the master plan is to carry out physical interventions in the city's historic centre; these interventions will take place progressively as will a series of social and cultural programmes and projects which will lead to a change in the nature of the city of Arequipa, and should motivate the city's urban development. A part of the master plan is to attract funds and to generate resources as part of an investment programme. At the present time there exist offers from international cooperation institutions.

Arequipa, September 1999

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APPENDICES

APPENDIX 1

INDEX OF TYPES OF USE

VC	ZONES											
	ZT-01	ZT-02	ZT-03	ZT-04	ZT-05	ZT-06	ZT-07	ZT-08	ZT-09	ZT-10	ZT-11	ZT-12
GREATER DIVERSITY OF FUNCTIONS WITHIN THE HISTORIC CENTRE	The Central Civic and Cultural Area	The San Camillo Central Commercial Area	San Lazaro	El Solar	Chili Ecological Zone	El Vallecito	V Centenario	San Pedro	La Recoleta	La Estación	Selva Alegre	Molino Blanco
USES/ activities												
160.-Articles for decorating homes and offices												
161.-Electrical appliances, Refrigerators, Stoves Washing machines												
162.-Chinaware, ceramics, kitchen utensils												
163.-Electrical equipment except those covered in "Electric Appliances"												
164.-Mobile telephones and spare parts (excluding aeriels and antennas)												
165.-Antiques												
166.-Handcrafts												
167.-Bazaars												
168.-Toys												
169.-Musical Instruments												
170.-Bookstores												
171.-Stationery and printer's materials (restricted)												
172.-Rubber stamps and acrylic plaques												
173.-Shoes, leather goods, cloth, wool, drapery, articles for making clothes, yarns												
174.-Clothing, boutiques												
175.-Hat-stores												
176.-Jewelry, clocks and watches, simulated jewelry												
177.-Second- hand silver, gold or jewelry												
178.-Pharmacies												
179.-Health - food and natural medicines												
180.-Gasoline, lubricants, petroleum products (restricted)												
181.-Kerosene (restricted)												
182.-Liquefied gas (restricted)												
I.C.2.AUTOMOBILE SALES AND RELATED SERVICES												
183.-Sales of new used motor vehicles												
184.-Hire of motor vehicles												
I.C.3.COMMERCIAL SERVICES												
188.-Business Administration Estate Agents												
189.-Newspaper and magazine advertizing												
190.-Security agencies (excluding training areas)												
192.-Employment and domestic service agencies												
I.D.-RESTAURANTS AND HOTELS												
I.D.1.ESTABLISHMENTS WICH SELL FOOD AND GRINKS												
193.-Restaurants and Chinese - restaurants (restricted)												
194.-Cafeterias, tea-rooms, snack-bars fruit-juice bars (restricted)												
195.-Bars (this does not refer to taverns)												
I.D.2.HOTELS AND OTHER LODGING ESTABLISHMENTS												
196.-Hotels												
197.-Hostels												
198.-Guest houses, boarding houses, lodges												
II.-MANUFACTURING INDUSTRIES												
II.A.- FOOD PRODUCTS, BEVERAGES AND TOBACCO												
225.-Production of bread in bakeries												
226.-Production and sale of bread, cakes, pastries. Etc (restricted)												
II.B.-TEXTILES, CLOTHING AND LEATHER INDUSTRIES												
II. B.1 MANUFACTURE OF TEXTILES												
II. B.1.2.ARTICLES MADE FROM TEXTILE MATERIAS, EXCEPT CLOTHING												

VC	ZONES											
	ZT-01	ZT-02	ZT-03	ZT-04	ZT-05	ZT-06	ZT-07	ZT-08	ZT-09	ZT-10	ZT-11	ZT-12
GREATER DIVERSITY OF FUNCTIONS WITHIN THE HISTORIC CENTRE	The Central Civic and Cultural Area	The San Camilo Central Commercial Area	San Lazaro	El Solar	Chili Ecological Zone	El Vallecito	V Centenario	San Pedro	La Recoleta	La Estación	Selva Alegre	Molino Blanco
USES/ activities												
710.-Video-cassettes hire												
711.-Typing services												
712.-Pawnbrokers												

KEY

LOCATION ACCEPTABLE
 LOCATION INACCEPTABLE



APPENDIX 2

**RULING ON THE APPEARANCE OF FACADES IN THE
HISTORIC CENTRE AND MONUMENT ZONE OF AREQUIPA**

THE RULING ON THE APPEARANCE OF FACADES IN THE HISTORIC CENTRE AND MONUMENT ZONE OF AREQUIPA IS APPROVED

LORD MAYOR'S DECREE N°

Arequipa, 04 Julio 2000

THE LORD MAYOR OF THE PROVINCE OF AREQUIPA

Considers that it is the prerogative of the Municipal Authorities to specify the limitations and modalities of private property according to the interests of the society, within their respective jurisdictions and scope, as set out in the seventy-second and seventy-third Articles of the Organic Law of Municipal Authorities n° 23853.

And that by virtue of the Municipal Statute n° 01-2000 for the Historic Centre and Monument Zone of Arequipa, the urban and architectural characteristics, conservation, restoration, components, use and protection of the Historic Centre and Monument Zone of the City of Arequipa have been subjected to rules.

And that in accordance with the one-hundred-ninety first Article of the Political Constitution of the state, the Lord Mayor is the executive agent of the Municipal Authority, by virtue of which, in order to carry out his functions, he is invested with the legal power to execute Municipal Statutes, as set out in the forty-seventh Article, Paragraph 6 and by virtue of which, in the use of this power, deriving from the Constitution.

HEREBY DECREES:

Article 1. The Ruling on the Appearance of Façades in the Historic Centre and Monument Zone of Arequipa, comprising sixteen Articles and one Final Proviso which constitutes an integral part of this document, shall be accepted.

Article 2. This Lord Mayor's Decree will take effect from the day following its being made publicly known.

Article 3. Any ruling which opposes this Decree shall be repealed or modified, as the case may be.

Luis Valdivia Rodríguez
GENERAL SECRETARY

Dr. Juan Manuel Guillén Benavides
LORD MAYOR OF AREQUIPA

THE RULING ON THE APPEARANCE OF FAÇADES IN THE HISTORIC CENTRE AND MONUMENT ZONE OF AREQUIPA

CHAPTER I GENERAL RULES

Article 1. This ruling applies to the technical and administrative aspects which govern the design, conservation and maintenance of finishes applied to interior and exterior façades of buildings located within the Historic Centre and Monument Zone of Arequipa.

Article 2. The visual unity of the original structure must be conserved even when it has been partitioned or had an annex built on to it. For this reason, façades must be uniform regarding the elements selected for their finishes (materials, texture and colours).

Article 3. In each and every case, when it is necessary to paint, clean, provide maintenance or to do any other work on the buildings located in the Historic Centre and Monument Zone, with the prior consentment of the General Board for Urban Development or other organization which may assume the relevant functions, it will be necessary to obtain also the authorization of Municipal Superintendency and, in the case of Declared Monuments, the prior authorization of the National Institute of Culture (INC) in Arequipa.

Article 4. All façades (front, side and rear) of a building must have a finish applied to them, including internal façades.
In no circumstance may the structural material of the wall be exposed, except when that material is stone or *sillar* (a kind of volcanic tuff) and there is evidence that there was no original covering.

CHAPTER II THE CLEANING OF FACADES

Article 5. The cleaning of facades of *sillar*, dating from any period, declared monuments or otherwise, by scraping, sandblasting or any other abrasive method is prohibited. It should be remembered that the patina constitutes an element of the exterior of ancient buildings, and may not be removed under any circumstances. Cleaning may be effected by using only a decorators' paintbrush. These rules for cleaning apply equally to plinths and other parts with surfaces of stone or similar material.

Article 6. Regarding façades of buildings constructed from *sillar*, declared monuments or otherwise, it is not permitted *a priori* to remove covering materials until it is proved, by means of exploratory investigations, that the façades were designed to be without covering materials.

CHAPTER III THE PAINTING OF FAÇADES

Article 7. For buildings of *sillar* which are to be painted, be they Colonial or Republican, declared monuments or otherwise, it is mandatory to make an exploration of colours previously used by looking at the layers of paint in order to determine the colours which may be used. The results of the exploration will be evaluated by the Municipal Superintendency to issue the corresponding authorization.

Article 8. Every building, even when partitioned or when it has an annex built on to it, must have colour uniformity in its façades. It is not permitted to paint the facades different colours with the object of distinguishing the limits of properties. In cases where the users or owners of a building are unable to come to an agreement, the Municipal Superintendency will rule on how those façades are to be painted.

Article 9. External façades on buildings which are not declared monuments and which were erected after the year 1960, as well those on as new buildings, should be painted in a broken white colour or in some other colour which has a similar intensity, and with a matt finish.

Article 10. In buildings which have stone plinths, the plinths may not be painted, covered or outlined with any kind of material.

Article 11. Synthetic paint, enamel or varnish may not be used to paint walls built of *sillar*. Latex-based paint may be used only on new buildings. In the case of buildings of *sillar*, the traditional lime and water paint colored with mineral pigments must be used.

Article 12. Buildings of *sillar*, be they declared monuments or otherwise which, owing to the results of colour exploration, are eligible to be painted, may be painted only in the colours which have been used traditionally for this type of building. In all cases it is mandatory to obtain the relevant authorizations from the Municipal Superintendency and from the National Institute of Culture.

Article 13. For some special areas (traditional neighborhoods, *tambos* (ancient hostelries) or similar), the Municipal Superintendency will give guidance on the colour schemes and painting techniques to be employed, according to the circumstances in each case.

Article 14. Buildings of the Civil, Colonial or Republican styles shall be painted according to their type; pilasters, cornices doorways and porches and other ornamental features shall be outlined in white, while the walls of the buildings should be painted in a darker tone, following the colour chart and rules presented in this document. The materials and techniques to be used must be

authorized by the Municipal Superintendency and by the National Institute of Culture.

CHAPTER IV

THE APPLICATION OF FINISHES TO WINDOWS, DOORS AND WROUGHT IRONWORK

Article 15. Woodwork should have the natural material exposed and be protected by an application of matt varnish. In the case of old doors where, according to the results of colour has been confirmed, this may be restored with the appropriate material and finish. Metallic members must have their patina conserved; since the patina is an integral part of the member, it must not be removed. In cases where deterioration is evident, work may be done with the prior authorization of the Municipal Superintendency and of the National Institute of Culture.

Article 16. The roll-up metallic gates on commercial premises should be painted in colours with harmonizes with the rest of the building.

FINAL PROVISIO

Sole Proviso. The Municipal Superintendency for the Historic Centre and Monument Zone of the City of Arequipa, by means of the Superintendency Agreement, shall be authorized to give acceptance to the colour palette which shall be employed in the Historic Centre of the City of Arequipa.

**STATUTE ON SIGNS AND EXTERNAL PUBLICITY IN THE
HISTORIC CENTRE AND MONUMENT ZONES OF THE
PROVINCE OF THE AREQUIPA**

MUNICIPAL STATUTE N° 039

Arequipa, 10 July 2000

THE LORD MAYOR OF THE PROVINCE OF AREQUIPA

At a Special Session of the Council of Arequipa held on the seventh day of the month of July in the year two-thousand

Considers that the Political Constitution of the State, in its one hundred-ninety-first Article, grants political, economic and administrative autonomy to Municipal Authorities in their business.

And that in accordance with what is set out in the one-hundred-ninety-second Article, paragraph 5. of the Political Constitution, it is the business of the Municipal Authority to plan urban and rural development and to carry out the corresponding plans and programmes.

And that the Local government presently in office has drawn up a set of Guidelines on the Exhibition of Advertising and Publicity Materials which was accepted by INDECOPI* through Ruling N° 01-96 CAM-INDECOPI in the sense that it is *"in concordance with the Organic Law of Municipalities and that this area is the business of the city authorities, given that they are responsible for regulating and authorizing the placing of self-illuminated signs, commercial publicity material and political propaganda (article 65, Paragraph 18). This is in concordance with another of the functions of the city authorities, also stipulated in the Law, namely their power to pass norms regarding the adornment of public places within their respective jurisdictions (Article 65, Paragraph 9)"* and that *"the principal of authority which underlies the previously mentioned legislation, is based on the collective rights which the city authorities are obliged to guarantee every time they authorize the placing of a sign. The said collective rights are related to the general concept of public safety and a general consideration of urban life; likewise the need to guarantee the safety and quality of the public and the rights of third parties who may be affected"*

*INDECOPI is the Peruvian consumer and intellectual property protection organization.

And that the City Council exercises its legislative function by means of, among other instruments, Municipal Statutes which, according to Article 200, Paragraph 4 of the Constitution, have the rank of Laws, as Laws themselves, Legislative Decrees, Urgent Decrees, Treaties, Rules of Congress and Regional Norms of General Type.

And in concordance with what is set out in Article 36, Paragraph 3 of the Organic Law of Municipalities N° 23853, has issued the following.

STATUTE ON SIGNS AND EXTERNAL PUBLICITY IN THE HISTORIC CENTRE AND MONUMENT ZONES OF THE PROVINCE OF AREQUIPA

CHAPTER I GENERAL

Article 1. This Statute sets out technical and administrative rules and regulations for the design and installation of external publicity material on Declared Monuments, Urban Areas Declared Monuments, the Historic Centre of Arequipa and the Monument Zones of the Province of Arequipa.

Article 2. For the purposes of the application of this Statute, Monuments and Urban Areas Declared Monuments are classified, according to their degree of restriction, as:

First Order. Buildings or Public or Private Spaces, which are considered UNTOUCHABLE.

Second Order. Buildings or Public or Private Spaces, which are considered, RESTRICTED.

Third Order. Buildings or Public or Private Spaces which are considered PARTIALLY RESTRICTED.

CHAPTER II AREAS OF RESPONSIBILITY

Article 3. It is the responsibility of the Municipal Superintendency for the Historic Centre, in addition to the qualification of requests for permission to install publicity material visible from the exterior, within the jurisdiction of the Provincial Authority of Arequipa, to control external publicity material on Monuments, Areas Declared Monuments and Monument Zones Located within the Districts of the Province.

Article 4. The District Authorities of the Province of Arequipa are responsible, within their respective jurisdictions, for:

- a) Providing, by means of statutes, complementary and practical norms designed to make uniform the characteristics of external publicity material in the Monument Zones; likewise to see that such material is appropriate to the architectural, environmental and landscape characteristics of their respective jurisdictions.
- b) Regulating the installation, construction and design of fixed or mobile parts for external publicity material.
- c) Authorizing the installation of fixed or mobile parts for external signs or publicity.
- d) Seeing that this Statute is obeyed

CHAPTER III TECHNICAL NORMS FOR SIGNS

Article 5. In general in the Historic Centre and the Monument Zones of the Province of Arequipa, signs shall comply to the following norms:

- a) Their position, dimensions, design and installation must be in line with the architecture of the building and must not override architectural elements or distort the original the original composition.
- b) They shall be placed so as not to cover ornaments or other architectural features such as: doorways, mouldings, cornices, pilasters, friezes, etc.
- c) Signs, which in exceptional cases may be exhibited temporarily on the window glass of modern buildings, must conserve their general appearance and be in proportion with the size.
- d) Signs placed on a surface of a building in a plane parallel to that surface; signs which are on roofs and which spoil the building's profile or interfere with the visual appreciation of the building from the street will not be permitted.
- e) Signs may show only the name of the establishment and in some cases, the type of activity carried out there. A logotype will be permitted only in the case of signs which are flat against the wall and must be of a discreet size and always provided that it is in concordance with the norms set out in this Statute.
- f) It is not permitted to paint signs directly on to the facings of buildings, including new constructions.

- g) In the case of cut-out lettering, the size and type of surface, or virtual surface, of the letters must not detract from, or be incongruous with the monument, for which reason minimal surfaces must be rationally employed.
- h) The width of signs placed over porticos must not exceed that of the door.
- i) Only one sign per establishment will be permitted on a building. If an establishment is on a corner site and has access from two streets, the placing of two signs, one in each street, may be permitted.
- j) Under no circumstances may signs be placed on lateral walls.
- k) In the case of shopping malls and arcades, signs will be exhibited in the form of a directory placed inside the building.
- l) Signs will not be permitted inside doorways, windows or passages at a distance closer than 0,30 m from the inner boundary of the opening.
- ll) Pharmacies, hospitals and parking lots may have, in addition to a sign flat against the wall, a banner-type sign whose dimensions and design are in accord with Appendix 3 of this document.
- m) Commercial premises, which offer a public telephone service, may have an additional sign flat against the wall (Appendix 3). The small banner-type telephone signs are not permitted.
- n) Temporary signs, flat against the wall, and in cloth or similar material may be exhibited to promote cultural or religious activities. These must be qualified by the Municipal Superintendency and may be exhibited for a period not exceeding fifteen calendar days.
- o) Sunshades may not be placed on Declared Monuments nor in Urban Areas Declared Monuments of the First Order. Their installation will be permitted, with prior qualification by the Municipal Superintendency, only when there is a functional necessity to do so in the case of windows or display windows. They must necessarily be foldable and under no circumstance may they be used to bear publicity material.
- p) Hoardings may not be placed on roofs in the Historic Centre and Monument Zones. Likewise, hoardings may not be erected on the thoroughfares, buildings and places in nor in places visible from, the areas adjacent to either bank of the River Chili. Only those signs which are for the guidance of traffic or which correspond to establishments located in those areas will be permitted, within the restrictions set out in this Statute.

- q) The display of flags and pennants for publicity purposes on Declared Monuments and in Urban Areas Declared Monuments of First Order and of Second Order is prohibited. Their display will be permitted only in the case of hotels and only when this is not offensive to the architecture and is duly qualified by the Municipal Superintendency.
- r) Furniture placed in outside areas within Urban Areas Declared Monuments of First Order and of Second Order must be qualified by the Municipal Superintendency and, in no circumstance, may be used to bear publicity material.

Article 6. Monuments, according to their degree of restriction, are classified in three orders (Appendix 1). According to these orders, the display of signs will be permitted when in line with the following sets of characteristics:

First Order:

Cut-out letters:

- Proportionality
- Harmony with the building
- Dark colour, or the natural colour of the material used
- Illuminated, but not self-illuminated
- Aesthetic quality

Signboards flat against the wall: Not permitted (except the case of metal commemorative plaques which do not bear publicity material).

Second Order:

Cut-out letters:

- Proportionality, with a maximum area of 0.90 m.²
- Harmony with the building.
- Dark colour, or the natural colour of the material used.
- Illuminated, but not self-illuminated.
- Aesthetic quality.

Signboards flat against the wall:

- Proportionality, with a maximum area of 0.75 m.².
- Harmony with the building.
- Dark colour, or the natural colour of the material used.
- Illuminated, but not self-illuminated.
- Aesthetic quality.
- Plaques indicating professional activities should be of metal and of A4 format.

Third Order:

Cut-out letters:

- Proportionality, with a maximum area of 1.20 m.²
- Harmony with the building.
- Dark colour, or the natural colour of the material used.
- Illuminated, but not self-illuminated.
- Aesthetic quality.

Signboards flat against the wall:

Proportionality, with a maximum area of 0.90 m².

Harmony with the building.

Illuminated, but not self-illuminated.

Aesthetic quality.

Plaques indicating professional activities should be of metal and of A4 format.

Article 7. Urban Areas Declared Monuments, according to their degree of restriction, are classified in three orders (Appendix 2). According to these orders, the display of signs will be permitted when in line with the following sets of characteristics:

First Order

(Urban Areas Declared Monuments)

Cut-out letters:

Proportionality, with a maximum area of 0.90 m².

Harmony with the building.

Dark colour, or the natural colour of the material used.

Illuminated, but not self-illuminated.

Aesthetic quality.

Signboards flat against the wall:

Proportionality, with a maximum area of 0.75 m².

Harmony with the building.

Dark colour, or the natural colour of the material used.

Illuminated, but not self-illuminated.

Aesthetic quality.

Second Order:

Cut-out letters:

Proportionality, with a maximum area of 1.20 m².

Harmony with the building.

Dark colour, or the natural colour of the material used.

Illuminated, but not self-illuminated.

Aesthetic quality.

Signboards flat against the wall:

Proportionality, with a maximum area of 0.90 m².

Harmony with the building.

Illuminated, but not self-illuminated.

Aesthetic quality.

Third Order:

Cut-out letters:

- Proportionality, with a maximum area of 1.50 m².
- Harmony with the building.
- Illuminated, but not self-illuminated.
- Aesthetic quality.

Signboards flat against the wall:

- Proportionality, with a maximum area of 1.20 m².
- Harmony with the building.
- Illuminated, but not self-illuminated.
- Aesthetic quality.

Article 8. In the design of new buildings for commercial premises, the place where signs are to be displayed should be taken in to account when the façade is designed, in accordance with dimensions and type, following the rules for the relevant Urban Area Declared a Monument.

Article 9. Buildings under construction must bear a sign indicating the purpose of the construction and the names of the owner or owners; it must also show the names of the those responsible for the project and of those responsible for the construction work. This sign shall be on a board or hoarding, in a visible place and of a size which permits legibility. Sales publicity for the building shall form a part of this sign. Under no circumstances will it be permitted to exhibit publicity material on buildings under construction.

CHAPTER IV ADMINISTRATIVE RULES

Article 10. Private individuals or constituted companies have the obligation to make a request to the relevant Municipal Authority for authorization of the external display of any publicity material in the Historic Centre and Monument Zones, in agreement with the procedures and requirements set out in these rules. No external publicity material may be installed externally without the corresponding authorization from the Municipal Authority.

If external publicity is displayed without the respective authorization, the Request for Authorization will be denied without prejudice regarding the relevant penalties and the confiscation of the exterior publicity material unduly displayed.

Article 11. To present a Request for Authorization it is indispensable to provide, in addition to the requirements set out in the Sole Rulings on Administrative Procedures (TUPA), a form for the qualification of Signs in the Historic Centre and Monument Zone together with a full-colour photograph in which the complete façade of the building can be seen and the location thereon of the sign, in photomontage. The in-detail design of the sign will be submitted on a separate sheet.

Article 12. Authorizations to display external publicity material will be issued within fifteen working days, counted from the day the complete Request for Authorization is presented. After the end of that period, the principal of administrative silence being equivalent to a refusal applies, as is stipulated in the TUPA currently in force.

Article 13. The title-holders of authorizations must present to the relevant Municipal Authority a sworn declaration every three years, simple and free of charge, that the sign is the same as that which was authorized and that it is in good condition, safe and hygienic.

Article 14. Title-holders of authorizations assume the following responsibilities:

- a) To maintain external publicity material clean, in good condition and functioning correctly.
- b) To inspect continuously the safety aspects of the external publicity in material which has been authorized.
- c) To display a framed copy of the Authorization of External Publicity in a visible place inside the respective establishment.

CHAPTER V OFFENSES AND PENALTIES

Article 15. Offenses against this Statute are categorized according to their type and penalties are applied according to the Offenses and Penalties Chart approved by each Municipal Authority.

Article 16. Controls will be effected by means of:

The citizens who, either individually or collectively through representative organizations, may make an accusation of an offense against this Statute before the Controlling Body of the relevant Municipal Authority.

The Controlling Body of the Municipal Authority which, by nature of its function, will control compliance with this Statute and the conditions of the corresponding authorizations and will impose the appropriate penalties.

Article 17. Fines for offenses which might be committed by individuals or by constituted companies for not following the rules of this Statute will be imposed indiscriminately on the owner of the property where the publicity material is displayed and on the individual or constituted company whom such publicity material favours, without prejudice regarding the private contractual relationship between the owner of the property and the owner of the publicity.

Article 18. External publicity material which does not conform to the respective rulings or which is unauthorized will be removed by the Municipal Authority and may be recovered by the owners after having paid the respective penalty and costs incurred by the removal and storage of that publicity material.

Article 19. External publicity material which does not conform to the respective rulings or is installed before requesting the respective authorization or license will be confiscated after a notification providing at least 48 hours notice has been issued.

FINAL PROVISOS

FIRST. External publicity material installed prior to the enforcement of this Statute and which does not conform to the administrative requirements and technical norms shall be removed within ninety calendar days from the date on which this Statute comes into force. This ruling includes publicity material which derives from concessions from or written agreements with the Municipal Authorities.

SECOND. Requests for Authorizations which are being processed, at whatever stage they may be, must comply with the rules set out in this Statute.

THIRD. The District Municipal Authorities will give approval to the classification of their respective urban architectural patrimony, according to its characteristics, in collaboration with the National Institute of Culture.

FOURTH. There shall be a modification to the paragraphs h),h.1., h.1.1., h.1.2., and h.5. of Norm V of Part I of the General Ruling on the Authorization and Installation of Signs and Publicity Material (Goods and Services in the Free Market) of Statute N° 025-97 of 27 June, 1997. to the following text:

“h) Sign. The text, message and or form of visual graphic representation which conveys a message for publicity.

h.1. According to is illumination:

Self-illuminated. Those which are illuminated by means of devices within the structure itself.

Illuminated. Those in which the signs are illuminated by means external to the publicity material itself.

Projected. Those which, by cinematographic, electronic, similar or other techniques, fixed or mobile, reflect the publicity message on a screen or other surface.

They may be of two types:

h.1.1. Pennant-type. Those which are placed in a vertical plane perpendicular to that of an external wall or façade. This kind of sign is prohibited in the Historic Centre and Monument Zones, with the exception of those designed by the Municipality of the Province of Arequipa for pharmacies, hospitals and car-parks (appendix).

h.1.2. Flat against the wall. Those which are placed in a vertical plane parallel to that of an external wall or façade, without protruding from that structure.....”

“h.5. Cut-out letters. Signs composed of letters, numbers or symbols which are independent of each other, and are attached to the walls of buildings without impediment to the visibility of the architectural features of the building”

FIFTH. There shall be an addition to the paragraphs h.15. of Norm V of Part I of the General Ruling on the Authorization and Installation of Signs and Publicity Material (Goods and Services in the Free Market) of Statute N° 025-97 of 27 June, 1997, of the following text:

“h.15. Panel-type signs or hoardings. Rigid surface, hung, supported or fixed to walls or placed on or over roofs or public thoroughfares”

SIXTH. The First, Second and Fourth Articles of the ruling on the Authorizations and Installation of Signs and Publicity Material (Goods and Services in the Free Market) of Statute N° 025-97 shall be annulled and any legal norm which is in opposition to what is set out in this Municipal Statute N° 039 of 10 July, 2000, which is valid throughout the Province of Arequipa, shall be modified accordingly.

SEVENTH. In any cases which are not foreseen in this Statute, the Ruling on the Authorization and Installation of Signs and Publicity Material (Goods and Services in the Free Market) of Statute N° 025-97 of 27 June, 1997, will be applied, suppletorily.

NOTE. The appendices on this Statute may be consulted in the offices of the Municipal Superintendency.

SO BE IT:

I order that it be recorded, published and enforced.

Luis Valdivia Rodríguez
GENERAL SECRETARY

Dr. Juan Manuel Guillén Benavides
LORD MAYOR OF AREQUIPA

**THE MUNICIPAL AUTHORITY OF THE PROVINCE OF
AREQUIPA**

MUNICIPAL STATUTE

N° 01 – 2000

(For the Historic Centre and Monument Zone of Arequipa)

MUNICIPAL STATUTE

Nº O1 – 2000

Arequipa, 2000, January 20

IT IS HEREBY DECLARED THAT

The Provincial and Municipal Council of Arequipa, in its Sessions held on 28 September, 18 October, 16 November, 30 November and 20 December, 1999.

CONSIDERS:

That in accordance with article 21 of the political Constitution of Perú, the State protects the cultural heritage of the nation, whether that heritage be publicly or privately owned. This heritage comprises archaeological sites and remains, buildings, monuments, places, bibliographical and archival documents, artistic objects and testimonies of historical value. It includes those which have been specifically declared cultural items and, provisionally, those which are assumed to be such.

And that the same Political Constitution in its Article 43 declares that the State is unique and indivisible, with a single, representative and decentralized government which is organized according to the principal of separation of powers.

And that in accordance with Article 191 of the Constitution, the Municipal Authorities, as part of this single and decentralized State, have political, economic and administrative autonomy in the control of their affairs.

And that in accordance with Article 192, and in accordance with the autonomy which the Municipal Authorities enjoy, the constitution gives the Municipal Council, in its condition of being an organ of local government, effective power in the running of its affairs.

And that in accordance with Article 11, paragraph 1 and Article 67, paragraphs 11 and 12 of the Organic law of Municipal Authorities Nº23853, the Municipal Authorities of Provinces have power to regulate, take care of, promote and ensure the conservation and custody of the cultural heritage, and to defend and conserve historical, artistic or archaeological monuments, or make pronouncements on the conservation of Archaeological and Historic Monuments.

And that General Law N°24047 for the Protection of the Cultural Heritage of the Nation gives the Municipal Authorities responsibility for conserving the Cultural Heritage.

And that the Cultural Heritage is the product of and testimony to the different traditions and spiritual and material achievements of the past, and thus make up a fundamental part of the personality of peoples.

And that in order to carry out restoration work, prior investigation is absolutely necessary. Urban and architectural space is inseparable from the concept of monuments, and protection should be extended to the surrounding area and the cultural items contained therein.

And that from the point of view of tourism, the Cultural Historical and Natural Heritage are of substantial value. It is therefore important to adopt adequate measures which are designed to ensure their conservation and protection.

And that in the City of Arequipa an Historic Centre and Monument Zone exists in which there are building of indisputable historic and architectural value. This area has considerable cultural value and is an extremely important tourist attraction. This zone was established, additionally, through Supreme Decree N° 012-77-IT/DS and includes real estate of cultural interest, declared monuments or otherwise as well as the urban areas considered monuments.

And that it is necessary to adopt measures to protect and restore historical and traditional areas in Arequipa in order to preserve the architectural and cultural styles, in accordance with national and international legislation on these issues; legislation which, in general, has been passed by organizations such as UNESCO and which is totally valid in sites considered to be Universal Cultural Heritage.

And that it is the task of the Municipal Authorities to determine the rules and restrictions governing private property so as to be in harmony with the interests of society, within their respective jurisdictions and areas of responsibility, as stipulated in Article 72 of the Organic Law for Municipal Authorities N° 23853 and in Legislative Decree N° 143 of 16 June 1991, the Organic Law for the Ministry of Housing and Construction and the National Ruling on Construction in Perú.

And that on the Twenty-fourth day of June, 1999 the Municipal Council passed Municipal Statute N° 18-99 on the Historic Centre and Monument zone of Arequipa, which Statute, after inspection and in line with suggestions and contributions from qualified people in possession of the appropriate technical knowledge, it has been seen fit to modify in its entirety by means of a new Municipal Statute.

And that the Municipal Council, in Sessions held on 28 September, 19 October, 16 November, 30 November, and 20 December, 1999, has discussed and

accepted the proposal put forward by the Superintendency; for which, in accordance with Article 110 of the Organic Law for Municipal Authorities, N° 23853, the following has been passed:

STATUTE FOR THE HISTORIC CENTRE AND MONUMENT ZONE OF AREQUIPA

SECTION I GENERAL RULES

Article 1. Object of the Statute

This Statute sets out the basic rules for protection which govern the use and conservation of the Historic Centre and Monument Zone and, where applicable, of the Ecological Zones of the city of Arequipa.

Article 2. On the Monument Zone

The Monument Zone is defined as the area within the following boundaries: the public thoroughfares of Peral, Ayacucho, San Pedro, Manuel Muñoz Nájjar, Goyeneche, Jorge Chávez, Malecón Socabaya and Salaverry; and also both banks of the River Chili and both banks of the San Lázaro *torrentera* (flood ravine), according to supreme Decree N° 012 -77 IT/DS.

Article 3. On the Historic Centre of Arequipa.

The Historic Centre of Arequipa lies within the following boundaries: Both banks of the San Lázaro *torrentera* and the area known as San Lázaro: the sixth block of Jerusalén; Carlos Llosa; the fifth block of Rivero, Ayacucho, Prolongación Ayacucho (at the side of Saint Teresa's Convent), San Pedro, Saint Rose's Convent, Plaza España, Colón, Pizarro, Santo Domingo, Perú, Alto de La Luna, Piérola, Garcí Carbajal, San Juan de Dios, Avenida Salaverry, La Merced, Tristán, Cruz Verde, Palacio Viejo as far as the River Chili, both banks of the River Chili, as far as the San Lázaro *torrentera*, including Grau Bridge and Bolognesi Bridge.

Article 4. On the Ecological Zone

The Ecological Zone is defined by the Directing Plan of Arequipa. The Master Plan for the Historic Centre and Monuments Zone must state the technical criteria relevant to ecology and environment and to the conservation and management of open spaces within the city.

Article 5. Types of Cultural Heritage

The Cultural Heritage to which this Statute refers may be:

- a) Real estate of cultural interest, declared a monument or otherwise.
- b) Urban areas considered monuments.
- c) Areas considered as cultural or natural heritage which are of value from the point of view of aesthetics, history, strategic importance, anthropology or science.

Article 6. Levels of Protection

- a) Rigorous Protection: This level will be applied to real estate of cultural interest, declared a monument or otherwise and to urban areas considered monuments in the Historic Centre, the Monument Zone, and in all of the Province of Arequipa and in the Ecological Zones. Conservation and restoration works must not go against their type, condition and location.
- b) Restrictive Protection: This level will be applied to adjacent areas which provide a background or context for the buildings of cultural interest, urban areas considered monuments and areas of value.

SECTION II ON THE USE AND CONSERVATION OF THE ZONES

CHAPTER I URBAN AND ARCHITECTURAL CHARACTERISTICS

Article 7. In the Historic Centre, electricity and water distribution systems, cable television and telephone cables, and drainage systems, etc. Must be installed underground.

Article 8. In the Historic Centre, volumetric relationships will constitute the key factor in urban and natural landscapes. Structures which overhang the limits of a property will not be permitted except in the case of the conservation of existing traditional balconies.

Article 9. New constructions close to monuments or historical buildings, declared monuments or otherwise will be erected in line with the neighbouring building, with harmonizing volumes, height, and placing of openings, in a way which does not cause distortion of the predominant vertical and horizontal profile of the street.

Article 10. The maximum height of new or additional structures buildings, measured from street level, is determined by the monuments or declared buildings which may be on either side of the street in which the new structure is projected, and must be such that does not disturb or abruptly alter the profile of

the street. On the inside of a block construction is limited to a height which ensures that this construction is not visible from the street, and it may have a functional design for its intended use, but of a form which is coherent with the neighbouring structures.

Article 11. New buildings and constructions shall be of a form which does not interfere with the near sky-line as seen from the inside of the declared monuments. In the vicinity of convents, monasteries and temples, buildings whose offices, apartments or quarters might interfere with privacy are not permitted.

Article 12. Buildings of cultural interest and Urban Areas Declared Monuments may not be partitioned in any way which affects their architecture and original structure. Exceptions to this ruling must be qualified by the National Institute of Culture, authorized by the Municipal Superintendency and approved by the Office of Public Works of the Municipal Authority of the Province of Arequipa.

Article 13. Works involving urban expansion or renovation which distort the historical framework of an area of declared architectural interest are not permitted in the Historic Centre.

CHAPTER II CONSERVATION AND RESTORATION

Article 14. Preventive conservation work must employ methods and techniques which maintain the Historic Centre and Monument Zone in good condition. Urban renovation in the Historic Centre should take into account the restoration of the monument value of the area where the work is carried out.

Article 15. In declared monuments or buildings, no modification or addition may alter the original characteristics.

Article 16. Additions will be accepted only in internal spaces, and must be for the comfort and functionality in use of the declared monument or building. Acceptance of additions is subject to the condition that they do not change the original characteristics and should not employ a false stylistic imitation. In spaces designed for people to move through (passages, alleys, doorways), in the Historic Centre, it is not permitted to install kiosks, box-offices or any kind of show-case.

Article 17. In the carrying out of restoration work it is prohibited to destroy material or historical evidence which is vital to the preservation of cultural and architectural values. The greatest amount of architectural evidence of artistic, historic or technical importance should be conserved and demolition should be avoided. The authenticity of structural elements should be respected.

Article 18. Structures in the Historic Centre which are derelict and cause a deterioration of the environment, physical risks or detriment to the heritage may be intervened by the Municipal Authority of the Province of Arequipa.

Article 19. Restoration work must be done using materials and techniques which give rise to stable and reversible architectural expressions.

Article 20. For the cleaning of buildings of cultural interest, declared monuments or otherwise, it is permitted to remove only material which has accumulated on the surface such as dust, soot, organic residues and similar materials; the appropriate equipment should be employed for cleaning.

The patina should be conserved for historical, aesthetic and technical reasons.

Article 21. In the case of buildings of cultural interest, declared monuments or otherwise, explorations must be made in order to determine the presence of mural decoration, painted or carved, and if present, such decoration must be conserved even if in a fragmentary condition.

Article 22. Monuments or buildings of cultural interest declared monuments or otherwise in which the construction material *sillar* is exposed to view may be painted except when the exposed natural surface was a feature of the original construction, and the colour may be restored on the base of evidence, not on the base of guesswork. Colour exploration on the building itself will provide the necessary guidance. In cases where there is no evidence of colour, painting may be done using the colours traditionally employed. For all buildings, the colours and materials to be used must be evaluated and qualified by the National Institute of Culture and by the Municipal Superintendency and must be approved by the General Office for Urban Development.

Article 23. Any kind of work on monuments or declared buildings will be documented with a technical report which specifies the exact details of the process. Copies of these reports will be filed in the archives of the National Institute of Culture and of the Municipal Superintendency.

Article 24. Technical teams for restoration work on declared monuments and in Urban Areas Declared Monuments must include specialized professionals.

Article 25. Any structure which, for the techniques or materials used in its building, represents an historical testimony to architectural solutions of past times, shall be conserved. Underlying elements may be uncovered when those applied over them are of no interest.

Article 26. Spaces and architectural elements in isolation should have a context in order to be conserved in line with the principal structure.

CHAPTER III

COMPONENTS OF THE HISTORIC CENTRE

Article 27. Street furniture should harmonize with the character and formal expression of the urban environment; its design and positioning must be evaluated and qualified by the Municipal Superintendency and approved by the Office of Public Works.

Article 28. The illumination of façades in the Historic Centre needs priors evaluation and qualification by the Municipal Superintendency. Neon lights are not permitted.

Article 29. Road surfaces in the Historic Centre will be cobbled and granitic stone is to be used for the pavements. In the Monuments Zone the type of road surface and pavement must be qualified by the Municipal Superintendency.

Article 30. The doors and gateways of buildings of cultural interest, declared monuments or otherwise, Colonial or Republican must be conserved or restored in wood. Doors and openings in modern buildings nearby must harmonize with the older buildings, whatever material is employed.

Article 31. Metal safety gates may not in any circumstance or in any way occupy public space; they should be installed behind the doors or be of a type which can be dismantled during the daytime.

Article 32. The markets know as “non-conventional commercial centres” must conform to the National Ruling on Buildings and Municipal Laws within the time allotted them for this purpose by the Provincial Municipal Authority. It is prohibited to exhibit pennants, sign or lights and to produce noise, play music or to install any object or produce anything else which is not confined to the property.

Article 33. The form, material and position of street-name sign will be decided by the Municipal Superintendency and they will be placed on walls at street corners.

Article 34. The form, size and material of address numbers for buildings will be qualified by the Municipal Superintendency.

Article 35. Traffic lights and public telephone booths must be in harmony with the urban environment, and be qualified by the Municipal Superintendency.

Article 36. In buildings which have been partitioned, there must be no visual evidence of that partitioning, such as the painting of the façade in different colours to demarcate the partitioning. The uniformity of the building must be conserved.

CHAPTER IV

PUBLICITY MATERIAL AND SIGNS IN THE HISTORIC CENTRE

Article 37. Licences for publicity material and signs on declared monuments must be qualified by the National Institute of Culture and by the Municipal Superintendency. On other buildings, those licences must be qualified by the Municipal Superintendency.

Article 38. Signs may show the name of the institution or establishment and, where appropriate, the relevant activity. Plaques indicating professional activities must be of metal and must comply with the Regulating Norms.

Article 39. In the case of declared buildings and Urban Areas Declared Monuments, banner-type and self-luminous signs are not permitted. The publicity material used in this case may be illuminated with the prior qualification of the means of illumination by the Municipal Superintendency. In recent or new structures, self-illuminated signs or signs flat against the wall may be installed subject to prior qualification by the Municipal Superintendency.

Article 40. For non-declared buildings, signs will be of metal or of wood, flat against the wall, and in special cases, may be of banner type. Their dimensions and characteristics will be qualified by the Municipal Superintendency. In recent or new structures, any kind of material may be used for signs subject to prior qualification by the Municipal Superintendency. Publicity in windows and on window panes is prohibited on buildings in the Historic Centre.

Article 41. One sign per establishment is permitted when the establishment's premises look on to the thoroughfare. Establishments which occupy interior premises may be identified by means of a directory placed inside the principal entrance; designs must be qualified by the Municipal Superintendency.

Article 42. Within the Historic Centre and Monument Zone, it is not permitted to install signs which conceal architectural features (mouldings, balconies, pilasters, cornices, plinths, roofs, pillars, beams, windows, etc.). In the case of new buildings, the Municipal Superintendency must qualify signs, taking into account the harmony between the graphic design and the architecture of the building.

Article 43. Temporary signs of cloth or similar material must be qualified by the Municipal Superintendency, and may be exhibited for a period no longer than two weeks.

Article 44. The exhibition of flyers and streamers, hoardings and other similar publicity material is prohibited in the Historic Centre and the Monument Zone. Sunshades may not be installed on declared cultural heritage nor in Urban Areas Declared Monuments. Their use must respond to a functional necessity

and they may not be used to bear publicity material; their location and characteristics must be qualified by the Municipal Superintendency.

Article 45. In the areas adjacent to either bank of the River Chili, it is not permitted to install publicity material on the avenues, roads, pavements, buildings or in places visible from the thoroughfare; only those signs which are for the orientation of traffic and those of establishments located in the area will be permitted, in accordance with Articles 41 and 42.

Article 46. The use of furniture for cafés and similar establishments in outside areas in the Historic Centre and Monument Zone is subject to prior qualification by the Municipal Superintendency and in no case may be used as publicity material.

Article 47. In the Historic Centre and Monument Zone, messages and publicity material may not be installed on or fixed to window-frames, door-frames, pilasters or lateral walls. Such material should be placed at a minimum distance of 0,30m from the window-frames or door-frames.

CHAPTER V USES OF THE HISTORIC CENTRE

Article 48. The use of buildings of cultural interest and of Urban Areas Declared Monuments should be limited to activities which do not alter or cause detriment to their artistic and architectural characteristics. The prior qualification of the Municipal Superintendency must be obtained.

Article 49. The functioning of premises for the business of tourism, recreational activities, amusements, entertainment, etc. is subject to prior qualification by the Municipal Superintendency regarding architectural and artistic features and the operating conditions in relation to the surroundings. The Office of Health and Ecology will check the means used for sound abatement, the control of visual contamination, and pollution from smoke, toxic gases or of other materials.

Article 50. All forms of prostitution are prohibited within the Historic Centre and Monument Zone.

Article 51. Religious events and commemorative parades of institutions not included in Official Programmes may be held only with the authorization of the Municipal Authority, and this authorization should be requested eight days before the respective event.

Public spaces may not be used for shows of any kind. Exceptional cases may be authorized by the Lord Mayor's Office.

Article 52. In the use of public thoroughfares in the Historic Centre, pedestrians shall have priority over vehicular traffic. The General Office for Urban Development will decide which thoroughfares are to be totally pedestrianized or partially pedestrianized in collaboration with the Municipal Superintendency.

Article 53. Parking by rote

for taxis and private vehicles will be restricted to the areas established by the General Office for Urban Development in consultation with the Municipal Superintendency. The installation of barriers on public thoroughfares is prohibited.

Article 54. Mass public transportation will be restricted to the routes established by the General Office for Urban Development. The transportation of tourists and schoolchildren must be authorized by the Office for Urban Transport and traffic.

Article 55. The sale and consumption of alcoholic beverages are not permitted in streets, squares and other public areas within the Historic Centre and Monument Zone. The Office of Health and Ecology will decide, the conditions for premises which sell alcoholic beverages to be taken away, in consultation with the Municipal Superintendency.

Article 56. In the Historic Centre and Monument Zone, the loading and unloading of materials, and delivery to establishments, shall take place only between the hours of 20:00 and 07:00.

Article 57. The installation of chimneys or other extraneous structures on façades is prohibited. Tanks for the storage of water or gas, machine-housings and other equipment must be integrated with the architecture of the building and must have the prior qualification of the Municipal Superintendency. Hot-water tanks, aerials and other similar objects must be positioned in a way which does not allow them to be seen from outside.

CHAPTER VI ON THE ECOLOGICAL ZONE

Article 58. The Ecological Zone shall be controlled and supervised according to a Special Ruling whose application and enforcement will be the responsibility of the General Office for Urban Development.

CHAPTER VII CONSERVATION AND ENVIRONMENTAL PROTECTION

Article 59. Planning in the Monument Zone will promote the increase in green areas. Projects must be qualified by the National Institute of Culture and by the Municipal Superintendency.

Article 60. Chimneys which are located within the Historic Centre and Monument Zone must comply with the technical norms for smoke control.

Article 61. In the Historic Centre and Monument Zone, no kind of litter or rubbish may be dropped or deposited in public spaces and thoroughfares.

Article 62. In the green areas and in the Ecological Zone, it is not permitted to tip rubble. Clean fill material for the modification of the topography or for retaining walls to provide protection against incursions of the river, must have the approval of the Municipal Superintendency.

Article 63. The use of microphones and loudspeakers in public thoroughfares for civic, religious or cultural events is subject to prior authorization by the Office of Health and Ecology.

SECTION III

CHAPTER I ON CONTROL

Article 64. For urban works, prior to the approval and issue of licences by the Office of Public Works, the respective projects must be qualified by the Municipal Superintendency and by the National Institute of Culture.

Article 65. For the issue of licences and authorizations regarding works and use of premises, as well as commercial publicity material, the projects and documentation must be qualified by the Municipal Superintendency.

Article 66. Requests for authorization of works in the Historic Centre and Monument Zone must be answered within 30 days. Since Cultural Heritage is involved, the lack of reply to a request shall be construed as a negative reply.

Article 67. Urban works in the Historic Centre may be carried out only with the prior respective licences and authorizations. The "request pending reply" is annulled for all kinds of works.

CHAPTER II PREVENTION OF DISASTERS AND VANDALISM

Article 68. The qualification of danger zones will be carried out by the Municipal Superintendency in collaboration with Civil Defense and the General Office for Urban Development.

Article 69. The Municipal Superintendency and Civil Defense will draw up procedures and preventive educational programmes.

Article 70. The Municipal Authority will coordinate preventive and policing operations in the Historic Centre and Monument Zone with the National Police Force.

CHAPTER III INCENTIVES AND PENALTIES

Article 71. The Municipal Authority will provide incentives to the owners of declared buildings of cultural interest in the Historic Centre and Monument Zone and of those within the Province, to bring about the restoration of those buildings.

Article 72. The Municipal Authority, through the Municipal Superintendency, will promote the creation of a fund for the conservation and maintenance of the Historic Centre and Monument Zone.

Article 73. Actions which contravene the tenor of this Statute will incur penalties in accordance with the legislation for the time being in force.

COMPLEMENTARY RULINGS

FIRST. For the purposes of this Statute, the Municipal Authority and the Municipal Superintendency recognize and accept the norms contained in the following documents:

- a) Manual for the Management of World Heritage Sites: UNESCO, ICOMO, ICCROM.
- b) Charter of Venice
- c) Charter of Athens
- d) Recommendations of the UNESCO conferences of 1964 and 1968
- e) Italian Charter of Restoration, 1972
- f) Mendoza Document: Latin American Forum for the Conservation of Historical and Cultural Heritage, 1992
- g) Nara Document on Authenticity, 1995
- h) Quito Norms, 1968
- i) UNESCO convention on the Protection of Natural and Cultural Heritage, 1972

SECOND. The Centre for the Restoration of Works of the Municipal Authority of the Province of Arequipa shall be set up, and it will be, in addition, responsible for the promulgation of the principles and basic theoretical norms relating to the conservation of Cultural Heritage.

THIRD. The bodies whose responsibility it is to do so, shall coordinate and direct campaigns aimed at the population at large, and especially students, to increase awareness and civic conscience about the historical and cultural heritage of the city.

FINAL RULINGS

FIRST. All norms which are in opposition the those set out in this Statute are void within the Province of Arequipa, which is the exclusive jurisdiction of the Municipal Authority of the Province of Arequipa regarding municipal affairs.

SECOND. Municipal Statute N° 018-99 shall be repealed and all legislation which is in opposition to this Municipal Statute N° 01-2000 is annulled, making ineffective any municipal ruling which contradicts it, with the exception of Municipal Statute N°02-96, which sets out rulings on street-commerce and which is hereby ratified in all its content and implications and which remains in force in its entirety.

THIRD. The sole Text on Administrative Procedures shall be modified in any part which is not compatible with this Statute.

TRANSITORY RULINGS

FIRST. All establishments, uses and items which are not licensed or authorized will be closed or confiscated, with prior notification.

Those which have the respective licences or authorizations must comply with the rules set out in this Statute within a period of 180 calendar days, and non-compliance will incur closure or confiscation, with prior notification.

SECOND. All aerial features currently installed will be gradually removed until the Historic Centre and Monument Zone are free of such features.

THIRD. All procedures regarding licences for building, demolition, modification, additions to buildings, operating and or signs and publicity material which are being processed must be made to conform to the rules set out in this Statute.

SO BE IT:

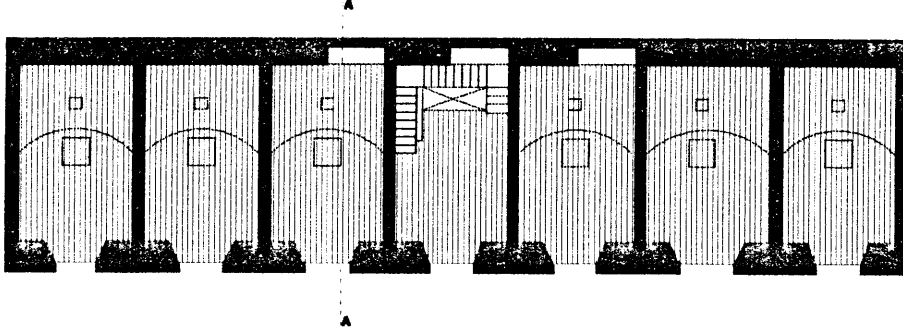
I order that it be recorded, published and enforced.

Luis Valdivia Rodríguez
GENERAL SECRETARY

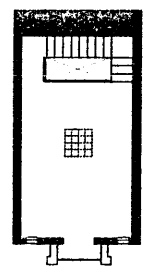
Dr. Juan Manuel Guillén Benavides
LORD MAYOR OF AREQUIPA

ANEXO 3

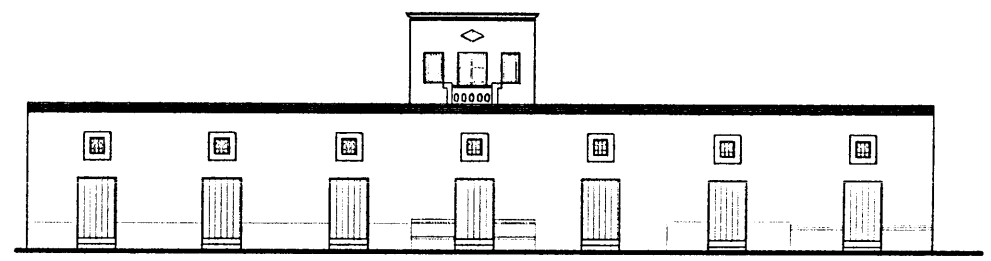
INVENTARIO PATRIMONIAL



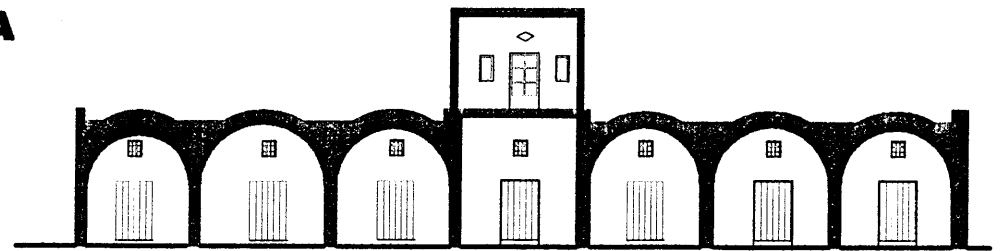
PRIMERA PLANTA



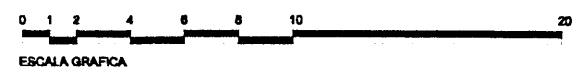
SEGUNDA PLANTA




ELEVACION PRINCIPAL



CORTE A-A'



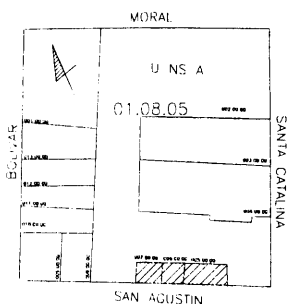
CONVENIO MUNICIPALIDAD PROVINCIAL DE AREQUIPA-AGENCIA ESPAÑOLA DE COOPERACION INTERNACIONAL PLAN DE REHABILITACION INTEGRAL: CENTRO HISTORICO DE AREQUIPA			
	SEC. 08	MEZ. 05	LOT. 07
PROYECTO: SAN AGUSTIN 101 AL 113			
LAMINA: PRIMERA PLANTA - CORTES- ELEVACION			
ESCALA: GRAFICA		FECHA: MAR. 2000	DIBUJO: Y.B.R.



PLAN DE REHABILITACION INTEGRAL DEL CENTRO HISTORICO DE LA CIUDAD DE AREQUIPA

A E C I

SEC: 08 MZ: 05



Nombre : N°
ROMAN, SAN MIGUEL, YANYACHI

Patrimonio Declarado Propuesto

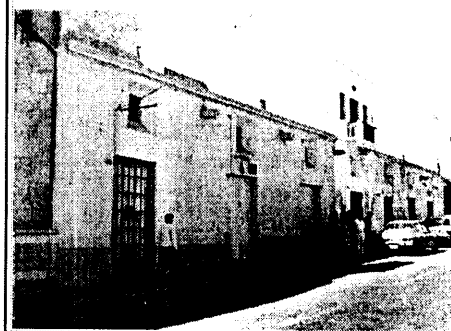
Legislación R.J.N° 214-88-INC/Jdel 25.04.88

UBICACION

Provincia : Distrito :
 AREQUIPA AREQUIPA

Zona o Barrio :
 Zona Monumental de Arequipa

FACHADA :



DIRECCION SEGUN RESOLUCION :

Jr. Calle, Av. : San Agustín
 N° : 101,103,105,107,109,111,113

Tipo :
 CIVIL PUBLICA

Año de Construcción :
 Siglo XVIII 1796

Propietario :
 PERSONA NATURAL

DIRECCION SEGUN VERIFICACION :

Jr. Calle, Av. : San Agustín
 N° : 101,103,105,107,109,111,113

Nombre del Propietario :
 Benjamín Roman, Manuel San Miguel, Nicanor Yanyachi

1 DE LA UBICACION :

Ubicado el monumento en la Zona de Tratamiento N°01, llamada Civico-Cultural.

3 DEL INTERIOR :

Su organización es lineal con siete habitaciones y todas con acceso desde la calle, las mismas están cubiertas con bóvedas de cañón corrido. En la parte central presenta un segundo nivel con balcón, al cual se accede desde una de las pequeñas tiendas.

2 DE LA FACHADA:

De un solo nivel con siete puertas y sobre cada una la ventana. Corniza pequeña a lo largo de toda la fachada, de igual manera un zócalo y cuatro gárgolas cilíndricas. Centralmente un segundo nivel con balcón.

4 FILIACION ESTILISTICA :

La fachada es de estilo colonial, más en planta estos ambientes se ubican alrededor de dos patios y espacialmente responde al principio de organización colonial.

5 RESEÑA HISTORICA :

Originalmente debió pertenecer a la casa Iriberry.

6 OBSERVACIONES :

Las áreas han sido tomadas de nuestra propia fuente.

INFORMACION REGISTRAL :

Nº de Pisos : 02	Uso Original : Comercio	Uso Actual : Comercio	Tomo : <input type="text"/>	Folio : <input type="text"/>	Asiento : <input type="text"/>	Ficha : <input type="text"/>
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EXPED. TECNICOS : Inventario del Patrimonio Histórico, Realizado con el Apoyo del CONCYTEC en 1989, por le Instituto Departamental de Cultura de Arequipa

FUENTE DE DATOS : Instituto Nacional de Cultura.

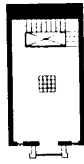


PLAN DE GESTION DEL CENTRO HISTORICO DE AREQUIPA

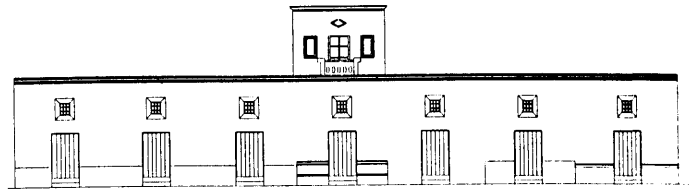
FECHA: 01/02/2000

OFICINA:
 EL FILTRO 100 TELEFONO 205116
 e mail: charequipa@aeci.com.p

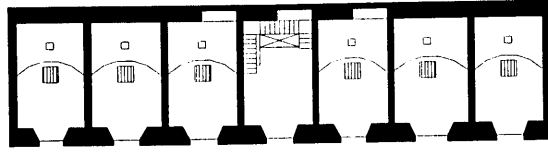




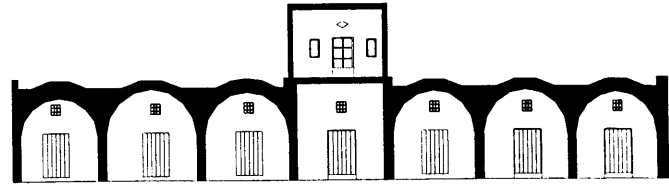
SEGUNDA PLANTA



ELEVACION PRINCIPAL



PRIMERA PLANTA



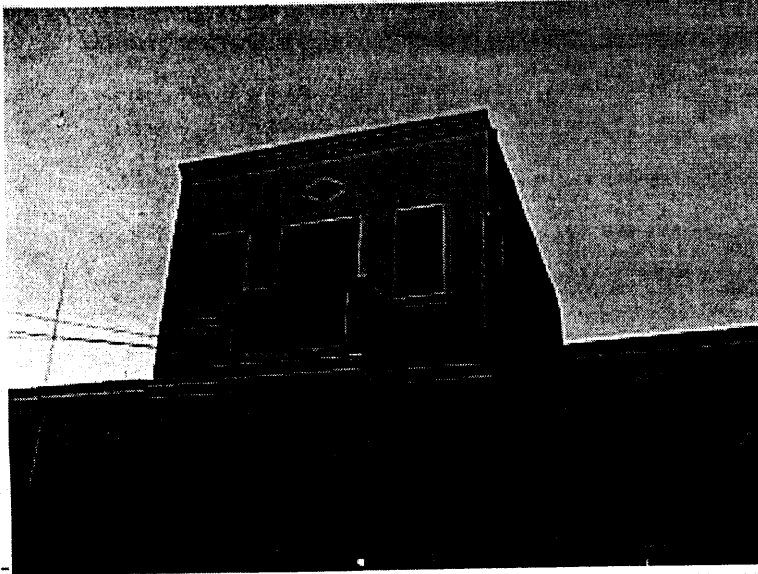
CORTE A-A'



AREA DE TERRENO : 288.58 m² AREA CONSTRUIDA : 332.81 m² AREA LIBRE : m²

DESCRIPCION DE MATERIALES CONSTRUCTIVOS :

ELEMENTOS :	DESCRIPCION :	ESTADO :	OBSERVACIONES :
CIMENTOS	PIEDRA	regular	presencia de humedad
MUROS	SILLAR CONCRETO	regular	presencia de humedad en los primeros 100 cm
PISOS	CEMENTO LOSETA	regular	en constante cambio de a cuerdo al inquilino
TECHOS	SILLAR CONCRETO	bueno	
PILARES			
REVESTIMIENTOS	CARA VISTA CEMENTO	regular	deterioro por humedad constante
BALCONES	CONCRETO	bueno	
PUERTAS	MADERA	regular	algunas son provablemente originales
VENTANAS	FIERRO VIDRIO	bueno	
REJAS	FIERRO	bueno	son comtemporaneas
OTROS			
II.SS.	EMPOTRADAS	malo	áreas mínimas remaplazas
II.EE.	EMPOTRADAS VISIBLES	regular	uso de alambre mellizo



FUENTES: Planos: Inventario del Patrimonio Histórico, Realizado con el Apoyo del CONCYTEC en 1989, por le Instituto Departamental de Cultura de Arequipa

Fotos : Instituto Nacional de Cultura

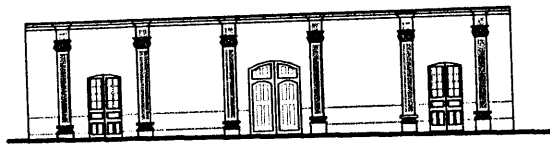
FECHA: 01/02/2000

PLAN DE GESTION DEL CENTRO HISTORICO DE AREQUIPA

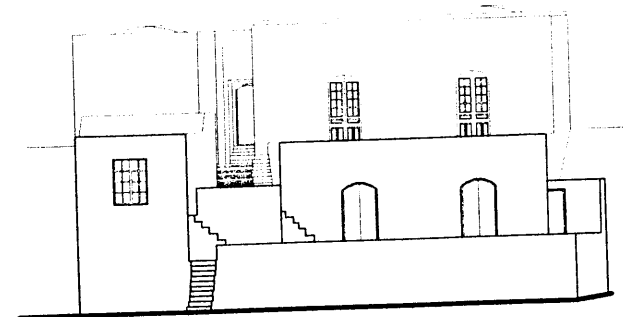
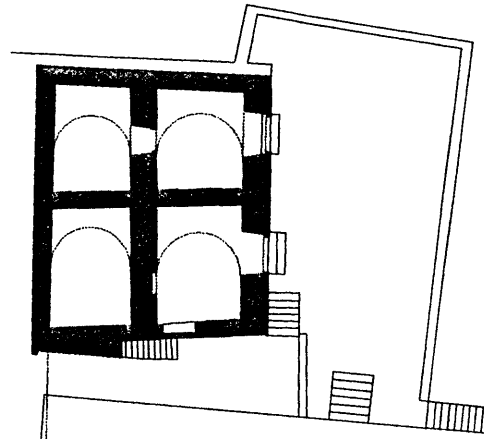
OFICINA:
EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.pe



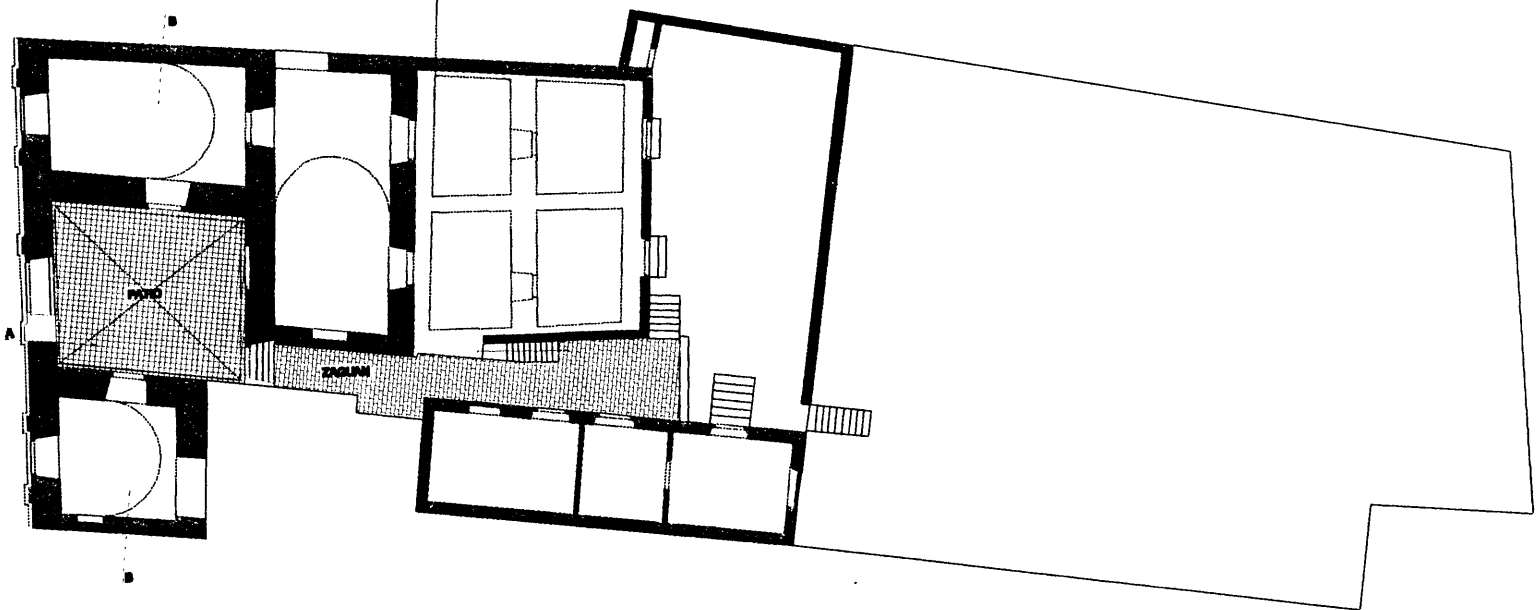
SOTANO



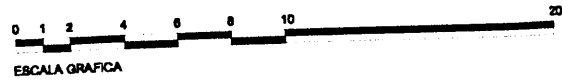
ELEVACION PRINCIPAL




ELEVACION POSTERIOR




PRIMERA PLANTA



CONVENIO MUNICIPALIDAD PROVINCIAL DE AREQUIPA-AGENCIA ESPAÑOLA DE COOPERACION INTERNACIONAL
 PLAN DE REHABILITACION INTEGRAL: CENTRO HISTORICO DE AREQUIPA

	SEC.	SECC.	LOT.	PRECIO:
	07	11	18	VILLALBA 107
LAMINA PRIMERA PLANTA - ELEVACIONES				
ESCALA: GRAFICA		FECHA: MAR. 2000		DIBUJO: Y.B.R.



AECI

Nombre : N°
CASA MORRIBERON

Patrimonio Declarado Propuesto

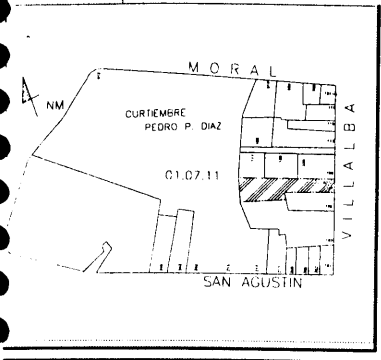
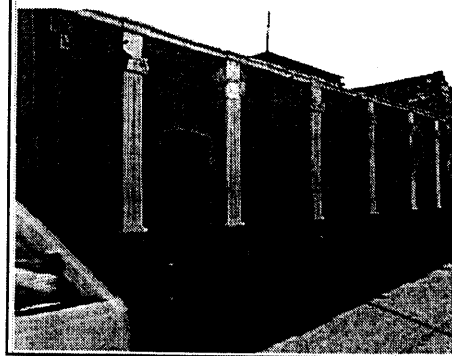
Legislación R.J.N° 348-91-INC/J del 08.03.91

UBICACION

Provincia : **Distrito :**
 AREQUIPA AREQUIPA

Zona o Barrio :
 Zona Monumental de Arequipa

FACHADA :



DIRECCION SEGUN RESOLUCION :

Jr. Calle, Av. : Villalba
N° : 107

Tipo :
 CIVIL DOMESTICA

Año de Construcción : Siglo XIX
Propietario : PERSONA NATURAL

DIRECCION SEGUN VERIFICACION :

Jr. Calle, Av. : Villalba
N° : 107

Nombre del Propietario :
 Julio Morriberon Portocarrero

1 DE LA UBICACION :

Ubicado el monumento en la Zona de Tratamiento N° 04 , llamada Del Solar.

3 DEL INTERIOR :

Con acceso directo desde la calle al primer patio y alrededor de este se distribuyen las habitaciones , lateralmente se ubica el chiflón que ha sufrido variaciones con respecto al original ; luego de atravesar este , se desciende a un nivel inferior donde las habitaciones están distribuidas linealmente con respecto al chiflón y desde el cual se accede a cuatro ambientes , todos cubiertos con bóvedas de cañón corrido.

5 RESEÑA HISTORICA :

2 DE LA FACHADA:

De un solo cuerpo, pilastras con estrias y capiteles jónicos, friso y cornisa corrida en toda la fachada. La distribución de los vanos es simétrica , que en total suman tres todos con arcos rebajados. Zócalo de cemento - arena.

4 FILIACION ESTILISTICA :

Características neoclasicistas realizadas en el periodo cronológico de la República.

6 OBSERVACIONES :

Datos de antigüedad obtenidos del documento de codificación de predios

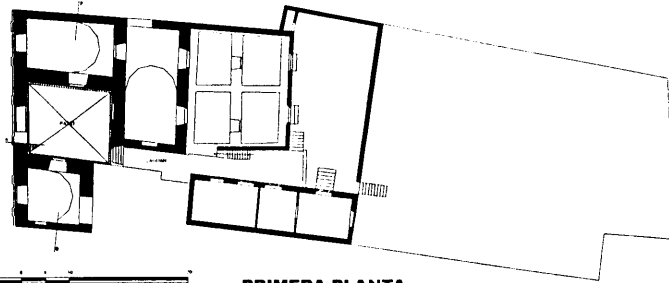
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N° de Pisos : 01	Uso Original : Vivienda	Uso Actual : Vivienda	Tomo :	Folio :	Asiento :	Ficha :
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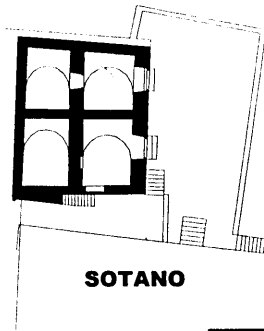
EXPED. TECNICOS : Inventario del Patrimonio Histórico, Realizado con el Apoyo del CONCYTEC en 1989, por le Instituto Departamental de Cultura de Arequipa

FUENTE DE DATOS : Instituto Nacional de Cultura

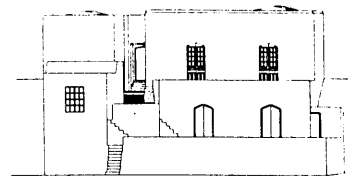




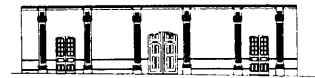
PRIMERA PLANTA



SOTANO



ELEVACION POSTERIOR

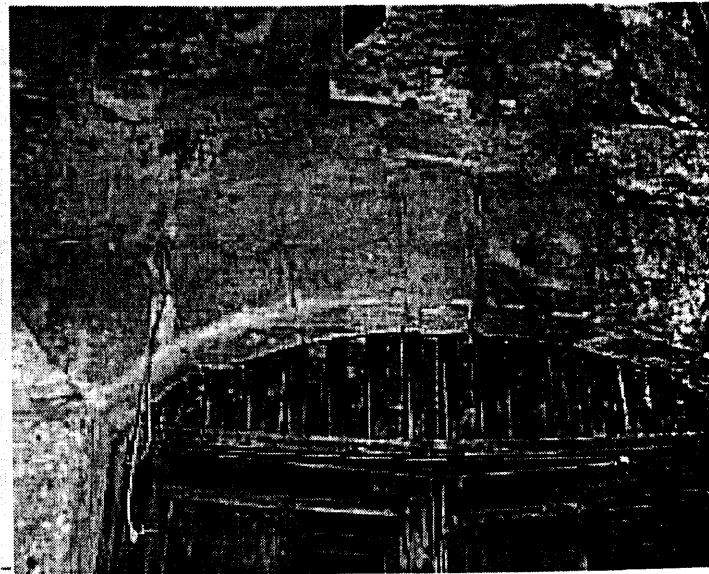
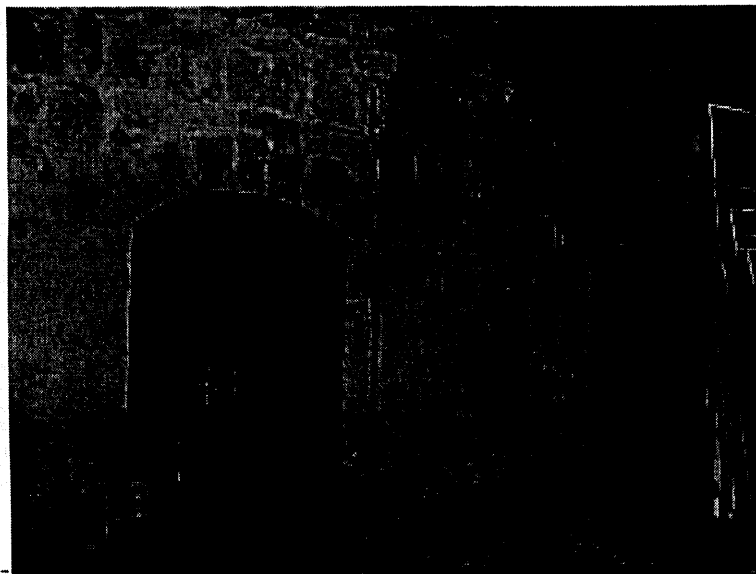


ELEVACION PRINCIPAL

AREA DE TERRENO : 579.00 m² AREA CONSTRUIDA : 258.00 m² AREA LIBRE :

DESCRIPCION DE MATERIALES CONSTRUCTIVOS :

ELEMENTOS :	DESCRIPCION :	ESTADO :	OBSERVACIONES :
CIMENTOS	PIEDRA	bueno	
MUROS	SILLAR	bueno	
PISOS			no verificados
TECHOS	SILLAR	bueno	
PILARES			
REVESTIMIENTOS	CARA VISTA	bueno	
BALCONES			
PUERTAS	TELAR DE CANA	bueno	
VENTANAS	MADERA FIERRO	bueno	
REJAS	FIERRO	bueno	
OTROS			
II.SS.			no vrficados
II.EE.			no vrficados



FUENTES: Planos: FAU / UNSA ,INVENTARIO DE ARQUITECTURA HISTÓRICA cátedra F. Málaga , J. Aspilcueta.

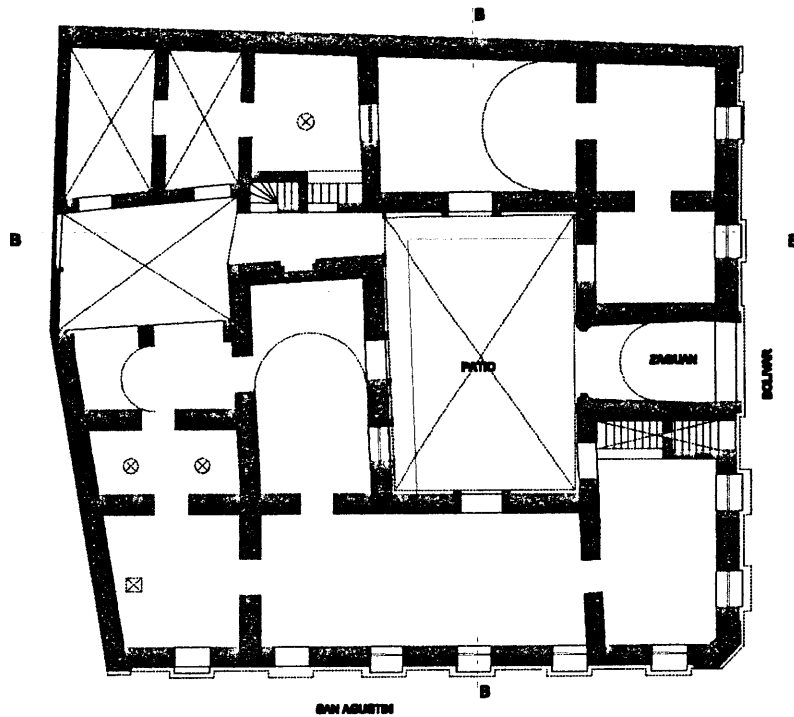
Fotos : Instituto Nacional de Cultura

FECHA: 01/02/2000

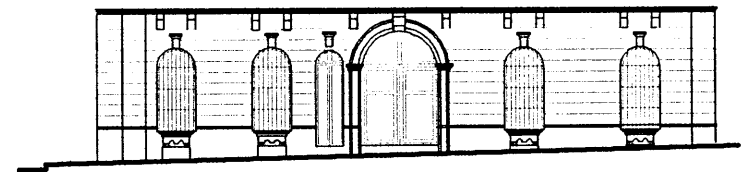
PLAN DE GESTION DEL
CENTRO HISTORICO DE AREQUIPA

OFICINA:
EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.pe

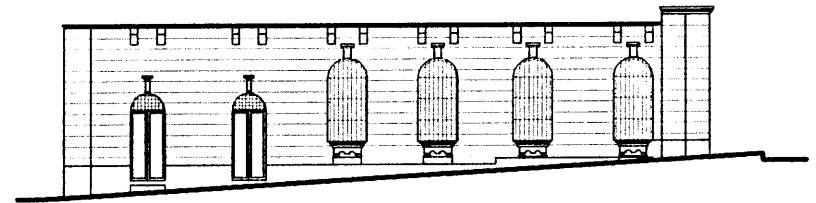




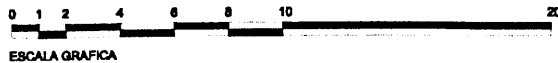
PRIMERA PLANTA





ELEVACION CALLE BOLIVAR



ELEVACION CALLE SAN AGUSTIN



CONVENIO MUNICIPALIDAD PROVINCIAL DE AREQUIPA-AGENCIA ESPAÑOLA DE COOPERACION INTERNACIONAL PLAN DE REHABILITACION INTEGRAL: CENTRO HISTORICO DE AREQUIPA				
	SEC.	MEZ.	LOT.	PRECIO:
	07	10	8-8	BOLIVAR 101-103
	LAMINA PRIMERA PLANTA - ELEVACIONES			
ESCALA: GRAFICA	FECHA: MAR. 2000	DIBUJO Y.B.R.		
			 AECI	



A E C I

SEC: 07 MZ: 10

Nombre : N°
CASA NALVARTE

Patrimonio Declarado Propuesto

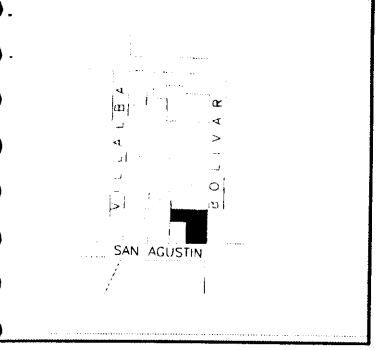
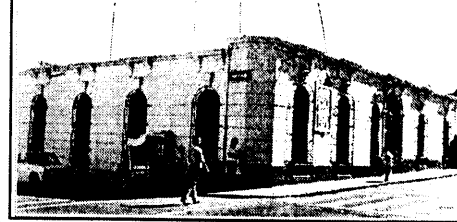
Legislación R.J.N° 348-91-INC/J del 08.03.91

UBICACION

Provincia : Distrito :
 AREQUIPA AREQUIPA

Zona o Barrio :
 Zona Monumental de Arequipa

FACHADA :



DIRECCION SEGUN RESOLUCION :

Calle, Av. : Bolívar
 N° : 101, 103 esquina San Agustín

Tipo :
 CIVIL DOMESTICA

Año de Construcción :
 Siglo XIX 1885

Propietario :
 PERSONA NATURAL

DIRECCION SEGUN VERIFICACION :

Calle, Av. : Bolívar
 N° : 101, 103 esquina San Agustín

Nombre del Propietario :
 Sr. Juan Nalvarte

1 DE LA UBICACION :

Ubicado el monumento en la Zona de Tratamiento N° 01 , llamada Cívico Cultural.

3 DEL INTERIOR :

Zaguán de ingreso al primer patio y en torno a él se organizan los ambientes, chiflón entre los dos patios. Los muros interiormente presentan cornizas corridas y los vanos pilastras cortas con entablamentos.

2 DE LA FACHADA:

Dos elevaciones ; el ingreso principal se ubica hacia la calle Bolívar además una puertas y cuatro ventanas, no tiene frontón pero todos los vanos presentan una cornisa y ménsula sobre ellos , de igual manera en la otra elevación ; también todo el muro presenta un " aspecto " de tipo almohadillado.

4 FILIACION ESTILISTICA :

La fachada estilísticamente de principios del siglo XIX muestra tendencias academicistas esto debido a que la fachada no es la original , la organización espacial es la típica usada en la casa republicana .

5 RESEÑA HISTORICA :

Esta propiedad fue originaria de la Familia Chavez Velando.

6 OBSERVACIONES :

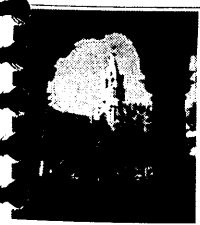
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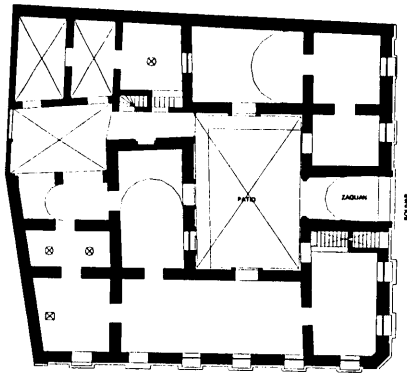
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EXPED. TECNICOS : Inventario del Patrimonio Histórico, Realizado con el Apoyo del CONCYTEC en 1989, por le Instituto Departamental de Cultura de Arequipa / Inventario del Patrimonio Cultural Fac. de Arquitectura y Urbanismo UNSA : alumno H. Malaga A.

