

MODERN ARCHITECTURE IN URBAN HERITAGE AREAS



THE CASE OF QUITO

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FOREWORD

This report synthesizes the authors' work and findings from the studio-based course "Urban Regeneration in Quito, Ecuador," conducted through the Graduate Program in Historic Preservation at the University of Pennsylvania's School of Design. The course explored the opportunities and challenges for the sustainable conservation of urban heritage through the adaptive reuse of buildings and public spaces for contemporary functions. This conservation approach is more capable of responding to the changing needs of cities and leads to a more sustainable conservation of urban heritage than traditional methods that are based on the strict preservation of sites' original uses and physical characteristics. This report is the result of the final assignment from the course involving practical work on a concrete case in which the students used the knowledge acquired in class, analyzed conservation problems in situ, and interacted with government officials and practitioners concerned with the issues addressed in class. In the spring of 2016, the students worked in the historic center of Quito in close coordination with Ecuadorian practitioners in charge of its conservation. The work focused on the valuation of the twentieth century buildings and public spaces in the historic center, and on recommending regulations and guidelines to manage contemporary interventions in the heritage area. The students' involvement in Quito is one result of an agreement signed between the Ecuadorian Ministry of Urban Development and Housing and the Program of Historic Preservation of the University of Pennsylvania. The students also worked closely with officials at the Municipality of Quito.

Quito was the first urban area inscribed in UNESCO's World Heritage List and is the subject of an active conservation and rehabilitation effort lasting more than 20 years. Today, the rehabilitation of the Historic Center is widely recognized as a well-designed and sustainable conservation effort based on the adaptive rehabilitation of buildings and public spaces for contemporary uses. The Municipality of Quito and the Ministry have a clear assessment framework for the socio-cultural and economic use values of the Colonial and Republican era buildings and urban spaces of the historic center—the values that justified its inclusion in the World Heritage List—and also have well-defined rules and regulations for the conservation of this heritage. They are currently working on a methodology to assess the heritage values of the twentieth century buildings and public spaces, and on designing regulations to conserve these assets, and adapt them for contemporary uses. They are also preparing regulations and design guidelines to manage contemporary interventions in the HCQ. The work of the students is intended to academically and technically contribute to these efforts.

Through lectures, readings, individual research, and class discussions the students assessed the challenges of determining the heritage value of buildings and public spaces of the twentieth century, and analyzed approaches used in different countries to protect and regulate the use of these heritage assets. By studying how contemporary interventions are managed in countries that have advanced urban heritage conservation practices, the students also developed an understanding of the issues and methodologies of managing contemporary interventions in urban heritage areas. The results of these studies provided the conceptual basis for the field work completed in a one-week visit to Quito. While there, the students interacted with local authorities, received input from government officials, private practitioners, and developers, and completed field visits and in-situ evaluations and assessments of twentieth century buildings and public spaces. The results of the preparatory work, field visit, and the work completed in class after the visit led the students to the conclusions and recommendations presented in this report.

The students and the lecturer are grateful for the support provided by the government officials in Quito and all the participants in the meetings attended while in the city. Their contribution was invaluable for attaining the goals of the course and for the drafting of this report.

Eduardo Rojas
Lecturer

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Acronyms

MIDUVI – Ministerio de Desarrollo Urbano y Vivienda
MDMQ – Municipio del Distrito Metropolitano de Quito
IMP- Instituto Metropolitano de Patrimonio – Municipio de Quito

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PROJECT SCOPE

The practical work of the advanced studio-based course addresses a request made by the Ecuadorian Ministry of Urban Development and Housing for recommendations concerning:

1. The assessment of the socio-cultural and use values of twentieth century buildings and public spaces in the Historic Center of Quito (HCQ) to determine their heritage value;
2. Regulations and guidelines for the adaptive reuse of this heritage to promote its conservation; and
3. The regulation of contemporary constructions—buildings and public spaces—in the historic center so as to ensure that they do not undermine the heritage value of the area.

To respond to this request, the students working as an integrated team:

1. Became acquainted with the socio-cultural and use values of the Colonial and Republican era buildings and urban spaces of the Historic Center—the values that justify the inclusion of the HCQ in the World Heritage List (WHL)—that are essential inputs for the analysis of the heritage values of the twentieth century buildings and public spaces.
2. Developed a conceptual framework and a methodology to assess the heritage values of twentieth century buildings and public spaces;
3. Applied this framework to the assessment of the heritage values of selected twentieth century buildings;
4. Made recommendations concerning conservation regulations that could be imposed on the urban heritage buildings or spaces in private hands; and on the potential for conserving valuable public buildings through their adaptive rehabilitation for contemporary uses.
5. Proposed model regulations and design guidelines for the management of contemporary interventions in the HCQ to allow for change and evolution while preserving its heritage values.

The methodology used to address these issues included the analysis of international case studies from the US, UK, Canada, Australia, and Brazil, as well as local research and discovery during the field work in Quito in March. The result of this work led to assemble a selected set of ideas and tools to address the issues facing the historic center, including those related to neighborhood revitalization and the appreciation and reuse of underused twentieth century architecture. The following document synthesizes the findings of this work.

INTRODUCTION

FIGURE 0.01 - Location of the Historic Center of Quito
Due to the elongated shape of the city and its steep topography the HCQ is a must go through area for the north-south traffic



Source: Municipio del Distrito Metropolitano de Quito (2003), Edited by author

Quito, Ecuador is a city of 1.5 million people (2.5 million metropolitan population) located in the Andean highlands at 9,300 feet above sea level. The capital city's equatorial location and high elevation ensure a mild climate year-round and a wide variety of natural resources. The Historic Center of Quito (HCQ) (Fig. 0.01) is a 3.2 square kilometer area in the center of the city, nestled at the east by the foothills of the Pichincha, a dormant volcano. Located on the site of pre-Columbian settlements, the original structure of the city followed Spanish practices at the time based on a rectangular street grid placed upon a complex geography of hills, valleys and creeks aptly described as 'fairly baroque' by architect Luis Lopez (2016). This street and squares structure that lasts to this day ignored and covered the various creeks descending from the mountains to the west, and falling again into the valley to the east.

Once positioned as the cultural, social, religious, and governmental heart of the city and the country and prospering for four centuries, the HCQ fell into a sleepy lull during the last half of the twentieth century when public funding for its upkeep was sparse and development in the city spread to the northern and southern reaches of the city. This process prevented the widespread destruction of heritage buildings that happened in other Latin American cities. The architecture of the historic center is predominantly from the Colonial and Republican-era, with a smattering of twentieth century buildings, many of which are interesting Modernist contributions to the built fabric of the HCQ, yet none are highly appreciated by the local populace, including the local government.

Although successful in some aspects, revitalization efforts from the 1980s up until today have contributed to the transformation of the HCQ into a very different neighborhood than when established. It is currently reflective of the extremes of housing, incomes, and economic experiences, without much space given to middle income interests. For example, fifty percent of the current population of the historic center and its buffer zones is considered of low income and a further twenty four percent is considered of very low income (see HCQ & Buffer Zone Market Study).

The Historic Center of Quito presents an exciting opportunity to address several challenges that prevent the full expression of this area as a livable, vibrant neighborhood. The team aims to illustrate the need to balance the appreciation for the socio-cultural values of the HCQ with the needs of a diverse, modern urban population, especially in what concerns housing and commercial activity for residents of all income levels. As the first Historic Center included in the UNESCO World Heritage List, Quito can become a leader in historic center revitalization, enlightening a more all-encompassing concept of historic preservation. The vigorous adoption of UNESCO's Historic Urban Landscape recommendation (UNESCO 2011) for the HCQ has the potential to transition the role of historic preservation into a more sustainable stage.

To propose recommendations for interventions that would further facilitate the revitalization of the Historic Center of Quito putting into use the twentieth century architecture,

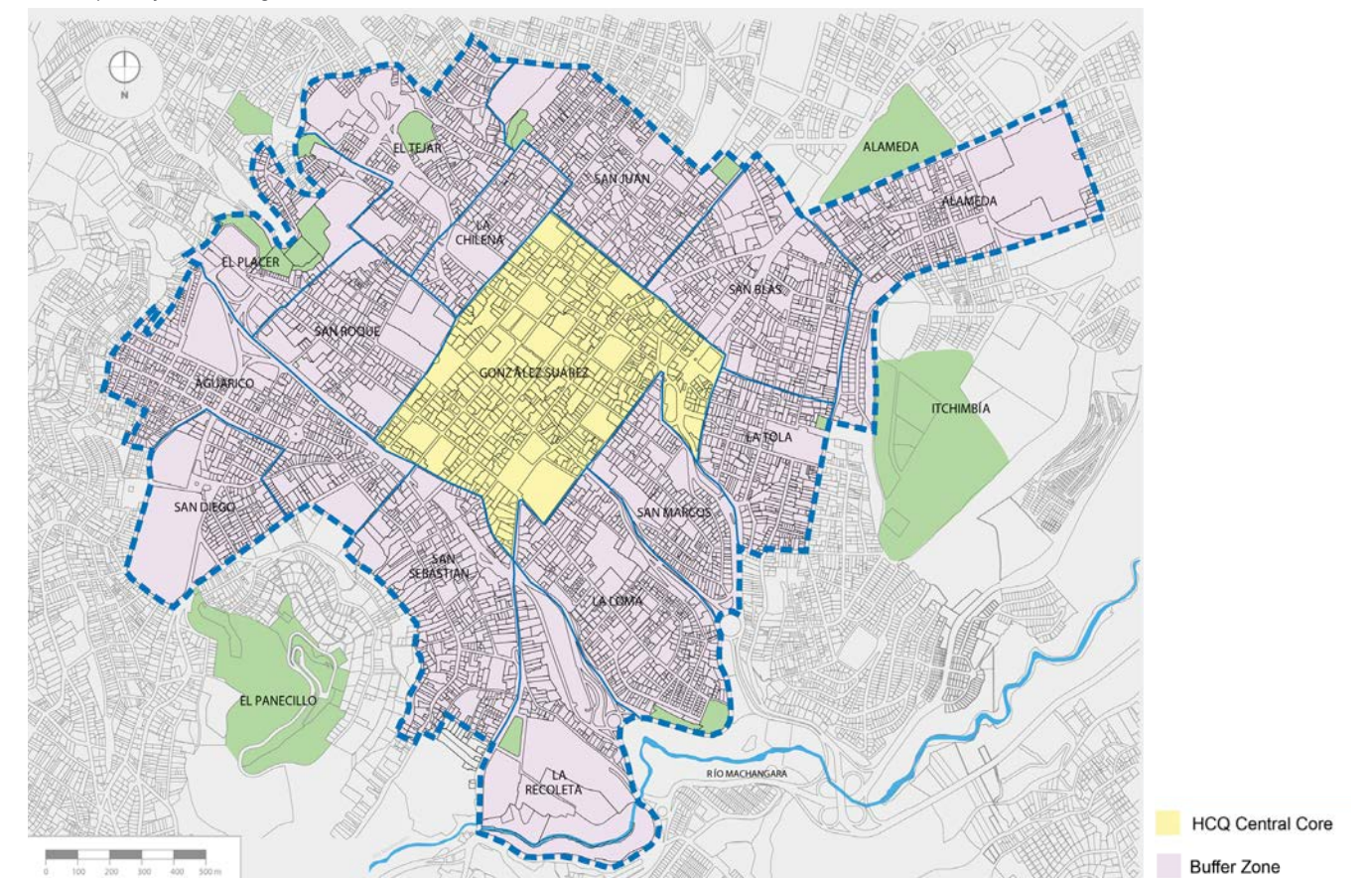
the team researched the current state of the debate on the topic (GCI 2015) and international good practices examining existing regulatory and design approaches in five countries: the US, UK, Canada, Australia, and Brazil. The goal of these examinations was to study the criteria used for listing heritage sites in these countries and identify the provisions and local practices that could be successfully exported to Quito. Among the lessons learned is that Historic England elevates the historic environment to that of a shared resource seen as a public good, and it seeks to find new juxtapositions vis-à-vis new construction (Historic England 2016) in a historic area, in deep contrast to the restrictive regulations found in Charleston, South Carolina, in the US (NPS 2016). The team also noted that the US and Canada have well-established practices of historic resource surveys and regulating *historic districts* to protect vulnerable properties. In Brazil, however, preservation of the historic built environment is seen not as a goal, but as a means to raise the quality of life in an urban environment. Australia attempts to work with developers to understand context and the existing character of a place.

Subsequently, the team sought to understand the existing conditions of the HCQ and its broader context within the City of Quito. After a week of exploring the city and the HCQ and attending conferences sponsored by the Ministry of Urban

Development and Housing and the Municipality of Quito, the team developed suggestions for the appreciation and evaluation of the existing Modern heritage of the HCQ along with regulatory suggestions for the adaptive reuse of existing buildings and proposals for incorporating new construction into a historic area. While a Master Plan for the HCQ exists, the team suggests that it should be updated by a new version to take into account the existing conditions of the day as well as information about the twentieth century architectural heritage of the HCQ, while setting regulations for twenty-first century interventions that could enrich the rich and multilayered historic fabric of the HCQ. The team used the results of the study of international experiences to benchmark the proposals for Quito.

The results of this work are presented in this report divided into three parts: Valuation of Existing Modern Architecture; Proposals for Adaptive Reuse Projects; Proposals for New Construction. The team believes that the HCQ and its excellent architectural richness is strong enough to benefit from a flexible approach to conservation that with the right regulations could accommodate changes that will occur in the coming years not only on its core area but also in the surrounding neighborhoods. Such flexibility will bring multiple benefits for the city and the HCQ and will benefit all Quiteños.

FIGURE 0.02 - Map of inscribed UNESCO area; core (yellow) and buffer zone (purple).
Most of the residents of the historic center (around 40000) are located mainly the buffer zone composed by traditional neighborhoods.



Source: Municipio del Distrito Metropolitano de Quito (w2003)

1 METHODOLOGY OF ASSESSMENT



ISSUES PRESENT IN EVALUATING MODERN ARCHITECTURE

INTRODUCTION

Scholars have debated over the most efficient way to preserve the legacy of twentieth century architecture. One prominent component of this debate is the relevancy of modern architecture due to its recent history. However, there is something in the idea that history, no matter what age, is subject for preservation. This is true for both the current preservation efforts in the historic center of Quito as well as the rest of the city where the few international *style* buildings still standing are falling into disrepair and thus not subject to proper assessment. Yet, it is important for the government as well as for the citizens to understand the importance of the modern architecture movement and its effects on the city as a whole.

This document looks at the history of Quito's twentieth century architecture in order to assess the significant qualities, periods, and ideas of the time. The qualities of modern architecture will take into account the principle elements of the century as well as how these elements were adapted to Latin American modern architecture and specifically to Quito. Working with the heritage inventory, new periods of significance will be proposed according to dates and events that are unique to the formation of modern architecture in Quito.

These new periods of significance correspond to the paradigm shift represented in the ideology of modern architecture: 1) the architectural design "broke" away from past architectural vocabulary, and 2) the movement introduced new materials and technologies that led to new forms and experimentation in design, which led to the emergence of new typologies responding to the new ways of living in the modern era. However, due to the dramatic shift in architectural identity and design, modern architecture brought with it issues of 1) aesthetics, which was not valued heavily by the public, and 2) difficulties to evaluate the architecture in comparison with "historic" pre-modern architecture. The research set forth in this paper will take into account these ideas unique to preserving the *identity* of Quito's modern architectural design principles, styles, and materials. This information will prove increasingly useful as we study ways we can reform Quito's current standards for evaluation of twentieth century structures.

BACKGROUND FOR RESEARCH AND ASSESSMENT

There is a lot that we can learn from the twentieth century and the panoply of advancements, developments, and inventions that marked this century of change, especially in Quito. Yet, it's fair to say that not all of the lessons evaluating twentieth century architecture are positive or deserve continued existence or expansion. It was a century that ushered in a car-centric city-planning ethic along with urban renewal policies. The era ultimately favored the economic elites rather than the

Crown Hall and the present day headquarters for Fendi represent specific architectural examples of the Modern Movement of the 20th Century. They encapsulate the uniqueness in Modern architectural design, but architecture that is more or less responding to the environment.

FIGURE 1.01 - S.R. Crown Hall, Illinois Institute of Technology, Chicago, Illinois, Mies Van der Rohe, 1956



Source: Stier, Hagen (2012). <http://www.archdaily.com/59816/ad-classics-iiit-master-plan-and-buildings-mies-van-der-rohe>

FIGURE 1.02 - Palazzo della Civiltà Italiana (Now the Headquarters for Fendi Roma), Rome, Italy, Giovanni Guerrini, 1943.



Source: Brabbu.com (2015). <https://www.brabbu.com/en/news-events/architecture/architecture-news-fendi-moves-new-architectural-building-rome>

common man and saw trade patterns change both business and economy (Puente 2015). Twentieth century architecture cannot fit neatly into one category. To span one hundred years of rapid social, economic, and cultural change in the built environment is to experience several different movements. Architecture did not follow one design narrative or philosophy from 1900 to 1999. Instead, there are as many expressions as there are experiences in people's lives. This highlights a unique part of the modern architecture movement: the appearance of eclecticism in architectural design. Many people think of the ubiquitous International Style when we say the "modern period" of architecture, however, especially in Quito, colonial revival and neoclassical styles existed in concert with the rationalist structures influenced by the likes of Le Corbusier and Mies Van der Rohe.

Twentieth century architecture takes many forms and in most cases attempts to reconcile the rapid advances in building technology due to industrialization with the equally rapid modernization of society. This is another piece of the significance we should take into consideration when assessing modern architecture in Quito. Advanced building technology allowed architects and builders to experiment with new materials such as concrete and brick with conservative architectural styles. Modern technology also allowed for new building typologies such as taller buildings, office buildings, convention centers, suburbia, etc.

Architects and theorists of the Modern architecture movement sought an architectural philosophy that provided a general sense of universal improvement. There have been examples of modern architecture that have failed with this endeavor, such as the Pruitt-Igoe housing project in St. Louis, Missouri, US, or the housing projects in Paris' banlieue, where the government attempted to solve social problems with building, but ultimately ignored many underlying issues. However, many modern actors attempted to address social issues in their designs. All of these elements of the Modern Movement will be important to assess the value of twentieth century architecture in the HCQ.

"LATIN AMERICA MODERN ARCHITECTURE SINCE 1945" EXHIBITION, MOMA, 1955

Before diving into the specifics of modernity in Quito, it is important to discuss the foundation for modernity in Latin America and the foreign perspective on these countries. The "Latin American Architecture from 1945" MOMA Exhibition, presented in 1955, is significant in this context because no Ecuadorian modern architecture was represented. This was due to 1) economic stagnation which affected cultural expression, 2) modern design constraints due to the preference of colonial revival and neoclassical styles, and 3) the concern of losing a specific architectural identity that exhibited the way Ecuadorians have built in the past (Puente 2015). The MOMA exhibition, directed by Henry-Russell Hitchcock, who along with Philip Johnson, also directed the 1932 Modern Architecture International Exhibition, presented modern architecture from prominent Latin American countries in their heydays of the movement.

This exhibition exhibited the uniqueness of Latin American modern architecture, or architecture or general that had not been recognized on a global scale prior. However, this show was only representative of more "developed" countries such as Mexico and Brazil. Countries, like Ecuador, where there was no visible articulation of the modern movement, were left out of the show.

FIGURE 1.03 - 1.04 - "Latin American Architecture Since 1945," Museum of Modern Art, New York, New York, Henry-Russell Hitchcock 1955.



Source: Uncube magazine, photo credit: MOMA

The 1945 exhibition followed a previous show titled *Brazil Builds*, which highlighted Brazil's modernity since 1935. "Latin American Modern Architecture Since 1945" was meant to show the elegance of how Latin American countries were able to adapt European modernism to their regions and climates (del Real 2007). Ecuador was not included in this exhibit due to the country's slow economic growth and lack of modern architecture appreciation, although there were a few examples of the international style designed by foreign architects. Due to slowed economic and construction progress, the Historic Center of Quito represented a wide range of eclectic modern building styles, before the economy was able to sustain the materials needed to promote modern construction. These styles and periods will be parsed out into three distinct eras of modernity to further understand the modern movement in Quito.

PROPOSED PERIODS OF SIGNIFICANCE

In order to assess the value of twentieth century modern architecture, the team believes it is important to think critically about the various periods of significance during the era. The current system for evaluating twentieth century architecture—as presented in the building assessment form developed by the Quito Metropolitan Institute of Heritage—does not break down the century into relevant or specific periods of significance or take into account the issues present in evaluating modern architecture, but rather categorizes structures by the decade in which they were built. The team suggests organizing the inventory form periods of significance to coincide with major events of the twentieth century that affected Quito. This categorization system would better suit not only the evaluation process but also the understanding of the significance of certain structures.

The following list was devised from researching the modern architecture movement in Quito in its historical context:

FIRST PERIOD: 1909 – 1949

- 1909: Ecuador National Exhibition
- 1949: Ambato Earthquake

The first half of the twentieth century architecture in Ecuador marked little visible change from that of the late nineteenth century. The style of structures followed a similar colonial manner utilizing historicist motifs. The only significant change in early twentieth century architecture in Quito was the use of modern construction methods and materials. Reinforced concrete as well as brick began to dominate the field and continues, to this day, to be the most widely used material in the country. Ordinances passed from 1935-1940 called for all modern architecture to evoke the past and hold "local" characteristics, which put a strain on the modern movement from completely flourishing as it had done in Brazil in the 1930s (Puente 2015). The few truly international style buildings built in the 1940s were designed by foreign architects, which laid the foundation for a

The national exhibition provided a benchmark for the modern architecture movement in the country, in that it provided access to new modern materials of construction, as well as methods for how these materials could be applied to the architecture of Ecuador.

FIGURE 1.05 - Palacio del Ecuador during the Exposición Nacional de Quito, 1909



Source: <http://museosdefensa.gob.ec-der-rohe>

The Ambato earthquake provided an opportunity for architects to construct modern architecture from the ground up. This led to the emergence of native-born Ecuadorian architects who incorporated the sense of place of the country in their designs while also creating architecture that finally broke away from the architecture of the past.

FIGURE 1.06 - The ruins of homes in Pelileo after the Ambato 1949 earthquake



Source: USGS Photo credit: G. E. Lewis-rohe

coherent architectural profession and language in building that will be seen in the 1950s-1970s. The massive destruction from the Ambato earthquake allowed for native Ecuadorian architects trained in European Modernism to build new structures on a tabula rasa that reflected the more recognizable features of the international style.

SECOND PERIOD: 1950S – 1980

- 1950s: A coherent and articulated modern architectural design
- 1980: Date attributed by MOMA from the re-visited "Architecture since 1945 Latin American Exhibition", which is reference to the change in the economic and political environment of the country.

The 1950s through to 1980 enabled Ecuador to 'catch-up' with the rest of modern Latin America, architecturally. This is the era when the International Style was clearly articulated in both the exteriors and construction methods and materials. This era also provoked a growth of native born Ecuadorian architects who invoke principles of regionalism and locality within their designs. The increase in building and eventual expansion of architectural schools encompasses the exponential architectural growth of this time period in Ecuador. Important modern buildings erected during this time include Hotel Quito, the student residence at the Universidad Central de Ecuador, the legislative branch, and the ministry of Foreign Affairs (Puentes 2015). During this time there was a significant boom in construction and the prevalence of concrete and brick became more common as in other Latin American countries. Interestingly, many of the modern developments undertaken in Quito during this period, were erected outside of the city's historic center and thus contributed, in part, to the city's sprawl towards the north and south of the city. The majority of buildings from this period that still stand are currently owned by the government due to the private sector's rampant demolition of its 'less historic' fabric. We suggest ending this second period at 1980 due to a MOMA exhibition as mentioned above. According to Barry Bergdoll, the curator for the show, the 1980 date is attributed to the differences in political environment in the 70s and the 80s in Ecuador. The 1980s ushered in massive debt, which slowed modern construction. We feel that buildings constructed after 1980 encompass an entirely different period that includes modern construction developed during the economic shift and contemporary architecture of the day that exhibit *design intent*, locality, and specific material usage.

THIRD PERIOD: 1981 - PRESENT

The 1980s through today has a clearly distinct architectural discourse from that of the previous period. With the city's induction as a UNESCO World Heritage Historic Center, much of the development during this era was pushed to the north and south of the city center, attributing to the city's sprawl issues. Relatively few projects have been undertaken in Quito's historic center itself, partially due to existing ordinances, regulations, and the fear of change. This way of thinking is slowly changing in favor to a citizen-centric design approach to new construction

These buildings are cited as excellent examples of international style in Ecuador. These buildings also have associated value with the architects who designed them, many of whom were native-born Ecuadorians who incorporated modernist style with a sense of locality.

FIGURE 1.07 - Hotel Quito, Charles McHirahan, 1956-1960



Source: Docomomo Photo credit: Glenda Puente

FIGURE 1.08 - Palacio Legislativo (Legislative Building), Alfredo León, 1960. Renovation, Milton Barragán, 2007.



Source: Docomomo, Photo credit: Glenda Puente

FIGURE 1.09 - Ministerio de Relaciones Exteriores (Ministry of Foreign Affairs), Milton Barragán, 1960. Addition, Juan Espinosa, 1975.



Source: Docomomo, Photo credit: Glenda Puente

and adaptive re-use, spurring development in the interest of the locals of Quito. We anticipate that within the next decade, a new, more contemporary period may develop in which this citizen-centric design thought dominates the development of Quito's historic city center.

SIGNIFICANCE OF TWENTIETH CENTURY ARCHITECTURE IN HCQ

By reflecting on these three periods of significance and the history of twentieth century architecture in Quito, one might better understand how to interpret the true significance of these structures without simply evaluating their age and *capability* with their neo-classical and colonial revival neighbors. It needs to be emphasized that while these structures may not possess the "historic" character of the HCQ, they are all still valuable, character defining components of Quito's built heritage. There are numerous period-defining characteristics that encompass each of the three periods of significance. Together, these characteristics both encompass building in Quito at that point in time and help shape our understanding of what characteristics are important to value and preserve in the future. The following is a synthesis of our research:

First Period: 1909 - 1949

1909 Ecuador National Exhibition - 1949 Ambato Earthquake

- Mixing both new and old design styles and materials in order to produce a unique urban fabric.
- Increased use of brick, concrete, and transportation methodologies helped expand construction abilities. (changed influenced by fire that struck Guayaquil)
- Foreign architects

Second Period: 1950 - 1980

Coherent and articulated Ecuadorian modern architectural design

- New Building Typologies: examples include shopping centers, tall office buildings, and movie theaters.
- Architecture Schools in Ecuador / Locality, Ecuadorian architects returning from abroad to teach.
- Quito-specific construction techniques, environmental considerations.
- Governmental support for Architecture school and Modern Construction

Third Period: 1980 - present

Contemporary architecture and values

- Locality, more ideas about citizen needs (housing, public spaces) start to emerge.
- Design Intent, ideas about tourism filter into the historic center at this time. Continued Heritage Site only grew during this time and has produced a substantially huge city outside of the historic center.

TABLE 1.01 - David Throsby's social cultural and economic values.

Value	Definition	
Socio Cultural		
Historic	Provides a connection to the past revealing the origins of the present	
Aesthetic	Has and shows beauty	
Scientific	It is important for scientific analysis	
Spiritual	Contributes to the sense of identity, awe, connection to the infinces, provides space for worship	
Symbolic	Contains meanings and information that help a community to establish and consolidate their identity	
Social	Contributes to the identification of group values and the cohesion of a community	
Authentic	It is valuable because is real, not a fake, it is unique	
Economic		
Use	Direct	Has the potential to accommodate contemporary uses and generate rents
	Indirect	Generate benefits to passive users
Non Use	Existence	It is valued because it exists even if there is no intention to use it
	Option	It is valued due to the possibility of future use
	Inheritance	There is interest in transferring the assets to future generations

Source: Eduardo Rojas (2016)

METHODOLOGY

The team assessed the current stock of twentieth-century architecture in the Historic Center of Quito and researched new approaches that can be used by the local authorities to equitably revitalize the HCQ making good use of the culturally significant architecture.

LITERATURE RESEARCH

The first step in the process is based on the class lectures that discussed the recent advances in the field of economics of culture that focused on the socio-cultural and economic values of the urban heritage (Thorsby 2012). The values presented through this system introduced the team to the complexities of stakeholder involvement and the values each group brings to the problem of development within historic centers, as well present clear solutions of how to integrate these varied players into an equitable process of development (Rojas 2015). These lectures provided the framework in which the studio could apply in the analysis of the HCQ in the future work. Other literature related to modern heritage and valuation was also explored at this time.

TABLE 1.02 - Progressive Stakeholder chart in the HCQ

HCQ 1800s - 1960s	HCQ 1960s - Present	Future Goal for HCQ
Stage 1: Concern of the Elite Cultural elite Scholars Philanthropists Organizations of the Civil Society International Organizations Local Users Tourists	Stage 2: Concern of the Gov. Cultural elite Scholars Philanthropists Organizations of the Civil Society International Organizations Local Users Tourists + NGOs National Government Regional Government Conservation Bodies	Stage 3: Concern of all Actors Cultural elite Scholars Philanthropists Organizations of the Civil Society International Organizations Local Users Tourists + NGOs National Government Regional Government Conservation Bodies + Community Organizations Real Estate Investors Land and Property Owners Formal Entrepreneurs Households Interested Individuals

This table shows the expanding scope of heritage management over time in the HCQ. Each stakeholder group can be associated with different values as seen above, which managers of historic resources must define, evaluate, and balance.

Source: Author Elaboration based on Rojas (2015)

CASE STUDY

In-depth study of international case studies from Brazil, Canada, Australia, United Kingdom, and the United States also informed the team's work. These cases brought to light several best practices from around the world in terms of heritage assessment and the management of these resources.

Australia

Australia has a long history with preservation. While many of the country's policies and practices are based on the British model, in 1990 the Burra Charter sought to expand the scope of heritage conservation internationally to include the landscapes and experiences of indigenous peoples. Because of this, Australia in particular has been well positioned to keep and maintain a strong focus on the intangible value of heritage assets of all its people. While the Burra Charter and ICOMOS have instilled clear overarching guidelines, the regulations remain flexible and each of the seven states allow themselves to interpret them as they see fit¹.

1. To learn more about the Burra Charter and other information by ICOMOS Australia, please follow the link below:
<http://australia.icomos.org/publications/charters/>
<http://www.environment.nsw.gov.au/resources/heritagebranch/heritage/DesignInContext>.

Brazil

The preservation of historic buildings in Brazil was guided with a modernist perspective. This led to a valuation system that preferred modern architecture aesthetic values like form and function over any other aesthetic. From 1937 until 1972, Lucio Costa was director of the preservation agency IPHAN. His role in this agency extended beyond the realm of examining and designating landmarks, but influenced Brazil's national identity with projects like Brasilia - the new federal capital of Brazil. Built in 1960 from plans by architect Oscar Niemeyer, Brasilia was listed as a UNESCO World Heritage Site in 1987 with Costa heavily influencing the listing (Nascimento 2012). The strong articulation of the modernist values in preservation however were helpful to determine what aspects of twentieth century architecture should be valued and helped in the development of an evaluation system that held these values within the context of Quito.

Brazil's system of governance supports a stronger local government with municipalities acting at city states. This more direct form of governance is effective because local officials are able to attain a better understanding of the history, values, stakeholders and issues surrounding the management and protection of historic resources through proximity (IPHAM 2016). This was exemplified by the case of the UNESCO World Heritage Site Oro Puerto in Brazil where the federal government intervened in the development of the town that led to an economic decline (Cagriota 1999). More importantly, these actions also led to the loss of historic resources that were implemented against the local population's desires. This case demonstrates how a strong local government that is involved in the management of important heritage sites contributes to a more comprehensive process involving a broad range of stakeholders (Cagriota 1999).

Canada

Heritage protection in Canada is primarily through the government. There is a National Historic Register, as well as local historic registers. Resources can be listed in these registers individually, or as part of a historic district. There is no minimum age for resources to be listed, and the primary considerations for significance are socio-cultural values that the resources represent. Recognition and emphasis on these values are embedded in the regulatory policies in Canada. Incentives and regulations for heritage resources include financial subsidies or tax benefits, technical guidance, educational information, and design regulations. During the heritage evaluation process, a thorough conditions assessment of each resource is completed. Resources are rated on individual metrics and given a color for each category to provide a complete understanding of the status of each.

Canada has also directly addressed Modern heritage through its listings, as well as multiple Conferences and Calls for Papers. These have resulted in multiple suggestions for dealing with Modern heritage, such as public education and social valuation. Many twentieth century sites have been listed in historic registers in Canada, and professionals and scholars are continuing to

FIGURE 1.10 - No 1. Fire Station in Sydney

The No. 1 Fire Station project involved the conservation of the original 1887 building and adaptive reuse of the 1912 addition



Source: Ryan Wilks, NSW Heritage Office

FIGURE 1.11 - Canadian Centre for Architecture in Montreal

The new building (1989) maintains the scale and massing of the existing historical house (1874)



Source: Ville Montreal

FIGURE 1.12 - Brentwood School in Essex

The new additions draw inspiration from the materials and shapes of the existing structures without losing its contemporary character



Source: Historic England

address the opportunities and problems of Modern heritage (Algie and Ashby 2005).

United Kingdom

Historic England, UK's conservation agency, bases most of its methodology in strong classification systems and communication to the public. The classification systems assess the architectural and historic interest of each asset and organizes building by type for evaluation by specific selection guidelines. The assessment efforts are communicated to the public with an emphasis on Modern Architecture, and has resulted in an increased community involvement. When regulating new interventions or development, Historic England makes a remarkable effort in providing useful up to date information and tools for owners, designers, and developers (Historic England 2016). The toolkit includes basic design principles as well as a collection of case studies for reference (English Heritage 2016). They've developed inclusive design review process which includes people from the government and community in addition to designers, developers, and reviewers.

United States

Historic preservation, the unique name for heritage conservation in the US, is primarily the domain of both government and the nonprofit sector. The 1966 National Historic Preservation Act is the enabling legislation for several preservation initiatives at all levels of government "in order to give a sense of orientation to the American people."² Under the auspices of the Secretary of the Interior, the federal government has clearly defined standards for practice including the Standards for the Treatment of Historic Properties and a number of technical briefs (NPS 2016). Each of the fifty states has a State Historic Preservation Office, and there are many municipal offices of varying sizes. Concurrently, most states and municipalities have non-profit preservation advocacy organizations that initiate their own preservation efforts and support those from all other sectors.

Within the preservation toolkit available to these parties and the private sector are a number of regulations and guidelines that have been crafted to best suit the different localities and regional requirements of preservationists. Historic districts and individual designations to local registers of historic places cannot just celebrate the architectural, associational, and sociocultural contributions to the built environment, but can also offer protections from demolition, such as a mandatory waiting period and public review. Additionally, city planning and preservation departments can offer a number of mandates in the form of ordinances that codify preservation efforts through zoning, overlay districts, design guidelines, and boards of architectural review. This has the effect in Charleston, South Carolina, for example, of retaining their unique building types with limits on contemporary construction. Yet, in Savannah, Georgia, the same kind of city guidelines and review boards allow a greater flexibility with regard to adaptive reuse policies in an expression of city's desire for more progressive urban development.³

FIELD WORK

To learn more about the current management tools in place within the historic core the team travelled to Quito and spent a week there. The trip helped the team further ascertain the specific goals of the managing parties of the HCQ. While in Ecuador, our studio was granted access to a diverse set of professionals through our hosts the Ministry of Housing and Urban Development. The meetings and presentations during the weeklong trip provided insight and context for the complexities of twentieth century heritage management within an important UNESCO site such as Quito.

The team engaged with the role of culture in economic development through visits to cultural sites, museums, parks, and through explorations throughout the city. Current creative development practices burgeoning around the city center were discussed, and also observed through a site visit with a creative developer working in the adjacent La Tola neighborhood and building affordable housing. The history of modernism in Ecuador as succinctly explained by leading architectural historian Inés Del Pino gave us context and understanding of the Ecuadorian contributions to Modernism. The team toured surrounding neighborhoods to explore other attempts by the Ministry to spur development and encourage a high standard of living.

FIGURE 1.13 – Modern Architecture buildings in the core of the HCQ

Most of the modern buildings in the HCQ are owned by the central government and are currently unoccupied.