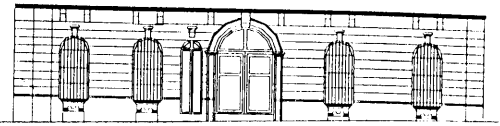
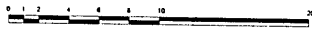
FUENTE DE DATOS : Instituto Nacional de Cultura / FAU - UNSA

FECHA: 01/02/2000
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 e mail: charequipa@aeci.com.p

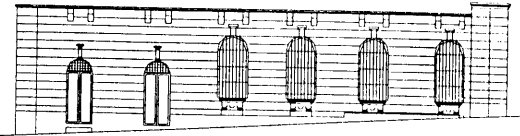




PRIMERA PLANTA



ELEVACION CALLE BOLIVAR

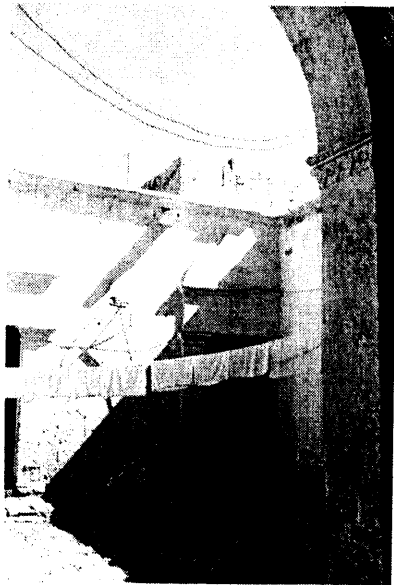


ELEVACION CALLE SAN AGUSTIN

AREA DE TERRENO : 594.48 m² AREA CONSTRUIDA : 496.88 m² AREA LIBRE : 98.60 m²

DESCRIPCION DE MATERIALES CONSTRUCTIVOS :

ELEMENTOS :	DESCRIPCION :	ESTADO :	OBSERVACIONES :
CIMIENTOS	PIEDRA	bueno	
MUROS	SILLAR		
PISOS	SILLAR-PIEDRA MADERA	regular	
TECHOS	SILLAR	bueno	
PILARES			
REVESTIMIENTOS	CAL PINTURA	regular	
BALCONES			
PUERTAS	MADERA	bueno	
VENTANAS	MADERA	bueno	
REJAS	FIERRO	bueno	
OTROS			
II.SS.			no verificadas
II.EE.			no verificadas



FUENTES: Planos: UNSA. Facultad de Arquitectura y Urbanismo

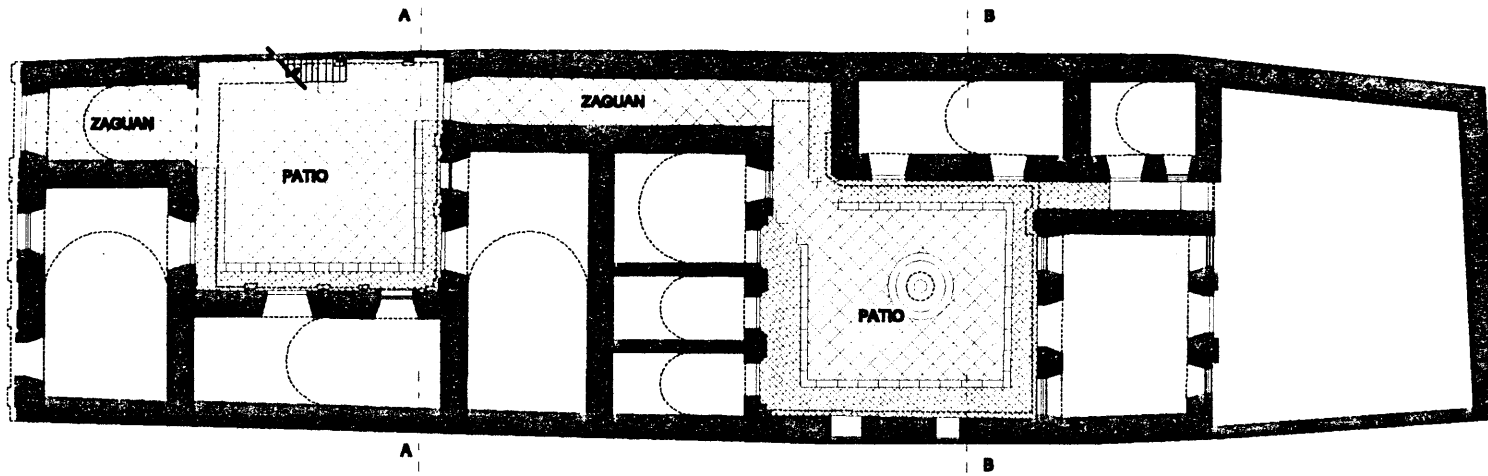
Fotos : Instituto Nacional de Cultura FAU - UNSA :

FECHA: 01/02/2000

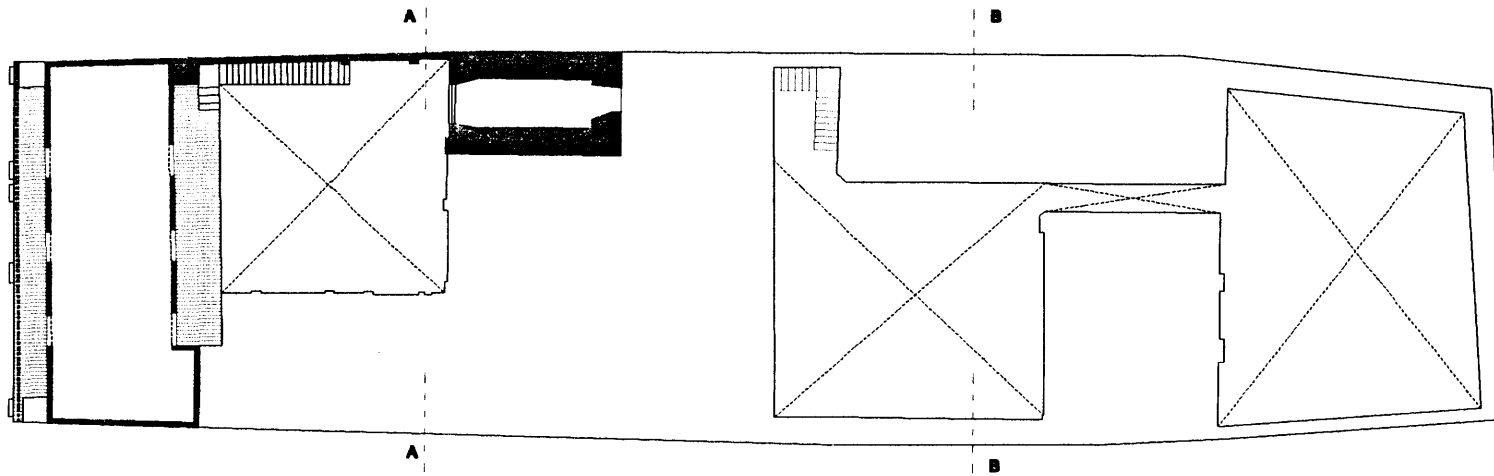
PLAN DE GESTION DEL
CENTRO HISTORICO DE AREQUIPA

OFICINA:
EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.pe





PRIMERA PLANTA



SEGUNDA PLANTA



CONVENIO MUNICIPALIDAD PROVINCIAL DE AREQUIPA-AGENCIA ESPAÑOLA DE COOPERACION INTERNACIONAL PLAN DE REHABILITACION INTEGRAL: CENTRO HISTORICO DE AREQUIPA					
	SEC. 08	MEA. 01	LOT. 18-17	DIRECCION: SANTA CATALINA 204	
	LAMINA PRIMERA Y SEGUNDA PLANTAS				
ESCALA: GRAFICA		FECHA: MARZO 2000		DIBUJO V.P.M.	
					

A E C I

SEC: 08 MZ: 01

Nombre : N°

CASA BELLIDO

Patrimonio Declarado Propuesto

Legislación R.J.N° 348-91-INC/J del 08.03.91

UBICACION

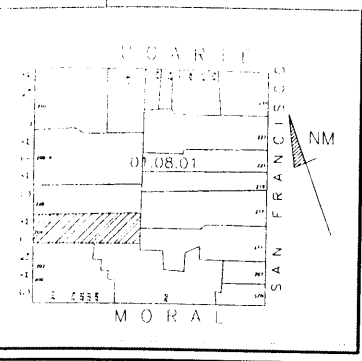
Provincia : Distrito :

AREQUIPA AREQUIPA

Zona o Barrio :

Zona Monumental de Arequipa

FACHADA :



DIRECCION SEGUN RESOLUCION :

Jr. Calle, Av. : Santa Catalina
N° : 204

Tipo :

CIVIL DOMESTICA

Año de Construcción :

Siglo XVIII 1846

Propietario :

PERSONA NATURAL

DIRECCION SEGUN VERIFICACION :

Jr. Calle, Av. : Santa Catalina
N° : 204

Nombre del Propietario :

Luisa Belido Arestegui



1 DE LA UBICACION :

Ubicado el monumento en la Zona de Tratamiento N° 01, llamada la Zona Cívico Cultural.

3 DEL INTERIOR :

Zaguán de ingreso al primer patio desde la calle, alrededor de este los ambientes se disponen. El chiflón es lateral y techado con bóveda de cañón corrido que une los dos patios y en el segundo patio se halla una pequeña fuente de piedra, otro chiflón une el segundo patio con la huerta. Todos los muros que dan a los patios presenta pilastras con capiteles de orden toscano la escalera tipo alfombra en el 1er patio, las coberturas son bóvedas de cañón corrido.

5 RESEÑA HISTORICA :

Perteneció al General Pedro Diez Canseco y Francisca Vargas, en la portada reza un epigrafe con la fecha de 1846.

2 DE LA FACHADA:

De dos cuerpos, el primero con pilastras sueltas y pareadas todas con estrías capiteles jónicos, friso, arquitrabe y corniza. Tres ventanas con antepechos, tres puertas y de estas, dos son de ingreso principal al inmueble, que junto al que tiene por numeración el 206 presentan las mismas características estilísticas. El segundo cuerpo con baranda de hierro forjado que forma el balcón y de este se elevan los peristilos (pie derechos) de madera que en número de seis soportan el faldón.

4 FILIACION ESTILISTICA :

La fachada en el primer cuerpo es de características neoclasicistas, el segundo cuerpo es reciente.

6 OBSERVACIONES :

El monumento ha sido dividido entre dos propietarios.

N° de Pisos : 02	Uso Original : Vivienda	Uso Actual : Comercio Vivienda
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INFORMACION REGISTRAL :

Tomo : Folio : Asiento : Ficha :

EXPED. TECNICOS : Inventario del Patrimonio Histórico, Realizado con el Apoyo del CONCYTEC en 1989, por el Instituto Departamental de Cultura de Arequipa

FUENTE DE DATOS : Instituto Nacional de Cultura

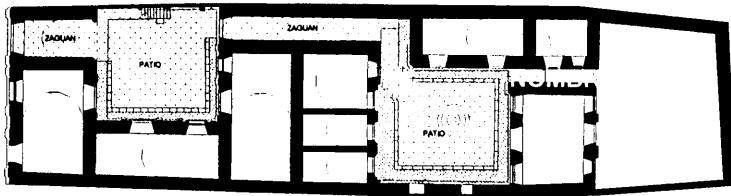


PLAN DE GESTION DEL CENTRO HISTORICO DE AREQUIPA

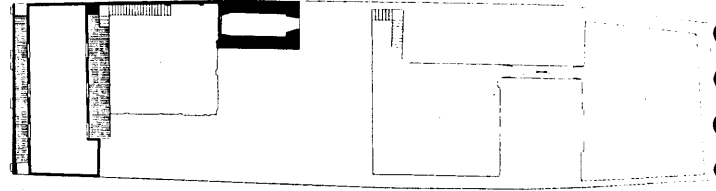
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OFICINA:
EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.p





PRIMERA PLANTA

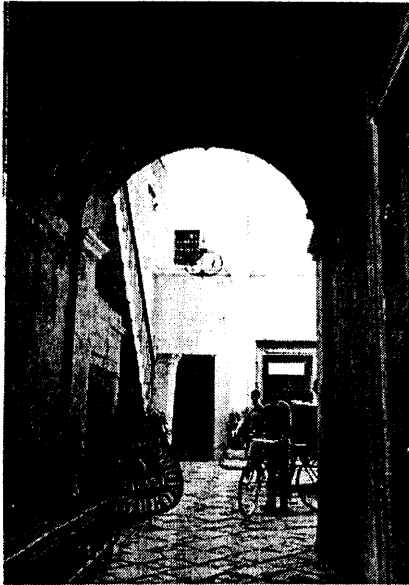


SEGUNDA PLANTA

AREA DE TERRENO : 760.00 m² AREA CONSTRUIDA : 625.00 m² AREA LIBRE : 260.00 m²

DESCRIPCION DE MATERIALES CONSTRUCTIVOS :

ELEMENTOS :	DESCRIPCION :	ESTADO :	OBSERVACIONES :
CIMIENTOS	PIEDRA	bueno	
MUROS	SILLAR	bueno	
PISOS	LADRILLO MADERA	bueno	Sillar en los patios
TECHOS	SILLAR CALAMINA	bueno	
PILARES			
REVESTIMIENTOS	CAL PINTURA	regular	
BALCONES	SILLAR MADERA	bueno	
PUERTAS	MADERA	bueno	
VENTANAS	MADERA	bueno	
REJAS	FIERRO	bueno	
OTROS			
II.SS.			
II.EE.			

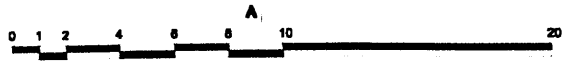
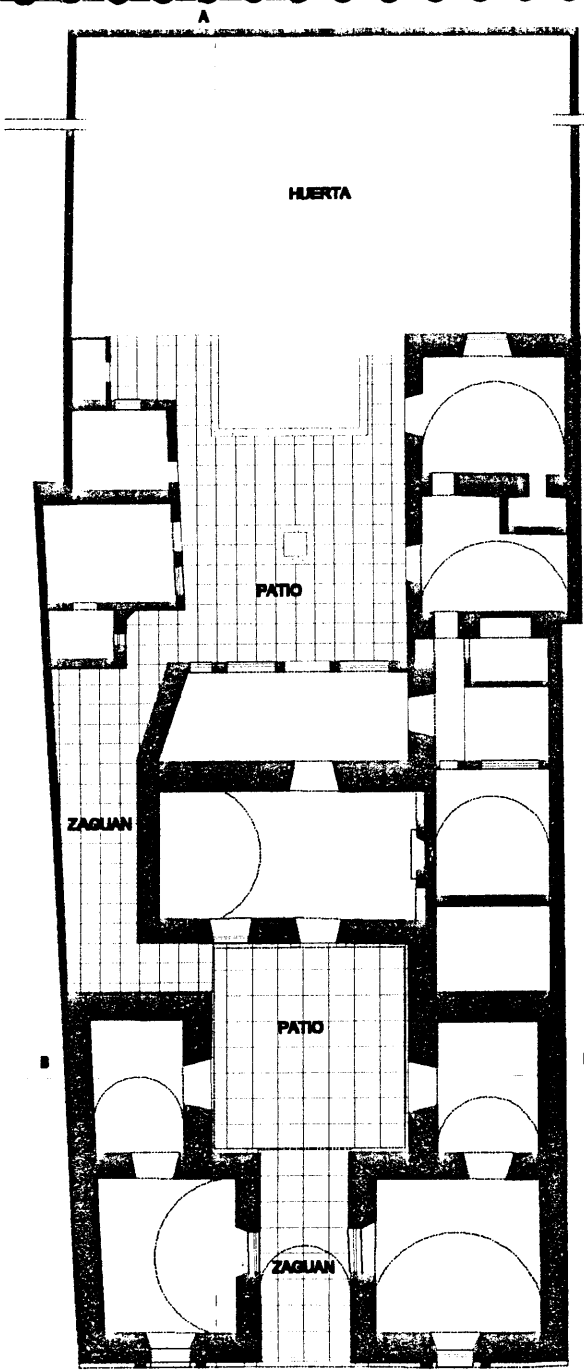


FUENTES: Planos: Inventario del Patrimonio Histórico, Realizado con el Apoyo del CONCYTEC en 1989, por le Instituto Departamental de Cultura de Arequipa

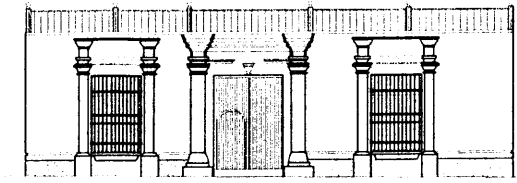
Fotos : Instituto Nacional de Cultura /FAU-UNSA

FECHA: 01/02/2000

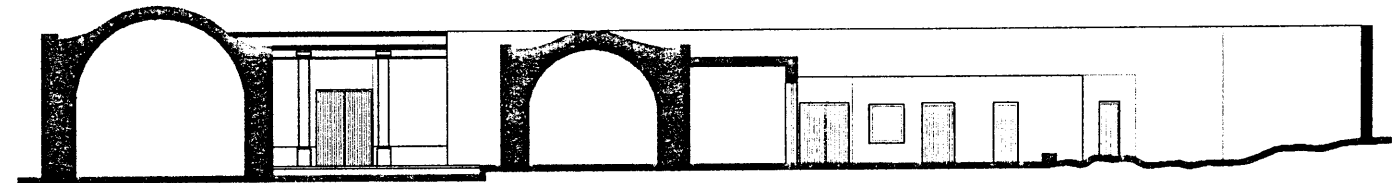




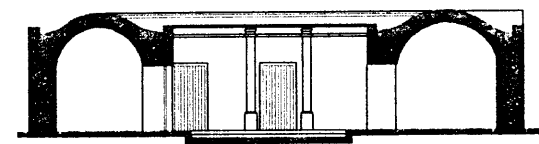
PLANTA




ELEVACION PRINCIPAL

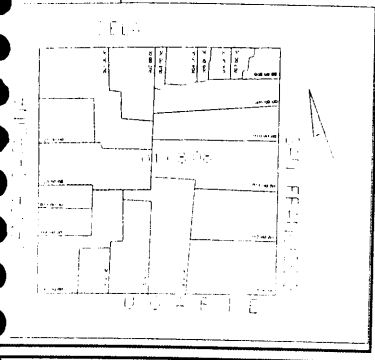


CORTE A-A



CORTE B-B

CONVENIO MUNICIPALIDAD PROVINCIAL DE AREQUIPA-AGENCIA ESPAÑOLA DE COOPERACION INTERNACIONAL			
PLAN DE REHABILITACION INTEGRAL: CENTRO HISTORICO DE AREQUIPA			
	SEC.	MEZ.	LOT.
	08	08	20
DIRECCION:			SANTA CATALINA 308
LAMINA			
PLANTA, CORTES Y ELEVACION			
ESCALA:	FECHA:	DIBUJO:	
GRAFICA	MARZO 2000	V.P.M.	
			



Nombre : _____ N° _____

CASA AGRAMONTE GALDOS

Patrimonio Declarado Propuesto

Legislación R.J.N° 348-91-INC/J del 08.03.91

UBICACION

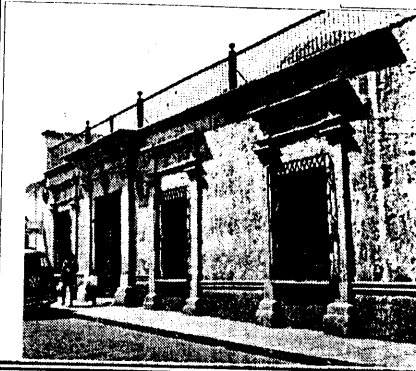
Provincia : _____ Distrito : _____

AREQUIPA AREQUIPA

Zona o Barrio : _____

Zona Monumental de Arequipa

FACHADA :



DIRECCION SEGUN RESOLUCION :

Jr. Calle, Av. : Santa Catalina
N° : 306

Tipo :
CIVIL DOMESTICA

Año de Construcción :
Siglo XX 1928

Propietario :
PERSONA NATUR.

DIRECCION SEGUN VERIFICACION :

Jr. Calle, Av. : Santa Catalina
N° : 306

Nombre del Propietario :
Jose, Andres, Luisa y Fernando Agramonte Galdos



1 DE LA UBICACION :

El monumento está ubicado en la Zona de tratamiento N° 01 , llamado el Civico - Cultural.

3 DEL INTERIOR :

Zaguán de ingreso al primer patio , el mismo que organiza a los ambientes; lateralmente se ubica el chiflón que conduce al segundo patio , el que también contiene habitaciones alrededor suyo y presenta tres arcadas laterales , al fondo se ve la huerta. Algunos ambientes están cubiertos con bóvedas de cañón.

2 DE LA FACHADA:

De un cuerpo, con tres ventanas entre pilastras cortas , con entablamento superior , friso y cornisa. Portón central con pilastras y capiteles , arquitrabe, friso y gran cornisa, además la presencia de una ménsula central en el dintel . Rematando la fachada esta presenta un cornisamiento pequeño y sobre el mismo la baranda de madera y fierro forjado.

4 FILIACION ESTILISTICA :

La presencia de la cornisa y las pilastras cortas indican el periodo transitivo de los estilos usados en épocas coloniales a los republicanos. Este estilo se le llama ecléctico clasista.

6 OBSERVACIONES :

La fachada al igual que el interior han variado sus características originales.

5 RESEÑA HISTORICA :

INFORMACION REGISTRAL :

N° de Pisos : 01	Uso Original : Vivienda	Uso Actual : Oficinas
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Tomo : _____ Folio : _____ Asiento : _____ Ficha : _____

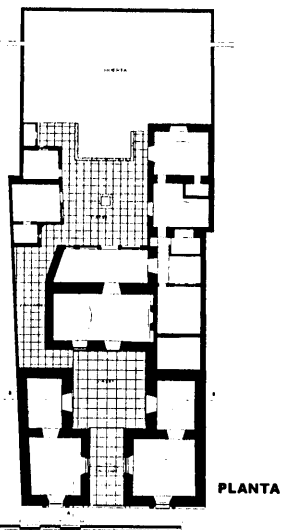
EXPED. TECNICOS : Inventario del Patrimonio Histórico, Realizado con el Apoyo del CONCYTEC en 1989, por le Instituto Departamental de Cultura de Arequipa

FUENTE DE DATOS : Instituto Nacional de Cultura

FECHA: 01/02/2000

OFICINA:
EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.p





CORTE A-A



CORTE B-B

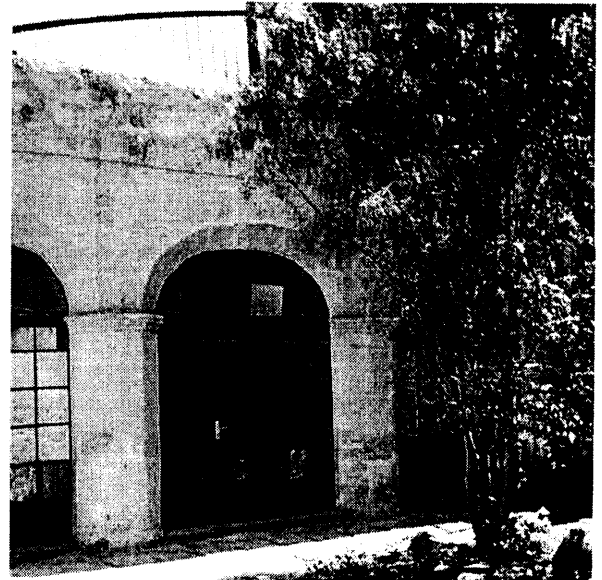


ELEVACION PRINCIPAL

AREA DE TERRENO : 1100.00 m² AREA CONSTRUIDA : 600.00 m² AREA LIBRE : 500.00 m²

DESCRIPCION DE MATERIALES CONSTRUCTIVOS :

ELEMENTOS :	DESCRIPCION :	ESTADO :	OBSERVACIONES :
CIMENTOS	PIEDRA	bueno	
MUROS	SILLAR	bueno	
PISOS	CEMENTO	bueno	
TECHOS	SILLAR	bueno	
PILARES			
REVESTIMIENTOS	CARA VISTA	bueno	
BALCONES			
PUERTAS	MADERA	bueno	
VENTANAS	MADERA	bueno	
REJAS	FIERRO	bueno	
OTROS	EMPAPELADOS		decoraciones interiores
II.SS.			no verificadas
II.EE.			no verificadas



FUENTES: Planos: Inventario del Patrimonio Histórico, Realizado con el Apoyo del CONCYTEC en 1989, por le Instituto Departamental de Cultura de Arequipa

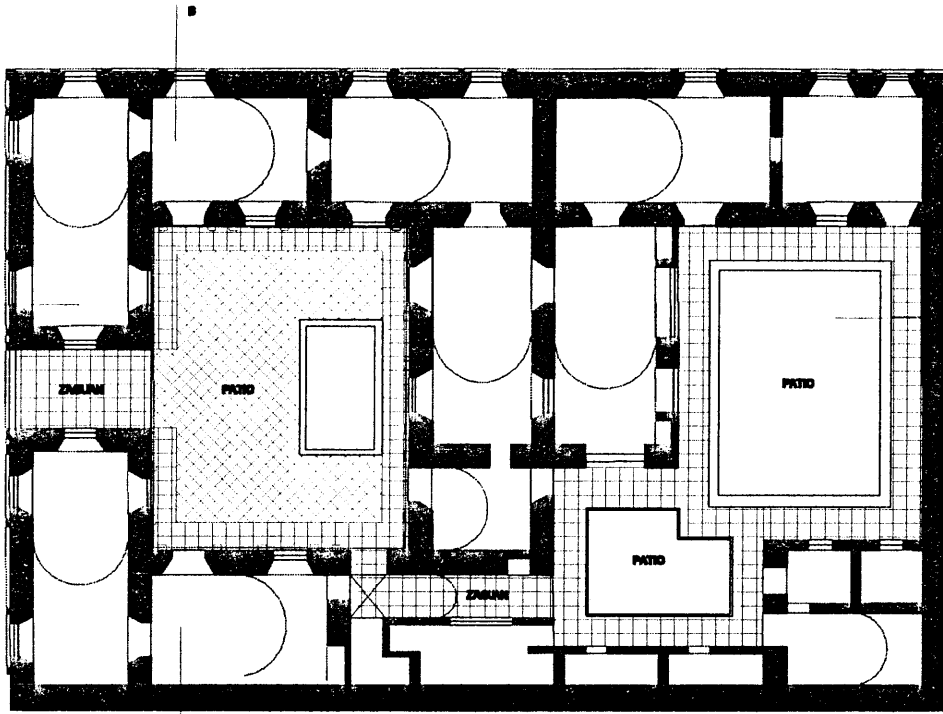
Fotos : Instituto Nacional de Cultura

FECHA: 01/02/2000

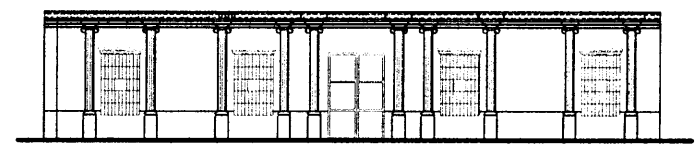
PLAN DE GESTION DEL
CENTRO HISTORICO DE AREQUIPA

OFICINA:
EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.pe

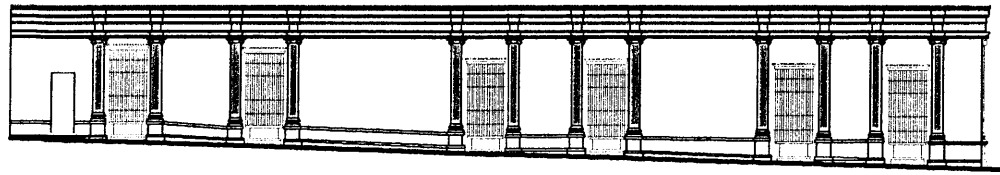






PRIMERA PLANTA



ELEVACION FRONTAL



ELEVACION LATERAL

CONVENIO MUNICIPALIDAD PROVINCIAL DE AREQUIPA-AGENCIA ESPAÑOLA DE COOPERACION INTERNACIONAL PLAN DE REHABILITACION INTEGRAL: CENTRO HISTORICO DE AREQUIPA				
	SEC. 21	MZA. 08	LOT. 01	PREBIO: SANTA CATALINA 410
	LAMINA PRIMERA PLANTA - ELEV. PRINC - ELEV. SEC			
	ESCALA: GRAFICA		FECHA: MAYO. 2000	
				



A E C I

SEC: 21 MZ: 09

Nombre : N°

CASA EX-ENACE

Patrimonio Declarado Propuesto

Legislación R.J.N° 348-91-INC/J del 08.03.91

UBICACION

Provincia : Distrito :

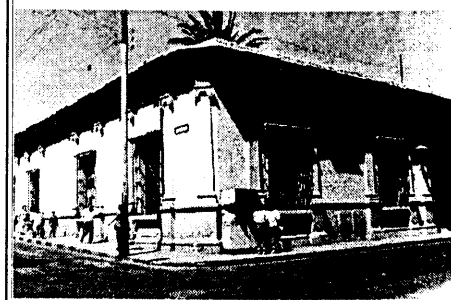
AREQUIPA

AREQUIPA

Zona o Barrio :

Zona Monumental de Arequipa

FACHADA :



DIRECCION SEGUN RESOLUCION :

Calle, Av. : Santa Catalina Esq. Pte. Grau
N° : 410

Tipo :

CIVIL DOMESTICA

Año de Construcción : Propietario :

Siglo XIX 1880

IGLESIA

DIRECCION SEGUN VERIFICACION :

Calle, Av. : Santa Catalina Esq. Pte. Grau
N° : 410

Nombre del Propietario :

Arzobispado de Arequipa



1 DE LA UBICACION :

Ubicado el monumento en la Zona de Tratamiento N° 01 , llamada la Cívico - Cultural, que colinda con la Zona de Tratamiento N° 03.

3 DEL INTERIOR :

El ingreso es por la calle Sta. Catalina al zaguán dispuesto centralmente que llega al primer patio y en torno a este se disponen las habitaciones, al lado derecho (entrando) se ubica el chillón cubierto con bóveda de arista que nos conduce a un segundo patio y de este a la huerta, aquí se presentan unas arcadas laterales. Los muros que dan hacia el primer patio están decorados con pilastras ,capiteles , frisos y cornisas de orden jónico. En total son once ambientes cubiertos con bóvedas.

5 RESEÑA HISTORICA :

2 DE LA FACHADA:

De un cuerpo con dos frentes, el principal presenta vanos distribuidos simétricamente y el alzado lateral con ocho ventanas. En conjunto ambas fachadas presentan las mismas características como son: capiteles de orden jónico , arqtrabe y friso sin decoración, cornisamiento pronunciado con modillones y un zócalo de cemento - arena . Presenta intercolumnios de dimensiones iguales , las ventanas todas con antepechos.

4 FILIACION ESTILISTICA :

La fachada recupera en su conjunto los elementos decorativos del arte greco - romano (neoclasismo). Usados con frecuencia despues del terremoto de 1868, en épocas republicanas.

6 OBSERVACIONES :

Los muros de la casona han sido pintados interior y exteriormente con color ocre.

INFORMACION REGISTRAL :

N° de Pisos : 01	Uso Original : Vivienda	Uso Actual : Oficinas	Tomo :	Folio :	Asiento :	Ficha :
---------------------	----------------------------	--------------------------	--------	---------	-----------	---------

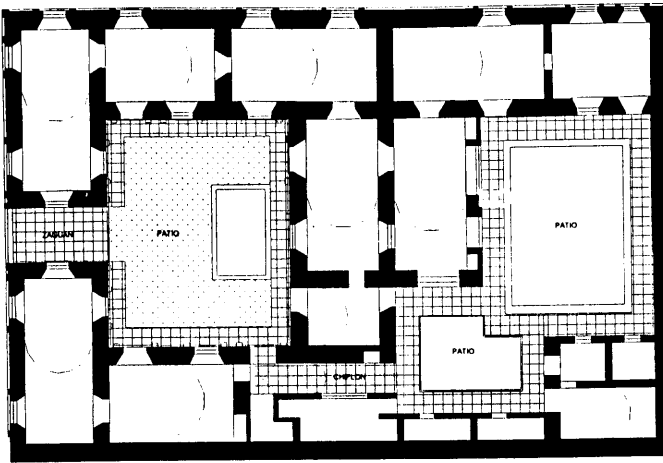
EXPED. TECNICOS : Inventario del Patrimonio Histórico, Realizado con el Apoyo del CONCYTEC en 1989, por le Instituto Departamental de Cultura de Arequipa

FUENTE DE DATOS : Instituto Nacional de Cultura

FECHA: 01/02/2000

OFICINA:
EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.p

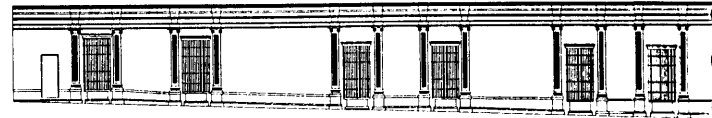




PRIMERA PLANTA



ELEVACION FRONTAL

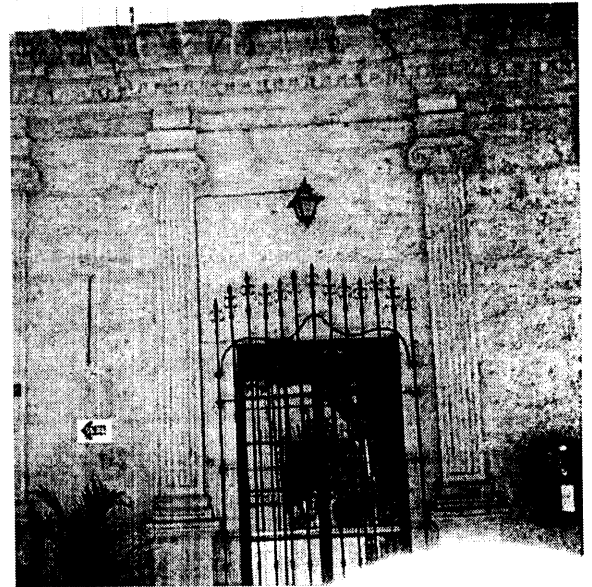
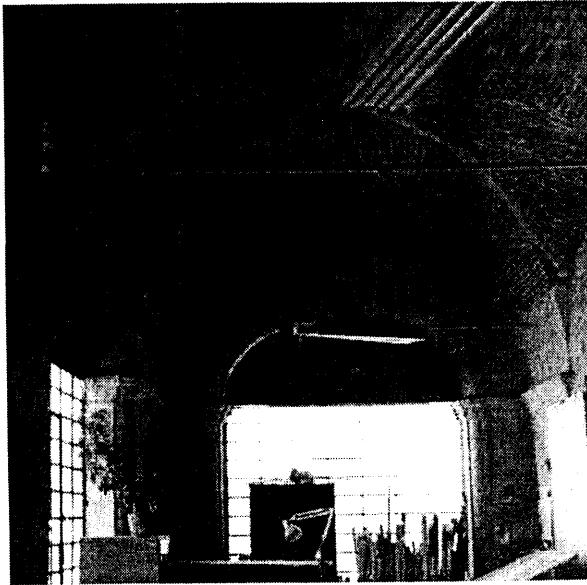


ELEVACION LATERAL

AREA DE TERRENO : 1220 m² AREA CONSTRUIDA : 768 m² AREA LIBRE : 452 m²

DESCRIPCION DE MATERIALES CONSTRUCTIVOS :

ELEMENTOS :	DESCRIPCION :	ESTADO :	OBSERVACIONES :
CIMIENTOS	PIEDRA	bueno	
MUROS	SILLAR	bueno	
PISOS	LADRILLO MADERA	bueno	sillar en los patios y cerámico en algunas oficinas
TECHOS	SILLAR	bueno	
PILARES			
REVESTIMIENTOS	CARA VISTA PINTURA	regular	
BALCONES			
PUERTAS	MADERA	bueno	
VENTANAS	ADOBE	bueno	
REJAS	FIERRO	bueno	
OTROS	CALAMINA	regular	segundo piso provisional
II.SS.			no verificadas
II.EE.			no verificadas

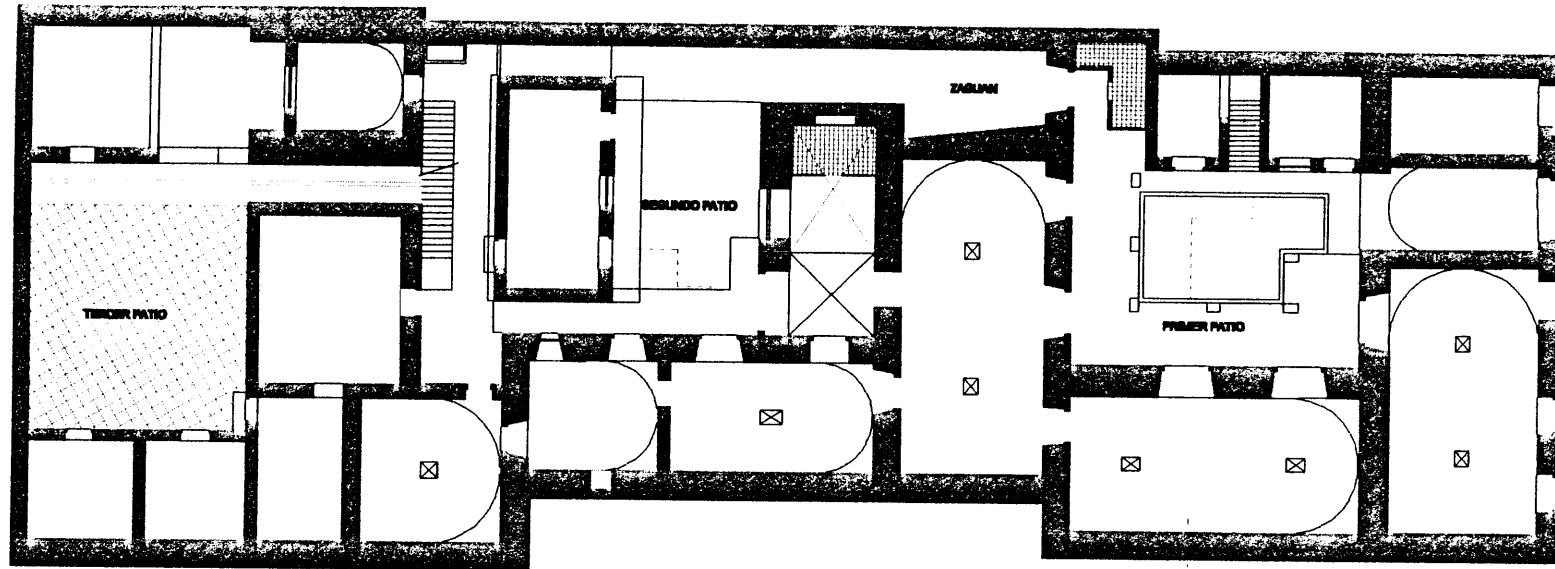


FUENTES: Planos: Inventario del Patrimonio Histórico, Realizado con el Apoyo del CONCYTEC en 1989, por le Instituto Departamental de Cultura de Arequipa

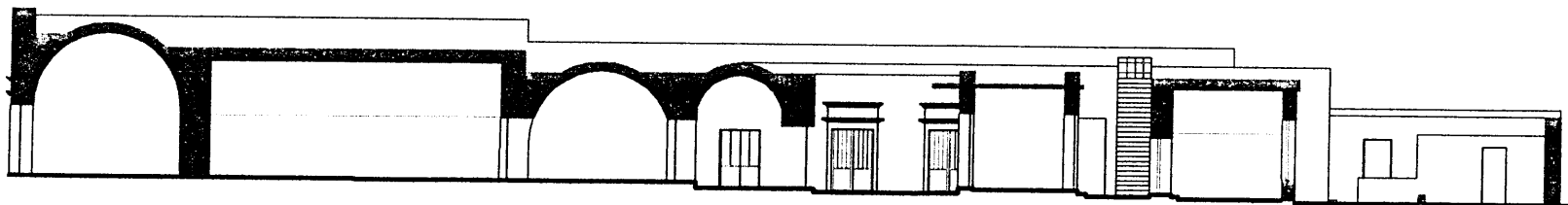
Fotos : Instituto Nacional de Cultura

FECHA: 01/02/2000

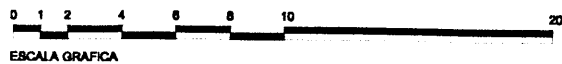






PRIMERA PLANTA

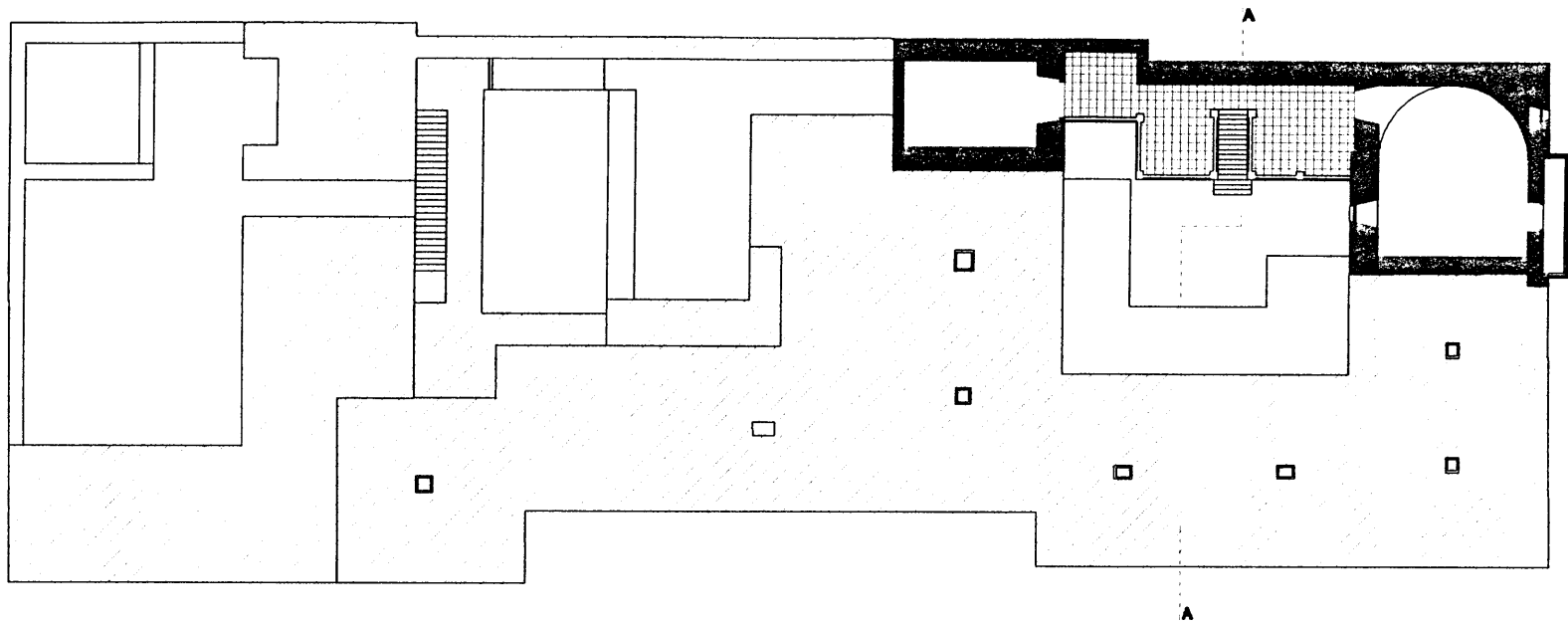


CORTE B-B'

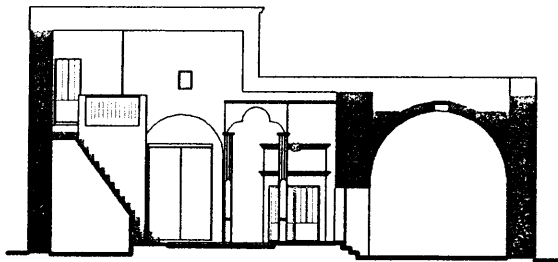


ESCALA GRAFICA

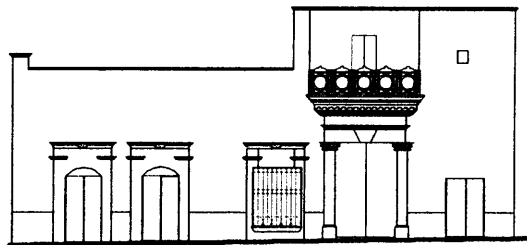
CONVENIO MUNICIPALIDAD PROVINCIAL DE AREQUIPA-AGENCIA ESPAÑOLA DE COOPERACION INTERNACIONAL			
PLAN DE REHABILITACION INTEGRAL: CENTRO HISTORICO DE AREQUIPA			
SEC.	MZA.	LOT.	PREDIO:
08	01	07	SAN FRANCISCO 223-225-227
LAMINA PRIMERA PLANTA - CORTE B-B'			
ESCALA: GRAFICA		FECHA: MAR. 2000	DESENHO Y.B.R.
			



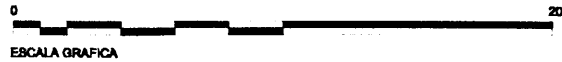
SEGUNDA PLANTA





CORTE A-A'



ELEVACION PRINCIPAL



CONVENIO MUNICIPALIDAD PROVINCIAL DE AREQUIPA-AGENCIA ESPAÑOLA DE COOPERACION INTERNACIONAL					
PLAN DE REHABILITACION INTEGRAL: CENTRO HISTORICO DE AREQUIPA					
	DESC.	MEZ.	LOT.	PRECIO:	
	08	01	07	SAN FRANCISCO 223-225-227	
LAMINA					
SEGUNDA PLANTA - CORTE A-A'- ELEVACION					
ESCALA:		FECHA:		DIBUJO:	
GRAFICA		MAR. 2000		Y.B.R.	
					



SEC: 08 MZ: 01

Nombre : N°

CASA UNAMONOS

Patrimonio Declarado Propuesto

Legislación R.S. N° 505-74-ED del 15.10.74

UBICACION

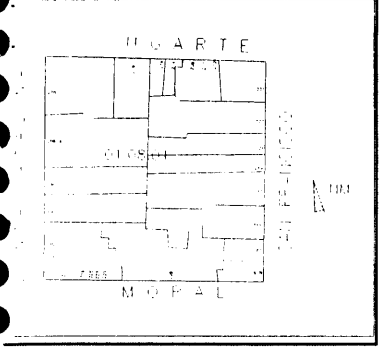
Provincia : Distrito :

AREQUIPA AREQUIPA

Zona o Barrio :

Zona Monumental de Arequipa

FACHADA :



DIRECCION SEGUN RESOLUCION :

Jr. Calle, Av. : San Francisco
N° : 223-225,227

Tipo :

CIVIL DOMESTICA

Año de Construcción :

Siglo XIX 1882

Propietario :

PERSONA NATURAL

DIRECCION SEGUN VERIFICACION :

Jr. Calle, Av. : San Francisco
N° : 223-225,227

Nombre del Propietario :

Asociación Unámonos, Sucesión Polar



1 DE LA UBICACION :

Ubicado en la Zona de tratamiento N° 01 , llamada civico-cultural.

3 DEL INTERIOR :

Zaguán de ingreso al primer patio desde la calle, el patio es el organizador de las habitaciones para luego dar origen al chiflón lateral que desemboca en el segundo patio , también con habitaciones dispuestas a su alrededor, generando dos pasadizos a manera de chiflones que dispuestos lateralmente conducen a un tercer patio. Cabe destacar que en el primer patio la presencia de peristilos de madera con celosías poco comunes y arcos globulares son impostaciones hechas en la época republicana.

5 RESEÑA HISTORICA :

2 DE LA FACHADA:

De distribución asimétrica con respecto a los vanos , el ingreso principal con pilastras cortas, capiteles en cada una , dintel, arquivado , friso y cornisa con modillones (conceptualmente esta cornisa es una cartela) sobre la cual está la baranda de fierro forjado , esta a su vez forma el pequeño balcón. El resto de puertas enmarcadas por arquivados muy trabajados y anchos , que contienen al dintel y cornisa. Todo el edificio remata en una pequeña cornisa.

4 FILIACION ESTILISTICA :

La fachada con decoración pobre , respecto a los cánones de la arquitectura clásica greco - romana , se le puede clasificar como (valga la redundancia) clásica es decir dentro de los patrones estilísticos arequipeños de la época inicial republicana. Es importante señalar que los elementos incorporados en el primer patio presentan tendencia al Art. Nouveau.

6 OBSERVACIONES :

El primer patio conserva la estructura original con valor arquitectónico. Interiormente conserva unos peristilos de madera, las bóvedas son de 1/2 punto

INFORMACION REGISTRAL :

N° de Pisos :	Uso Original :	Uso Actual :
02	Vivienda	Vivienda Oficinas

Tomo :	Folio :	Asiento :	Ficha :

EXPED. TECNICOS : Inventario del Patrimonio Cultural Fac. de Arquitectura y Urbanismo UNSA

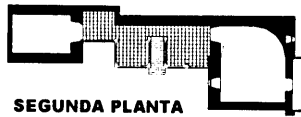
FUENTE DE DATOS : Instituto Nacional de Cultura / FAU-UNSA



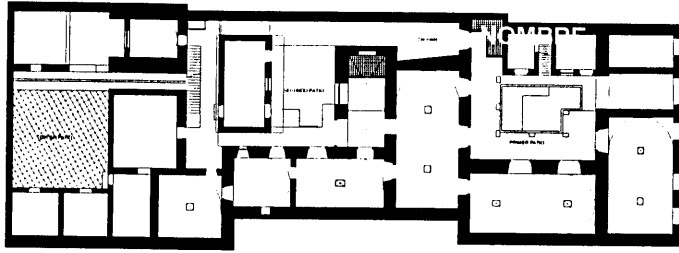
FECHA: 07/02/2000

OFICINA:
EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.p





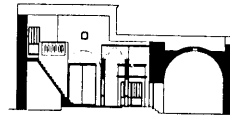
SEGUNDA PLANTA



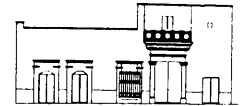
PRIMERA PLANTA



CORTE B-B'



CORTE A-A'

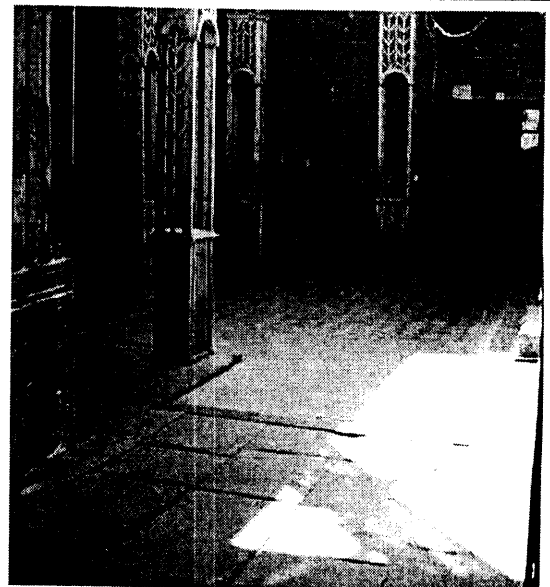
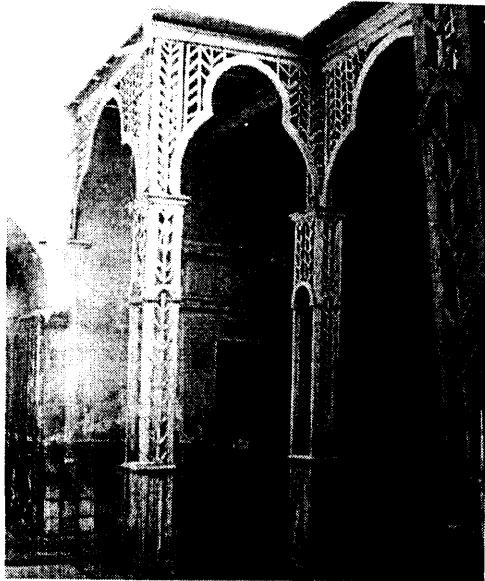


ELEVACION PRINCIPAL

AREA DE TERRENO : m2 AREA CONSTRUIDA : 997.67 m2 AREA LIBRE : 197.75 m2

DESCRIPCION DE MATERIALES CONSTRUCTIVOS :

ELEMENTOS :	DESCRIPCION :	ESTADO :	OBSERVACIONES :
CIMENTOS	PIEDRA	regular	no explorados
MUROS	SILLAR	regular	
PISOS	LOSETA MADERA	regular	
TECHOS	SILLAR	regular	
PILARES			
REVESTIMIENTOS			
BALCONES	FIERRO	regular	
PUERTAS	MADERA	regular	
VENTANAS	MADERA	regular	
REJAS	FIERRO	regular	
OTROS	SILLAR FIERRO	regular	en escaleras y en balaustradas
II.SS.	VISIBLES	regular	baños de losa
II.EE.	VISIBLES	regular	



FUENTES: Planos: Inventario del Patrimonio Cultural Fac. de Arquitectura y Urbanismo UNSA

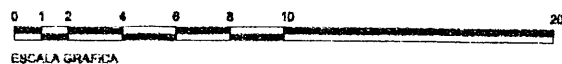
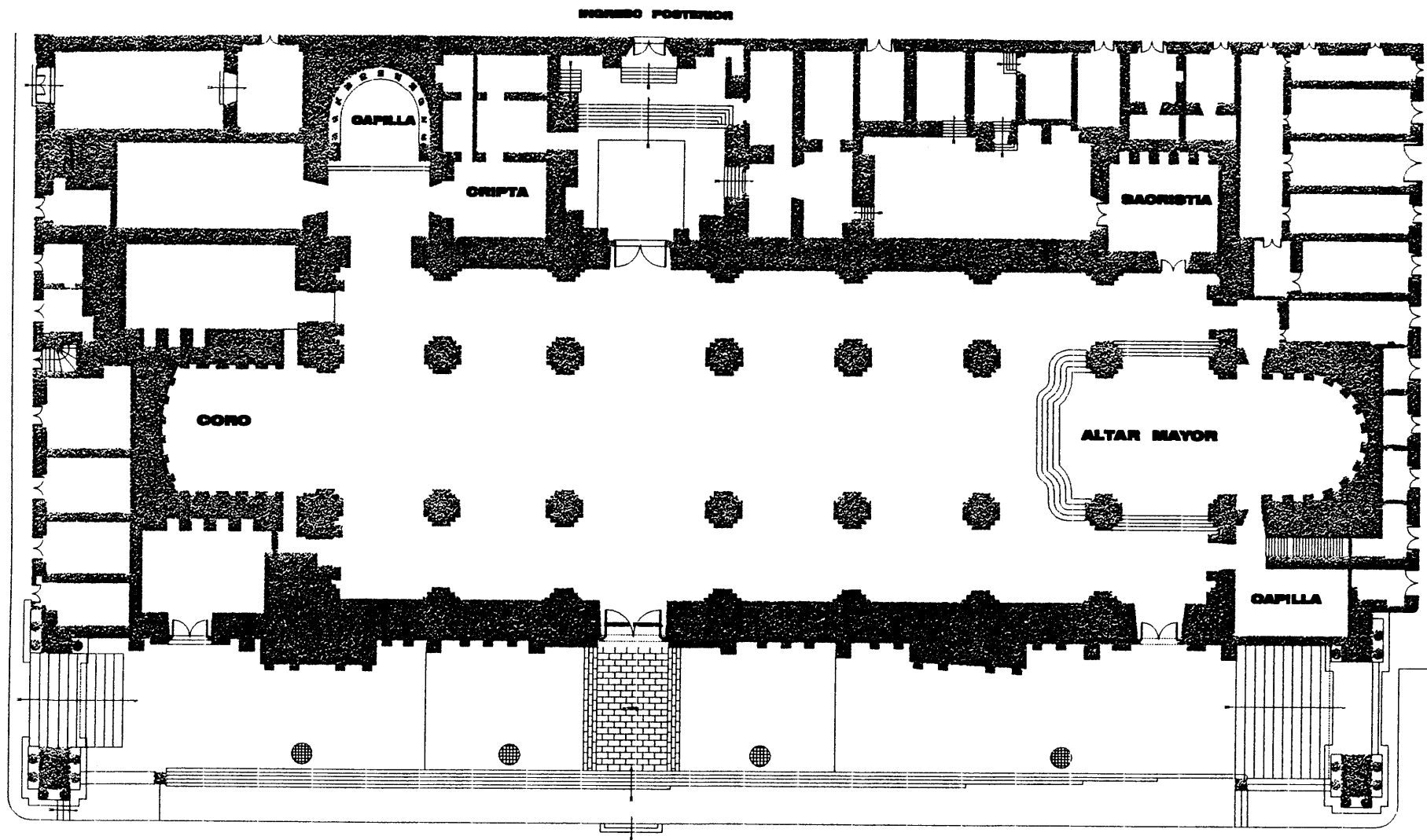
Fotos : Instituto Nacional de Cultura / FAU-UNSA

FECHA: 07/02/2000


PLAN DE GESTION DEL CENTRO HISTORICO DE AREQUIPA


OFICINA: EL FILTRO 100 TELEFONO 205116 e mail: charequipa@aeci.com.pe



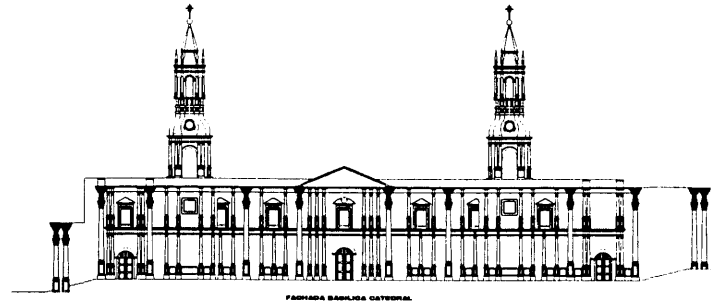
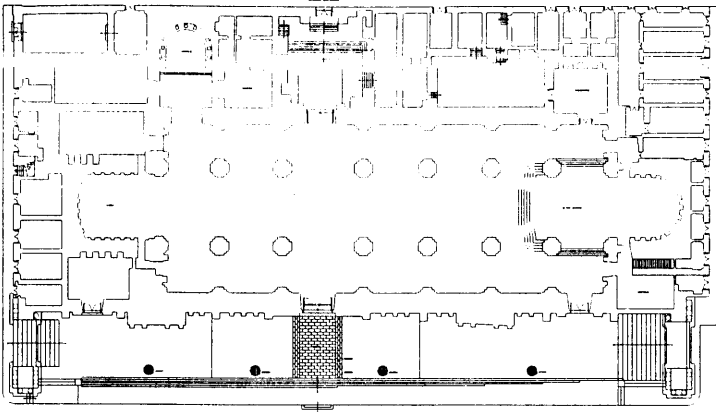


**CONVENIO MUNICIPALIDAD PROVINCIAL DE AREQUIPA-AGENCIA ESPAÑOLA DE COOPERACION INTERNACIONAL
PLAN DE REHABILITACION INTEGRAL: CENTRO HISTORICO DE AREQUIPA**

	SEC. 08	MZA. 11	LOT. D1	PREDIO: CATEDRAL DE AREQUIPA
LAMINA PLANTA GENERAL				
ESCALA: GRAFICA	FECHA: MAR. 2000	DIBUJO L.M.T.		



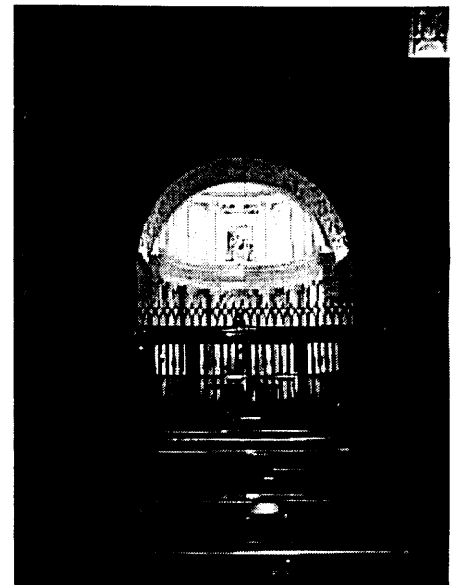
AECI



AREA DE TERRENO : m2 AREA CONSTRUIDA : 6343.73 m2 AREA LIBRE : m2

DESCRIPCION DE MATERIALES CONSTRUCTIVOS :

ELEMENTOS :	DESCRIPCION :	ESTADO :	OBSERVACIONES :
CIMIENTOS	PIEDRA	bueno	
MUROS	SILLAR	bueno	
PISOS	MARMOL	regular	Interior y exterior
TECHOS	SILLAR	bueno	
PILARES	SILLAR	bueno	
REVESTIMIENTOS	YESO	bueno	
BALCONES			
PUERTAS	MADERA	bueno	
VENTANAS	MADERA	bueno	
REJAS	FIERRO	bueno	
OTROS	MADERA	bueno	Balaustrada
II.SS.			
II.EE.			



FUENTES: Planos: FAU - UNSA

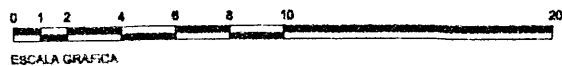
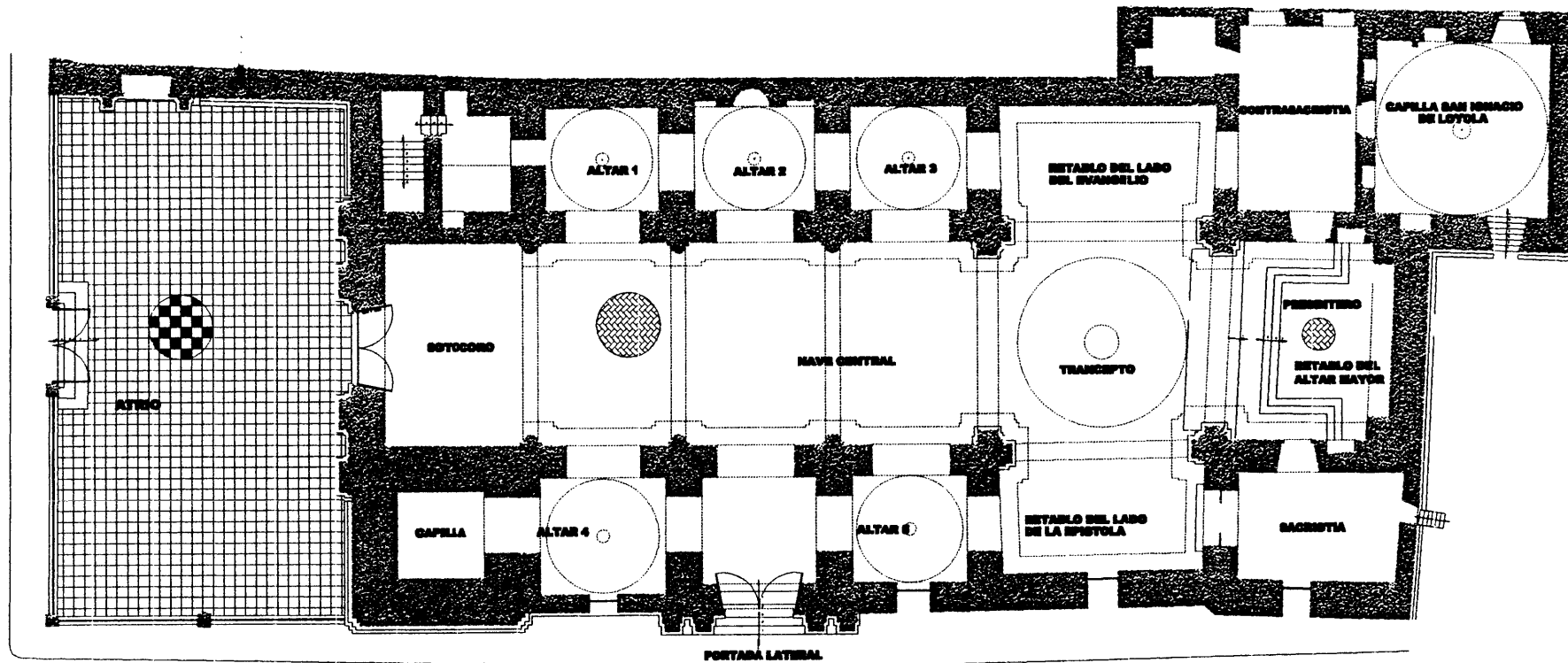
Fotos : Oficina del Convenio MPA. - AECI.

FECHA: 07/02/2000

PLAN DE GESTION DEL
CENTRO HISTORICO DE AREQUIPA

OFICINA:
EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.pe

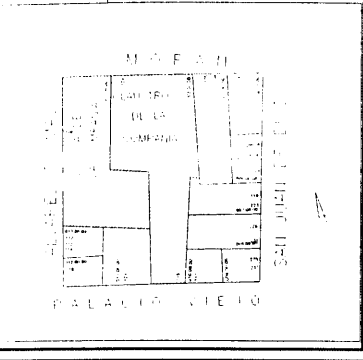




CONVENIO MUNICIPALIDAD PROVINCIAL DE AREQUIPA-AGENCIA ESPAÑOLA DE COOPERACION INTERNACIONAL					
PLAN DE REHABILITACION INTEGRAL: CENTRO HISTORICO DE AREQUIPA					
REC.	MZA.	LOT.	PRECIO:		
02	02	01	IGLESIA LA COMPAÑIA		
LAMINA					
PLANTA GENERAL					
ESCALA:		FECHA:		DIBUJO:	
GRAFICA		MAR. 2000		L.M.T.	

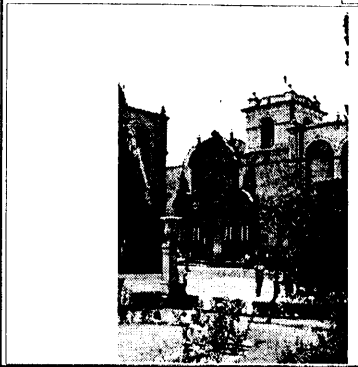


SEC: 01 MZ: 02



Nombre : IGLESIA DE LA COMPAÑIA O DE SANTIAGO APOSTOL
N° _____
Patrimonio Declarado Propuesto
Legislación R.S. N° 218-64-ED del 13.03.64

FACHADA :



UBICACION
Provincia : AREQUIPA **Distrito :** AREQUIPA
Zona o Barrio : Zona Monumental de Arequipa

DIRECCION SEGUN RESOLUCION :

Calle, Av. : Gral. Morán con A. Thómas
 N° : _____

Tipo : RELIGIOSA

Año de Construcción : Siglo XVII 1595

Propietario : IGLESIA

DIRECCION SEGUN VERIFICACION :

Calle, Av. : Gral. Morán con A. Thómas
 N° : _____

Nombre del Propietario : Arzobispado de Arequipa, Congregación Jesuíta ☎

1 DE LA UBICACION :

El monumento está ubicado en la Zona de Tratamiento N° 01 , es decir la Cívico - Cultural.

3 DEL INTERIOR :

De nave central con bóveda de cañón corrido y arcos fajones, dos naves laterales con tres cupulitas en cada una, deambulatorio , coro alto y bajo. Medias columnas jónicas soportan ancha cornisa (imposta) con balaustrada de madera , cúpula en el crucero con amplias pechinas. Presenta una de las sacristías más bellas en la región cubierta con cúpula de media naranja y pechinas muy bajas. Como toda iglesia barroca además tiene el baptisterio , presbiterio y capillas en las naves laterales.

5 RESEÑA HISTORICA :

La primera iglesia fue proyecto de Gaspar Báez en 1573 , que colapsó en el terremoto de 1584 . En 1595 se comenzó con la construcción de otra iglesia bajo la dirección de Diego Felipe , por último bajo un contrato en 1654 se inicia otra construcción con Simón de Barrientos , quien primero realizó la fachada lateral , alguna bóvedas y cúpulas , para terminar con la portada principal en el año de 1698 posiblemente.

2 DE LA FACHADA:

Básicamente nos referimos en este caso a las portadas , la principal resalta sobre el muro con su estructura de dos pisos, común en las iglesias europeas de los siglos XVI y XVII, frontón trifoliado, columnas que dividen la portada en tres calles definidas por columnas pareadas , el friso con rosetones geométricos y orlas laterales con flores de acanto. La portada lateral resalta también sobre el muro llano pero es menos ornamentada , de dos pisos y columnas pareadas que definen una calle , un entablamento y el frontón con la figura de Santiago de Matamoros.

4 FILIACION ESTILISTICA :

Planta basilical , usada con frecuencia en la arquitectura colonial religiosa, en este caso la planta es barroca , en las fachadas resaltan las portadas de características pertenecientes al denominado estilo de ornamentación "mestizo arequipeño".

6 OBSERVACIONES :

Interiormente la iglesia conserva una cúpula policromada en la ex-sacristía , además de muchos frescos en sus muros y pinturas de la escuela Cuzqueña.

INFORMACION REGISTRAL :

N° de Pisos : 01 **Uso Original :** Iglesia **Uso Actual :** Iglesia

Tomo : _____ **Folio :** _____ **Asiento :** _____ **Ficha :** _____

EXPED. TECNICOS :

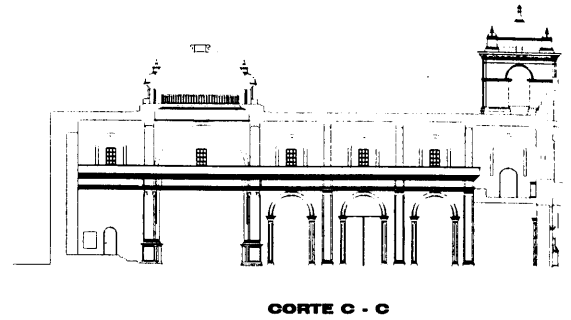
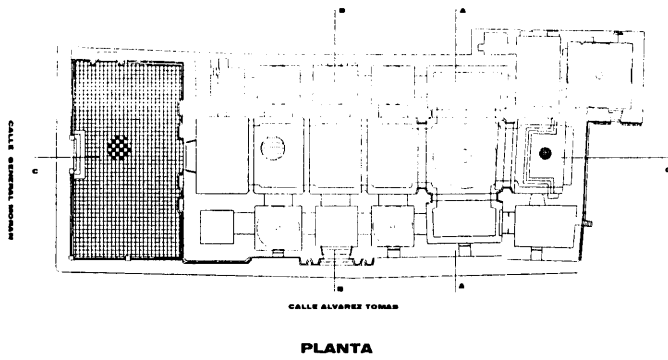
FUENTE DE DATOS : Imagen y Leyenda de arequipa por Edgardo Rivera M. / Oficina del Convenio MPA: - AECI.



FECHA: 07/02/2000

OFICINA: EL FILTRO 100 TELEFONO 205116
 e mail: charequipa@aeci.com.p

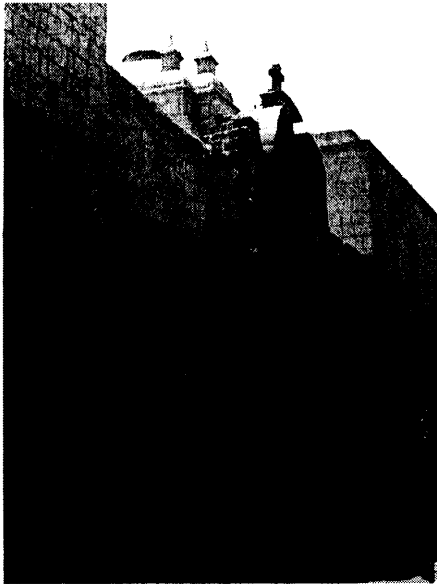




AREA DE TERRENO : 1921.00 m² AREA CONSTRUIDA : 1921.00 m² AREA LIBRE :

DESCRIPCION DE MATERIALES CONSTRUCTIVOS :

ELEMENTOS :	DESCRIPCION :	ESTADO :	OBSERVACIONES :
CIMIENTOS	PIEDRA	bueno	
MUROS	SILLAR	bueno	
PISOS			
TECHOS	SILLAR	regular	Algunas cúpulas con grietas.
PILARES	SILLAR	bueno	
REVESTIMIENTOS	OCRES	bueno	En la capilla policromada.
BALCONES			
PUERTAS	MADERA	bueno	
VENTANAS			
REJAS	FIERRO	bueno	Fierro forjado en el atrio
OTROS			
II.SS.			
II.EE.			

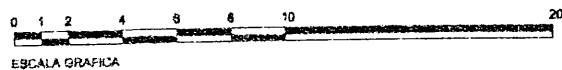
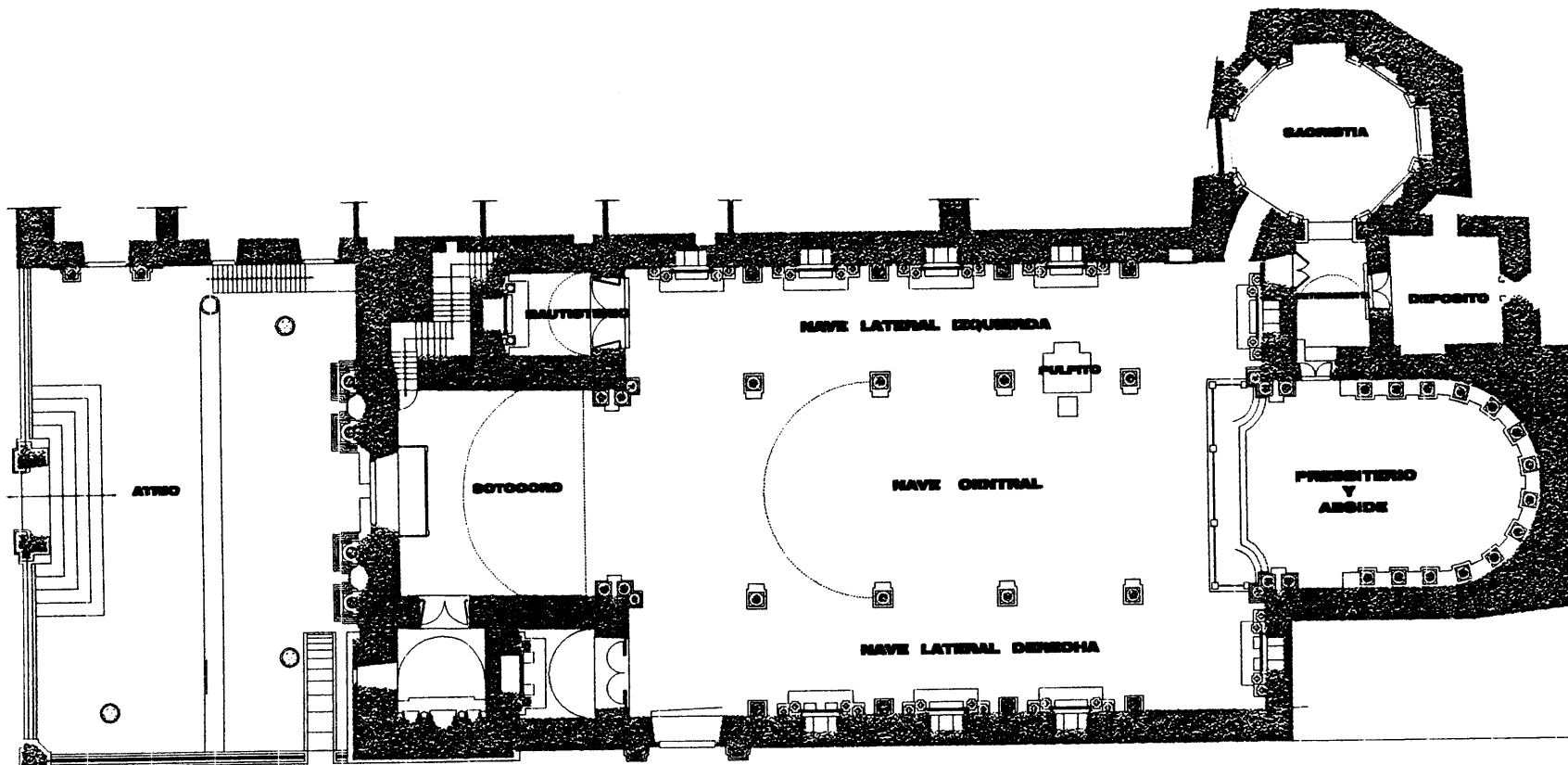


FUENTES: Planos: Oficina del Convenio MPA. - AECI.


Fotos : Imagen y Leyenda de arequipa por Edgardo Rivera M. / Oficina del Convenio MPA: - AECI.


FECHA: 07/02/2000





CONVENIO MUNICIPALIDAD PROVINCIAL DE AREQUIPA-AGENCIA ESPAÑOLA DE COOPERACION INTERNACIONAL
PLAN DE REHABILITACION INTEGRAL: CENTRO HISTORICO DE AREQUIPA

	SEC.	MZA.	LOT.	PRENIO:
	01	07	01	IGLESIA DE SAN AGUSTIN
LÁMINA PLANTA				
ESCALA: GRAFICA		FECHA: MAR. 2000		DIBUJO L.M.T.





AECI

SEC: 01 MZ: 07

Nombre : _____ N° _____

IGLESIA DE SAN AGUSTIN

Patrimonio Declarado Propuesto

Legislación R.S. N° 218-64-ED del 13.03.64

UBICACION

Provincia : _____ Distrito : _____

AREQUIPA AREQUIPA

Zona o Barrio : _____

Zona Monumental de Arequipa

FACHADA :



DIRECCION SEGUN RESOLUCION :

Calle, Av. : San agustín
N° : _____

Tipo :

RELIGIOSA

Año de Construcción :

Siglo XVI 1575

Propietario :

IGLESIA

DIRECCION SEGUN VERIFICACION :

Calle, Av. : San agustín
N° : _____

Nombre del Propietario :

Arzobispado de Arequipa



1 DE LA UBICACION :

El monumento está ubicado en la Zona de tratamiento N° 01 , que es llamada la Zona Cívico Cultural.

3 DEL INTERIOR :

Con ingreso previo al atrio y de este al coro bajo o sotocoro de la iglesia , la cual es de planta basilical , con tres naves y columnas galicadas con capiteles corintios y bases jónicas . La nave central con bóveda de cañón (de calamina) , arcos fajones (de latón) y un cuarto de esfera sobre el presbiterio (del mismo material) , ábside con muro circular y pilastras . En los muros de las naves laterales se empotran las capillas , también hay el baptisterio , antisacristía , sacristía con cúpula labrada de planta octogonal y coro alto.

5 RESEÑA HISTORICA :

Se consagra el templo a la advocación de San Nicolas de Tolentino , el templo como el claustro se inicio su construcción en el año de 1583 concluyendose en 1660 , por los diversos daños sufridos por los constantes terremotos y que el de 1868 la destruyo por completo dejando únicamente en pie el muro que contiene la portada . La actual torre es del año 1930.

2 DE LA FACHADA:

De similares características a la de La Compañía , es decir de dos nivele o cuerpos de los cuales en el primero se definen tres calles por las columnas, mientras en el segundo nivel se conserva la calle central con ventana y esta con venera . Las columnas laterales sobrepasan el entablamento solo en 1/3 de su longitud y rematan en frontones curvos. En el muro lateral del claustro con frente al atrio se ve una portada trabajada con la inscripción del año 1703 . La fachada lateral de la iglesia con caracter renacentista. La torre hecha

4 FILIACION ESTILISTICA :

La planta es basilical característica del Barroco. Las diversas destrucciones producto de los terremotos y las reconstrucciones constantes no permiten identificar como una sola unidad estilística el templo . Pero observamos tendencias barrocas , rococó y neoclásicas . La portada principal se identifica como del estilo regional llamado mestizo arequipeño , más la portada lateral es de composición renacentista.

6 OBSERVACIONES :

INFORMACION REGISTRAL :

N° de Plisos : 01	Uso Original : Iglesia	Uso Actual : Iglesia
----------------------	---------------------------	-------------------------

Tomo : _____ Folio : _____ Asiento : _____ Ficha : _____

EXPED. TECNICOS :

FUENTE DE DATOS : Oficina del Convenio MPA. - AECI.