Source: MIDUVI

2. To access the full text of the law, go to: <https://www.nps.gov/history/local-law/nhpa1966.htm>

3. To learn more about the US Secretary of the Interior's Standards for the Treatment of Historic Properties, as maintained by the National Park Service, please follow this link below: <https://www.nps.gov/tps/standards.htm>

CURRENT EVALUATION OF STRUCTURES IN THE HCQ

The current system of heritage evaluation was explained in depth by officials from the Municipality, and the current regulations in place for the protection of the core were thoroughly explored by a lawyer working with these regulations which gave the team an indication of the current level of protection for the HCQ. Finally, through conversations with practitioners in the field, the team explored several issues, such as the economic character of the historic core; current heritage values used to make decisions for development; and how those decisions influence the management tools in place. The level of stakeholder involvement and the analysis of private versus public modern building carrying capacity and current uses were concluded by touring Modernist buildings located in the HCQ and currently owned by the central government (See Fig. 1.13). These activities culminated in an intense week of fieldwork and research by our group, in which we made a preliminary assessment and recommendations to our hosts for the evaluation and management of the twentieth century building stock of the HCQ. These processes led to our first goal in the management of change: the development of evaluation system of twentieth century architecture in Quito, and the review of the current system of evaluation. For the full list of activities and meetings held in Quito see Appendix A.

The current Evaluation Form (see Appendix B) is used by the Municipality to evaluate the colonial and republican-era architecture (the classical older periods of significance) in the HCQ and is composed of the following main categories:

1. General Information: This section provides information about the owner of the property, its location, type of the property (residential, commercial, etc.), and the general condition of the property.
2. Physical Overview: The form further documents the elements, material, pathology, detailed condition of the property and its values (non-numerical at this stage)
3. Physical Documentation: The above information is supported by the physical documentation of the property including photographs, all drawings (plans, elevation drawings), and detailed information about area
4. Values Evaluation: This is the most important section of the form where the values of the property are given numerical values based on categories like age, historic and socio-cultural significance, morphology, typology (function), technical (construction technique), and the property's relationship with its urban and natural environment.

EXISTING FORM COMPLICATIONS FOR ASSESSMENT OF TWENTIETH CENTURY ARCHITECTURE

The existing assessment form evaluates a building based on its age and its adherence to the traditional colonial and republican typologies. This is a significant hindrance for the evaluation of Modern architecture, as this form of architecture represented a break from traditional typologies and should not be compared to more traditional forms of architecture in an evaluation.

Another issue of the current form is that the values of traditional preservation that discourages change are being applied to an architecture that was meant to adapt to changes. The values evident in the existing for do not have the flexibility to allow for the accurate evaluation of non-colonial or Republican era buildings. Finally the categories do not reflect the desired goals for the future of the HCQ. The evaluation form should also be a tool for planning future changes in the HCQ by the designation of a flexible system sustainable change.

PROPOSAL FOR NEW EVALUATION FORM

The proposed methodology would evaluate the significance of the building based on its importance in the period when it was built that is within its period of significance. The team strongly advise the Municipality not to use a chronological definition of the periods but a set of newly defined periods reflecting the evolution of the movement of modernity in Ecuador and help to better define what buildings in the HCQ have significance based on these criteria. A second component of the proposed methodology values a building's contribution to the layering of the HCQ. These historic layers are an important value to maintain and are in line with the goals of future development of the HCQ as a livable vibrant area. The team proposes a flexible system for evaluation, which allows for its continued use once new periods of significance develop within a contemporary category and anticipates future changes to the form by the conscious addition of this category. Another important change differentiates between interior and exterior alterations in a way that does not subtract value for alterations that occur on the interior and allows for the introduction of new uses. And finally the new form would introduce an associative value for buildings that draw their significance through an affiliation to significant person or events of Ecuador an important aspect missing from the current form.

As concluded from previous research, three periods of significance have been identified for the 20th century architecture and it is clear that this architecture has introduced a new set of values that are unique to the structures of this era and its lifestyle. These values need to be taken into account while assessing the architecture of the twentieth century for which it would be useful to create a new evaluation form that makes this assessment objective and includes the values for the modern period in Ecuador. Based on the period of significance the proposed new form can be used to assess the specific values observed in a particular time period. Thus, the age of the building is used to identify the values it is most likely to exhibit, and acts as a reference for the context of a building, rather than as a value category in itself.

The specific changes focus on the last section of the existing evaluation form. The categories have been revisited to fit within modern contexts that are defined by the three periods of significance in Ecuador. A sample of the existing format can be found in Appendix B, at the end of this report. The questions have been developed to be answered in a "Yes" or "No" format by an

evaluator that is familiar with these three periods of significance and the features that define that period. The “Yes” or “No” format is adaptable and can be changed to fit the specific needs the Municipality into a weighted number evaluation system currently in use. Every “Yes” response receives one point except where otherwise noted. A “No” response receives zero points. The point system can then be weighted to correspond to the current point range, specifically the 50 point total currently in use. Multipliers can be easily adapted if the assessment goes through further

review. This system is straightforward to minimize assessment variability, but flexible to allow for application to all twentieth century heritage, and also allows for future form adjustments. The results lead to a protection category of the historic resource as well as a management path for opportunities for change. This system acts a framework which the expertise of the Municipality can adjust and specify for their needs. The proposed changes are presented below.

TABLE 1.03 – Suggested system of evaluation

HISTORIC AND SOCIO-CULTURAL SIGNIFICANCE	YES / NO	SCORE	MULTIPLIER	JUSTIFICATION	SECTION TOTAL
Demonstrates new social values in modern era	Yes / No		x3		
Symbolizes modernity or global identity of Ecuador	Yes / No		x3		
Landmark	Yes / No		x2		
Design award	Yes / No		x2		
Associated with significant person or event	Yes / No		x2		
Clearly conveys original design intent	Yes / No		x2		
EXTERIOR MORPHOLOGY					
Represents architectural style	Yes / No		x2		
Are there any major alterations? Any changes to the exterior negatively impact the overall integrity.	Yes / No	If yes -1	x1		
INTERIOR MORPHOLOGY					
Represents architectural style?	Yes / No		x2		
Are there any major alterations? Any changes to the interior do NOT negatively impact the overall integrity.	Yes / No		x1		
Are there any major substitution of original materials?	Yes / No		x1		
TYOLOGY AND FUNCTION					
Represents modern typology for the period?	Yes / No		x3		
Original typology identification?	Yes / No		x2		
Is the original use conserved?	Yes / No		x3		
Compatible new use:	Yes / No		x2		
Non compatible new use?	Yes / No	If yes -1	x2		
TECHNOLOGY AND CONSTRUCTION					
Uses new modern materials?	Yes / No		x2		
Uses locally available materials?	Yes / No		x2		
Mix of traditional and new technology and Materials?	Yes / No		x2		

Material represents new construction technology?	Yes / No		x1		
Represents local adaptation of Modernism?	Yes / No		x3		
Does the architecture represent Ecuadorian modern design?	Yes / No		x2		
Does the Architecture represent societal change towards Modernism?	Yes / No		x2		
NATURAL ENVIRONMENT					
Contributes to the aesthetic layering of the city fabric?	Yes / No		x2		
Maintains continuous street facade?	Yes / No		x2		
Maintains historic elevated cityscape views?	Yes / No		x2		
Does the building stand out from the block?	Yes / No		x1		
Does the building respond to the natural environment?	Yes / No		x1		

Source: Author Elaboration

TABLE 1.04 – Suggested classification system

LEVEL OF PROTECTION	POINT RANGE	MANAGEMENT DECISION/ OPPORTUNITIES
Protected	(33-50)	Regulations
Partially Protected	(19-32)	Adaptive Reuse / additions
Non-Contributing	(01-18)	Demo / New Construction

Source: Author Elaboration

After the assessment, the point totals of each sections combine to give one of three ratings to each site: full protection, partial protection, or *non-contributing*. The highest two ratings represent *contributing* structures. These classifications become the basis for managing change. Buildings with full protection can accept minor interventions to support continued or new use, but require more oversight to ensure that the character and the form of the building do not undergo inappropriate change. Partial protection will define the important character-defining features of the building and protect these, while allowing for more change to support new uses. Non-contributing buildings can accept the most interventions, or be eligible for demolition to allow for new construction. For future assessments, we suggest adding additional categories to allow for more nuanced interventions in the HCQ. Five general levels of conservation are usually used (Rojas 2015), this allows for more specificity for each category, defining the allowed interventions more clearly.

This new evaluation system allows the true characteristics of twentieth century architecture to perpetuate the ideals of that movement through its adaptability. The evaluation is the basic tool for management that will help define the HCQ management decisions of future development that is clear and justifiable. The evaluation should be made accessible to the broader public as

informative tool that includes more stakeholders in the process in the protection of historic resources- making the public more responsible for the process. Included in Appendix B is a more in depth analysis of buildings within the HCQ from each of the defined periods of significance. The evaluation system is an important first step and the basis for management and growth decisions in the HCQ.

MANAGING CONSERVATION, GROWTH AND DEVELOPMENT

REALIGNING MANAGEMENT, BROADENING INVOLVEMENT

Sustainable growth and development in the HCQ requires the clarification of management roles and the inclusion of more actors and stakeholders throughout the process. The management of the HCQ today includes a small list of stakeholders without clearly defined roles. The few number of stakeholders involved means large amounts of responsibility being placed amongst too few actors, limiting resources and growth potential of the HCQ. This approach does not allow for sustainable preservation and regeneration.

The leading actors involved, the Municipal Government of the Metropolitan District of Quito, and the National Government of the Republic of Ecuador, hold the power and the responsibility to implement change in the HCQ. These entities have shown interest in making the area more livable, adding public space, and spurring economic development. They are doing this through managing the area's future growth and development. A clearly outlined Management Plan can better define the roles and responsibilities for the various public and private entities, and projects can be developed with a specific future and target market defined informed by a thorough evaluation process. Without a comprehensive plan with a cohesive vision for the HCQ, recent policy changes at both the national and municipal level seem to have led to both parallel and conflicting legislation. Although some recent interventions taken on by government entities have proven to be effective projects, the governing process is neither efficient nor sustainable in regards to progressive development.

Management of the HCQ can be broken down into specific steps:

- Step 1: The Evaluation Process
- Step 2: Regulating Conservation, Growth and Development
- Step 3: Managing Conservation and Development
- Step 4: Planning for Future Growth and Development

In each step of the management process, the scope widens, and the number of potential stakeholders in the HCQ increases.

For this reason, a strategy for managing the regeneration of the HCQ should be determined. The role of management should be appointed for each step, the primary stakeholders identified and their roles and responsibilities clearly defined. Secondary stakeholders should also be considered for each phase, listed as potential resources or parties to be consulted. The purpose and limitations of their input should be clearly communicated. This process should be applied to buildings of all ages, however it is critical in the context of twentieth century architecture. The proposed system will allow for a consistent evaluation process and the strategic reuse of sites to benefit the entire city. Including a broader number of stakeholders allows stewardship and input from all concerned parties.

STEP 1: THE EVALUATION PROCESS

Management: Local Government
Primary Stakeholders Involved: Appointed Scholars and Professionals (Historians, Architects, Archaeologists, etc.)
Secondary Stakeholders: Institutions, Property Owners, Local Community

The evaluation process is one of the first steps in devising a strategic plan for the Historic Center of Quito. The evaluation process suggested above methodologically categorizes existing buildings and assesses them on an individual basis according to a predetermined methodology. The end result is a detailed inventory of the existing structures, ranked according to their level of significance. The current management structure of the evaluation process in the HCQ is already well-organized with their roles clearly defined and we suggest minimal changes.

STEP 2: REGULATING CONSERVATION, GROWTH AND DEVELOPMENT

Management: Local Government
Primary Stakeholders: Community Organizations, Institutions, Scholars and Professionals (Planners, Architectural Historians, Archaeologists, etc.), Property Owners, Business Owners, Residents,
Secondary Stakeholders: Local Community, Institutions, National Government, Local Government, Investors/Developers, International Agencies UNESCO)
 Regulations for conservation and development are based on the ranking system set in the evaluation process, at the moment consist of three broad categories. The municipality should set regulations for development based on land-use and zoning regulations, set by a Strategic Master Plan. The zoning of the HCQ particularly should take into account both the needs of the citizens as well as the market needs of the city, which is why local community organizations are an important primary stakeholder. The municipality should set regulations for new development, described in detail later in this paper.

STEP 3: MANAGING CONSERVATION AND DEVELOPMENT

Management: Local Government, Community Organizations
Primary Stakeholders: Local Residential Community, Institutions, Scholars and Professionals (Planners, Architectural Historians, Archaeologists, etc.), Property Owners, Business Owners
Secondary Stakeholders: The community at large, Investors/Developers, National Government, Local Government, International Agencies (UNESCO)

guidelines can "guide" the type of change that occurs with conservation and development. Design guidelines include a degree of interpretation, tailored to the specific character of a street, block, or neighborhood and therefore must be place-specific and managed at these smaller scales. This is where the previously mentioned community management entities, such as Historic Districts, or Special Service Districts (i.e., Business Improvement Districts) can be activated to carrying out these roles and responsibilities, working closing with the local government. Examples are discussed in the introductory case studies above, the United States and the United Kingdom utilize similar management structures.

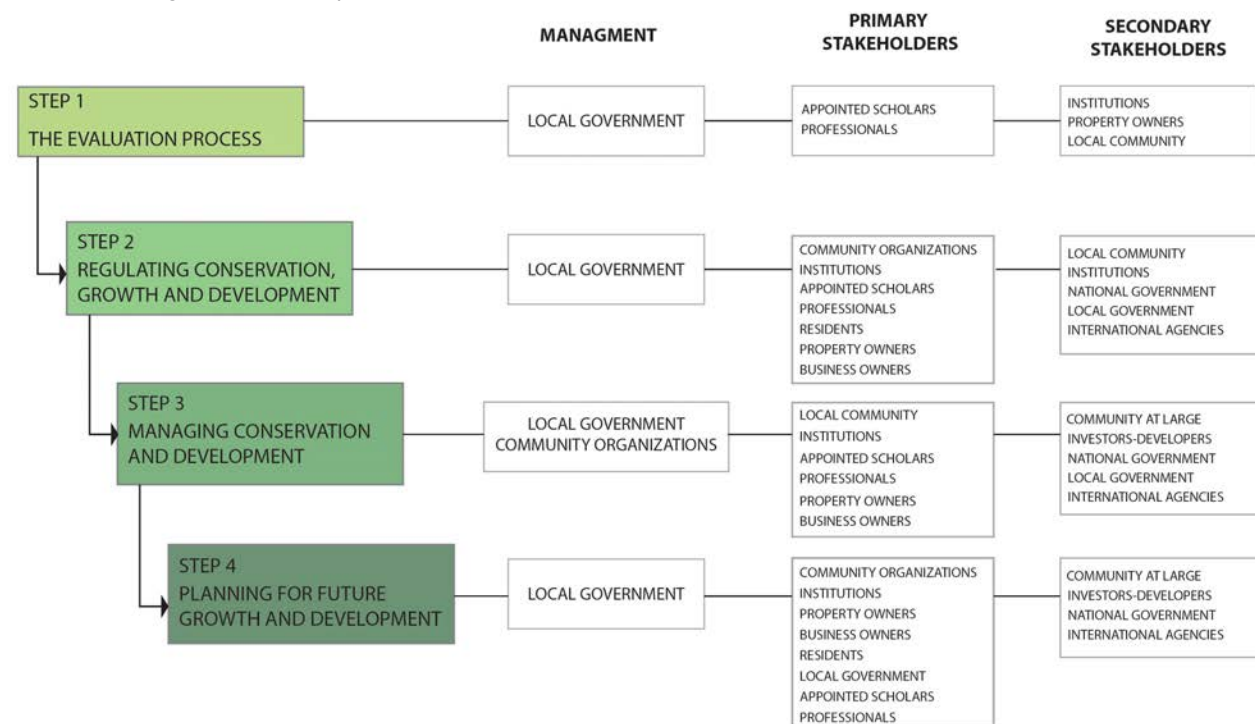
STEP 4: PLANNING FOR FUTURE GROWTH AND DEVELOPMENT

Management: Local Government
Primary Stakeholders: Local Community Organizations, Institutions, Property Owners, Business Owners, Residents, Regional Government, Scholars and Professionals (Planners, Architectural Historians, Archaeologists, etc.)
Secondary Stakeholders: Investors/Developers, National Government, International Agencies (UNESCO), Community at Large

Implementation of change in the HCQ not only affects future growth and development inside the HCQ, but also in the surrounding neighborhoods and the city of Quito as a whole. For this reason, the Metropolitan District of Quito should take the leading management role in a planning process that includes all other primary stakeholders and create a plan to guide the type of development that occurs in the HCQ to be aligned with a shared vision for the future of the HCQ. In guiding all future work within the HCQ and surrounding neighborhoods, a cohesive vision should be created, shared and understood by all actors and stakeholders involved.