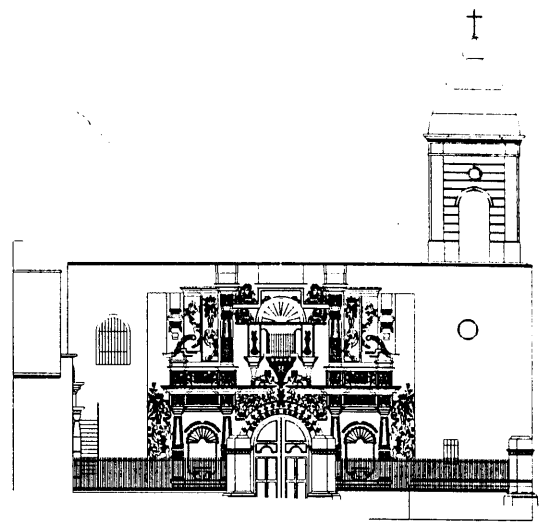
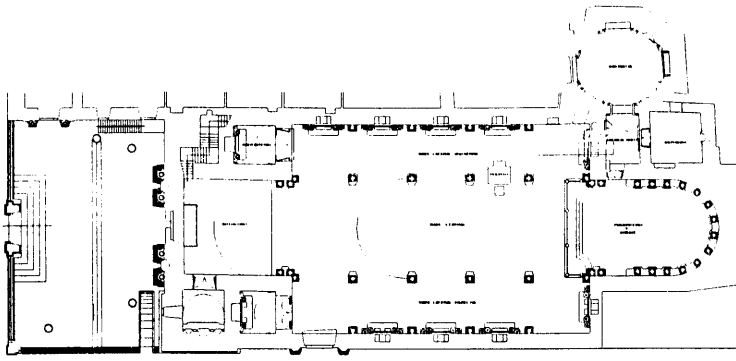


PLAN DE GESTION DEL CENTRO HISTORICO DE AREQUIPA

FECHA: 07/02/2000

OFICINA:
EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.p



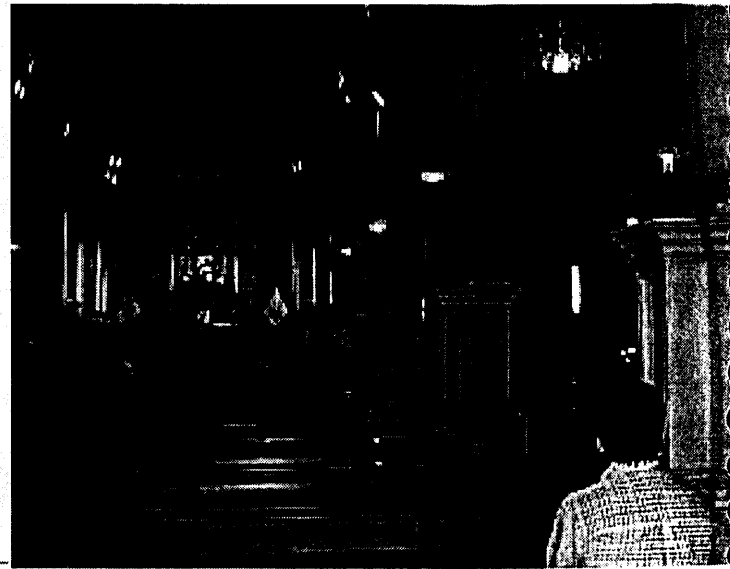
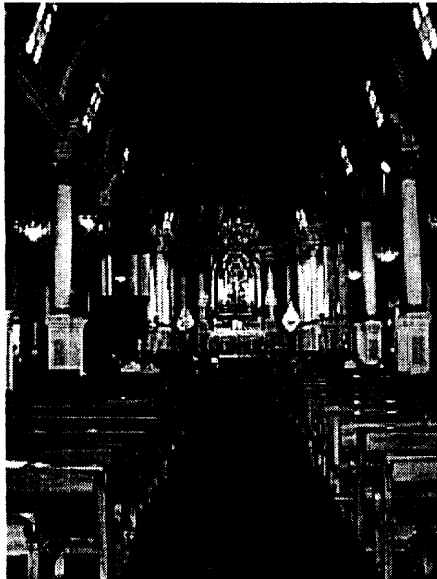


ELEVACION PRINCIPAL

AREA DE TERRENO : 3650.00 m² AREA CONSTRUIDA : 3650.00 m² AREA LIBRE :

DESCRIPCION DE MATERIALES CONSTRUCTIVOS :

ELEMENTOS :	DESCRIPCION :	ESTADO :	OBSERVACIONES :
CIMIENTOS	PIEDRA	regular	
MUROS	SILLAR	regular	
PISOS	PIEDRA MADERA	regular	
TECHOS	SILLAR CALAMINAS	regular	
PILARES	RIELES MADERA	regular	
REVESTIMIENTOS			
BALCONES			
PUERTAS	MADERA	regular	
VENTANAS	MADERA	regular	
REJAS	FIERRO	regular	FIERRO FORJADO
OTROS			
II.SS.			
II.EE.			



FUENTES: Planos: UNSA - Oficina de Planificación.

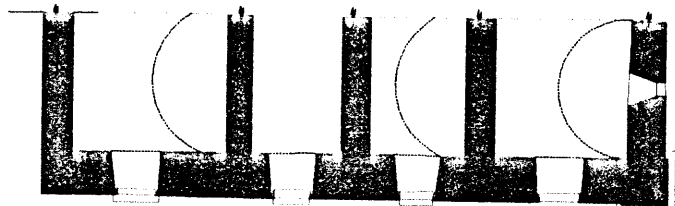
Fotos : Oficina Técnica del Convenio MPA. AECI.

FECHA: 07/02/2000

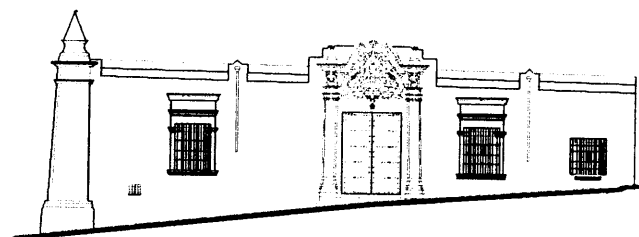
PLAN DE GESTION DEL
CENTRO HISTORICO DE AREQUIPA

OFICINA:
EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.pe

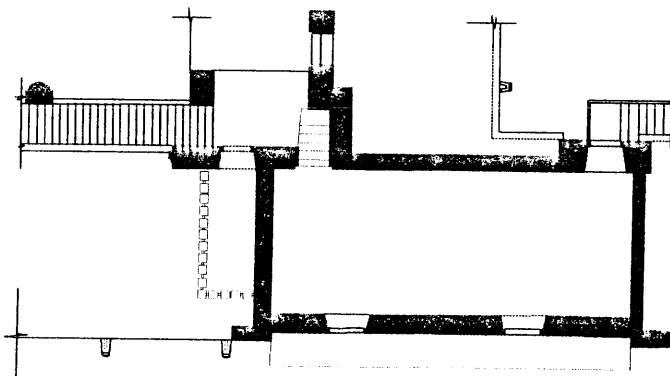




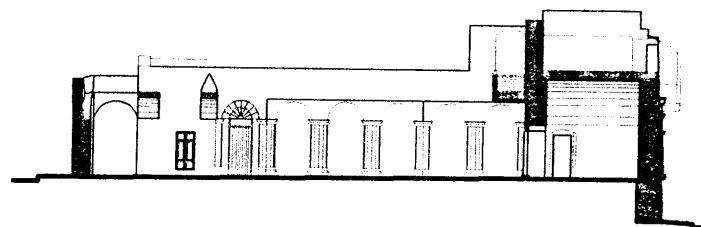
PRIMERA PLANTA



ELEVACION PRINCIPAL



SEGUNDA PLANTA



CORTE A-A



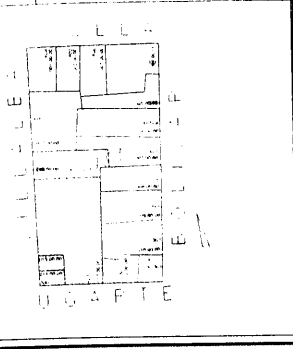
CONVENIO MUNICIPALIDAD PROVINCIAL DE AREQUIPA-AGENCIA ESPAÑOLA DE COOPERACION INTERNACIONAL			
PLAN DE REHABILITACION INTEGRAL: CENTRO HISTORICO DE AREQUIPA			
SEC.	MEZ.	LOT.	PROPIEDAD:
07	08	13-14-15	CASA DE LA MONEDA
LAMINA			
PRIMERA Y SEGUNDA PLANTAS ELEVACION Y CORTE			
ESCALA:		FECHA:	DIBUJO:
GRAFICA		MARZO 2000	V.P.M.





A ECI

SEC: 07 MZ: 03



Nombre : _____ N° _____

CASA DE LA MONEDA

Patrimonio Declarado Propuesto

Legislación R.S. N° 132-58-ED del 16.04.58

UBICACION

Provincia : _____ Distrito : _____

AREQUIPA AREQUIPA

Zona o Barrio : _____

Zona Monumental de Arequipa

FACHADA :



DIRECCION SEGUN RESOLUCION :

Dir. Calle, Av. : Ugarte con Villalba
N° : _____

Tipo :

CIVIL DOMESTICA

Año de Construcción :

Siglo XVIII 1794

Propietario :

PERSONA NATURAL

DIRECCION SEGUN VERIFICACION :

Dir. Calle, Av. : Ugarte con Villalba
N° : _____

Nombre del Propietario :

Jaime Montoya Weild, Elena Eugenia y Hernán Gonzalo Montoya.

1 DE LA UBICACION :

Se ubica en la llamada Zona de Tratamiento N° 01 según el Plan de Gestión de nuestra ciudad.

3 DEL INTERIOR :

Zaguán de ingreso al primer patio y en torno a este se ubican las habitaciones, al lado derecho el chifón une los dos patios y en este se ubica una escalera, mientras que terminando el chifón hay otra escalera de sillar. Los muros con frente al patio los vanos están decorados con pilastras cortas y frontones con entablamentos.

5 RESEÑA HISTORICA :

El nombre de Casa de la Moneda se debe a que en ella se acuñó (impuesto). Perteneció a la familia Quiroz.

2 DE LA FACHADA:

De dos elevaciones, la principal de un solo nivel, con puerta y tres ventanas. Presenta una portada con frontón de tres entablamentos y pilastras corridas, dos de las ventanas con frontones simples, la otra con antepechos. En la parte superior del muro y a manera de remate se aprecia un escalonamiento el cual es seccionado por volúmenes que contienen gárgolas cilíndricas. La fachada lateral con puertas simples y un balcón republicano en el extremo, presenta además un desnivel el cual ha sido aprovechado como semisótano de coberturas abovedadas. En la esquina una pilastra rematada con un pináculo sobresaliente. Cabe destacar que el tímpano del frontón está decorado con foliajería rococó.

4 FILIACION ESTILISTICA :

El muro escalonado en su parte superior, el frontón ornamentado, los pequeños frontones sobre las ventanas demuestran que en lo referente a la fachada el estilo usado o predominante es el colonial, en la fachada lateral se imponentan elementos republicanos. La portada con elementos característicos del mestizo arequipeño.

6 OBSERVACIONES :

En el frontón lleva tallada la frase "Después de Dios Quiroz". La mayoría de sus habitaciones presentan de coberturas bóvedas de medio cañón.

INFORMACION REGISTRAL :

N° de Pisos :	Uso Original :	Uso Actual :
02	Vivienda Otros	Vivienda Comercio

Tomo :	Folio :	Asiento :	Ficha :

EXPED. TECNICOS : Inventario del Patrimonio Cultural Fac. de Arquitectura y Urbanismo UNSA ; alumna Katherine Tamayo Jara.

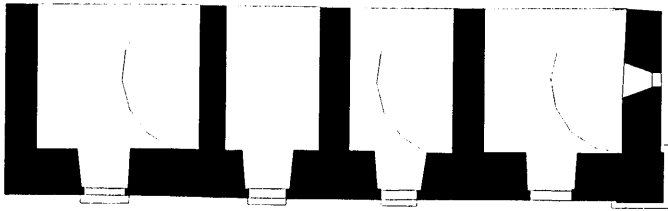
FUENTE DE DATOS : Instituto Nacional de Cultura: Extracto al 26 de Abril de 1996 y FAU-UNSA



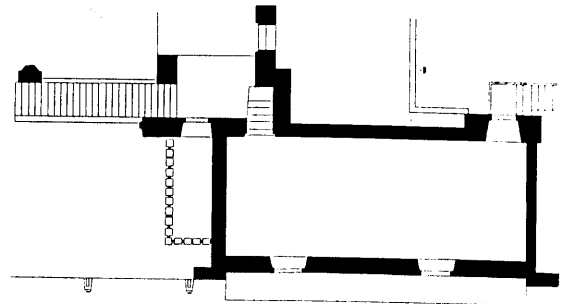
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PRIMERA PLANTA

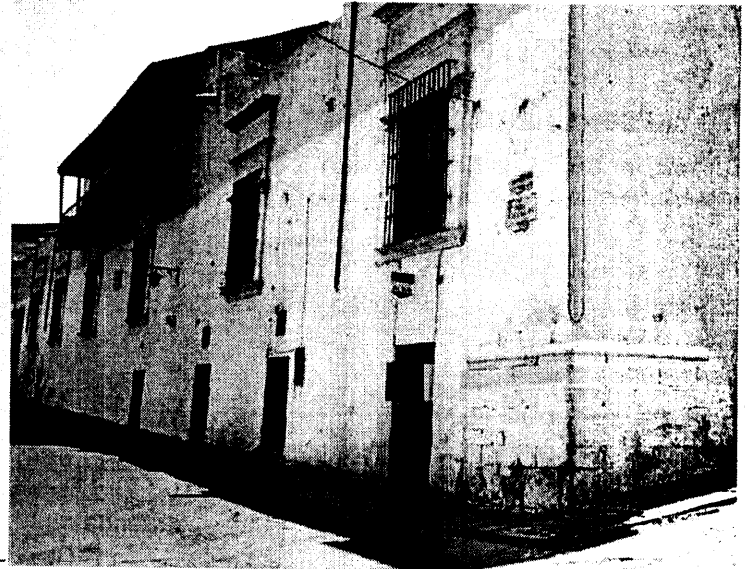


SEGUNDA PLANTA

AREA DE TERRENO : 1812.00 m² AREA CONSTRUIDA : 1231.75 m² AREA LIBRE : 818.00 m²

DESCRIPCION DE MATERIALES CONSTRUCTIVOS :

ELEMENTOS :	DESCRIPCION :	ESTADO :	OBSERVACIONES :
CIMENTOS	PIEDRA	regular	
MUROS	SILLAR LADRILLO	malo	El ladrillo en algunas modificaciones hechas.
PISOS	SILLAR/C.RODA MADERA	malo	Madera en los ambientes
TECHOS	SILLAR CALAMINAS	malo	
PILARES			
REVESTIMIENTOS	EMPAPELADO PINTURA	malo	
BALCONES	MADERA	malo	
PUERTAS	MADERA	malo	
VENTANAS	MADERA	malo	
REJAS	FIERRO	regular	Fierro forjado
OTROS			
II.SS.			
II.EE.	VISIBLES	malo	



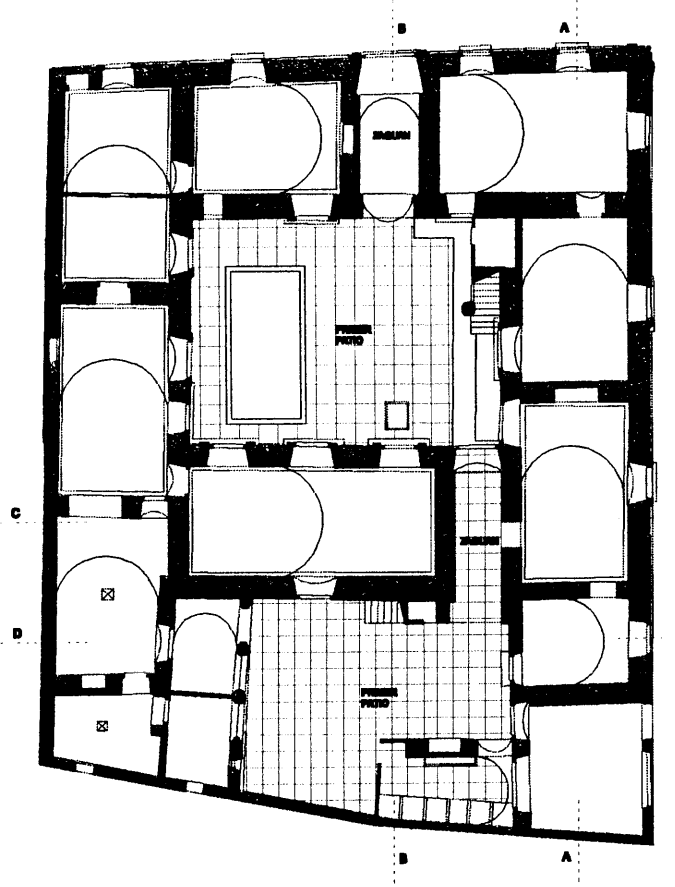
FUENTES: Planos: FAU - UNSA.

Fotos : FAU-UNSA ; alumna Katherine Tamayo Jara.

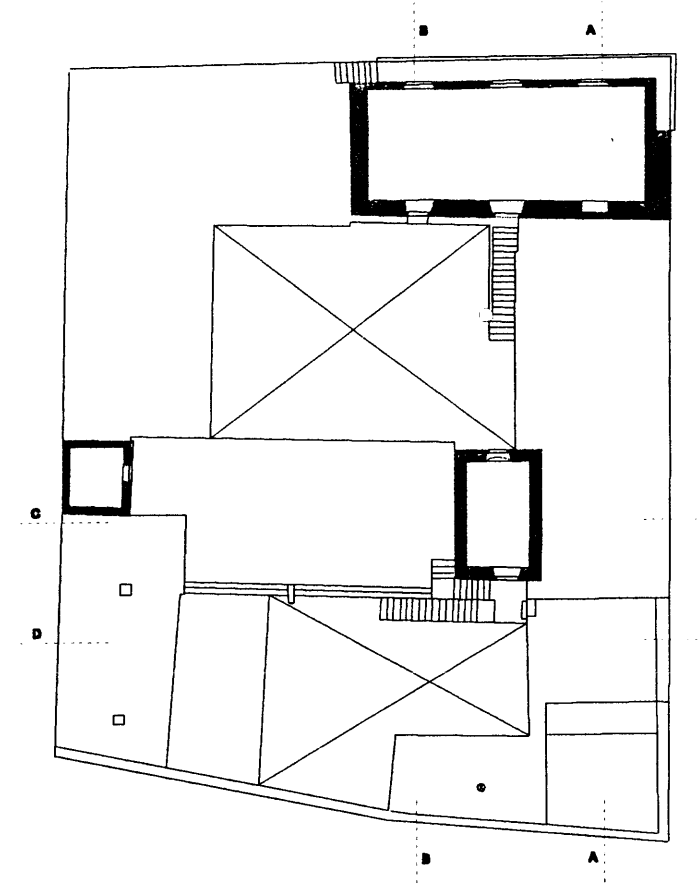
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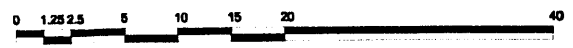


PRIMERA PLANTA





SEGUNDA PLANTA

CALLE PALACIO VIEJO



CONVENIO MUNICIPALIDAD PROVINCIAL DE AREQUIPA-AGENCIA ESPAÑOLA DE COOPERACION INTERNACIONAL
PLAN DE REHABILITACION INTEGRAL: CENTRO HISTORICO DE AREQUIPA

	SEC.	MEZA	LOT.	FONDO:
	01	03	01	ALVAREZ THOMAS 200
LAMINA PRIMERA Y SEGUNDA PLANTAS				
ESCALA: GRAFICA		FECHA: MARZO 2000		DIBUJO V.P.M.





A ECI

SEC: 01 MZ: 03

Nombre : N°

EX-RESIDENCIA UNIVERSITARIA

Patrimonio Declarado Propuesto

Legislación R.S.N° 2900-72-ED del 28.12.72

UBICACION

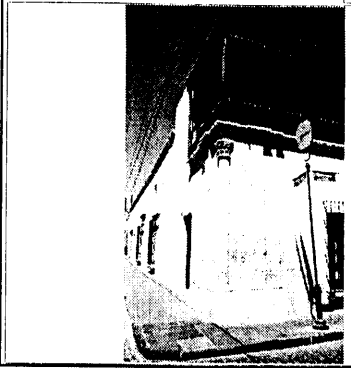
Provincia : Distrito :

AREQUIPA AREQUIPA

Zona o Barrio :

Zona Monumental de Arequipa

FACHADA :



DIRECCION SEGUN RESOLUCION :

Calle, Av. : Alvarez Thomas Esq. Palacio Viejo 118
N° : 200,200-A,

Tipo :

CIVIL PUBLICA

Año de Construcción :

Siglo XIX

Propietario :

PERSONA JURIDICA

DIRECCION SEGUN VERIFICACION :

Calle, Av. : Alvarez Thomas Esq. Palacio Viejo 118
N° : 200,200-A,

Nombre del Propietario :

Universidad Nacional San Agustín



1 DE LA UBICACION :

Ubicado en la denominada Zona de Tratamiento N° 01, que se ha denominado así por el carácter cívico cultural del sector.

3 DEL INTERIOR :

Zaguán de acceso al primer patio , en torno a este se organizan los ambientes. A mano izquierda ,en la fachada frontal del patio se encuentra ubicado el chiflón que une los dos patios existentes.En ambos patios se ubican dos escaleras ,una en cada uno ; de características similares , además los vanos con frente a los patios presentan frontones con doble entablamento.

En el primer nivel se cuentan 10 habitaciones abovedadas,mientras en el 2do una abovedada y la otra de cobertura plana. En el segundo patio anexo a las habitaciones del fondo se encuentran tres arcadas a manera de claustro.

5 RESEÑA HISTORICA :

La casona actual formaba parte de una integridad mayor , la cual fue desmembrada producto de las continuas modificaciones.

2 DE LA FACHADA:

Estando ubicado el inmueble en esquina , presenta dos fachadas , la principal contiene al acceso con frontón de dos entablamentos,también en esta se ve cuatro ventanas mas y un segundo nivel con tres puertas que dan a un balcón republicano con balaustrada de madera de la que nacen pies derechos que sostienen el faldón de chapas de zinc ; toda la fachada presenta una cornisa corrida y pequeña. La otra fachada con tres puertas y cuatro ventanas. Esta fachada lateral se encuentra conectada a la principal volumetricamente a través del acornizamiento corrido y como detalle en la esquina se halla una pilastra de sección circular con capitel corintio.

4 FILIACION ESTILISTICA :

Principio de organización en planta de caracter colonial,en la fachada el primer cuerpo presenta elementos usados en el periodo de transición de la época colonial a la republicana, estos de caracter clásico , el segundo cuerpo (galeria) que bien podría calificarse como impostada, responde al caracter ecléctico de fines del siglo XIX.

6 OBSERVACIONES :

Esta casona fue cedida en uso por el estado a la Universidad Nacional de San Agustín , la cual fue restaurada por esta institución para fines culturales.

INFORMACION REGISTRAL :

N° de Pisos :	Uso Original :	Uso Actual :	Tomo :	Folio :	Asiento :	Ficha :
02	Vivienda	Educación Otros				

EXPED. TECNICOS : Inventario del Patrimonio Cultural Fac. de Arquitectura y Urbanismo UNSA : alumna Claudia Díaz R.

FUENTE DE DATOS : FAU-UNSA

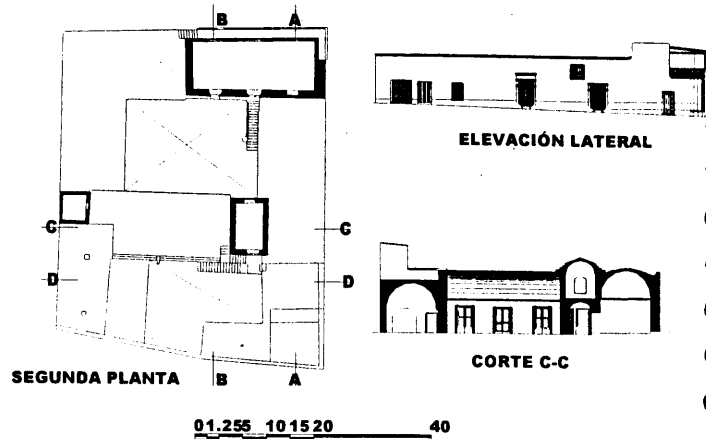
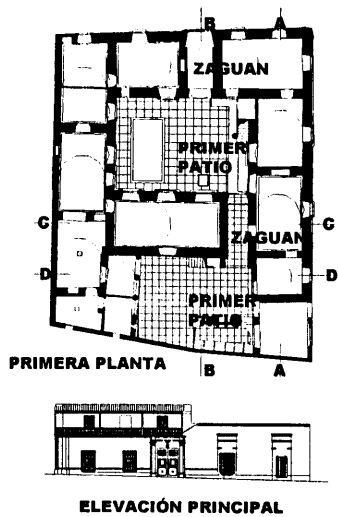


PLAN DE GESTION DEL CENTRO HISTORICO DE AREQUIPA

FECHA: 07/02/2000

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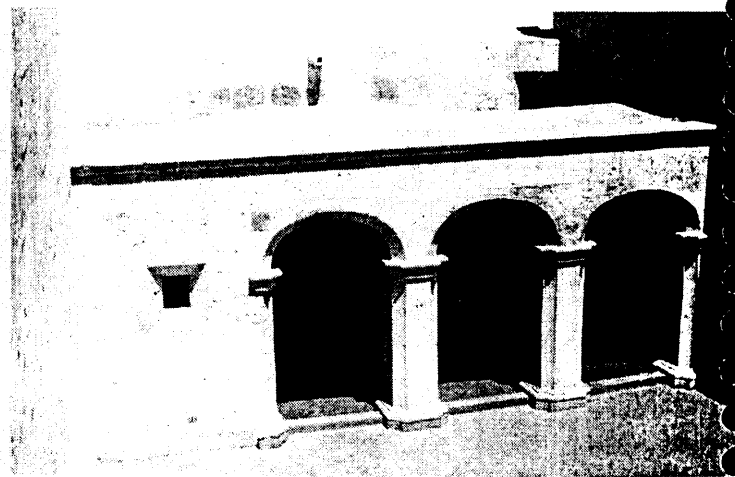




AREA DE TERRENO : 910.00 m² AREA CONSTRUIDA : 823.50 m² AREA LIBRE : 201.00 m²

DESCRIPCION DE MATERIALES CONSTRUCTIVOS :

ELEMENTOS :	DESCRIPCION :	ESTADO :	OBSERVACIONES :
CIMIENTOS	PIEDRA	bueno	
MUROS	SILLAR	bueno	
PISOS	PIEDRA MADERA	bueno	Machihembrado en las habitaciones.
TECHOS	SILLAR MADERA	bueno	Bovedas, además calamina en parte del 2do nivel.
PILARES	SILLAR	bueno	
REVESTIMIENTOS	PINTURA	bueno	Decorados en algunos muros.
BALCONES	MADERA FIERRO	bueno	
PUERTAS	MADERA	bueno	
VENTANAS	MADERA	bueno	
REJAS	FIERRO	bueno	Fierro forjado.
OTROS			
II.SS.	EMPOTRADAS	bueno	
II.EE.	EMPOTRADAS	bueno	



FUENTES: Planos: Oficina de Planificación UNSA.

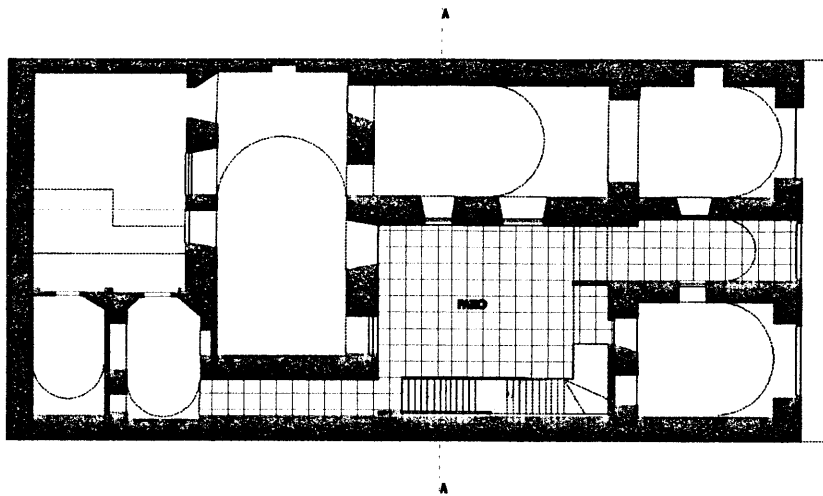
Fotos : FAU -UNSA : alumna Claudi a Díaz R.

FECHA: 07/02/2000

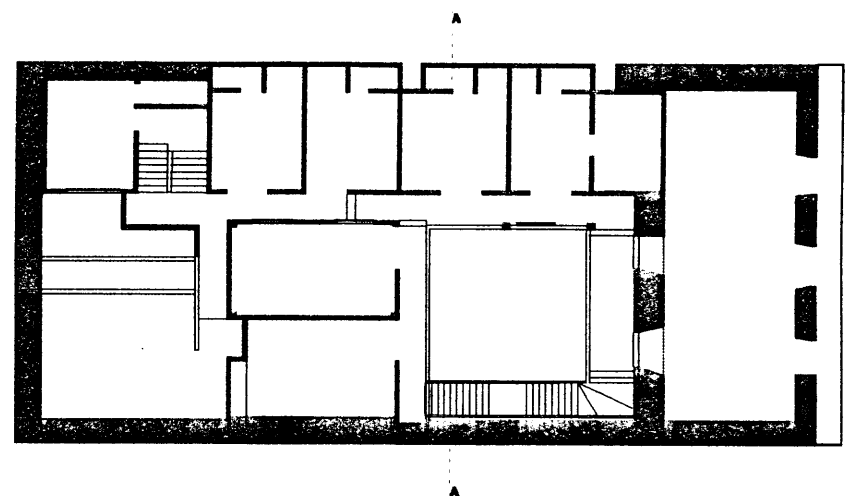
PLAN DE GESTION DEL
CENTRO HISTORICO DE AREQUIPA

OFICINA:
EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.pe

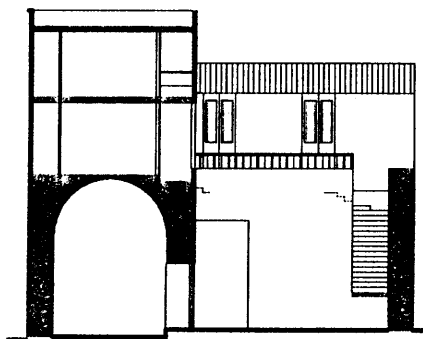




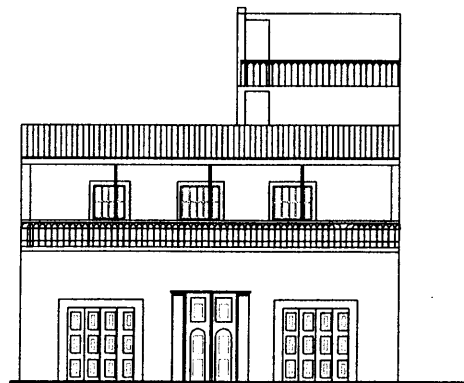
PRIMERA PLANTA



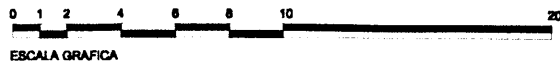
SEGUNDA PLANTA





CORTE A-A'



ELEVACION PRINCIPAL

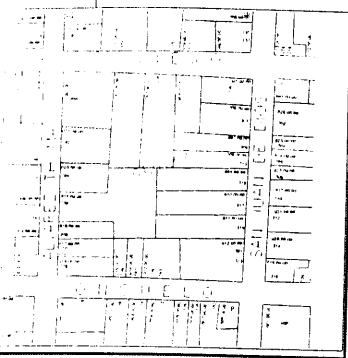


CONVENIO MUNICIPALIDAD PROVINCIAL DE AREQUIPA-AGENCIA ESPAÑOLA DE COOPERACION INTERNACIONAL PLAN DE REHABILITACION INTEGRAL: CENTRO HISTORICO DE AREQUIPA				
	SEC.	MZA.	LOT.	PROBIDO:
	01	63	20	ALVAREZ THOMAS 202
LAMINA PRIMERA Y SEGUNDA PLANTA - ELEVACION				
ESCALA: GRAFICA		FECHA: MAYO 2000		DIBUJO Y.B.R.
				

PLAN DE REHABILITACION INTEGRAL DEL CENTRO HISTORICO DE LA CIUDAD DE AREQUIPA

AECI

SEC: 01 MZ: 03



Nombre : _____ N° _____

CASA CASTILLO

Patrimonio Declarado Propuesto

Legislación R.J.N° 523-88-INC/J del 06.09.88

UBICACION

Provincia : _____ Distrito : _____

AREQUIPA AREQUIPA

Zona o Barrio : _____

Zona Monumental de Arequipa

FACHADA :



DIRECCION SEGUN RESOLUCION :

Calle, Av. : Alvarez Thomas (Ejercicios)
N° : 202,202-A,202-B

Tipo : _____
CIVIL DOMESTICA

Año de Construcción : _____ Propietario : _____
PERSONA NATURAL

DIRECCION SEGUN VERIFICACION :

Calle, Av. : Alvarez Thomas (Ejercicios)
N° : 202,202-A,202-B

Nombre del Propietario : _____
Sr. Efraín Castillo Soberón.

1 DE LA UBICACION :

Ubicado en la denominada Zona de Tratamiento N° 01, que se ha denominado así por el caracter civico cultural del sector.

3 DEL INTERIOR :

Zaguán de acceso al primer patio ,del que nacen las escaleras que conducen al segundo piso el cual presenta habitaciones de estilos diferentes, siendo la que da a la fachada construida en sillar. En primer piso existe un Chiflón lateral entre el patio principal y el secundario.

2 DE LA FACHADA:

De dos niveles,el primero con tres puertas la principal sin frontón sólo con dos pilastras y capiteles,una corniza pequeña a lo largo de la fachada ,sobre esta se ubica un balcón de madera y fierro al que se accede por el segundo nivel de muro llano y tres puertas rematado todo esto con una corniza de madera.Presenta color ocre en la fachada.

4 FILIACION ESTILISTICA :

La fachada no presenta elementos decorativos rescatables , más el uso de materiales nuevos sobre todo en el 2do nivel nos conduce a ubicar el monumento como de corte ecléctico, consturido en el periodo republicano, a inicios del S. XX.

5 RESEÑA HISTORICA :

La casona actual formaba parte de una integridad mayor , la cual fue desmembrada producto de las continuas modificaciones.

6 OBSERVACIONES :

N° de Pisos : 02	Uso Original : Vivienda	Uso Actual : Vivienda Comercio	INFORMACION REGISTRAL :		
			Tomo :	Folio :	Asiento : Ficha :

EXPED. TECNICOS : Inventario del Patrimonio Cultural Fac. de Arquitectura y Urbanismo UNSA : alumna Roxana Soza B.

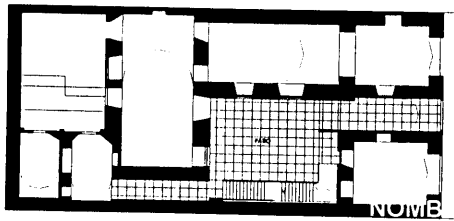
FUENTE DE DATOS : Instituto Nacional de Cultura: Extracto al 26 de Abril de 1996 / FAU - UNSA



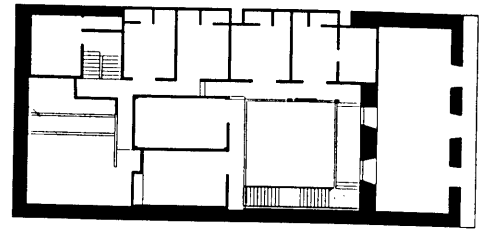
PLAN DE GESTION DEL CENTRO HISTORICO DE AREQUIPA

FECHA: 07/02/2000

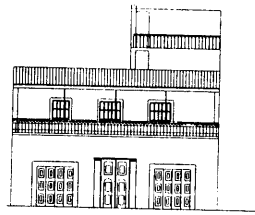
OFICINA:
EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.p



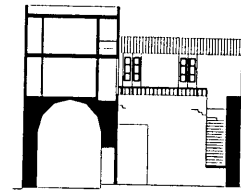
PRIMERA PLANTA



SEGUNDA PLANTA



ELEVACION PRINCIPAL

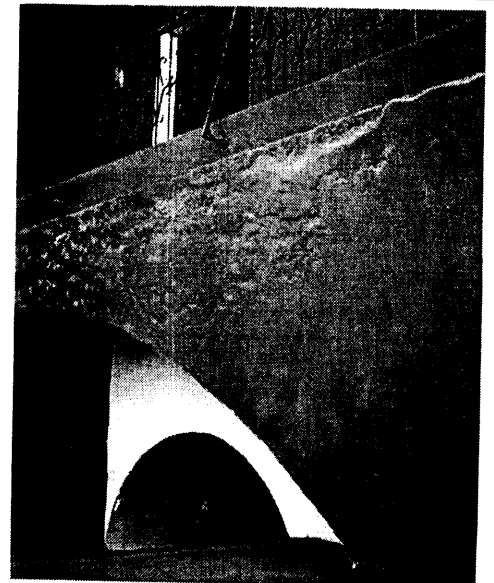
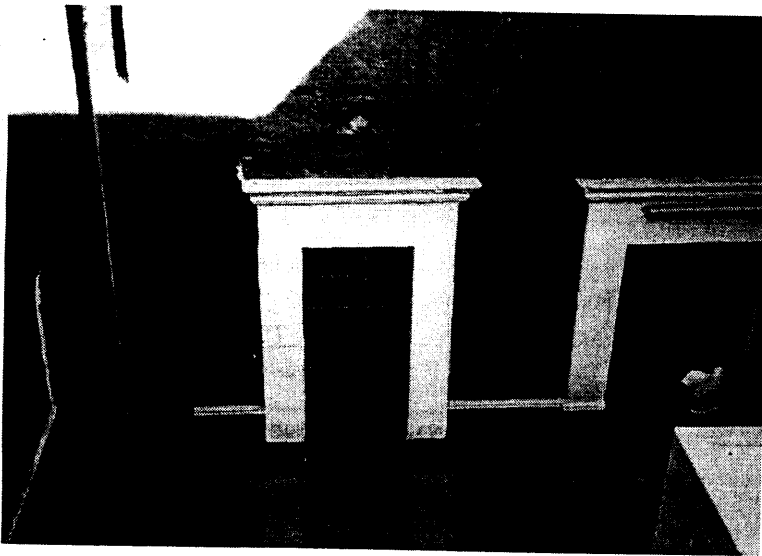


CORTE A-A'

AREA DE TERRENO : 417.45 m² AREA CONSTRUIDA : 618.80 m² AREA LIBRE : 74.10 m²

DESCRIPCION DE MATERIALES CONSTRUCTIVOS :

ELEMENTOS :	DESCRIPCION :	ESTADO :	OBSERVACIONES :
CIMIENTOS	PIEDRA	bueno	
MUROS	SILLAR	bueno	
PISOS	LOSETA CERAMICO	bueno	
TECHOS	SILLAR MADERA	bueno	Calamina además en el 2do nivel.
PILARES			
REVESTIMIENTOS			
BALCONES	MADERA FIERRO	regular	Con pies derechos de fierro.
PUERTAS	MADERA	bueno	
VENTANAS	MADERA	bueno	
REJAS	FIERRO	bueno	
OTROS			
II.SS.	EMPOTRADAS	bueno	
II.EE.	EMPOTRADAS	bueno	



FUENTES: Planos: FAU. UNSA.

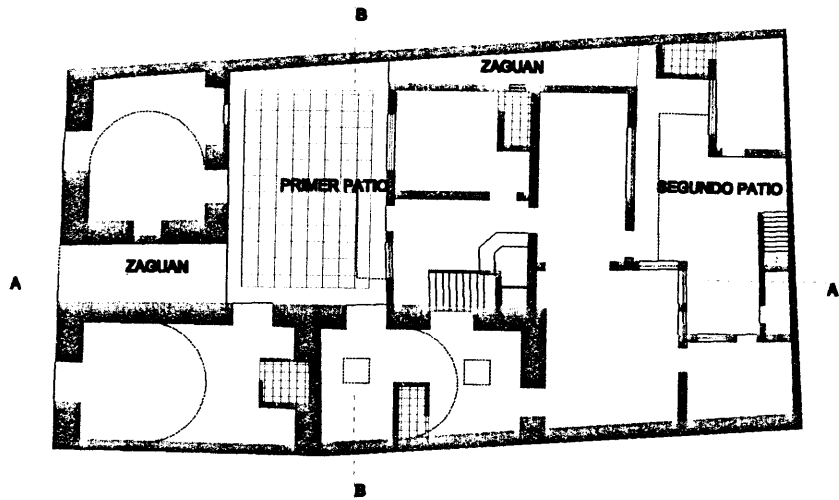
Fotos : FAU - UNSA : alumna Roxana Soza B.

FECHA: 07/02/2000

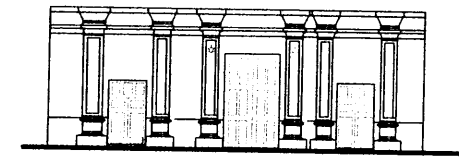
PLAN DE GESTION DEL CENTRO HISTORICO DE AREQUIPA

OFICINA:
EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.pe

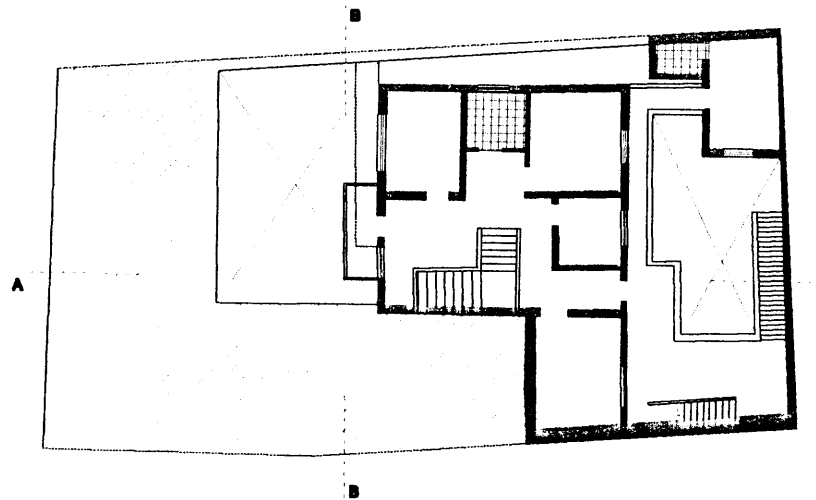




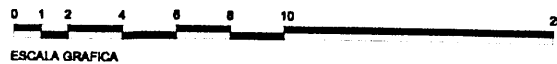
PRIMERA PLANTA





ELEVACION PRINCIPAL



SEGUNDA PLANTA



CONVENIO MUNICIPALIDAD PROVINCIAL DE AREQUIPA-AGENCIA ESPAÑOLA DE COOPERACION INTERNACIONAL PLAN DE REHABILITACION INTEGRAL: CENTRO HISTORICO DE AREQUIPA			
SEC.	MZA.	LDT.	PROYECTO:
08	08	18	BOLIVAR 202
LAMINA PRIMERA Y SEGUNDA PLANTA - ELEVACION			
ESCALA:		FECHA:	DIBUJADO:
GRAFICA		MAR. 2000	Y.B.R.
			

SEC: 08 MZ: 06

Nombre : N°

CASA NUÑEZ

Patrimonio Declarado Propuesto

Legislación R.J.N° 523-88-INC/J del 06.09.88

UBICACION

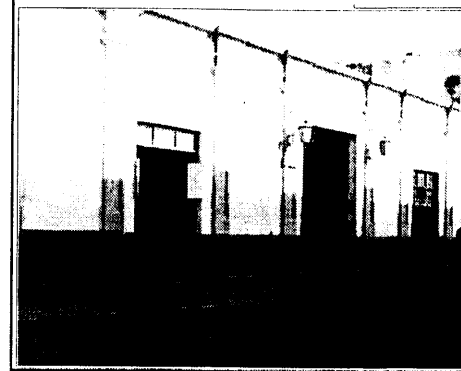
Provincia : Distrito :

AREQUIPA AREQUIPA

Zona o Barrio :

Zona Monumental de Arequipa

FACHADA :



DIRECCION SEGUN RESOLUCION :

Calle, Av. : Bolívar
N° : 202

Tipo : Año de Construcción : Proletario :

CIVIL DOMESTICA Siglo XIX PERSONA NATURAL

DIRECCION SEGUN VERIFICACION :

Calle, Av. : Bolívar
N° : 202

Nombre del Proletario :

Sr. Victor Nuñez Flores y Sra. Paquita Manri

1 DE LA UBICACION :

Esta ubicado en la denominada Zona de Tratamiento N° 01, que se ha denominado así por el caracter cívico cultural .

3 DEL INTERIOR :

Zaguán de acceso al primer patio y en torno a este se organizan las habitaciones que presentan en sus puertas pequeños frontones de dos entablamientos y esta zona es la única que conserva características originales, un chiflón al lado izquierdo conduce al segundo patio de dimensiones menores respecto al primero. Presenta un edificio de dos niveles pero de construcción reciente que está destinado como hospedaje.

5 RESEÑA HISTORICA :

2 DE LA FACHADA:

Una puerta principal y dos secundarias se distribuyen simetricamente, siendo la del centro más grande que las otras, todos los vanos quedan dentro de los intercolumnios que están definidos por las pilastras con capiteles toscanos. Sobre los anteriormente citados el arquitebo , friso ancho y la cornisa que corre extensa en toda la fachada y es el remate final superior del muro , el que inferiormente muestra el zócalo revestido en cemento.

4 FILIACION ESTILISTICA :

La presencia en la fachada de elementos decorativos de uso característico en la arquitectura clásica greco-romana pero, con aplicaciones locales ubican al monumento como neoclasista arequipeño , perteneciente al periodo cronológico de la República.

6 OBSERVACIONES :

INFORMACION REGISTRAL :

N° de Pisos : 02	Uso Original : Vivienda	Uso Actual : Vivienda Hospedaje	Tomo : Folio : Asiento : Ficha :
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EXPED. TECNICOS : Inventario del Patrimonio Cultural Fac. de Arquitectura y Urbanismo UNSA : alumno Rolando Condori

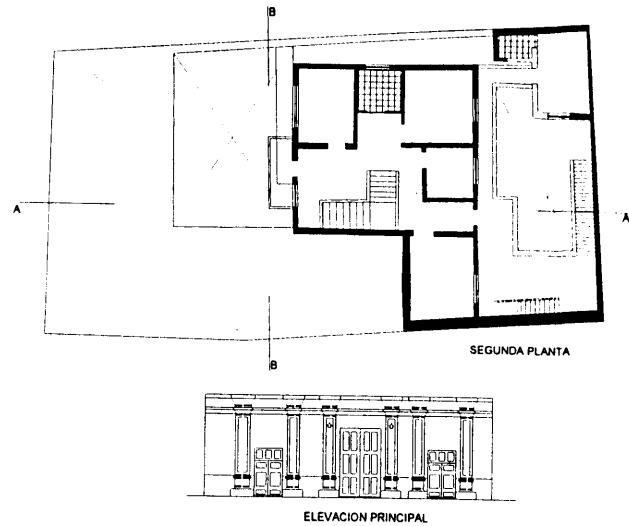
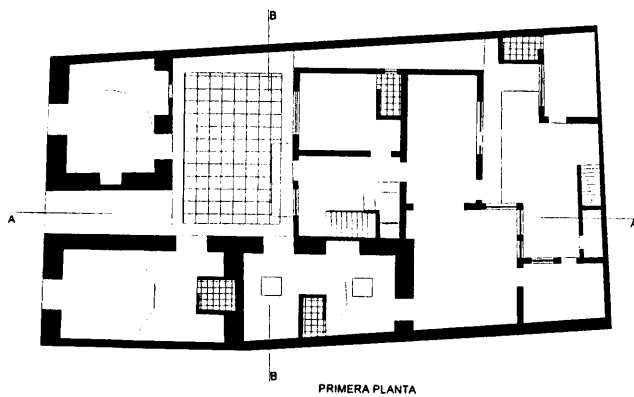
FUENTE DE DATOS : Instituto Nacional de Cultura: Extracto al 26 de Abril de 1996 / FAU - UNSA



FECHA: 08/02/2000

OFICINA:
EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.p





AREA DE TERRENO : 378.00 m² AREA CONSTRUIDA : 400.00 m² AREA LIBRE : 122.00

DESCRIPCION DE MATERIALES CONSTRUCTIVOS :

ELEMENTOS :	DESCRIPCION :	ESTADO :	OBSERVACIONES :
CIMIENTOS	PIEDRA	bueno	
MUROS	SILLAR LADRILLO	bueno	El ladrillo en el segundo piso
PISOS	LOSETA MADERA	bueno	
TECHOS	SILLAR ALIGERADO	bueno	Bóvedas en el 1er piso
PILARES			
REVESTIMIENTOS	CEMENTO	bueno	Tarrajeo en algunos ambientes
BALCONES			
PUERTAS	MADERA	bueno	
VENTANAS	MADERA	bueno	
REJAS	FIERRO	bueno	
OTROS			
II.SS.			
II.EE.			

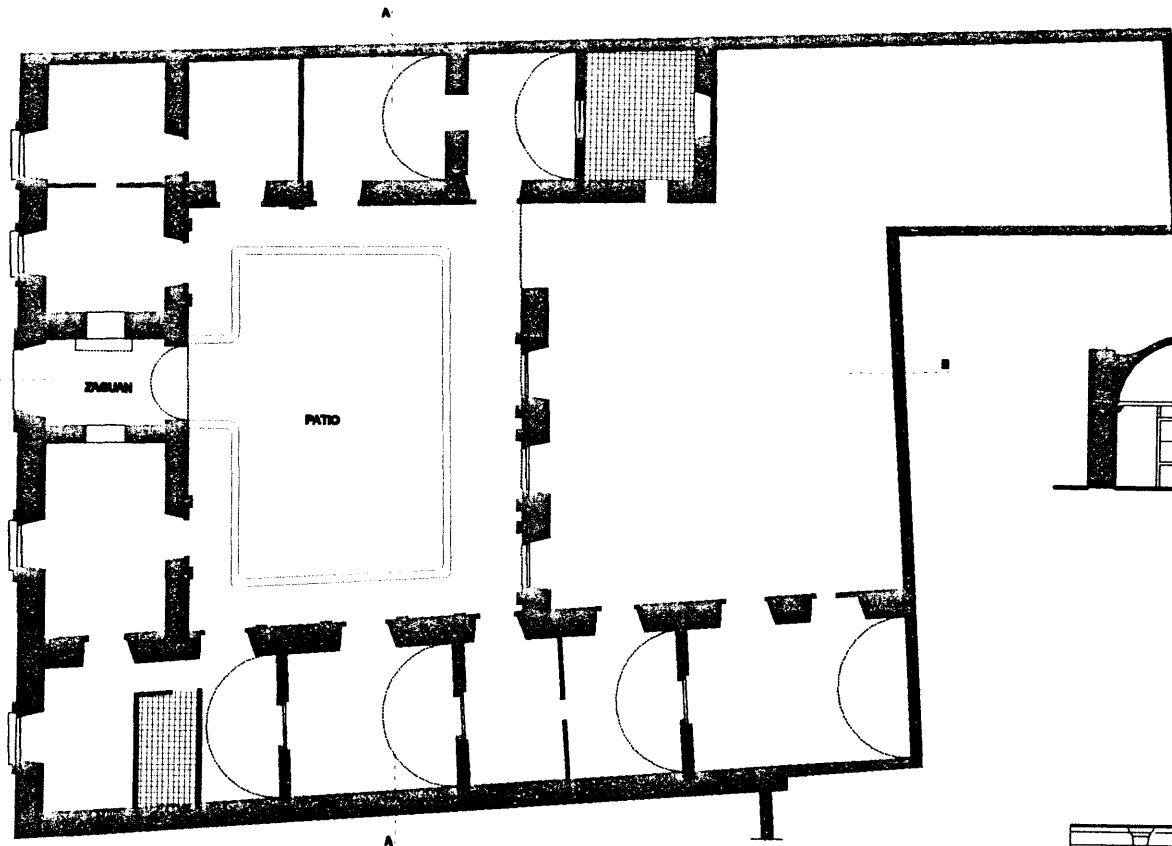


FUENTES: Planos: FAU. - UNSA

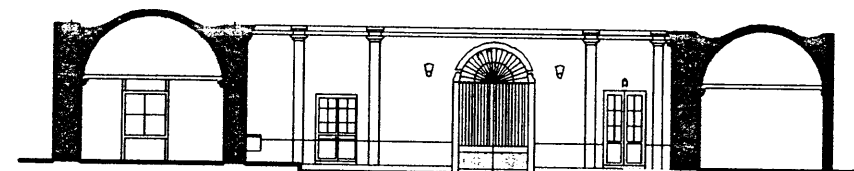
Fotos : FAU - UNSA : alumno Rolando Condori

FECHA: 08/02/2000

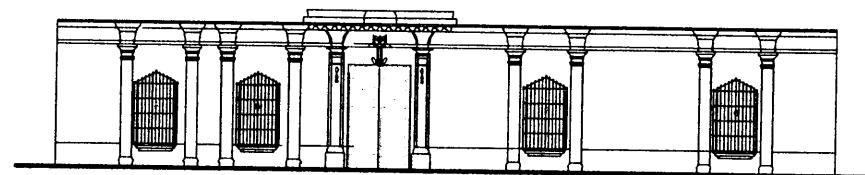




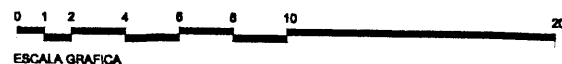
PRIMERA PLANTA





CORTE A-A'



ELEVACION PRINCIPAL



ESCALA GRAFICA

CONVENIO MUNICIPALIDAD PROVINCIAL DE AREQUIPA-AGENCIA ESPAÑOLA DE COOPERACION INTERNACIONAL			
PLAN DE REHABILITACION INTEGRAL: CENTRO HISTORICO DE AREQUIPA			
BIBL.	SEZA.	LOT.	PREDIO:
08	08	18	BOLIVAR 204
LAMINA			
PRIMERA PLANTA - ELEVACION			
ESCALA:		FECHA:	DISEÑO:
GRAFICA		MAR. 2000	Y.B.R.
			

PLAN DE REHABILITACION INTEGRAL DEL CENTRO HISTORICO DE LA CIUDAD DE AREQUIPA



SEC: 08 MZ: 06

Nombre : CASA DIARIO CORREO N°

Patrimonio Declarado Propuesto

Legislación R.J.N° 523-88-INC/J del 06.09.88

UBICACION

Provincia : AREQUIPA Distrito : AREQUIPA

Zona o Barrio : Zona Monumental de Arequipa

FACHADA :



DIRECCION SEGUN RESOLUCION :

Calle, Av. : Bolívar
N° : 204

Tipo : CIVIL DOMESTICA

Año de Construcción : Siglo XIX 1899

Propietario : PERSONA JURIDICA

DIRECCION SEGUN VERIFICACION :

Calle, Av. : Bolívar
N° : 204

Nombre del Propietario : Editora Correo S. A.

1 DE LA UBICACION :

Esta ubicado en la denominada Zona de Tratamiento N° 01, que se ha denominado así por el caracter cívico cultural .

3 DEL INTERIOR :

Zaguán de acceso al patio y este es el que ordena a las habitaciones alrededor suyo, pasando lo que fue el chiflón (que no existe) se llega a un gran ambiente cubierto con planchas de calamina , que debió ser el segundo patio. Los muros con frente al patio están decorados con pilastras, capiteles y cornisa .

2 DE LA FACHADA:

Puerta central con ventana a cada lado, todos los vanos enmarcados con pilastra es decir formando intercolumnios. Además toda la fachada con cornisa y zócalo. El portón ubicado centralmente el mismo que está constituido por entablamento , ménsula central y gran cornisa con modillones , también presenta arquitrabe y friso.

4 FILIACION ESTILISTICA :

La presencia de elementos decorativos que recuerdan a la arquitectura de los órdenes greco-romanos , colocan al monumento como neoclasista arequipeño es decir con aplicaciones locales.

5 RESEÑA HISTORICA :

6 OBSERVACIONES :

El segundo patio ha sido techado y cambiado en su uso.

N° de Pisos : 01	Uso Original : Vivienda	Uso Actual : Oficinas Taller
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INFORMACION REGISTRAL :

Tomo : Folio : Asiento : Ficha :

EXPED. TECNICOS : Inventario del Patrimonio Cultural Fac. de Arquitectura y Urbanismo UNSA : alumno Enrique Fuentes.

FUENTE DE DATOS : Instituto Nacional de Cultura: Extracto al 26 de Abril de 1996 FAU - UNSA

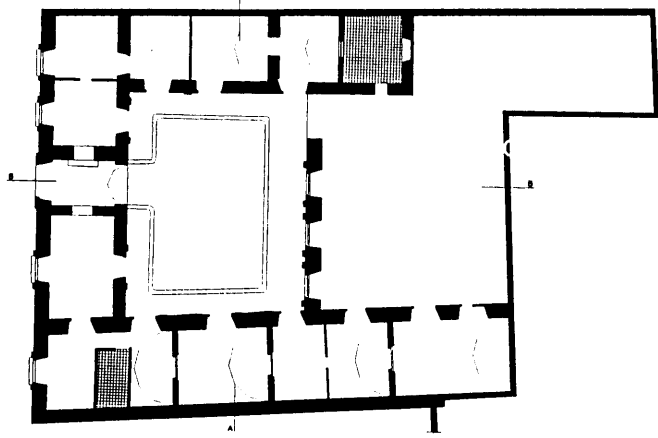


PLAN DE GESTION DEL CENTRO HISTORICO DE AREQUIPA

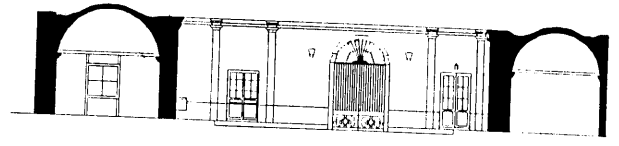
FECHA: 08/02/2000

OFICINA:
EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.p

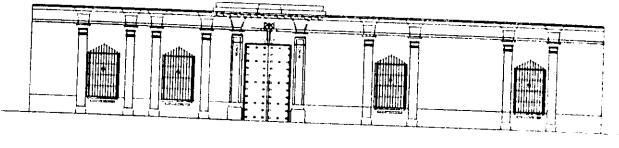




PRIMERA PLANTA



CORTE

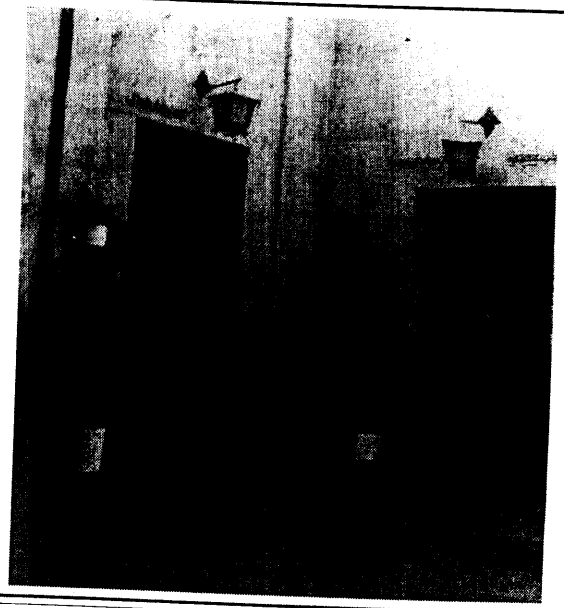
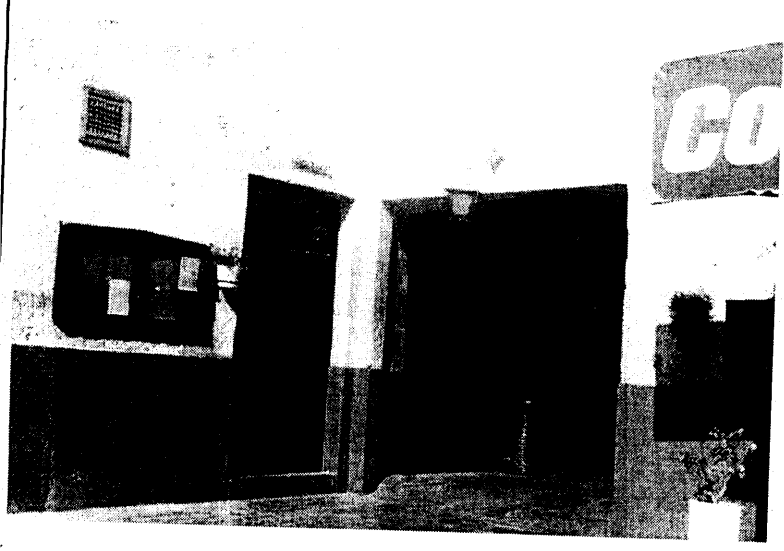


ELEVACION PRINCIPAL

AREA DE TERRENO : 1098.75 m² AREA CONSTRUIDA : 912.75 m² AREA LIBRE : 186.00 m²

DESCRIPCION DE MATERIALES CONSTRUCTIVOS :

ELEMENTOS :	DESCRIPCION :	ESTADO :	OBSERVACIONES :
CIMIENTOS	PIEDRA	regular	
MUROS	SILLAR	regular	
PISOS	LOSETA MADERA	regular	La madera algunas habitaciones
TECHOS	SILLAR	regular	Bóvedas
PILARES			
REVESTIMIENTOS			
BALCONES			
PUERTAS	MADERA	regular	
VENTANAS	MADERA	regular	
REJAS	FIERRO	bueno	Fierro forjado.
OTROS			
II.SS.			
II.EE.			



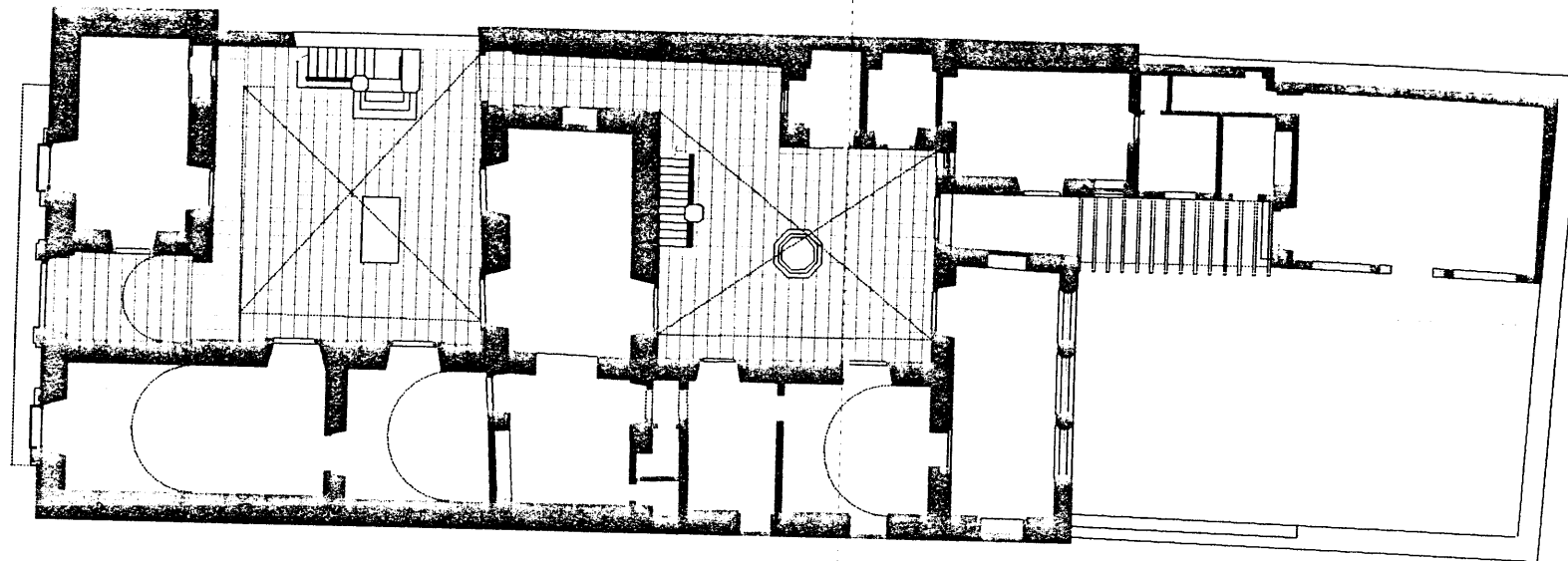
FUENTES: Planos: FAU. - UNSA.

Fotos : FAU - UNSA : alumno Enrique Fuentes.

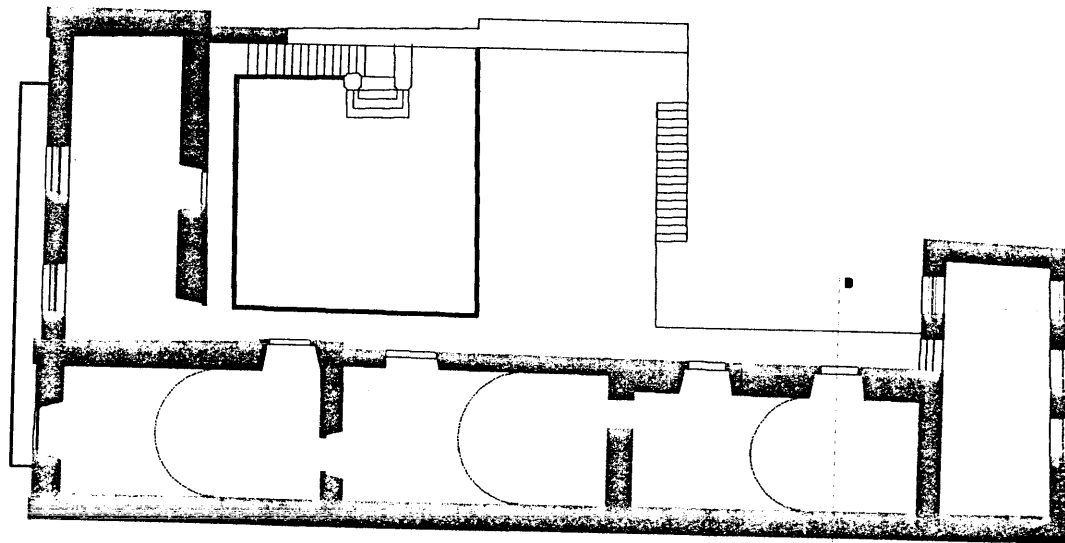
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e mail: charequipa@aeci.com.pe

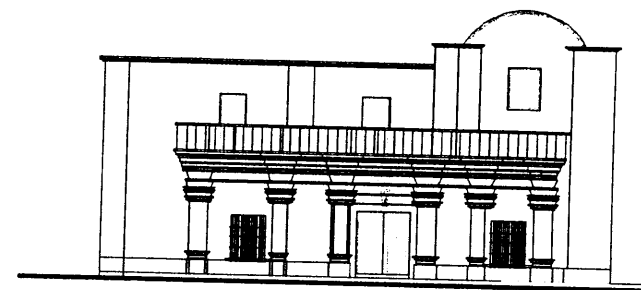




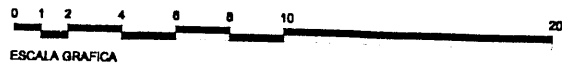
PRIMERA PLANTA



SEGUNDA PLANTA





ELEVACION PRINCIPAL



CONVENIO MUNICIPALIDAD PROVINCIAL DE AREQUIPA-AGENCIA ESPAÑOLA DE COOPERACION INTERNACIONAL
PLAN DE REHABILITACION INTEGRAL: CENTRO HISTORICO DE AREQUIPA

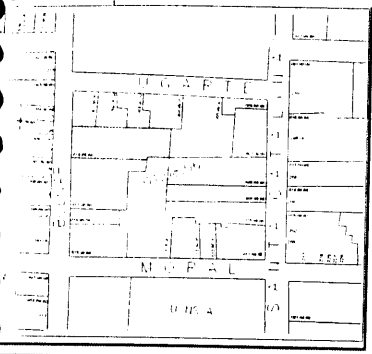
SEC. 08	MEZ. 08	LOT. 18	PREDIO: BOLIVAR 208
LAMINA PRIMERA Y SEGUNDA PLANTA-ELEVACION			
ESCALA: GRAFICA		FECHA: MAR. 2000	DESEÑ. Y.B.R.



A E C I

SEC: 08 MZ: 06



Nombre : _____ N° _____

CASONA DE LOS PASTOR.

Patrimonio Declarado Propuesto

Legislación R.S.N° 2900-72-ED del 28.12.72

UBICACION

Provincia : _____ Distrito : _____

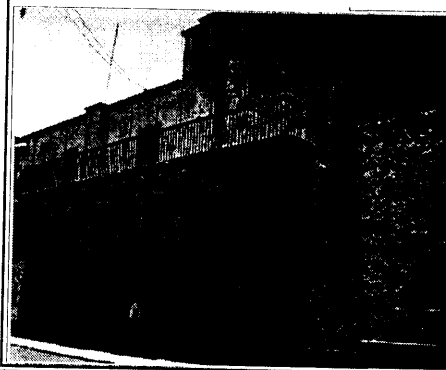
AREQUIPA

AREQUIPA

Zona o Barrio :

Zona Monumental de Arequipa

FACHADA :



DIRECCION SEGUN RESOLUCION :

Calle, Av. : Bolívar
N° : 206

Tipo : _____
CIVIL DOMESTICA

Año de Construcción : _____ Propietario : _____
Siglo XIX 1882 GOBIERNO CENTRA

DIRECCION SEGUN VERIFICACION :

Calle, Av. : Bolívar
N° : 206

Nombre del Propietario : _____
Consejo Transitorio de Administración Regional

1 DE LA UBICACION :

Esta ubicado en la denominada Zona de Tratamiento N° 01, que se ha denominado así por el carácter cívico cultural.

3 DEL INTERIOR :

Zaguan , veinte ambientes y dos chiflones,todas las coberturas son bóvedas,en el jardín una arquería de pilares y arcos rebajados a manera de claustro de fuerte presencia.Escalera de arco portranquil en los dos primeros patios.

2 DE LA FACHADA:

Dos niveles,en el primero puerta principal y dos ventanas enmarcados todos por pilastras, y estas a su vez rematadas por una gran corniza que es usada como base del balcón del segundo nivel,en este se hallan dos puertas y una ventana,la última contenida en un muro testero y techada con una bóveda.

4 FILIACION ESTILISTICA :

En lo referente a la fachada , la presencia de elementos decorativos greco - romano ubican al inmueble como clasisista , usados estos estilos con cierta regularidad en las postrimerias de la época colonial e inicios de la republicana.

5 RESEÑA HISTORICA :

6 OBSERVACIONES :

N° de Pisos : 02	Uso Original : Vivienda	Uso Actual : Administrativ
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INFORMACION REGISTRAL :

Tomo :	Folio :	Asiento :	Ficha :
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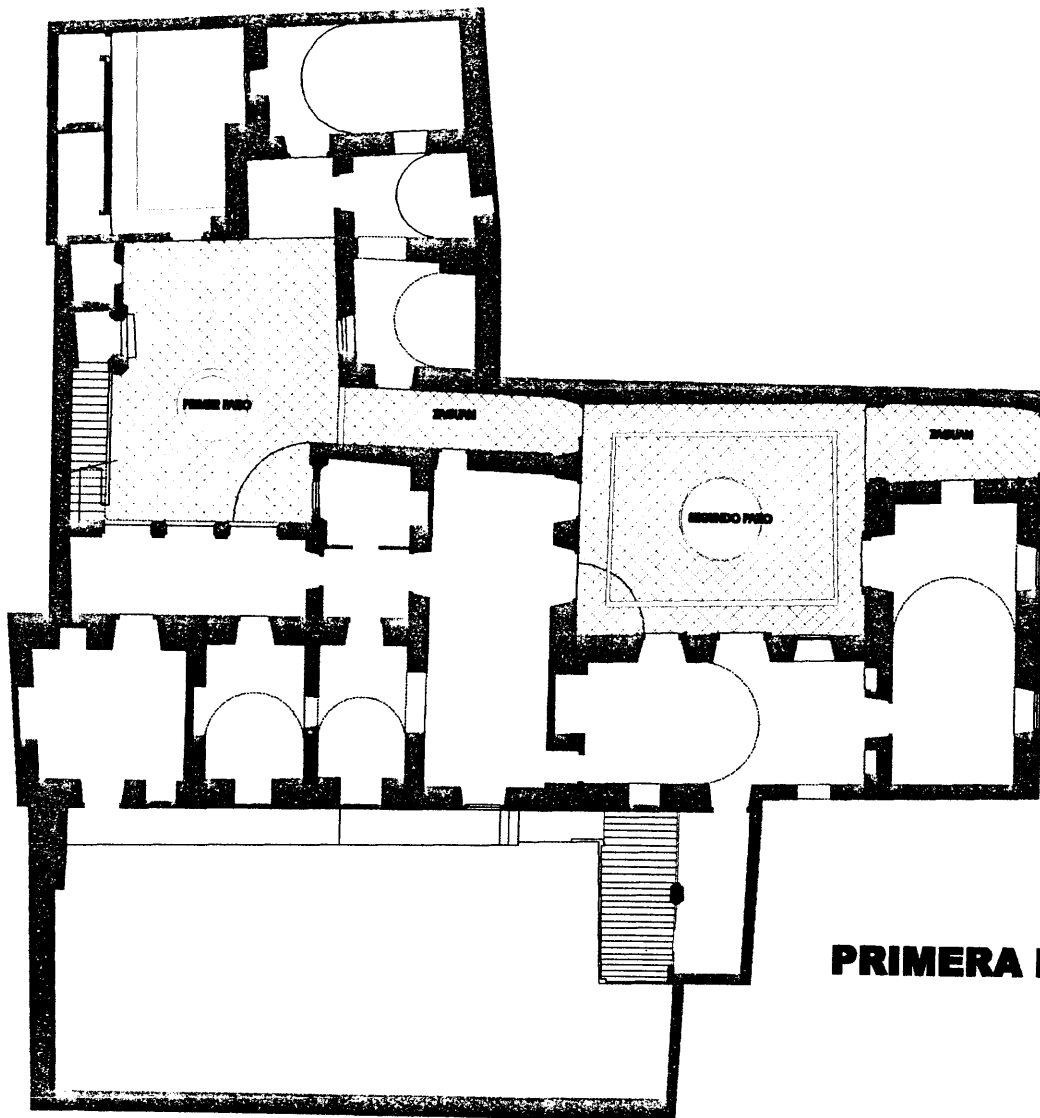
EXPED. TECNICOS : Inventario del Patrimonio Cultural Fac. de Arquitectura y Urbanismo UNSA : alumna Marisela Herrera L

FUENTE DE DATOS : Instituto Nacional de Cultura: Extracto al 26 de Abril de 1996 / FAU - UNSA

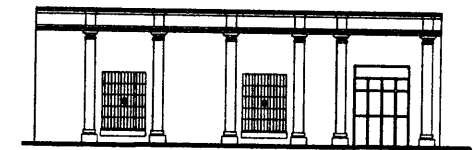
FECHA: 08/02/2000

OFICINA:
EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.p

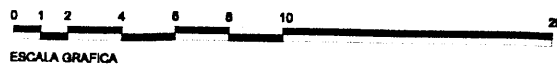






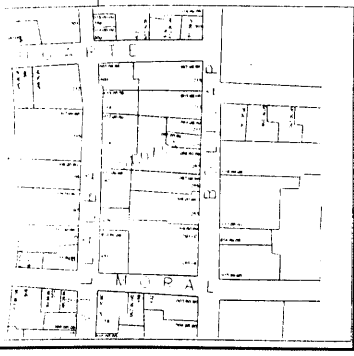
PRIMERA PLANTA



ELEVACION PRINCIPAL



CONVENIO MUNICIPALIDAD PROVINCIAL DE AREQUIPA-AGENCIA ESPAÑOLA DE COOPERACION INTERNACIONAL PLAN DE REHABILITACION INTEGRAL: CENTRO HISTORICO DE AREQUIPA				
	SEC.	MZA.	LOT.	PREBIO:
	07	04	08	BOLIVAR 207
	LAMINA PRIMERA PLANTA - ELEVACION			
ESCALA:	FECHA:	DIBUJO:		
GRAFICA	MAYO 2000	L.L.M.T.		
				



Nombre : _____ N° _____

COLEGIO DE ARQUITECTOS

Patrimonio Declarado Propuesto

Legislación R.J.N° 009-89-INC/J del 12.01.89

UBICACION

Provincia : _____ Distrito : _____

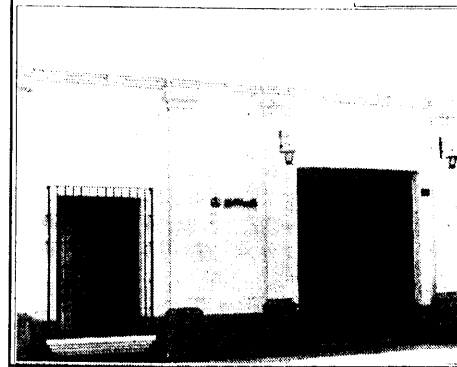
AREQUIPA

AREQUIPA

Zona o Barrio :

Zona Monumental de Arequipa

FACHADA :



DIRECCION SEGUN RESOLUCION :

Calle, Av. : Bolívar
N° : 207

Tipo : _____
CIVIL DOMESTICA

Año de Construcción : _____
Siglo XIX

Propietario : _____
PERSONA JURIDICA

DIRECCION SEGUN VERIFICACION :

Calle, Av. : Bolívar
N° : 207

Nombre del Propietario :

Colegio de Arquitectos Filial Arequipa.



1 DE LA UBICACION :

Esta ubicado en la denominada Zona de Tratamiento N° 01, que se ha denominado así por el caracter civico cultural .

3 DEL INTERIOR :

Zaguán lateral de acceso al primer patio , en torno a este se disponen los ambientes que están cubiertos con bóvedas de cañón corrido. Chiflón lateral que deriva al segundo patio. De igual manera las habitaciones dispuestas a su alrededor y al lado izquierdo se ve una secuencia de arcadas a manera de claustro , también presenta la escalera tipo alfombra de un solo tramo. Los muros interiores , es decir , con frente al patio están decorados con pilastras cortas y frontones con entablamentos.

5 RESEÑA HISTORICA :

2 DE LA FACHADA:

Un solo cuerpo, pilastras con capiteles toscanos , arquivado , friso y cornisa . Con respecto a los vanos estos no están distribuidos simétricamente , zócalo extenso en toda la zona inferior de la fachada. La fachada ha sido desmembrada es decir era más extensa , esto lo deducimos por el estado actual de la planta la que originalmente abarcó el predio del lado derecho.

4 FILIACION ESTILISTICA :

En la fachada la presencia de ornamentación de inspiración greco - romana como pilastras y arquivados , caracteriza a la arquitectura desarrollada en la ciudad en la segunda mitad del siglo XIX , llamado el estilo neoclasicista arequipeño. En el interior la decoración de los muros es clasicista.

6 OBSERVACIONES :

INFORMACION REGISTRAL :

N° de Pisos : 01	Uso Original : Vivienda	Uso Actual : Oficinas	Tomo : _____	Folio : _____	Asiento : _____	Ficha : _____
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EXPED. TECNICOS : Inventario del Patrimonio Cultural Fac. de Arquitectura y Urbanismo UNSA : alumno Victor Pacheco.

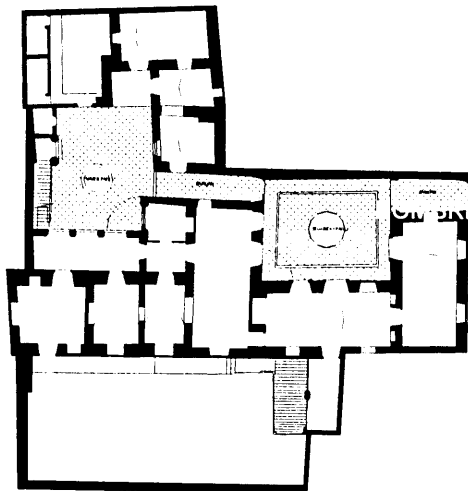
FUENTE DE DATOS : Instituto Nacional de Cultura: Extracto al 26 de Abril de 1996 / FAU - UNSA



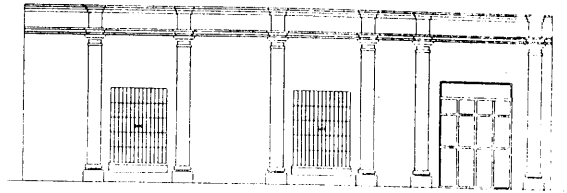
FECHA: 08/02/2000

OFICINA:
EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.p





PRIMERA PLANTA

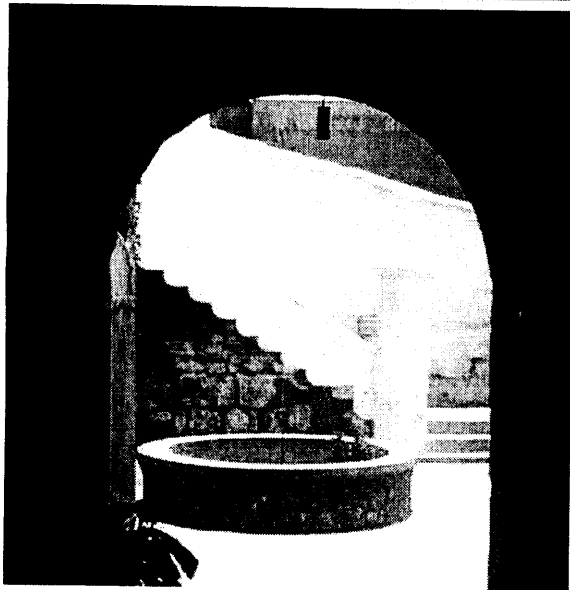


ELEVACION PRINCIPAL

AREA DE TERRENO : 1080.67 m² AREA CONSTRUIDA : 669.00 m² AREA LIBRE : 438.67 m²

DESCRIPCION DE MATERIALES CONSTRUCTIVOS :

ELEMENTOS :	DESCRIPCION :	ESTADO :	OBSERVACIONES :
CIMIENTOS	PIEDRA	bueno	
MUROS	SILLAR	bueno	
PISOS	PIEDRA MADERA	bueno	La madera en los ambientes.
TECHOS	SILLAR	bueno	
PILARES			
REVESTIMIENTOS	PINTURA	bueno	Los muros interiores están pintados.
BALCONES			
PUERTAS	MADERA	bueno	
VENTANAS	MADERA	bueno	
REJAS	FIERRO	bueno	
OTROS			
II.SS.			
II.EE.			



FUENTES: Planos:

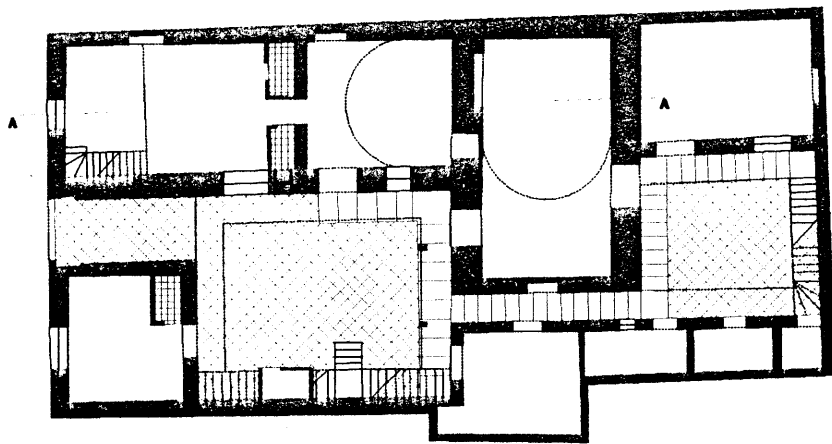
Fotos : FAU - UNSA : alumno Victor Pacheco.