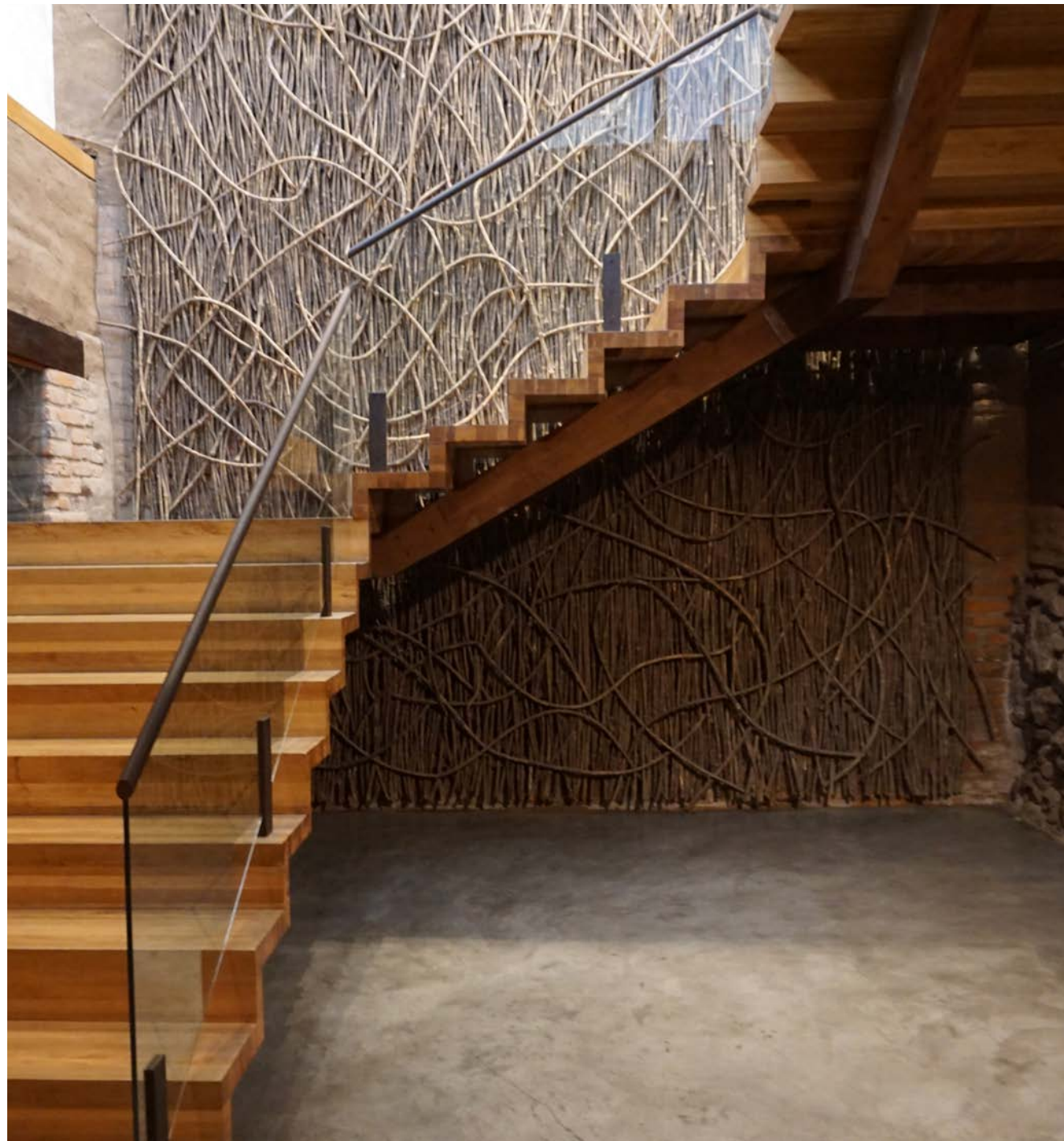
Managing conservation and development pertains to the strategic management of change at the local level. Where regulations cannot be utilized to manage change, design

TABLE 1.05 – Management Process steps and stakeholders



Source: Author Elaboration

2 REGULATIONS AND DESIGN GUIDELINES FOR ADAPTIVE REHABILITATION



INTRODUCTION

The historic center of Quito can benefit from the application of adaptive reuse due to the level of twentieth century architecture not in use. Adaptive reuse has the capacity to revitalize the structures or add new spaces to the cityscape that support public space. Adaptive reuse can also solve the issue of abandoned buildings that do not contribute to the significance of the core by adding new uses that will not only bring more permanent inhabitants to the historic center, but will also add another layer of architectural heritage that adds character to the landscape. There are many tools that can be utilized to encourage adaptive reuse of historic fabric and create a vibrant living city. Some tools aim to revitalize an area which creates communities and ensures the city will be active and the social connections and values maintained, while others specify guidance or limits on development to maintain the unique character which gives a historic center its cultural value and significance. Not all tools are applicable in every project, therefore having a toolkit of incentives and regulations can allow for a variety of solutions that respond to different challenges and opportunities.

HCQ & BUFFER ZONE MARKET STUDY

As introduced, adaptive reuse can bring new uses to the Historic Center of Quito and in turn bring new inhabitants by making the center more livable. The introduction of new uses however has to respond to the current market demands as well as goals

described in the plan for the Historic Center in order to be successfully implemented.

INCREASING RESIDENTIAL USAGE- APARTMENT RENTALS

A large portion of the population currently lives in the southern reaches of the city and commutes through the HCQ to the north for work and education. The HCQ can successfully capture this market by attracting students and young professionals with flexible residential requirements to live in the center.

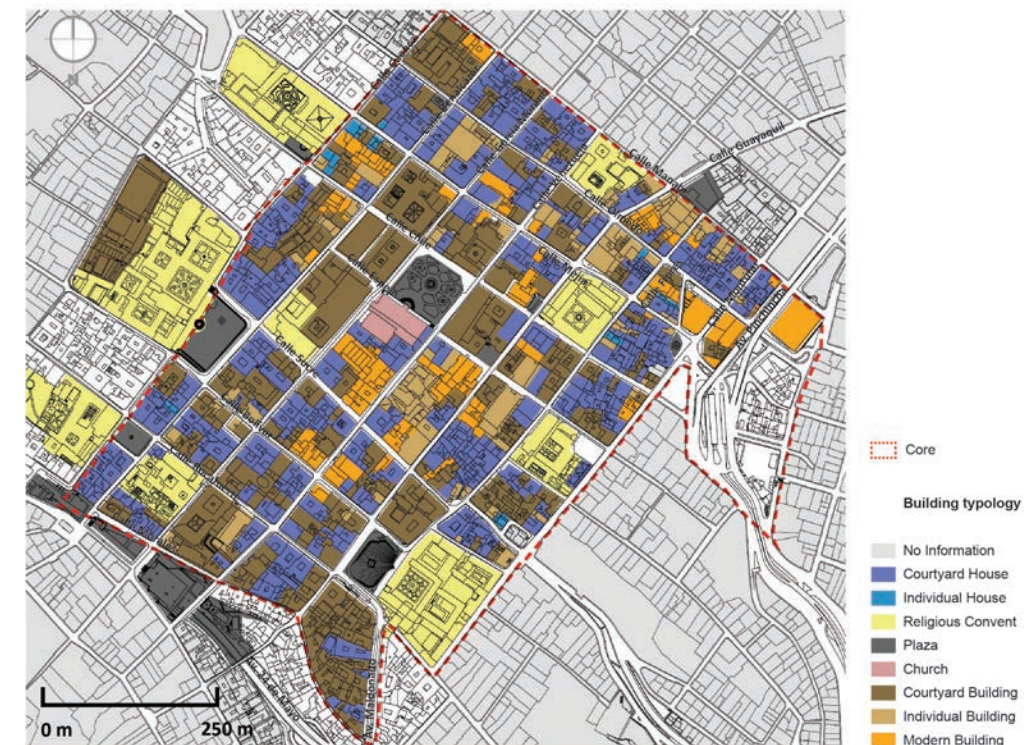
INTRODUCING COMMERCIAL MIX

The Historic Center of Quito has a large volume of commuters through the day; this volume, however, dramatically declines after working hours. In addition to new residents, an increased mix of recreation and commercial activities might potentially encourage commuters and tourists to spend more hours in the center. Plaza Las Conceptas is an example of recently completed public space, with a small commercial component, that has encouraged activity after the workday in the HCQ.

INTRODUCE NEW HOTEL TYPES

While five star hotels are currently being encouraged in the Historic Center, the market shows a growth in young rustic or adventure tourists. If an increase in tourist accommodations is desired, the center would benefit from introducing new hotel types that can better cater to these tourists. Diverse lodging options would boost the tourism economy by allowing small local hotels to compete with large corporate hotels.

FIGURE 2.01 - Residential Typology in the Historic Center of Quito



Source: (Rosero 2012)

FIGURE 2.02 – Current ground floor land use in the Historic Center of Quito

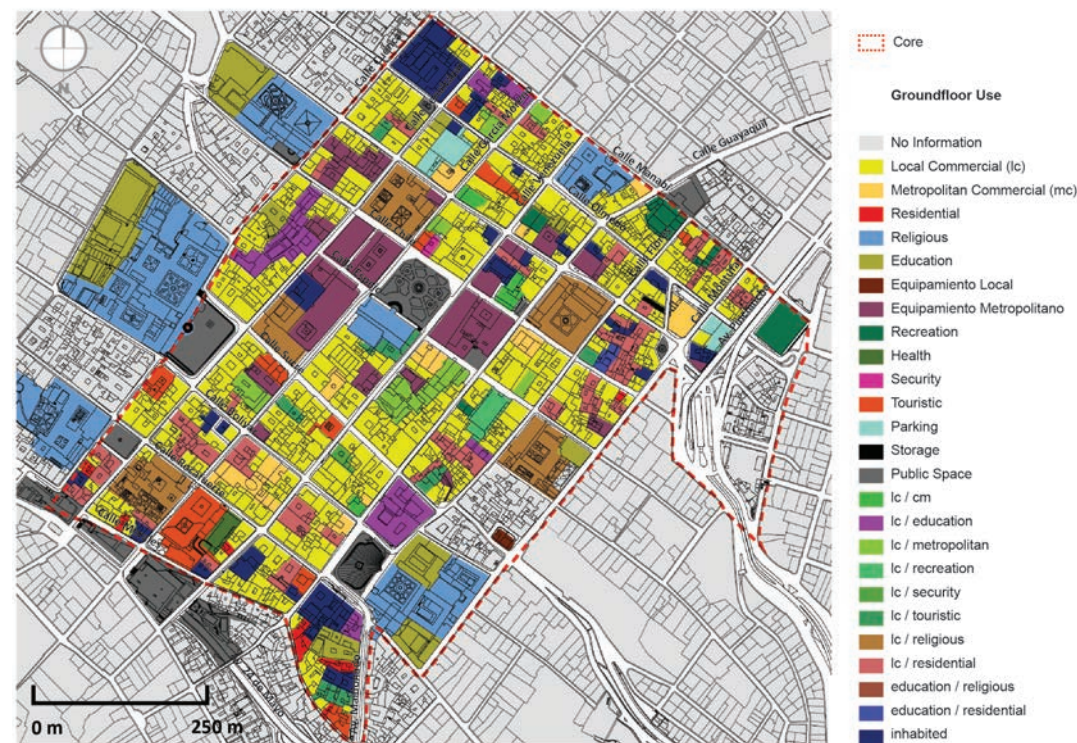
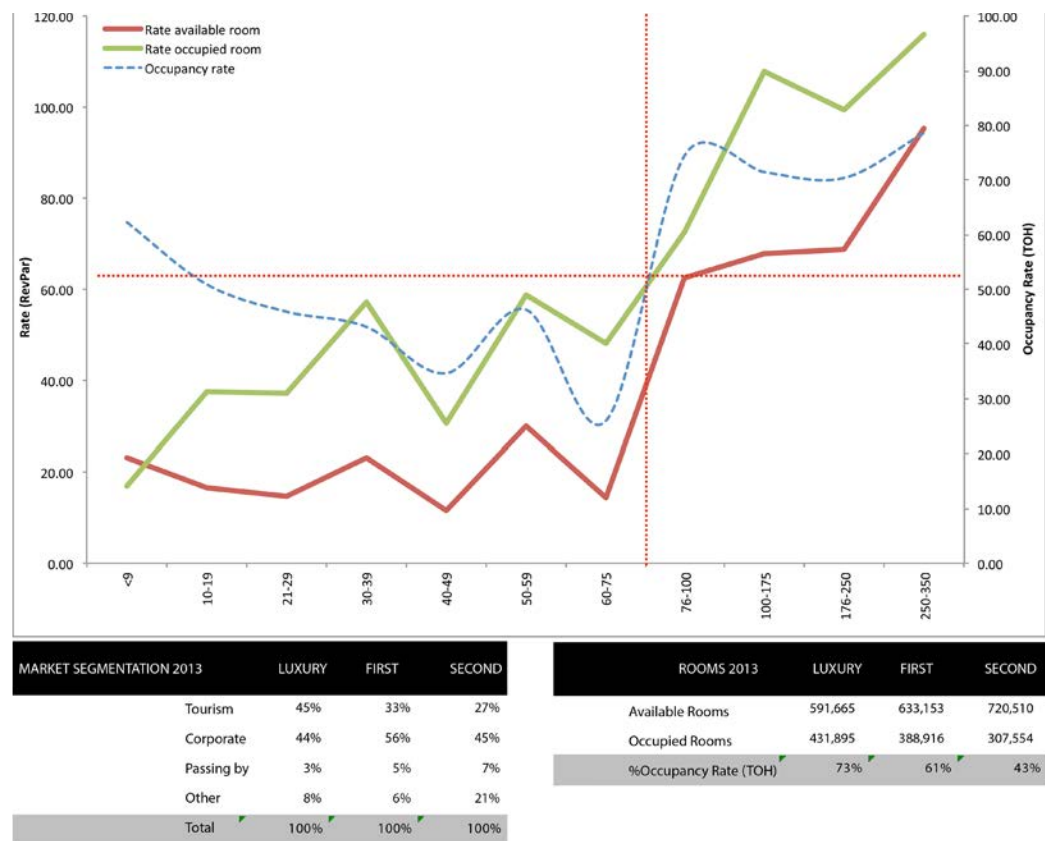


FIGURE 2.03 - Tourism and its Exclusive Condition



Source: Salazar, 2016 Conference.

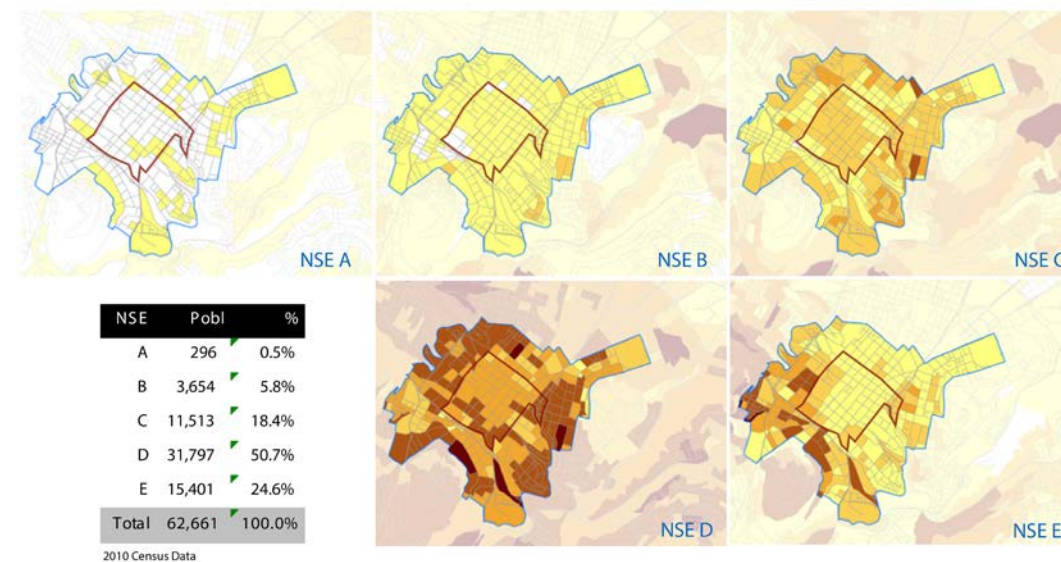
SCATTERED LOW INCOME HOUSING

The map above shows the current imbalance in the distribution of resident population in the HCQ based on their income group. Encouraging a mix income community is a viable option for housing lower income members of the society, especially in communities with resistance to affordable housing. Mixed income communities are known to show neighborhood revitalization in terms of improving housing quality, decreasing crime and enhancing public goods and services.

INNOVATIVE OPEN/GREEN SPACES

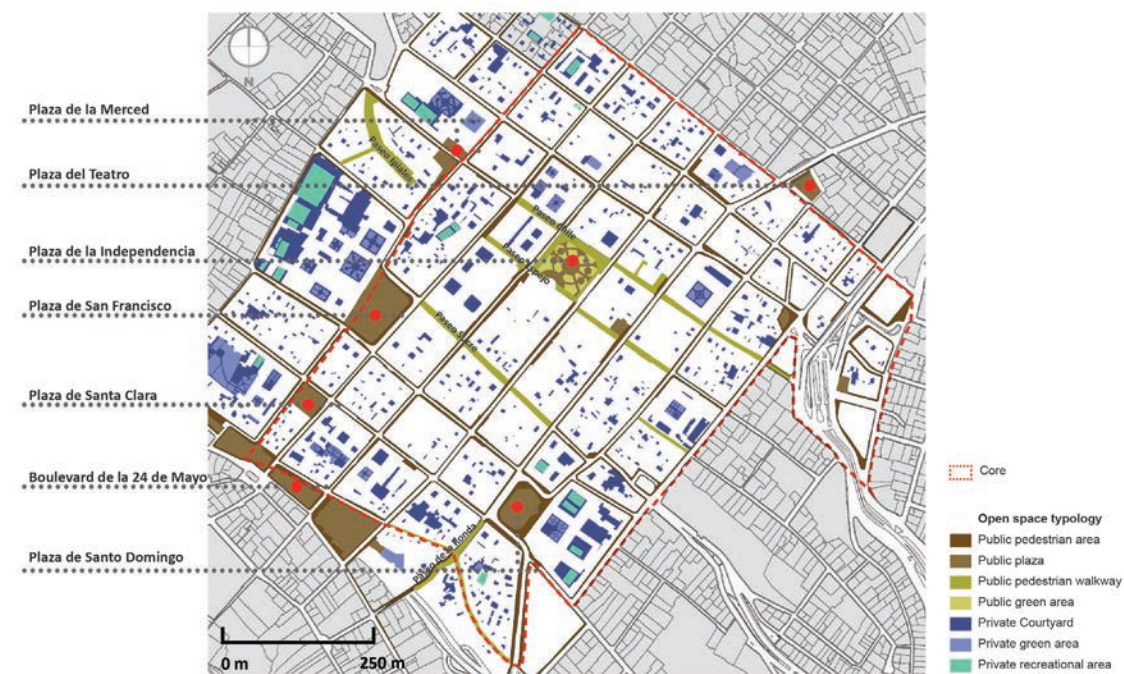
The HCQ has already begun implementation of new public open spaces. The demolition of existing buildings to create open spaces was not publically well received initially since it modified the traditional Damero style of city planning. The people however have been actively using the Plaza Las Conceptas which has encouraged new public open-space projects. The city has also experimented with vertical green spaces and may also consider expanding these to roof gardens, etc.