FECHA: 08/02/2000

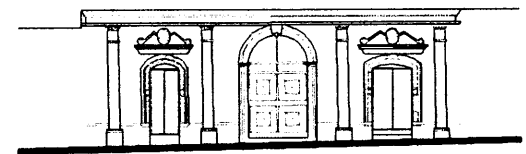
PLAN DE GESTION DEL CENTRO HISTORICO DE AREQUIPA

OFICINA:
EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.pe







PRIMERA PLANTA



ELEVACION PRINCIPAL



ESCALA GRAFICA

CONVENIO MUNICIPALIDAD PROVINCIAL DE AREQUIPA-AGENCIA ESPAÑOLA DE COOPERACION INTERNACIONAL PLAN DE REHABILITACION INTEGRAL: CENTRO HISTORICO DE AREQUIPA				
	SEC. 01	MZA. 08	LOT. 15	FINCA: CONBUELO 108
LAMINA PLANTA - ELEVACION				
ESCALA: GRAFICA		FECHA: MAR. 2000		DIBUJO Y.B.R.
				



SEC: 01 MZ: 03

Nombre : N°

CASA VARGAS

Patrimonio Declarado Propuesto

Legislación R.M.N° 0928-80-ED del 23.07.80

UBICACION

Provincia : Distrito :
 AREQUIPA AREQUIPA
 Zona o Barrio :
 Zona Monumental de Arequipa

FACHADA :



DIRECCION SEGUN RESOLUCION :

Jr. Calle, Av. : Consuelo
 N° : 109

Tipo :

CIVIL DOMESTICA

Año de Construcción :

Siglo XX 1909

Propietario :

PERSONA NATURAL

DIRECCION SEGUN VERIFICACION :

Jr. Calle, Av. : Consuelo
 N° : 109

Nombre del Propietario :

Sra. Marcelina Vargas Vda. de Huamán



1 DE LA UBICACION :

Esta ubicado en la denominada Zona de Tratamiento N° 01, que se ha denominado así por el caracter cívico cultural .

3 DEL INTERIOR :

Zaguán ,dos patios los que organizan el espacio y ordenan las habitaciones ,siete ambientes y chiflón.Dos de los ambientes están cubiertos con bóvedas, el resto con techos planos (sillar y rieles).Dos escaleras cada una en un patio,además en el 2do patio se ven pilares de madera.

2 DE LA FACHADA:

De un solo nivel,tres puertas,una principal y dos secundarias,presenta también pilastras con capiteles toscanos,arquitabe, friso y cornisa esta última sólo hasta la mitad de la extensión total de la fachada. La distribución de los vanos es simétrica y se ubican en los intercolumnios . El vano central con arco de medio punto , el resto con arcos rebajados ,cornisa , molduras y jambas . El zócalo corre en toda la fachada inferiormente.

5 RESEÑA HISTORICA :

4 FILIACION ESTILISTICA :

La fachada contiene elementos de diferentes periodos cronológicos como : las pilastras, capiteles ,arquitabe y friso características del neoclasicismo ; en el caso de los interiores quedan algunas bóvedas que reafirman la antigüedad estilística , otros techos son planos y con rieles , entonces hablaríamos de un eclecticismo y los peristilos interiores denotan aplicaciones aunque muy superficiales del Art. Nouveau.

6 OBSERVACIONES :

INFORMACION REGISTRAL :

N° de Pisos : 01	Uso Original : Vivienda	Uso Actual : Comercio	Tomo : 	Folio : 	Asiento : 	Ficha :
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EXPED. TECNICOS : Inventario del Patrimonio Cultural Fac. de Arquitectura y Urbanismo UNSA : alumna Carmen Alfaro.

FUENTE DE DATOS : Instituto Nacional de Cultura: Extracto al 26 de Abril de 1996

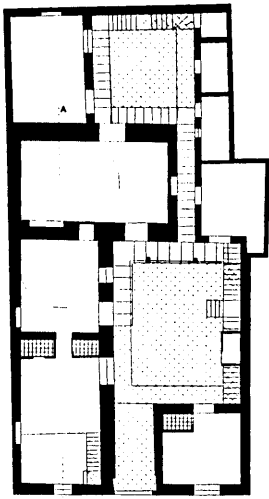


PLAN DE GESTION DEL CENTRO HISTORICO DE AREQUIPA

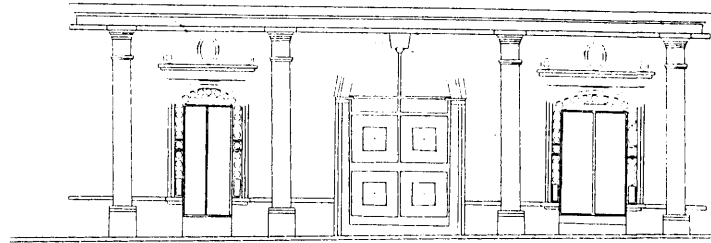
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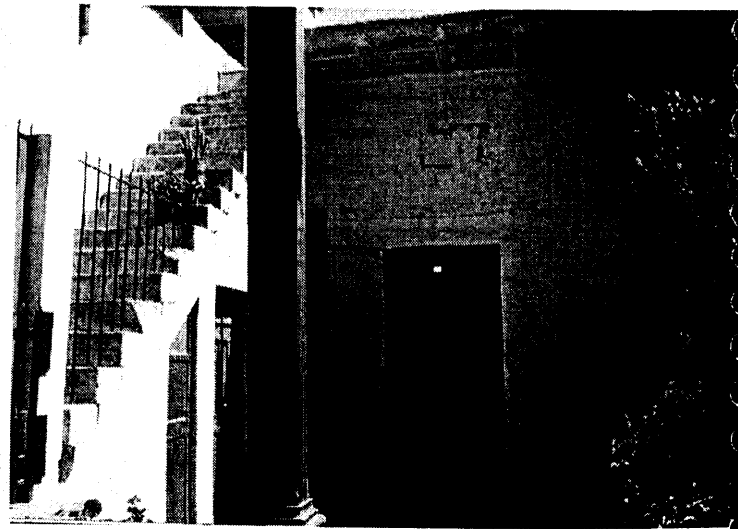
A
PRIMERA PLANTA



AREA DE TERRENO : 417.30 m² AREA CONSTRUIDA : 343.80 m² AREA LIBRE : 73.50 m²

DESCRIPCION DE MATERIALES CONSTRUCTIVOS :

ELEMENTOS :	DESCRIPCION :	ESTADO :	OBSERVACIONES :
CIMIENTOS	PIEDRA	regular	
MUROS	SILLAR	regular	
PISOS	LOSETA	PIEDRA	Madera en las habitaciones
TECHOS	SILLAR	SILLAR-RIELES	regular
PILARES	MADERA	malo	
REVESTIMIENTOS	YESO	regular	
BALCONES			
PUERTAS	MADERA	regular	
VENTANAS	MADERA	regular	
REJAS	FIERRO	regular	Fierro forjado
OTROS			
II.SS.			
II.EE.			

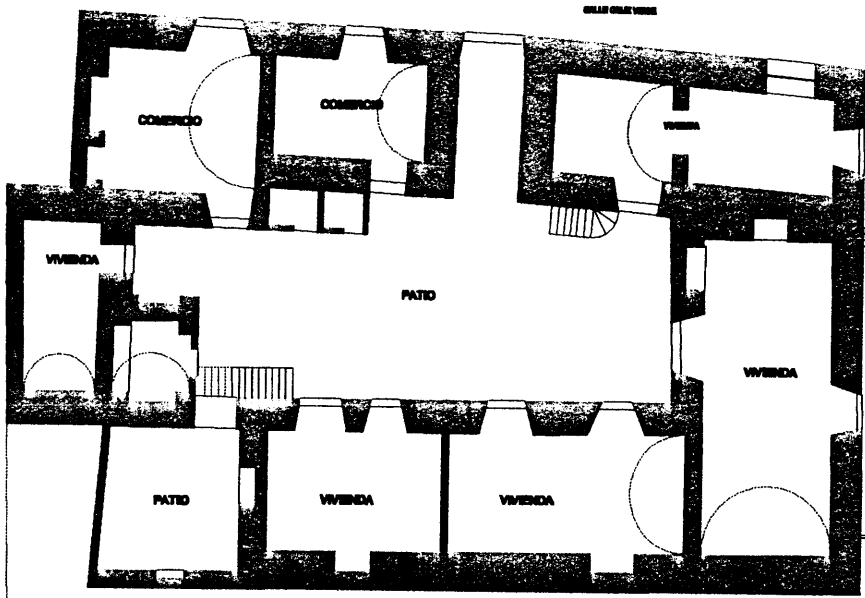


FUENTES: Planos:

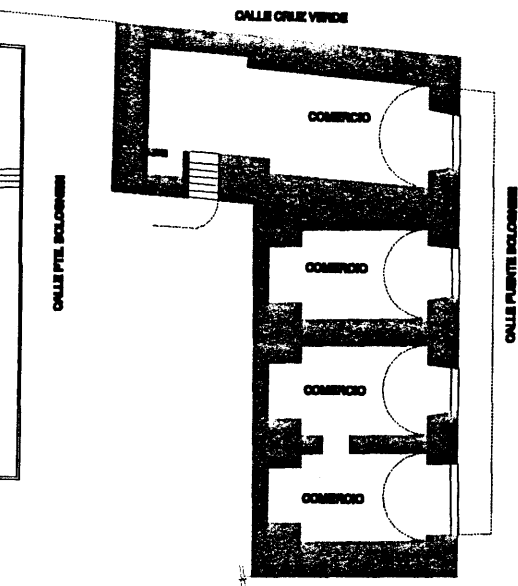
Fotos : FAU - UNSA : alumna Carmen Alfaro.

FECHA: 08/02/2000

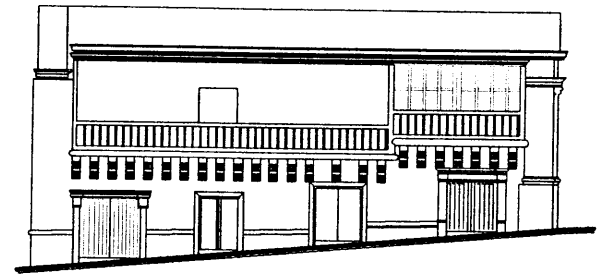




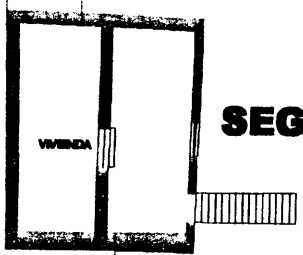
PRIMERA PLANTA
CALLE CRUZ VERDE



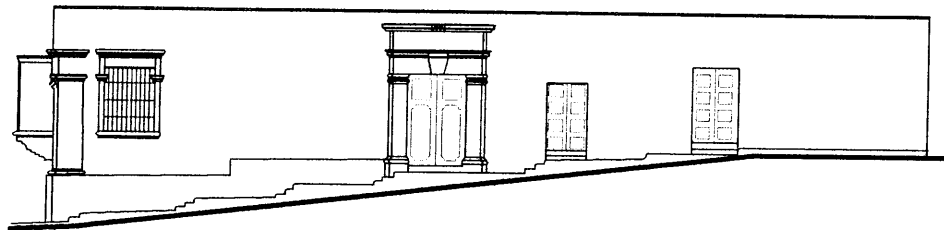
PLANTA
PRIMER NIVEL PTE. BOLOGNESI



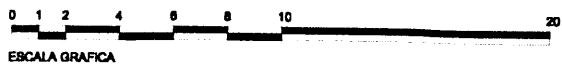
ELEVACION LATERAL



SEGUNDA PLANTA



ELEVACION PRINCIPAL



CONVENIO MUNICIPALIDAD PROVINCIAL DE AREQUIPA-AGENCIA ESPAÑOLA DE COOPERACION INTERNACIONAL
PLAN DE REHABILITACION INTEGRAL: CENTRO HISTORICO DE AREQUIPA

SEC.	MEA.	LOT.	FRENTE:
08	10	08	CRUZ VERDE 119
LAMINA PLANTAS - ELEVACIONES			
ESCALA: GRAFICA		FECHA: MAR. 2000	DESUJO Y.B.R.



SEC: 06 MZ: 10

Nombre : _____ N° _____

CASA PERALTILLA

Patrimonio Declarado Propuesto

Legislación R.S.N° 505-74-ED del 15.10.74

UBICACION

Provincia : _____ Distrito : _____

AREQUIPA AREQUIPA

Zona o Barrio : _____

Zona Monumental de Arequipa

FACHADA :



DIRECCION SEGUN RESOLUCION :

Calle, Av. : Cruz Verde Esq.Pte. Bolognesi301-307
N° : 119

Tipo : _____
CIVIL DOMESTICA

Año de Construcción : _____
Siglo XIX 1896

Propietario : _____
PERSONA NATURAL

DIRECCION SEGUN VERIFICACION :

Calle, Av. : Cruz Verde Esq.Pte. Bolognesi301-307
N° : 119

Nombre del Propietario : _____
Rubén Peraltilla Apaza

1 DE LA UBICACION :

Ubicado el monumento en la Zona de Tratamiento TZ 04 , llamada también del Solar.

3 DEL INTERIOR :

Zaguán en el ingreso principal para llegar al primer patio que organiza los ambientes a su alrededor, escaleras de sillar que parten de diferentes puntos pero en un mismo patio. Solamente presenta un patio . Los muros con frente al interior están decorados con pilastras cortas , capiteles y frontones de un entablamento.

2 DE LA FACHADA:

En esquina, la que da para Cruz Verde contiene el ingreso principal con frontón de dos entablamientos y ménsula central además de llevar pilastras ; también se ve dos puertas y una ventana, esta última con cornisa. La fachada con frente a la calle Pte. Bolognesi es de dos niveles con un balcón extenso con pilares de madera. que descansa sobre la sujeción de ménsulas de sillar a manera de cornisa. En la esquina presenta una pilastra de dos caras con capitel , arquivitrabe , friso y cornisa e inferiormente el basamento. Ambas fachadas en lo inferior del muro y escalonadamente se ve el zócalo de cemento - arena.

4 FILIACION ESTILISTICA :

El frontón de la calle Villalba rememora a la arquitectura civil de la colonia , estilísticamente la composición es clasicista con recursos academicistas de fines del siglo XVIII , además realizado en épocas de transición del periodo cronológico colonial al republicano.

5 RESEÑA HISTORICA :

6 OBSERVACIONES :

Presenta un tercer nivel construido con material noble.

INFORMACION REGISTRAL :

N° de Pisos : 03
Uso Original : Vivienda
Uso Actual : Vivienda Comercio

Tomo : _____ Folio : _____ Asiento : _____ Ficha : _____

EXPED. TECNICOS : Inventario del Patrimonio Cultural Fac. de Arquitectura y Urbanismo UNSA ; alumno Jorge Carcausto Y.

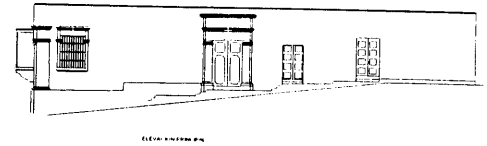
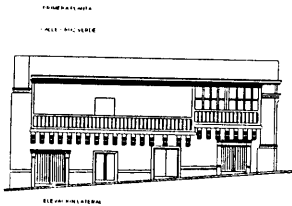
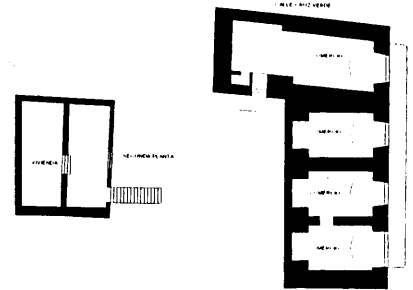
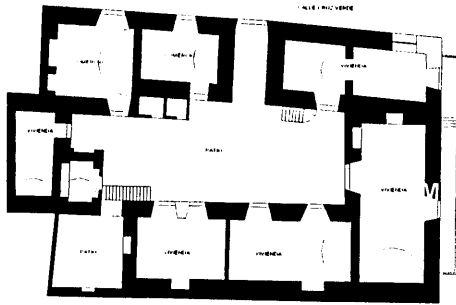
FUENTE DE DATOS : Instituto Nacional de Cultura: Extracto al 26 de Abril de 1996 / FAU-UNSA



FECHA: 08/02/2000

OFICINA: EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.p

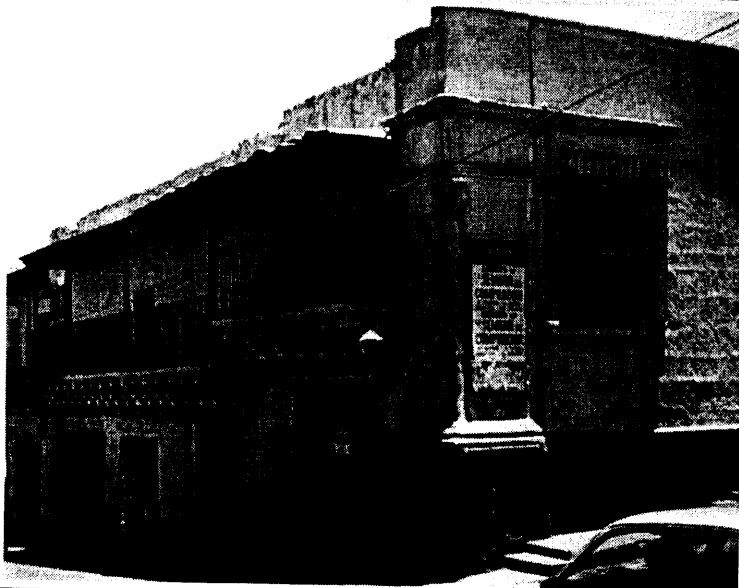




AREA DE TERRENO : 603.95 m² AREA CONSTRUIDA : 689.10 m² AREA LIBRE : 150.05

DESCRIPCION DE MATERIALES CONSTRUCTIVOS :

ELEMENTOS :	DESCRIPCION :	ESTADO :	OBSERVACIONES :
CIMIENTOS	PIEDRA	regular	
MUROS	SILLAR LADRILLO	regular	Ladrillo en el tercer piso
PISOS	PIEDRA/SILLAR	regular	Ladrillo en los ambientes.
TECHOS	SILLAR CALAMINAS	regular	Losa aligerada en el tercer piso.
PILARES			
REVESTIMIENTOS	CAL YESO	regular	
BALCONES	MADERA FIERRO	regular	Fierro forjado
PUERTAS	MADERA	regular	
VENTANAS	MADERA	regular	
REJAS	FIERRO	regular	Fierro forjado
OTROS			
II.SS.			
II.EE.			



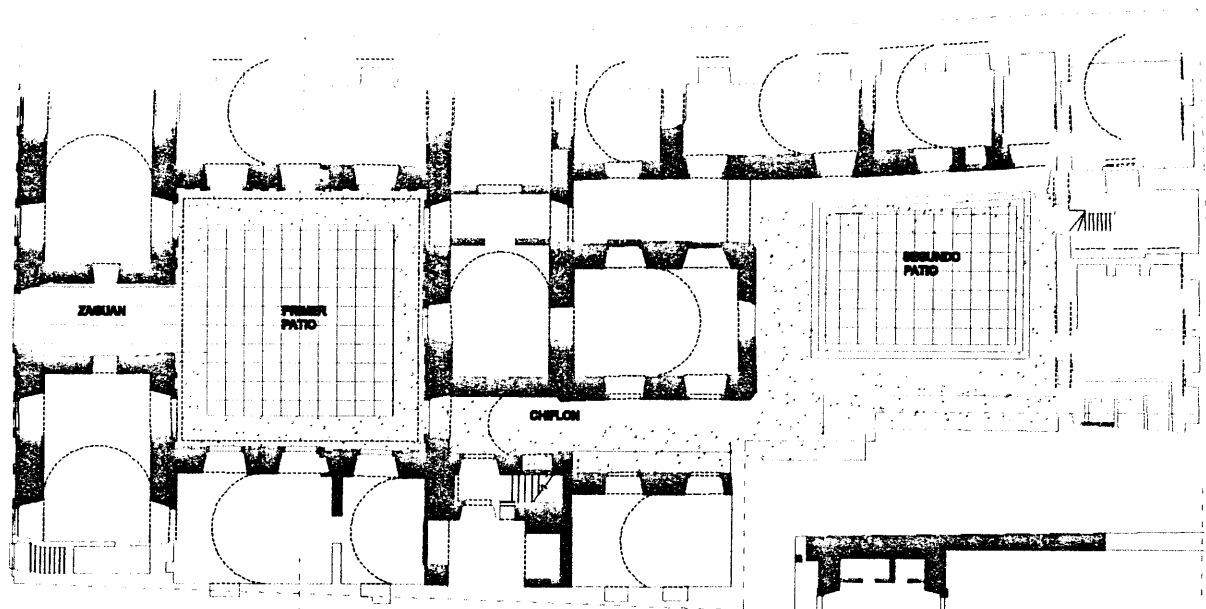
FUENTES: Planos: FAU. - UNSA.

Fotos : FAU-UNSA ; alumno Jorge Carcausto Y.

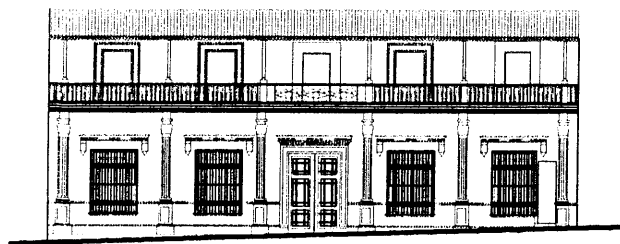
FECHA: 08/02/2000

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e mail: charequipa@aeci.com.pe

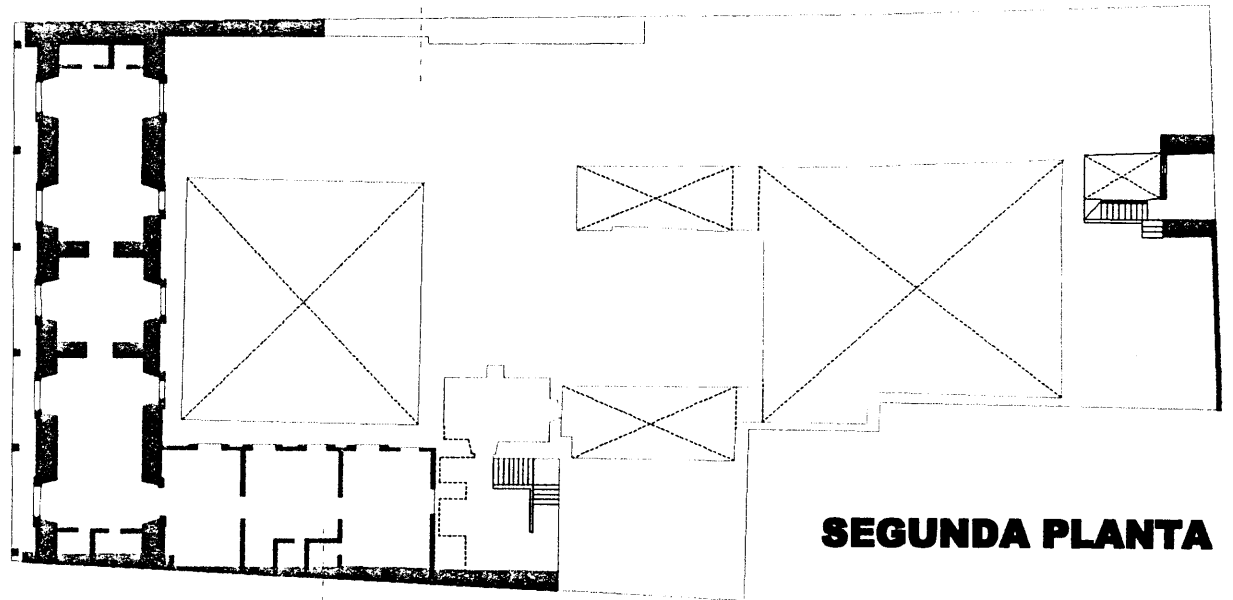




PRIMERA PLANTA




ELEVACION PRINCIPAL




SEGUNDA PLANTA



CONVENIO MUNICIPALIDAD PROVINCIAL DE AREQUIPA-AGENCIA ESPAÑOLA DE COOPERACION INTERNACIONAL
 PLAN DE REHABILITACION INTEGRAL: CENTRO HISTORICO DE AREQUIPA

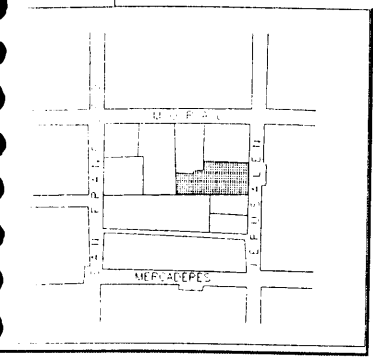
	SEC.	MZA.	LOT.	DIRICCION:
	08	08	06	JERUSALEN 118
LAMINA PRIMERA Y SEGUNDA PLANTAS, Y ELEVACION				
ESCALA: GRAFICA		FECHA: MARZO 2000		DIBUJO V.P.M.





SEC: 08 MZ: 03

Nombre : _____ Nº _____
CASA REY DE CASTRO
 Patrimonio Declarado Propuesto
 Legislación R.S.Nº 505-74-ED del 15.10.74



UBICACION
 Provincia : _____ Distrito : _____
 AREQUIPA AREQUIPA
 Zona o Barrio : _____
 Zona Monumental de Arequipa

DIRECCION SEGUN RESOLUCION :

Calle, Av. : Jerusalem
 Nº : 115

Tipo : _____
 CIVIL DOMESTICA

Año de Construcción : _____
 Siglo XIX 1894

Propietario : _____
 PERSONA NATURAL

DIRECCION SEGUN VERIFICACION :

Calle, Av. : Jerusalem
 Nº : 115

Nombre del Propietario : _____
 Sr. José Rey de Castro L. de R.

1 DE LA UBICACION :

Esta ubicado en la denominada Zona de Tratamiento Nº 01, que se ha denominado así por el carácter cívico cultural .

3 DEL INTERIOR :

Zaguán de ingreso al primer patio y en torno a este los ambientes que en sus muros exteriores presentan pilastras.Chiflón entre los dos patios,el 2do patio con ambientes alrededor ,pero de muros simples.Cerca al chiflón parten las escaleras al 2do nivel.Bóvedas en el 1er nivel y techos planos en el segundo.

2 DE LA FACHADA:

De dos niveles dos puertas,una principal y la otra secundaria,cuatro ventanas,todos los vanos separados por pilastras con estrias y capiteles dóricos,además de arquivadas y cornisa con modillones que remata al primer nivel y que se usa como base del balcón del segundo piso , el mismo que a manera de galería tiene una baranda de fierro forjado y nacen de este los pies derechos de madera que sostienen el friso del faldón de calamina. El muro del segundo nivel con cinco vanos enmarcadoscon arquivadas a manera de jambas.

4 FILIACION ESTILISTICA :

A partir de la organización en planta basada en el principio estilístico colonial,en elevación una tendencia al retorno del neoclasicismo ,usado en la época republicana. Además el segundo nivel como adicionado al esquema general su fachada es resultado del eclecticismo que se utilizó a fines del siglo XIX. Interiormente los muros presentan decoraciones del neoclasicismo.

5 RESEÑA HISTORICA :

El inmueble ha sufrido constantes modificaciones con respecto al original.

6 OBSERVACIONES :

INFORMACION REGISTRAL :

Nº de Pisos : 02	Uso Original : Vivienda	Uso Actual : Comercio Oficinas	Tomo : _____	Folio : _____	Asiento : _____	Ficha : _____
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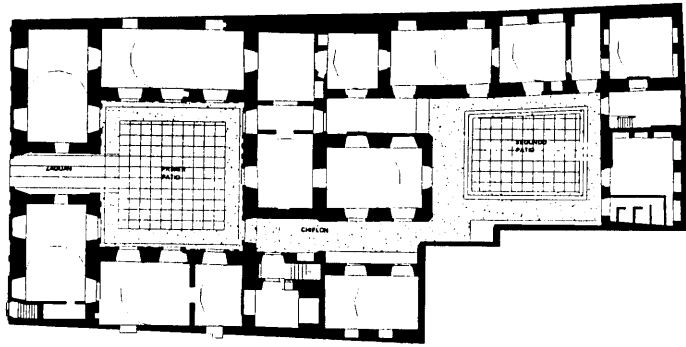
EXPED. TECNICOS : Inventario del Patrimonio Cultural Fac. de Arquitectura y Urbanismo UNSA : alumno Raúl Barreda.

FUENTE DE DATOS : Instituto Nacional de Cultura: Extracto al 26 de Abril de 1996 / FAU - UNSA

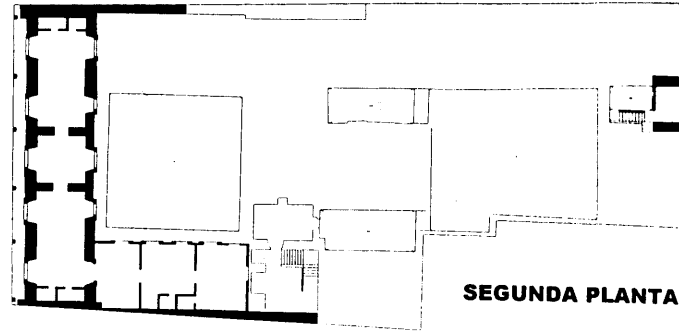


FECHA: 08/02/2000

OFICINA:
 EL FILTRO 100 TELEFONO 205116
 e mail: charequipa@aeci.com.p



PRIMERA PLANTA



SEGUNDA PLANTA

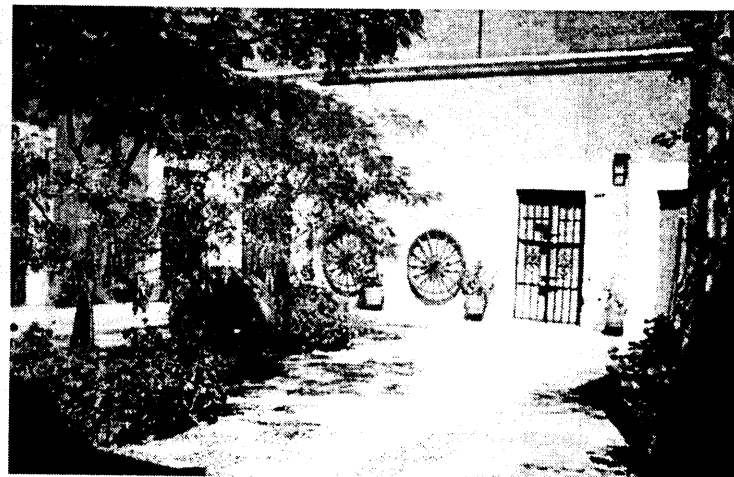
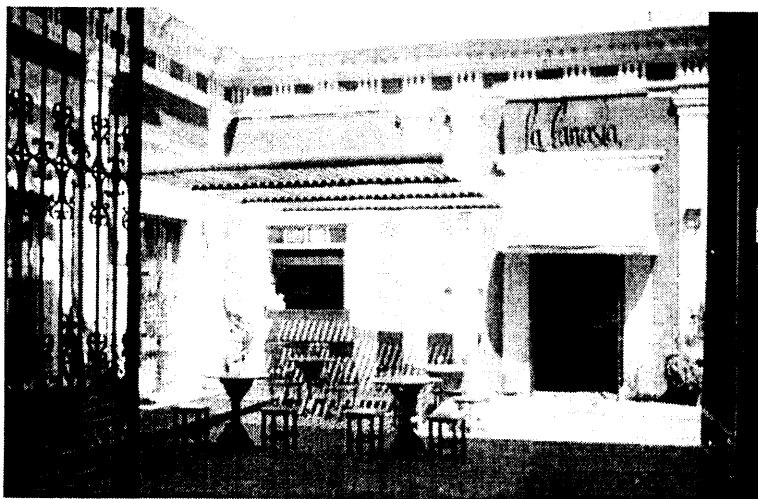


ELEVACION PRINCIPAL

AREA DE TERRENO : 1196.00 m² AREA CONSTRUIDA : 978.25 m² AREA LIBRE :

DESCRIPCION DE MATERIALES CONSTRUCTIVOS :

ELEMENTOS :	DESCRIPCION :	ESTADO :	OBSERVACIONES :
CIMENTOS	PIEDRA	bueno	
MUROS	SILLAR	bueno	
PISOS	SILLAR/PIEDRA LADRILLO	bueno	
TECHOS	SILLAR CALAMINAS	bueno	La calamina en el 2do nivel
PILARES			
REVESTIMIENTOS	PINTURA	bueno	Interior y exterior.
BALCONES	FIERRO MADERA	bueno	
PUERTAS	MADERA	bueno	
VENTANAS	MADERA	bueno	
REJAS	FIERRO	bueno	
OTROS			
II.SS.	EMPOTRADAS	bueno	
II.EE.	EMPOTRADAS	bueno	



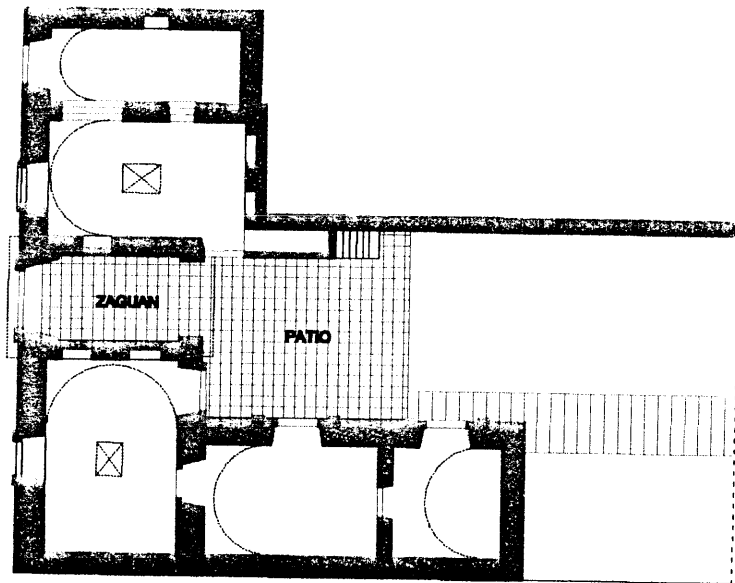
FUENTES: Planos: Inventario del Patrimonio cultural Fac. de Arquitectura y Urbanismo UNSA : cátedra F. Málaga y J. Aspilcueta.

Fotos : FAU - UNSA : alumno Raúl Barreda

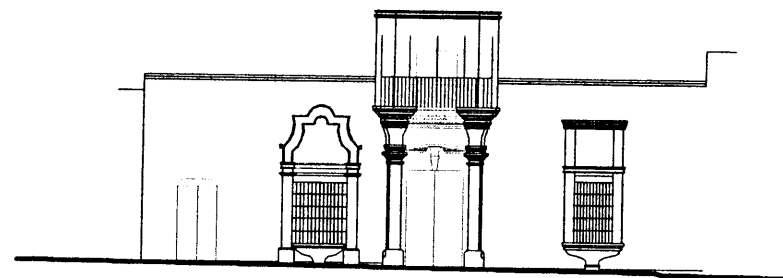
FECHA: 08/02/2000

OFICINA:
EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.pe

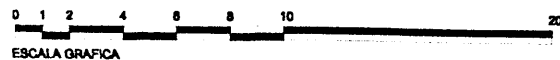






PRIMERA PLANTA



ELEVACION PRINCIPAL



ESCALA GRAFICA

CONVENIO MUNICIPALIDAD PROVINCIAL DE AREQUIPA-AGENCIA ESPAÑOLA DE COOPERACION INTERNACIONAL PLAN DE REHABILITACION INTEGRAL: CENTRO HISTORICO DE AREQUIPA				
	SEC.	MZA.	LOT.	PREBIO:
	08	08	20	JERUSALEM 208
LÁMINA				
PRIMERA PLANTA - ELEVACION PRINCIPAL				
ESCALA:		FECHA:		DIBUJO:
GRAFICA		MAR 2000		J.R.M.D.
				



A E C I

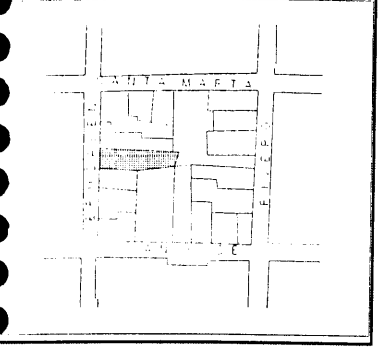
SEC: 09 MZ: 06

Nombre : _____ N° _____

IGLESIA BAUTISTA

Patrimonio Declarado Propuesto

Legislación R.J.N° 523-88-INC/J del 06.09.88



UBICACION

Provincia : _____ **Distrito :** _____

AREQUIPA AREQUIPA

Zona o Barrio : _____

Zona Monumental de Arequipa

DIRECCION SEGUN RESOLUCION :

Calle, Av. : Jerusalen

N° : 208,210

Tipo : _____ **Año de Construcción :** _____ **Propietario :** _____

CIVIL DOMESTICA Siglo XIX IGLESIA

DIRECCION SEGUN VERIFICACION :

Calle, Av. : Jerusalen

N° : 208,210

Nombre del Propietario :

Iglesia Bautista

1 DE LA UBICACION :

Esta ubicado en la denominada Zona de Tratamiento N° 01, que se ha denominado así por el caracter cívico cultural .

3 DEL INTERIOR :

Zaguán, un patio y cinco habitaciones alrededor. Todas las coberturas son bóvedas. Los muros con frente al patio están ornamentados con pilastras , capiteles y cornisa , además los vanos también ornamentados con pilastras cortas y entablamentos. Del único patio nace la escalera que conduce al segundo nivel , que está cubierta con bóveda de cañón.

2 DE LA FACHADA:

De un nivel, pero sobre la puerta principal se halla una habitación con pilastras ,puerta y cornisa. El resto de la fachada presenta portón principal sobre este una gran cornisa que forma el entablamento con ménsula central y las pilastras que enmarcan el vano son cortas y con capiteles , las ventanas con pilastras cortas , con frontones simples de un entablamento , aleros y antepechos y a todo esto protegidas por rejas de fierro forjado.

4 FILIACION ESTILISTICA :

La fachada con elementos clásicos , muros llanos , vanos con frontones pequeños y cornisas , todos estos de uso en los primeros años de la república que como estilo lo llamamos el clasisismo arquipeño.

5 RESEÑA HISTORICA :

El monumento ha sufrido constantes variaciones , esto queda demostrado por la variabilidad de los elementos decorativos , los que han sido aplicados en diferentes épocas o periodos de tiempo.

6 OBSERVACIONES :

N° de Pisos : 02 **Uso Original :** Vivienda **Uso Actual :** Otros Culto

INFORMACION REGISTRAL :

Tomo : _____ **Folio :** _____ **Asiento :** _____ **Ficha :** _____

EXPED. TECNICOS : Inventario del Patrimonio Cultural Fac. de Arquitectura y Urbanismo UNSA :

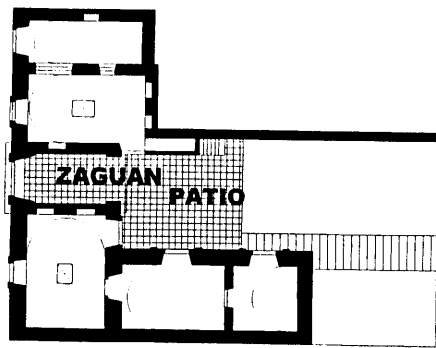
FUENTE DE DATOS : Instituto Nacional de Cultura: Extracto al 26 de Abril de 1996 / FAU - UNSA



FECHA: 08/02/2000

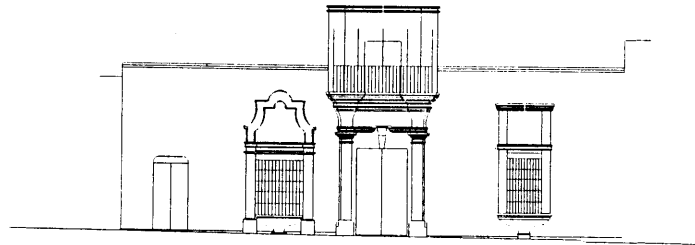
OFICINA: EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.p





PRIMERA PLANTA

0 2 4 6 8 10 20
ESCALA GRAFICA

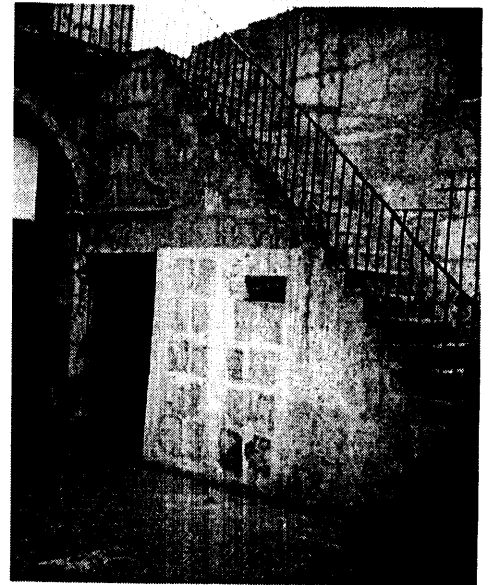


ELEVACION PRINCIPAL

AREA DE TERRENO : 738.70 m² AREA CONSTRUIDA : 418.00 m² AREA LIBRE :

DESCRIPCION DE MATERIALES CONSTRUCTIVOS :

ELEMENTOS :	DESCRIPCION :	ESTADO :	OBSERVACIONES :
CIMIENTOS	PIEDRA	regular	
MUROS	SILLAR	regular	
PISOS	LOSETA MADERA	regular	
TECHOS	SILLAR	regular	Bóvedas
PILARES			
REVESTIMIENTOS			
BALCONES	FIERRO	regular	Fierro Forjado
PUERTAS	MADERA	regular	
VENTANAS	MADERA	regular	
REJAS	FIERRO	regular	Fierro forjado
OTROS			
II.SS.			
II.EE.			



FUENTES: Planos: FAU. - UNSA.

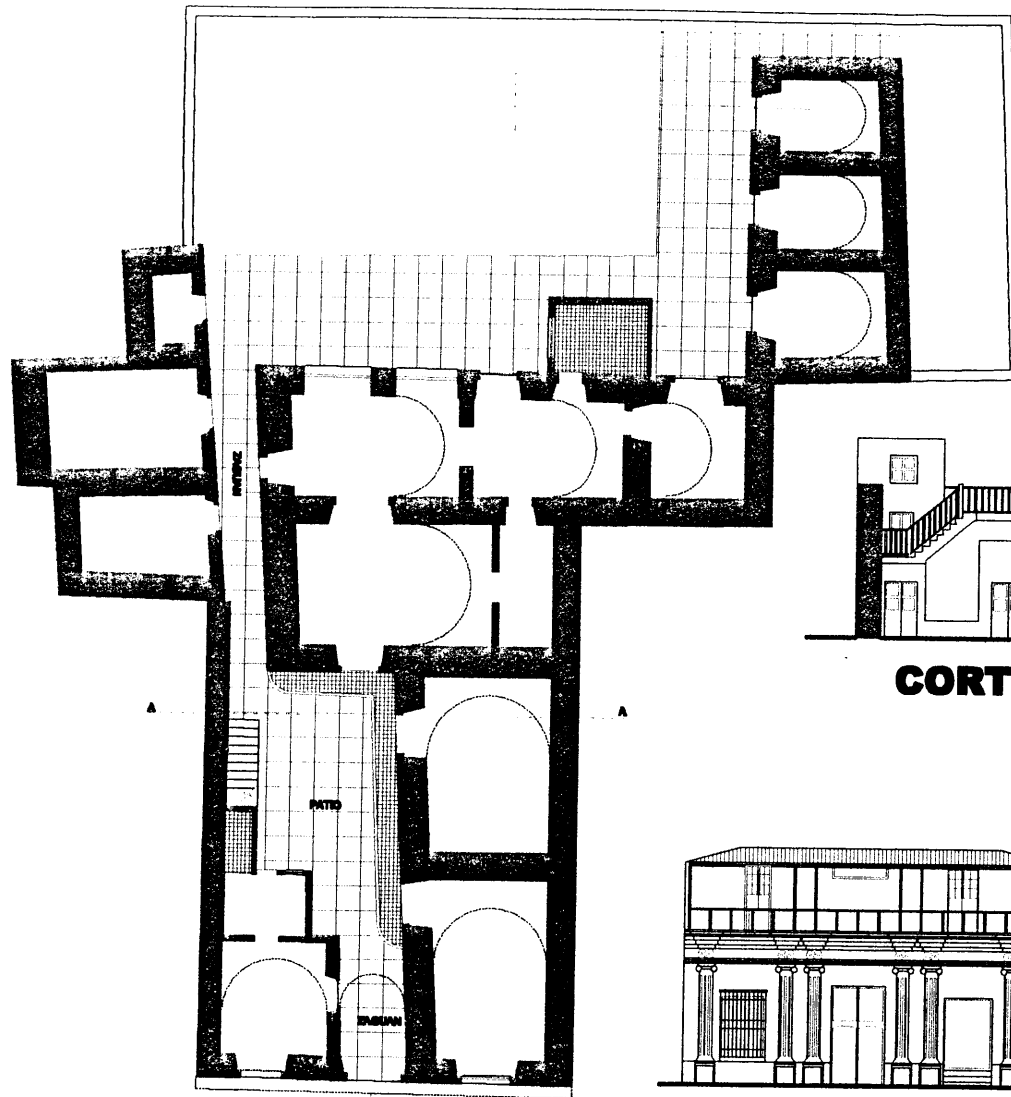
Fotos : FAU - UNSA

FECHA: 08/02/2000

PLAN DE GESTION DEL
 CENTRO HISTORICO DE AREQUIPA

OFICINA:
 EL FILTRO 100 TELEFONO 205116
 e mail: charequipa@aeci.com.pe

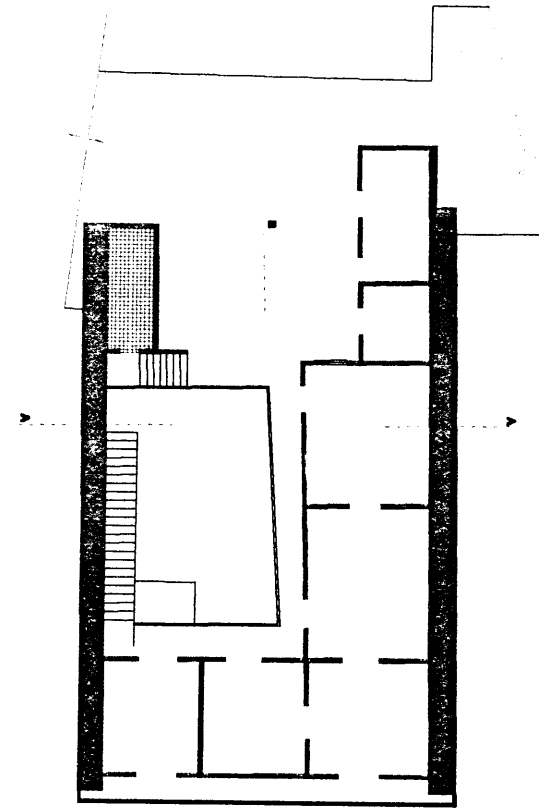




CORTE A-A'

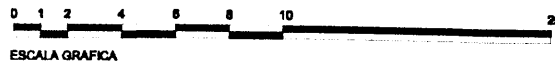


ELEVACION





SEGUNDA PLANTA

PRIMERA PLANTA



ESCALA GRAFICA

CONVENIO MUNICIPALIDAD PROVINCIAL DE AREQUIPA-AGENCIA ESPAÑOLA DE COOPERACION INTERNACIONAL PLAN DE REHABILITACION INTEGRAL: CENTRO HISTORICO DE AREQUIPA			
	SEC. 22	MZA. 05	LOT. 27
		PREDIO: JERUSALEN 410	
LAMINA PLANTAS - CORTES - ELEVACION			
ESCALA: GRAFICA		FECHA: MAR. 2000	DIBUJO Y.B.R.
			

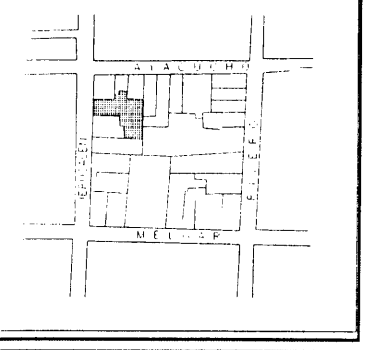
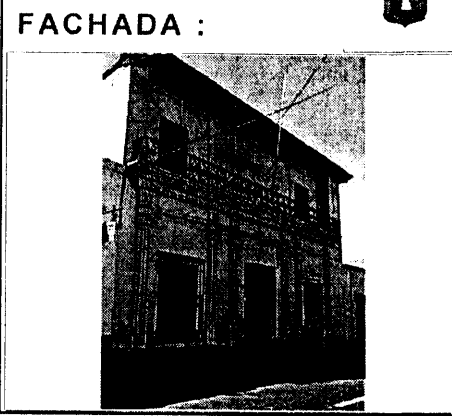


SECCION: 22 MZ: 05

Nombre : N°
CASA RODRIGUEZ

Patrimonio Declarado Propuesto

Legislación R.J.N° 523-88-INC/J del 06.09.88



UBICACION

Provincia : Arequipa **Distrito :** Arequipa

Zona o Barrio : Zona Monumental de Arequipa

DIRECCION SEGUN RESOLUCION :		Tipo :	Año de Construcción :	Propietario :
Dir. Calle, Av. :	Jerusalen	CIVIL DOMESTICA	Siglo XIX 1875	PERSONA NATURAL
N° :	410,410-A			
DIRECCION SEGUN VERIFICACION :		Nombre del Propietario :		
Dir. Calle, Av. :	Jerusalen	Sr. Antonio Rodriguez Torres		
N° :	410,410-A			

1 DE LA UBICACION :
 Esta ubicado en la denominada Zona de Tratamiento N° 01, que se ha denominado así por el caracter civico cultural .

2 DE LA FACHADA:
 Dos niveles; puerta principal, secundaria y una ventana, enmarcados todos los vanos con pilastras de estrias y capiteles jónicos, arquivado, friso y cornisa muy pronunciada que remata el primer cuerpo. El segundo cuerpo con baranda de fierro forjado a manera de galeria del que nacen finos elementos verticales de fierro que sostienen el faldón de calaminas que remata todo el edificio. En la parte inferior se ve el zócalo de cemento - arena.

3 DEL INTERIOR :
 Zaguán de ingreso al primer patio, chiflón lateral entre los dos patios y estos a su vez organizan las habitaciones a su alrededor, diez habitaciones estan cubiertas con bóvedas. Dos escaleras una en cada patio. En el segundo patio entrando hacia el lado derecho se ve la sucesión de arcadas con arcos de medio punto.

4 FILIACION ESTILISTICA :
 El primer cuerpo en la fachada se caracteriza por la presencia de elementos estilísticos neoclasisistas, generalmente estas características se utilizaron despues del terremoto de 1868 como en este caso. Que en la fachada exhibe grabado en el friso el año de 1875.
 El segundo nivel de tendencias eclécticas.

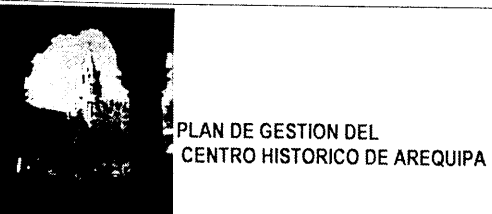
5 RESEÑA HISTORICA :

6 OBSERVACIONES :

INFORMACION REGISTRAL :			
N° de Pisos :	Uso Original :	Uso Actual :	Tomo : Folio : Asiento : Ficha :
02	Vivienda	Vivienda	

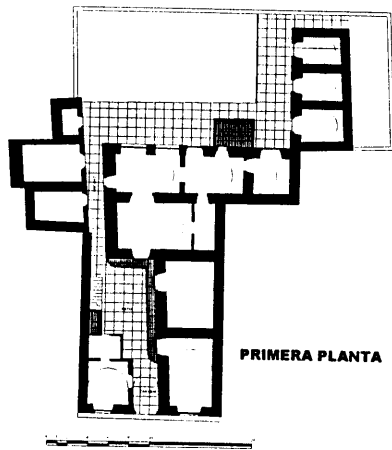
EXPED. TECNICOS : Inventario del Patrimonio Cultural Fac. de Arquitectura y Urbanismo UNSA .

FUENTE DE DATOS : Instituto Nacional de Cultura: Extracto al 26 de Abril de 1996 / FAU - UNSA

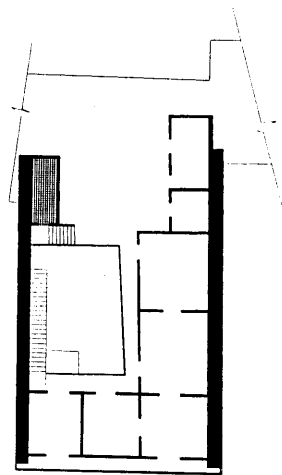


FECHA: 08/02/2000

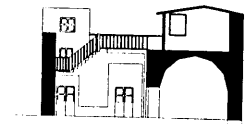
OFICINA: EL FILTRO 100 TELEFONO 205116
 e mail: charequipa@aeci.com.p



PRIMERA PLANTA



SEGUNDA PLANTA



CORTE



ELEVACION

AREA DE TERRENO : m2 AREA CONSTRUIDA : 609.50 m2 AREA LIBRE : 462.50 m2

DESCRIPCION DE MATERIALES CONSTRUCTIVOS :

ELEMENTOS :	DESCRIPCION :	ESTADO :	OBSERVACIONES :
CIENTOS	PIEDRA	malo	
MUROS	SILLAR	malo	
PISOS	PIEDRA CONCRETO	regular	
TECHOS	SILLAR CALAMINAS	regular	
PILARES			
REVESTIMIENTOS			
BALCONES	FIERRO	regular	Fierro forjado
PUERTAS	MADERA	bueno	
VENTANAS	MADERA	bueno	
REJAS	FIERRO	regular	
OTROS			
II.SS.			
II.EE.			



FUENTES: Planos: FAU: - UNSA.

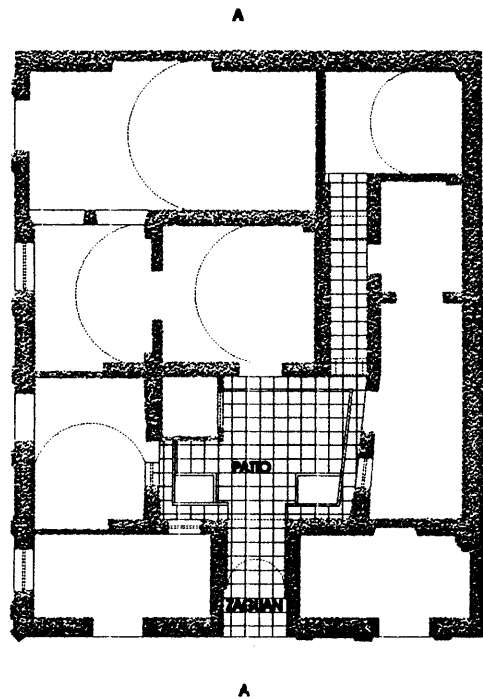
Fotos : FAU-UNSA

FECHA: 08/02/2000

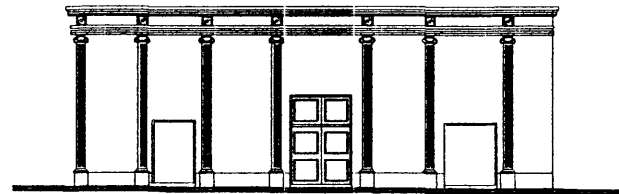
PLAN DE GESTION DEL
CENTRO HISTORICO DE AREQUIPA

OFICINA:
EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.pe

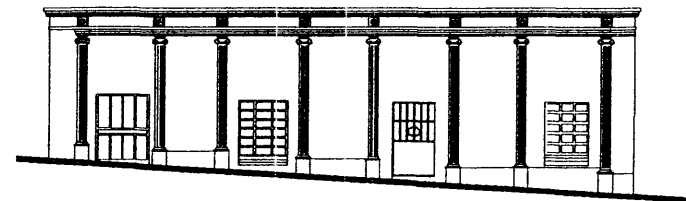




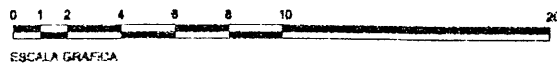
PRIMERA PLANTA



ELEVACION PRINCIPAL



ELEVACION LATERAL IZQUIERDA



CONVENIO MUNICIPALIDAD PROVINCIAL DE AREQUIPA-AGENCIA ESPAÑOLA DE COOPERACION INTERNACIONAL			
PLAN DE REHABILITACION INTEGRAL: CENTRO HISTORICO DE AREQUIPA			
SEC.	MZA.	LOT.	PREDIO:
22	08	01	JERUSALEM 412
LAMINA			
PLANTAS- ELEVACIONES			
ESCALA:	FECHA:	DIBUJO:	
GRAFICA	MAR. 2000	V.P.M.	



A E C I

SEC: 22 MZ: 05

Nombre : N°
CASA MARQUEZ

Patrimonio Declarado Propuesto

Legislación R.S.N° 2900-72-ED del 28.12.72

UBICACION

Provincia : Distrito :
 AREQUIPA AREQUIPA

Zona o Barrio :
 Zona Monumental de Arequipa

FACHADA :



DIRECCION SEGUN RESOLUCION :

Calle, Av. : Jerusalem Esq. Ayacucho 100
 N° : 412,412-A,412-B

Tipo :
 CIVIL DOMESTICA

Año de Construcción :
 Siglo XIX

Propietario :
 PERSONA NATURAL

DIRECCION SEGUN VERIFICACION :

Calle, Av. : Jerusalem
 N° : 412,412-A,412-B

Nombre del Propietario :
 Sra. Esperanza Marquez

1 DE LA UBICACION :

Esta ubicado en la denominada Zona de Tratamiento N° 01, que se ha denominado así por el caracter cívico cultural .

3 DEL INTERIOR :

Zaguán de ingreso al primer patio, el que ordena y organiza a su alrededor las habitaciones, lateralmente el chiflón extenso que integra el patio con un ambiente que definitivamente ha sido aumentado en la planta original. Las coberturas de los ambientes son de bóvedas de cañón corrido.

2 DE LA FACHADA:

Dos fachadas ,con cinco puertas y la principal mas grande, dos ventanas con antepechos y ambas elevaciones con pilastras de estrias y capiteles jónicos,arquitrahe, friso y cornisa. En la parte inferior de ambos frentes se aprecia un zócalo revocado con una mezcla de cemento - arena. Las pilastras forman los intercolumnios que contienen a los vanos.

5 RESEÑA HISTORICA :

Originalmente debió el predio ser de mayores dimensiones , al aperturarse la calle Ayacucho esto en el año de 1924.

4 FILIACION ESTILISTICA :

La distribucion en planta de los ambientes usados en la arquitectura republicana es similar a la arquitectura civil colonial, la presencia de elementos tomados de la arquitectura de los órdenes griegos y romanos en las fachadas, ubican a este monumento como neoclasisista arequipeño.

6 OBSERVACIONES :

Molduras de yeso en algunos techos.

INFORMACION REGISTRAL :

N° de Plots :	Uso Original :	Uso Actual :	Tomo :	Folio :	Asiento :	Ficha :
01	Vivienda	Comercio				

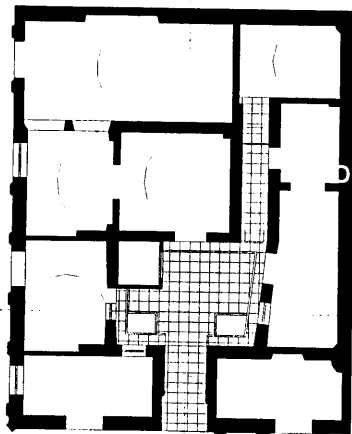
EXPED. TECNICOS : Inventario del Patrimonio Cultural Fac. de Arquitectura y Urbanismo UNSA : alumna Juliana Salas B.

FUENTE DE DATOS : Instituto Nacional de Cultura: Extracto al 26 de Abril de 1996

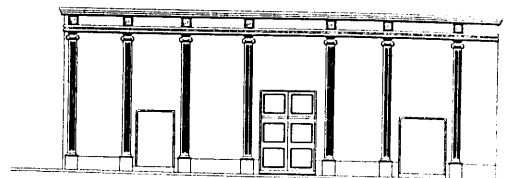


FECHA: 08/02/2000

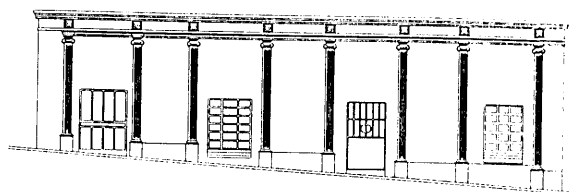
OFICINA:
 EL FILTRO 100 TELEFONO 205116
 e mail: charequipa@aeci.com.p



PLANTA



ELEVACION PRINCIPAL

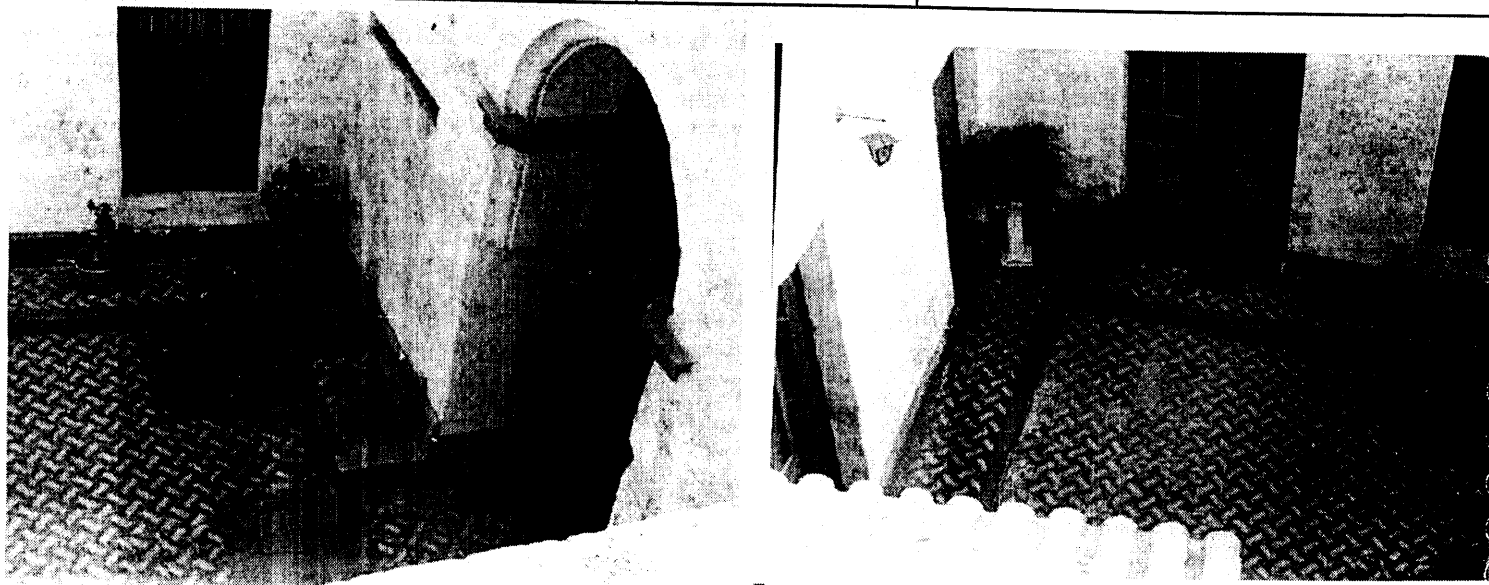


ELEVACION LATERAL IZQUIERDA

AREA DE TERRENO : m2 AREA CONSTRUIDA : 305.00 m2 AREA LIBRE : 51.00

DESCRIPCION DE MATERIALES CONSTRUCTIVOS :

ELEMENTOS :	DESCRIPCION :	ESTADO :	OBSERVACIONES :
CIMIENTOS	PIEDRA	bueno	
MUROS	SILLAR	bueno	
PISOS	CEMENTO MADERA	bueno	
TECHOS	SILLAR CONCRETO	bueno	El concreto en techos planos.
PILARES			
REVESTIMIENTOS			
BALCONES			
PUERTAS	MADERA	bueno	
VENTANAS	MADERA	bueno	
REJAS	FIERRO	bueno	Fierro forjado
OTROS			
II.SS.	EMPOTRADAS	bueno	
II.EE.	EMPOTRADAS	bueno	



FUENTES: Planos: FAU - UNSA:

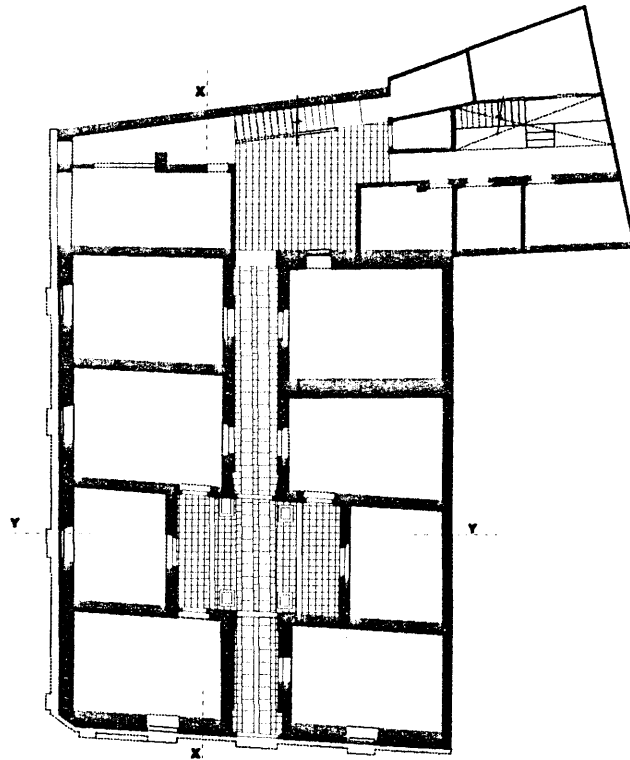
Fotos : FAU - UNSA : alumna Juliana Salas.

FECHA: 08/02/2000

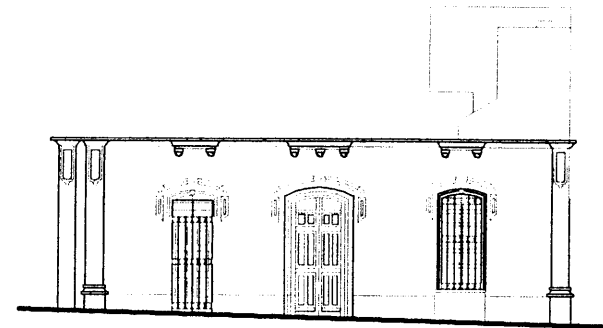
PLAN DE GESTION DEL CENTRO HISTORICO DE AREQUIPA

OFICINA:
EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.pe

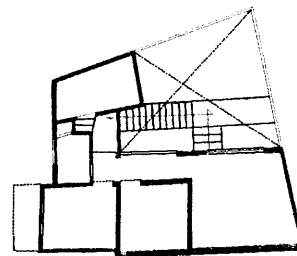




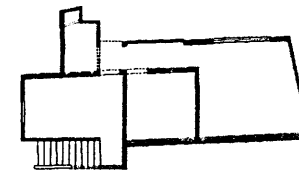
PRIMERA PLANTA



ELEVACION PRINCIPAL



SEGUNDA PLANTA



TERCERA PLANTA



CONVENIO MUNICIPALIDAD PROVINCIAL DE AREQUIPA-AGENCIA ESPAÑOLA DE COOPERACION INTERNACIONAL			
PLAN DE REHABILITACION INTEGRAL: CENTRO HISTORICO DE AREQUIPA			
SEC.	MZA.	LOT.	PREDIO:
22	08	01	JERUSALEN 628
LÁMINA			
PRIMERA Y SEGUNDA PLANTAS Y ELEVACION PRINCIPAL			
ESCALA:	FECHA:	DIBUJO:	
GRAFICA	MARZO 2000	V.P.M.	





A.E.C.I.

SEC: 22 MZ: 06

Nombre : N°

CASA NUÑEZ

Patrimonio • Declarado Propuesto

Legislación R.J.N° 523-88-INC/J del 06.09.88

UBICACION

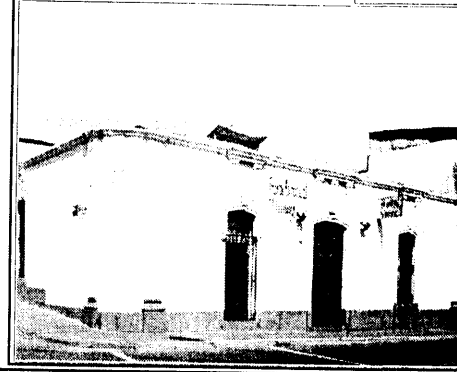
Provincia : Distrito :

AREQUIPA AREQUIPA

Zona o Barrio :

Zona Monumental de Arequipa

FACHADA :



DIRECCION SEGUN RESOLUCION :

Dir. Calle, Av. : Jerusalen Esq. Carlos Llosa s/n
N° : 528

Tipo : Año de Construcción : Propletario :

CIVIL DOMESTICA Siglo XX 1918 PERSONA NATURAL

DIRECCION SEGUN VERIFICACION :

Dir. Calle, Av. : Jerusalen Esq. Carlos Llosa s/n
N° : 528

Nombre del Propletario :

Sr. Juan Nuñez Vizcarra.



1 DE LA UBICACION :

Esta ubicado en la denominada Zona de Tratamiento N° 03, también llamada la de San Lázaro.

3 DEL INTERIOR :

Zaguán central de ingreso al primer patio y en torno a este las habitaciones, chiflón central que une los dos patios, tres escaleras una de sillar y dos de concreto. En total son 24 ambientes distribuidos en dos pisos todos con techos planos. Podemos delimitar dos zonas claramente definidas, la primera de características eclécticas hasta el segundo patio y la otra desde el 2do patio hasta el fondo del predio y que muestra arquitectura de concreto armado.

2 DE LA FACHADA:

De un solo nivel, un lado de la fachada presenta dos puertas y una ventana con arcos rebajados, corniza y zócalo. La otra fachada con ventanas de arcos rebajados, cornizas y zócalos, pilastras en la esquina, sobre todos los vanos una cornisa con ménsulas molduradas de yeso.

4 FILIACION ESTILISTICA :

Fachada academicista, por las ménsulas que sostienen los voladitos e interiormente la presencia de la reja de hierro forjado entre el zaguán y el patio podrían considerarse como elementos del Art. Nouveau. El uso de nuevos materiales muestran las tendencias del ecléctico de la época.

5 RESEÑA HISTORICA :

6 OBSERVACIONES :

En parte de la vivienda se ubica un segundo piso de material noble.

INFORMACION REGISTRAL :

N° de Pisos : 02	Uso Original : Vivienda	Uso Actual : Hospedaje Vivienda	Tomo : Folio : Asiento : Ficha :
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EXPED. TECNICOS : Inventario del Patrimonio Cultural Fac. de Arquitectura y Urbanismo UNSA

FUENTE DE DATOS : Instituto Nacional de Cultura: Extracto al 26 de Abril de 1996 / FAU - UNSA

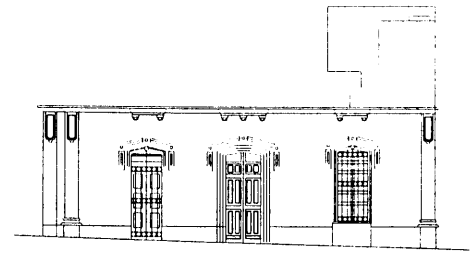
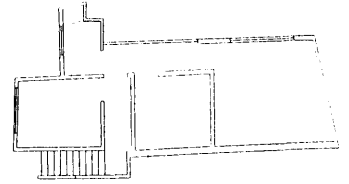
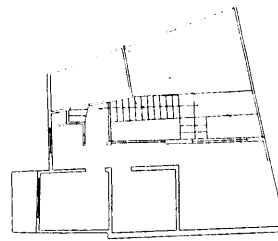
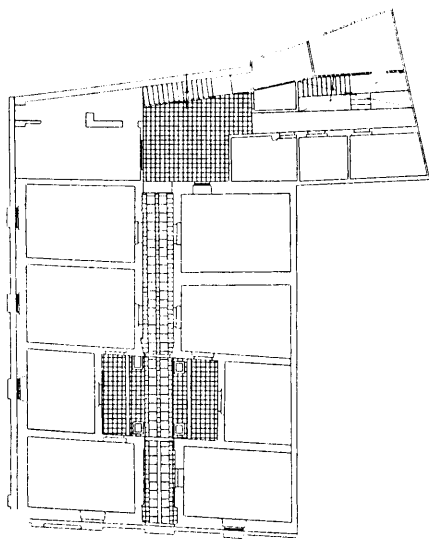


PLAN DE GESTION DEL CENTRO HISTORICO DE AREQUIPA

FECHA: 08/02/2000

OFICINA:
EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.p

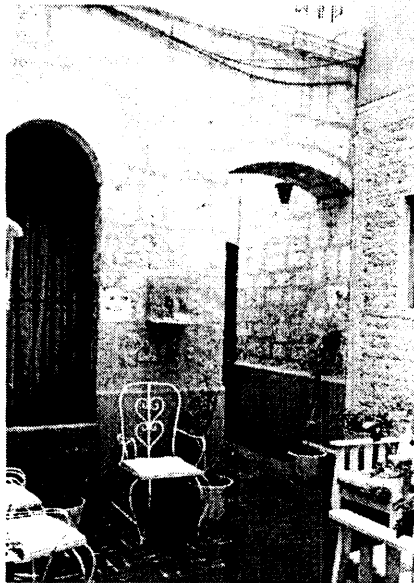




AREA DE TERRENO : 377.32 m² AREA CONSTRUIDA : 380.06 m² AREA LIBRE : 71.51 m²

DESCRIPCION DE MATERIALES CONSTRUCTIVOS :

ELEMENTOS :	DESCRIPCION :	ESTADO :	OBSERVACIONES :
CIMIENTOS	PIEDRA	bueno	
MUROS	SILLAR LADRILLO	bueno	
PISOS	PIEDRA MADERA	bueno	En algunos casos vinílico.
TECHOS	SILLAR-RIELES ALIGERADO	bueno	
PILARES			
REVESTIMIENTOS			
BALCONES			
PUERTAS	MADERA	bueno	
VENTANAS	MADERA	bueno	
REJAS	FIERRO	bueno	Fierro forjado.
OTROS			
II.SS.	EMPOTRADAS	bueno	
II.EE.	EMPOTRADAS	bueno	



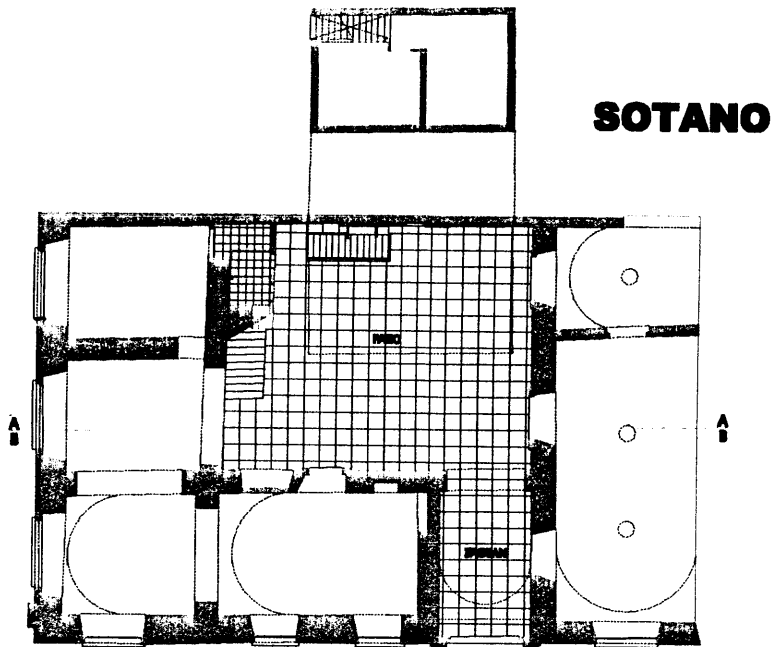
FUENTES: Planos: FAU. - UNSA.

Fotos : FAU - UNSA

FECHA: 08/02/2000

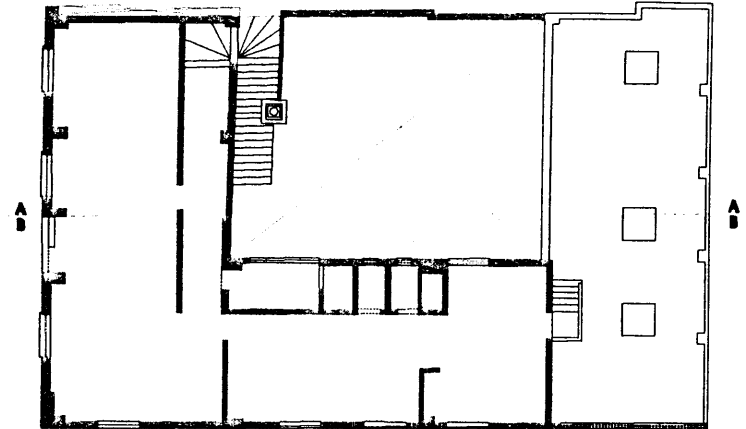
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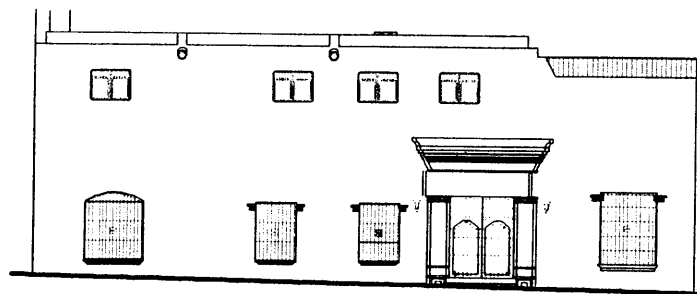


SOTANO

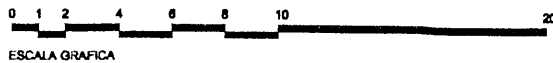
PRIMERA PLANTA



SEGUNDA PLANTA



ELEVACION PRINCIPAL



CONVENIO MUNICIPALIDAD PROVINCIAL DE AREQUIPA-AGENCIA ESPAÑOLA DE COOPERACION INTERNACIONAL			
PLAN DE REHABILITACION INTEGRAL: CENTRO HISTORICO DE AREQUIPA			
SEC.	MZA.	LOT.	PREDIO:
01	01	01	LA MERCED 100
LÁMINA			
PRIMERA Y SEGUNDA PLANTA - ELEVACION			
ESCALA:	FECHA:	DIBUJO	
GRAFICA	MAR. 2006	Y.B.R.	

SEC: 01 MZ: 01

Nombre : N°

CASA SANTANDER

Patrimonio Declarado Propuesto

Legislación R.J.N° 523-88-INC/J del 06.09.88

UBICACION

Provincia : Distrito :

AREQUIPA AREQUIPA

Zona o Barrio :

Zona Monumental de Arequipa

FACHADA :



DIRECCION SEGUN RESOLUCION :

Calle, Av. : La Merced Esq. Los Portales Plaza de
N° : 100

Tipo :

CIVIL DOMESTICA

Año de Construcción :

Siglo XIX

Propietario :

PERSONA JURIDICA

DIRECCION SEGUN VERIFICACION :

Calle, Av. : La Merced Esq. Los Portales Plaza de
N° : 100

Nombre del Propietario :

Banco Santander Central Hispano



1 DE LA UBICACION :

Esta ubicado en la denominada Zona de Tratamiento N° 01, que se ha denominado así por el carácter cívico cultural.

3 DEL INTERIOR :

Zaguán de ingreso al único patio, en torno al cual se organizan los diez ambientes abovedados del primer nivel; en el patio se abarcan las escaleras de sillar. El patio ha sido cubierto con un toldo translúcido, los muros con frente al patio están ornamentados con pilastras cortas, capiteles y frontones con un solo entablamento. El segundo nivel con los ambientes dispuestos en "L" de concreto y ladrillo que en algún caso está revestido de sillar pulido.

2 DE LA FACHADA:

De dos niveles, el primero con la puerta principal de pilastras y frontón con entablamento de gran tamaño, otras dos puertas secundarias y dos ventanas. En el segundo piso cuatro ventanas, gárgolas cilíndricas y de remate un escalonamiento similar al usado en la arquitectura colonial. Zócalo a lo largo de toda la fachada.

4 FILIACION ESTILISTICA :

El primer nivel en planta y elevación de filiación clásica de épocas republicanas, el segundo nivel es una ampliación con reminiscencias coloniales.

5 RESEÑA HISTORICA :

La adición del segundo cuerpo fue hecho entre los años 1942 y 1964, definitivamente el actual no es el original. Reforzamiento estructural y la restauración del 2do piso en el año de 1975-76 por INARA S.A.