FIGURE 2.04 - Distribution of Residences by Income in Quito, A representing high income residents and E low income residents



Source: Salazar, 2016 Conference

FIGURE 2.05 - Typology of Public and Private Green Spaces



Source: (Rosero 2012)

EXISTING INCENTIVES AND REGULATIONS

The existing regulations in Quito's Historic Center strictly control all change. Because of these restrictions, development in the HCQ is stagnant. The process and regulations do not accommodate change and discourage private investment in the area. Some of these regulations include:

- Large amount of previous research and documentation required for approbation process
- Lot occupation and height restrictions
- Material and typological restrictions
- Use restrictions, regulated maintenance, penalty fees for unmaintained properties

In addition to these regulations stated in the 260 Ordinance, current management issues and demographic conditions contribute to the diversion of investment to other areas of the city, especially the north. The main considerations include:

- Lengthy and complicated approval process
- Poor condition of assets, which require a higher investment to rehabilitate
- Limited customer base, tourists and low income residents mainly

To address the lack of investment the municipality has developed various economic incentives and programs that benefit anyone who rehabilitates, restores or performs any type of conservation and maintenance work in an asset within the historic center. These include:

- Reduction in the investor's income taxes for 5 years (the reduction varies according to the amount of the investment)
- Exoneration of Property Taxes for 5 Years
- Exoneration of Property Transfer Tax (1% of the sale price)
- Free legal assistance for property conflicts
- Private Investment Promotion, initiatives for economic and commercial activities will be provided with credits and assistance from the municipality

Other incentives have been developed specifically to attract and maintain residential uses in the historic center these include:

- Urban Image Recovery Project - Fifth Facade Project in which the municipality will pay up to 50% of the cost of repairing and painting facades and roofs
- Temporal Loan for reparations to compensate the loss of rent when repairing a property
- Free publicity for the rent and selling of residential properties
- Special Rates during nights in public parking in the historic center for residents (50% off = 45 cents per hour / \$5.40 per night / \$162 per month)

Although the incentives and programs have been in place for multiple years, investment in the historic district has not

reached the desired results hoped for by both the Ministry and Municipality. The incentives are not directed to a specific target, or respond to any goals stated in the historic center plan. The tax incentives that are intended to be the drivers to encourage investment have not worked in the desired manner since the property taxes in Quito are not high enough for the exemptions to offer a substantial incentive (the property tax average in Quito is \$72 a year). The economic benefits thus do not compensate for the lower revenues that investing in the historic center imply and the existing programs are more concerned with the urban image than the conditions and necessities of the population.

PROPOSED INCENTIVES FOR ENCOURAGING ADAPTIVE REUSE

After research on international strategies to encourage adaptive reuse, a list of potential tools that can be applied to the historic district of Quito was developed. These tools can be used in conjunction with the existing regulations and incentives, or used separately as needed.

DISTRICT TOOLS

Historic Districts

Based on the study of historic districts in the United States and Canada, the team proposes historic districts as a major tool which can be used in areas with a low tolerance for change. The historic center of Quito has the highest amount of significant fabric, and requires continual oversight and response to ensure that change is beneficial to the neighborhood and does not detract from the historic values of the area. Design guidelines can be created for a district responding to the specific conditions present⁴.

Overlay Districts

This zoning tool identifies a very specific, and often small, area of the city that should have different zoning for individual reasons. For example, the area around an important open space may have a lower height restriction to prevent shadows, or interrupt view sheds. These should only be used in very important areas, as they often provide strict regulations that are incredibly specific to a small geographic area⁵.

Neighborhood Conservation Districts

Like historic districts, neighborhood conservation districts are utilized in North America for areas which have distinct characteristics, but have more tolerance for change and divergence than historic districts. Neighborhoods surrounding the historic center are

4. For more information about Historic Districts see <http://www.lhdct.org>.

5. For more information on Overlay Districts see <http://ctrust.org/ctrust/page/historic-overlay-zoning>.

critical to maintain as they provide context and a buffer for the HCQ, however, the characteristics and demographics of these places differs from the center, and the tools used should reflect this. The same tools should not be used for every neighborhood when the context of each changes. District tools allow for geographically specific responses to different conditions.

Neighborhood conservation districts are based on the neighborhood's plan, planning department recommendations, and community input. Specific characteristics are protected, but alterations are more lenient than traditional historic districts. Planning, massing, and scale are emphasized, rather than detailed design features, creating more diverse, but compatible, new construction⁶.

FINANCIAL INCENTIVES

Tax credits

Tax credits can be applied in multiple ways. In Quito, the credit has the potential to be based on the level of protection which the project warrants. This lessens the financial gap between new construction and reuse, which encourages more development in protected areas. While the property taxes in Quito are not prohibitively high, tax credits can also be applied to income tax, or other taxes which can encourage reuse. These are currently being used in Quito, but should be better integrated with other tools, and reflect the needs of the desired demographic.

Subsidies

Based on the market demand varied potential new uses and typologies of buildings have been identified. The city can set up a subsidy program to encourage developers to invest in properties that the government owns but has not developed. This removes some risk from the private developer, with less financial commitment, while undertaking strategic and important reuse or redevelopment projects. In exchange for fulfilling spatial requirement of those new uses the developers can stand to receive material and/or labor at subsidized rates, thus contributing in meeting the goals of the historic center plan⁷.

COMMUNITY BASED INCENTIVES AND TOOLS

Information and education

Government or nonprofit sponsored workshops and publications which are freely accessible can have a major effect on the knowledge and interest in the community, in their historic resources and their future. Providing technical information on best practices for maintaining historic buildings can help owners

to upkeep their properties as we observed from the precedent set by the technical briefs such as 'Building in Context' in the UK. Tours or education of the existing fabric increases the awareness and perceived value of assets (Algje and Asby 2005). This can be especially important for 20th century architecture, which is generally undervalued in the public perception. Targeted tours can demonstrate the value that these buildings have. Additionally, information on assessed values or planned developments provides an opportunity for affected citizens to provide their opinions and knowledge.

Neighborhood or Block associations

Community-led groups which have an interest in their environments come together in a structured fashion to discuss changes and issues facing their neighborhood. At the block level this can result in new management structures for shared spaces such as open spaces in the interior of blocks, or a sharing of work or knowledge to better their block or street. This also provides a forum for communication between outside forces such as government or developers to engage with the neighborhood to discuss the best future of a place. Residents and business owners have a voice and group in which they can participate actively in the future of their neighborhoods.

This tool can also provide the basis for future management change. The 2014 University of Pennsylvania Studio in Quito proposed horizontal management of blocks in the HCQ, rather than traditional vertical management. This has many difficulties, but a strong community association can resolve some of the issues with changing management structures. Additionally, for shared private open space, such as block interiors, the stewardship and maintenance can be dealt with through these associations.

PROPERTY RIGHTS TOOLS

Eminent Domain

North America, the UK, and Australia provide precedents for this type of property right tool; government ownership of private land after demonstrated public benefit and need. In Quito there are many disputed or absentee owners. In the case of multiple ownership, after a given period of time to allow for claims, ownership of the property reverts to the government, which can be auctioned or placed in a

6. For more information on Neighborhood Conservation Districts see <http://www.preservationnation.org/information-center/law-and-policy/legal-resources/preservation-law-101/resources/Conservation-District-Programs.pdf>.

7. For more information on subsidies see <https://www.nationaltrustcanada.ca/issues-campaigns/financial-incentives/provincial/grants>.

land bank for private reuse. There must be a consistent and transparent process in place for property evaluation, so owners are legally compensated. After eminent domain, there must be a period of time to allow for legitimate claims to gain a portion of the sale value, at the time of the taking. This can allow for reuse of properties which are in limbo due to ownership complications. While this can be a powerful tool, there are currently many opportunities for development in the historic center. As developmental pressure grows, eminent domain can be utilized to create reuse opportunities, but would be most effective if there is an identified beneficial use for the future of the property.

MANAGEMENT OF ADAPTIVE REUSE DEVELOPMENT IN QUITO

As discussed earlier, a realignment of management is necessary in order to make the development process more approachable in the HCQ. After looking at multiple case studies, the team determined best practices, combining elements of the various approaches to create a management system we believe will work in the HCQ. In the recent past, major redevelopment projects in the HCQ have relied on public investment, both the at the Municipal and National levels of government. Given the current lack of private investment, and the government's large inventory of vacant 20th-century properties in the HCQ, there is a major opportunity for the government to take the lead in facilitating new types of redevelopment projects as an example for private developers to follow. This opportunity can be taken on solely by the government, or through public-private partnerships, where the government takes some of the risk away from the private investors involved, who in turn alleviate the financial burden and future management responsibilities of the property. This type of investment is an effective way to incentivize sustainable development and initiate private investment.

Before any actual investment occurs, the Municipality must realign the management process. The number of stakeholders involved in the process needs to expand. This includes more diverse representatives in the discussion of the Historic Commission through a design review process, and public meetings. Figure 2.06 below shows the structure of the approval process for any type of development project in the HCQ and the surrounding buffer zone neighborhoods.

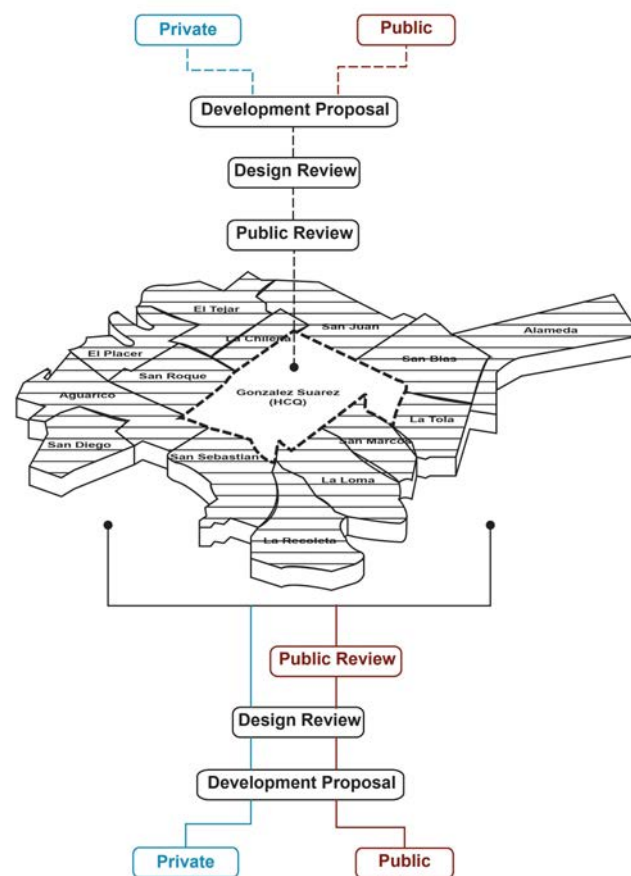
At the top of the diagram, the process for any development proposal, specific to the HCQ is shown. Whether private or public, all proposals first undergo design review. Also included is a public review where the local community, residents, business owners, property owners are able to comment on projects. Although many people move through the HCQ, there are currently few actual residents; yet because it is nationally important to Ecuador, we maintained a process to review all major projects.

The process differs for any project proposal in the surrounding buffer zones. Shown in the bottom of the diagram

proposals will trigger different review processes based on location, type of investment, and size of investment. We suggest all proposals, both public and private must be submitted for design review. For any publically funded project, we advise that a public review process takes place, at a minimum such that the local community in the respective neighborhood has a say in the development that occurs in their neighborhoods, especially using public funds. To make the process more approachable to private investors, we do not require public review to take place for their projects.

The question of who to include in the reviews is always difficult to answer. There are many options based off our case study research. To begin with a structure, we suggest using historic districts and conservation districts, as explained above, to specifically guide change for each unique neighborhood. From there, a representative from each of these areas could be included on behalf of their neighborhoods or larger districts. This is similar to how the United Kingdom facilitates design review, through a democratic process where a voted-in representative makes a decision on behalf of an entire community. Other places, such as the United States, hold open public meetings where anyone is welcome to sit in and listen to project proposals, give their opinion, or share their concerns.

FIGURE 2.06 - Management structure of the execution process



Source: Author Elaboration

The goal for including a public review process in the HCQ and surrounding neighborhoods is to empower the community to take initiative, relieving the Municipality to focus on broader projects. Smaller conservation and historic districts and community governed improvement districts taking responsibility for their neighborhoods both allow for growth and development, and the ability to guide change.

Based on our analysis, two sites in the HCQ were chosen for our case studies. The first one is Teatro Atahualpa, built in 1954. This building was used as a theatre and it is now vacant. It is owned by the government now and touches the office building nearby, which was designed by the same architect. The Edificio Bolivar was an office building and now is in mixed use – commercial and office, but severely underutilized. Based on our assessment, the theatre is now a protected building and the adjacent Edificio Bolivar is under partial protection.

The character defining features of this theater building particularly, include the interior lobby and the theater space; the façade and its relationship to the street; its material variety and ornamentation; the original performance/entertainment use. The obstacles of using this building include a lack of modern equipment/support areas, and there is no direct connection to the office building now.

PROPOSED GUIDELINES FOR ADAPTIVE REHABILITATION

Based on the team's market study discussed earlier (See: HCQ & Buffer Zone Market Study), it was found that there is a potential need for university students' activity place in the HCQ. Thus, we are proposing changing the previous theatre space into a technical school's performance space with education facilities while the office building, the Edificio Bolivar, could be used as student housing. A technical school will attract creative students and potentially lower-income students from the southern area of Quito. Large universities and private schools are well established in the north of Quito, which is also where most students live. A smaller technical school can attract a different type of student, seeking creative or technical job skills.

The large performing space can also be used by the local community as an entertainment/education resource for community gathering or activities. We propose these two buildings should be developed together to act as supporting spaces for each other.

When doing adaptive reuse, several principles regarding the concept of type, the carrying capacity, the 'aesthetics' of the building, the structure itself should be kept in mind, these concepts are discussed internationally, such as the English Heritage "Toolkit" (English Heritage 2016) Australian Adaptive Reuse Principles (Australian Government 2016) and US Secretary of the Interior's Standards (NPS 2016). These case studies resulted in our proposals for guidelines concerning fully and partially protected buildings. All buildings can provide development opportunities, particularly twentieth-century buildings, which frequently have flexible floor space that can

support interior changes. These guidelines should direct the design review process of proposed projects. Specific application of these guidelines should be informed by the heritage value and features identified through the form assessment, structure typology and capacity, master plan, and market demands.

Guidelines were developed separately for fully and partially protected building. Fully protected buildings are the most important heritage resources, and require more guidance on redevelopment. New or continued uses can still be supported, but the historic character and overall building should be maintained. In contrast, partially protected structures have important features and values, however, there is much more allowance for change. These buildings can become living documents of social and cultural change in the HCQ, through a synthesis of historic fabric and new interventions where necessary.

FULL PROTECTION GUIDELINES

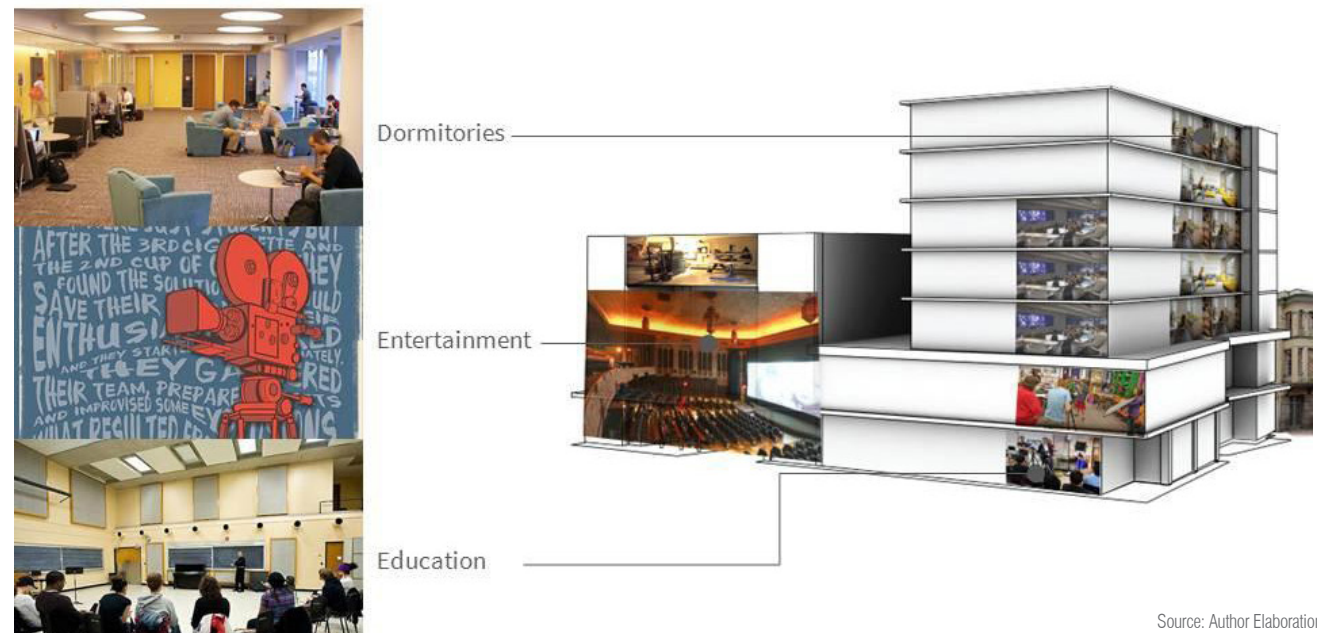
- Maintain original use when possible, or a compatible new use. Any use that the building cannot easily support, or major changes would be required, is not compatible. However, minor changes or interventions that are not visible may be needed to support contemporary use, and should be placed unobtrusively. For example, consistent and fully accessible circulation can be inserted in the core of structural bay systems, or on the back of buildings.
- Maintain scale, massing, and materials
- Make new interventions reversible when possible. This protects the historic fabric during construction, and allows the removal of interventions in the future. Safety or accessibility requirements may not be reversible, but should be understood as necessary measures that provide the opportunity for all users to experience the historic resource. Additionally, systems such as fire suppression provide important protection measure for the fabric of historic buildings.