6 OBSERVACIONES :

N° de Pisos : 02	Uso Original : Vivienda	Uso Actual : Oficinas
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INFORMACION REGISTRAL :

Tomo :	Folio :	Asiento :	Ficha :
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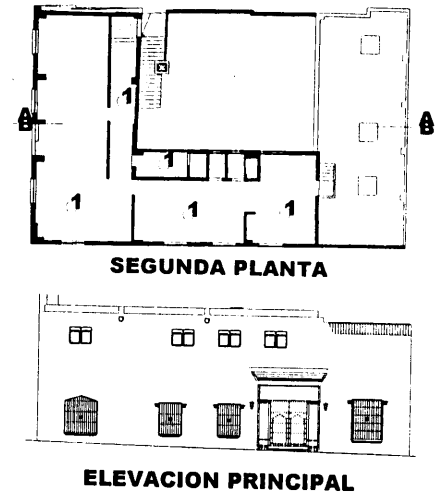
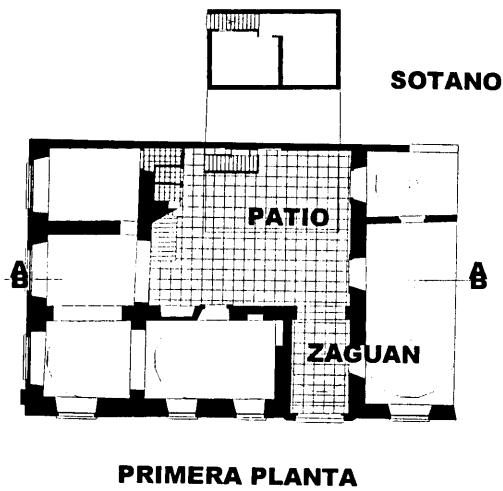
EXPED. TECNICOS : Inventario del Patrimonio Cultural Fac. de Arquitectura y Urbanismo UNSA : alumnos Florez y La Torre

FUENTE DE DATOS : Instituto Nacional de Cultura: Extracto al 26 de Abril de 1996 / FAU - UNSA

FECHA: 08/02/2000

OFICINA:
EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.p

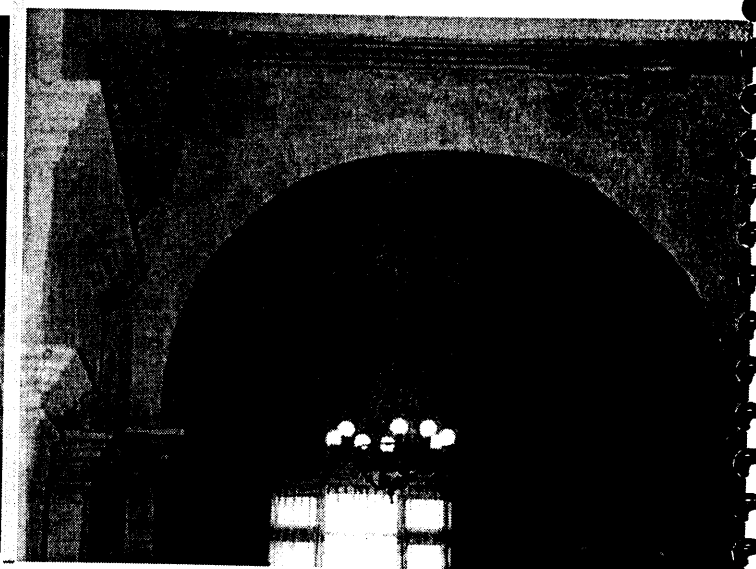




AREA DE TERRENO : 372.10 m² AREA CONSTRUIDA : 591.50 m² AREA LIBRE : 91.30 m²

DESCRIPCION DE MATERIALES CONSTRUCTIVOS :

ELEMENTOS :	DESCRIPCION :	ESTADO :	OBSERVACIONES :
CIMENTOS	PIEDRA	bueno	
MUROS	SILLAR LADRILLO	bueno	
PISOS	LAJAS MADERA	bueno	Parquet en los ambientes
TECHOS	SILLAR ALIGERADO	bueno	El aligerado en el 2do nivel.
PILARES			
REVESTIMIENTOS			
BALCONES			
PUERTAS	MADERA	bueno	
VENTANAS	MADERA	bueno	
REJAS	FIERRO		
OTROS			
II.SS.	EMPOTRADAS	bueno	
II.EE.	EMPOTRADAS	bueno	



FUENTES: Planos: Inventario del Patrimonio cultural Fac. de Arquitectura y Urbanismo UNSA : cátedra F. Málaga y J. Aspilcueta.

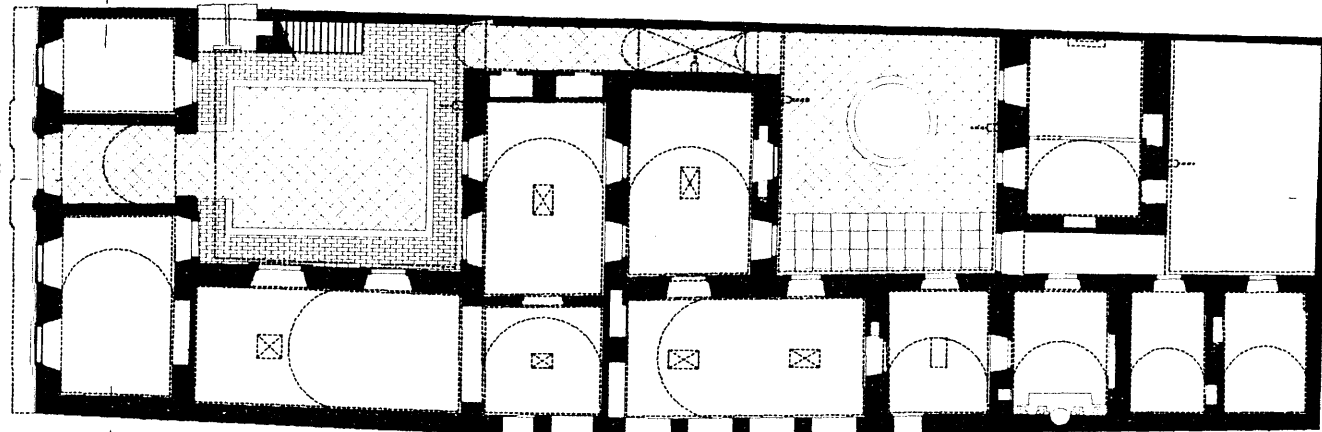
Fotos : FAU - UNSA : alumnos Florez y La Torre.

FECHA: 08/02/2000

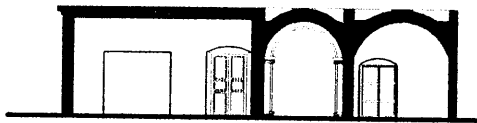
PLAN DE GESTION DEL CENTRO HISTORICO DE AREQUIPA

OFICINA:
EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.pe

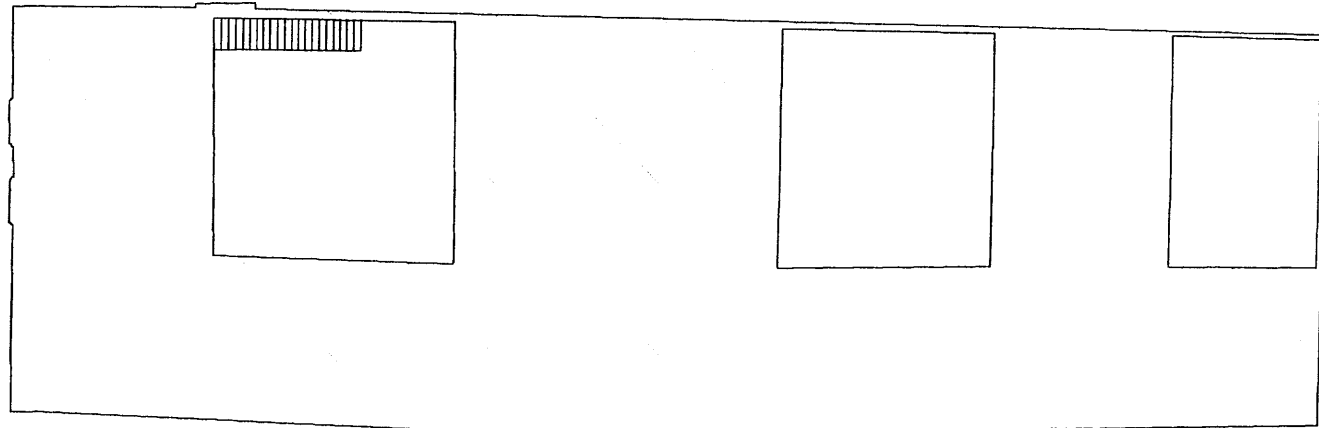




PLANTA



CORTE B-B



PLANTA DE TECHOS



CONVENIO MUNICIPALIDAD PROVINCIAL DE AREQUIPA-AGENCIA ESPAÑOLA DE COOPERACION INTERNACIONAL PLAN DE REHABILITACION INTEGRAL: CENTRO HISTORICO DE AREQUIPA				
	SEC.	MEZ.	LOT.	DIRECCIÓN:
	01	01	16	LA MERCED 104-108
LAMINA PLANTA, PLANTA DE TECHOS Y CORTE				
ESCALA:		FECHA:		DIBUJO:
GRAFICA		JUNIO 2000		V.P.M.
				



SEC: 01 MZ: 01

Nombre : N°

CASA ROMAÑA.

Patrimonio Declarado Propuesto

Legislación R.J.N° 523-88-INC/J del 06.09.88

UBICACION

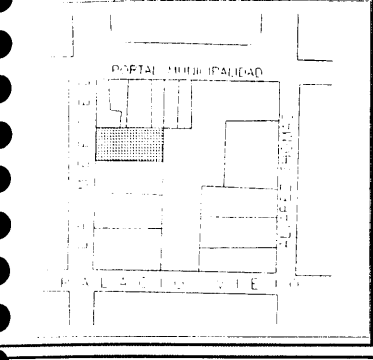
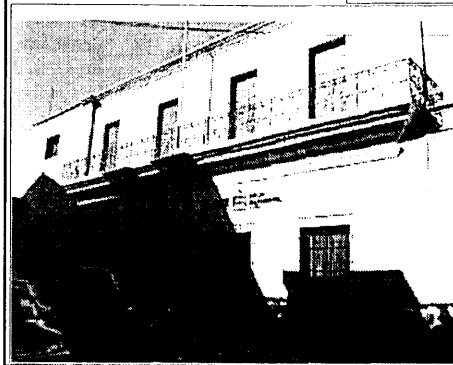
Provincia : Distrito :

AREQUIPA AREQUIPA

Zona o Barrio :

Zona Monumental de Arequipa

FACHADA :



DIRECCION SEGUN RESOLUCION :

Calle, Av : La Merced
N° : 106, 104

Tipo :

CIVIL DOMESTICA

Año de Construcción :

Siglo XIX

Propietario :

PERSONA JURIDICA

DIRECCION SEGUN VERIFICACION :

Calle, Av : La Merced
N° : 106, 104

Nombre del Propietario :

Caja Municipal de Arequipa y Francisco de
Romaña.



1 DE LA UBICACION :

Esta ubicado en la denominada Zona de Tratamiento N° 01, que se ha denominado así por el caracter civico cultural .

3 DEL INTERIOR :

Dos patios , zaguán de acceso al primero y entre los dos patios un chiflón lateral.Los ambientes se distribuyen en torno a los dos patios.Escaleras en el 1er patio,18 ambientes ,en el primer piso las coberturas son bóvedas,mientras en el 2do son coberturas planas.

5 RESEÑA HISTORICA :

Por revisión de la documentación de inscripción del inmueble en la Municipalidad de arequipa se encontro como fecha de construcción del segundo cuerpo el año de 1905

2 DE LA FACHADA:

El primer piso con puerta principal , una secundaria y dos ventanas; la principal con pilastras cortas , capiteles y frontón con entablamento , una gran cornisa que sirve como piso al balcón con baranda de fierro forjado. El segundo nivel con cinco puertas, pilastras laterales, balcón y rematado con una cornisa más pequeña que la del 1er piso.

4 FILIACION ESTILISTICA :

En la fachada la presencia de la gran cornisa y las dos pilastras de orden clásico , pero la ausencia de frisos,arquitrabes, cornisas corridas, rosetones entre otros elementos indican que el inmueble se le puede clasificar como de estilo clásico de inicios de la época republicana.

6 OBSERVACIONES :

R.S.N° 2900-72-ED del 28.12.72

INFORMACION REGISTRAL :

N° de Pisos : 02	Uso Original : Vivienda	Uso Actual : Oficinas	Tomo : 	Folio : 	Asiento : 	Ficha :
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EXPED. TECNICOS : Inventario del Patrimonio Cultural Fac. de Arquitectura y Urbanismo UNSA : alumnos Chambi, Chambi y Valdivia.

FUENTE DE DATOS : Instituto Nacional de Cultura: Extracto al 26 de Abril de 1996 : FAU - UNSA

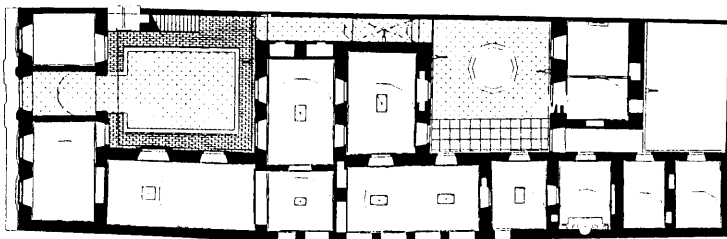


PLAN DE GESTION DEL
CENTRO HISTORICO DE AREQUIPA

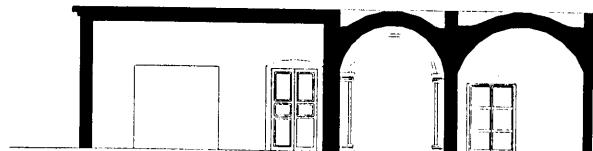
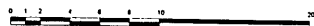
FECHA: 08/02/2000

OFICINA:
EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.p





PLANTA

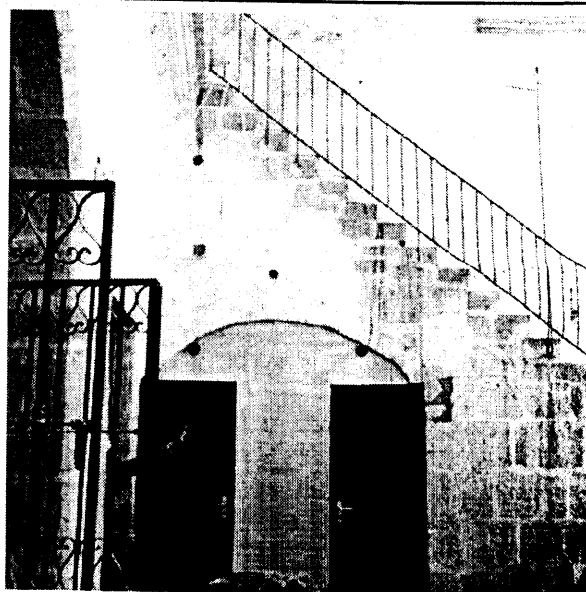
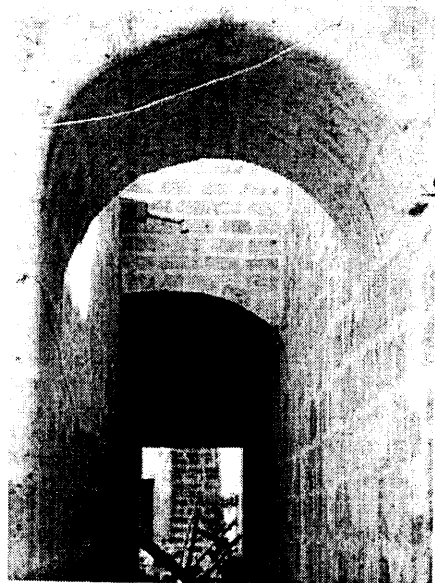


CORTE

AREA DE TERRENO : 752.80 m² AREA CONSTRUIDA : 757.00 m² AREA LIBRE : 161.80 m²

DESCRIPCION DE MATERIALES CONSTRUCTIVOS :

ELEMENTOS :	DESCRIPCION :	ESTADO :	OBSERVACIONES :
CIMIENTOS	PIEDRA	bueno	
MUROS	SILLAR	bueno	
PISOS	SILLAR/LADRIL MADERA	bueno	
TECHOS	SILLAR/LADRIL CALAMINAS	bueno	
PILARES			
REVESTIMIENTOS			
BALCONES	FIERRO	bueno	
PUERTAS	MADERA	bueno	
VENTANAS	MADERA	bueno	
REJAS	FIERRO	bueno	
OTROS			
II.SS.			
II.EE.			



FUENTES: Planos: FAU - UNSA.

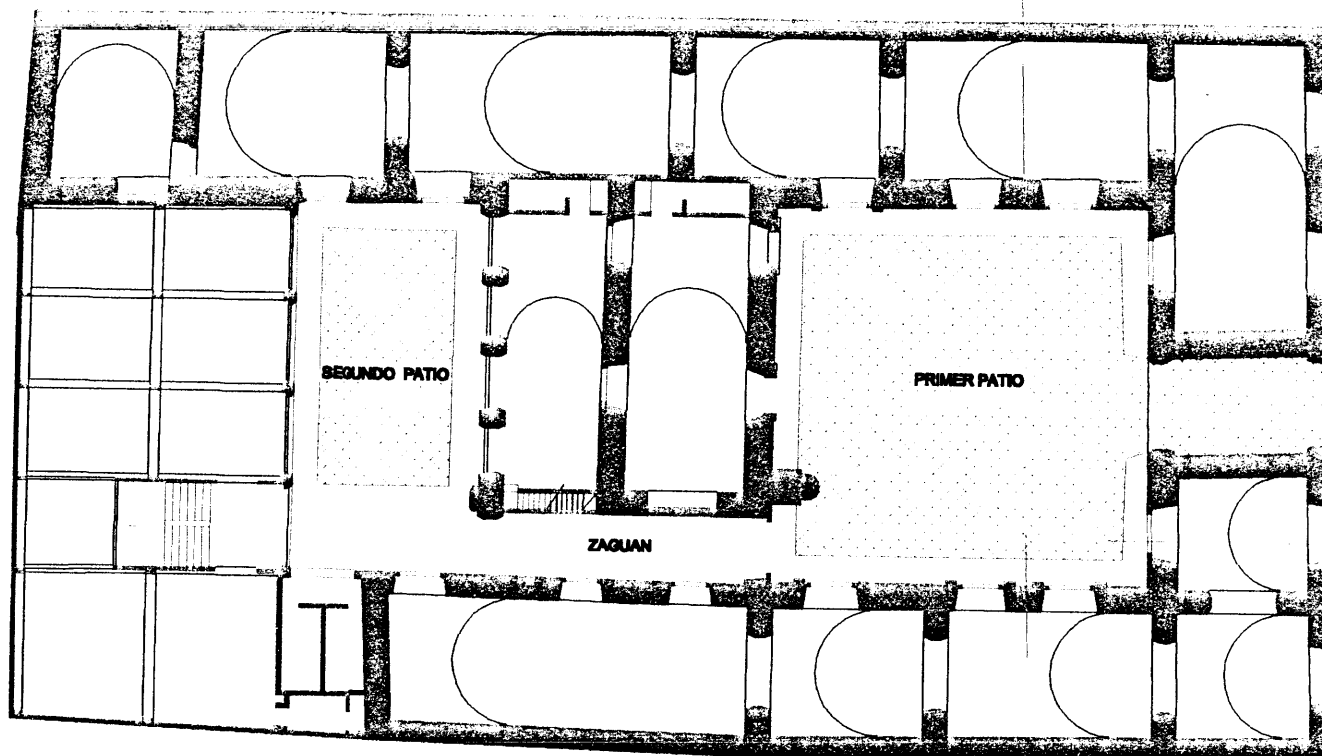
Fotos : FAU - UNSA : alumnos Chambi, Chambi y Valdivia.

FECHA: 08/02/2000

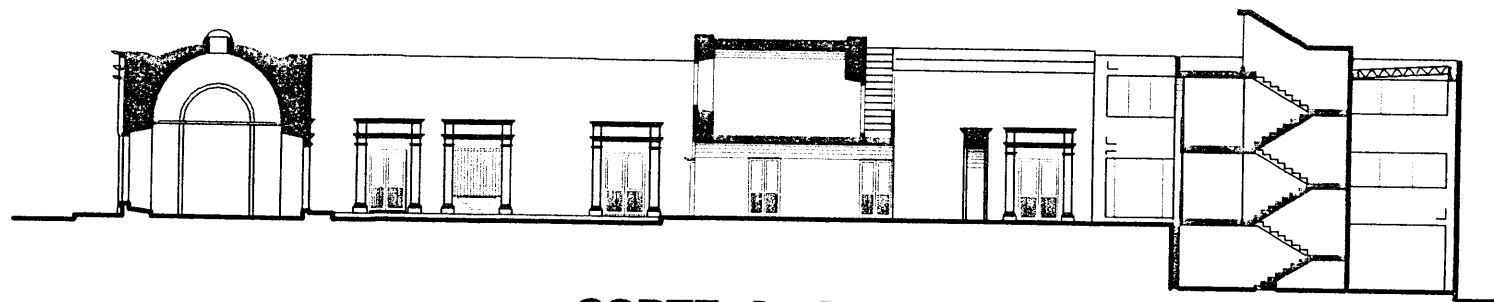
PLAN DE GESTION DEL
CENTRO HISTORICO DE AREQUIPA

OFICINA:
EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.pe

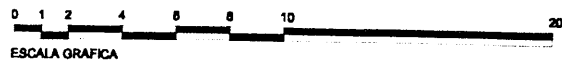






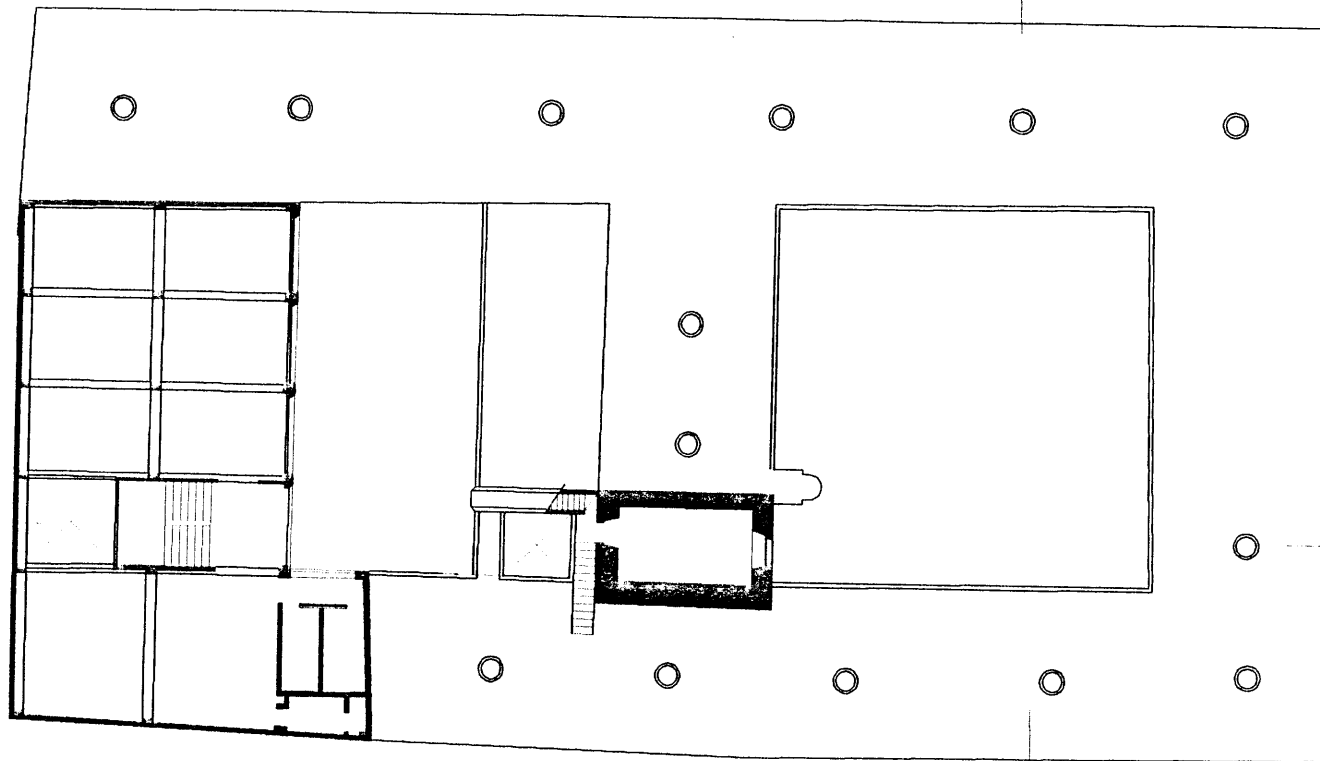
PRIMERA PLANTA



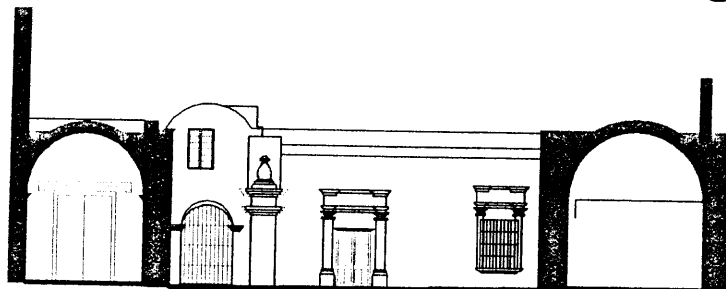
CORTE A - A



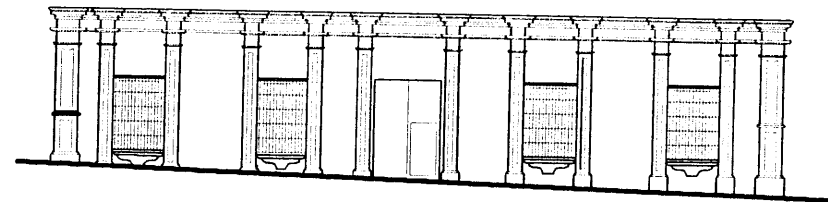
CONVENIO MUNICIPALIDAD PROVINCIAL DE AREQUIPA-AGENCIA ESPAÑOLA DE COOPERACION INTERNACIONAL			
PLAN DE REHABILITACION INTEGRAL: CENTRO HISTORICO DE AREQUIPA			
BIBL.	MEZ.	LOT.	PRECIO:
01	01	14	LA MERCED 110
LÁMINA			
PRIMERA PLANTA -CORTE			
ESCALA:		FECHA:	DIBUJO:
GRAFICA		MAR 2000	J.R.M.D.
			



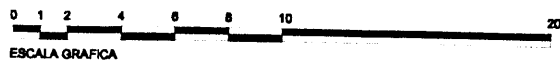
SEGUNDA PLANTA





CORTE B - B



ELEVACION PRINCIPAL



CONVENIO MUNICIPALIDAD PROVINCIAL DE AREQUIPA-AGENCIA ESPAÑOLA DE COOPERACION INTERNACIONAL											
PLAN DE REHABILITACION INTEGRAL: CENTRO HISTORICO DE AREQUIPA											
	<table border="1"> <tr> <th>SEC.</th> <th>MZA.</th> <th>LOT.</th> <th>FRONTO:</th> </tr> <tr> <td>01</td> <td>01</td> <td>14</td> <td>LA MERCED 110</td> </tr> </table>	SEC.	MZA.	LOT.	FRONTO:	01	01	14	LA MERCED 110		
SEC.	MZA.	LOT.	FRONTO:								
01	01	14	LA MERCED 110								
LÁMINA											
SEGUNDA PLANTA- CORTE- ELEVACION											
ESCALA: GRAFICA		FECHA: MAR 2000	DIBUJO: J.R.M.D.								
											



A ECI

SEC: 01 MZ: 01

Nombre : _____ N° _____

CASA BUSTAMANTE Y BENAVIDES

Patrimonio Declarado Propuesto

Legislación R.J.N° 523-88-INC/J del 06.09.88

UBICACION

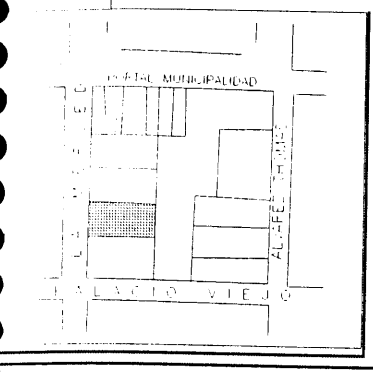
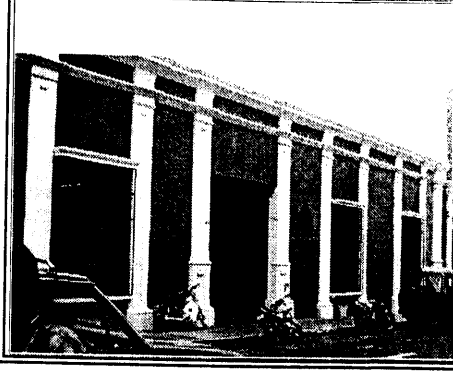
Provincia : _____ Distrito : _____

AREQUIPA AREQUIPA

Zona o Barrio : _____

Zona Monumental de Arequipa

FACHADA :



DIRECCION SEGUN RESOLUCION :

Calle, Av. : La Merced
N° : 110-B

Tipo : _____

CIVIL DOMESTICA

Año de Construcción : _____

Siglo XIX 1884

Propietario : _____

PERSONA JURIDICA

DIRECCION SEGUN VERIFICACION :

Calle, Av. : La Merced
N° : 110-B

Nombre del Propietario : _____

Extebandes



1 DE LA UBICACION :

Esta ubicado en la denominada Zona de Tratamiento N° 01, que se ha denominado así por el caracter cívico cultural.

2 DE LA FACHADA:

De un cuerpo y distribución simétrica de los vanos , es decir portón central y dos ventanas a cada lado las mismas que presentan aleros, antepechos y rejas de fierro forjado , también ánforas. Pilastras con capiteles y sobre estas arquitecra,friso y cornisa extensa en toda la fachada , las pilastras con basamento pequeño excepto las que forman el intercolumnio del ingreso principal.

3 DEL INTERIOR :

Zaguán de acceso al primer patio y en torno a este se disponen las habitaciones, chiflón lateral entre los dos patios. En total son 16 ambientes con bóvedas. En lo que fue la huerta se ha construido una edificación de tres niveles que respetan la altura y el perfil interior de los muros. Los vanos con frente a los patios presentan pequeños frontones con follajería de un entablamento.

4 FILIACION ESTILISTICA :

En lo referente a la fachada las características son neoclasicistas , por ejemplo aún en las ventanas se observan las ánforas de factura colonial ; mas en planta se utiliza aún el patrón de distribución colonial.

5 RESEÑA HISTORICA :

6 OBSERVACIONES :

R.S.N° 2900-72-ED del 28.12.72

N° de Pisos : 02	Uso Original : Vivienda	Uso Actual : Agencia Ban
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INFORMACION REGISTRAL :

Tomo :	Folio :	Asiento :	Ficha :
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EXPED. TECNICOS : Inventario del Patrimonio Cultural Fac. de Arquitectura y Urbanismo UNSA : alumna Karina Fuentes

FUENTE DE DATOS : Instituto Nacional de Cultura: Extracto al 26 de Abril de 1996 / FAU - UNSA

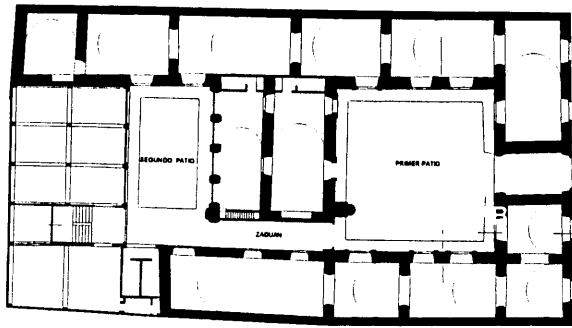


PLAN DE GESTION DEL CENTRO HISTORICO DE AREQUIPA

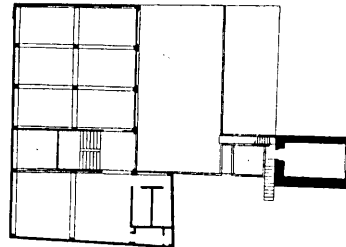
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EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.p





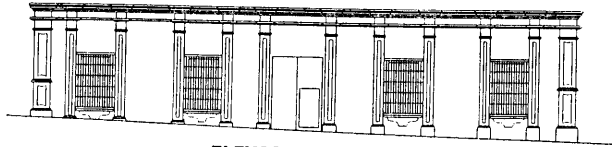
PRIMERA PLANTA



SEGUNDA PLANTA



CORTE



ELEVACION PRINCIPAL

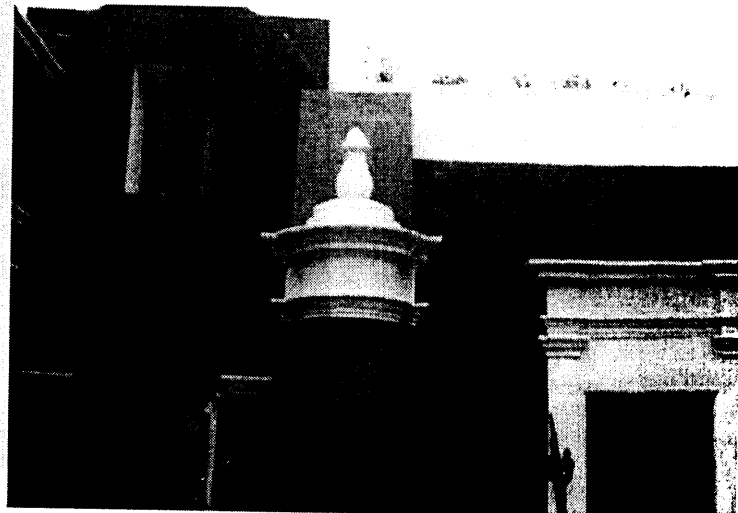


CORTE

AREA DE TERRENO : 1456.00 m² AREA CONSTRUIDA : 1408.00 m² AREA LIBRE : 317.00 m²

DESCRIPCION DE MATERIALES CONSTRUCTIVOS :

ELEMENTOS :	DESCRIPCION :	ESTADO :	OBSERVACIONES :
CIMIENTOS	PIEDRA	bueno	
MUROS	SILLAR LADRILLO	bueno	El ladrillo en el edificio reciente.
PISOS	SILLAR LOSETA	bueno	
TECHOS	SILLAR	bueno	
PILARES	SILLAR	bueno	
REVESTIMIENTOS	PINTURA	bueno	
BALCONES			
PUERTAS	MADERA	bueno	
VENTANAS	MADERA	bueno	
REJAS	FIERRO	bueno	
OTROS			
II.SS.	EMPOTRADAS	bueno	
II.EE.	EMPOTRADAS	bueno	



FUENTES: Planos: Inventario del Patrimonio cultural Fac. de Arquitectura y Urbanismo UNSA. cátedra F. Málaga y J. Asplicueta.

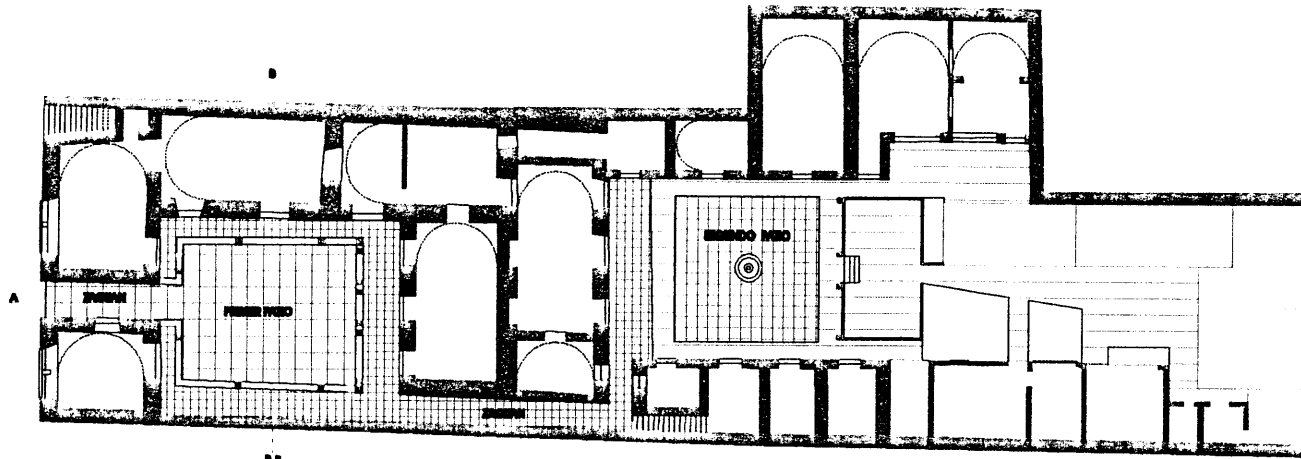
Fotos : FAU - UNSA : alumna Karina Fuentes R.

FECHA: 08/02/2000

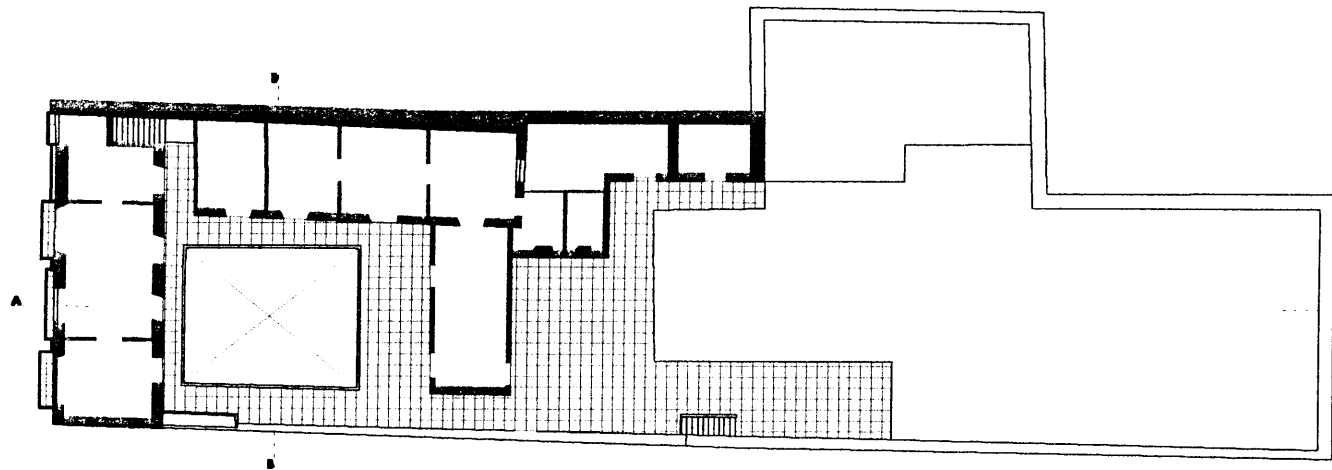
PLAN DE GESTION DEL CENTRO HISTORICO DE AREQUIPA

OFICINA:
EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.pe





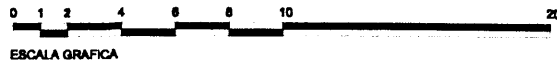
PRIMERA PLANTA



SEGUNDA PLANTA



ELEVACION PRINCIPAL



ESCALA GRAFICA

CONVENIO MUNICIPALIDAD PROVINCIAL DE AREQUIPA-AGENCIA ESPAÑOLA DE COOPERACION INTERNACIONAL			
PLAN DE REHABILITACION INTEGRAL: CENTRO HISTORICO DE AREQUIPA			
SEC.	MZA.	LOT.	PRDIO:
01	05	07	LA MERCED 208
LÁMINA			
PRIMERA Y SEGUNDA PLANTA - ELEVACION			
ESCALA:		FECHA:	DIBUJO:
GRAFICA		MAR. 2000	Y.B.R.





A ECI

SEC: 01 MZ: 05

Nombre : N°

CASA CORBACHO

Patrimonio Declarado Propuesto

Legislación R.J.N° 348-91-INC/J del 08.03.91

UBICACION

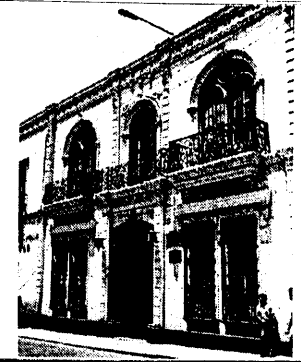
Provincia : Distrito :

AREQUIPA AREQUIPA

Zona o Barrio :

Zona Monumental de Arequipa

FACHADA :



DIRECCION SEGUN RESOLUCION :

Calle, Av. : La Merced
N° : 209,211

Tipo :

CIVIL DOMESTICA

Año de Construcción :

Siglo XX 1905

Propletario :

PERSONA NATURA

DIRECCION SEGUN VERIFICACION :

Calle, Av. : La Merced
N° : 209,211

Nombre del Propietario :

Carmela Vivanco de Alvistur e hija Elena Alvistur de Aranibar

1 DE LA UBICACION :

Esta ubicado en la denominada Zona de Tratamiento N° 01, que se ha denominado así por el caracter cívico cultural .

3 DEL INTERIOR :

Zaguán de ingreso a primer patio, con chiflón a la derecha, habitaciones en forma de U en segundo patio. La segunda planta tiene habitaciones alrededor de ellos con ingreso independiente. En total tiene 35 ambientes en ambos pisos. En el primer patio se ven los peristilos pareados de madera que sostienen la galería del segundo nivel .

5 RESEÑA HISTORICA :

Allí nació el ilustre jurisconsulto Dr. José María Corbacho y Abril. Este dato histórico biográfico se refiere al lugar mas no al monumento.

2 DE LA FACHADA:

Excelente trabajo de molduras , rejas de hierro de balcones y de ventanas con antepechos sobresalientes de piedra . Mamparas de madera, jambas molduradas de piedra y concreto con claves artísticas y cornisas variadas. Sillar expuesto del primer patio.

4 FILIACION ESTILISTICA :

El primer nivel con presencia de la arquitectura neoclasista de la segunda mitad del siglo XIX , además ejemplo de Art Nuveau (galerías de patio).

6 OBSERVACIONES :

Funciona un Instituto Pedagógico.

N° de Pisos :
02

Uso Original :
Vivienda

Uso Actual :
Educación

INFORMACION REGISTRAL :

Tomo : Folio : Asiento : Ficha :

EXPED. TECNICOS : Inventario del Patrimonio Histórico, Realizado con el Apoyo del CONCYTEC en 1989, por le Instituto Departamental de Cultura de Arequipa

FUENTE DE DATOS : Instituto Nacional de Cultura: Extracto al 26 de Abril de 1996

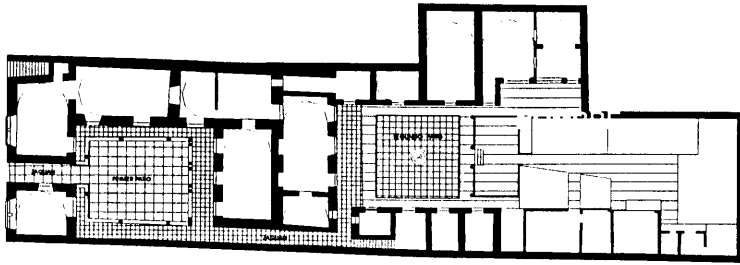


PLAN DE GESTION DEL CENTRO HISTORICO DE AREQUIPA

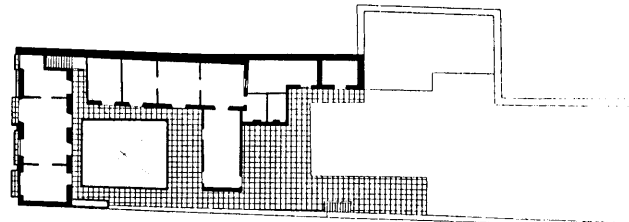
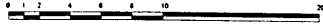
FECHA: 08/02/2000

OFICINA:
EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.p





PRIMERA PLANTA



SEGUNDA PLANTA



ELEVACION PRINCIPAL

AREA DE TERRENO : 1326.00 m² AREA CONSTRUIDA : 1160.30 m² AREA LIBRE :

DESCRIPCION DE MATERIALES CONSTRUCTIVOS :

ELEMENTOS :	DESCRIPCION :	ESTADO :	OBSERVACIONES :
CIMIENTOS	PIEDRA	bueno	
MUROS	SILLAR	bueno	
PISOS	PIEDRA LOSETA	bueno	y sillar con mosaicos
TECHOS	SILLAR-RIELES	regular	
PILARES			
REVESTIMIENTOS	CEMENTO PINTURA	regular	
BALCONES	SILLAR FIERRO	regular	
PUERTAS	MADERA	bueno	
VENTANAS	MADERA	bueno	
REJAS	FIERRO	bueno	
OTROS	SILLAR PIEDRA	regular	en escaleras
II.SS.			
II.EE.			

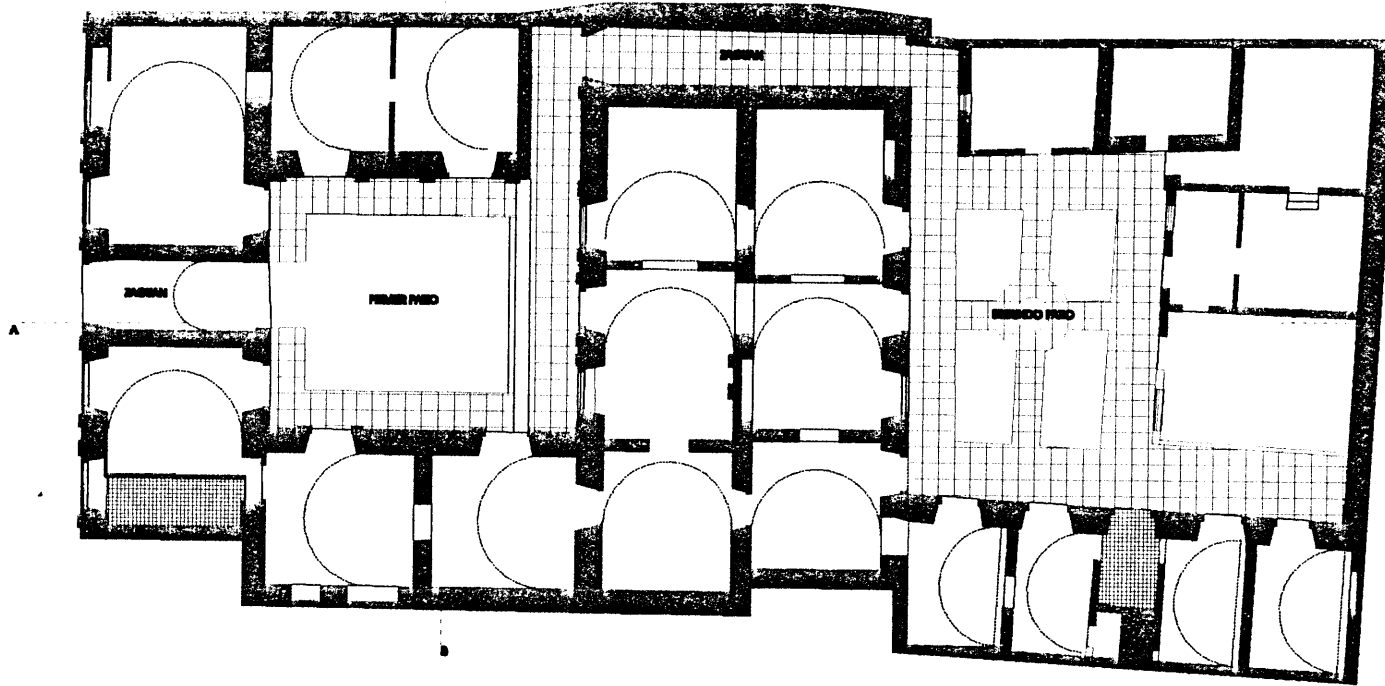


FUENTES: Planos: FAU. - UNSA.

Fotos : FAU - UNSA : alumno Sandro Jimenez.

FECHA: 08/02/2000

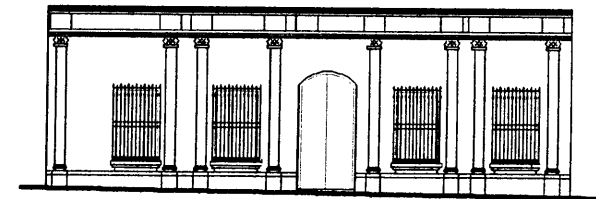




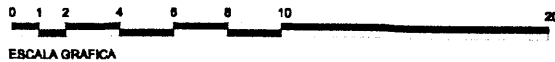
PRIMERA PLANTA





CORTE B-B'



ELEVACION PRINCIPAL



CONVENIO MUNICIPALIDAD PROVINCIAL DE AREQUIPA-AGENCIA ESPAÑOLA DE COOPERACION INTERNACIONAL			
PLAN DE REHABILITACION INTEGRAL: CENTRO HISTORICO DE AREQUIPA			
REG. 04	MZA. 05	LOT. 10	PREDIO: LA MERCED 308
LÁMINA PLANTA - ELEVACION			
ESCALA: GRAFICA	FECHA: ABRIL 2000	DIBUJO Y.B.R.	



SEC: 04 MZ: 08

Nombre : _____ N° _____

CASA POZOS Y BARREDA

Patrimonio Declarado Propuesto

Legislación R.M.N° 0928-80-ED del 23.07.80

UBICACION

Provincia : _____ Distrito : _____

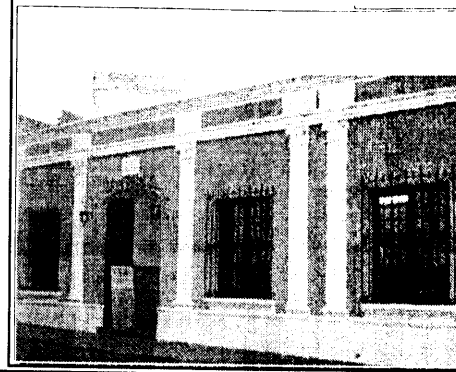
AREQUIPA

AREQUIPA

Zona o Barrio : _____

Zona Monumental de Arequipa

FACHADA :



DIRECCION SEGUN RESOLUCION :

Calle, Av. : La Merced
N° : 308

Tipo :
CIVIL DOMESTICA

Año de Construcción : _____ Propietario :
Siglo XIX PERSONA NATURAL

DIRECCION SEGUN VERIFICACION :

Calle, Av. : La Merced
N° : 308

Nombre del Propietario :
Srs. Pozos y Barreda

1 DE LA UBICACION :

Esta ubicado en la denominada Zona de Tratamiento N° 01, que se ha denominado así por el carácter cívico cultural .

3 DEL INTERIOR :

Zaguán de ingreso al primer patio y a su alrededor los ambientes, chiflón lateral entre los dos patios. Los vanos con frente al primer patio con pilastras cortas, frontones simples y cornizas, mientras en el segundo sólo se ve una pequeña corniza rematando al muro en su parte superior. En total son veinte ambientes con bóvedas de cañón corrido. En el segundo patio ha sido agregada una edificación reciente en concreto armado.

5 RESEÑA HISTORICA :

Luego del terremoto de 1868 , muchos inmuebles cambiaron sus fachadas por corrientes más decorativas como el neoclasicismo , pero también conservaron lo clásico de la ornamentación , como en este caso los patios resultaron ser los menos dañados conservando los entablamentos y pilastras cortas , se registra la fecha de 1904 como finalización de las reformas y reconstrucciones hechas.

2 DE LA FACHADA:

De un solo cuerpo , pilastras pareadas y sueltas con estrías , capiteles dóricos , arquitecabo , friso con triglifos anchos y cornisa rematando todo lo extenso de la fachada . La distribución de los vanos es simétrica ceñida a patrones academicistas , los intercolumnios que forman las pilastras contienen a las ventanas con antepechos y rejas planas de hierro forjado . Toda la fachada en la zona inferior muestra el zócalo hecho con un revoque de cemento - arena.

4 FILIACION ESTILISTICA :

La fachada con elementos decorativos de los órdenes greco - romanos que aplicados con originalidad local deriva en el llamado estilo neoclasicista arequipeño. Los muros interiores , es decir con frente al patio denota que le decoración y ornamentación es clásica de la primera mitad del siglo XIX.

6 OBSERVACIONES :

Funciona el Instituto Cesca.

INFORMACION REGISTRAL :

Nº de Pisos : 01	Uso Original : Vivienda	Uso Actual : Educación	Tomo : _____ Folio : _____ Asiento : _____ Ficha : _____
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EXPED. TECNICOS : Inventario del Patrimonio Cultural Fac. de Arquitectura y Urbanismo UNSA : alumna Betsy Salas.

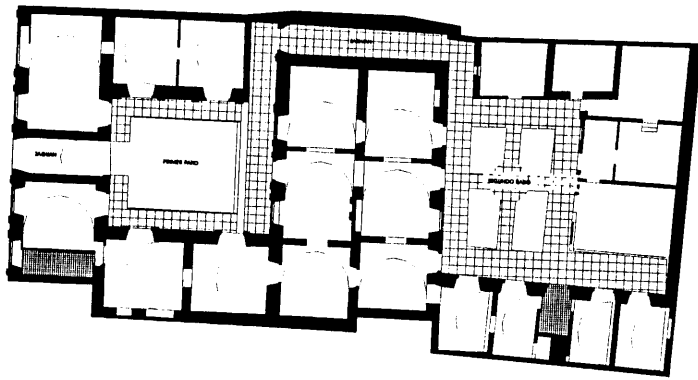
FUENTE DE DATOS : FAU - UNSA .



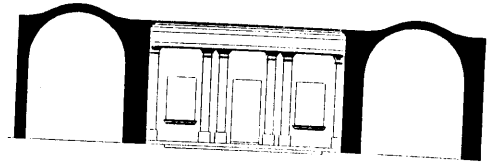
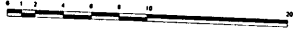
PLAN DE GESTION DEL CENTRO HISTORICO DE AREQUIPA

FECHA: 08/02/2000

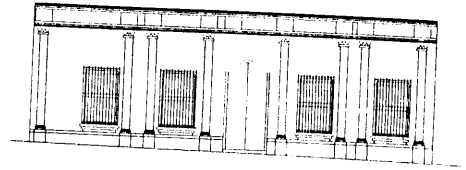
OFICINA:
EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.p



PRIMERA PLANTA



CORTE

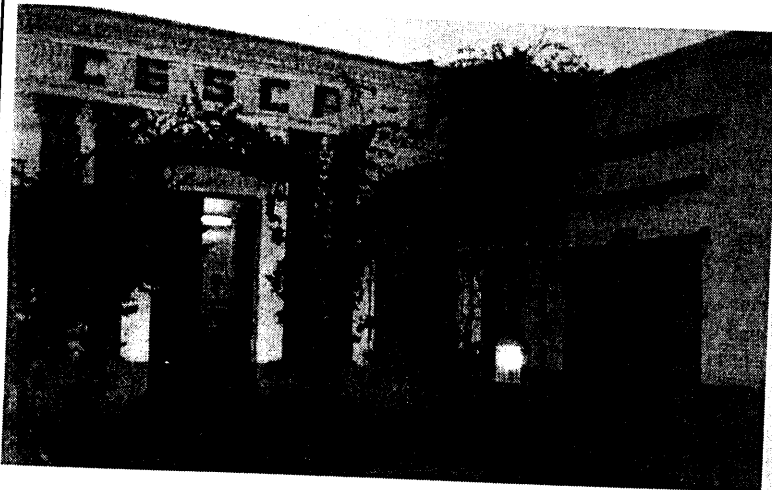


ELEVACION PRINCIPAL

AREA DE TERRENO : 1051.15 m² AREA CONSTRUIDA : 762.59 m² AREA LIBRE : 296.25 m²

DESCRIPCION DE MATERIALES CONSTRUCTIVOS :

ELEMENTOS :	DESCRIPCION :	ESTADO :	OBSERVACIONES :
CIMENTOS	PIEDRA	bueno	
MUROS	SILLAR	bueno	
PISOS	LOSETA MADERA	bueno	
TECHOS	SILLAR	bueno	Bóvedas.
PILARES			
REVESTIMIENTOS	PINTURA	bueno	No drecorativas.
BALCONES			
PUERTAS	MADERA	bueno	
VENTANAS	MADERA	bueno	
REJAS			
OTROS			
II.SS.	EMPOTRADAS	bueno	
II.EE.			



FUENTES: Planos: Inventario del Patrimonio Cultural Fac. de Arquitectura y Urbanismo UNSA ; cátedra F. Málaga y J. Aspilcueta.

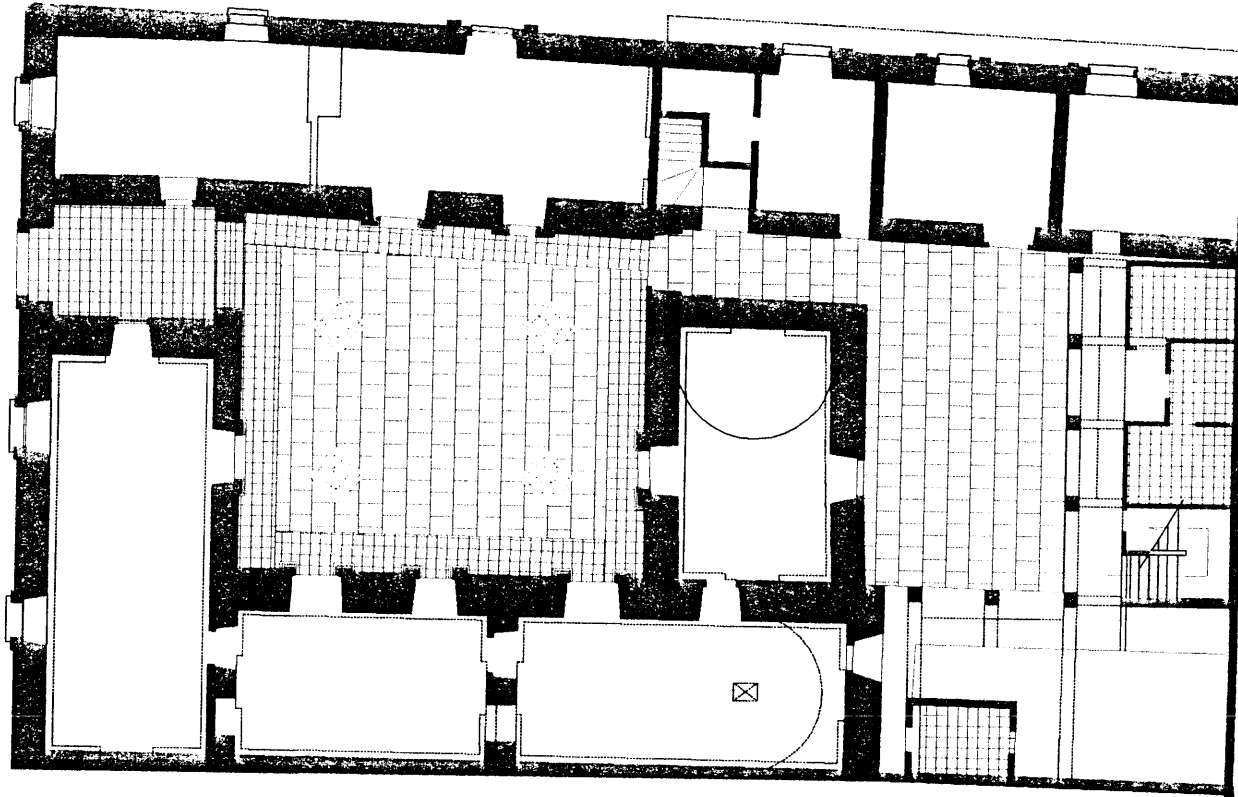
Fotos : FAU - UNSA : alumna Betsy Salas.

FECHA: 08/02/2000

PLAN DE GESTION DEL CENTRO HISTORICO DE AREQUIPA



OFICINA:
EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.pe





PRIMERA PLANTA



CONVENIO MUNICIPALIDAD PROVINCIAL DE AREQUIPA-AGENCIA ESPAÑOLA DE COOPERACION INTERNACIONAL PLAN DE REHABILITACION INTEGRAL: CENTRO HISTORICO DE AREQUIPA				
	BUC. 04	MZA. 01	LOT. 01	DIRECCION: LA MERCED 400
LAMINA PRIMERA PLANTA				
ESCALA: GRAFICA		FECHA: MARZO 2000		DIBUJO V.P.M.
				



A ECI SEC: 04 MZ: 01

Nombre : _____ **N°** _____

CASA DEL ICPNA

Patrimonio Declarado Propuesto

Legislación R.M.N° 0928-80-ED del 23.07.80

UBICACION

Provincia : _____ **Distrito :** _____

AREQUIPA AREQUIPA

Zona o Barrio : _____

Zona Monumental de Arequipa



DIRECCION SEGUN RESOLUCION :

Calle, Av. : La Merced **Tipo :** _____ **Año de Construcción :** _____ **Propietario :** _____

N° : 400 CIVIL DOMESTICA Siglo XVIII 1748 PERSONA JURIDICA

DIRECCION SEGUN VERIFICACION :

Calle, Av. : La Merced **Nombre del Propietario :** _____

N° : 400 Instituto Cultural Peruano Norteamericano

1 DE LA UBICACION :

Esta ubicado en la denominada Zona de Tratamiento N° 01, que se ha denominado así por el caracter cívico cultural .

3 DEL INTERIOR :

Zaguán lateral de ingreso al primer patio y en torno a este se organizan los ambientes ,chiflón lateral entre los dos patios . En cada patio se ubica una escalera que conduce al segundo nivel el que tiene una organización lineal , con galería . Los muros con frente a los patios tienen características originales , como : los vanos con pilastras cortas y frontones con dos entablamentos y rosetas, los muros con remate escalonado característico de los estilos coloniales , también gárgolas cilíndricas.

5 RESEÑA HISTORICA :

Muchas de las habitaciones conservan las bóvedas originales de cañón corrido.

2 DE LA FACHADA:

Dos elevaciones, la principal contiene el ingreso y tres ventanas con frontones de dos entablamentos sobre ellas , también con ánforas y arquivadas . La otra elevación con cinco ventanas con características iguales a las ya citadas , además la mitad de la fachada presenta una galería en voladizo en el que se apoya la baranda a manera de balaustrada de madera y de la que nacen pies derechos de madera que sostienen el faldón de calamina del segundo nivel.

4 FILIACION ESTILISTICA :

En este monumento particularmente e independiente de muchos otros con similares características de ornamentación , se presenta en el interior los muros escalonados típicamente usados en la arquitectura de la colonia , pero exteriormente es clásica de principios de la república.

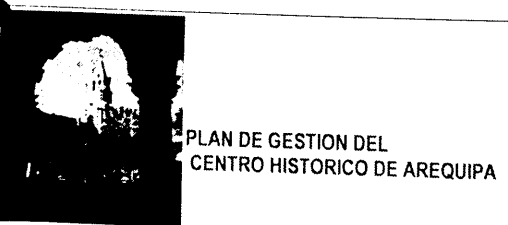
6 OBSERVACIONES :

El monumento ha sido puesto en valor por el ICPNA.- Arequipa.

N° de Pisos :	Uso Original :	Uso Actual :	INFORMACION REGISTRAL :		
02	Vivienda	Educación	Tomo :	Folio :	Asiento : Ficha :

EXPED. TECNICOS : Inventario del Patrimonio Cultural Fac. de Arquitectura y Urbanismo UNSA : alumno Carlos Smith S.

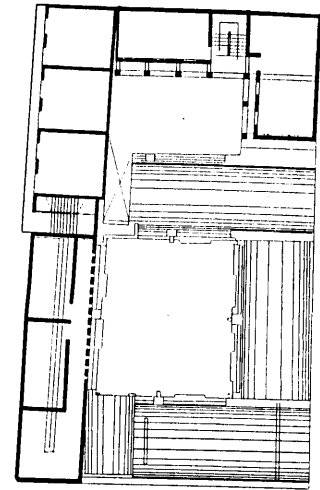
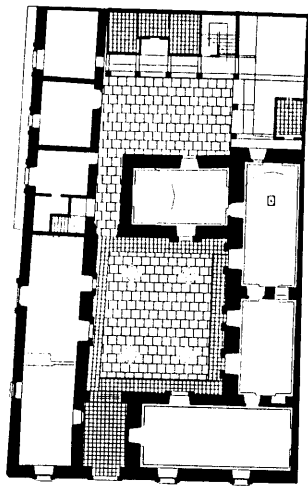
FUENTE DE DATOS : Instituto Nacional de Cultura: Extracto al 26 de Abril de 1996 / FAU - UNSA



FECHA: 08/02/2000

OFICINA: EL FILTRO 100 TELEFONO 205116

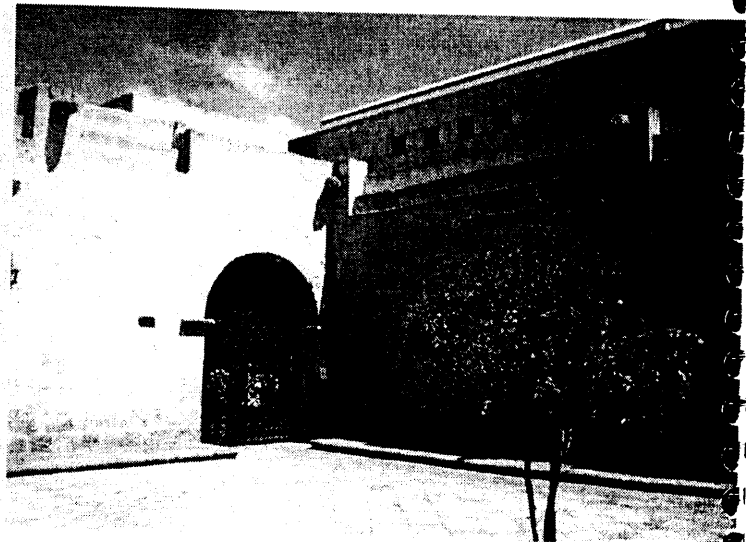
e mail: charequipa@aeci.com.p



AREA DE TERRENO : 1050.86 m² AREA CONSTRUIDA : 759.00 m² AREA LIBRE :

DESCRIPCION DE MATERIALES CONSTRUCTIVOS :

ELEMENTOS :	DESCRIPCION :	ESTADO :	OBSERVACIONES :
CIMIENTOS	PIEDRA	bueno	
MUROS	SILLAR	bueno	
PISOS	SILLAR CERAMICO	bueno	
TECHOS	SILLAR CALAMINAS	bueno	El sillar en las bóvedas.
PILARES			
REVESTIMIENTOS			
BALCONES	MADERA	bueno	
PUERTAS	MADERA	bueno	
VENTANAS	MADERA	bueno	
REJAS	CEME/MOSAICO	bueno	Fierro forjado.
OTROS			
II.SS.			
II.EE.			



FUENTES: Planos: FAU. - UNSA.

Fotos : FAU - UNSA : alumno Carlos Smith S.

FECHA: 08/02/2000

PLAN DE GESTION DEL
CENTRO HISTORICO DE AREQUIPA

OFICINA:
EL FILTRO 100 TELEFONO 205116
e mail: charequipa@aeci.com.pe



**THE MUNICIPAL AUTHORITY OF THE PROVINCE OF
AREQUIPA**

**PLAN OF ACTION FOR THE HISTORIC CENTRE OF
AREQUIPA**

**THE MUNICIPAL SUPERINTENDENCY FOR THE ADMINISTRATION
AND CONTROL OF THE HISTORIC CENTRE AND MONUMENT ZONE**

**TECHNICAL OFFICE
AECI – MPA**

SEPTEMBER, 2000

THE MUNICIPAL AUTHORITY OF THE PROVINCE OF AREQUIPA

PLAN FOR THE PRESERVATION AND DEVELOPMENT OF THE HISTORIC CENTRE OF AREQUIPA

Dr. Juan Manuel Guillén Benavides

LORD MAYOR

The Architect Gonzalo Olivares Rey de Castro

Head of the Superintendency

Superintendents:

Alonso Ruiz Rosas, Luis Maldonado Valz, Alvaro Pastor Cavagneri, Pedro López de Romaña, Fernando Málaga Gonzáles, Carlos Maldonado Valz, Fernando Enciso, Jesús Carpio Zegarra, Franz Grupp, Juan Carpio Muñoz, Guillermo Galdos, Fernando Vera.

Project Leader:

The Architect Luis Maldonado Valz
(Professional Registration N° 0385)

Technical Team:

The Architect William Palomino Bellido
The Architect Jesus Carpio Zegarra
The Architect Carlos Zeballos Velarde
The Architect Juan Manuel Carpio S.
The Architect Verónica Vizcarra Abarca
The Architect Yvonne Bedregal
The Architect Julia Mendoza Dávila
The Architect Luis Manrique
The Architect Carlos Gallegos
The Architect Alvaro Cuadros
The Architect Veronica Postigo

LOCAL COOPERATION

Faculty Architecture
Universidad Nacional de San Agustín

Arq. Fernando Málaga Gonzales
Professor
B. Arq. Julio Aspícueta Barbachán

National Institute of Culture-Arequipa

Sr. Luis Sardón Cánepa
Director

Archbishop of Arequipa

Monseigneur Luis Sánchez Moreno Lira

INTERNATIONAL COOPERATION

Spanish Commission for International
Cooperation - AECI.

Arq. Juan de la Serna Torroba

Arequipa, September del 2000.

Acknowledgement:

Thanks are extended to the national and local institutions and distinguished people who participated in the Work Meetings held in the city of Arequipa between the 9th and 11th august, 2000.

1. INTRODUCTION

The decision of the Municipal Authority of the Province of Arequipa to intervene in the Historic Centre stems from the need to bring the capital city into relief within the region and to recover historical and cultural values which are of considerable social importance, and which form a significant part of the heritage of Arequipa. This process of recovery will be made the basis for the regional urban development of Arequipa.

The functional over-use of the centre has given rise to a continuous and accelerating process of the displacement of housing and associated uses to the city outskirts while the centre is being taken over for tertiary activities, principally within the informal category. This has resulted in many older buildings, among which are some large old houses of historical value being, in the best of cases, converted into shops or informal markets and bazaars and, in the worst, suffering demolition to create parking lots. The radio-centric growth of the city has, furthermore, resulted in a road network which obliges passing through the centre when travelling between different areas of the city; consequently there is an increasing level of pollution and detriment to historic monuments from the public transportation system, which is out-dated and in poor condition.

Since the 1960s, the basis of industrial growth and development in Arequipa was the substitution of imports. Arequipa was Peru's second-ranking industrial city, and in fact still possesses a good infrastructure. However, in the 1990s, with open competition at world level, Arequipa's modest industrial estate was no longer able to meet the demands of the international markets, and many local concerns either went bankrupt or were obliged to move to Lima, which city represents a very important part of the national market. In consequence, industry's part in the generation of the Gross Regional Product declined while the commerce and service sectors, including tourism, increased their participation.

This situation has made it necessary to reconsider the bases on which the regional urban development of Arequipa must be built; and in identifying other possibilities, the enormous potential of Arequipa's architectural heritage has been recognized.

In fact, people have begun to realize that an invaluable cultural heritage is a resource of value equal to, if not greater than, that of material resources. However, this is not everything; there exists a general feeling that it is necessary to preserve natural and cultural values which are a part of collective reminiscences and history.

2. OBJECTIVES

The principal objective of the Plan of Action for the Historic Centre of Arequipa is the complete recovery of the capital city. It is proposed to restructure urban and social networks, to improve their internal flow and connexions with the metropolitan network, to improve housing conditions to a level which is decent, and to conserve

and give a place of importance to the monuments, which will be promoted as tourist attractions. In short, an attractive focal zone shall be created, in harmony with the components which make up the city, and which become a determining element in the spatial nature of the metropolis. In order to do this, the proposal considers the following as the principal objectives:

- Achieving a reorganization of the urban space with its infrastructure and built-up areas in a way which makes ordered urban development possible. This will be brought about by a road network which improves transportation and frees public space of congestion; and by new ways of utilizing space, replacing precarious living and environmental conditions, and halting the deterioration of valuable buildings and areas so that these can be restored.
- Setting up a legal and technical body which guarantees renovation work and permits planned management actions.
- Making this body serve as a physical and economic instrument for the promotion and channelling of public and private investments and of international cooperation.
- Recuperation of the image of the city, consolidating its cultural identity.

3. TARGET DATES

The target dates proposed in the Plan of Action for the Historic Centre of Arequipa reflect the size of the job to be done and the political conditions which determine the resources available. The following dates are therefore given:

- Short-term – to the year 2002.
- Medium – term – to the year 2006.
- Long – term and target completion date – the year 2010.

4. HISTORY

4.1. Origins

The city of Arequipa is located at height of 2335 m. above mean sea level, and its position relative to the Andes gives it an arid soil and mild climate. A series of minor human settlements flourished in the area before the time of the founding of the present city by the Spanish. One of these local communities was that of the Yarabayas, a primitive group which settled in the neighbourhood now known as San Lázaro, in the north-western sector of the city. These settlers were principally farmers.

One of the characteristics of the local communities was their close link with the Andean desert, and this is probably one of the reasons why no settlement of importance for the Tahuantinsuyo Empire developed, the area being considered only as an adjunct to the vassal community of the Collaguas in the Colca Valley.

One aspect of the early agricultural settlement in Arequipa was a system of irrigation channels; contemporary chronicles of the city indicate that water was taken from the River Chili and transferred by means of tree-trunk aqueducts across the San Lázaro flood ravine.

4.2. THE FOUNDING AND THE COLONY

The Spanish founded the city of Arequipa in the Contisuyo, between the coast and highlands of southern Perú, in a valley overlooked by three impressive volcanoes: the Pichupichu (5664m. a.m.s.l.), the Misti (5825m. a.m.s.l.) and the Chachani (6075m. a.m.s.l.). The River Chili brings water to the area which provides a marked contrast to the surrounding desert. On 15 August, 1540, Don Garcí Manuel de Carbajal founded the city of Arequipa having drawn up a grid-plan comprising forty-nine blocks, or islands, including the Main Square. Each block was a square measuring 400 Castilian feet (111.40m.) on each side, separated from contiguous blocks by street 37 feet (10.30m.) in width so as to make up a square.

There is no reason to doubt that when the Spaniards founded the city of Arequipa they intended it to be a regional capital. It was a natural nexus between Cuzco, Charcas and the sea, and of fundamental importance for the extension of colonization towards the south. During the time when the silver mines, especially those of Potosí, were being exploited, Arequipa was an important logistical centre. The original urban area, where the first small chapel was located, was next to an indigenous settlement of the Yarabayas in the present-day neighbourhood of San Lázaro. It comprised forty-nine blocks and measured 850m x 875m.

The symbolic centre was three blocks from the river and off-centre with relation to the typical Spanish grid-plan and the focal point of the city, where the Main Church, Council House and other principal establishments were located. Blocks were divided into four or eight plots which were distributed hierarchically out from the centre, according to the importance of the new occupants. Only religious institutions occupied a complete block, and this happened only after a time; in some cases, such as the Convent of Santa Catalina and the Monastery of San Francisco, an even larger area was occupied, thus modifying the original city plan.

During the first three centuries of its history, the growth of the city was slow. It comprised a small centre around the Main Square where political, administrative, religious and commercial uses predominated, and a residential periphery. The city's limits were San Lázaro and the San Lázaro flood ravine to the north; the San Camilo Hospital to the South; Santa Marta to the east; and the River Chili to the west. San Lázaro and Santa Marta were indigenous settlements populated by some 1500 Indians. On the other side of the river there was La Chimba, an area

where about 10000 Indians lived, and with the connexion provided by the Puente Real, nowadays known as the Puente Bolognesi, the city extended as far as La Recoleta in the present neighbourhood of La Antiquilla in the District of Yanahuara. Travellers coming up from the coast would enter Arequipa from that side of the city which is why the *tambos* (places where travellers could rest) were located along that route. The *tambos* which remain today have been declared monuments.

In 1804 a census was taken (Gil de Taboada) which provides us with a general idea of the magnitude and characteristics of the city's population: 22207 Spaniards; 387 priests; 5 nuns; 4908 *mestizos* ; 5929 Indians; 1225 slaves; 2487 freed slaves. This makes of total of 37148 inhabitants, of whom almost two thirds were Spaniards.

4.3. THE REPUBLIC

The Republican Period commenced in the second decade of the nineteenth century as a consequence of independence from Spanish rule. El Callao ceased to be the only Peruvian maritime port and the traditional routes for the movement of merchandise underwent modification. As result, Arequipa came to be the hub of economic activity in the south of Perú and its traditional administrative, political and commercial functions were expanded to include the alpaca and wool trade, developed by European immigrants, especially the English. Transportation to and from the region was greatly improved with the introduction of the railway in 1871, providing an additional route linking the coast with the raw-material producing areas in the Andes.

Arequipa is accustomed to earthquakes (and to revolutions). It was the necessity to deal with the adverse conditions imposed by a high level of seismic activity which determined the widespread use of the barrel vault and of sillar (a volcanic tuff) as a building material, giving the city its distinctive image. The rebellious disposition of the city's inhabitants towards the traditional centralism in government made.

Arequipa the focus of many political and military disputes. During the Republican Period, at the end of the nineteenth century and the beginning of the twentieth, the city underwent expansion due to a new economic role made possible by the building of the railway, which provided a link with Puno, Cuzco and Bolivia. In fact, after the devastating earthquake of 1868 and the tragedy of the war of the Pacific, (1879-1883) there was an economic boom which ushered in new European styles of architecture and urban development, this time from England and France. New concepts are used, such as the boulevard, the avenue and the promenade. The city expanded on the eastern side, avenues like Siglo XX and the Bulevar Parra were laid out, garden-suburbs such as Vallecito, to the south, were formed (1926-1940) and the city grew out towards Yanahuara with the construction of the bridge known as Puente Grau. People of modest means came to occupy proletarian neighbourhoods, usually built on unused land, such as Miraflores (1931-1940), the Barrio Obrero or Prohogar (1927) and Jacinto Ibáñez (1930- 1940). In the city centre vertical development took place, and the Checker-board area underwent the

addition of second storeys. The city's profile, however, was still dominated by the towers and domes of the churches. The architecture followed the existing patterns to a remarkable degree, despite the disuse of baroque styles. In the rebuilding of large old houses, the neoclassical style burgeoned as a popular local expression. Urban facilities were increased with the provision of new buildings. The market in the Main Square was transferred to the Parque Duhamel and later to its present location, the site of the Monastery of the Order of the *Padres Agonizantes* of San Camilo (1910-1938). The Goyeneche Hospital was erected (1905-1910). Additional bridges were built to complement the ancient Puente Real (1577-1608), now called the Puente Bolognesi; these are the Puente Bolívar (1882) and the Puente Grau (1884-1898). Factories were set up, the most important of which was that of Pedro P. Diaz (1928) and urban services were modernized, with electric lighting (1905), water and drains (1920) and electric tramways (1913).

The centre is no longer the compact Colonial-period nucleus focused on the Main Square but, rather, an expanded area which has displaced the residential population to the peripheral areas. The traditional residential use of the centre has been supplanted with a new and vigorous commercial use. Within the period 1890 to 1929 alone, no fewer than nineteen commercial businesses and fifteen industries were set up in Arequipa.

4.4. Modern times

On the occasion of the four-hundredth anniversary (1940) of the Spanish founding of Arequipa, an ambitious project for expansion and development of the city was put forward by the Lord Mayor, Julio E. Portugal, and seconded by the engineer and urban planning visionary Alberto de Rivero. A greater residential belt was created and a pattern of growth emerged which was radial regarding the road system, and concentric regarding land uses. The neighbourhoods of Cuarto Centenario and Selva Alegre were built with the incorporation of some good quality innovations. Unfortunately, some of the zealous efforts directed towards the modernization of the city such as the widening of the streets running in an east-west direction, sometimes caused damage to the heritage. Paradoxically, this desire to create continuous thoroughfares brought to light the significance of the city's most important monument, the Convent of Santa Catalina.

Urban facilities were boosted by the building of the Municipal Theatre, the Hotel de Turistas, the Library and Athenaeum Theatre, the Colegio Independencia, the Universidad Nacional de San Agustín and other public facilities. It should be mentioned that new commercial buildings, such as those of the Banco de Crédito and the Banco Internacional were designed according to the neocolonial stylistic tendency in vogue at the time all over Perú; in virtue of the fact that the architecture of Arequipa is admired throughout the country, such buildings in Arequipa are of special significance.

This is the period during which the movement of residential use from the Checkerboard out to the periphery started in earnest, leaving the old traditional mansions to

other uses. The residential tradition does continue, however, in shared plots and partitioned houses existing around some *tambos* which have become slums.

During the 1960s and 1970s, the industrial sector was promoted by the construction of industrial estates and improved roads; the city's role of dominance in the region was thus more firmly established.

It is evident that these changes affected especially the central area of the city, where the development of commerce and services led to a change in the horizontal profile of the area. This process of change of uses in the city centre led to the displacement of some institutions, such as the university (1962), and residential sectors, to the periphery.

4.5. Current trends

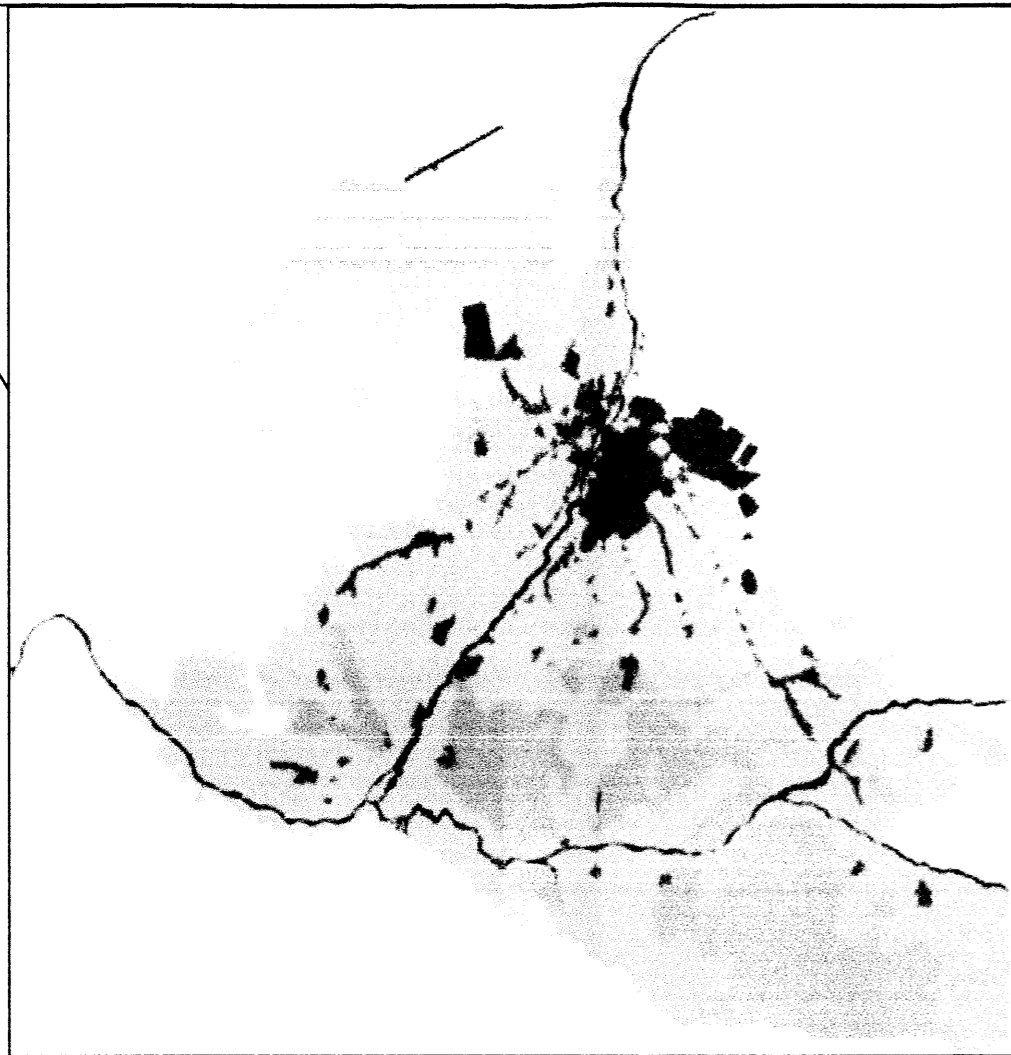
Towards the end of the 1950s, two occurrences changed the direction of the general tendencies of that time: these were the 1958 and 1960 earthquakes, and the drought in the Altiplano, which accelerated migration and, consequently, urban building.

The urban evolution of Arequipa follows the general pattern of horizontal growth found throughout Perú. Formal building projects use agricultural land, and the informal ones occupy previously unused land. There is an unchecked expansion at the expense of green areas and with a low-density modality which generates relatively high costs for basic services such as roads, water, electricity and drains.

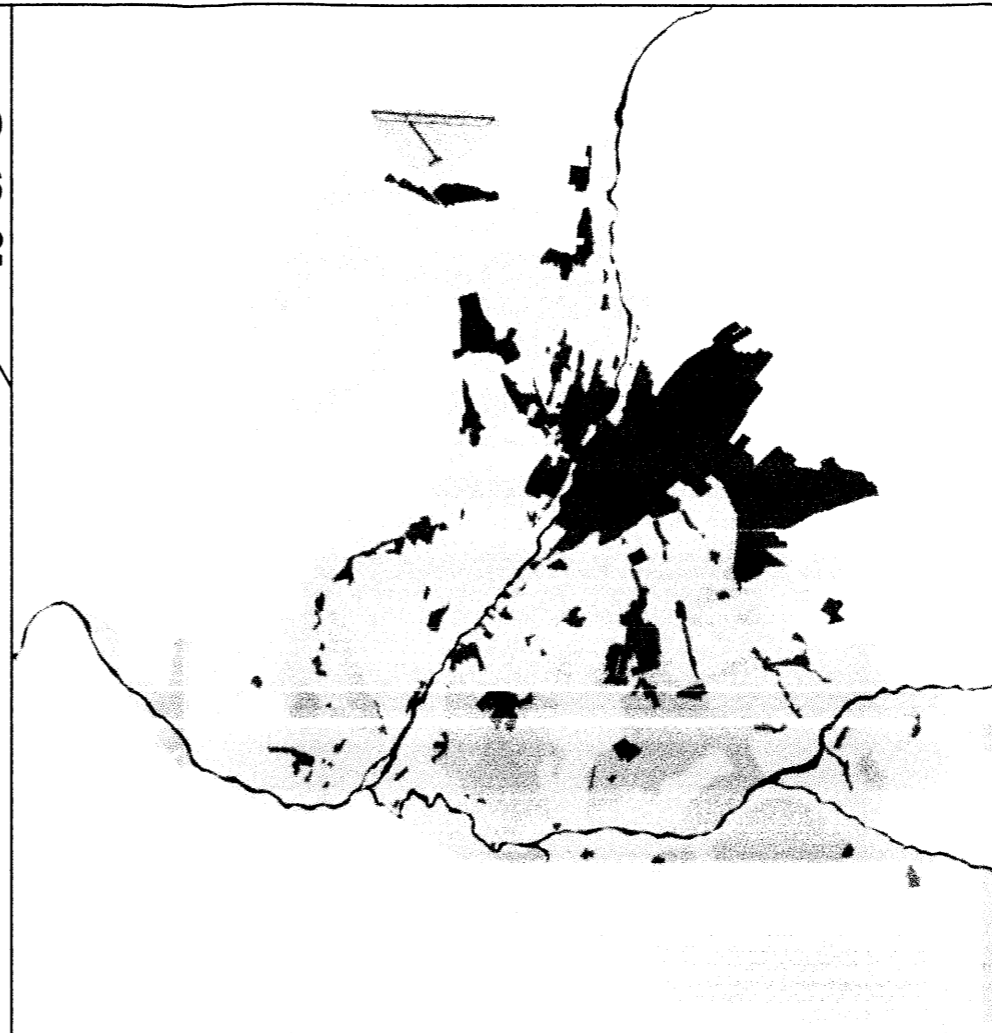
In 1940, the population of Arequipa was 85632 inhabitants. By 1944, population had increased to 112000, and the built-up area occupied 843 ha; the peripheral cultivated land was 9171ha. The city therefore had a population density of 133 inhabitants/ha and an average of 820m² of agricultural land per inhabitant. By 1961 the population had grown to 179000 and the city spread over 2014ha, giving a population density of 91 inhabitants/ha, and the cultivated land had diminished to 8817ha. In the 1978 the population reached 462000 and the city occupied 4432ha, while the agricultural land had increased to 9388ha. Finally, in 1997, the population had grown to 624000 and the built-up area occupied 8701ha, giving a population density of 72 inhabitants/ha. And an average of 177m² of agricultural land per person. This clearly demonstrates the negative aspects of a policy of horizontal growth, not only regarding the supply of services, but in the form of detriment to environmental conditions.

In this sense, the studies carried out by Programme of Education for Urban Development in Perú (PEGUP) in the Faculty of Architecture of the Universidad Nacional de San Agustín have shown that by increasing the average population density to 140 inhabitants/ha, the city's populations could be increased by a further 400000 without occupying one single additional square metre of land for building. (See Sheet 1)

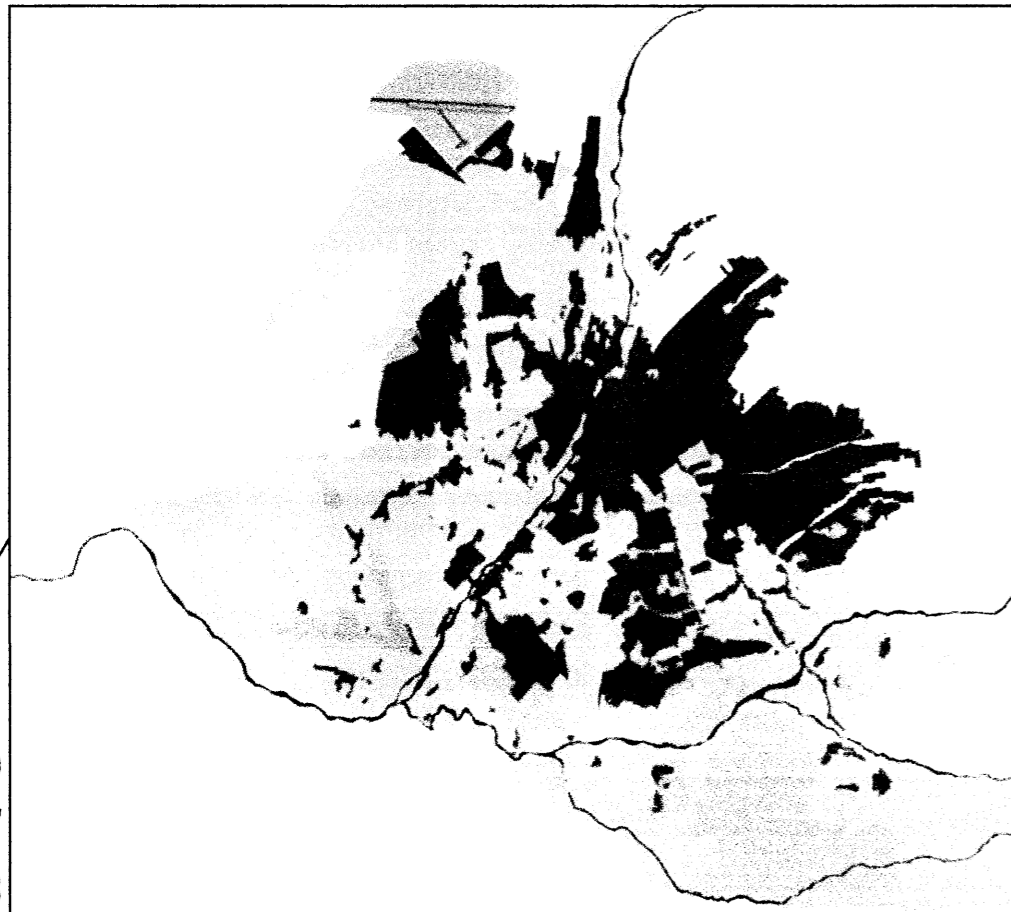
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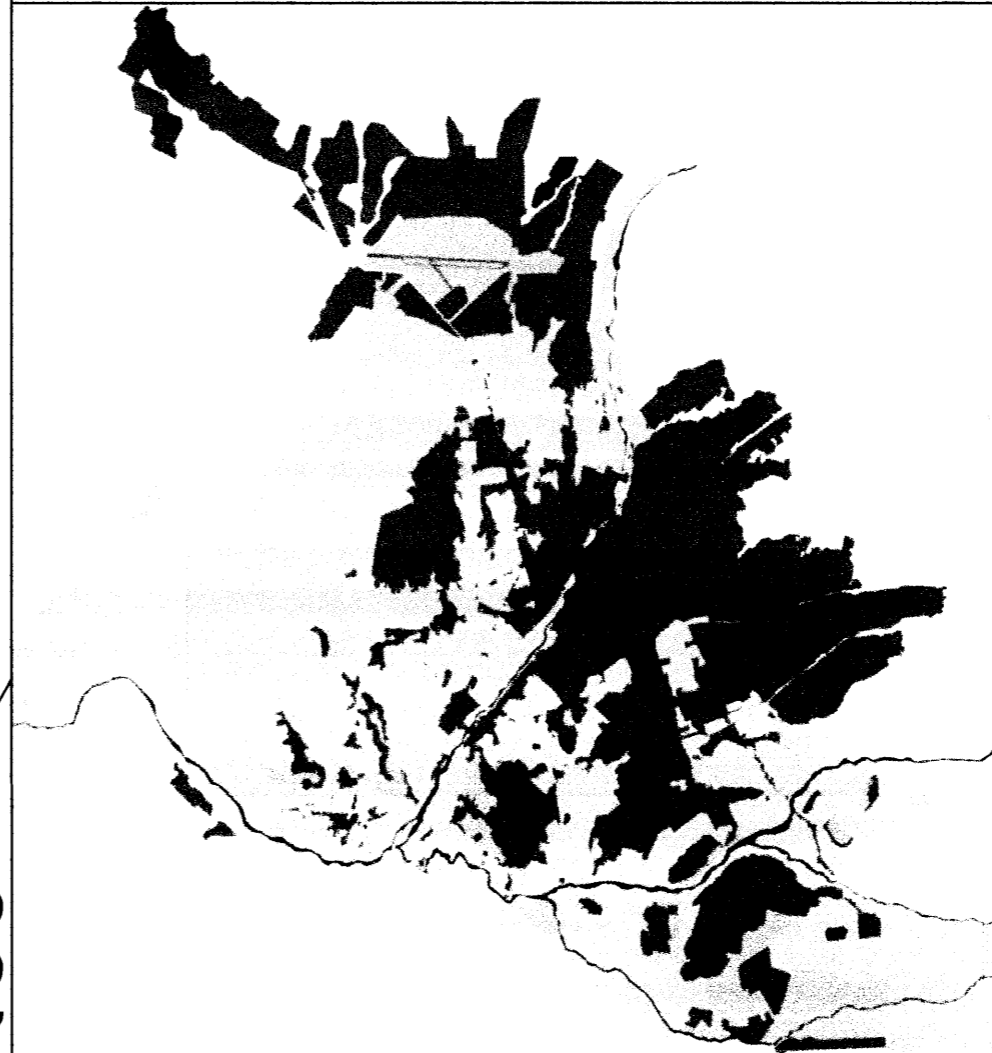
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THE MUNICIPAL AUTHORITY
OF THE PROVINCE OF AREQUIPA

THE MUNICIPAL SUPERINTENDENCY
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CONTROL OF THE HISTORIC CENTRE
AND MONUMENT ZONE OF AREQUIPA
THE TECHNICAL OFFICE FOR THE HISTORIC CENTRE






THE SPANISH COMMISSION FOR
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AGREEMENT BETWEEN THE MUNICIPAL
AUTHORITY OF THE PROVINCE OF AREQUIPA
THE SPANISH COMMISSION FOR INTERNATIONAL COOPERATION
NATIONAL INSTITUTE OF CULTURE - AREQUIPA

PLAN OF ACTION URBAN EVOLUTION

KEY

-  UNUSED LAND
-  URBAN AREAS
-  AGRICULTURAL LAND

SOURCE:
THE ENVIRONMENTAL ATLAS OF
AREQUIPA
(ATLAS AMBIENTAL AREQUIPA)

PLAN: URBAN EVOLUTION		TEAM: ARCH. ALVARO PASTOR ARCH. W. PALOMBO ARCH. J. M. CAMPO ARCH. C. ZEBALLOS ARCH. Y. BERREDAL B. ARCH. J. MENDOZA B. ARCH. V. PORTNO B. ARCH. Y. VECARBA B. ARCH. C. GALLEZOS B. ARCH. A. CUADROS B. ARCH. L. MARRQUE	SHEET N°: 1
UPA TECHNICAL OFFICE COORDINATOR: ARCH. LUIS MALDONADO VALZ			
AECI COORDINATOR: ARCH. JUAN DE LA SERNA TORROBA			
SCALE: 1:12500	DATE: SEPTEMBER 2000		

5. GEOGRAPHICAL CONTEXT

5.1. Location and boundaries

The city of Arequipa enjoys a privileged location between the Atacama Desert (the world's driest) and the western flanks of the Andes. It is midway between the coast and the highlands of the south of Perú at an altitude of 2335m a.m.s.l. And is overlooked by three volcanoes: the Chachani, to the north-west, the Misti to the north-east and the Pichupichu to the east. These, together with the valley and the River Chili, provide a landscape background of remarkable beauty.

The Historic Centre is located by the river, on both banks, but predominantly and originally on the left bank, where it is built on regular terrain which slopes gently towards and parallel with the river. The growth of the city, peripheral and horizontal, has not deprived the Historic Centre of its original aspect or its views of the surrounding landscape.

The oldest part of the city, where the most important monuments are to be found, also has urban areas which are considered monuments; these areas have a continuity which gives visual unity to the streets and surroundings. This area, estimated as 141,33 ha, and whose boundaries were defined in the first document presented to UNESCO, has been demarcated as that to be included in the List of Sites of Cultural Heritage of Humanity. Likewise, there is the Monument Zone, declared by Decree in 1972, estimated as 212,70 ha. Finally, there is the Buffer Zone, which has the neighbourhood of Selva Alegre as its northern limit, as far as the boundary of the Cercado (central area of the city). From there, the Buffer Zone's boundary extends towards the west in a direct line as far as the right bank of the river, at the boundary of the Cercado, and then continues up the Callejón Toledo in the District of Yanahuara; the boundary line then turns southwards down the Calle Misti as far as the Avenida Ejército, at which point it turns to the west as far as the Calle Emmel; there it continues south again along that street until it reaches the Calle Garaycochea, where it goes east as far as the Callejón Loreto, to turn south once more down this road to the place where it tangentially intersects the thoroughfare which links the Puente San Martín and Umacollo.

From there it crosses this bridge to meet the Avenida La Marina, in El Vallecito, whence it goes southwards again as far as the property situated next the Juana Cervantes school. It then takes a perpendicular course along the Calle Paris as far as the Calle Luna Pizarro, and at that point continues south to the Pasaje Campos. There, it follows that road as far as the Avenida Parra, and follows this avenue down to the Pasaje Bernardo Alcedo, along which it turns to cross the southern portion of the property of the Railway Company as far as the Pasaje José Olaya. There it turns in a northerly direction up this passage and continues along Jacinto Ibáñez to meet the Malecón Socabaya, along which it turns eastwards as far as the Avenida Jorge Chávez. It proceeds up this avenue, whose continuation is the Avenida Goyeneche, and encompasses the Goyeneche Hospital. When it comes

to the Calle Tacna in the District on of Miraflores, it follows this street, to the west, passing the Calle Sol de Puno and the Plaza San Antonio and finally joining, via the Calle Villafuerte, the Calle Sáenz Peña.

It continues along this street to El Filtro, where it proceeds in a northerly direction, following the boundary of the Cercado, and crosses the flood ravine, to Selva Alegre. The area described comprises 346,92 ha. Lm² (See sheet 2)

5.2. Factors which condition localization

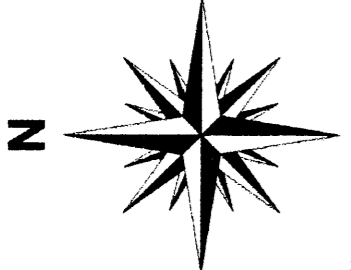
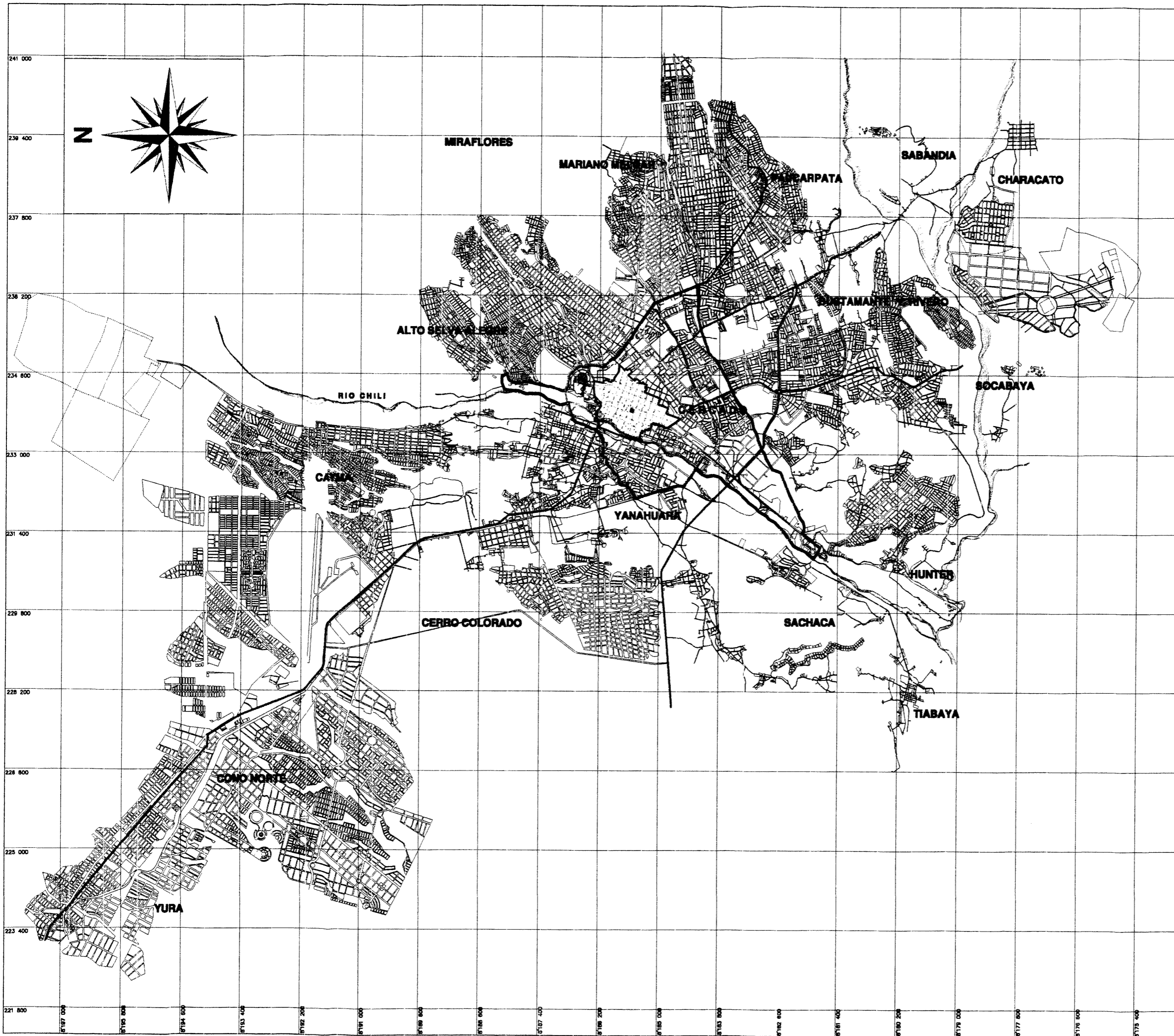
The fact that the city is undergoing a horizontal radio-centric expansion has negative aspects, apparent especially during the past two decades, when the urban growth vector has moved towards the north. Previous expansion, from the 1950s onwards, had been towards the south and east. The more recent growth vector has made it necessary to cross the river using the old bridges, Puente Bolognesi and, especially, Puente Grau. This in turn involves crossing the city centre by means of streets never designed or dimensioned for such intense flow and vehicular traffic. Traffic and urban transportation are one of the principal causes of the progressive environmental deterioration, and this undoubtedly affects the city's cultural heritage and living and working conditions within its Historic Centre.

The pressures deriving from the intense traffic make it necessary to improve the road infrastructure in such a way as to avoid passing through the city centre. This means that the building of the first ring-road should be continued, in accordance with the 1981 Directory Plan. (See sheet 3)

5.3. Territorial components

Within the Historic Centre and the Monument Zone, there are neighbourhoods and properties whose names derive from the well-known places, or landmarks, mainly of a religious nature, near to which they have been built. These are:

- **The neighbourhood of San Lázaro.** This is Arequipa's oldest neighbourhood, with its narrow winding streets, built on an indigenous plan and in whose centre lies a small square, or *cancha*, known as the Campo Redondo. This is a symbolic site, where the founding of the city of Arequipa is commemorated. Even today, there are some very old dwellings remaining; they are of very rudimentary type and construction, and have lime-and-sand coverings.
- **El Damero ("The Checker-board").** This forms the nucleus of the Historic Centre and corresponds to the forty-nine blocks of the original Spanish settlement. The Plaza Mayor (Main Square) was, and still is today, the principal space within the metropolis. The Checker-board area contains the most important churches and civil monuments, among which some of the most noteworthy are the Monasterio de Santa Catalina (Saint Catherine's Convent), the San Francisco Complex and the cloisters and church of La Compañía (the Society of Jesus).



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THE TECHNICAL OFFICE FOR THE HISTORIC CENTRE**








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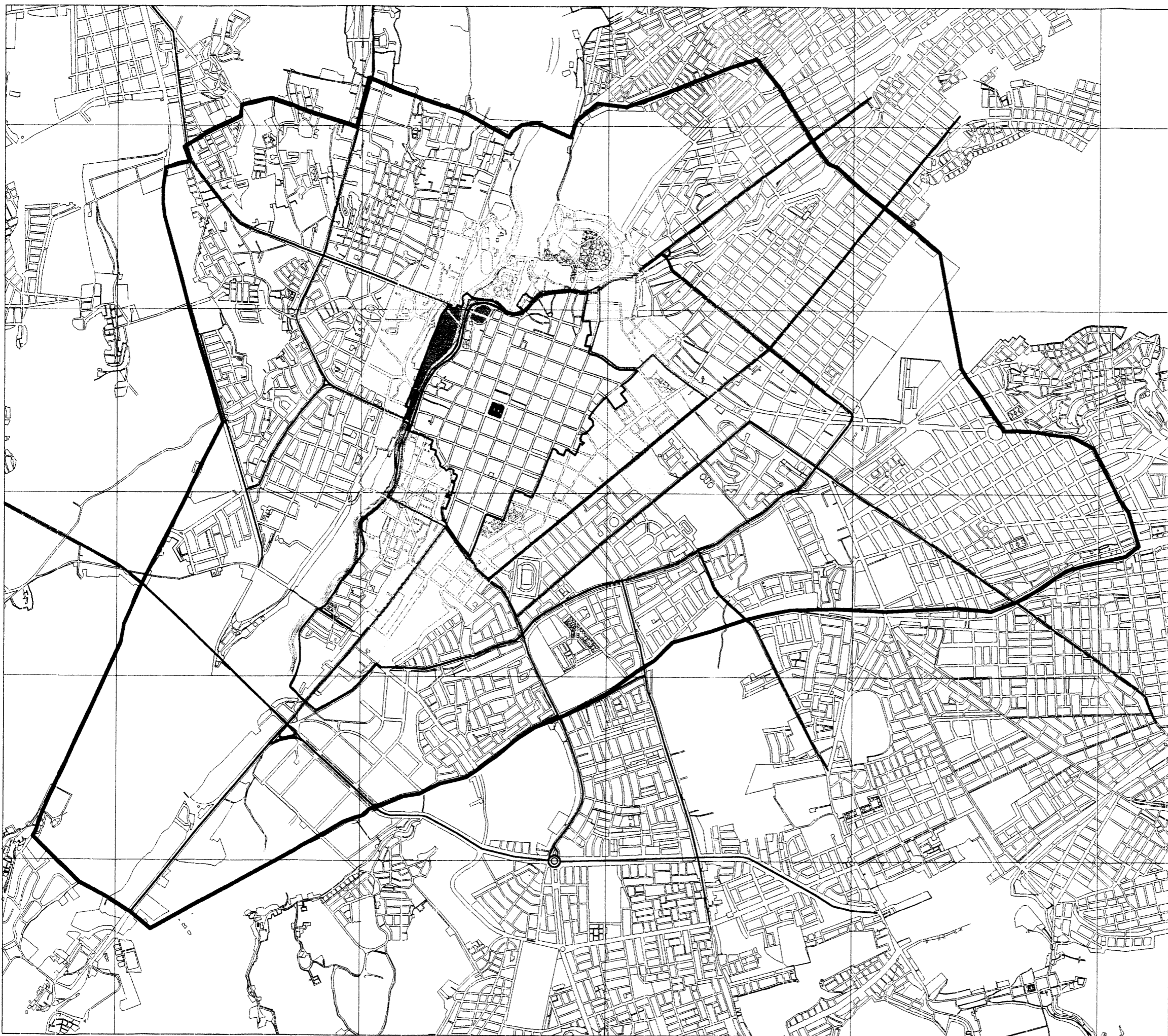
**AGREEMENT BETWEEN THE MUNICIPAL
AUTHORITY OF THE PROVINCE OF AREQUIPA
THE SPANISH COMMISSION FOR INTERNATIONAL COOPERATION
NATIONAL INSTITUTE OF CULTURE - AREQUIPA**

PLAN OF ACTION GREATER AREQUIPA

KEY

-  BOUNDARY OF EL CERCADO
-  HISTORIC CENTRE
-  BUFFER ZONE BOUNDARY
-  PRINCIPAL ROADS
-  RAILWAY

PLAN: GREATER AREQUIPA	TEAM: ARCH. ALVARO PASTOR ARCH. M. PALOMINO ARCH. J. M. CARRIO ARCH. C. ZEBALLOS ARCH. Y. BEDREGAL B. ARCH. J. MENDOZA B. ARCH. V. POSTIGO B. ARCH. V. VIZCARRA B. ARCH. C. GALLEDOS B. ARCH. A. CUADROS B. ARCH. L. MAÑRIQUE	SHEET N°: 2
MPA TECHNICAL OFFICE COORDINATOR: ARCH. LUIS MALDONADO VALE	AECI COORDINATOR: ARCH. JUAN DE LA BERNA TORROBA	
SCALE: 1:75000	DATE: SEPTEMBER 2000	



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THE TECHNICAL OFFICE FOR THE HISTORIC CENTRE**





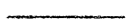




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PLAN OF ACTION

ROAD ACCESS

KEY

-  PRINCIPAL ROUTES
-  HISTORIC CENTRE
-  MONUMENT ZONE
-  BUFFER AREA ZONE
-  SUBJECT TO TREATMENT
-  FIRST RING - ROAD
-  SECOND RING - ROAD

PLAN: ROAD ACCESS		TEAM: ARCH. ALVARO PASTOR ARCH. R. PALOMINO ARCH. J. M. CARRIO ARCH. C. ZEBALLOS ARCH. Y. BEDREGAL S. ARCH. J. MENDOZA S. ARCH. V. POSTIGO S. ARCH. V. VIZCARRA S. ARCH. C. GALLEGOS S. ARCH. A. CUADROS S. ARCH. L. MARRQUE	SHEET N°: 3
MPA TECHNICAL OFFICE COORDINATOR: ARCH. LUIS MALDONADO VALE			
AECI COORDINATOR: ARCH. JUAN DE LA SERNA TORROBA			
SCALE: 1:25000	DATE: SEPTEMBER 2000		

- **El Solar.** This is a small neighbourhood which lies on the bank of the river, between two of the bridges. At the end near to the Puente Bolognesi there are many *tambos* and partitioned dwellings which have become slums. In the area close to the Avenida La Marina, a labourer's neighbourhood was built as well as a very well-known communal dwelling complex known as the Castillo del Diablo (the Devil's Palace) which houses numerous families. In this area, Arequipa's first industries were located: the mills, tanneries and workshops. Their privileged position on the riverside, overlooking the crop-fields on the opposite bank indicates an area of considerable ecological potential for a future project.
- **El Filtro.** This neighbourhood is situated on the edge of the Checker-board and to the east of San Lázaro, and was the location of one of the water channels of the area. The name comes from the water source which fed the city centre.
- **Santa Marta or La Ranchería.** For several centuries, this was a neighbourhood where the indigenous people were obliged to live, and, for that reason, this area housed the hospital run by the ascetic priest of Saint Peter. It was from this place that the first urban expansion took place, in the direction of the level terrain of Miraflores, originating the proletarian suburb of San Antonio.
- **San Antonio.** This is a neighbourhood which belongs to the District of Miraflores. Those arriving in Arequipa from Puno and the highlands of Moquegua would pass through San Antonio. The neighbourhood has many houses built of *sillar*, with rather modest ornamentation.
- **La Antiquilla and La Recoleta.** These are places on the right bank of the River Chili, close to the Puente Grau, which was an entry route to Arequipa for travellers coming up from the coast and the link with the indigenous settlements of La Chimba, now Yanahuara. These were some *tambos* here, a surviving example of which is the national monument Tambo de Ruelas, as well as the beautiful buildings of La Recoleta.
- **El Vallecito.** This is one of the first modern zones of Arequipa, built during the 1920s and 1930s, and is the location of Arequipa's earliest houses constructed with private gardens, according to the fashion at that time in parts of Europe.
- **María Isabel and La Estación.** This used to be one of the busier parts of Arequipa owing to the presence of the rail terminus. On the Bulevar Parra and in the Avenida Tacna y Arica there are several houses built by the English people connected with the Peruvian Railway Company, owners and administrators of the railway.
- **Zemanat.** This is not exactly a neighbourhood, but rather a bathing place on the right bank of the river. The natural beauty of the location was the reason for which the city's principal social and sports club, the Club Internacional was installed there in the 1940s.

- **Cuarto Centenario.** This was constructed in the 1940s, after the city's four hundredth anniversary (1940). The Municipal Authority of the Province erected this neighbourhood in which the development of a local style of neocolonial architecture can be seen.

- **Selva Alegre.** The neighbourhood of Selva Alegre also dates from the 1940s, at which time it was considered avant-garde in Arequipa, being structured concentrically around a woods and park which are, up to now, still the city's principal green recreation areas. This residential area was originally occupied by the city's most wealthy families and it enjoys the best environmental conditions owing to the presence of large green spaces. (See sheet 5)

6. DEMOGRAPHY

6.1. Population

Greater Arequipa has a population of 820000 (year 2000). The Districts with the largest population are those of the Cercado and Paucarpata. During many years, the centre housed the largest population, but in recent years this has been diminishing; the latest inter-census comparison showed a population decrease there. It is therefore of importance to recover the centre also as a place to be lived in.

6.2. Population density

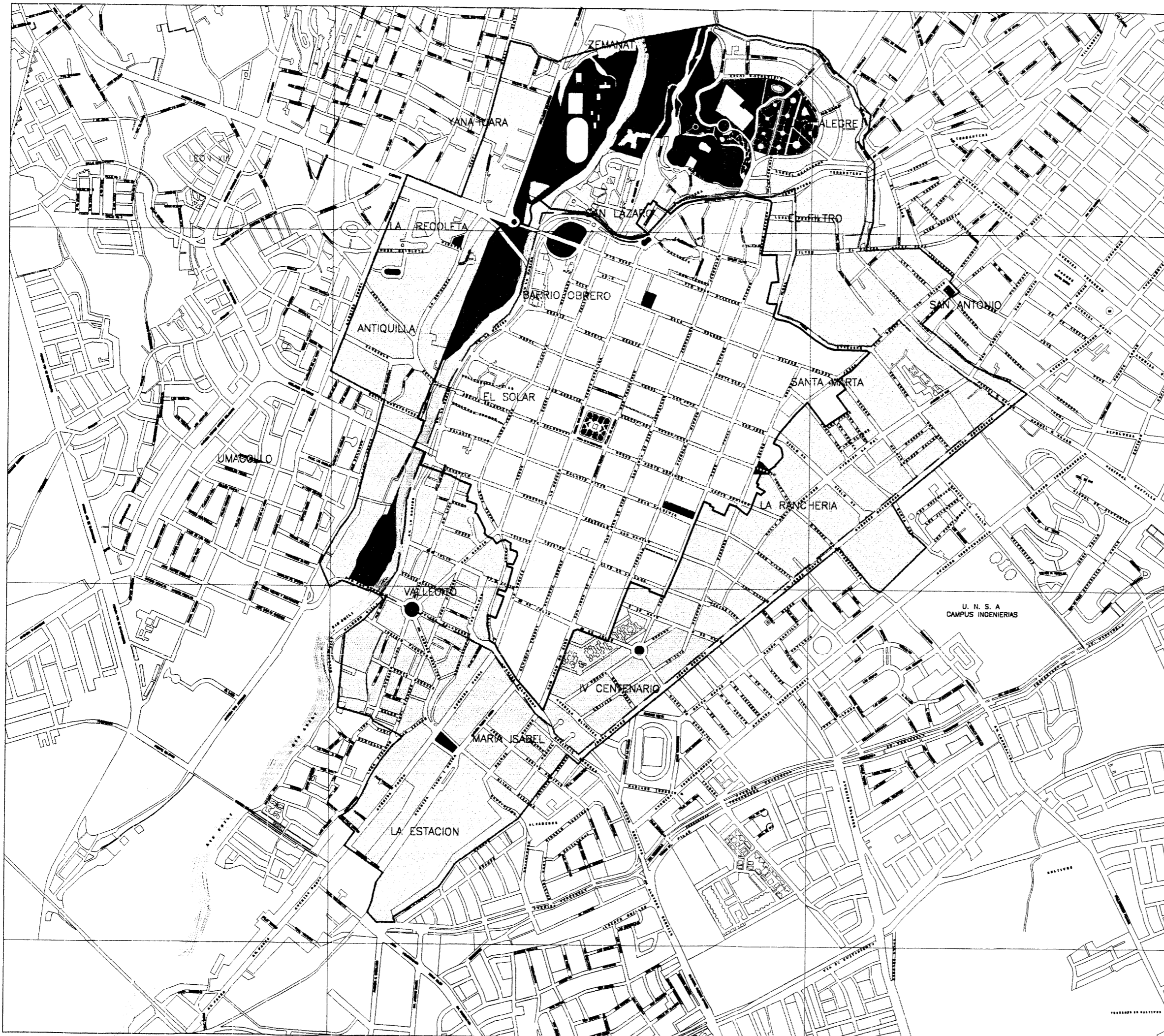
The overall mean population density in Arequipa is close to 260 inhabitants per hectare. However, if the areas occupied by commercial concerns are discounted, the true, and net, population density is greater. The Directing Plan currently in use, however, does not grant an important residential function to the centre. Rather, the central zones are given over almost exclusively to high-density commerce, the only exception being two strips categorized as R6 along the borders of the Avenida Juan de La Torre and the Avenida La Marina. (See tables 1,2 and 3)

TABLE 1
POPULATION OF GREATER AREQUIPA – 1993

PLACE	POPULATION	SURFACE AREA (ha)	DENSITY (INHAB./ha)	GROWTH RATE (% PERANNUM)
Greater Arequipa	625097	63086	9,9	2,2

Source: Definitive Results - Department of Arequipa – INEI 1993

Compiled by the Authors



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PLAN OF ACTION

BOUNDARIES AND TERRITORIAL COMPONENTS

KEY

-  HISTORIC CENTRE
-  BUFFER ZONE
-  GREEN AREAS
-  MONUMENT ZONE

PLAN:
TERRITORIAL COMPONENTS

MAPA TECHNICAL OFFICE COORDINATOR:
ARCH. LUIS MALDONADO VALE

AECI COORDINATOR:
ARCH. JUAN DE LA SERNA TORROBA

SCALE: **1:12500** DATE: **SEPTEMBER 2000**

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B. ARCH. C. GALLEGOS
B. ARCH. A. CUADROS
B. ARCH. L. MARRIQUE

SHEET N°:
4

TABLE 2
POPULATION – 1993

PLACE	POPULATION	%	SURFACE AREA (ha)	POPULATION DENSITY (INHAB/ha)
District of Arequipa	77209	100	280	275,7
Historic Centre and Buffer Zone (of Arequipa)	39461	51,1	346,92	113,7

Source: National Directory of Population Centres - INEI 1993

Compiled by the Authors

TABLE 3
POPULATION FORECASTS

YEAR	POPULATION OF GREATER AREQUIPA	POPULATION OF THE DISTRICT OF AREQUIPA	POPULATION OF THE HISTORIC CENTRE AND BUFFER ZONE
2000	727954	94314	48203
2015	1008944	144812	74012

Source: National Directory of Population Centres - INEI 1993

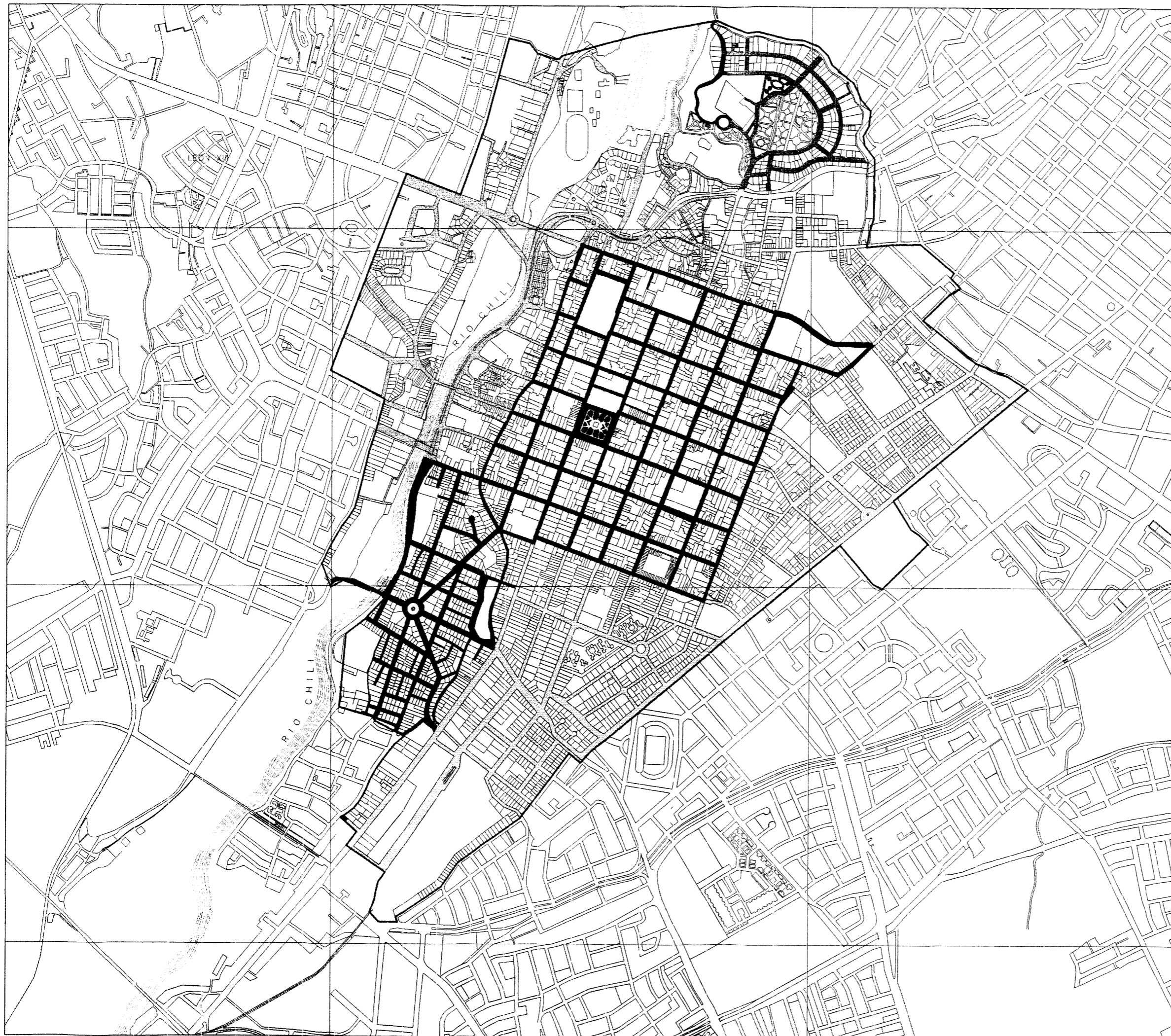
Compiled by the Authors

7. PHYSICAL-ENVIRONMENTAL ASPECTS

7.1. The Urban Landscape

The natural geographical features of the surrounding areas are a part of the urban landscape of the Historic Centre, especially the three volcanoes which provide a back-drop, and the nearby river and riverside crop-fields. The natural and architectural environments are mutually complementary. The man-made environment has two principal components: the city plan, and the profile.

- **The city plan.** Different plans co-habit in Arequipa. First there are the very old, indigenous plans which are to be found in San Lázaro and La Antiquilla, which conform to agricultural plots and water channels. Then there is the Spanish grid-plan of the central Checker-board, descended from the Roman camp plan with regular square blocks, 110m per side, separated by streets of 10,5m width. This is the predominating form in the city owing to its versatility and ease of expansion and adaptation. There is also the radial plan of the suburb of El Vallecito and the horse-shoe form of Selva Alegre. (See sheet 5)
- **The special characteristics of the city.** The city's visual profile is full of contrasts, owing more to features of the terrain than to the heights of the buildings. In the central Checker-board area, buildings of medium height predominate, of between three and four levels, which correspond to two-storey buildings in the Republican architectural style and where the barrel vaults and



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PLAN OF ACTION

PRESENT-DAY URBAN PLAN

KEY

-  **INDIGENOUS**
RURAL INFLUENCE
-  **SPANISH CHECKER-BOARD**
ORIGINAL CITY LAYOUT
-  **RADIAL**
-  **GARDEN SUBURE**
EUROPEAN INFLUENCE
-  **CONTEMPORARY**
-  **BUFER ZONE BOUNDARY**

PLAN:
PRESENT-DAY URBAN PLAN

MPA TECHNICAL OFFICE COORDINATOR:
ARCH. LUIS MALDONADO VALE

AECI COORDINATOR:
ARCH. JUAN DE LA SERNA TORROBA

SCALE: 1:12500 DATE: **SEPTEMBER 2000**

TEAM:
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ARCH. J. M. CARPIO
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B. ARCH. L. MARRIQUE

SHEET N°:
5

towers of the churches stand out, particularly the twin towers of the Cathedral. On the northern periphery, there are a few buildings with eight, ten or twelve storeys; the Nicolás de Piérola housing estate, which is the result of the city's first urban re-housing scheme, and the Main Hospital of the Peruvian Health and Welfare Service may be cited as examples; in the central zone, the Hotel Presidente, by the church of Santo Domingo, is a multi-storey structure. It should be emphasized, however, that despite the attraction the centre holds for properly development, tall buildings are few and the profile of the area is still one where the towers, vault roofs and domes of the churches stand out. (See sheets 6 and 7)

7.2. Roads and Transportation

- **Road access to the Historic Centre.** Since Arequipa is a city which has undergone radio-centric growth, and that the majority its activity still takes place in the central areas, there is supersaturation regarding the use of the central spaces for urban traffic. One consequence of this is that four main roads which converge on the centre carry 35% of all the motorized vehicular traffic. These roads are the Avenida Mariscal Castilla, which deals with all traffic from the eastern sector; the Avenida Alcides Carrión, used by all the traffic from the south-eastern sector; the Avenida Parra, which is the entry and exit route for the southern sector; finally, the Avenida Ejército, currently overloaded with traffic from the northern sector, which is the sector with the highest urban growth rate.

Where these access routes arrive at the centre, they are not met by roads wide enough to be able to handle the traffic and consequently the periphery of the central area suffers from congestion. It should be mentioned that the first ring-road is still incomplete, despite its having been designed twenty years ago. This ring-road comprises the Avenida Venezuela which should connect with the Avenida Progreso in the District of Miraflores, continuing round to meet the Avenida Juan de la Torre in San Lázaro, then on to the Avenida La Marina at the side of the river. The continuation of this route, and of the Avenida Venezuela in a southerly direction are vital to the completion of the ring. This ring-road is considered to be of strategic importance owing to the fact that one of the serious problems which affects the Historic Centre is that of its being on an obligatory route for crossing the River Chili, the backbone of the city. It is therefore necessary to transfer the vehicular traffic, principally public transportation, towards the periphery, leaving the heart of the city free.

As roads and transportation constitute a problem which must be solved at metropolitan level, the Municipal Authority of the Province of Arequipa and the Municipal Superintendency are doing the coordination work necessary to provide a solution for the arterial road system. In this sense, there has been investment in the construction of routes parallel to those mentioned so that there are alternatives for entering and leaving the city centre. Additional bridges over the River Chili have also been built. The Avenida Dolores has been refurbished to provide an alternative to the Avenida Alcides Carrión, and the Council in office has built a

special intersection and underpass where the Avenida Dolores ends in its joining the Avenida Venezuela. The Avenida Lambramani has also been upgraded and this provides an alternative route parallel to the Avenida Mariscal Castilla for traffic to and from the east. Works are being carried out at the present time on the Avenida Salaverry, which is one of the principal access routes. The road has been redesigned, and it is to be widened, this allowing an improved internal traffic flow.

- **Road network.** Almost all the thoroughfares are narrow, with an average width of 10,5m. The plan is that of a grid, except for San Lázaro, La Recoleta, El Vallecito and Selva Alegre. The city is fairly level, and marked gradients are to be found only in the approach to El Vallecito and in the streets which lead down to the Avenida La Marina on the left bank of the River Chili. (See table 4)

**TABLE 4
ROAD WIDTHS**

STREET NAME	WIDTH (m)	NUMBER OF LANES
Av. La Marina	19.80	04
Av. Venezuela	18.10	04
Av. Salaverry	13.40	04
Av. Mariscal Castilla	20.30	04
Av. Alcides Carrión	16.10	04
Av. Parra	16.00	04
Av. Ejercito	25.25	04
Av. Jorge Chavez	10.00	03
Av. Goyeneche	10.95	03
Av. La Paz	8.50	03
Calle Zela	10.50	04
Calle Villalba	5.40	02
Calle Tristán	5.80	02
Calle Leticia	6.70	02
Calle Gómez de la Torre	20.50	04
Calle Santa Rosa	7.10	02
Calle Don Bosco	8.65	02
Calle Ayacucho	6.65	02
Calle Ayacucho	12.45	02
Calle Puente Grau	6.20	02
Calle Bolívar	6.85	02
Calle Sucre	4.00	02
Calle santa Catalina	6.50	02
Calle La Merced	7.15	02
Calle Palacio Viejo	7.20	02
Calle 28 de Julio	8.60	02
Calle Álvarez Thomas	5.50	02
Calle San Juan de Dios	9.70	03
Calle Pizarro	6.70	02
Calle Melgar	6.10	02
Calle Rivero	6.50	02
Calle Peral	6.20	02
Calle San Pedro	5.80	01
Calle Manuel Muñoz Najar	5.80	01
Calle Nueva	5.40	01

Source: Traffic and Road Transport Board-Municipal Authority of the Province of Arequipa

Compiled by the Authors

- **Road hierarchy.** On the periphery of and inside the Historic Centre, there are certain roads which carry greater volumes of traffic than others. An analysis of the system has led us to divide the roads into five groups, as follows:

- **Arterial roads**, which are those mentioned as the principal routes of access to the centre, namely the Avenida Ejército; the Avenida Parra/Alfonso Ugarte; the Avenida Salaverry/Avenida Alcides Carrión; and the Avenida Mariscal Castilla.

- **The By-pass**, which constitutes the ring-road, i.e. the Avenida Venezuela, the Avenida Progreso, the Avenida Juan de La Torre, the Avenida La Marina, and its projected continuation which is to link up with the projected extension of the Avenida Venezuela.

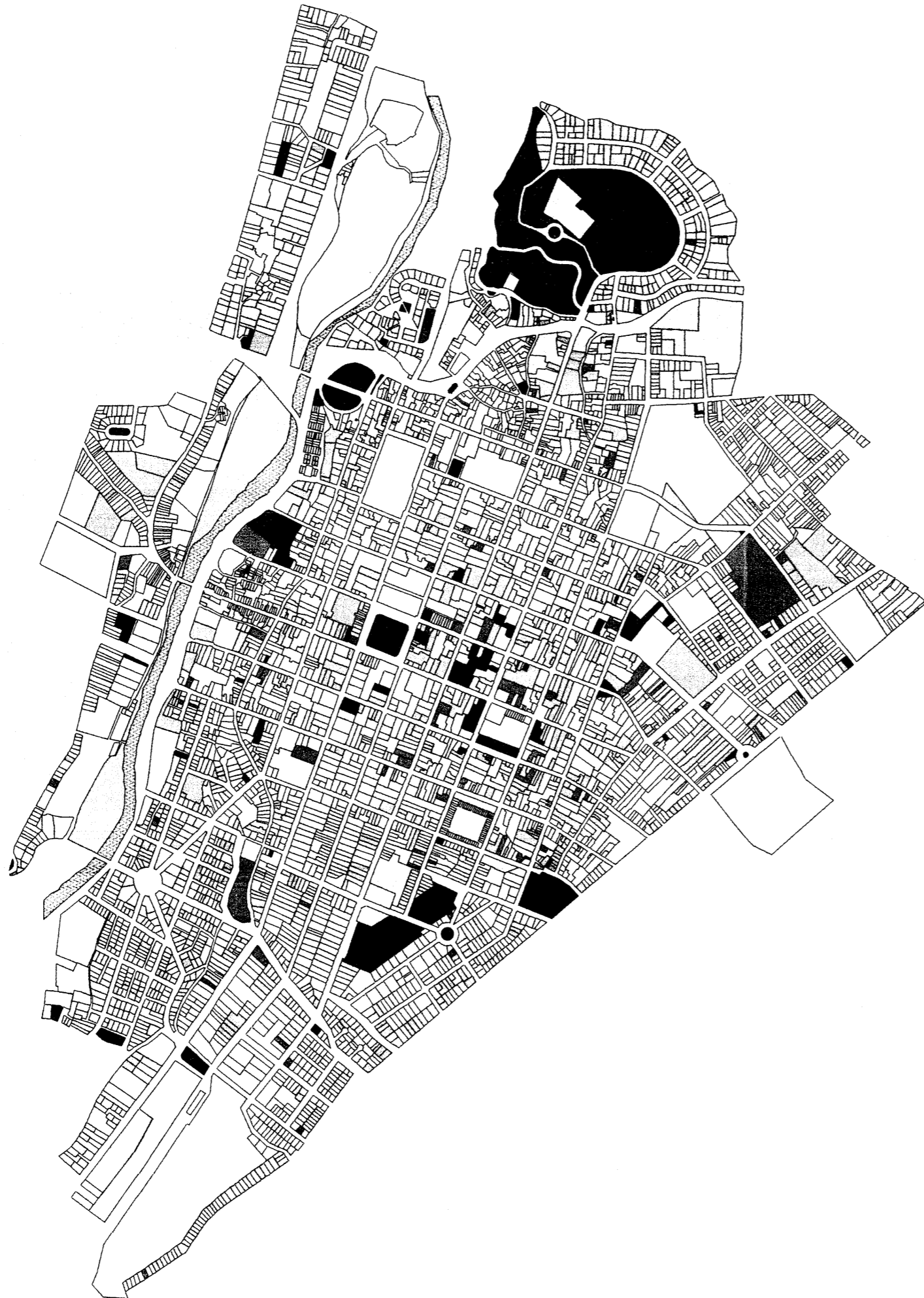
- **Mainstream routes**, which are the Avenida Jorge Chávez; Avenida Goyeneche; Avenida Independencia; Avenida Abelardo Quiñones; Avenida Víctor Andrés Belaúnde; Avenida Trinidad Morán; Avenida Cayma; Avenida Emmel; Avenida Ricardo Palma and the route out to Umacollo over the Puente San Martín.

- **Local main roads**, which are Jerusalén/San Juan de Dios; Bolívar/Sucre; Ayacucho/Puente Grau, La Paz; San Agustín/Mercaderes; San José/Moral; and the Prolongación Salaverry.

- **Common roads**, which are the remainder; there are no pedestrianized streets. (See sheet 8)

- **Public Transportation.** Public transportation in Perú is extremely bad. In 1993, the Decree D.L. 651 was promulgated, and this legislation lifted many controlling restrictions on transportation at nationwide level, and at the same time the country was opened to the import of any type of used vehicle. The result of this is that the large cities in Perú are saturated with used vehicles from Asia, mainly rural minibuses which are then modified to increase their capacity to between twelve and twenty passengers. There is an excessive supply of minibuses and taxis. In Arequipa, there are 80000 vehicles, of which 4000 are mass public transportation units, 15000 are taxis and the rest are private automobiles, pick-up trucks and lorries.

Unfortunately, 45% of the public transportation passes through the Historic Centre, almost exclusively through two streets which traverse the zone with the greatest density of monuments. These streets are the Calle Ayacucho/Puente Grau, in an east-west direction, and the Calle Bolívar/Sucre in the north-south direction. (See Tables 5 and 6)



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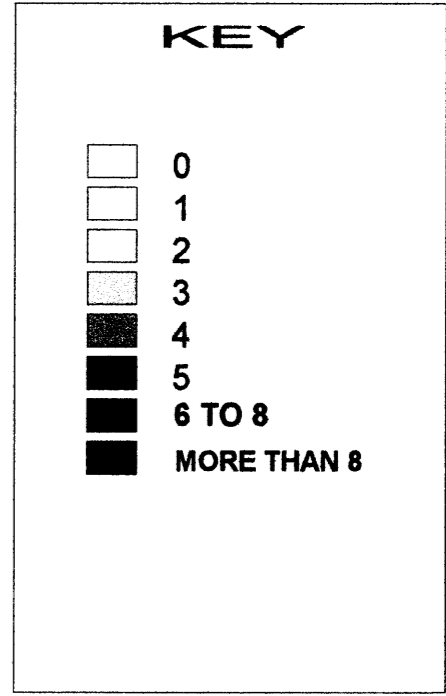
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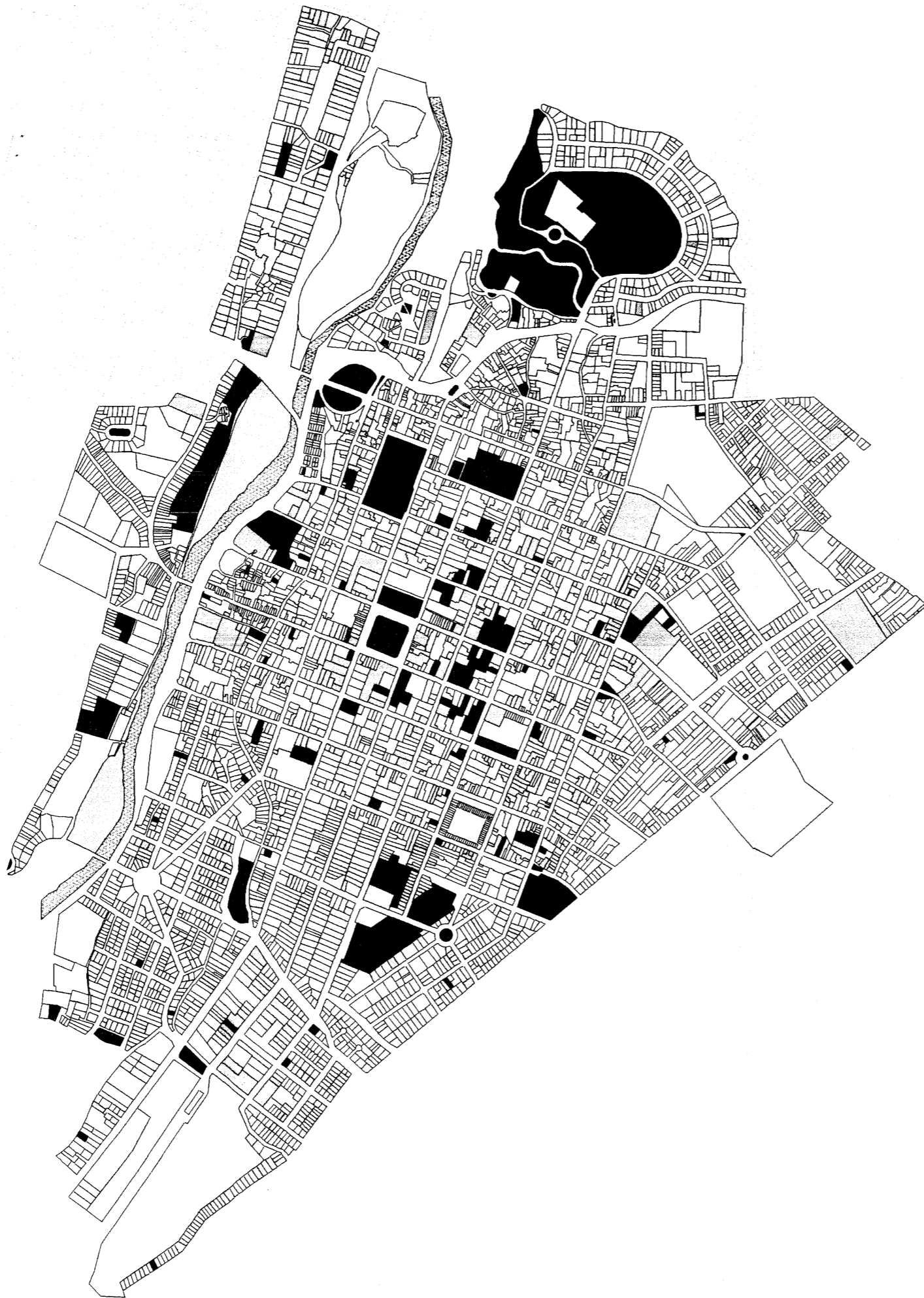
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PLAN OF ACTION BUILDING HEIGHTS BY LEVELS



PLAN: BUILDING HEIGHTS BY LEVELS	TEAM: ARCH. ALVARO PASTOR ARCH. W. PALOMINO ARCH. J. M. CIEPIO ARCH. C. ZEBALLOS ARCH. Y. BERRIGAL B. ARCH. J. MENDOZA B. ARCH. V. POSTIGO B. ARCH. V. YEGARRA B. ARCH. C. GALLIGOS B. ARCH. A. CUADROS B. ARCH. L. MANRIQUE	SHEET N°: 6
MPA TECHNICAL OFFICE COORDINATOR: ARQ. LUIS MALDONADO VALZ		
AECI COORDINATOR: ARQ. JUAN DE LA SERNA TORROBA		
SCALE: 1:12500	DATE: SEPTEMBER 2000	



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




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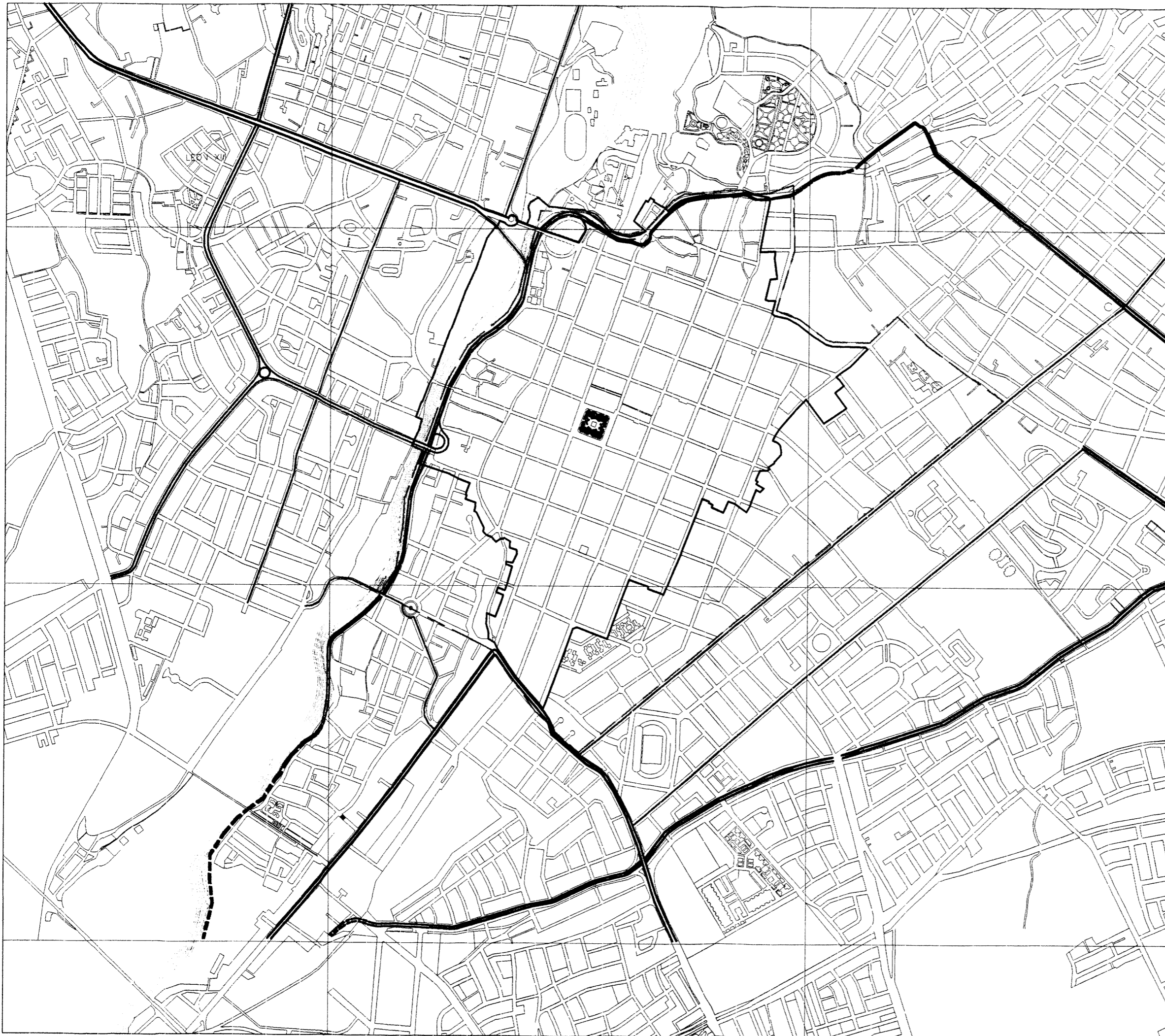
PLAN OF ACTION

BUILDING HEIGHTS IN METRES

KEY

-  0m TO 3m
-  0m TO 6m
-  0m TO 9m
-  0m TO 12m
-  0m TO 15m
-  16 m. AND TALLER

PLAN BUILDING HEIGHTS IN METRES	TEAM ARQ. ALVARO PASTOR ARQ. W. PALOMINO ARQ. J. M. GARPIO ARQ. C. ZEBALLOS ARQ. Y. BEDREGAL S. ARQ. J. MENDOZA S. ARQ. V. PORTICO S. ARQ. V. VIZORRA S. ARQ. C. CALLEGOS S. ARQ. A. CUADROS S. ARQ. L. MANRIQUE	SHEET N° <div style="font-size: 2em; font-weight: bold; text-align: center;">7</div>
MAPA COORDINATOR ARQ. LUIS MALDONADO VALZ	ARCI COORDINATOR ARQ. JUAN DE LA SERNA TORROBA	
SCALE 1:12500	DATE JUNIO 2000	



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




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PLAN OF ACTION ROAD HIERARCHY

KEY

-  HISTORIC CENTRE
-  MONUMENT ZONE
-  ARTERIAL ROAD
-  BY-PASS ROAD
(FIRST RING ROAD)
-  MAINSTREAM ROADS
-  LOCAL MAIN ROADS

PLAN: ROAD HIERARCHY		TEAM: ARCH. ALVARO PASTOR ARCH. W. PALOMINO ARCH. J. M. CARPIO ARCH. C. ZEBALLOS ARCH. Y. BEDREGAL B. ARCH. J. MENDOZA B. ARCH. V. POSIIGO B. ARCH. V. VEZCARRA B. ARCH. C. CALLEDOS B. ARCH. A. CUADROS B. ARCH. L. MANRIQUE	SHEET N°: 8
WPA TECHNICAL OFFICE COORDINATOR: ARCH. LUIS MALDONADO VALE			
AECI COORDINATOR: ARCH. JUAN DE LA SERNA TORROBA			
SCALE: 1:12500	DATE: SEPTEMBER 2000		

TABLE 5
NUMBER OF MOTOR VEHICLES IN USE BY THE TYPE FOR THE YEARS 1990
TO 1997

CLASE	1990	1991	1992	1993	1994	1995	1996	1997
Car	16720	18141	19597	20489	22114	26486	29848	31328
Pick-up Truck	8293	8814	9291	9620	10213	10919	11370	11602
Rural Pick-up	1658	2296	3637	4194	5121	5970	6306	6442
Panelled Pick-up	249	276	283	285	304	322	356	418
State Car	2473	2633	2813	2916	3064	3366	3656	3819
Omnibus/Coach	1375	1518	1814	2145	2618	3175	3371	3429
Lorry	6735	6906	7090	7347	7887	8848	9342	9570
Towing Vehicle	656	779	885	1018	1259	1640	1851	1932
Small Towing Vehicle	814	898	950	1036	1155	1443	1799	1914
Small Vehicles	4663	4784	4903	5009	5175	5463	5692	5888
TOTALS	43636	47045	51263	54059	58910	67632	73591	76342
Numerical annual increase	666	3409	4218	2796	4851	8722	5959	2751
Proportional annual increase (%)	1,5	7,8	9,0	5,5	9,0	14,8	8,8	3,7

Source: Traffic and Road Transport Board-Municipal Authority of the Province of Arequipa Compiled by the Authors

TABLE 6
VOLUME OF TRAFFIC

STREET NAME	SECTION	PEARK HOUR VOLUME (VEHICLES/h)
Cruz Verde	Consuelo / Puente Bolognesi	573
Ayacucho	Jerusalén / Rivero	760
Puente Grau	Jerusalén / Santa Catalina	877
Rivero	Carlos Llosa / El Filtro	680
Goyeneche	La Salle / Don Bosco	1630
Jorge Chávez	Víctor Lira	1292
La Paz	Don Bosco	1630
Sucre	Palacio Viejo / Puente Bolognesi	739

Source: Traffic and Road Transport Board-Municipal Authority of the Province of Arequipa Compiled by the Authors

- **Parking.** There are insufficient parking spaces in the Historic Centre. Only twenty-five car parks have been identified and these are not enough to meet immediate needs

Moreover, the over-supply of taxis on the one hand, and the lack of a complete ring-road to divert traffic-flow from the centre on the other, leads to saturation of the streets with vehicles. What is therefore required is to restrict vehicular access to the central area, especially for taxis.

7.3. Land Uses

The area denominated as the Historic Centre and Monument Zone covers 212ha. The Plan of Action has added to this a peripheral area with an historic context to form a border around the Historic Centre. This additional area is the Buffer Zone,

or transition area for the preservation of the heritage. The total area of the Historic Centre and the Buffer Zone is 347ha, and it is proposed to declare this additional area as a Monument Zone, thus increasing the monument area considered in the 1972 legislation. Until the 1940s, this zone included all uses and was, moreover, the principal area used for residence. Since the start of and explosive expansion in 1954, when the first wave of immigrants from the Altiplano arrived, the residential use of the centre has declined in favour of commercial uses. The years following saw the development not only of the shanty towns, set up by the immigrants, but also of a series of residential neighbourhoods. This replacement of residential by commercial uses was further accelerated by the earthquakes of 1958 and 1960 when old residences which were badly damaged were replaced by brick and concrete constructions for commercial utilization. This is when the city centre began to assume a predominantly commercial rôle. Furthermore, legislation tended to favour this function, and the Directing Plan given approval in 1981 considers an almost exclusive commercial use for the centre. The economic crises which Perú has suffered and the low level of investment in the housing and building sector have somehow prevented a complete substitution of residential uses. The area contains 4502 properties; and a census of these was carried out with help, from the Universidad Nacional de San Agustín. The findings, which are as follows, indicate that there are 909 properties devoted exclusively to housing, and 733 which are exclusively commercial. (See sheet 9)

- **Residential use.** There are 909 properties used exclusively as dwellings, with standard conditions. The existence of 58 slum dwellings, housing some 4000 people, was also detected.

The locations in which living conditions have degenerated to those of slums are to be found in El Solar, the Calle Cruz Verde, in the vicinity of the San Camilo market, in the street Puente Bolognesi and in the lower part of the Calle Alvarez Thomas. The areas where residential use predominates are those of San Lázaro, el Vallecito, Cuarto Centenario, Orrantia, Buen Retiro and El Solar. The greater part of the residential use is of low or medium density, there being only twelve tower blocks and twenty-four *quintas* (plots shared by many families). (See table 7 and sheet 10)

TABLE 7
HOUSING - 1993

PLACE	NUMBER OF DWELLINGS	PROPORTION %
Greater Arequipa	115886	100
District of Arequipa	17684	15,3
Historic Centre of Arequipa	9519	8,2

Source: Definitive Results – Department of Arequipa – INEI, 1993

Compiled by the Authors



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PLAN OF ACTION LAND USES

KEY

- COMMERCIAL
- INSTUTIONAL
- OTHERS
- PARKING
- RELIGIOUS
- HOUSING
- EMPTY
- EDUCATION
- HEALTH
- RECREATION
- INDUSTRY
- GREEN AREA

PLAN: LAND USES	TEAM ARCH. ALVARO PASTOR ARCH. W. PALOMINO ARCH. J. M. OARPIO ARCH. C. ZEBALLOS ARCH. T. BERRICAL B. ARCH. J. MENDOZA B. ARCH. V. PORTIÑO B. ARCH. V. VIZCARRA B. ARCH. C. GALLEGOS B. ARCH. A. CLAUDIOS B. ARCH. L. MANRIQUE	SHEET N°: 9
MAP TECHNICAL OFFICE COORDINATOR: ARQ. LUIS MALDONADO VALZ		
AECI COORDINATOR: ARQ. JUAN DE LA SERNA TORROBA		
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PLAN OF ACTION HOUSING

KEY

-  OCCUPIED BY ONE FAMILY
-  OCCUPIED BY TWO FAMILY
-  OCCUPIED BY SEVERAL DWELLINGS (QUINTAS)
-  OCCUPIED BY MORE THAN TWO FAMILIES
-  APARTMENT BLOCK
-  SLUM

PLAN	TEAM	SHEET N°
HOUSING	ARCH. ALVARO PASTOR ARCH. W. PALOMBO ARCH. J. M. GARPO ARCH. C. ZIBALLIC ARCH. Y. BERNIGAL B. ARCH. I. MENDOZA B. ARCH. V. PORTICO B. ARCH. Y. VIZCARRA B. ARCH. C. GALLEGO B. ARCH. A. CHAVEZ B. ARCH. L. MANRIQUE	10
MAP TECHNICAL OFFICE COORDINATOR: ARQ. LUIS MALDONADO VALZ		
AECI COORDINATOR: ARQ. JUAN DE LA SERNA TORROBA		
SCALE: 1:12500	DATE: SEPTEMBER 2000	

- **Slums**

Half (49.7%) of the slum dwellings in the central area of Arequipa have three or more rooms, a covered area averaging 15,8m² and house families with an average of 4,8 members. This is equivalent to the extremely low index of 3,3m²/inhabitant. In the Historic Centre, there are 58 slum buildings, among which the partitioned houses (*conventillos*) make up the largest category (41,4%), followed by the multiple-dwelling blind alleys (*callejones*) with 32,7% and the shared-plot dwellings (*corralones*) with the remaining 25,9%. Of all the slums located in the central area, 14,8% are in buildings which are monuments, and 19,0% are located in urban areas considered monuments. (See Tables 8, 9 and 10)

TABLE 8
NUMBERS OF SLUMS AND OF FAMILIES

RANGE	N° DE SLUMS	N° OF FAMILIES
Up to 10 families	34	201
11 to 25 families	17	272
26 to 50 families	5	182
More than 50 families	2	134
TOTAL	58	789

Source: Diagnosis of Slums in the Central Area - 1996

Compiled by the Authors

TABLE 9
TYPES OF SLUMS

TYPE	NUMBER OF SLUMS	PROPORTION (%)
Corralón (Group of independent dwellings sharing one plot)	15	25.9
Conventillo (A house partitioned into several dwellings)	24	41.4
Callejón (An blind alley with multiple dwellings)	19	32.7
TOTAL	58	100

Source: Diagnosis of Slums in the Central Area - 1996

Compiled by the Authors

TABLE 10
TYPES OF TENURE FOR SLUMS

TYPE OF TENURE	PROPORTION (%)
Own Property	15
Rented Property	70
Other Types of Tenure	15
TOTAL	100%

Source: Diagnosis of Slums in the Central Area - 1996

Compiled by the Authors

- **Mixed use.** The total number of properties used for housing and other (mainly commercial) uses, is 1402. Of these, 989 house one family, 245 have two families, and 168 are occupied by more than two families.

- **Commercial use.** The number of properties used exclusively for commercial activities was found to be 733. It may be pointed out that the greater part of those activities consists of retail sales. There are wholesalers' and distributors' offices, but their sales are mainly at a retail level. The San Camilo market (Mercado San Camilo), which is a national monument, was for many years the principal distribution centre for the city and for that reason the majority of commercial retail establishments are located in the streets surrounding the market. (See sheet 11)

- **Industry.** The industries which flourished in the 1930s and 1940s, mainly tanneries and cereal mills, are situated within the Historic Centre. Those industries gave rise to related concerns, such as mechanical workshops. The location of these industries is on the left bank of the River Chili and overlooking the Avenida La Marina. This industrial use must be eradicated from this area since, apart from occupying prime positions, the industries pollute the environment, especially the river. These are 19 properties devoted to industry and these must either be assigned a different function, be demolished or be substituted with properties of a higher category.