FIGURE 2.07 - Teatro Atahualpa, exterior view



Source: Flickr user Steve Minor, <https://www.flickr.com/photos/sminor/3258420917>

FIGURE 2.08 - Proposed Function of Teatro Atahualpa



- Additions, if needed, should 'lightly' touch historic structure. Separation or reversibility allows the historic fabric to be maintained, while a new use is supported through the additions. Through such careful delineation, each era of construction will be clearly defined for maximum interpretation. If the function of the building changes in the future, these additions can be included, or removed to restore the historic fabric. These measures can include a hyphen or separation between historic fabric and new interventions, or utilizing or expanding existing fenestration for new passageways.
- Existing natural lighting and ventilation should be maintained to keep the character of the building. New fenestration should not detract from the existing character. Mechanical systems can be added in back or service areas when needed. Details, decorations, and relevant historic furniture should be restored.
- General circulation patterns and space configuration should be maintained.

PARTIAL PROTECTION GUIDELINES

- Maintain character features identified in values assessment. These features give the building its character and convey its significance. They should be maintained and proposed changes should enhance or complement these features
- Maintain or enhance street relationship. The amount of glazing, entranceways, and circulations should be considered. If there is an existing setback, the increase of public space may provide opportunity to activate the street, through seating or other means.
- New interventions may be needed to support continued or new use.

- Additions should be in scale. They should be contemporary in design to differentiate themselves from the historic fabric.
- Higher additions should be set back from street. This maintains the pedestrian experience, view sheds, and prevents the new addition from overwhelming the existing building.
- Selective demolition of non-contributing or very unstable elements may be allowable.
- Additions should demonstrate layering, representing temporal sense, aesthetics, changing use, or significant events. This allows the fabric to contribute to the living document of the city.

TEATRO ATAHUALPA AND THE EDIFICIO BOLIVAR

Based on the principles discussed above, the function we propose for the Teatro Atahualpa and the Edificio Bolivar is as follows: the upper levels of the office building be converted to a dormitory for technical and art students, and the lower floors of the office building converted to educational spaces. The limited fenestration on the second floor provides a useful opportunity to control the lighting needed for media classes, including digital animation and filming. The primary theater space can support productions and screenings, possibly holding film festivals. The potential for an extendable stage⁸, should be explored. This would not disrupt the historic character, even if a few rows of seating is removed or becomes removable, and may provide a chance to support small live performances, or small orchestral productions during classic film screenings.

8. See Temple Performing Arts Center, Philadelphia, historic church reuse with extendable stage, <http://www.traditionalbuildingportfolio.com/projects/commercial/temple.html>.

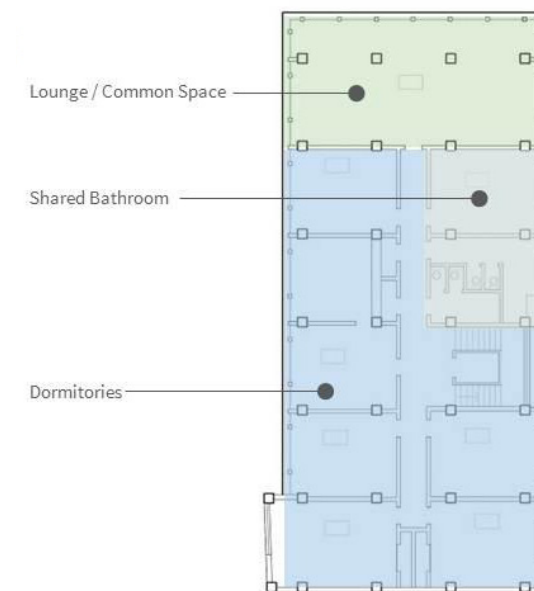
FIGURE 2.09 – Proposed ground Floor Plan for Teatro Atahualpa and Edificio Bolivar

Existing plan with proposed changes colored. The theater space is proposed as a performing arts space, while the surrounding spaces serve the new use. The office building can be converted to student dorms with education and community spaces on the lower levels.



FIGURE 2.10 – Proposed typical Upper Floor Plan of Edificio Bolivar

Existing plan with proposed changes colored. The existing divisions in the building facilitate its transformation to dormitories with a shared bathroom and a shared common space.



In first floor (Fig 2.09), we propose adding cafe and seating (showed in orange in the image below) or service facilities in the lobby. There is space to support small refreshment sales, and can act as a student and performance amenity. The public restroom could be expanded to make it bigger to meet the crowd demands (showed in light blue). This is also where direct connections between the theater and education buildings can be created, if needed.

Because the upper floors of the Edificio Bolivar (Fig. 2.10) already has small separate rooms, they can be renovated into single student dormitory units. The front area (showed in green) could be converted into a meeting/study lounge on some floors, or subdivided to provide additional residential units, while the existing restroom could be organized and expanded to form a shared bathroom.

EX HOTEL HUMBOLDT | EDIFICIO LA PREVISORA

The bank/hotel is another building the team chose to analyze in depth for an adaptive reuse strategy. This building was built in 1939. Historically, the lower floor was used as a bank and the upper part as a hotel. The current intent of the government is to sell this building to a developer for a five star hotel. Based on our market study (See HCQ & Buffer Zone Market Study), demand for five star hotels in the HCQ is very low, and the existing luxury hotels do not operate at capacity. However, there is an increasing number of young artists in Quito, and just as we see everywhere in the world, creative arts cluster is becoming more popular. This creative class is attracted to buildings with character, and the lifestyle that central districts provide is often important to these users.

Based on the team's assessment, this building has several advantages for the strategy of modern adaptation. It is a fully protected building. It is currently unoccupied and owned by the central government. It is Modernist architecture with large, flexible space on the ground floor. The tower has single rooms with connecting baths. There is a plaza and pedestrian walkway adjacent to the property.

The character-defining features to protect are the exterior art deco features including detailed metal windows; the monumental interior lobby space; and the tower with its views to the city. Obstacles include interior ceilings and walls needing repair work; insufficient numbers of elevators; and possibly, a lack of parking considerations.

The team proposes developing the building as a creative arts center with exhibition halls in the lower floors and studios, lecture rooms, condos in the upper floors, and removing the non-historic, structural upper floor, which was added after the building was completed. The lower level can act as a gallery and marketplace for the residents above. The circulation of the upper levels should be resolved through a vertical core created in the center, if an appropriate area can be found, or the addition of a modern staircase and elevator on the side or back of the building.

FIGURE 2.11 - Ex Hotel Humboldt | Edificio la Previsora with the front public plaza



Source: Eduardo Rojas.

FIGURE 2.12 - Proposed Function of the Bank/Hotel building as creative arts center, with residences above



Source: Author Elaboration

CONCLUSION

Regarding the inventory of underused twentieth century architecture in the HCQ, there are options to put these buildings into contemporary use while preserving heritage values. Doing so can add to the revitalization of both the structures and the significance of city life that is fed by them. New uses will add to the heritage layers of the city, and bring people into the historic

core for new experiences. The materialization of such renewal requires new regulations, incentives, and guidelines. Among these tools, some create community and underscore the social connections of the city, while others guide development. A variety of solutions can respond to different challenges and opportunities.

3 CONTEMPORARY INTERVENTIONS



THE NEED FOR NEW CONSTRUCTION

The ever changing nature of urban areas includes even protected historic centers, and it is therefore compulsory for the government to acknowledge the pressures for change in order to manage the possible outcomes. As stated in the ICOMOS (2014:07) Madrid document: “managing change is an essential part of the conservation process to maintain cultural significance, authenticity, and integrity”. To describe this process, Historic England (2014) uses the term ‘Constructive Conservation,’ which gives us the premise that the conservation practice is not static, but should guide the future growth and transformation of the urban heritage areas. Empty lots, ruins, or non-contributing buildings offer the possibility for new construction in the HCQ, giving the opportunity to add contemporary design to its historic layering while contributing to a vibrant historic center.

The redeveloped evaluation method for twentieth century architecture helps identify the structures that lack character and therefore are not protected. The owners of these structures may opt to demolish and open up newly cleared parcels of land that become important means to realizing the aim of creating a livable environment in the Historic Center of Quito. The market study has identified opportunities to infuse new uses in buildings, capturing new markets like the creative class, adventure tourists, etc. While these new uses encourage rehabilitation of properties, they also call for new construction where the existing cannot provide for spatial or other requirements. The following is a broad list of goals that can be achieved through new interventions in the Historic Center

- Providing services: creating spaces to provide for modern services and catering to new markets identified by the market study.

- Connectivity: creative design and construction for better connectivity between the Southern and Northern region of the city, simultaneously tapping into the market demands of people travelling through the Historic Center every day.
- Modern living: providing modern living designs and amenities to the student and young professionals’ population, drawing them to live in the Historic Center.
- Public space: increasing the amount of used public or recreation space, increasing the duration of activity hours in the center.
- Parking: designing creative parking solutions for residents and commuters while limiting the use of precious real estate for parking.
- Accessibility: safer and easier pedestrian accessibility through the Historic Center.
- Increase green space: increasing green space through the means of roof gardens, green walls, etc. along with public green spaces.

TYPES OF NEW CONSTRUCTION

ADDITIONS: NEW ADDITIONS TO EXISTING BUILDINGS

Example: New UN offices in Quito

A new addition has been designed for the Colegio Simon Bolivar, a former school property to be adapted as the new UN offices in the HCQ. This addition is sensitive to the traditional style of construction found here. The height of the proposed new buildings matches the scale of the existing school buildings and rises only along the natural topography of the site and the traditional materials blend with the new. The folded roof responds to the natural topography of Quito. The views from the new buildings enhance the experience of the city and the creation of the public and private open spaces is in keeping with the traditional vocabulary.

FIGURE 3.01 - New addition to the Simon Bolivar School to adapt the property for UN office



Source: Luis Lopez

INFILL: NEW BUILDINGS CONSTRUCTED ON VACANT LOTS

Example: Residential development in La Tola

FIGURE 3.02 - Proposal for new residential development in La Tola



Source: Author Elaboration

The image shows a new residential building proposed to be built in the neighborhood of La Tola, located in the buffer zone of the Historic Center. The new building follows the massing and scale of the vernacular surroundings. The design follows the topography of the natural landscape and infuses the idea of a shared open space (traditional courtyards) into modern residential design.

PUBLIC OPEN SPACE:

Example: Plaza Las Conceptas

FIGURE 3.03 - Plaza de las Conceptas located in Mejia and Garcia Moreno



Source: MIDUVI

The construction of the Plaza Las Conceptas met with a great deal of protest from the community due to the demolition of a building on the corner of a block and therefore the alteration of the Damero structure; the streetscape and configuration of the area. The plaza introduces contemporary design to the street and includes a café, seating and fountains. The main argument for the creation of spaces such as this one is the lack of open public spaces that attract residents to the area (Rosero 2012). Plaza de las Conceptas sought to create a rest and recreation area for families, as well as an exhibition space for contemporary national art; the new use has been wildly successful. Despite the initial displeasure, the plaza is widely used today by every demographic, and allows the contemporary design style to co-exist with the surrounding traditional styles.

PRIVATE OPEN SPACE:

Example: Block Interior Private Open Space

FIGURE 3.04 - Interior open space in HCQ



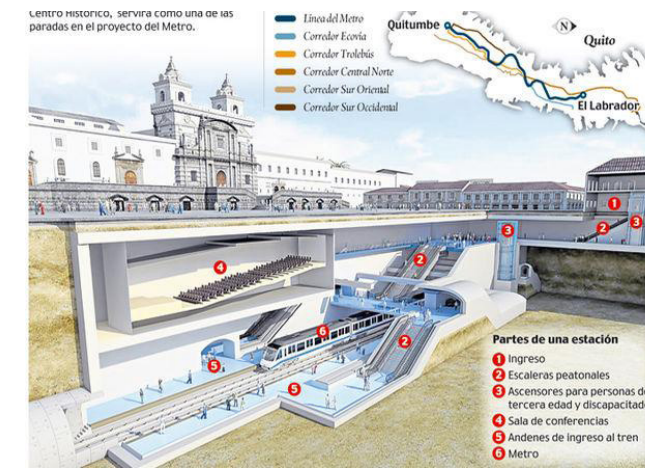
Source: Author

The image alongside shows the entry way for vehicles to the interior of a block. Such interior spaces may be used as shared parking or recreation spaces for the block. Due to the street line facade that most of the buildings in the HCQ follow, most open areas are located at the rear of the lots. Joining these areas at the core of the block offer a unique opportunity for the owners and municipality; various uses can be explored for these interior spaces and a connection between blocks through a network of pedestrian walkways could be achieved in some cases.

INFRASTRUCTURE:

Example: San Francisco Metro Station

FIGURE 3.05 - Proposed Metro Station beneath the San Francisco Plaza



Source: El Comercio

The biggest infrastructure project of the city currently is the metro line that includes a station in the San Francisco Square. The location of this stop will have a major impact in the dynamics of the historic center. The metro line will allow passengers to move from the north to the south end of the city (23 km) in only 34 minutes, allowing the HCQ to be reached from either south or north ends in about 16 minutes (Rosero 2012). The access and connectivity to the HCQ will be enhanced by this project while also reducing private traffic in the area and therefore improving the environmental quality of the HCQ. Additionally, the egress interface with the above ground plaza offers a unique design opportunity to identify and brand this stop.

Example: Waste Management

FIGURE 3.06 - Existing waste management infrastructure in the HCQ



Source: Author

Modern waste management techniques are another form of infrastructure that is currently being managed well in the Historic Center of Quito. The three bin system separates recycling materials, organic and non-organic garbage. An underground storage area allows for these bins to be sufficient in case of massive events, common in the historic center.

REGULATING DESIGN IN HISTORIC CENTERS

The opportunities for new development in the HCQ are scarce and therefore should be taken advantage of with projects that respond well to the historic character; adding new value to the area without risking the existing assets that make it valuable. The process of regulating these changes is very complicated and raises various questions such as the amount of change that an urban heritage area can resist without losing its character or the level of variability and innovation that new developments should have. Projects in the historic center will usually evoke more opinions, public meetings, and discussions (Gorski 2011) than development elsewhere, and will need to respond to specific conditions of their immediate context, making the process even more complicated. To respond appropriately and in an efficient way we suggest a series of regulations, as well as the implementation of a design review board and other useful tools by the government.

BENCHMARKS

In order to identify successful methods and tools we have studied various international approaches that can be used for reference:

- Historic England - Building in Context - <http://www.building-in-context.org/>
- Preservation Alliance for Greater Philadelphia - Sense of Place - http://www.preservationalliance.com/publications/SenseofPlace_final.pdf
- City of Charleston, South Carolina, US - Board of Architectural Review (BAR) for new construction and rehabilitation/restoration projects to meet standards laid out in the city's 1931 Preservation Plan - <http://www.charleston-sc.gov/index.aspx?NID=293>
- US Secretary of the Interior's Standards for the Treatment of Historic Properties <https://www.nps.gov/tps/standards.htm>

PROPOSED NEW REGULATIONS

Although there are zoning and land use regulations in the city of Quito, new development located in the HCQ and buffer zones should undergo an additional review process to ensure that it is contributing to the future of the core without harming the historic resources within. Within the HCQ, only buildings that have been assessed as 'non-contributing' will be eligible for demolition. Demolition should not occur without a viable and approved plan for redevelopment

(exceptions may occur when there is a valid concern for public safety). This prevents speculation and discontinuities in the urban fabric. These new interventions should directly contribute to the value of the HCQ, continuing its significance and livability. The following are proposed actions for managing new construction in both the HCQ and the buffer zones.

PRE-DESIGN REQUIREMENTS (FOR HCQ AND BUFFER ZONE)

Development Statement of Intent: This Statement of Intent comes from the developer and must be publically accessible. It must support the proposed project with market data including (but not limited to) demographics, existing land use, zoning regulations, architectural and cultural character, defining features, and market demand. The purpose of this Statement of Intent is to demonstrate the holistic consideration of the existing conditions surrounding the project, and the impacts the new intervention will have. It will act as the primary argument for how and why new interventions will contribute to the HCQ. Management plans for the future of the project should be laid out to ensure short and long term viability.

Design Statement of Intent: This Statement of Intent comes from the design team (architects, historians, engineers, etc. involved may contribute). It should be submitted to the Design Review

Board and made publically accessible. It must demonstrate understanding of the architectural and cultural significance of the greater HCQ, as well as more detailed understanding of the immediate context of the project. The design team’s approach to the new construction must be clear, and provide examples of how the design will sit in its context and the values (aesthetic, social, cultural, etc.) that it will add.

HCQ DESIGN REGULATIONS

(For Design Review for HCQ, see below)

All new construction must undergo design review by the Historical Commission.

Any publically funded new construction must undergo public review to allow input and commentary from the public. A minimum of two public meetings must be held, with adequate notice given prior to each (minimum 2 weeks). The first meeting should be geared toward local residents and stakeholders, with the second meeting open to the larger community interested in the HCQ. It is recognized that the HCQ is of national and international significance, and that there are more stakeholders than the immediate residents or users.

Any privately funded new construction of significant size (to be determined prior to regulations creation) must have a process for public input.

BUFFER ZONE DESIGN REGULATIONS

(For Design Review for buffer zone, see below)

All demolition projects or new construction that impedes on an existing structure must undergo design review by the Historical Commission.

Any publically funded new construction must undergo public review to allow local input and commentary from the local residents and stakeholders, with adequate notice given prior to meetings (minimum 2 weeks).

DESIGN REVIEW

In order to guide new development in a sustainable direction, the creation of a Design Review Board and the development of clear design guidelines are necessary for a successful and organized process to achieve the proposed goals:

- Encourage high quality design and execution
- Promote sustainable development and growth in the HCQ (including the introduction of new users and uses)
- Contribute to the HCQ adding to its layering while respecting its defining character

Design Review Boards bring together all the players in the construction and review process, allowing for public feedback in certain projects. Public meetings and review can act as an educational tool while supporting diverse processes; fundamental to preserving the character of a historic area (Gorsky 2011).

The design review process should systematically review and respond to the proposals. This process must be informed by the regulations and design guidelines, will be divided in three phases, and will include at least three meetings with the design review board:

As previously mentioned, according to the location and characteristics of the project the design review process could include meetings with the community during Phase 2. It is extremely important for the process to be consistent and for the results to be transparent and available to avoid controversy about any decision.