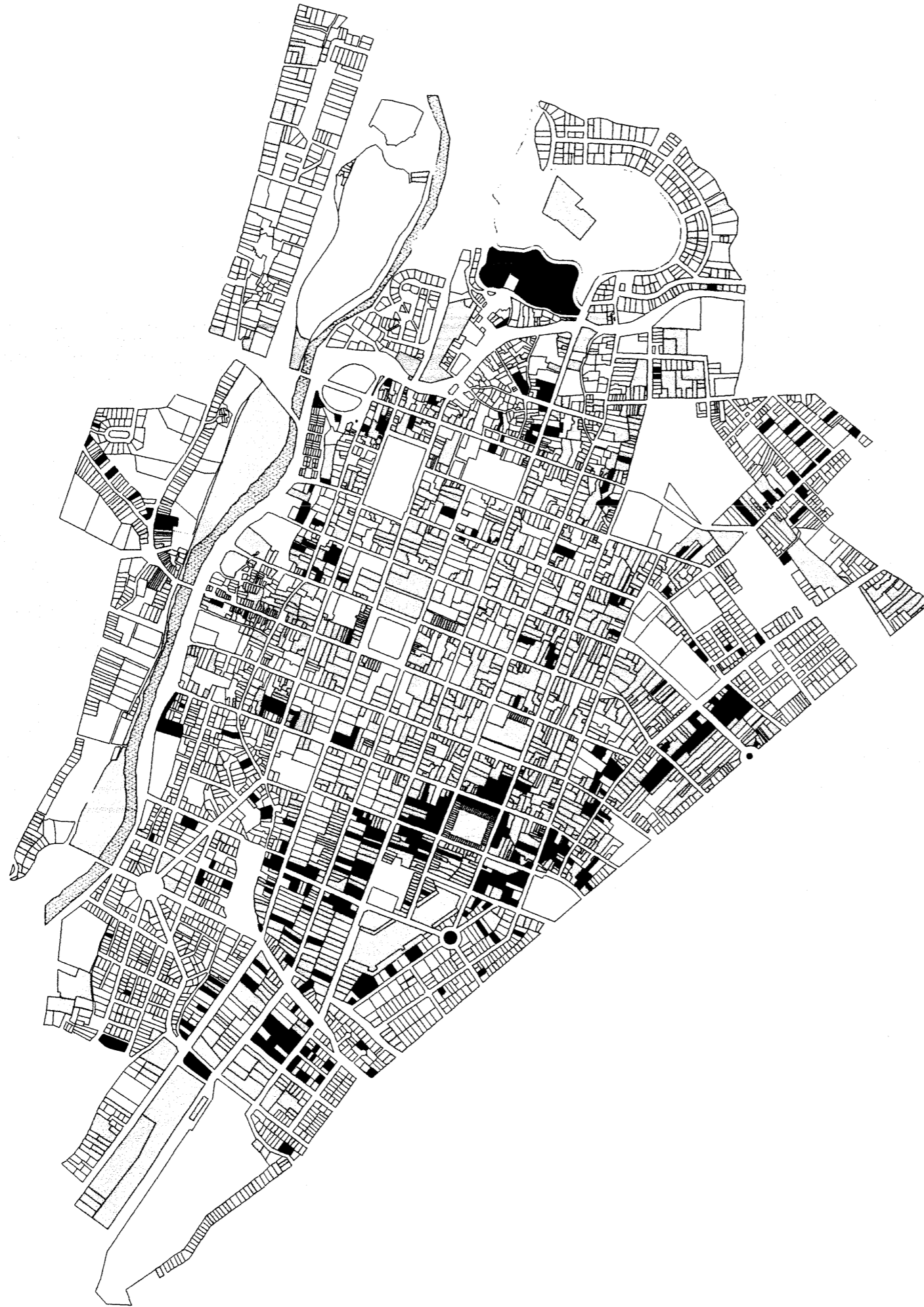
- **Education.** There are 78 properties devoted exclusively to education and 19 which share their use between education and housing. Of those which are used exclusively for education, 7 are for pre-school education, 8 for primary education, 35 for vocational or pre-university training, 12 for technological institutes, which are also included in the commercial category of academies, and 2 for universities. It may be concluded that the academies are establishments which occupy large spaces and so should therefore be subjected to rulings. (See Table 11 and sheet 12)

**TABLE 11
EDUCATION FACILITIES**

LEVEL	NUMBER OF PREMISES
Kindergarten	30
Primary	16
Secondary	18
Primary and Secondary	19
Special	2
Vocational	50
Technological	23
University	2
TOTAL	160

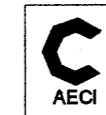
Source: Education Census – Regional Education Board, Arequipa - 1998

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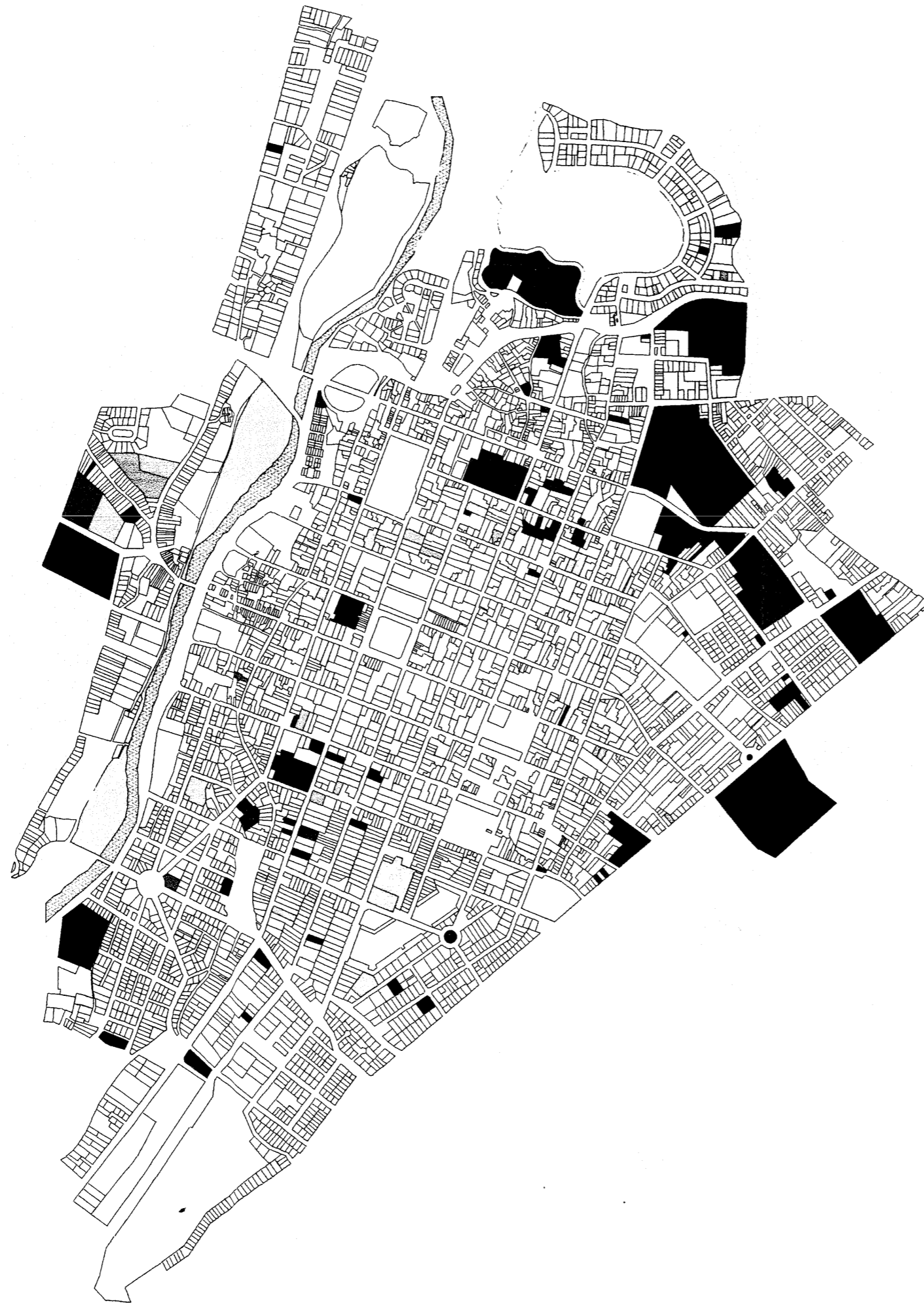
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PLAN OF ACTION COMMERCE

KEY

- NO-CONVENTIONAL
- CONVENTIONAL

PLAN	TEAM	SHEET Nº
COMMERCE	ARCH. ALVARO PARTOR ARCH. W. PALOMENO ARCH. J. M. CARPIO ARCH. C. ZIBALLER ARCH. Y. REDONAL B. ARCH. J. MENDORA B. ARCH. V. PORTIGO B. ARCH. V. VEZGARBA B. ARCH. C. GALLEGOR B. ARCH. A. CUADROS B. ARCH. L. MANRIQUE	11
MPA TECHNICAL OFFICE COORDINATOR: ARQ. LUIS MALDONADO VALZ		
AECI COORDINATOR: ARQ. JUAN DE LA SERNA TORROBA		
SCALE 1:12500 DATE SEPTEMBER 2000		



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PLAN OF ACTION INSTALLED CAPACITY

KEY

EDUCATION

- KINDERGARTEN
- PRIMARY
- SECONDARY
- KINDER. AND PRIM.
- KINDER.PRIM AND SEC.
- UNIVERSITY
- VOCATIONAL TRAINING CENTRE
- TECHNICAL
- SPECIAL

HEALTH

- TOPICAL APPLICATIONS POST
- HEALTH CENTRE
- PRIVATE HOSPITAL
- MEDICAL STATION
- PUBLIC HOSPITAL

PLAN: INSTALLED CAPACITY		TEAM: ARCH. ALVARO PASTOR ARCH. W. PALOMENO ARCH. I. M. GARPO ARCH. C. ZEMALLOS ARCH. Y. BUDREGAL B. ARCH. J. MENDOZA B. ARCH. V. PORTIGO B. ARCH. V. VIZARRA B. ARCH. C. GALLECOS B. ARCH. A. CALDEROS B. ARCH. L. MANRIQUE	SHEET N°: 12
MPA TECHNICAL OFFICE COORDINATOR: ARCH. LUIS MALDONADO VALZ			
AECI COORDINATOR: ARCH. JUAN DE LA SERNA TORROBA			
SCALE: 1:12500	DATE: SEPTEMBER 2000		

7.4. Tourism

- One of the fundamental objectives of the Plan of Action is to give the heritage its due place and to make it a tourist attraction at international level. The analysis of tourism and existing tourist facilities should therefore be within the scope of the Plan.
- During the 1970s, tourism was a very important source of foreign income, second only to the mining sector in this respect. However, during the 1980s and the first few years of the 1990s the flow of foreign visitors diminished owing to terrorism. At the same time, the number of Peruvians travelling abroad increased, and towards the end of the 1980s the balance was negative at 713 million US dollars. From 1995 onwards, the flow of tourists into Perú started to improve again, and Arequipa became the third most visited city after Lima and Cuzco. Nevertheless, the number of foreign visitors arriving in Arequipa is still relatively small, at an average of some 60000 annually, or about 10% of the tourists who visit Perú. Tourist promotion of Perú gives greater importance to northern destinations, principally Trujillo and Chiclayo, than it does to Arequipa. Despite this, the attractions of the Colca Valley, at 160km by road from the city of Arequipa, have given rise to a tourist circuit Cuzco-Puno-Arequipa on which tourists spend an average of one-and-a-half days in Arequipa and spend an average of \$US 180 per head during that time.
- The city has excellent attractions in the form of its heritage, but still lacks complementary infrastructure, mainly in the cultural area. The main tourist attractions are the monuments, the most important of which is the Convent of Santa Catalina.
- The service and accommodation infrastructure is not first rate, though in comparison with Cuzco, the quality is good. (See tables 12, 13, 14, 15, 16 and 17).

TABLE 12
TOURIST TRAFFIC IN AREQUIPA

YEAR	NUMBER OF VISITORS		TOTAL NUMBER OF VISITORS
	PERUVIANS	FOREIGNERS	
1995	282087	46522	328609
1996	244473	57522	301995
1997	234197	59191	293388

Source: Tourist Statistics - MITINCI - Arequipa - 1999

Compiled by the Authors

TABLE 13
ACTIVITIES OF FOREIGN VISITORS IN THE CITY OF AREQUIPA

ACTIVITY	PROPORTION OF VISITORS (%)
Visits to museums	21
City tours	30
Visits to churches, convents, monasteries, etc.	71

Source: Tourist Statistics - MITINCI - Arequipa - 1999

Compiled by the Authors

TABLE 14
NUMBERS OF PERUVIANS AND FOREIGNERS WHO VISITED SAINT CATHERINES CONVENT IN 1997

	NUMBER VISITORS	PROPORTION (%)
Foreign	47159	70.2
Peruvian	20052	29.8
TOTAL	67211	100%

Source: Tourist Statistics - MITINCI - Arequipa - 1999

Compiled by the Authors

TABLE 15
NUMBERS OF FOREIGN TOURISTS BY AREA OF ORIGIN WHO VISITED SAINT CATHERINE'S CONVENT IN 1997

AREA OF ORIGIN	NUMBER OF TOURISTS	PROPORTION (%)
North America	4586	9.72
Central America	412	0.87
South America	6026	12.78
Europe	34109	77.33
Asia	1148	2.43
Africa	58	0.12
Australia and the Pacific Ocean Islands	820	1.74
TOTAL	47159	100%

Source: Tourist Statistics - MITINCI - Arequipa - 1999

Compiled by the Authors

TABLE 16
ACCOMMODATION BY TYPE

TYPE	NUMBER OF PREMISES
Hotels	5
Hostels	83
Boarding establishments	37
TOTAL	125

Source: Tourist Statistics - MITINCI - Arequipa - 1999

Compiled by the Authors

TABLE 17
HOTELS AND HOSTELS BY CATEGORY

CATEGORY	NUMBER OF PREMISES
4 Star	1
3 Star	20
2 Star	39
1 Star	28
Boarding establishments	37
TOTAL	125

Source: Tourist Accommodation Directory - MITINCI - Arequipa - 1999

Compiled by the Authors

7.5. Basic Utilities

As the Historic Centre of Arequipa is the oldest part of the city, it is also the part where the water, electricity and drainage networks are the most outdated.

The increased demand for these services has not produced an improvement in their distribution structures. The Council now in office, realizing that it would be impossible to refurbish the city centre without renovating those networks, has taken action to recover the public spaces bringing about a renovation of the road and pavement surfaces and, of course, a renovation of the utilities networks. Underground cables are being installed while at the same time, an underground surface water drainage system, previously non-existent, is being constructed.

7.6 State of conservation and deterioration

- The survey of buildings within the Historic Centre and Buffer Zone show that 90% of the structures are in good or fair condition, despite their age and the use of materials such as *sillar* which are especially prone to wear and erosion owing to the climatic conditions. (See sheets 13 and 14).
- The analysis of land uses, mainly those of housing and commerce, indicate conditions of deterioration in the physical and social network and degraded zones have been identified. These degraded areas are the slums, informal bazaars, storage areas and abandoned factories. In some cases social housing programmes are required; in others, commercial facilities restructuring is needed. The recycling of buildings in urban renovation programmes is another necessity. Degradation of commercial facilities is centred around the San Camilo market; and slums are to be found in the neighbourhood known as El Solar. Within the Historic Centre and Buffer Zone, however, there is not a high concentration of problem areas, and the situation is manageable by means of citizen participation programmes. (See sheet 15)



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PLAN OF ACTION STATE OF CONSERVATION

KEY

- GOOD
- AVERAGE
- POOR
- PRECARIOUS
- UNDER CONSTRUC.

PLAN:	STATE OF CONSERVATION	TEAM:	ARCH. ALVARO PARTOR ARCH. W. PALOMINO ARCH. I. M. CARPIO ARCH. C. FERRAZ ARCH. Y. BEIRIGAL R. ARCH. I. MENDOZA R. ARCH. V. PORTUGO R. ARCH. V. VIZCARRA R. ARCH. C. CALLEJOS R. ARCH. L. MANRIQUE	SHEET N°:	13
MPA TECHNICAL OFFICE COORDINATOR:	ARQ. LUIS MALDONADO VALZ	AECI COORDINATOR:	ARQ. JUAN DE LA SERNA TORROBA	SCALE:	1:12500
DATE:	SEPTEMBER 2000				



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PLAN OF ACTION PREDOMINANT MATERIALS

KEY

-  SEVERAL-ASSORTED
-  CONCRETE
-  "SILLAR"
-  BRICK

PLAN	TEAM	SHEET Nº.
LAND USES	ARCH. ALVARO PASTOR ARCH. W. PALOMENO ARCH. J. M. CARPIO ARCH. C. ZEBALLOS ARCH. Y. BEDREGAL B. ARCH. J. MENDOZA B. ARCH. V. PORTICO B. ARCH. V. VIZCARRA B. ARCH. C. GALLEGOS B. ARCH. A. CUADROS B. ARCH. L. MANRIQUE	14
MPA TECHNICAL OFFICE COORDINATOR: ARQ. LUIS MALDONADO VALZ		
AECI COORDINATOR: ARQ. JUAN DE LA SERNA TORROBA		
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PLAN OF ACTION DETERIORATED ZONES

KEY

-  BAZAAR
-  INFORMAL MARKET
-  PRECARIOUS
-  SLUM

PLAN: DETERIORATED ZONES	TEAM ARCH. ALVARO PARTOR ARCH. W. PALOMINO ARCH. J. M. OARFO ARCH. C. ZEBALLOS ARCH. Y. BEZREGAL B. ARCH. J. MENDOZA B. ARCH. V. POSTIGO B. ARCH. V. VIZARRA B. ARCH. C. GALLEGOS B. ARCH. A. CUADROS B. ARCH. L. MANRIQUE	SHEET N°: 15
MAP TECHNICAL OFFICE COORDINATOR: ARQ. LUIS MALDONADO VALE		
AECI COORDINATOR: ARQ. JUAN DE LA SERNA TORROBA		
SCALE: 1:12500	DATE: SEPTEMBER 2000	

8. HERITAGE AND HISTORY

• Within the Historic Centre, the Monument Zone and Buffer Zone there are many monuments which have been declared National Heritage. The majority of these and those of greatest value are to be found in what was the Spanish Checkerboard city. Obviously, the largest Colonial structures are those of a religious nature, and these go to form the best of Arequipa's architectural and cultural heritage. The most outstanding example is Saint Catherine's Convent (Monasterio de Santa Catalina), an architectural gem and an amazing example of local urbanism. However, what gives the Historic Centre its unique character and its great quality are not the isolated monuments, but rather the continuity of domestic buildings, each with its own particular characteristics. Even though each house is quite distinct from the next, all of them share some common attributes which unify these buildings as a group. In documents previously submitted to UNESCO, the heritage aspects have been expounded at length. In the current study, some quantitative and qualitative information is provided. (See table 18)

TABLE 18
TYPES OF MONUMENT

TYPE OF MONUMENT	NUMBER	PROPORTION %
Religious	26	9.3
Civic	10	3.6
Military	2	0.7
Domestic	241	86.4
TOTAL	279	100

Fuente: Estadísticas de Turismo MITINCI-Arequipa-1999

Elaboración Propia

• **Religious architecture.** These are 14 churches or temples, 4 chapels, 3 convents and 5 monasteries, which are the following:

- The church of La Compañía
- The Cathedral church
- The church of La Merced
- The church of La Recoleta
- The church of San Agustín
- The church of San Francisco
- The church of Santo Domingo
- The church of the Third Order Franciscans
- The church of San Lázaro
- The church of Santa Marta
- The church of Santa Rosa
- The church of Santa Teresa
- The church of Santa Catalina
- The church of San Antonio
- The chapel of the Sacramentinos

- The chapel of the Santo Refugio
- The chapel of the Sagrados Corazones
- The chapel of El Solar
- The Convent of Santa Rosa
- The Convent of Santa Teresa
- The Convent of Santa Catalina
- The Monastery of La Merced
- The Monastery of La Recoleta
- The Monastery of San Agustín
- The Monastery of San Francisco
- The Monastery of Santo Domingo

- **Domestic architecture.** There are 246 large houses which have been declared monuments. Unfortunately, five of them have been demolished and converted into bazaars and parking lots. Some of these houses are of outstanding interest and architectural merit, and are currently being used by cultural, financial or even commercial institutions. It should be mentioned that one of them, the Casa de La Moneda or the Casa Quiroz, of considerable interest and symbolic value, is up for sale.

- **Civic architecture.** There are 10 structures originally intended for civic purposes:

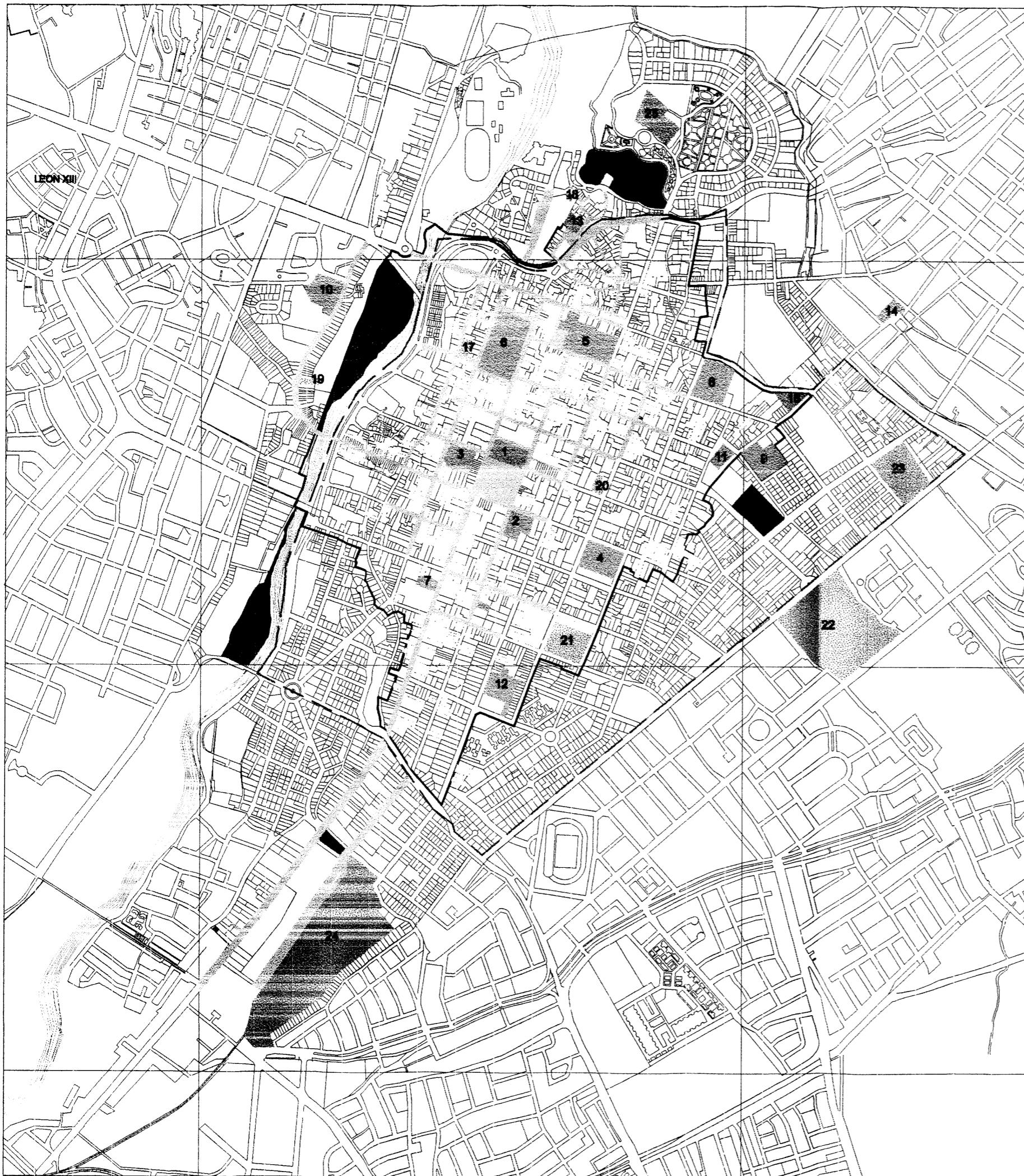
- The Fénix Theatre
- The Municipal Theatre
- The Train Station
- The Goyeneche Hospital
- The Hospital of the Priests Saint Peter
- The San Camilo market
- The Santa Catalina Mill
- The Chaves de la Rosa Orphanage
- The Puente Bolognesi (originally called the Puente Real)
- The Puente Grau

- **Military architecture.** Arequipa was a city without walls and without military barracks. The architecture of military origin is limited to two penitentiaries:

- The Siglo XX Prison
- The Fundo El Fierro, which was a ladies' prison. (See sheet 16)

9. DESIRED IMAGE

The Plan of Action for the Historic Centre of Arequipa has the objective of creating a new way of using this space; this includes its use by a resident and working population which enjoys decent living conditions, the preservation of the heritage,



REPRESENTATIVE MONUMENTS

RELIGIOUS ARCHITECTURE

- 1.- THE CATHEDRAL
- 2.- THE CHURCH AND CLOISTERS OF THE SOCIETY OF JESUS
- 3.- THE CHURCH AND CLOISTERS OF SAN AGUSTIN
- 4.- THE CHURCH AND MONASTERY OF SANTO DOMINGO
- 5.- THE CHURCH AND MONASTERY OF SAN FRANCISCO
- 6.- THE CONVENT OF SANTA CATALINA
- 7.- THE CHURCH AND CLOISTERS OF LA MERCED
- 8.- THE CHURCH AND CONVENT OF SANTA TERESA
- 9.- THE CHURCH AND CONVENT OF SANTA ROSA
- 10.- THE CHURCH AND MONASTERY OF LA RECOLETA
- 11.- THE CHURCH OF SANTA MARTA
- 12.- THE CHAPEL OF THE SACRED HEARTS
- 13.- THE CHURCH OF SAN LAZARO
- 14.- THE CHURCH OF SAN ANTONIO

CIVIC - MILITARY ARCHITECTURE

- 15.- THE WALLS OF THE SIGLO XX PRISION

CIVIC - PUBLIC ARCHITECTURE

- 16.- THE OLD HOSPITAL OF THE PRIESTS OF SAINT PETER
- 17.- THE CASA DE LA MONEDA
- 18.- THE OLD MILL OF SANTA CATALINA
- 19.- THE TAMBO RUELAS
- 20.- THE MUNICIPAL THEATRE
- 21.- THE SAN CAMILO MARKET
- 22.- THE GOYENECHE HOSPITAL
- 23.- THE CHAVEZ DE LA ROSA ORPHANAGE
- 24.- THE TRAIN STATION
- 25.- THE HOTEL DE TURISTAS

CIVIL - DOMESTIC ARCHITECTURE

- 26.- THE CASONA DEL ALFEREZ FLORES DEL CAMPO
- 27.- THE CASONA TRISTAN DEL POZO
- 28.- THE CASA DEL MORAL



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PLAN OF ACTION PLAN SHOWING MONUMENTS

KEY

- RELIGIOUS
- MILITARY
- CIVIC
- DOMESTIC
- AMB. MONUMENTALES
- HISTORIC CENTRE
- MONUMENT ZONE
- BUFFER ZONE

PLAN: PLAN SHOWING MONUMENTS		TEAM: ARCH. ALVARO PASTOR ARCH. W. PALOMINO ARCH. J. M. CARPIO ARCH. C. ZEBALLOS ARCH. Y. BERRIGAL S. ARCH. J. MENDOZA S. ARCH. V. POSTIGO S. ARCH. V. VIZCARRA S. ARCH. C. GALLEDOS S. ARCH. A. GUARROS S. ARCH. L. MANRIQUE	SHEET N°: 16
MPA TECHNICAL OFFICE COORDINATOR: ARCH. LUIS MALDONADO VALE		ARCH. COORDINATOR: ARCH. JUAN DE LA SERNA TORROBA	
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which is a tourist attraction, and the improvement of environmental conditions in general.

9.1. Rôles and functions

- The Historic Centre must recover its status as a place of residence, increasing the population density and refurbishing the degraded zones by means of slum-clearance programs, installing public facilities and providing good environmental conditions so as to preserve the daily life of the centre on a continuous basis.
- The Historic Centre will become a tourist attraction of international calibre, with the monuments accorded the importance due to them, focal points such as churches and old mansions being linked by means of urban spaces which are themselves monuments and by the provision of good quality services in the form of cultural centres, theatres, museums, art galleries and other services related to tourism, such as shops and restaurants.
- The general quality of commercial activity must be improved, converting the informal bazaars into more reputable establishments or replacing them with spacious arcades in which people can move comfortably, and with the back-up of adequate car parking facilities.
- The Historic Centre of Arequipa will also form a cultural centre acclaimed nationally and internationally through the refurbishing of the Municipal Theatre (Teatro Municipal), the setting up of an important city museum and the recovery of all the establishments devoted to art and culture.

9.2. Thoroughfares

- The prime objective is the restoration of public spaces, continuing with the renovation of electrical supply and communications networks, replacing the old overhead systems with new underground installations. Streets are to be resurfaced and pavements widened, giving more importance to the pedestrian, and reducing the volume of vehicular traffic which causes wear and tear on the roads and the deterioration of the monuments.
- The works for the completion of the first ring-road are of strategic importance to the recovery of the city centre. The extension of the Avenida Juan de La Torre, and of the Avenidas La Marina and Venezuela will remove the flow of mass transportation traffic to the periphery.
- It is proposed to continue the construction of the bridges across the River Chili in order to provide additional alternative routes.

- It is planned to continue with the Malecón Chili on the right bank, constructing an avenue between the Bolognesi and Grau bridges and another between the bridges of Bolognesi and San Martín.

9.3. Environment

- It is intended to respect the existing zoning system which defines the ecological areas on the right bank of the River Chili. The nucleus of this part of the project is the landscaping of the Gran Parque del Chili (a park) on the land known as the Quinta Salas, 40% of which already belongs to the Council.

- It is proposed to upgrade the Selva Alegre Park and to increase the number of trees there.

- It is planned to reserve land in the area of La Estación for a second metropolitan park, linked to Selva Alegre by the streets of Jerusalén and San Juan de Dios.

- The smoke-control campaign and the cleaning up of the River Chili are to be continued. The reforestation of thoroughfares is to be carried out in coordination with the transportation authorities.

9.4. Culture and Heritage.

- Considering Arequipa as a tourist destination of international calibre, it is proposed to integrate the different territorial components of the Historic Centre, creating links with San Lázaro, with both sides of the river, incorporating La Recoleta in tourist circuits and providing opportunities for tourists to walk comfortably around the city by giving preference to the pedestrian.

- It is proposed to restore and protect areas and monuments in all of the central area of the city.

- It is planned to promote the local gastronomy by means of cultural and other activities of interest to tourists.

- Ecological areas, such as those on the right bank of the river, are to be conditioned for cultural and tourist activities.

9.5. Citizen participation

- It is proposed to inform the public at large of the inherent value of the cultural heritage with the aim of making the members of the public the principal custodians of this heritage.

- It is proposed to inform school and university students, through their respective educational institutions, on the norms regarding the value and treatment of the cultural heritage.
- It is proposed to monitor constantly the state of conservation of the Monument Zone and of the monuments within it.

9.6. Structural concepts

The monument area layout is structured within the metropolitan area by means of two principal axes at rightangles which connect four metropolitan focal points across the central Checker-board.

One of these axes is to connect the Selva Alegre Park with land belonging to the railway, and already exists symbolically in the form of the streets of Jerusalén and San Juan de Dios, running consecutively in a north-south direction and connecting the old area of San Lázaro with the monument area in the city centre.

The other axis, in an east-west direction, is to connect the Chili valley, the city's ecological backbone, to the pivot of the ecological zone, the future Chili Metropolitan Park. This, together with the Upper Promenade of La Recoleta and the neighbourhood called El Solar between the Puente Grau and Puente Bolognesi, represents the start of this axis; it will be completed by the streets of Moral, San José and Siglo XX to terminate in the campus of the Universidad Nacional de San Agustín. On the way it also connects the Goyeneche Hospital, the old prison, (future Civic-Commercial Centre), the High Court and the Plaza España.

A central objective is to achieve union between the monument area of the centre and the natural area of the River Chili. The latter is the city's only area of ecological interest and natural beauty and should be studied and given treatment along its entire length.

Within this large structuring scheme, eight priority projects have been selected:

- Refurbishing the Selva Alegre Park, including the wooded areas and part of the river-promenade.
- Reconditioning the neighbourhood of San Lázaro, consolidating its residential function and making it more attractive to tourists by pedestrianizing some of its thoroughfares.
- Drawing up and proposal of a project for urban utilization of the land belonging to the railway so that the area might be used for an important recreational facility, residences and commerce.

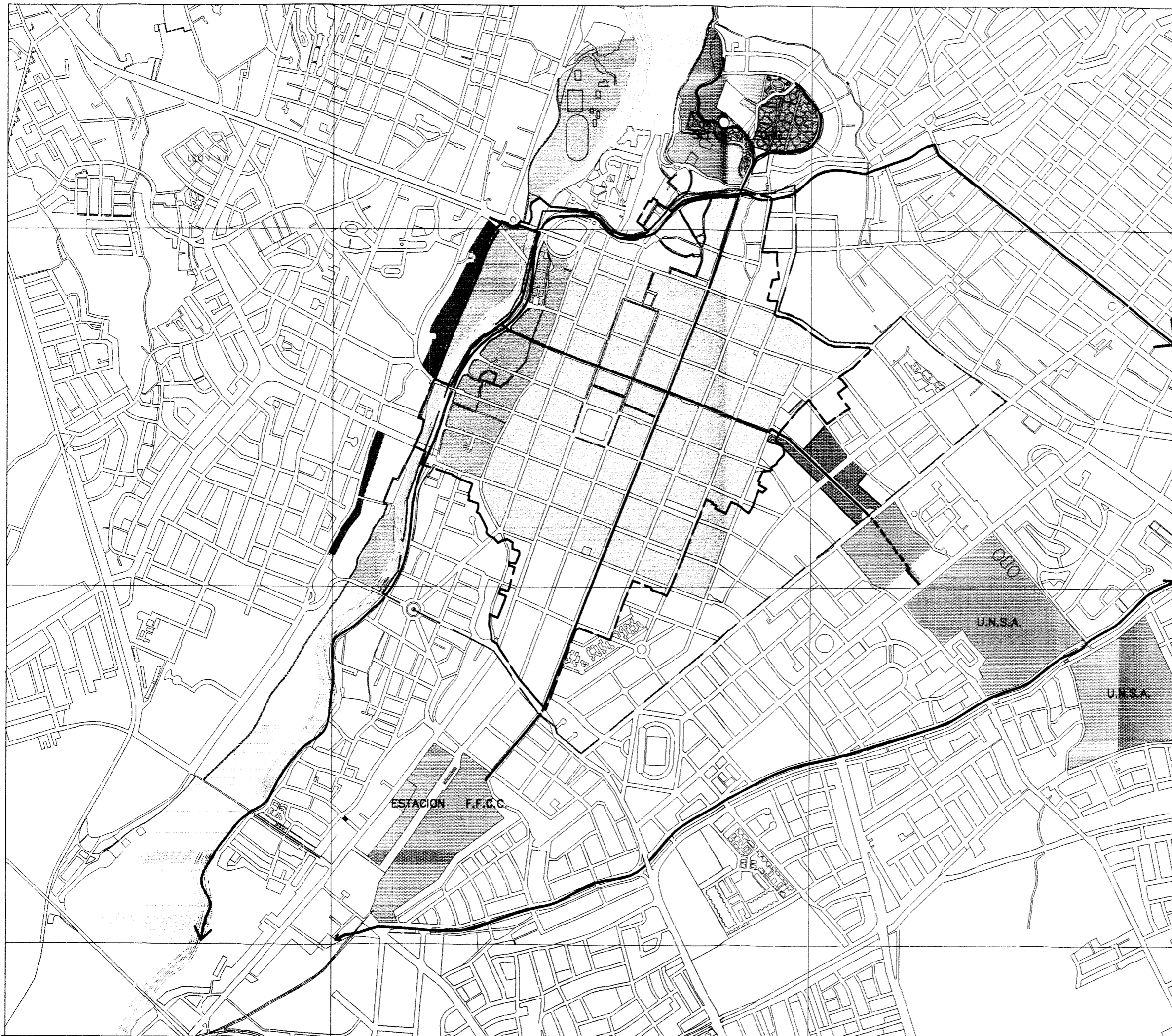
- Making a complete study of the Upper Promenade of La Recoleta as an important viewing point with a panorama of the city and joining the Bolognesi promenade with the Alameda Pardo.
- Creating the Chili Metropolitan Park on the land known as the Quinta Salas. This is a project aimed at recreational and ecological facilities.
- The urban renovation of El Solar with the object of slum clearances and providing the area with a character attractive to tourists. It should be noted that this zone constitutes the base of the monument profile of the city.
- Restructuring commercial facilities in the Avenida Siglo XX, replacing the bazaars with the projected Civic-Commercial Centre inside the walls and bastions of the old prison. This project also takes into account the High Court and the Goyeneche Hospital.
- The forming of a pedestrianized thoroughfare joining the streets of San Francisco, Santa Catalina and the arcades of the Main Square. (See sheets 17 and 18).

10. PLAN FOR ROADS AND TRANSPORTATION

One of the principal causes of deterioration in the Historic Centre is believed to be public and private transportation. The city plan was originally dimensioned according to the modes of transportation current in the 16 sixteenth century. While it is true that the streets have stood up well to use by motorized vehicles, they are not sufficiently robust to cope with intensive use and, even less, with mass transportation. The Plan of Action therefore proposes measures at two levels: at the metropolitan level, where the centre should be connected with the rest of the metropolis in such a way as to avoid congestion and environmental pollution; and at the internal level, with traffic restriction and pedestrian priority.

The concepts on which the road-system proposal is based are as follows:

- To make traffic with origin and destination in the centre use the trunk routes which converge on the central area and connexions with the first ring-road.
- To make east-west and west-east traffic use the bridges over the River Chili, making the flow tangential to the Monument Zone.
- To facilitate ordered entry and exit to and from the road network.
- To provide the road system with a hierarchy in order to make traffic flow more orderly.
- To allow an ecological, landscaping treatment.



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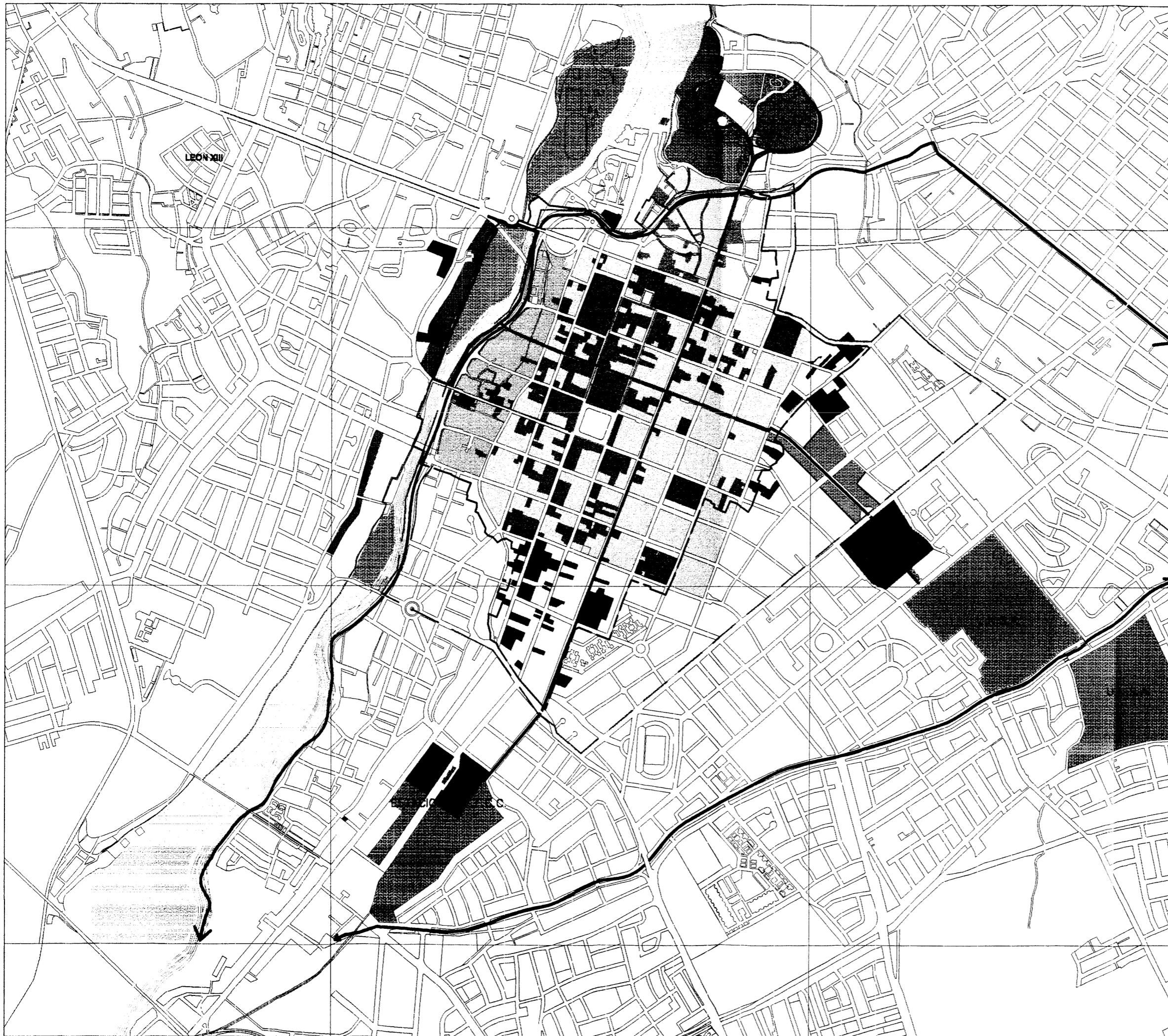
PLAN OF ACTION

DESIRED IMAGE STRUCTURING

KEY

- CHECKER - BOARD
- URBAN RENOVATION
- URBAN BUILDING
- CONSERVATION OF SAN LAZARO
- RESTRUCTURING OF COMMERCE
- METROPOLITAN FOCAL AREA
- ECOLOGICAL RESERVE
- SQUARE
- METROPOLITAN RECREATION AREA
- RING - ROAD
- PRINCIPAL TRAFFIC ROUTES
- PEDESTRIANS ONLY
- BACKBONE OF THE FOCAL AREA
- HISTORIC CENTRE

<p>PLAN: STRUCTURING</p> <p>MPA TECHNICAL OFFICE COORDINATOR: ARCH. LUIS MALDONADO VALE</p> <p>AECI COORDINATOR: ARCH. JUAN DE LA SERNA TORROBA</p> <p>SCALE: 1:12500 DATE: SEPTEMBER 2000</p>	<p>TEAM:</p> <p>ARCH. ALVARO PASTOR ARCH. W. PALOMINO ARCH. J. M. CARPIO ARCH. C. ZEBALLOS ARCH. Y. BEDREGAL S. ARCH. J. MENDOZA S. ARCH. V. POSTIGO S. ARCH. V. VIZARRA S. ARCH. C. GALLEDOS S. ARCH. A. CUADROS S. ARCH. L. MARRIQUE</p>	<p>SHEET N°:</p> <h1 style="font-size: 2em;">17</h1>
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














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PLAN OF ACTION

**DESIRED IMAGE
COMPATIBILITY WITH MONUMENTS**

KEY

-  CHECKER - BOARD
-  URBAN RENOVATION
-  URBAN BUILDING
-  CONSERVATION OF SAN LAZARO
-  RESTRUCTURING OF COMMERCE
-  METROPOLITAN FOCAL AREA
-  ECOLOGICAL RESERVE
-  SQUARE
-  METROPOLITAN RECREATION AREA
-  MONUMENTS
-  RING - ROAD
-  PRINCIPAL TRAFFIC ROUTES
-  PEDESTRIANS ONLY
-  BACKBONE OF THE FOCAL AREA
-  HISTORIC CENTRE

PLAN:
COMPATIBILITY WITH MONUMENTS

MPA TECHNICAL OFFICE COORDINATOR:
ARCH. LUIS MALDONADO VALE

AECI COORDINATOR:
ARCH. JUAN DE LA SERNA TORROBA

SCALE: **1:12500** DATE: **SEPTEMBER 2000**

TEAM:
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B. ARCH. J. MENDOZA
B. ARCH. V. POSTIGO
B. ARCH. V. VIZCARRA
B. ARCH. C. GALLEDOS
B. ARCH. A. CUADROS
B. ARCH. L. MANRIQUE

SHEET N°:

18

10.1. Metropolitan Level

The Master Plan proposal for the road system comprises the following:

- Completion of the first ring-road: the Avenida Venezuela, Avenida Progreso, Avenida Juan de La Torre, Avenida La Marina.
- Building of the bridge over the San Lázaro flood ravine to connect the Avenida Arequipa with the Avenida Juan de La Torre.
- Building a road interchange for the Avenida Venezuela-Avenida Mariscal Castilla.
- Building a road interchange for the Avenida Venezuela-Avenida Lambramani.
- Completing the Puente Quiñones.
- Constructing the Puente Chilina.
- Building the bridge connecting the Avenida La Marina with the Avenida de Circunvalación (by-pass) towards the northern sector.
- Redesigning the Avenida Venezuela.
- Building a road interchange for the Avenida Parra-Avenida Venezuela.
- Building the Intermodal Metropolitan Terminal in the northern sector.

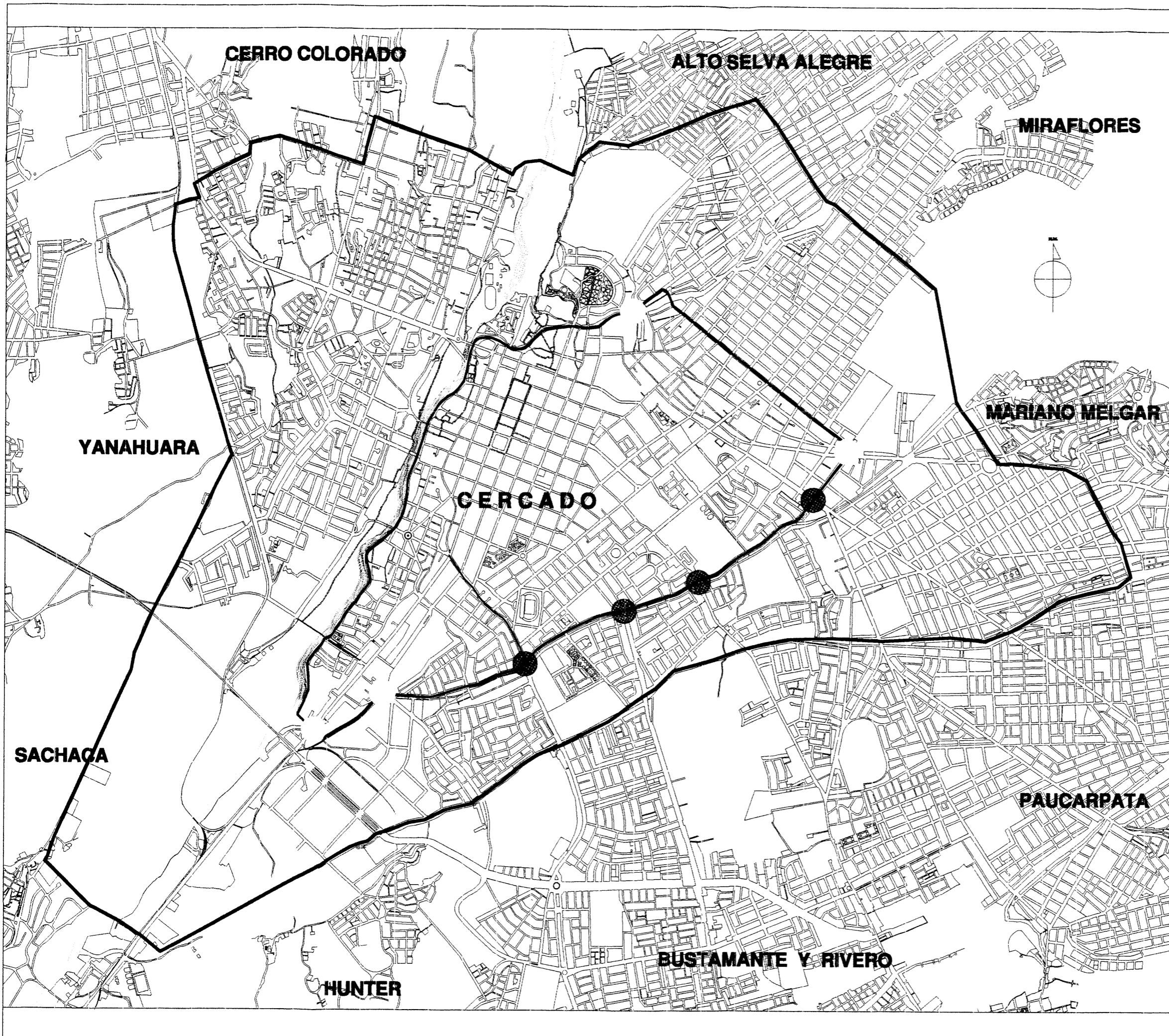
10.2. Central-area level

At this level, the priority projects are those which complement the metropolitan system, and they are therefore seen as complementary access projects. Additionally, at a micro-level, there are the pedestrianization projects. The principal components of this Plan are as follows:

- Redesigning the access route of the Avenida Salaverry, which carries traffic from the south and east.
- The extension of the Avenida Tacna y Arica to interconnect with the Avenida Venezuela and the Avenida Parra. This will provide an alternative access route from the south.
- The redesign of the Avenida La Marina and its continuation to join the Avenida Venezuela.
- Creation of the San Francisco-Santa Catalina-Main Square walking circuit.
- Working on the Upper Promenade of La Recoleta.
- Working on the streets and walkways of San Lázaro.
- Working on the walkways of El Solar.
- The building of urban terminals. (See sheet 19)

11. GENERAL PLAN FOR LAND USES

In the case of a revitalization plan for the Historic Centre in which the objectives lean towards the conservation of monuments and urban renovation in deteriorated areas, the assignment of uses and intensities is the result of a plan of action. The Plan of Uses is an operating instrument in a gradual process of moving towards the



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




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PLAN OF ACTION ROAD PLAN

KEY

-  FIRST RING - ROAD
-  SECOND RING - ROAD
-  LEVEL INTERSECTIONS
-  FLYOVER / UNDERPASS INTERSECTIONS
-  RAILWAY
-  PEDESTRIANS ONLY
-  AV. SALAVERRY

PLAN:	ROAD PLAN	TEAM:	ARCH. ALVARO PASTOR ARCH. W. PALOMINO ARCH. J. M. CARRIO ARCH. C. ZEBALLOS ARCH. Y. SEPVEDAL B. ARCH. J. MENDOZA B. ARCH. V. POSTIGO B. ARCH. V. VIZCARRA B. ARCH. C. GALLEGOS B. ARCH. A. CUADROS B. ARCH. L. MANRIQUE	SHEET N°:	19
MPA TECHNICAL OFFICE COORDINATOR:	ARCH. LUIS MALDONADO VALZ				
AECI COORDINATOR:	ARCH. JUAN DE LA SERNA TORROBA				
SCALE:	1:12500	DATE:	SEPTEMBER 2000		

Desired Image: it is therefore an *ad hoc* type of zoning. However, zoning for the central area does use as reference points the system of qualification of uses adopted for the city and determined by the National Regulation on Buildings.

The Plan proposes a substantial modification to the zoning which is applied in the current Directing Plan, which favours high-intensity commercial use at the expense of residential use. Fortunately, good living conditions still exist in the centre, making it feasible to stimulate residential use and achieve one of the basic objectives of the revitalization plan for the Historic Centre. The Plan's fundamental ideas are the functional re-ordering of the metropolis, the relief of congestion in the Historic Centre caused by over-use of space for commercial activities, and the promotion of decentralization by means of metropolitan sub-centres. Activities have therefore been requalified, reducing the commercial intensity and moderately increasing the density of residence. (See sheets 20 and 21)

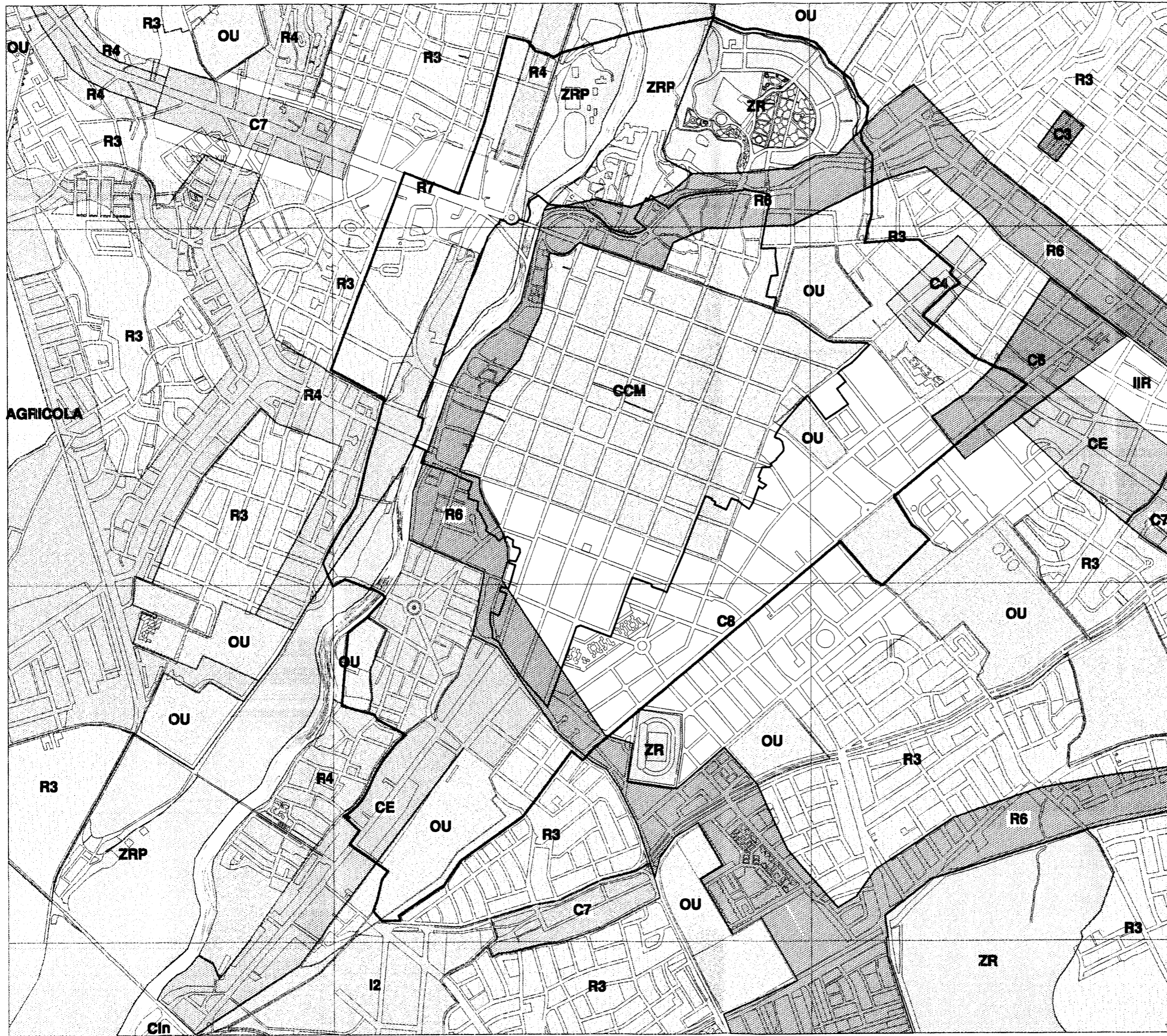
Since different territorial components exist, uses, as apparent from the survey carried out, do not define homogeneous zones *per se*; rather, each sector has distinct uses and intensities except within the Checker-board, where central commercial activity has almost completely displaced housing.

The Historic Centre and Buffer Zone contain very diverse sectors; in addition, as a part of their relationship to the surrounding areas and the natural landscape areas, there are urban components such as borders and corridors which require mixed special uses or a specialized tertiary activity. These linear spaces are denominated Special Uses Corridors (CUE) or Special Uses Borders (BUE).

Attention should be drawn to the fact that, for an area which has important historical characteristics, the qualifications such as Central Metropolitan Commerce (CCM) or Central Commerce Centre (C8) currently in use in the Directing Plan and which imply high intensity of use, can lead to changes in the urban architectural characteristics. For this reason, in the Checker-board area, which is that where the highest density of monuments is to be found, the qualification ZRE (Special Regulations Zone) is used. Taking into account these factors, the following General Plan of Land Uses is proposed:

11.1 Civic-cultural monument sector

This sector comprises three wards of the Checker-board and is bounded by the Avenida Salaverry, the streets of Cruz Verde/Villalba, Puente Grau/Ayacucho, San Pedro/Colón, Mercaderes and San Juan de Dios and totally within the UNESCO Zone. It is the area with the highest density of monuments, and has been qualified as ZRE (Special Regulations Zone). Since this is the area of greatest interest its predominant uses are to be high- class commerce, tourism, culture and institutional activities.



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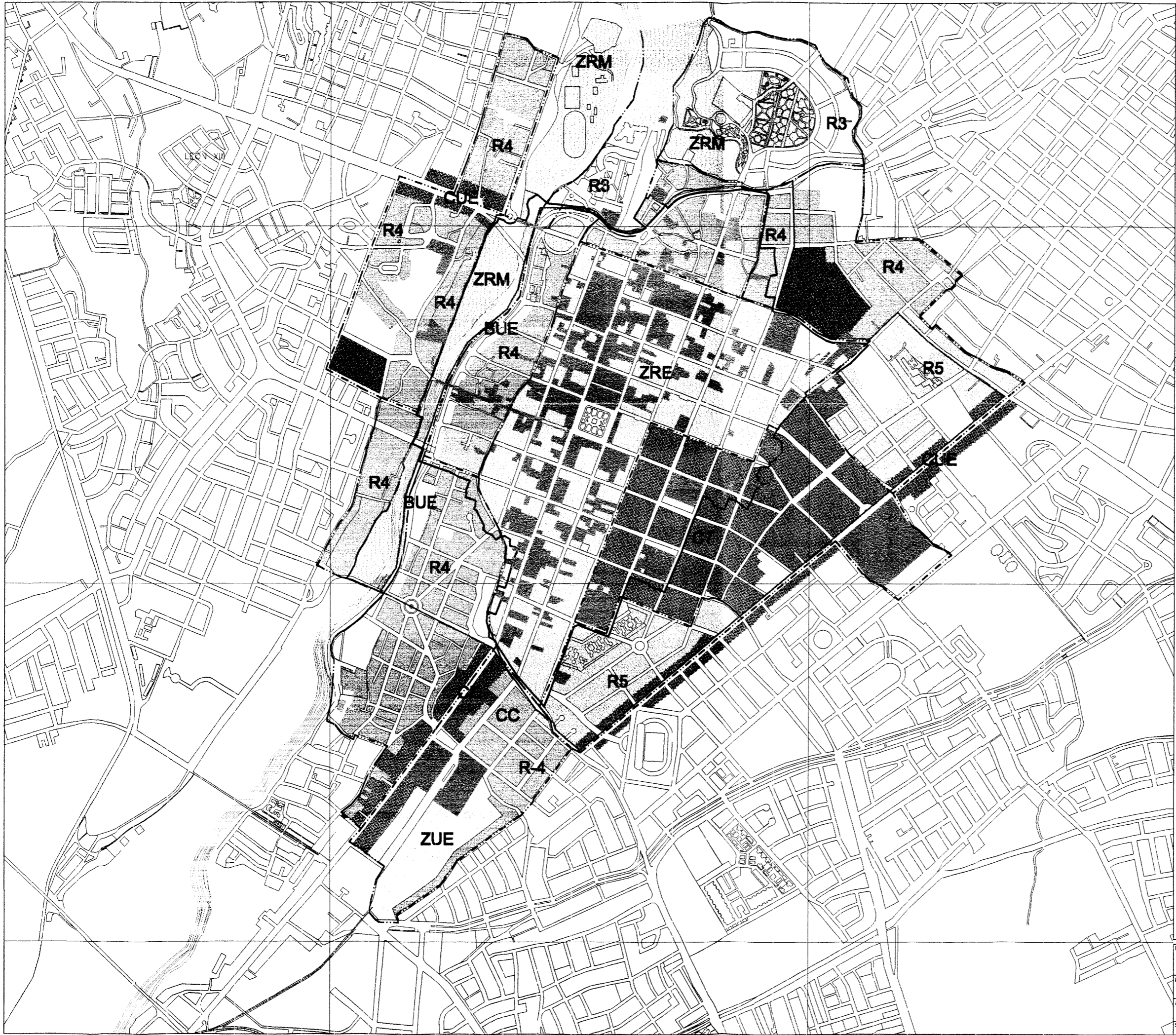
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PLAN OF ACTION ZONING DIRECTING PLAIN IN CURRENT USE

KEY

- CCM CENTRAL METROPOLITAN COMMERCE
- OU OTHER USES
- C4 COMMUNAL COMMERCE
- C6 ZONAL COMMERCE
- CE SPECIALIZED COMMERCE
- C7 INTER.DISTRICT COMMERCIAL ZONE
- C3 SECTOR COMMERCIAL ZONE
- C8 CENTRAL COMMERCIAL ZONE
- R6 HIGH-DENSITY RESIDENTIAL ZONE
- R7 HIGH DENSITY RESIDENTIAL ZONE
- R3 MEDIUM-DENSITY RESIDENTIAL ZONE
- R4 MEDIUM-DENSITY RESIDENTIAL ZONE
- IIR WORKSHOP-DWELLINGS
- ZR RECREATION AREAS
- I2 SMALL INDUSTRIES ZONES
- ZRP ECOLOGICAL RESERVE ZONE
- CIn INDUSTRIAL COMMERCIAL ZONE
- HISTORIC CENTRE
- BUFFER ZONE BOUNDARY

PLAN: ZONING DIRECTING PLAIN IN CURRENT USE	TEAM: ARCH. ALVARO PASTOR ARCH. W. PALOMINO ARCH. J. M. CARPIO ARCH. C. ZEBALLOS ARCH. V. BERNARDO S. ARCH. J. MENDOZA S. ARCH. V. POSTIGO S. ARCH. V. VIZARRA S. ARCH. C. GALLEDOS S. ARCH. A. CUADROS S. ARCH. L. MARRIQUE	SHEET N°: 20
MPA TECHNICAL OFFICE COORDINATOR: ARCH. LUIS MALDONADO VALE	AECI COORDINATOR: ARCH. JUAN DE LA SERNA TORROBA	
SCALE: 1:12500	DATE: SEPTEMBER 2000	



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PLAN OF ACTION

GENERAL PLAN OF LAND USES

KEY

- R5
- R3
- R4
- CC (COMMUNAL COMMERCE)
- CE (SPECIALIZED COMMERCE)
- CUE (SPECIAL USES CORRIDOR)
- CCM (CENTRAL METROPOLITAN COMMERCE)
- ZUE (SPECIAL USES ZONE)
- ZRM (METROPOLITAN RECREATION ZONE)
- BUE (SPECIAL USES ZONE PERIPHERY)
- C6
- C7
- C8
- HEALTH
- EDUCATION
- MONUMENTS
- TREATMENT ZONE BOUNDARY
- HISTORIC CENTRE BOUNDARY

PLAN: DIRECTING PLAN	TEAM: ARCH: ALVARO PASTOR ARCH: W. PALOMINO ARCH: J. M. CARPIO ARCH: C. ZEBALLOS ARCH: Y. BEDREGAL B. ARCH: J. MENDOZA B. ARCH: V. POSTIGO B. ARCH: V. VEZCARA B. ARCH: C. CALLEDOS B. ARCH: A. CUADROS B. ARCH: L. MANRIQUE	SHEET N°: 21
MPA TECHNICAL OFFICE COORDINATOR: ARCH. LUIS MALDONADO VALE		
AECI COORDINATOR: ARCH. JUAN DE LA SERNA TORROBA		
SCALE: 1:12500 DATE: SEPTEMBER 2000		

11.2. Commercial sectors

The commercial sector is the fourth ward of the Checker-board, and contains relatively few monuments. Its nucleus is the San Camilo market and has come to extend from the streets of San Juan de Dios and 2 de Mayo as far as the Avenidas Goyeneche and Siglo XX and the Pasaje Santa Rosa and takes in the streets of Santo Domingo and Mercaderes. In this sector, the intensity of use shown on the Directing Plan as Central Metropolitan Commerce (CCM) and Inter-district Commerce (C8 or C7) has been reduced. There are other commercial areas, such as along the Avenida Parra, which was qualified in the current Directing Plan as Specialized Commerce (CE) and which is to be maintained; and the nearby neighbourhood of María Isabel, which was once residential, has been shown by the survey to be entirely commercial and has been qualified as Neighbourhood Commerce (CC).

11.3. Residential sectors

The current Directing Plan shown a predominantly commercial use for the central area yet, contradictorily, defines a high-density residence belt (R6) along the Avenida Juan de la Torre in Selva Alegre and San Lázaro, the Avenida La Marina in El Vallecito and in the Avenida Salaverry. Likewise it defines the length of the Avenida Ejército as R7. However, an investigation of land uses has shown that the area surrounding the civic, commercial and cultural area is residential but of varied densities. Therefore, a large portion of the territory under the control of the Municipal Superintendency for the Historic Centre is residential, and this use will be maintained. Thus the neighbourhood of El Vallecito will continue as R4. San Antonio and part of San Lázaro, which were R3 and R6 will become R4; El Solar, which was CCM and R6 will become R4; La Recoleta will continue to be R4, including the Loreto-Cortaderas area; the part of Cuarto Centenario which was C8 will become R5; the parts of Orrantia and Buen Retiro which were C8, C6 and R3 will become R5. Selva Alegre, which was a recreation zone (ZR) but which contains residences, will remain as it is but with the denominations ZRM (Metropolitan Recreation Zone) and R3. The area of Chilina close to San Lázaro, where the qualification R6 in the current Directing Plan stimulated housing, is to be defined as R3. The neighbourhood of María Isabel is to be maintained as an R4 residential zone. This assignment of uses does not mean that in zoning by Treatment Areas, each Treatment Zone may not have its own plan of uses.

11.4. Recreational and ecological sectors

A large part of Selva Alegre is to be maintained as a Metropolitan Recreation Zone (ZRM). All of the land adjacent to the River Chili is qualified as an Ecological Reserve Zone (ZRM). This sector includes Zemanat, the Club Internacional, the so-called Quinta Salas, the lower terraces opposite El Vallecito as well as the unused area to the north of Molino Blanco, opposite the Club Internacional. This sector is of fundamental importance, as valuable as, and meriting as much

conservation and maintenance as the areas of cultural heritage. It is therefore to be included in environmental improvement projects.

11.5. Special uses sectors

Special categories for mixed uses have been defined, generally housing, commerce, facilities and services, in linear spaces such as corridors (CUE) and borders (BUE). This qualification has been applied in the Avenidas Jorge Chávez, Goyeneche and Ejército; likewise on the border of the Avenida La Marina. The qualification ZUE (Special Uses Zone) has been assigned to areas which require treatment and special use. This is the case of La Estación, or the area of approximately 18ha belonging to the railway, whose future incorporation in urban functions will be the motive of a special project which also includes the improvement of environmental and ecological conditions in the centre.

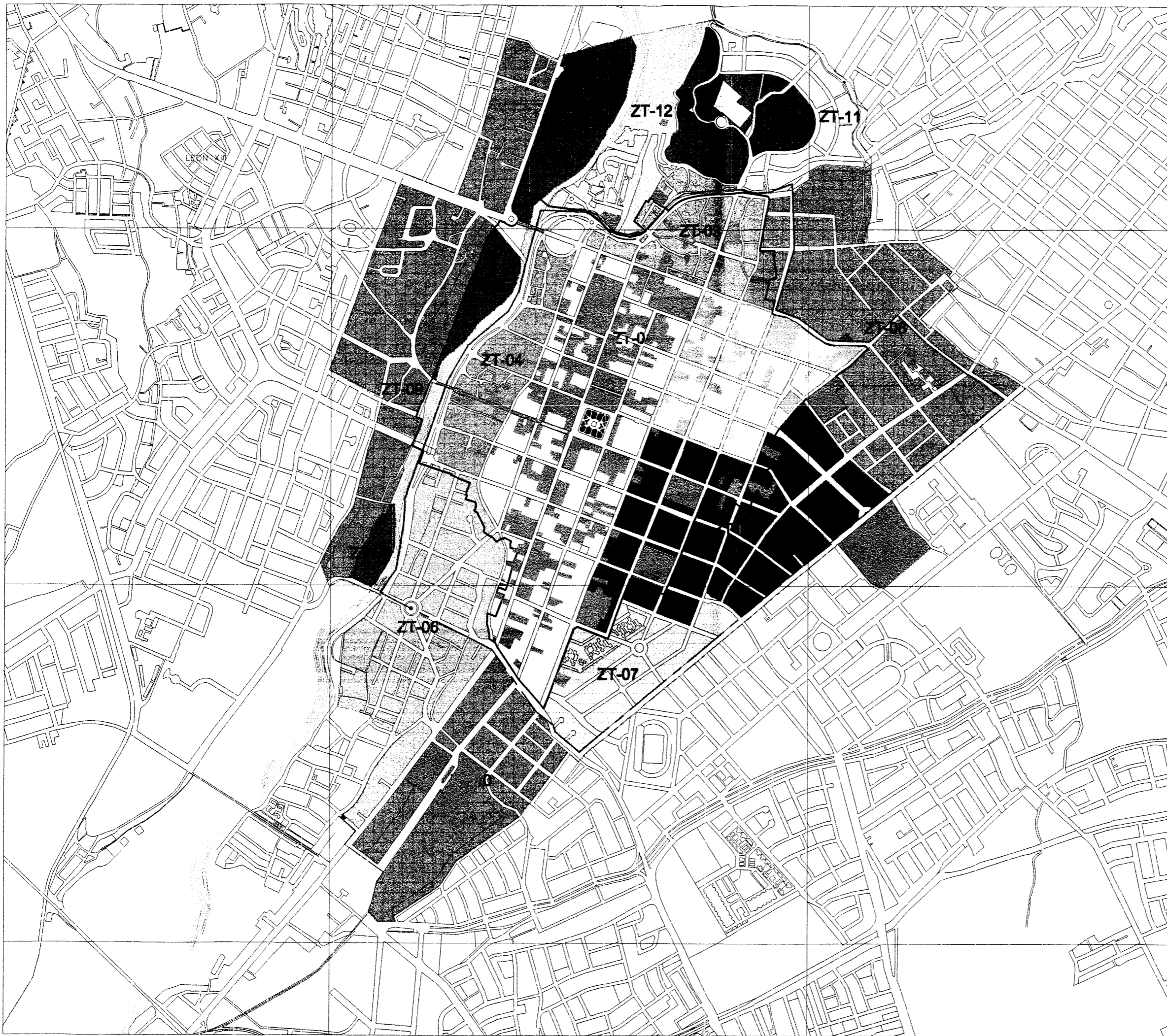
12. TREATMENT AREA ZONING

By means of a survey, sectors with distinct characteristics have been identified. These individual features were taken into account in the zoning process, making this different from the conventional zoning procedure which is limited to land uses. In the case of the Centre, zoning criteria were determined along the lines of heritage value, architectural type, current tendencies and uses, heights of structures, and the present condition of the buildings. On this basis, zoning has been applied to the area which UNESCO has been requested to include in the World Heritage List and to the Buffer Zone; the results of this procedure are twelve Treatment Zones, each one of which has its own predominant rôle and should have its own particular treatment plan. The Treatment Zones are as follows:

- ZT 1 The Central Civic and Cultural Area
- ZT 2 The San Camilo Central Commercial Area
- ZT 3 San Lázaro
- ZT 4 El Solar
- ZT 5 Chili Ecological Zone
- ZT 6 El Vallecito
- ZT 7 Cuarto Centenario
- ZT 8 San Pedro
- ZT 9 La Recoleta
- ZT 10 La Estación
- ZT 11 Selva Alegre
- ZT 12 Molino Blanco (See sheet 22)

12.1. Treatment Zone 1, Central Civic and Cultural Area.

- a) **Boundaries:** This is the zone encompassed by the streets Ayacucho/Puente Grau, Villalba/Cruz Verde/Sucre, the Avenida Salaverry, the streets San Juan de Dios, Mercaderes and Colón, the Plaza España, and the street of Ayacucho.



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





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PLAN OF ACTION

PLAN OF ZONING FOR TREATMENT AREAS

KEY

-  ZT-01 CIVIC CENTRE DEVELOPMENT
-  ZT-02 CENTRAL COMMERCE
-  ZT-03 SAN LAZARO
-  ZT-04 EL SOLAR
-  ZT-05 PAISAJISTA
-  ZT-06 VALLECITO
-  ZT-07 IV CENTENARIO
-  ZT-08 SAN PEDRO
-  ZT-09 LA RECOLETA
-  ZT-10 LA ESTACION
-  ZT-11 SELVA ALEGRE
-  ZT-12 MOLINO BLANCO
-  DECLARED MONUMENTS

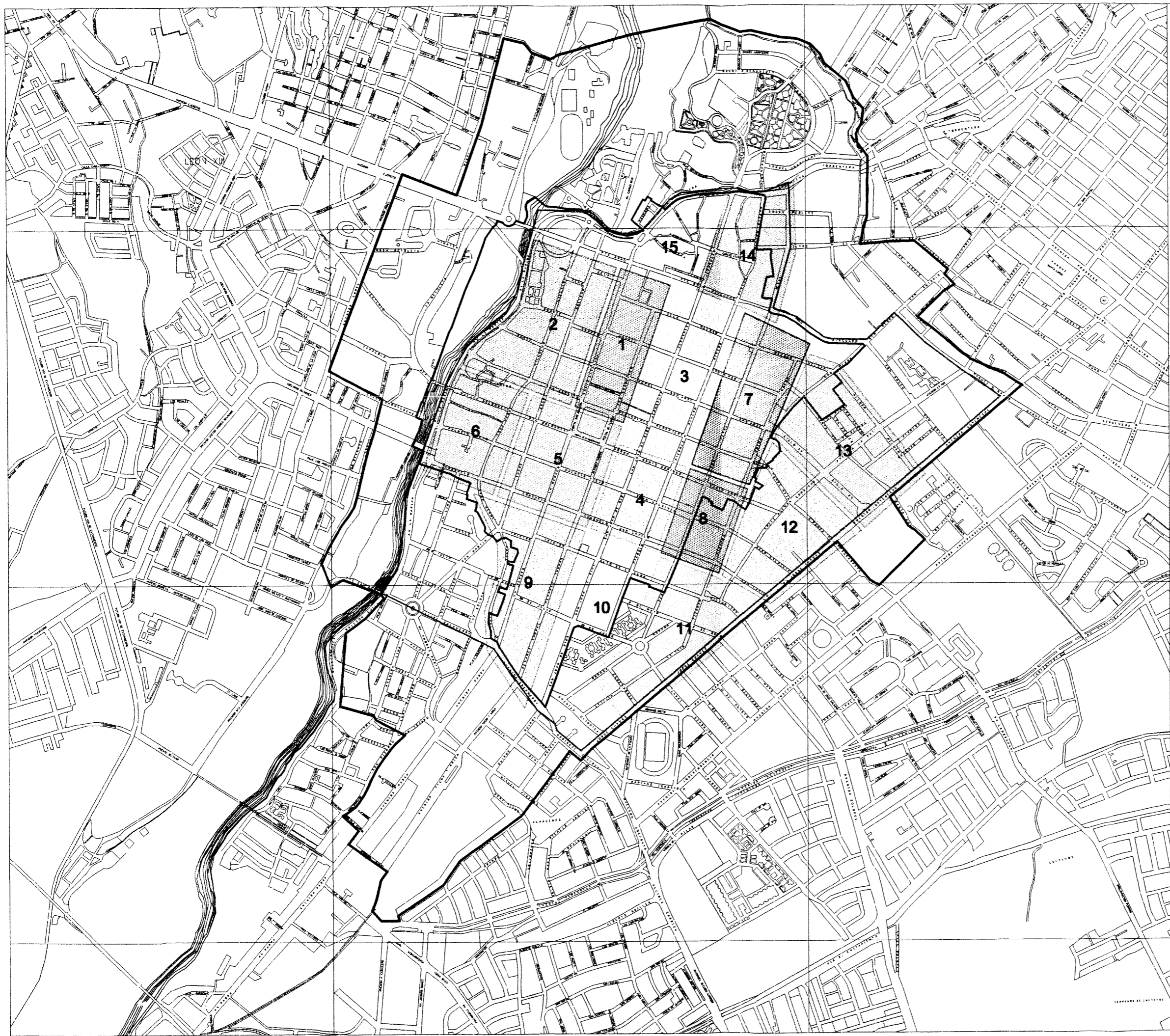
PLAN:	ZONING	TEAM:	ARCH. ALVARO PASTOR ARCH. W. PALOMBO ARCH. J. M. CAMPIO ARCH. C. ZEBALLES ARCH. Y. BEDREGAL B. ARCH. J. MENDOZA B. ARCH. V. POSTIGO B. ARCH. V. VIZCARRA B. ARCH. C. GALLEGGES B. ARCH. A. CUADROS B. ARCH. L. MANRIQUE	SHEET N°:	22
MPA TECHNICAL OFFICE COORDINATOR:	ARCH. LUIS MALDONADO VALE				
AECI COORDINATOR:	ARCH. JUAN DE LA SERNA TORROBA				
SCALE:	1:12500	DATE:	SEPTEMBER 2000		

- b) Characteristics:** The highest concentration of monuments and urban areas which are monuments is to be found in this zone. This is where the city's principal civic and religious monuments are located, such as Saint Catherine's Convent, the church and cloisters of the Society of Jesus, the San Francisco religious complex, La Merced, San Agustín, Santa Teresa, the Cathedral, the Tristán del Pozo mansion, the Palacio de Goyeneche, the Casa del Moral and the Casa de La Moneda. This zone includes 80% of the UNESCO heritage area and comprises three wards of the original Checker-board with the Main Square (Plaza de Armas) as the principal central reference point.
- c) Current use:** As this is the major part of the city Centre, it is also where most of the commercial activity is concentrated. This takes place especially around the Main Square and in the Calle Mercaderes, which is shared with the Treatment Zone of San Camilo. In the Directing Plan, this area was qualified as CCM (Metropolitan Commercial Centre) which is equivalent to high-intensity commercial use.
- d) Proposed use:** The established category of this area of great heritage value could lead to saturation with commercial activities, to the detriment of its historical features. It is therefore proposed to assign it the qualification ZRE (Zone Subject to Special Regulations) with a use which is predominantly commercial in combination with institutional and cultural uses. Complementary uses will be housing and education. Tourist services will be preferred regarding commercial activities.
- e) Building heights:** The urban profile will be limited to a maximum height of three storeys or nine metres. On the interior of plots, this visual angle must be retained, as observed from a height of 1,60m from the pavement on the opposite side of the street, with a maximum building height of six storeys.
- f) Alignment:** Buildings will not be set back from the pavement.
- g) Parking:** There should be one parking space for every 100m² of commercial premises or one space for every three dwellings, mandatorily in new buildings, and a Municipal Agreement to install parking areas in buildings of value.
- h) Principal tasks:**
- Diversion of traffic to the first ring road.
 - Re-design of the Avenida Salaverry.
 - Conservation of the religious buildings of the Society of Jesus.
 - Remodelling of the Municipal Theatre. (See sheet 23)
 - Refitting the Athenaeum Theatre. (See sheet 23)
 - Recovery of the Colegio San Francisco.
 - Reconstruction of the tower and nave of the church of Santa Rosa (started already). (See sheet 24)

- Recovery of the Convent of Santa Teresa.
- Renovation of utilities networks, roads and pavements (started already: modules 9,5,2 and 3). (See sheet 25)
- Pedestrianizing the route San Francisco- Santa Catalina.

12.2. Treatment Zone 2, The San Camilo Central Commercial Area

- a) **Boundaries:** This zone is bounded by the streets of San Juan de Dios, 28 de Julio, Piérola, 2 de Mayo, Leticia, Alto de La Luna, the Avenida Goyeneche and the streets of Santa Rosa, Colón and Mercaderes.
- b) **Characteristics:** This is the area which contains the largest number of commercial establishments, among them the old San Camilo market, now a national monument. The gravitational effect of the market has brought about the replacement of many buildings in this area with shopping arcades. At the present time, metropolitan commercial activity is undergoing a spontaneous decentralization to peripheral areas and this has diminished the pressure on the central zone. This zone, however, is that which contains the greatest number of informal fairs and bazaars.
- c) **Current use:** The Directing Plan qualifies this sector as CCM or C8, which signifies high-intensity central commerce.
- d) **Proposed use:** The commercial use is to be maintained, but with a reduction of intensity to C7, signifying inter-district commerce, with a view to avoiding further congestion. Complementary uses are to be services, public facilities and housing.
- e) **Building heights:** These are to be restricted to 1,5 times the street width, with a maximum of four storeys; interior structures will conform to the same visual angle up to a maximum of eight storeys.
- f) **Alignment:** Buildings will not be set back from the pavement.
- g) **Parking:** The provision of parking spaces is to be obligatory: one space for every 100m² of commercial premises or one space every three dwellings.
- h) **Principal tasks:**
 - Regulation of informal trading.
 - Pilot Project for Restructuring of Commercial Activities: the Siglo XX Civic-Commercial Centre.
 - Recovery of the environment in the Avenidas Jorge Chávez, Goyeneche and Siglo XX.



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THE TECHNICAL OFFICE FOR THE HISTORIC CENTRE**



**THE SPANISH COMMISSION FOR
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**AGREEMENT BETWEEN THE MUNICIPAL
AUTHORITY OF THE PROVINCE OF AREQUIPA
THE SPANISH COMMISSION FOR INTERNATIONAL COOPERATION
NATIONAL INSTITUTE OF CULTURE - AREQUIPA**

PLAN OF ACTION RENOVATION OF PUBLIC SPACES

KEY

- MODULE 1
- MODULE 2
- MODULE 3
- MODULE 4
- MODULE 5
- MODULE 6
- MODULE 7
- MODULE 8
- MODULE 9
- MODULE 10
- MODULE 11
- MODULE 12
- MODULE 13
- MODULE 14
- MODULE 15
- BUFFER ZONE
- HISTORIC CENTRE

PLAN:	MODULES	TEAV:	ARCH. ALVARO PASTOR ARCH. W. PALOMBO ARCH. J. M. CARRIO ARCH. C. ZEBALLOS ARCH. T. BEREGAL B. ARCH. J. MENDOZA B. ARCH. V. POSTIGO B. ARCH. V. WIZARRA B. ARCH. C. GALLEGOS B. ARCH. A. CUAJROS B. ARCH. L. MARRIQUE	SHEET N°:	25
WPA TECHNICAL OFFICE COORDINATOR:	ARCH. LUIS MALDONADO VALE				
AECI COORDINATOR:	ARCH. JUAN DE LA SERNA TORROBA				
SCALE:	1:12500	DATE:	SEPTEMBER 2000		

12.3. Treatment Zone 3, San Lázaro

- a) **Boundaries:** The boundaries of this zone are the streets Ayacucho/Puente Grau, both sides of the San Lázaro flood ravine, the Avenida Juan de La Torre and the Calle Rivero.
- b) **Characteristics:** This is Arequipa's oldest neighbourhood, and has distinctive narrow, winding streets. Its buildings are of two storeys, erected on small plots. Its use is predominantly residential and tourism. The Avenida Juan de La Torre used to be the Alameda de San Lázaro which, with the square and parish church, was once an attractive sight. A vestige of this former beauty is still to be found in the square.
- c) **Current use:** The Directing Plan qualifies this sector of the city with two categories: R6, which is high-density residential, along the Avenida Juan de La Torre, and R3 (low-density residential) in the streets of Jerusalén and Rivero.
- d) **Proposed use:** It is proposed to reduce the high-density R6, harmful to the heritage, to R4, on the basis of the plot sizes and occupation which predominate along the axis of the Calle Jerusalén. Compatible uses for the zone are institutions, local commerce and tourist services.
- e) **Building heights:** Heights of structures are to be limited to 1,5 times the street width, with a maximum of three storeys or nine metres. Interior structures will conform to the same visual angle up to a maximum of four storeys.
- f) **Alignment:** Buildings will not be set back from the pavement.
- g) **Parking:** Parking spaces are obligatory for new buildings: one space per 100 m² of commercial premises or one space per three dwellings. For old buildings, there will be a Municipal Agreement to install parking areas.
- h) **Principal tasks:**
- The recovery and treatment of the right bank of the flood ravine.
 - Pedestrianization of the original road system.
 - Improving the access route to the square.