PROPOSED DESIGN GUIDELINES FOR NEW DEVELOPMENT

In order to develop specific design guidelines in the HCQ, the municipality should be informed by:

- Context
- Regulations
- Socio-cultural values
- Master plan

- Market
- Materials available
- New technology available

The guidelines should allow for variance and innovation but prevent any damage or alteration to the defining character of the HCQ, to achieve these three different types of guidelines are proposed:

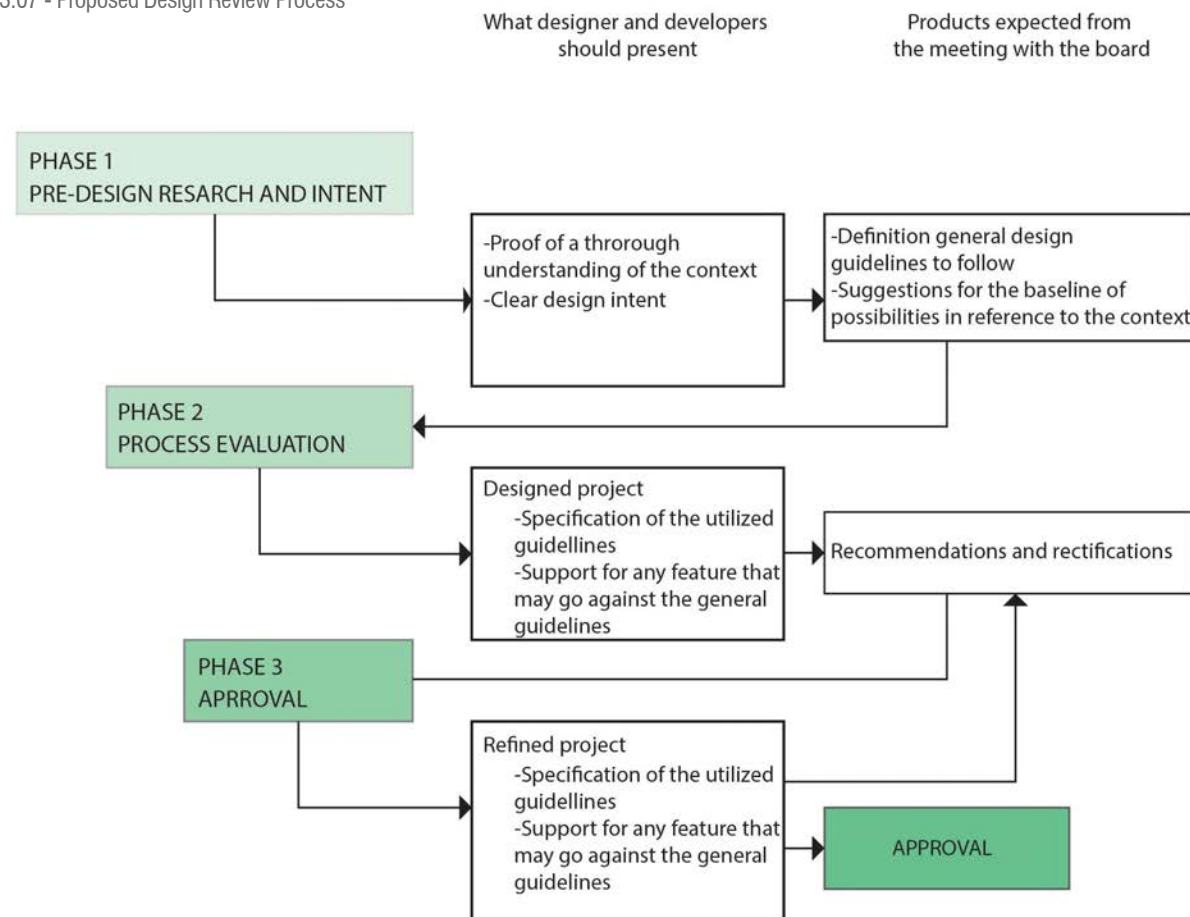
- General Design guidelines
- Baseline of Possibilities
- Specific Guidelines

The **General Design Guidelines** aim to protect and enhance the historic and urban character of the area. These guidelines should serve as a starting point for the design process and direct new development.

In the case of the HCQ these guidelines state that any new development should:

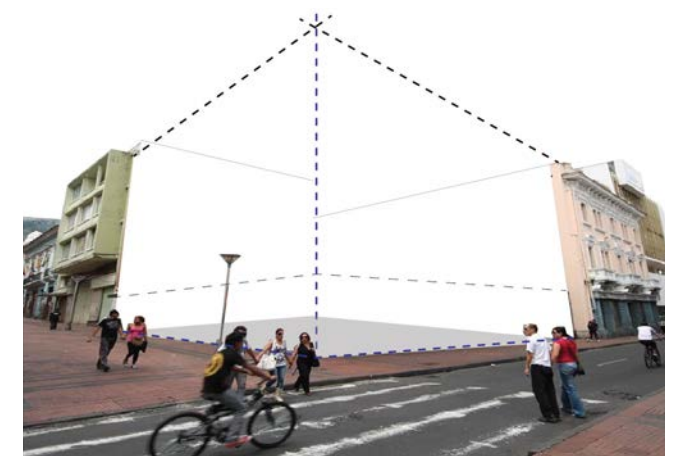
- Be sensitive to the street character, scale, and massing
- Maintain the urban continuity and patterns; complement or add to its *rhythm*
- Be clearly distinguishable as contemporary
- Respect Historic vistas and landscape
- Clearly respond to its design intent
- Informed by its own significance (its character and identity will be appropriate to its use)

FIGURE 3.07 - Proposed Design Review Process



Source: Author Elaboration

FIGURE 3.08 - General Design Guidelines such as height and setback applied in the Dassum building site



Source: Author Elaboration

The **Baseline of Possibilities** is a variable set of guidelines defined by the site context from which the designers can choose to blend or contrast. These guidelines aim to allow for innovation and variability that is respectful and connects to the existing historic fabric and buildings. These baseline options should consider the following aspect of its immediate context:

- Materials
- Colors
- Façade Composition
- Typological or common elements (ex. balconies)
- Details
- Landscape elements
- Site Prominence

The **Specific Guidelines** are applied depending on the project, responding to specific needs, concerns and goals of each project. Elements such as green roofs, bike racks, and open Wi-Fi could be encouraged by this guidelines, which will help developers attract the intended users. These guidelines should consider:

- The introduction of public open space
- The use of new technologies
- The introduction of sustainable features in buildings
- The encouragement of new means of transportation
- Relation to geography and history of place

ADDITIONAL TOOLS

In order to facilitate de the design process and review additional tools should be made available for the evaluators, developers, designers, and the community in general. These tools consist mainly of easy to find and accessible information that includes:

- Set of guidelines and technical briefs
- A set of national and international case studies of successful new development projects in historic areas
- Current master plan and zoning
- Regulations
- Any historic information that may inform future design
- Previously approved projects and its process

FIGURE 3.09 - Possible varied outcomes applied in the Dassum building site

The Dassum site could be redeveloped to serve a use that will align with the one proposed for the Atahualpa Theater. Mixed use structures for commerce and residences, library, student services or public space are some of the possibilities. The outcomes can vary form blending to contrasting according to its use and its design



Source: Author Elaboration

FIGURE 3.10 - Existing new interventions in the HCQ

Existing new interventions in the HCQ include residential housing, medical facilities and museums



Source: Luis Lopez, Daniel Moreno Flores, MCM+A

NEW CONSTRUCTION POSSIBILITIES IN THE HCQ

NEW CONSTRUCTION POSSIBILITIES IN THE HCQ

As stated before the possibilities for new development in the historic core of Quito are scarce but this is not the case in the surrounding buffer zone which offers various infill opportunities for developers.

In the core there are two main possibilities that could open spaces for new development:

- **Interior of Blocks:** Adjoining open spaces at the rear of the lots could provide opportunities for open public or private space as well as community services. This is a possibility that has not been explored deeply by the municipality and could solve certain issues.
- **Non-contributing modern buildings:** As our assessment has proved, not every twentieth century building maintains enough value to be worthwhile of preservation or adaptive reuse. New uses and typologies will need to be incorporated into the Historic Center of Quito in order to maintain its viability. Two potential sites of new construction that we have highlighted as examples include the Dassum Building and the Gran Pasaje parking and commercial structure.

DASSUM

Dassum, a publicly owned mixed use structure located on a corner lot maintains commercial space on the ground floor with empty office space above. The building has fallen into a general degree of disrepair and disuse. While it maintains the typology of a twentieth century office building, it is not notable for much else. This site sustains a high level of potential for redevelopment and new construction due to its prominence on the city corner and central location. It is also located near the proposed student reuse at the Teatro Atahualpa (see above).

FIGURE 3.11 – Dassum Building, calle Sucre facade



Source: MIDUVI

It would be beneficial for the city to redevelop this site for social housing or for other services that complement the project in the Teatro Atahualpa y Bolívar building. In a way, the government could use this site as an example for new construction that is not a plaza typology. By infilling this site with public space and small housing rental units or student services, this new building could encourage more people to relocate to the city center.

GRAN PASAJE

The Gran Pasaje is a privately owned parking garage adjacent to a prominent plaza in the HCQ. While it is a twentieth century typology, this structure is not contributing to the vibrancy of Quito, though it does serve a functional purpose. With this in mind, it would be beneficial for the government to rezone the site in which the Gran Pasaje is located to be developed into a typology more suitable for Quito. Such typologies may include rental housing, commercial space, or even recreational space. Essentially, the Gran Pasaje would contribute more to the HCQ if it served a different function. While the government cannot actually go in and demolish this privately owned building, it can encourage new use by implementing zoning and overlays to the area, and if it is redeveloped in the future, the proposals stated above can guide a sensitive and contributing contemporary building on the site.

FIGURE 3.12 – Gran Pasaje



Source: Ultimas Noticias

CONCLUSION

It is the team's sincere belief that the Historic Center of Quito can be a vibrant, livable neighborhood. To achieve this, however, the city will need to accommodate the need for new typologies and uses throughout the historic core, such as renovated structures and open public spaces. It is our belief that both new interventions and retaining the contributing modern heritage of the HCQ are crucial strategies for this success, as they will add layers to the city and create exciting and inclusive opportunities. The HCQ historically layered modern interventions that would add significance and support modern functions, and it should be allowed to continue this evolution, while ensuring that the important historical aspects are not harmed. It is important to have a strong values assessment in order to base proposals for regulations. This assessment should be based on the context, rather than the age of twentieth century buildings.

Design guidelines regarding new interventions and adaptive reuse projects, are critical for protecting and maintaining significant features and buildings, but still allowing for necessary interventions that can support continued or new uses. The HCQ will not remain a livable or desirable area and may see a decline without accommodations for change, but this change can be managed, and add to the city. Management structure and processes must be made clear and consistent to eliminate difficulties for those working, living, or developing in the HCQ, and community input is crucial to the process of management and future change.

With this report, the team asserts that government-owned properties with a distinct Modernist heritage can demonstrate redevelopment potential and contribute to the revitalization of the HCQ as a neighborhood for a variety of people. The market study and desired future demographics can guide intervention decisions. Additionally, we believe that a new Master Plan should be developed with a more expansive scope to target identified users, speak to development engaging with the community, and to clearly define the role of each actor, and create consensus on the desired future of the HCQ. With these proposals, we believe that there are many successful ideas and tools to achieve a cohesive future for a renewed Historic Center of Quito.

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APPENDICES

APPENDIX A. ACTIVITIES AND MEETINGS IN QUITO

TABLE A1 – Activities in Quito

DAY	DATE	TIME	ACTIVITIES	LOCATION	PARTICIPANTS	PRESENTER
Sunday	06/03/2016	10:00 - 18:00	City tour	HCC - Panecillo -Quitumbe - NNUU - Parque Bicentenario - Calderón y Mitad del Mundo.	UPENN - MIDUVI	Arq. Bernardo Rosero
Monday	07/03/2016	09:00 - 11:00	Presentation of the 2014 Upenn studio outcomes and the goals for the 2016 studio	MIDUVI	UPENN - INPC- ÁREAS HISTÓRICAS - MCYP - IMPQ y MIDUVI	Arq. Eduardo Rojas
		11:30 - 13:00	Lecture: Modern Architecture in Ecuador	MIDUVI - 12	UPENN, Expositor y MIDUVI	Arq. Inés del Pino
		15:00 - 18:00	Site visit: Buildings and public spaces in the HCQ	HCC -Humboldt, Dasumm, 18 de Sep. ,Pasaje Amador y Edif. Bolívar	UPENN - MIDUVI	Arq. Bernardo Rosero
Tuesday	08/03/2016	09:00 - 11:00	Lecture: Regulations and Interventions in the HCQ	MIDUVI	UPENN, Expositor y MIDUVI	Dr. Arturo Mejía
		11:30 - 13:00	Lecture: Inventory and Assessment in the HCQ	Casa Montufar	UPENN, Expositor y MIDUVI	Arq. Jesús Loor Bravo
		15:00 - 18:00	Visit to Ex Colegio Simón Bolívar (Future UN Headquarters)	EX Colegio Simón Bolívar	UPENN - MIDUVI	Arq. Bernardo Rosero
Wednesday	09/03/2016	09:00 - 11:00	Lecture: New work - Guidelines and intervention of Contemporary Architecture in the HCQ	MIDUVI	UPENN, Expositor y MIDUVI	Arq. Luis López
		11:30 - 13:00	Lecture: Land use and Interventions in the HCQ	MIDUVI	UPENN, Expositor y MIDUVI	Ing. Francisco Salazar
Thursday	10/03/2016	09:00 - 13:00	Workshop	STHV	UPENN, STHV y MIDUVI	Arq. Eduardo Rojas
Friday	11/03/2016	09:00 - 13:00	Upenn student presentation	MIDUVI	UPENN - INPC- ÁREAS HISTÓRICAS - MCYP - IMPQ y MIDUVI	Arq. Eduardo Rojas

Source: MIDUVI

APPENDIX B. EXISTING EVALUATION FORM (IN PROGRESS)

IMAGE A.01 – Existing evaluation form; currently being developed by the IMP

Page 1

Page 2

4. LEVANTAMIENTO FÍSICO DEL INMUEBLE		Bloque	1/1	Hoja Nº
4.1 Implantación General: código	4.2 Datos del Inmueble	4.4 Esquemas de: Plantas, Fachadas y Cortes: código		
4.3 Levantamiento Fotográfico del inmueble: Código	EN DESARROLLO			

Page 3

5.5 Reporte de Estado del Inmueble y Recomendaciones							REPORTE		
							1/1	Hoja Nº	
							12		
Elemento Arquitectónico	5.5.1 Estado de la edificación			5.5.2 Alteraciones		5.5.3 Elementos a Proteger	5.5.4 Recomendaciones de Intervención		
	ESTADO	RECOMENDACIONES	ESTADO GENERAL	AM	AT		TC	Conservación	Recuperación
Estructura	Cimentación								
	Muros / Paredes / Tabiques								
	Columnas / Pilares								
	Vigas								
Cubiertas	Techos / Terrazas								
	Portales								
Fachadas	Revestimientos								
	Puertas								
	Ventanas								
	Balcones								
	Portales								
	Portales								
	Dóculos								
	Herrajes								
	Decoración								
	Terrajes								
Acabados interiores	Pisos								
	Cielos Rápidos								
	Puertas / Ventanas								
	Mamparas / Curtain Wall								
	Revestimientos verticales								
	Decoración								
	Mobiliario								
	Papeles/Camillería								
	Azóreas / Balcones Patio								
	Cerramientos								
Otros Espacios y Elementos	Galerías/Corredores								
	Chimeneas								
	Jardines/Muros/Obras								
	Escaleras								
Instalaciones	Interiores								
	Exteriores								
	Hidráulicas								
	Sanitarias								
	Especializadas								

Page 5

Source: Instituto Metropolitano de Patrimonio, Quito

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APPENDIX C. CASE STUDY EVALUATION PROCESS & SCORECARD FOR QUITO MODERN HERITAGE

EDIFICIO DASSUM ASSESSMENT

IMAGE A.02 – Dassum Building



Source: Author

HISTORIC AND SOCIO-CULTURAL SIGNIFICANCE	YES / NO	SCORE	MULTIPLIER	JUSTIFICATION	SECTION TOTAL
Demonstrates new social values in modern era	No	0	x3		
Symbolizes modernity or global identity of Ecuador	Yes	+1	x3		
Landmark	No	0	x2		
Design award	No	0	x2		
Associated with significant person or event	No	0	x2		
Clearly conveys original design intent	Yes	+1	x2		+5
EXTERIOR MORPHOLOGY					
Represents architectural style	Yes	1	x2		
Are there any major alterations? Any changes to the exterior negatively impact the overall integrity.	No	0	x1		+2
INTERIOR MORPHOLOGY					
Represents architectural style?	Yes	+1	x2		
Are there any major alterations? Any changes to the interior do NOT negatively impact the overall integrity.	No	0	x1		
Are there any major substitution of original materials?	No	0	x1		+2

TYPOLOGY AND FUNCTION					
Represents modern typology for the period?	Yes	+1	x3		
Original typology identification?	No	0	x2		
Is the original use conserved?	No	0	x3	this building is underutilized	
Compatible new use:	No	0	x2		
Non compatible new use?	Yes	-1	x2	not in use = negative	+1
TECHNOLOGY AND CONSTRUCTION					
Uses new modern materials?	Yes	+1	x2		
Uses locally available materials?	No	0	x2		
Mix of traditional and new technology and Materials?	No	0	x2		
Material represents new construction technology?	Yes	+1	x1		
Represents local adaptation of Modernism?	No	0	x3		
Does the architecture represent Ecuadorian modern design?	No	0	x2		
Does the Architecture represent societal change towards Modernism?	Yes	+1	x2		+5
NATURAL ENVIRONMENT					
Contributes to the aesthetic layering of the city fabric?	Yes	+1	x2		
Maintains continuous street facade?	No	0	x2	Setback	
Maintains historic elevated cityscape views?	No	0	x2		
Does the building stand out from the block?	No	0	x1		
Does the building respond to the natural environment?	No	0	x1		+2
FINAL SCORE					17

LEVEL OF PROTECTION	POINT RANGE	MANAGEMENT DECISION/ OPPORTUNITIES
Protected	(33-50)	Regulations
Partially Protected	(19-32)	Adaptive Reuse / additions
Non-Contributing	(01-18)	Demo / New Construction

CASE STUDY PERIOD ONE 1909- 1949 ASSESMENT
1939 - Hotel Humboldt -Edificio de La Previsora
Arq: Hopkins / Dentz

IMAGE A.03 – Edificio La Previsora (Ex Hotel Humboldt)



Source: MIDUVI

Considered by many to be the first Modern building in the city, the Humboldt Hotel interrupted the scale and style that predominated in the area. The Previsora bank occupied the first floors and introduced modern electrical and security systems. This luxurious, 9-story hotel closed its doors in the 80s and various uses were introduced through until its complete abandonment.