12.4. Treatment Zone 4, El Solar

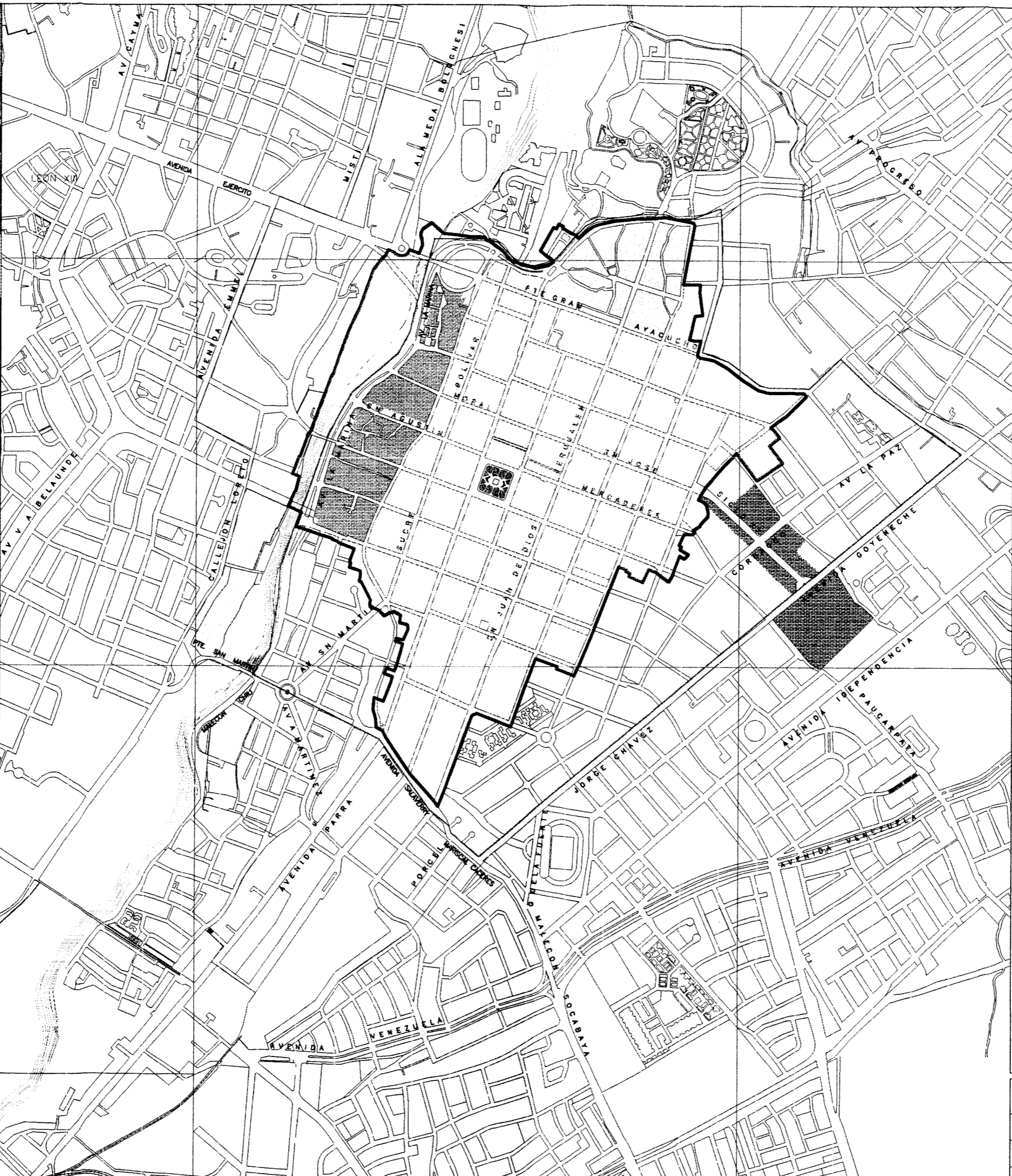
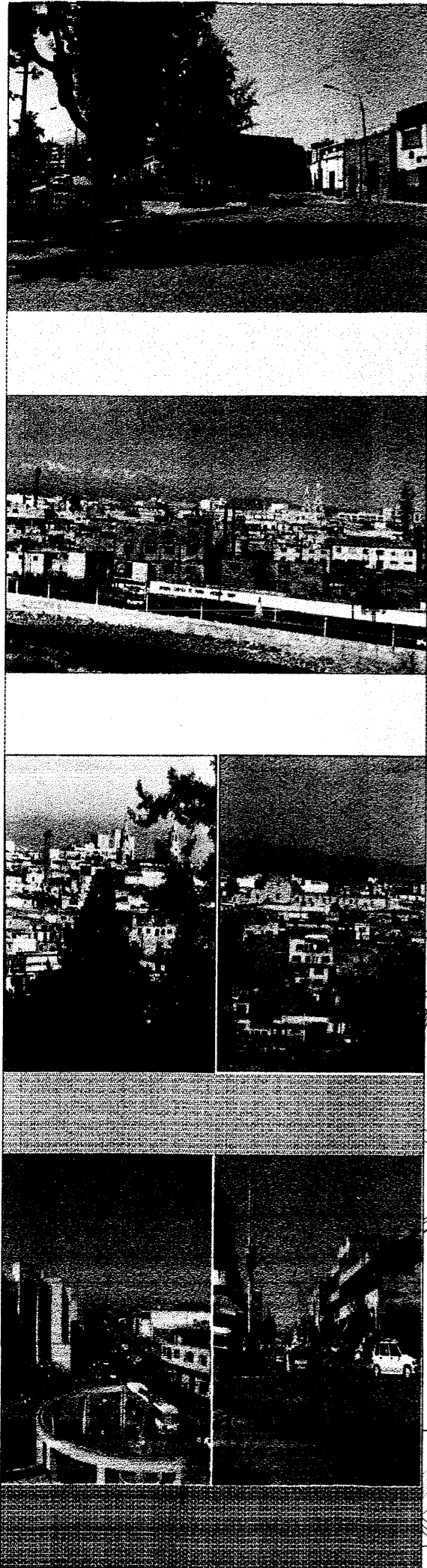
- a) **Boundaries:** The limits of the zone are the Avenida La Marina and the streets of Consuelo, Villalba/ Cruz Verde and Puente Grau.
- b) **Characteristics:** Its name derives from its being the traditional location of several *tambos*. It is a proletarian neighbourhood in which the industries to be eradicated are located, as well as some slums. It is therefore an area which is

to undergo urban renovation. El Solar has a privileged position, overlooking the river.

- c) **Current use:** The Directing Plan qualifies part of this sector as CMM (high-intensity commerce) and part as R6 (high-density residential) on the edge of the Avenida La Marina.
- d) **Proposed use:** Special uses are proposed: namely housing, commerce and services on the border of the Avenida La Marina (BUE); and medium-density residential (R4) in the rest of the zone. Complementary uses are to be public facilities and local commerce.
- e) **Building heights:** These will be to a maximum of four storeys on the border of the Avenida La Marina, and 1,5 times the street width, with a maximum of three storeys or nine metres in other places. Construction in the interior areas of blocks will be according to a special project.
- f) **Alignment:** Buildings will not be set back from the pavement.
- g) **Parking:** Parking spaces are to be obligatory in the case of new buildings, especially on the Avenida La Marina. In the case of historical buildings, provision of parking space will be according to a Municipal Agreement. There should be one space for every 100 m² of commercial premises or one space for every three dwellings.
- h) **Principal tasks:**
 - Making El Solar a Pilot Zone for Urban Renovation. (See sheet 26)
 - Re-design of the Avenida La Marina.
 - Installation of bus-stops and pedestrian crossings.
 - Slum-clearance projects.
 - Refurbishing the *tambos* known as the Tambo de Bronce and La Cabezona.
 - Installation of internal pedestrian thoroughfares.

12.5. Treatment Zone 5, Chili Ecological Zone

- a) **Boundaries:** This zone comprises the River Chili and the cliffs on the right bank, in the area known as Zemanat, where the Club Internacional is located and on the upper part of which is the riverside promenade of the Avenida Bolognesi; the area known as the Quinta Salas, on the higher portion of which is La Recoleta, between the bridges Puente Grau and Puente Bolognesi; and the low-lying terraces between the bridges of Quiñones and San Martín.
- b) **Characteristics:** Apart from the recreational Club Internacional, this zone is one of agricultural land which will be used for the Chili Metropolitan Park, and includes the Quinta Salas. This area is of ecological value.



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PLAN OF ACTION

PROGRAMS AND PROJECTS FOR URBAN RENOVATION

KEY

- SLUM CLEARANCE
- URBAN BUILDING
LA RECOLETA AND LORETO
- IMPROVEMENT OF
HOUSING CONDITIONS
- IMPROVEMENT OF COMMERCIAL
ENVIRONMENT SIGLO XX

URBAN RENOVATION		SHEET N°: 26
PLAN:	TEAM:	
MPA TECHNICAL OFFICE COORDINATOR:	ARCH. ALVARO PASTOR	
ARCH. LUIS MALDONADO VALE	ARCH. W. PALOMINO	
AECI COORDINATOR:	ARCH. J. M. CARPIO	
ARCH. JUAN DE LA SERNA TORROBA	ARCH. C. ZEBALLOS	
SCALE: 1:12500	B. ARCH. Y. BEDREGAL	
DATE: SEPTEMBER 2000	B. ARCH. J. MONDIZZA	
	B. ARCH. V. POSTIGO	
	B. ARCH. V. MIZARRA	
	B. ARCH. C. GALLEGOS	
	B. ARCH. A. CUADROS	
	B. ARCH. L. MARRIQUE	

- c) **Current use:** The Directing Plan qualifies this zone as ZRP: an ecological reserve.
- d) **Proposed use:** The ecological nature of the zone is to be retained, but its potential for benefiting the population requires a special project in order to be realized. It has therefore been qualified as ZRM: a metropolitan recreation zone. A complementary use will be tourist services.
- e) **Building coefficient:** 1/10.
- f) **Building heights:** Maximum two storeys.
- g) **Parking:** According to project.
- h) **Principal tasks:**
 - Drawing up special regulations for the treatment and management of the zone.
 - Cleaning up the River Chili.
 - Channelling and flow control of the river by means of a weir system.
 - Landscaping of the Chili Metropolitan Park. (See sheet 27)
 - Reconditioning of the Puente Grau and the Puente Bolognesi.
 - The construction of walkways connecting the Avenida La Marina with the future Chili Metropolitan Park.
 - Treatment of the cliffs. (See sheet 27)

12.6. Treatment Zone 6, El Vallecito

- a) **Boundaries:** This zone is contiguous with that of El Solar, with the Calle Consuelo forming the dividing line. The boundary then follows the streets of Cruz Verde/Sucre, the Avenida Parra, the Pasaje Campos, the streets of Luna Pizarro and París and continues along the Avenida La Marina from a point near the Juana Cervantes school.
- b) **Characteristics:** El Vallecito is one of the first neighbourhoods built in a "modern" style; its radial plan and tree-lined streets distinguish it from the other neighbourhoods. At the present time, many businesses have their headquarters in this zone but it nevertheless retains its residential character.
- c) **Current use:** The Directing Plan qualifies the sector between the Avenida La Marina and the Calle Sucre as high-density residential (R6); another sector is qualified as medium-density residential (R4) and another as specialized-commercial (CE).
- d) **Proposed use:** In the environs of the Avenida La Marina special uses of housing, commerce and services (BUE) are proposed. Towards the interior part of the zone medium-density residential use (R4) is to be maintained, and on the

Avenida Parra, specialized commerce (CE) is also to be retained. Complementary uses will be education, services and local commerce.

e) **Building heights:** These are to be restricted to 1,5 times the road width up to a maximum of four storeys. On the interior of plots, the visual angle is to be maintained, up to a maximum of six storeys.

f) **Alignment:** The existing alignments are to be maintained.

g) **Parking:** Parking spaces are to be obligatory; one space for every 100 m² of commercial premises or for every three dwellings.

h) **Principal tasks:**

- Re-design of the Avenida La Marina.
- Recovery of the existing arborization.
- Recovery of the Pasaje 28 de Julio.
- Slum-clearance in the Cruz Verde-Sucre sector.
- Eradication of premises used for the clandestine consumption of alcoholic beverages (social prevention).

12.7. Treatment Zone 7, Cuarto Centenario

a) **Boundaries:** The limits of this zone are the streets of San Juan de Dios, 28 de Julio, Piérola, 2 de Mayo, Leticia, Víctor Lira and the Avenidas Jorge Chávez and Salaverry.

b) **Characteristics:** This is a residential area. It was in this zone that the most extensive urban renovation projects were carried out, with the eradication of, in the 1970s, the slums known as the Casa Rosada. This zone, which in the 1950s was a high-category residential area, has deteriorated owing to its proximity to the San Camilo market.

c) **Current use:** On the Avenida Jorge Chávez corridor, the special uses of housing, commerce and services (CUE) are envisaged. The Plan proposes to retain the residential conditions which qualify the zone as R5 (high-density residential), since the housing projects already define it thus. A complementary use will be local commerce.

d) **Building heights:** These are to be limited to 1,5 times the street width, up to a maximum of four storeys. Interior construction is to maintain the visual angle, up to a maximum of six storeys.

e) **Alignment:** The existing alignments are to be maintained.

f) **Parking:** Parking spaces are to be obligatory; one space for every 100 m² of commercial premises or for every three dwellings.

g) Principal tasks:

- The widening and improvement of the Avenida Salaverry.
- The recovery of the arborization of the Avenida Jorge Chávez.
- The recovery of the arborization of the Avenida Olímpica.

12.8 Treatment Zone 8, San Pedro

- a) **Boundaries:** This zone is bounded by the Pasaje Santa Rosa, the Avenida Goyeneche, the Calle Tacna (Miraflores), the Calle Villafuerte, the Plaza San Antonio, the Calle Sol de Puno, the Calle Sáenz Peña, the District Limit of El Cercado, the San Lázaro flood ravine, and the streets of Rivero, Ayacucho and San Pedro.
- b) **Characteristics:** This zone comprises several residential neighbourhoods, among which are Orrantia and Buen Retiro, close to the Convent of Santa Rosa; San Antonio, in the District of Miraflores; and El Filtro, close to San Lázaro. The zone includes metropolitan facilities such as the National Hospital of the Peruvian Health Service (ESSALUD) and state schools. Housing density is varied.
- c) **Current use:** The Directing Plan qualifies this zone as one of different uses. In the sector comprising Orrantia and Buen Retiro, it is high-intensity commercial (C8). Towards the Avenida Goyeneche, it is C6, which is also high-intensity commerce. San Antonio is considered as medium-intensity commercial (C4). The part adjacent to the flood ravine is high-density residential (R6) and the rest is low-density residential (R3).
- d) **Proposed use:** On the Avenida Goyeneche corridor, special uses (CUE) of housing, commerce and services are proposed. In the Orrantia and Buen Retiro sector, where there are multi-family dwellings, it is proposed to assign R5 (high-density residential). For San Antonio and El Filtro, medium-density residential (R4) is proposed. Complementary uses will be metropolitan health facilities, education and local commerce.
- e) **Building heights:** In the Orrantia and Buen Retiro sector, the limit is to be 1,5 times the street width, up to a maximum of four storeys, and a maximum of six storeys for internal construction, provided it is within the same visual angle. For the San Antonio and El Filtro sector, heights are to be limited to 1,5 times the street width, up to a maximum of three storeys or nine metres; interior buildings must be within this visual angle, up to a maximum of four storeys.
- f) **Alignment:** The existing alignments are to be maintained.

g) Parking: Parking spaces are to be obligatory; one space for every 100 m² of commercial premises or for every three dwellings.

h) Principal tasks:

- Proceeding with the Avenida Juan de La Torre to complete the first ring-road.
- Building of the bridge over the San Lázaro flood ravine on the Avenida Arequipa in Alto de Selva Alegre.
- Refurbishing the church of San Antonio.
- Reconditioning the Calle San Pedro.
- Refurbishing the ancient hospital of the ascetic priests of Saint Peter.
- Reconditioning the Calle Manuel Muñoz Nájar.
- Recovery of the San Pedro Market.
- Refurbishing the Chaves de la Rosa Orphanage.

12.9. Treatment Zone 9, La Recoleta

a) Boundaries: The zone of La Recoleta is bounded by the cliffs on the right bank of the river, starting at the Avenida Bolognesi in the vicinity of Zemanat; from there, the boundary runs up the Pasaje Toledo, or Calle Leoncio Prado, at the District Limit of El Cercado, as far as the Calle Misti. It then follows the Avenida Ejército and Calle Emmel, in the District of Yanahuara, and continues along the Calle Garaycochea and the Callejón Loreto as far as the river-bank cliffs near the Puente San Martín.

b) Characteristics: This is a beautiful old area which has a predominantly irregular, pre-hispanic plan; the Callejón Loreto, and the streets of Beaterio, Recoleta and Cortaderas are narrow and tortuous. The predominating use is residential, varying between high-class, on the Avenida Bolognesi, and traditional, in the small streets of the interior of the zone. Arequipa's largest stately home, the Casa Ricketts, is located in this zone as are also the church, monastery and museum of La Recoleta, the Casa de Javier de Belaúnde (the only house with a Lima-style balcony) and the Tambo de Ruelas. This zone also has metropolitan health facilities. The elevated terraces overlooking the River Chili are one of this zone's assets which, with the installation of a promenade, could be used for high-category housing.

c) Current use: The Directing Plan qualifies this as a residential zone with varied densities. Along the Avenida Bolognesi and the river-bank cliffs, it is of medium density (R4). Along the Avenida Ejército corridor it is R7 (high-density residential), and around the middle of the Calle Misti and in La Antiquilla, it is qualified as low density (R3). It should be mentioned that the elevated riverside terraces of La Recoleta and the Callejón Loreto have not been developed, and exist as rural islands.

d) Proposed use: The special uses of housing, commerce and services (CUE) are proposed for the Avenida Ejército corridor. For the rest of the zone,

medium-density residential use (R4) is envisaged together with the compatible uses of metropolitan health and educational facilities. Within the zone and on its limits the density increase required by the governmental *Mi Vivienda* programmes will not be possible.

- e) **Building heights:** Along the Avenida Ejército corridor, a maximum of six storeys is to be permitted. On other streets, building height is to be limited to 1,5 times the street width, up to a maximum of four storeys.
- f) **Alignment:** The existing alignments are to be maintained.
- g) **Parking:** Parking spaces are to be obligatory; one space for every 100 m² of commercial premises or for every three dwellings.
- h) **Principal tasks:**
 - Development of the cliff-top terraces of La Recoleta and Loreto for housing.
 - Construction of the Upper Promenade of La Recoleta.
 - Refurbishing the Tambo de Ruelas.
 - Reconditioning the streets of Loreto, Beaterio, La Recoleta and Cortaderas.
 - Restoring the Pasaje Toledo or Calle Leoncio Prado.
 - Proposal for declaration of monument status for the Casa Ricketts and the Casa de Javier Belaúnde.
 - Recovery of the arborization of the Avenida Ejército.

12.10. Treatment Zone 10, La Estación

- a) **Boundaries:** This zone is limited by the Avenida Salaverry, the streets of Jacinto Ibáñez, José Olaya and Bernardo Alcedo, and by the Avenida Parra.
- b) **Characteristics:** La Estación is to play a fundamental role in that the 18ha currently being used by the railway as yards and storage areas are to be exploited for ecological and recreational ends. This zone would become a second metropolitan park, or the city's southern park. It is next to the neighbourhood of María Isabel where there are buildings with English stylistic influence. Specialized commerce exists in this zone.
- c) **Current use:** The Directing Plan qualifies this zone as specialized-commercial (CE) in the blocks around the Avenida Parra, low-density residential (R3) in María Isabel, and other uses (OU) for La Estación.
- d) **Proposed use:** The specialized-commercial use (CE) is to be retained along the Avenida Parra; communal-commercial (CC) for the blocks on the Avenida Quiroz, which are now completely commercial; medium-density residential use is proposed for the blocks in the vicinity of Ferroviarios; and to the land around the station, it is proposed to assign a ZUE qualification (a special uses zone) in

virtue of its proposed recreational facilities, metropolitan commerce and extensive green areas.

- e) **Building heights:** These are to be restricted to four storeys on the Avenida Parra, and on other streets to 1,5 times the street width, up to a maximum of three storeys or nine metres.
- f) **Parking:** Parking spaces are to be obligatory; one space for every 100 m² of commercial premises or for every three dwellings.
- g) **Alignment:** The existing alignments are to be maintained.
- h) **Principal tasks:**
 - A Special Project for the La Estación Recreational-Commercial Complex.
 - Refurbishing the passengers' terminal building.
 - Restoring the railway houses of English stylistic influence.
 - Constructing the road Prolongación Avenida Tacna y Arica and its connexion to the Avenida Venezuela.
 - Reconditioning the lower part of the Malecón Socabaya.

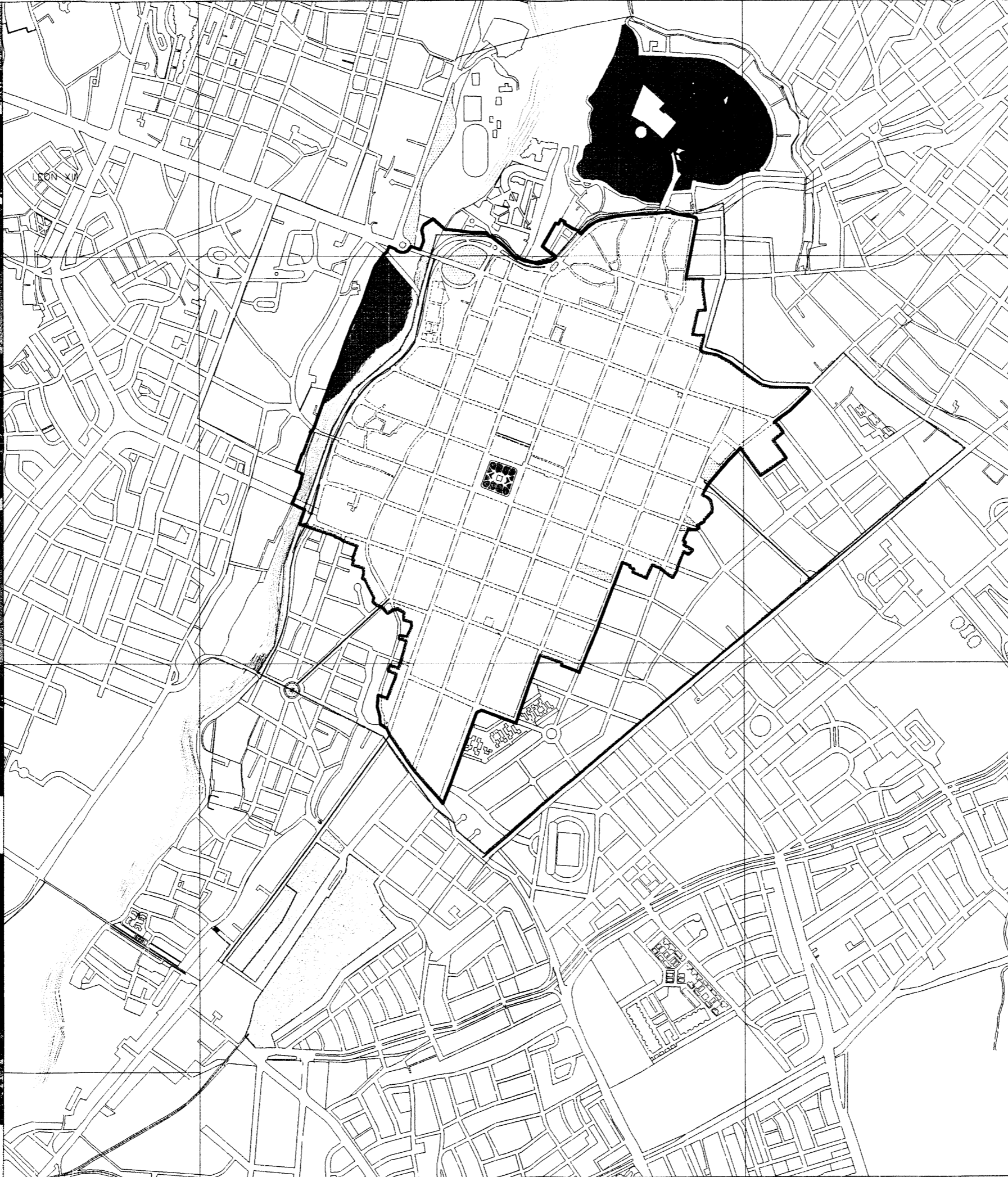
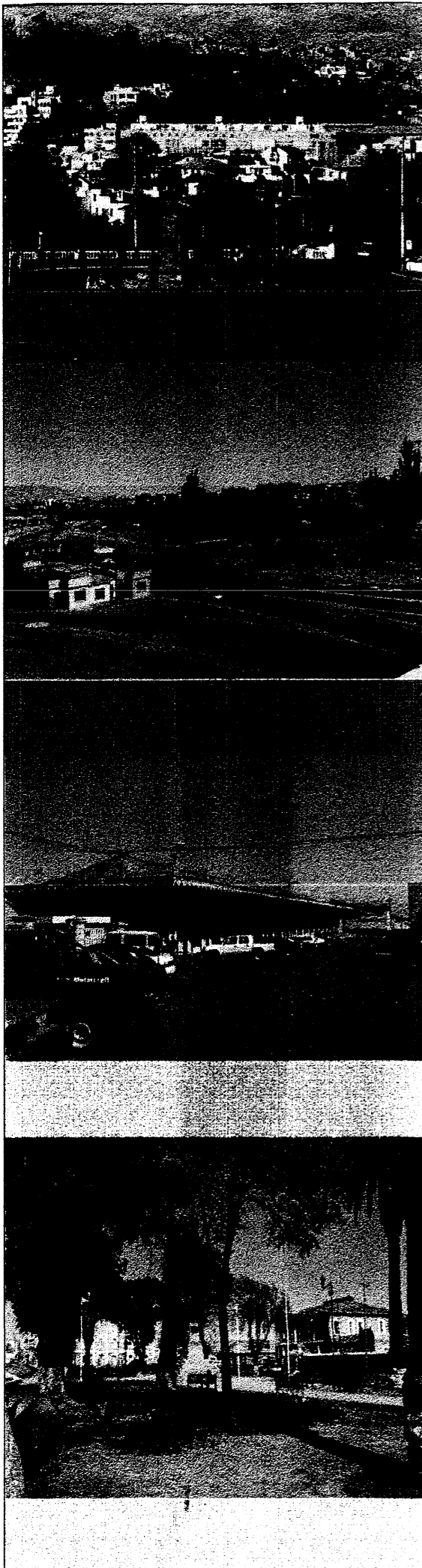
12.11. Treatment Zone 11, Selva Alegre

- a) **Boundaries:** The limits of this zone are the flood ravine and the neighbourhood of San Lázaro, the cliffs on the left bank of the river, and the District Limit of El Cercado, by the Military School.
- b) **Characteristics:** Selva Alegre is still one of Arequipa's most beautiful areas by virtue of its excellent environmental conditions. This is where the city's largest children's park is located; there is a woods of eucalyptus trees and the well-known "Hotel de Turistas", (now the Hotel Libertador) considered a national monument. The layout of this neighbourhood, built in curves around the park, is distinct from those of other parts of the city.
- c) **Current use:** The Directing Plan qualifies the periphery close to the San Lázaro flood ravine as high-density residential (R6) and the rest of the zone as recreational (ZR).
- d) **Proposed use:** The density of the residencial sector is to be reduced to low-density (R3). The rest of the zone is to remain a metropolitan recreational area (ZRM). Complementary uses are tourist services and local commerce.
- e) **Building heights:** These are to be restricted to three storeys or nine metres. Interior structures are to have a maximum of four storeys.

- f) **Alignment:** The existing alignments are to be maintained.
- g) **Parking:** Parking spaces are to be obligatory; one space per dwelling. Public parking facilities should be taken into account.
- h) **Principal tasks:**
 - Recovery of the woods and maintenance of the neighbourhood's arborization.
 - Reconditioning of the children's park.
 - Treatment of the promenade and cliffs. (See sheet 27)

12.12. Treatment Zone 12, Molino Blanco

- a) **Boundaries:** The limits of this zone are the San Lázaro flood ravine, the left bank of the River Chili, the District Limit of El Cercado in a line which crosses the river to Yanahuara, and the Selva Alegre cliffs.
- b) **Characteristics:** The zone takes its name from the Molino de Santa Catalina (Saint Catherine's Mill) which is located there. The mill, situated in a place of natural beauty, is of tourist interest. On the opposite side of the river from Molino Blanco is the Club Internacional. The Quinta Vivanco, a beautiful old house built in pink *sillar* is also within this zone.
- c) **Current use:** The Directing Plan assigns R6 (high-density residential) to the part bordering the flood ravine and the rest is considered as an ecological reserve. However, part of this sector has undergone change of use to residential.
- d) **Proposed use:** It is proposed to reduce the residential density to R3 and maintain the northern portion as a metropolitan recreational area, similar to that of Selva Alegre. A Complementary use will be tourist services.
- e) **Building heights:** These are to be restricted to a maximum of three storeys in the residential sector and to two storeys in the recreational area.
- f) **Building coefficient:** The existing one is to be maintained in the residential area, and 1/10 in the recreational area.
- g) **Alignment:** The existing alignments are to be maintained.
- h) **Parking:** Parking spaces are to be obligatory; one space per dwelling.
- i) **Principal tasks:**
 - Making green areas untouchable, except for use as recreation zones.
 - Declaring the Quinta Vivanco a monument and refurbishing it.
 - Protecting the Molino de Santa Catalina



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AND MONUMENT ZONE OF AREQUIPA
THE TECHNICAL OFFICE FOR THE HISTORIC CENTRE**










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NATIONAL INSTITUTE OF CULTURE - AREQUIPA**

PLAN OF ACTION

PROGRAMS AND PROJECTS FOR THE RECOVERY OF THE ENVIRONMENT

KEY

-  GREEN AREAS (PARKS)
-  SELVA ALEGRE
-  CHILI METROPOLITAN PARK
-  TRAIN STATION
-  ARBORIZATION OF THOROUGHFARES
-  BUFFER ZONE
-  HISTORIC CENTRE

PLAN:
RECOVERY OF THE ENVIRONMENT

MPA TECHNICAL OFFICE COORDINATOR:
ARCH. LUIS MALDONADO VALE

AECI COORDINATOR:
ARCH. JUAN DE LA SERNA TORROBA

SCALE: 1:12500 DATE: **SEPTEMBER 2000**

TEAM:
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ARCH. W. PALOMINO
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B. ARCH. J. MENDOZA
B. ARCH. V. POSTIGO
B. ARCH. V. WIZCARRA
B. ARCH. C. BALLEROS
B. ARCH. A. CUADROS
B. ARCH. L. MARIQUE

SHEET N°:

27

- Improving the connexion with the neighbourhood of San Lázaro via the Callejón Ripacha.
- Treatment of the flood ravine and the left bank of the River Chili.

13. INDEX OF USES

- Urban activities are defined and those which are compatible with the intended character of each zone are indicated. Each zone, in turn, shall have a specific plan for each component area. In some cases they combine uses, when they form corridors; examples of this are along the length of the Avenida Parra; the Calle Mercaderes and San Agustín; and Jerusalén and San Juan de Dios. The four streets last mentioned are those which divide the city into four *cuarteles* (wards).
- The Index of Uses does not imply the substitution of the predominant uses of a zone, nor does it signify change of category of use of the building. In these cases, the special regulations will determine the necessary category and restrictions. (See Appendix 1)

14. CONSERVATION AND RESTORATION POLICY

14.1. General criteria:

- Conservation and restoration work should be carried out using techniques and original materials to produce results which are stable for a prolonged period; they should be discernible as added elements, but not in such a way as to break the harmony of the whole; and they should be reversible, taking into account possible future treatment.
- All conservation, restoration and similar work should be documented by means of technical reports which provide precise written and illustrated information on the state of conservation before, during and after the work. This report must include exact details of the materials and techniques employed, the team responsible for the job, and copies of the legal documents authorizing the work. The reports and accompanying documents must be lodged with the archives of the National Institute of Culture (INC) and with those of the Municipal Superintendency.
- The tendency will be to conserve the greatest possible amount of architectural expression which is of artistic, historical or technical importance; demolition will therefore be avoided. Reports from bodies such as the National Civil Defence Corps recommending demolition on safety grounds will be considered by the National Institute of Culture and by the Municipal Superintendency only as referential documents. In all work, special attention must be given the patina which, in many cases, provides a protective coating for the underlying materials and which should be preserved for historical, aesthetic and technical reasons.

- Bearing in mind the fact that the Historic Centre of Arequipa is in an area of high seismic activity, it is necessary that the relevant organizations (the National Institute of Culture and the Municipal Superintendency) draw up a contingency plan which guarantees the restoration or, in extreme cases, the rebuilding of monuments and monument areas, should they suffer the consequences of seismic movements.
- Teams devoted to conservation, restoration of similar work shall include, in addition to architects with proven experience in conservation and restoration, archaeologists and specialists in restoration. It will thus be possible to carry out the necessary exploration, to deal with any discoveries or finds which might be made, and to have general guidance.

14.2 Definitions of the different types of work which may be carried out:

- **Protection:** Protection is the action of providing the conditions which enable a monument, area or historic site to endure. The term is also applied to the physical defence of historical sites against theft or vandalism or against environmental attack or visual intrusion.
- **Preservation:** The aim of preservation is to maintain a site in its current state by taking the appropriate action; such action includes regular inspection and routine maintenance.
- **Conservation:** Conservation refers to maintaining something of cultural interest free of damage or alterations. Conservation work is oriented towards the protection, cleanliness and maintenance of the original materials. The fundamental aim of conservation is to preserve the integrity and authenticity of the item.
- **Consolidation:** Consolidation is the physical addition or application of adhesive or supporting material to the existing structure of cultural interest in order to guarantee its durability or structural integrity.
- **Restoration:** This is an operation of a very special nature. Its objective is to conserve and reveal aesthetic and historical characteristics of the monument and is based on a respect for the old construction elements used and on genuine historical documents. Restoration stops where hypotheses start; beyond that, any complement which is accepted as indispensable on aesthetic or technical grounds must be distinguishable from the architectural composition. Restoration must always be preceded and accompanied by an archaeological and historical study of the monument in question.
- **Rebuilding:** This means to build anew; it may be, or have been, done using old or new material, or both, with the object of reconstructing sections, or parts, which have been destroyed or have fallen apart. Rebuilding should be planned

using architectural and archaeological documents and other reliable evidence; it should never be based on conjectures. Rebuilding might well be an adequate response to disasters such as fires, earthquakes and warfare, but is of questionable value when used with the idea of improving the appearance of historical sites.

- **Anastylosis:** This word, derived from Greek, has come to mean, in practice, the reassembly of existing parts which have become separated. Anastylosis is a kind of restoration. Its object is to make a ruined structure more understandable by reinstating its original form, using the original materials to be found at the site. This work should be carried out according to the rules applicable to restoration, and be backed up by solid archaeological evidence. Generally, this is the only kind of restoration work accepted on historical sites.

14.3. Legislation and regulations

The law states that the body responsible for the authorization of restoration and similar works is the National Institute of Culture (INC). This authorization is therefore an indispensable prior requisite, in addition to the consent of the Municipal Superintendency, for the issue by the Municipal Authority of the relevant Municipal Licence. In order to make the processing of requests more efficient, the National Institute of Culture and the Municipal Superintendency should coordinate in the setting up of a mixed committee to quality projects.

In order to ensure the continued existence of the monuments and monument areas, the Municipal Authority of the Province of Arequipa, through the Municipal Superintendency for the Administration and Control of the Historic Centre and Monument Zone of Arequipa, recognizes and accepts the enforcement of the regulations set out in the national and international legislation in force, with special reference to the following norms:

a) International Norms:

- **Convention for the Protection of Cultural and Natural World Heritage.** (UNESCO, Paris, 17 October 1972)
- **Charter of Venice** (Venice, May 1964)
- **Charter of Athens** (Athens, 1931)
- **Recommendation on the Conservation of Cultural Heritage which might be Endangered by Public or Private Works** (UNESCO General Conference, Paris, November 1968)
- **Nara Document on Authenticity** (Nara, Japan, 1994)

- **Manual for the Management of World Cultural Heritage Sites** (Bernard M. Feilden and Jukka Jokilehto; ICCROM, Rome, 1993)
- **Mendoza Document.** Latin American Forum on Conservation and Restoration. (Mendoza, Argentina, 1998)

b) National Norms:

- **The Political Constitution of Perú:** Section I: On the Person and the Society. Chapter I: Basic Rights of the Person. Article 21.
- **Law 24047.** General Law on the Protection of the Cultural Heritage of the Nation.
- **Supreme Decree 50-94-ED.** Ruling on the Organization and Functions of the National Institute of Culture.
- **Decree Law 143.** Organic Law of the Ministry of Housing and Building and the National Regulations for Building in Perú. Sector IV: Architectural Heritage.
- **Law N° 23853.** Organic Law of Municipal Authorities. Section I, Chapter IV, Article 11; Section III, Chapter II, Article 67; Chapter IV, Article 76. Section V, Chapter II, Article 82.

14.4. Citizen participation in the conservation of cultural heritage.

- The Municipal Superintendency, in coordination with the National Institute of Culture and other educational institutions within the city, should draw up and put into practice an education policy. This should be directed to all levels to make the general public aware of the value of the cultural heritage, in such a way that it becomes a basic part of the life of the community.
- The population should be trained to remember that the cultural heritage is something to be used, enjoyed and admired by, above all, the city's inhabitants.
- The average man-in-the-street should become the most zealous defender of the cultural heritage.











Arequipa (Peru)

No 1016

Identification

<i>Nomination</i>	Historic Centre of the City of Arequipa
<i>Location</i>	Province of Arequipa
<i>State Party</i>	Peru
<i>Date</i>	20 July 1999

Justification by State Party

The Historic Centre of Arequipa was built in white and pink volcanic rock (known locally as *sillar*) and represents an expression of the creative talent of its people, shown in the robust walls, the extensive use of archways and vaults as a structural system, the magnificence of its courtyards and open spaces, and the intricate Baroque decoration of its facades. The Baroque texture is crowned with friezes, flanking the gargoyles with the figures of pumas or mythical characters. The architecture of Arequipa is an integration of European and native characteristics, seen in the admirable work of former Spanish masters, *criollo* and Indian masons, and innumerable master builders still at work today. They have formed a school that has been crucial throughout the region, and also influential in Andean valleys such as the Colca and Condesuyos and reaching the highlands of Puno.

The unique local distinctiveness of the city is the result of the challenges of circumstances and its historical background. The prior existence of an indigenous people with their own culture, developed from Puquina, Collagua, Lupaca and Inca influences, a process of conquest and evangelization, as well as the spectacular natural environment and the frequent earthquakes, have all been vital elements in defining the identity of Arequipa. The city is a product of the resistance of its population to the tremors of the earth and an ability to take advantage of crises. An entire city of over 49 blocks was built in the 17th and 18th centuries, forming a uniform ensemble in carved stone and crowned with vaults and domes. The city rests in the foothills of three volcanoes giving it a magnificent setting of snow-peaked mountains.

The qualitative criteria include originality, representativity, traditionality, regional influence, location, privileged geography, urban layout and design, materials, building and decorative systems, and the fact that they are a product of a rich social and cultural *mestizaje*.

[**Note** The State Party does not make any proposals in the nomination dossier concerning the criteria under which it

considers this property should be inscribed on the World Heritage List.]

Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *group of buildings*.

History and Description

History

Arequipa was founded on 15 August 1540 by a handful of Spanish *conquistadores*. The site was in a valley that had been intensively farmed by pre-Hispanic communities, a fact that has contributed to the topography of the place. The layout of an indigenous hamlet has survived close to the Historic Centre in the district of San Lázaro.

Major earthquakes have marked the key moments of change in the development of Arequipa architecture. It is thus possible to identify five periods of development: the foundation period as a village (1540–82), the period of Baroque splendour (1582–1784), the introduction of Rococo and Neo-Classicism (1784–1868), modern empiricism and Neo-Classical fashion (1868–1960), and contemporary design. The city underwent its principal development in the era of the viceroyalty and it was an important economic centre in the southern Andes. Its role in the history of the Peruvian Republic was, and continues to be, crucial. The Historic Centre has been a centre of popular civic rebellions and demonstrations, as well as being the birthplace of many outstanding intellectual, political, and religious figures in the country.

The first buildings in Arequipa were constructed using adobe and stone, with roofs of straw, sticks, or mud. Some of these still exist in the old district of San Lázaro. Later building materials were brick and straw, still found in some examples in the Convent of Santa Catalina. The natural disaster of 1582 caused a major change in favour of anti-seismic construction, introducing a systematic use of *sillar*, a pink or pearl-coloured volcanic stone that was freely available. Earlier this material had only been used in the doorways of the main church and in a handful of dwellings. Being soft, light, thermic, and resistant, it now provided a solution to the problems caused by earth tremors, as well as being pleasing aesthetically.

Description

The nomination of the Historic Centre of Arequipa consists of 49 original blocks of the Spanish layout (excluding three blocks adjacent to the *Mercado San Camilo* not considered to be adequate because of their style). In addition there are 24 blocks from the colonial period and the 19th century. A buffer zone has been indicated, consisting of the surrounding areas of more recent construction.

The core of the historic town is the Plaza de Armas (Plaza Mayor) with its archways, the Municipality, and the Cathedral, the most important Neo-Classical religious building in the country, constructed in the mid 19th century on the ruins of an earlier Baroque church. At one corner of the plaza there are the church and cloisters of *La Compañía*, considered the most representative ensemble of

the Baroque *mestizo* period at the end of the 18th century. The Monasterio de Santa Catalina is a spectacular religious citadel, integrating architectural styles from the 16th to 19th centuries and having an area of 20,000m². The structures of the complex of San Francisco include a small square, the main church, the convent, and the cloisters of the third order, dating from the 18th century. The chapels and convents of Santo Domingo date from the 16th to 18th centuries, San Agustín, La Merced and the church of Santa Maria are from the 17th century; Santa Teresa and Santa Rosa are examples of 18th century architecture. In addition the 18th century Puente Real (now Puente Bolognesi) and Puente Grau are also built of *sillar*.

The Historic Centre contains some 500 *casonas*, of which over 250 are listed for protection. These were generally built in the 19th century on the sites of earlier colonial buildings destroyed in the 1868 earthquake. The *casonas* are characterized by semi-circular arches and vaulted roofs, generally made of *sillar* stone. *Sillar* structures have always been built with thick walls, in domestic buildings between 1m and 1.5m and in churches over 2m. With the use of lime mortar the walls acquired firm consistency, further increased by brick or *sillar*-stone vaults, justified by scarcity of wood. The heavy structures have been enhanced with ornamental designs in large thick rounded frames or deep protrusions and sculptures on flat surfaces. Light combines with such features to create a dynamism which alleviates the heaviness of the structure and makes it more interesting. The lateral doorway of the Iglesia de Santo Domingo (early 17th century), an allegory of the Final Judgement, is an example of such artistic expressions, typically found in all doorways of the city and the region.

The merit of Arequipa architecture is not limited to the grandeur of its religious monuments. It is also in the profusion of dignified *casonas*, characteristic well proportioned vernacular houses. The urban space penetrates the interior of the city blocks through large doorways and hallways into the courtyards, where the carvings of the facades are reproduced, thus accentuating spatial continuity. Doorways and windows are flanked with pillars and crowned with protruding pediments that blend with the large walls. The ornamental economy of the porches harmonizes with the shape of the vaults, the projecting cornices, and the carved corbels. Narrow window openings allow light to enter the semi-circular arches or vaulted roof spaces. Together with the monumental ensembles, streets, and squares the *casonas* ensure the harmony and integrity of the townscape and give the city an exceptional urban value.

The most important historic ensembles of Arequipa include the following:

- The convent of Santa Catalina

The citadel in which the convent is housed and the communal way of life there are somewhat unique in the Western Christian tradition, and there are hardly other convents of the same type. Founded in 1579, the convent is estimated to have housed some 56 black-veiled nuns, 18 white-veiled, 51 novices, and 200 maids and servants. The first phase of construction consisted of a gate building, three cloisters, the refectory, and a chapel, later supplemented with other buildings. The charm of this complex lies in its solidity and beauty, created in traditional building techniques. The domes and arched

roofs increase the inner spaces and make the buildings seem stronger. The main cloister is rectangular in shape and parallel to the nave of the church. It has rectangular pillars, half-pointed arches, and cross-shaped vaults. The convent houses numerous oil paintings from the Cusco School. This construction has been undertaken with such vernacular homogeneity that it is not possible to distinguish the different phases of building. In any case, there have been no great changes since the Colonial and Republican periods and the complex has preserved its authenticity as a testimony to a particular lifestyle. The convent represents an extraordinary degree of architectural purity, obtained by self-sufficiency and autonomy, in a static colonial system. The sense of shape, colour, and space has been highlighted through skilful restoration.

- The Plaza Mayor and the Cathedral

This public square is considered one of the most beautiful and imposing in Peru. The City Council has been in the plaza since the city was founded, and in addition there have been many other functions. Its archways have been rebuilt several times after earthquakes and its monuments have also suffered serious damage; fire destroyed the old cathedral in 1844 and an earthquake damaged La Compañía. In spite of this the plaza has remained the heart of the old town and the scene of many historic events. On three sides it has archways with granite pillars and brick vaults; the north-west side is occupied by the imposing 19th century Neo-Classical cathedral. This was built in *sillar* stone by the Arequipa master builder Lucas Poblete and completed in 1850. It has triangular windows and two pyramid-shaped bell towers in each of its blocks. The convent and church of San Agustín take up the west side of the plaza. Opposite the Cathedral is the Portal del Cabildo, earlier known as Los Escribanos. The architect Eduardo de Brugada designed the Neo-Renaissance archways in 1877; the second level was built in 1913–14 and rebuilt after earthquake damage in 1960. In the centre of the plaza there is a bronze fountain on three levels, built at the request of Viceroy Don José Antonio de Mendoza, Marquis of Villagarcía, in the mid 18th century.

- La Compañía

The large complex of the Temple of la Compañía is at the south-west corner of the main square. It began as a small prayer chapel in 1578. The first church was built in 1610; a larger construction was initiated in 1621 and completed around 1698. Based on a Latin cross, the form derived from the church of Il Gesù in Rome. The transept crossing of the church has a semi-circular dome to provide light to the presbytery and the transepts. The sacristy has a square plan and a dome and is decorated with mural paintings showing simple images of foliage, birds, and the four Evangelists. The ornamental main elevation has two main parts, containing the entrance and a tympanum. The representations are varied, including human figures with long plant-like tails, fantastic animals, masks with feathered foreheads, feline-shaped heads with human features, lions' heads, and birds with natural heads and abstract bodies. The lateral facade is elaborately decorated, including the figure of Saint James cutting off the heads of Moors, surrounded by mermaids and plants. La Compañía has a valuable collection of the best works of two Jesuit masters, Bernardo Bitti and Diego de la Puente, who had a

decisive influence on viceregal painting. The ensemble has cloisters built in the 18th century.

- Santo Domingo

This complex of the Dominican Order has been severely damaged by many earthquakes and little remains of the original buildings. Today on the site there is a three-nave church with a high choir, raised by a sillar-stone arch. The most important part of the building is its lateral facade with sculptured decoration dating from late 17th century, the oldest in Arequipa.

- La Merced

The Orden Militar de Nuestra Señora de la Merced is located south-east of the Plaza Mayor. Founded in 1548, it was the second order in the city. Here, too, earthquakes have damaged the buildings. The church is characterized by the fact that the dome is over the presbytery. There is an interesting archway, now blocked, which used to be the entrance to the convent. The most important feature of the convent is its huge chapter house, where one room is covered by a Gothic vault with beautiful ribs, reminding of the splendour of the early Arequipa.

- San Agustín

Although destroyed by the earthquake in 1868, the main facade of the church still remains. The foundation goes back to 1575 and is related to San Nicolás de Tolentino. At the sides of the church there are the remains of the main doorway of La Compañía. The facade has important early sculptural decoration with a unique composition in white and grey, giving depth and charm to the doorway. The old sacristy survived the 1868 earthquake and has remained the most notable of example of its type in the region.

- San Francisco

Facing one of the most beautiful small *plazuelas* of the city is the temple of San Francisco. The church has a rectangular plan, three naves, a crossing, and a presbytery. The convent was founded in 1552 but the construction took place some years later. This complex has also suffered from earthquakes and major changes have been made to the original structures. The fine choir of the church, carved in sillar stone, has been much admired. The carvings are some of the best works of the 17th century in Arequipa. The temple of the Third Order is located at the same square and was rebuilt after the 1784 earthquake.

Management and Protection

Legal status

The public spaces of the Historic Centre of Arequipa are the property of the Peruvian state and are managed by the Municipalidad Provincial de Arequipa. The convents and churches in the city centre are the property of the Catholic Church, managed by religious orders and the office of the Archbishop of Arequipa. The main *casonas*, classified as historical monuments, are the property of public and private institutions (ministries, government offices, banks, cultural and educational centres, and universities). Other *casonas* are the property of private individuals.

According to the 1972 Supreme Resolution 2900-71 ED and the 1977 Supreme Decree 012-77-IT/DS, the Peruvian

state has recognized the Monumental Zone of Arequipa and has designated a series of monuments and monumental urban spaces within this zone.

Management

The city of Arequipa has some 776,000 inhabitants and the Historic Centre around 20,000. About 150,000 people use the services of the centre area every day. The annual number of tourists is about 290,000, including some 74,000 foreigners (10% of the total visiting Peru). The city has an alarming level of pollution, mainly due to traffic and lack of smoke control. The road system of the area was seriously damaged as a result of El Niño. In addition, the place is in a seismic area (the Circle of Fire of the Pacific) and there is constant but low-intensity volcanic activity. The zone is connected to the national warning systems regarding natural disasters.

The management of the Historic Centre is at present the responsibility of the Municipal Authority for the Historic Centre and Monumental Zone. A Management Council was established in June 1999, consisting of a multidisciplinary group of professionals and technicians. The authority has scanty resources but is contacting public and private organizations to stimulate interest and to raise funds. The first task will be the preparation of a master plan for the revitalization of the Historic Centre, to be made in collaboration with the *Instituto Nacional de Cultura*. It is expected that the plan will be completed by August 2000.

The master plan for the recovery of the Historic Centre is seen in terms of strategic planning principles and action planning. The authority is proposing to have a close relationship between the programme and its execution. The plan is intended to establish a basis for the coordination of the activities of municipal authorities, the public sector, the central government, and the private sector, as well as encouraging neighbourhood participation in the renovation of the physical structures and in finding solutions to the social problems. The recovery process should include actions such as conservation, planning control, heritage appreciation, and promotion, give the impulse for a selective property market, improve the living conditions of current residents, and strengthen public administration by appropriate regulations. It is proposed to promote feasible investment projects, to be carried out by means of formal agreements with the potential actors: the local authority, private investors, the inhabitants, international organizations, and the central government. Further projects include updating the survey of the urban area, preservation of the city's legacy, dealing with slums and with unregistered traders, improving road infrastructure, transportation, public spaces, landscaping, introducing basic services and environmental recovery, improving safety, generation of jobs and income, cultural development, and tourism.

Conservation and Authenticity

Conservation history

In the past, repair and maintenance of the buildings could be considered a tradition. This was also the result of the frequent seismic tremors. The earthquakes of 1958 and 1960 increased consciousness in professional circles about

safeguarding the historic structures of Arequipa. The Committee for the Rehabilitation and Development of Arequipa was created in 1958 as one of the first entities in the country interested in heritage conservation. This led to a movement that had repercussions in other parts of Peru as well. The church of Santo Domingo, the Convent of Santa Teresa, and the Palacio Goyeneche have since been restored. In 1970 attention was paid to the use of certain historic monuments, such as the Convent of Santa Catalina, for commercial purposes or tourism. Several other historic buildings have been restored and sold, and the restoration of colonial *casonas* and public ensembles has continued, although not without difficulties and financial limitations. Between the 1970s and 1999 there have been some twenty major restorations and some minor works.

During the present decade, the Historic Centre of Arequipa has been subject to considerable pressure, which has led to the modification of urban spaces even in the monumental area. The city has generally grown in a disordered manner from the centre outwards, so that the Historic Centre forms the heart of a star whose points are traced by the four principal roads: the Avenida Parra, the Avenida Alcides Carrion, the Avenida Mariscal Castilla, and the Avenida Ejército. The traffic is concentrated on these routes, which constitute the principal links to the city centre. However, the physical structure of the historic area is not compatible with the increasing density of public transport since the streets were designed for a different kind of traffic. As a result the centre is near to saturation, causing problems in the efficiency of transport service and increased deterioration of the environment.

Because the Historic Centre has been the city's principal commercial area, old buildings have undergone changes in use. Wealthier inhabitants have moved out and residential use has diminished in the centre area, where many dwellings are without basic services. It is estimated that some 35% of the inhabitants of the centre live in overcrowded and unhygienic conditions. Some structures of considerable monumental value have become slums. During the past decade the number of old mansions acquired by unregistered traders has doubled. In the streets of Octavio Muñoz Nájjar, La Merced, Alvarez Thomas, Palacio Viejo, and Consuelo many old houses of historic interest have been demolished and the sites have been left as parking lots. As a result of the foregoing, the Historic Centre has become less attractive to investment, which tends to be directed outside the central area. It is now vital to reverse this trend and balance the development.

Authenticity

The historic town of Arequipa has undergone many natural disasters and most of its buildings have been repaired and rebuilt numerous times. Nevertheless, the continuation of traditions and the use of local workmanship and materials, the volcanic sillar stone, have given the place an exceptionally coherent character, resulting from the integration of many factors. At the same time Arequipa is characterized by exceptionally fine sculptural work, of which authentic examples survive from the 17th, 18th, and 19th centuries. Similarly, much of the urban fabric still consists of the traditional vernacular buildings (*casonas*), which are part of the character and identity of the old city.

The churches have a lively religious function because the people are extremely religious. Many of the *casonas*, on the other hand, have lost their original use as the residences of wealthy people and have been restored and adapted to administrative or cultural functions. Another question concerns the colour scheme. The white colour was mainly applied to the carved stone ornaments, used mainly in the archways and in parts of building elevations. The rest was generally plastered and painted. In the 1960s and 1970s the custom was to remove the plaster rendering, creating a false image of the architecture, as well as removing the necessary protective layers. Now attitudes have changed and the aim is now to maintain the original appearance of the buildings.

As a result of various pressures, such as commerce, traffic, and the lack of efficient maintenance policy, planning, and control, the centre city has suffered from overcrowding, slums, and traffic jams. This is causing serious hazards to the historic fabric and has already resulted in the loss of several buildings of historic value, as well as in the neglect and mismanagement of others.

Evaluation

Action by ICOMOS

An ICOMOS expert mission visited Arequipa in February 2000. ICOMOS also consulted its International Scientific Committee on Historic Towns and Villages.

Qualities

The city of Arequipa, which is located in a valley between the slopes of the Andes and the desert of Ilay-La-Joya, shows traces of the indigenous settlement and of the Spanish foundation of 1540. The geographical isolation of the town sustained the development of a singular regional culture, strongly influenced by the local conditions. The architecture contains examples of some of the best *mestizo* Baroque buildings, such as the portal of the Compañía de Jesús (1698) and the churches of Santo Domingo, La Merced, Santa Teresa, Santa Rosa, the Third Order of San Francisco, and others from the 18th century. The monastery of Santa Catalina de Siena, opened to the public about ten years ago, is an exceptional example of a "town inside a town" with its small houses and narrow alleys. The 18th century architecture of Arequipa represents a particular use of the volcanic stone of the region, to be seen in the residential houses of Tristán del Pozo, Moral, Iriberry, and de la Moneda. While the earthquakes of 1784 and 1868 caused damage to the buildings, they also initiated a new eras in classicistic styles of exceptional quality that were well integrated with the earlier Baroque. The arcaded Plaza de Armas (Plaza Mayor) with the Cathedral is an important example of the scenographic quality of the historic city.

Comparative analysis

Although the town is built on a grid pattern, cities with similar characteristics are rare. So far as the urban layout and design are concerned, most Spanish American cities have comparable features, such as Lima, where the main square forms the centre of a grid system and is located close to a river. Analogous building materials have been used in some Mediterranean cities, but the architecture is

quite different. However, the architectural forms and uniformity distinguish the plaza of Arequipa. Some influence has been noted with Seville and Extremadura, for instance in terms of spatial organization, but there are differences in the building system, materials, and particularly the innovative ornamentation of architectural surfaces. Arequipa, like Quito and more so than Lima, has preserved the essence of its Historic Centre with the vernacular fabric.

The ICOMOS comparative study of Latin American towns has identified the city of Arequipa as one of the most interesting examples of Latin American architecture and town planning, and certainly one that merits being recognized for its outstanding universal value.

ICOMOS recommendations for future action

Recognizing the initiatives already undertaken, ICOMOS supports the request by the authority for assistance to find resources for the development of proper conservation strategies.

Brief description

The Historic Centre of Arequipa, built in volcanic *sillar* rock, represents an integration of European and native characteristics, expressed in the admirable work of colonial masters and *criollo* and Indian masons, illustrated by its robust walls, archways and vaults, courtyards and open spaces, and the intricate Baroque decoration of its facades.

Recommendation

That the site be inscribed on the World Heritage List on the basis of *criteria i and iv*:

Criterion i The ornamented architecture in the historic centre of Arequipa represents a masterpiece of the creative integration of European and native characteristics, crucial for the cultural expression of the entire region.

Criterion iv The historic centre of Arequipa is an outstanding example of a colonial settlement, challenged by the natural conditions, the indigenous influences, the process of conquest and evangelization, as well as the spectacular nature of its setting.

ICOMOS, September 2000

Arequipa (Pérou)

No 1016

Identification

<i>Bien proposé</i>	Centre historique de la ville d'Arequipa
<i>Lieu</i>	Province d'Arequipa
<i>État partie</i>	Pérou
<i>Date</i>	20 juillet 1999

Justification émanant de l'État partie

Le centre historique d'Arequipa a été construit avec une roche volcanique blanche et rose (qui porte dans la région le nom de *sillar*) ; il exprime le génie créateur d'un peuple qui se reflète dans ses murs robustes, son système structurel fait de porches et de voûtes, la magnificence de ses cours et de ses espaces ouverts, et la décoration baroque et complexe de ses façades. Le tissu baroque est couronné de frises, les gargouilles flanquées de figures de pumas ou de personnages mythiques. L'architecture d'Arequipa mélange les caractéristiques européennes et autochtones, que l'on retrouve dans l'œuvre admirable des anciens maîtres espagnols, des maçons *criollos* et indiens, et des innombrables maîtres d'ouvrage encore en activité aujourd'hui. Ils ont formé une école à l'influence cruciale dans toute la région, jusque dans les vallées andines comme la Colca et Condesuyos ou les plateaux de Puno.

Le caractère distinctif de cette ville est le fruit des circonstances naturelles et du contexte historique. La préexistence de peuples indigènes possédant leur propre culture, issue d'influences puquina, collagua, lupaca et inca, la conquête et l'évangélisation, l'environnement naturel spectaculaire et les fréquents séismes ont tous été des facteurs essentiels dans la définition de l'identité d'Arequipa. La ville est le produit de la résistance de sa population aux fureurs de la terre, et de sa capacité à surmonter les crises. Une ville entière, comptant 49 pâtés de maisons, a été construite au XVIIe et au XVIIIe siècle, formant un ensemble uniforme de pierre taillée et couronnée de voûtes et de coupoles. La ville se trouve dans l'ombre de trois volcans, montagnes enneigées qui lui offrent un écrin superbe.

Parmi les critères qualitatifs figurent l'originalité, la représentativité, le respect de la tradition, l'influence dans la région, l'emplacement, la géographie privilégiée, le schéma urbain et sa conception, les matériaux, les systèmes de construction et de décoration, et son caractère de résultat d'un riche métissage social et culturel.

[Remarque L'État partie ne précise pas les critères au titre desquels il demande l'inscription du bien sur la liste du Patrimoine mondial.]

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, il s'agit d'un *ensemble*.

Histoire et description

Histoire

Arequipa est fondée le 15 août 1540 par une poignée de conquistadors espagnols. Le site se trouve dans une vallée intensivement cultivée par les communautés préhispaniques, fait qui joue son rôle dans la topographie du lieu. Le schéma d'un hameau indigène a survécu à proximité du centre historique, dans le quartier de San Lázaro.

Des tremblements de terre majeurs ont marqué les moments clé de l'évolution architecturale d'Arequipa. Il est ainsi possible d'identifier cinq périodes : celle de la fondation en tant que village (1540-1582), celle de la splendeur baroque (1582-1784), l'apparition du rococo et du néoclassicisme (1784-1868), l'empirisme moderne et la mode néoclassique (1868-1960), et l'époque contemporaine. C'est à l'époque de la vice-royauté que la ville, alors important pôle économique dans le sud des Andes, connaît son plus grand essor. Son rôle dans l'histoire de la République péruvienne a été et demeure crucial. Le centre historique a été le théâtre de nombre d'insurrections et de manifestations populaires, et a vu naître beaucoup de grands noms des sphères intellectuelles, politiques et religieuses du pays.

Les premiers édifices d'Arequipa ont été construits en adobe et en pierre, avec des toits de chaume, de brindilles ou de boue. Il en reste encore quelques-uns dans le vieux quartier de San Lázaro. Plus tard, les briques et le chaume furent utilisés, comme en attestent les quelques exemples subsistant au couvent de Santa Catalina. La catastrophe naturelle de 1582 provoqua une évolution majeure en faveur de la construction antisismique, avec l'utilisation systématique du *sillar*, roche volcanique rose ou perle que l'on trouve partout dans la région. Auparavant, ce matériau n'avait servi que pour construire les passages de porte de l'église principale et de quelques habitations. Matériau tendre, léger, thermique et résistant, il résout les problèmes liés aux tremblements de terre, tout en étant esthétique.

Description

La proposition d'inscription du centre historique d'Arequipa se compose de 49 pâtés de maisons d'origine du schéma espagnol (les trois pâtés adjacents au *Mercado San Camilo*, jugés inappropriés du fait de leur style, sont exclus). À ceux-ci s'ajoutent 24 pâtés de maison de la période coloniale et du XIXe siècle. Une zone tampon composée des zones environnantes, terrains bâtis de constructions plus récentes, a été définie.

Le cœur de la ville historique est constitué de la Plaza de Armas (Plaza Mayor), avec ses porches, l'hôtel de ville et la cathédrale, le plus important édifice religieux néoclassique du pays, construit au milieu du XIXe siècle sur les ruines d'une première église baroque. Dans un angle de la place se dressent l'église et les cloîtres de La Compañía, réputés être l'ensemble le plus représentatif de la période du baroque *mestizo* de la fin du XVIIIe siècle. Le monastère de Santa Catalina, 20 000 m² de surface, est une spectaculaire citadelle religieuse, qui intègre des styles architecturaux du XVIe au XIXe siècles. Les structures du complexe de San Francisco comprennent une petite place, l'église principale, le couvent et les cloîtres du tiers ordre, datant du XVIIIe siècle. Les chapelles et les couvents de Santo Domingo datent du XVIe au XVIIIe siècles ; San Agustín, La Merced et l'église de Santa María du XVIIIe siècle. Quant à Santa Teresa et à Santa Rosa, ce sont deux illustrations de l'architecture du XVIIIe siècle. Le Puente Real (aujourd'hui Puente Bolognesi) et le Puente Grau, tous deux du XVIIIe siècle, sont eux aussi faits de *sillar*.

Le centre historique compte quelques 500 *casos*, dont 250 sont classées. Elles ont en général été bâties au XIXe siècle, sur les sites d'édifices coloniaux antérieurs détruits par le tremblement de terre de 1868. Les *casos*, généralement faites de *sillar*, se caractérisent par des arcades semi-circulaires et des toits voûtés. Les structures de *sillar* possèdent toujours des murs épais : 1 à 1,5 mètres pour les habitations, plus de 2 mètres pour les églises. Grâce à l'utilisation du mortier de chaux, les murs gagnent en homogénéité, encore renforcée par des voûtes de briques ou de *sillar* que justifie la rareté du bois. Les structures lourdes sont embellies de décorations dans de grands et épais cadres arrondis, ou de profonds bas-reliefs et sculptures sur des surfaces planes. La lumière se combine à ces traits pour créer une dynamique qui allège la lourdeur de la structure et la rend plus intéressante. La porte latérale de l'église de Santo Domingo (début XVIIIe siècle), où se trouve une allégorie du Jugement Dernier, est un exemple de ce genre d'expression artistique, qui se retrouve typiquement dans toutes les portes de la ville et de la région.

Le mérite de l'architecture d'Arequipa ne se limite pas à la somptuosité de ses monuments religieux. Il se trouve aussi dans la profusion des nobles *casos*, maisons vernaculaires caractéristiques aux proportions bien équilibrées. L'espace urbain pénètre à l'intérieur des pâtés de maisons par le biais de grandes portes et de grands couloirs donnant sur les cours, où les façades sculptées sont reproduites, accentuant ainsi la continuité spatiale. Les portes et les fenêtres sont flanquées de piliers et couronnées de frontons en saillie qui se marient aux grands murs. La sobriété des porches s'harmonise à la forme des voûtes, aux corniches en saillie et aux encorbellements sculptés. Les fenêtres étroites laissent pénétrer la lumière dans les arches semi-circulaires et sous les toits voûtés. Les *casos*, avec les ensembles monumentaux, les rues et les places, assurent l'harmonie et l'intégrité du paysage urbain, et donnent à la ville une valeur urbaine exceptionnelle.

Parmi les plus importants ensembles historiques d'Arequipa se trouvent les suivants :

- Le couvent de Santa Catalina

La citadelle qui abrite le couvent et le mode de vie communautaire sont assez uniques dans la tradition chrétienne d'Occident, et il n'existe quasiment aucun autre couvent du même type. Fondé en 1579, le couvent abritait, pense-t-on, 56 religieuses à voile noir, 18 religieuses à voile blanc, 51 novices, 200 bonnes et serviteurs. La première phase de construction a vu l'édification du bâtiment de la porte, de trois cloîtres, du réfectoire et d'une chapelle, édifices auxquels d'autres viendront ensuite s'ajouter. Le charme de ce complexe réside dans sa solidité et sa beauté, créées par des techniques de construction traditionnelles. Les coupoles et les toits à arcades agrandissent les espaces intérieurs, et donnent un aspect plus puissant aux édifices. Le cloître principal, de forme rectangulaire, est parallèle à la nef de l'église. Il possède des piliers rectangulaires, des arcs en demi-pointe, et des voûtes croisées. Le couvent abrite plusieurs peintures à l'huile de l'école de Cuzco. Cette construction a été réalisée avec une telle homogénéité qu'il est impossible de distinguer les différentes phases des travaux. Dans tous les cas, il n'y a eu aucun grand changement depuis les périodes coloniale et républicaine, et le complexe a préservé son authenticité, témoignage d'un mode de vie particulier. Le couvent représente un degré extraordinaire de pureté architecturale, obtenue par l'autarcie et l'autonomie, dans un système colonial statique. Le sens de la forme, de la couleur et de l'espace a été mis en valeur par une restauration habile.

- La Plaza Mayor et la cathédrale

Cette place publique est considérée comme l'une des places les plus belles et les plus imposantes du Pérou. L'hôtel de ville s'y dresse depuis la fondation de la ville, et d'autres fonctions y ont également siégé. Ses arcades ont été reconstruites plusieurs fois, après des tremblements de terre, et ses monuments ont également subi de graves dégâts ; l'ancienne cathédrale fut détruite par un incendie en 1844, et la Compañía endommagée par un séisme. En dépit de cela, la place est toujours demeurée le cœur de la vieille ville, et le théâtre d'innombrables événements historiques. Sur trois côtés, elle présente des arcades aux piliers de granit et aux voûtes de briques ; le nord-ouest est fermé par l'imposante cathédrale néoclassique du XIXe siècle. Celle-ci, en *sillar*, est l'œuvre du maître d'œuvre d'Arequipa Lucas Pobleto, et a été achevée en 1850. Elle possède des fenêtres triangulaires et deux clochers pyramidaux dans chacun de ses blocs. Le couvent et l'église de San Agustín occupent le côté ouest de la place. Face à la cathédrale se trouve le Portal del Cabildo, jadis connu sous le nom de Los Escribanos. L'architecte Eduardo de Brugada conçut les arcades néo-Renaissance en 1877 ; le second niveau fut construit en 1913-1914 et reconstruit après un tremblement de terre en 1960. Au milieu de la place se dresse une fontaine de bronze sur trois niveaux, érigée à la demande du vice-roi don José Antonio de Mendoza, marquis de Villagarcía, au milieu du XVIIIe siècle.

- La Compañía

Le grand complexe du temple de la Compañía est à l'angle sud-ouest de la place principale. Son édification commença par une petite chapelle ardente en 1578. La première église

fut bâtie en 1610, et une plus grande, construite en 1621 et achevée en 1698. Sa forme en croix latine, s'inspire de l'église de Il Gesù à Rome. La croisée du transept de l'église est surmontée d'une coupole en hémicycle qui éclaire le presbytère et les transepts. La sacristie, dotée d'un plan carré et d'une coupole, est décorée de peintures murales, représentant des images simples : feuillage, oiseaux, et les quatre évangélistes. La principale élévation ornementale compte deux parties principales, où se trouvent l'entrée et un tympan. Les représentations sont variées, avec des figures humaines aux longues queues semblables à des plantes, des animaux fantastiques, des masques aux fronts ornés de plumes, des têtes félines aux traits humains, des têtes de lion, des oiseaux avec des corps abstraits. La façade latérale est décorée de façon élaborée, avec une représentation de Saint-Jacques décapitant des Maures, entouré de sirènes et de plantes. La Compañía possède une collection qui rassemble les plus belles œuvres de deux maîtres jésuites, Bernardo Bitti et Diego de la Puente, qui ont eu une influence décisive sur la peinture vice-royale. L'ensemble comporte des cloîtres construits au XVIIIe siècle.

- Santo Domingo

Ce complexe de l'ordre dominicain a été gravement endommagé par de nombreux tremblements de terre, et il ne reste que peu de choses de ses bâtiments d'origine. Aujourd'hui, une église à trois nefs se trouve sur ce site, avec un chœur surélevé, surmonté d'un arc de *sillar*. La partie la plus importante du bâtiment est sa façade latérale sculptée du XVIIe siècle, la plus vieille d'Arequipa.

- La Merced

L'ordre militaire de Nuestra Señora de la Mercedes est situé au sud-est de la Plaza Mayor. Fondé en 1548, c'est le second ordre de la ville. Là aussi, les tremblements de terre ont détérioré les bâtiments. Trait caractéristique de l'église, la coupole surmonte le presbytère. Une intéressante arcade, aujourd'hui bouchée, servait jadis d'entrée au couvent. Ce dernier se démarque essentiellement par son immense salle capitulaire, où une salle est couverte d'une voûte gothique aux magnifiques nervures, évoquant la splendeur de l'Arequipa de jadis.

- San Agustín

Quoique détruite par le tremblement de terre de 1868, l'église possède toujours sa façade principale. Sa fondation remonte à 1575, et est associée à San Nicolás de Tolentino. Sur les côtés de l'église subsistent des vestiges de la grande porte de La Compañía. La façade est ornée d'anciens bas-reliefs, dans une composition unique de blanc et de gris qui confère charme et profondeur à la porte. L'ancienne sacristie a survécu au tremblement de terre de 1868, et demeure l'exemple le plus remarquable de ce type dans la région.

- San Francisco

Face à l'une des plus belles petites *plazuelas* de la ville se trouve le temple de San Francisco. L'église comporte un plan rectangulaire, trois nefs, un transept et un presbytère. Le couvent a été fondé en 1552, mais la construction n'a eu lieu que quelques années plus tard. Ce complexe,

comme les autres, a pâti des tremblements de terre, et des modifications majeures ont été apportées aux structures d'origine. Le superbe chœur de l'église, taillé dans le *sillar*, fait l'admiration de tous. Les sculptures comptent parmi les plus beaux ouvrages du XVIIe siècle à Arequipa. Le temple du tiers ordre se trouve sur la même place, et a été reconstruit après le tremblement de terre de 1784.

Gestion et protection

Statut juridique

Les espaces publics du centre historique d'Arequipa appartiennent à l'État péruvien et sont gérés par la *Municipalidad Provincial* de Arequipa. Les couvents et les églises du centre ville sont la propriété de l'Église catholique, et leur gestion incombe aux ordres religieux et à l'archevêché d'Arequipa. Les principales *casos*, classées monuments historiques, sont la propriété d'institutions publiques et privées (ministères, gouvernement, banques, centres culturels et éducatifs, universités). D'autres *casos* appartiennent à des particuliers.

Selon la résolution suprême 2900-71 ED de 1972 et le décret suprême 012-77-IT/DS de 1977, l'État péruvien a reconnu Arequipa "zone monumentale" et, au sein de cette dernière, a classé toute une série de monuments et d'espaces urbains monumentaux.

Gestion

La ville d'Arequipa compte 776 000 habitants, et le centre historique 20 000 environ. Quelques 150 000 personnes utilisent les services du centre ville tous les jours. Les touristes sont au nombre de 290 000 par an, environ, dont quelques 74 000 étrangers (10 % du total des touristes étrangers en visite au Pérou). Le niveau de pollution dans la ville est alarmant, principalement à cause de la circulation et de l'absence de contrôle des fumées. El Niño a gravement endommagé le système routier de la région. En outre, la ville se trouve dans une zone de secousses sismiques (le Cercle de Feu du Pacifique) et l'activité volcanique, quoique de faible intensité, est constante. La zone est quadrillée de systèmes d'alarme nationaux contre les catastrophes naturelles.

La gestion du centre historique est actuellement du ressort de l'office municipal du centre historique et de la zone monumentale. Un conseil de gestion a été mis sur pied en juin 1999 ; il consiste en un groupe pluridisciplinaire de professionnels et de techniciens. Ses ressources sont maigres, mais il contacte des organisations publiques et privées pour éveiller l'intérêt du public et lever des fonds. Sa première tâche sera de préparer un plan directeur pour revitaliser le centre historique, en collaboration avec l'*Instituto Nacional de Cultura*. Ce plan devrait être achevé d'ici août 2000.

Le plan directeur pour la réhabilitation du centre historique se définit en termes de principes stratégiques d'urbanisme et de planification des mesures. Le conseil de gestion envisage d'entretenir une étroite relation entre le programme et son exécution. Le plan vise à instaurer une base pour la coordination des activités des autorités

municipales, du secteur public, du gouvernement central et du secteur privé, ainsi qu'à encourager la participation des citoyens à la rénovation des structures physiques et à la résolution des problèmes sociaux. La réhabilitation devrait inclure des mesures telles que la conservation, le contrôle de l'urbanisme, la mise en valeur et la promotion du patrimoine, la mise en place d'un marché immobilier sélectif, l'amélioration des conditions de vie des résidents actuels et le renforcement de l'administration publique au moyen de réglementations appropriées. On suggère de promouvoir des projets d'investissements réalisables, qui seront conduits avec l'accord formel des acteurs potentiels : les autorités locales, les investisseurs privés, la population, les organisations internationales et le gouvernement central. Les autres projets sont l'actualisation de l'étude de la zone urbaine, la préservation du patrimoine de la ville, le traitement des quartiers pauvres et du problème des commerçants non agréés, l'amélioration de l'infrastructure routière, le transport, les espaces publics, les aménagements paysagers, l'introduction de services élémentaires et de la réhabilitation de l'environnement, l'amélioration de la sécurité, la création d'emplois et de revenu, le développement culturel et le tourisme.

Conservation et authenticité

Historique de la conservation

Dans le passé, la réparation et la maintenance des bâtiments étaient quasiment une tradition, en partie à cause des fréquentes secousses sismiques. Les tremblements de terre de 1958 et de 1960 ont sensibilisé les milieux professionnels à la sauvegarde des structures historiques d'Arequipa. Le Comité pour la réhabilitation et le développement d'Arequipa, l'une des premières entités intéressées à la conservation du patrimoine du pays, a vu le jour en 1958. Il a été le premier d'un mouvement qui a aussi eu des répercussions dans d'autres régions du Pérou. Les églises de Santo Domingo, le couvent de Santa Teresa et le palais Goyeneche ont depuis été restaurés. En 1970, on s'est penché sur la reconversion de certains monuments historiques à des fins commerciales ou touristiques ; cela a par exemple été le cas du couvent de Santa Catalina. Plusieurs autres bâtiments historiques ont été restaurés et vendus, et la restauration des *casónas* coloniales et des ensembles publics se poursuit, non sans difficultés et restrictions budgétaires. Entre 1970 et 1990, vingt projets de restauration majeurs ont été réalisés, de même que certains travaux de moindre envergure.

Au cours de la décennie actuelle, le centre historique d'Arequipa a fait l'objet d'une pression considérable, qui a provoqué la modification des espaces urbains jusque dans la zone monumentale. La ville a connu une croissance désordonnée ; de ce fait, le centre historique forme désormais le cœur d'une étoile dont les branches sont délimitées par les quatre routes principales : la Avenida Parra, la Avenida Alcides Carrion, la Avenida Mariscal Castilla et la Avenida Ejército. Le trafic est concentré sur ces voies, qui constituent les principales liaisons vers le centre ville. Cependant, la structure physique du centre historique est incompatible avec la densité croissante du réseau de transport public, les rues ayant été conçues dans une toute autre optique de circulation. Par conséquent, le

centre est proche de la saturation, ce qui pose des problèmes en matière d'efficacité des transports et une détérioration de l'environnement de plus en plus importante.

Le centre historique étant la zone commerçante principale de la ville, les vieux édifices ont vu leur usage changer. Les habitants les plus aisés ont déménagé, et la fonction résidentielle diminue, beaucoup des logements du centre ne disposant même pas des services élémentaires. On estime que 35 % des habitants du centre, approximativement, vivent dans des conditions de surpeuplement et sans hygiène. Certaines structures d'une valeur monumentale considérable sont devenues des taudis. Au cours de la dernière décennie, le nombre d'anciennes demeures rachetées par des commerçants non agréés a doublé. Dans les rues Octavio Muñoz Nájjar, La Merced, Alvarez Thomas, Palacio Viejo et Consuelo, beaucoup de vieilles maisons d'intérêt historique ont été démolies, les parcelles ayant été converties en parkings. De ce fait, le centre historique a perdu de son attrait pour les investisseurs, qui tendent désormais à placer leurs fonds en dehors du centre ville. Il est devenu vital de renverser cette tendance et d'équilibrer le développement.

Authenticité

La ville historique d'Arequipa a subi de nombreuses catastrophes naturelles, et la majorité de ses bâtiments ont été plusieurs fois réparés et reconstruits. Néanmoins, la perpétuation des traditions et l'utilisation d'un savoir-faire et de matériaux locaux, dont le *sillar*, roche volcanique, ont conféré à cet endroit un caractère exceptionnellement homogène, fruit de l'intégration de nombreux facteurs. Dans le même temps, Arequipa se caractérise par des œuvres sculptées exceptionnelles, dont des exemples authentiques du XVIIe, du XVIIIe et du XIXe siècles subsistent toujours. De même, une grande partie du tissu urbain se compose toujours d'édifices vernaculaires traditionnels, les *casónas*, qui font partie intégrante du caractère et de l'identité de la vieille ville.

Les églises sont toujours des lieux de culte vivants, les habitants étant extrêmement croyants. Beaucoup des *casónas* ont en revanche perdu leur fonction résidentielle d'origine, et ont été restaurées et reconverties en espaces administratifs ou culturels. Une autre question se pose : il s'agit de l'utilisation des couleurs. Le blanc se retrouve principalement dans les ornements de pierre taillée des arcades et dans certaines élévations des édifices. Le reste était généralement plâtré et peint. Dans les années 60 et 70, on a pris l'habitude d'enlever les revêtements de plâtre, créant ainsi une image faussée de l'architecture et supprimant également les couches protectrices pourtant nécessaires. Les attitudes actuelles ont changé, et le but est désormais de conserver l'aspect d'origine des bâtiments.

Suite à diverses pressions, comme le commerce, la circulation et l'absence d'une politique efficace de maintenance, d'urbanisme et de contrôle, le centre ville souffre de surpeuplement, de l'apparition de taudis et d'embouteillages. D'où, pour le tissu historique, un grave danger, qui a déjà entraîné la perte de plusieurs bâtiments de valeur historique, ainsi que la négligence et la mauvaise gestion d'autres édifices.

Évaluation

Action de l'ICOMOS

Une mission d'expertise de l'ICOMOS s'est rendue à Arequipa en février 2000. L'ICOMOS a également consulté son Comité Scientifique International sur les villes et villages historiques.

Caractéristiques

La ville d'Arequipa, située dans une vallée entre les pentes des Andes et le désert de Ilay-La-Joya, montre des traces du peuplement indigène et de la fondation espagnole de 1540. L'isolement géographique de la ville a permis le développement d'une culture régionale singulière, fortement influencée par l'environnement local. Du point de vue architectural, la ville s'enorgueillit de certaines des plus belles constructions du baroque *mestizo* telles que le portail de la Compañía de Jesús (1698) et les églises Santo Domingo, La Merced, Santa Teresa, Santa Rosa, le tiers ordre de San Francisco, et d'autres constructions du XVIII^e siècle. Le monastère de Santa Catalina de Siena, ouvert au public il y a une dizaine d'années, est un exemple exceptionnel de "ville dans la ville" avec ses petites maisons et ses allées étroites. L'architecture du XVIII^e siècle d'Arequipa illustre un usage particulier de la roche volcanique de la région, que l'on peut ainsi voir dans les résidences de Tristán del Pozo, Moral, Iriberrí ou la Moneda. Si les séismes de 1784 et 1868 ont endommagé les édifices, ils ont également marqué l'avènement d'ères nouvelles pour des styles classiques d'une qualité exceptionnelle et parfaitement intégrés au baroque antérieur. La Plaza de Armas (Plaza Mayor) avec ses arcades et sa cathédrale est un superbe exemple de la qualité scénographique de cette ville historique.

Analyse comparative

Bien que la ville soit bâtie sur un plan en damier, les exemples présentant des caractéristiques analogues sont rares. En ce qui concerne le plan urbain et sa conception, la plupart des villes d'Amérique latine sont similaires : c'est le cas par exemple de Lima, où la place principale forme le cœur d'un système en damier situé à proximité d'un fleuve. Des matériaux de construction similaires ont été utilisés dans certaines villes méditerranéennes, mais l'architecture diffère quelque peu. La place d'Arequipa se distingue par ses formes et son homogénéité architecturales. On note une certaine influence de Séville et d'Estrémadure, par exemple en termes d'organisation spatiale, mais le système de construction, les matériaux et, tout particulièrement, l'ornementation novatrice des surfaces architecturales sont différents. Arequipa, comme Quito et mieux que Lima, a préservé l'essence de son centre historique et de son tissu vernaculaire.

L'étude comparative réalisée par l'ICOMOS sur des villes latino-américaines a identifié la ville d'Arequipa comme l'un des exemples les plus intéressants de l'architecture et de l'urbanisme d'Amérique latine, qui mérite sans nul doute d'être reconnu pour sa valeur universelle exceptionnelle.

Recommandations de l'ICOMOS pour des actions futures

Au vu des initiatives déjà prises, l'ICOMOS appuie la demande faite par l'autorité compétente, qui requiert une aide pour trouver les ressources nécessaires au développement de stratégies de conservation adaptées.

Brève description

Le centre historique d'Arequipa, construit en *sillar*, roche volcanique, représente la fusion de caractéristiques européennes et autochtones, qui s'expriment dans l'œuvre admirable des maîtres coloniaux, des maçons *criollo* et indiens, illustrée par ses murs robustes, ses arcades et ses voûtes, ses cours et ses espaces ouverts, ainsi que par la décoration baroque et élaborée de ses façades.

Recommandation

Que ce bien soit inscrit sur la Liste du patrimoine mondial sur la base des *critères i et iv* :

Critère i L'architecture ornementée du centre historique d'Arequipa est un chef d'œuvre qui illustre la fusion créative des caractéristiques européennes et autochtones, qui a joué un rôle crucial dans l'expression culturelle de toute la région.

Critère iv Le centre historique d'Arequipa est un exemple exceptionnel de peuplement colonial caractérisé par les conditions naturelles, les influences indigènes, la conquête et l'évangélisation, ainsi que par son environnement naturel spectaculaire.

ICOMOS, septembre 2000