HISTORIC AND SOCIO-CULTURAL SIGNIFICANCE	YES / NO	SCORE	MULTIPLIER	JUSTIFICATION	SECTION TOTAL
Demonstrates new social values in modern era	Yes	+1	x3		
Symbolizes modernity or global identity of Ecuador	Yes	+1	x3		
Landmark	Yes	+1	x2		
Design award	No	0	x2		
Associated with significant person or event	No	0	x2		
Clearly conveys original design intent	Yes	+1	x2		+10
EXTERIOR MORPHOLOGY					
Represents architectural style	Yes	1	x2		
Are there any major alterations? Any changes to the exterior negatively impact the overall integrity.	No	0	x1		+2
INTERIOR MORPHOLOGY					
Represents architectural style?	Yes	+1	x2		
Are there any major alterations? Any changes to the interior do NOT negatively impact the overall integrity.	No	0	x1		
Are there any major substitution of original materials?	No	0	x1		+2

TYPOLOGY AND FUNCTION					
Represents modern typology for the period?	Yes	+1	x3		
Original typology identification?	Yes	+1	x2		
Is the original use conserved?	No	0	x3		
Compatible new use:	No	0	x2		
Non compatible new use?	Yes	-1	x2	not in use = negative	+3
TECHNOLOGY AND CONSTRUCTION					
Uses new modern materials?	Yes	+1	x2		
Uses locally available materials?	No	0	x2		
Mix of traditional and new technology and Materials?	Yes	+1	x2		
Material represents new construction technology?	Yes	+1	x1		
Represents local adaptation of Modernism?	No	0	x3		
Does the architecture represent Ecuadorian modern design?	Yes	+1	x2		
Does the Architecture represent societal change towards Modernism?	Yes	+1	x2		+9
NATURAL ENVIRONMENT					
Contributes to the aesthetic layering of the city fabric?	Yes	+1	x2		
Maintains continuous street facade?	Yes	+1	x2	Setback	
Maintains historic elevated cityscape views?	Yes	+1	x2		
Does the building stand out from the block?	Yes	+1	x1		
Does the building respond to the natural environment?	No	0	x1		+7
FINAL SCORE					33

LEVEL OF PROTECTION	POINT RANGE	MANAGEMENT DECISION/ OPPORTUNITIES
Protected	(33-50)	Regulations
Partially Protected	(19-32)	Adaptive Reuse / additions
Non-Contributing	(01-18)	Demo / New Construction

Case Study Period Two 1950-1980
1954 - Edificio Compañía de Seguros Sudamericana
Arq. Eduardo Geisböhler

IMAGE A.04 – Compañía de Seguros Sudamericana Building



This six story office building was originally intended for the office and customer assistance of an insurance company. Although the original company moved the building was occupied by different office for various decades until its abandonment in the late 90's. Currently only the ground floor is occupied by a bank.

Source: Author

HISTORIC AND SOCIO-CULTURAL SIGNIFICANCE	YES / NO	SCORE	MULTIPLIER	JUSTIFICATION	SECTION TOTAL
Demonstrates new social values in modern era	Yes	+1	x3		
Symbolizes modernity or global identity of Ecuador	Yes	+1	x3		
Landmark	No	0	x2		
Design award	Yes	+1	x2		
Associated with significant person or event	No	0	x2		
Clearly conveys original design intent	Yes	+1	x2		+10
EXTERIOR MORPHOLOGY					
Represents architectural style	Yes	1	x2		
Are there any major alterations? Any changes to the exterior negatively impact the overall integrity.	No	0	x1		+2
INTERIOR MORPHOLOGY					
Represents architectural style?	Yes	+1	x2		
Are there any major alterations? Any changes to the interior do NOT negatively impact the overall integrity.	No	0	x1		

Are there any major substitution of original materials?	No	0	x1		+2
TYPOLOGY AND FUNCTION					
Represents modern typology for the period?	No	0	x3	In the second period this type of architecture was not new or significant	
Original typology identification?	Yes	+1	x2		
Is the original use conserved?	Yes	+1	x3		
Compatible new use:	No	0	x2		
Non compatible new use?	No	0	x2		+5
TECHNOLOGY AND CONSTRUCTION					
Uses new modern materials?	Yes	+1	x2		
Uses locally available materials?	Yes	+1	x2		
Mix of traditional and new technology and Materials?	No	0	x2		
Material represents new construction technology?	Yes	+1	x1		
Represents local adaptation of Modernism?	Yes	+1	x3		
Does the architecture represent Ecuadorian modern design?	No	0	x2		
Does the Architecture represent societal change towards Modernism?	Yes	+1	x2		+10
NATURAL ENVIRONMENT					
Contributes to the aesthetic layering of the city fabric?	Yes	+1	x2		
Maintains continuous street facade?	Yes	+1	x2	Setback	
Maintains historic elevated cityscape views?	Yes	+1	x2		
Does the building stand out from the block?	Yes	+1	x1		
Does the building respond to the natural environment?	No	0	x1		+7
FINAL SCORE					36

LEVEL OF PROTECTION	POINT RANGE	MANAGEMENT DECISION/ OPPORTUNITIES
Protected	(33-50)	Regulations
Partially Protected	(19-32)	Adaptive Reuse / additions
Non-Contributing	(01-18)	Demo / New Construction

**Case Study Period Three- 1981- Present Assessment
2003 - Centro Commercial Hermano Miguel**

IMAGE A.05 – Centro Comercial Hermano Miguel



Source: <http://www.martinezing.com/>

As part of a major plan to restore Quito's historic center various commercial centers were built to relocate more than 6000 informal sellers. One of these commercial centers, CC Hermano Miguel, is located in the heart of the former commercial area with a capacity for 920 shops.

HISTORIC AND SOCIO-CULTURAL SIGNIFICANCE	YES / NO	SCORE	MULTIPLIER	JUSTIFICATION	SECTION TOTAL
Demonstrates new social values in modern era	Yes	+1	x3		
Symbolizes modernity or global identity of Ecuador	No	0	x3		
Landmark	No	0	x2		
Design award	No	0	x2		
Associated with significant person or event	No	0	x2		
Clearly conveys original design intent	No	0	x2		+3
EXTERIOR MORPHOLOGY					
Represents architectural style	Yes	1	x2		
Are there any major alterations? Any changes to the exterior negatively impact the overall integrity.	No	0	x1		+2
INTERIOR MORPHOLOGY					
Represents architectural style?	Yes	+1	x2		
Are there any major alterations? Any changes to the interior do NOT negatively impact the overall integrity.	No	0	x1		
Are there any major substitution of original materials?	No	0	x1		+2

TYPOLOGY AND FUNCTION					
Represents modern typology for the period?	No	0	x3	In the third period this type of architecture was not new or significant	
Original typology identification?	Yes	+1	x2		
Is the original use conserved?	Yes	+1	x3		
Compatible new use:	No	0	x2		
Non compatible new use?	No	0	x2		+5
TECHNOLOGY AND CONSTRUCTION					
Uses new modern materials?	No	0	x2		
Uses locally available materials?	No	0	x2		
Mix of traditional and new technology and Materials?	Yes	+1	x2		
Material represents new construction technology?	No	0	x1		
Represents local adaptation of Modernism?	No	0	x3		
Does the architecture represent Ecuadorian modern design?	No	0	x1		
Does the Architecture represent societal change towards Modernism?	Yes	+1	x2		+4
NATURAL ENVIRONMENT					
Contributes to the aesthetic layering of the city fabric?	No	0	x2		
Maintains continuous street facade?	Yes	+1	x2	Setback	
Maintains historic elevated cityscape views?	No	0	x2		
Does the building stand out from the block?	No	0	x1		
Does the building respond to the natural environment?	No	0	x1		+2
FINAL SCORE					18

LEVEL OF PROTECTION	POINT RANGE	MANAGEMENT DECISION/ OPPORTUNITIES
Protected	(33-50)	Regulations
Partially Protected	(19-32)	Adaptive Reuse / additions
Non-Contributing	(01-18)	Demo / New Construction

APPENDIX D. CASE STUDIES: INTERNATIONAL EXAMPLES OF NEW CONSTRUCTION

LADEIRA DA BARROQUINHA by Metro Architectos Associados (Infrastructure)
Location: Salvador de Bahia, Brazil

IMAGE A.06 AND A.07 – Ladeira da Barronquinha



Source: Arch Daily <http://www.archdaily.com/781546/ladeira-da-barroquinha-metro-arquitetos>

This project, built in a Unesco World Heritage Site, clearly shows how new open public space can be introduced in historic areas adding to its value and responding to new needs and tendencies. Some of the accomplishments of the project include:

- Acknowledgment and respect of original topography
- Encouragement of pedestrian mobility
- Enhancement of commercial activity with the creation of gathering spaces
- Creates safe public space with the activity around it
- Improvement of connections within the city

While this is a good example of new construction in a World Heritage site, we believe this type of design, if applied in Quito, would benefit from the integration of green space and streetscape components such as benches, trash receptacles, and lighting.

SAN VICENTE FERRER HOME by James and Mau (Residential Infill - Contrasting)
Location: Madrid, Spain

IMAGE A.08 AND A.09 – San Vicente Ferrer Home



Source: Inhabitat <http://inhabitat.com/a-clever-facade-of-corten-steel-shutters-spiifs-up-the-san-vicente-ferrer-in-madrid/associados>

This project, located in a residential neighborhood in Madrid, is a good example of new construction within a historic context. The building above is successful in that it:

- A new residential infill that maintains the scale of the streetscape, and the rhythms of the fenestration and massing.
- Contrasts the style of new construction from the old construction while it continues to use traditional elements like the balconies.
- Uses modern materials like glass and Corten steel, and introduces contemporary elements such as parking space on the lower level
- Blends the use of traditional technologies to introduce natural light and ventilation into the structure, in a similar method as the other buildings on the street, with contemporary functionality and aesthetics.

APPENDIX E. ORDINANCE 260 REVIEW

On September 8, 1978 the intergovernmental World Heritage Committee of UNESCO declared Quito a Cultural Heritage Site for the different values of their ten urban cultural and artistic architectural landscape. Quito has been fulfilling sustained conservation of its artistic, cultural, tangible and intangible urban heritage in its worthy historic and parish centers. The process involves effective implementation of new policies and conservation of historic areas. The Metropolitan District of Quito and the various custodians of estates in the heritage city define the plan of action programs and strategies. The applicability of the National Cultural Heritage Act needs to be strengthened through the Municipality with new schemes and policies. It is necessary to concentrate on a single regulatory body with all the regulations that relate to the protection of built heritage and ensure its proper management. In exercise of the powers conferred in Article 63 of the Organic Law of Municipalities and 8 of the Organic Law Regime for the Metropolitan District of Quito. (Municipio del Distrito Metropolitano de Quito 2008)

Ordinance Nº 260 defines the central core – with a scope that extends to the boundaries of the Metropolitan District of Quito-, and focuses its development in the urban pattern of Heritage Areas, sets the classification process, inventory and real estate cataloging, as well as the administrative procedures, incentives and sanctions. It establishes connections with other planning tools such as the Law of Cultural Heritage, the General Plan for Land Development [PGDT], the Master Plan of Integral Rehabilitation of Historic Areas of Quito and the Special Plan for the Historic Centre of Quito. This Ordinance is incorporated as Title II, Book II of the Municipal Code for the Metropolitan District of Quito, in effect. To date there is an update draft of this specific municipal legislation being redacted, with no date given for submission and ratification. Back to past experiences, such as the Special Plan for the Historic Centre 2003, today the Metropolitan Institute of Heritage, from an approach that involves looking to the Metropolitan District of Quito as “ancient, historical, cultural and diverse” is working under the Rehabilitation Plan of the Historic Centre, the Metropolitan Land Use Plan 2012-2022 and the Metropolitan Development Plan 2012-2022. (Medina 2013)

This legal framework in force is applied in general, but the different administrative levels have observed a random application. The provisions of decentralization that highlight the figure of the municipality and concentrates in it most of the powers of management and control were initiated in 2008, and perhaps have not yet been thoroughly embraced in relation to cultural heritage. Existing management tools still do not define specifically what is used in practice, and this implies an overlap of functions relating to the regulation and management of the Historic Centre of Quito, as discussed in the next item. (Medina 2013)

GLOSSARY

Terminology for the evaluation assessment

Please note that each term listed below is italicized when it first appears in the above document.

ADDITION: new construction added to an existing building or structure.

ALTERATION: any act or process that changes any portion of the exterior architectural appearance or exceptionally significant interiors of a building, structure, or object, including, but not limited to, the erection, construction, reconstruction, or removal of historic fabric.

APPROPRIATE: especially suitable or compatible.

ASSOCIATIVE VALUE: when a building can attain significance through association of a person or event.

BUILDING: a building, such as a house, barn, church, hotel, or similar construction is created principally to shelter any form of human activity. “Building” may also be used to refer to a historically and functionally related unit, such as a courthouse and jail or a house and barn. Examples include: carriage house, church, courthouse, house, library, shed, stable, store, theater, train station, garage, detached kitchen, barn, or privy.

COMPATIBLE: in harmony with location, context, setting, and historic character.

COMPATIBLE NEW USE: is any new use that does not affect the significance of the building because the changes are reversible or do not alter character-defining features.

CONTRIBUTING: A building, site, structure, or object that adds to the historical associations, historic architectural qualities, or archaeological values for which a property is significant. (Design Guidelines for Department of Defense Historic Buildings and Districts; US Department of Defense, 2008)

CULTURAL LANDSCAPE: According to the US National Park Service this is “a geographic area, including both cultural and natural resources and the wildlife or domestic animals therein, associated with a historic event, activity, or person or exhibiting other cultural or aesthetic values.”

CULTURAL VALUES (HISTORICAL/SOCIOCULTURAL VALUES)

Any geographical area that has been influenced or given special cultural meaning by people. The Historic Center of Quito was established by the Spanish over top of an ancient Incan city. The Spanish preserved the city plan, natural waterway, roads and transportation routes already established by the Incas. This instance began the layering the city has experienced since these ancient times. The layering of indigenous, Spanish, baroque and modern architecture with in the Ecuadorian landscape over time make the Historic Center Quito significant. Market activity and transportation are historic and still central to the core.

CONTEMPORARY: reflecting characteristics of the current period. Contemporary denotes characteristics that illustrate that a building, structure, or detail was constructed in the present or recent past rather than imitating a historic design, or being historicist.

DEMOLISH/DEMOLITION: Any act or process that destroys in part or whole a building, structure, or resource. This definition often refers to deliberate demolition of a building or site or allowing a building to fall into such a state of disrepair that it becomes necessary or desirable to demolish it.

DESIGN GUIDELINES: the “Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings” as adopted by the Secretary of the United States Department of the Interior, and other guidelines which may be adopted from time to time.

DESIGN INTENT: Original construction documents are used a guide to determining the original intent of Modern Architecture. These documents can be used to determine the current integrity of modern buildings as it relates to its original design intent – without alterations.

FENESTRATION: The arrangement of openings, particularly windows, on a building.

HISTORIC CONTEXT: patterns or trends in history by which a specific occurrence, property, or site is understood and its meaning and significance within history or prehistory is made clear. Historic contexts are historical patterns that can be identified through consideration of the history of the property and the history of the surrounding area. Historic context may relate to an event or series of events, pattern of development, building form, architectural style, engineering technique, landscape, artistic value, use of materials or methods of construction, or be associated with the life of an important person; also the setting in which a historic element, site, structure, street, or district exists.

HISTORIC DISTRICT: an area designated as a “historic” by ordinance and which may contain within definable geographic boundaries one or more landmarks and which may have within its boundaries other proportions or structures that, while not of such historic or architectural significance to be designated as landmarks, nevertheless contribute to the overall historic or architectural characteristics of the historic district.

HISTORIC INTEGRITY: the ability of a property to convey its significance; the retention of sufficient aspects of location, design, setting, workmanship, materials, feeling, or association for a property to convey its historic significance.

HISTORIC SIGNIFICANCE: determines why, where, and when a property is important. Historic significance is the importance of a property with regard to history, architecture, engineering, or the culture of a state, community, or nation. The key to determining whether the characteristics or associations of a property are significant is to consider the property within its historic context. Properties can be significant for their association or linkage to events or persons important in the past, as representatives of manmade expression of culture (design/construction) or technology, or for their ability to yield important information about history or prehistory.

IDENTITY: To determine the original existing features and materials of historic property.

MAINTAIN: to keep in an existing state of preservation or repair. In the guidelines, “retain” and “maintain” describe the act of keeping an element, detail, or structure and continuing the same level of repair to aid in the preservation of elements, sites, and structures.

NON COMPATIBLE NEW USE: any change in use that is not reversible, compromises the integrity of the building’s character defining features which includes abandonment/non use.

NON CONTRIBUTING: A building, site, structure or object that does not add to the historical associations, historical architectural qualities or archaeological values for which a property is significant. (Design Guidelines for Department of Defense Historic Buildings and Districts; US Department of Defense, 2008)

PERIOD OF SIGNIFICANCE: the length of time when a property was associated with important events, activities, or person, or attained the characteristics which qualify it for protection. Period of significance usually begins with a date when significant activities or events began giving the property its historic significance; this is often a date of construction. For prehistoric properties, the period of significance is the broad span of time about which the site or district is likely to provide information; it is often the period associated with a particular cultural group.

RECOGNITION: The modern practice and award for great architecture has been around for 100 years in Quito and the

RHYTHM: regular occurrence of elements or features such as spacing between buildings.

SCALE: proportional elements that demonstrate the size, materials, and style of buildings.

STREETSCAPE: the distinguishing character of a particular street as created by its width, degree of curvature, paving materials, design of the street furniture, and forms of surrounding buildings.

STRUCTURE: the term “structure” is used to distinguish from buildings those functional constructions made usually for purposes other than creating human shelter. Examples include: bandstand, bridge, canal, corncrib, clam, earthwork, fence, gazebo, grain elevator, highway, irrigation system, lighthouse, railroad grade, silo, trolley car, tunnel, and windmill.

STYLE: a type of architecture distinguished by special characteristics of structure and ornament and often related in time; also a general quality of a distinctive character.

