

11th March 2010

Arch. Melissa Thereliz Cabrera Rodríguez

PERU

muse_tui@yahoo.com

Conservation and Management Plan of the Ganoza Orbegoso House

And guidelines for a *mise en valeur* project



Conservation and Management of historic buildings

Advanced International Program 2009/2010

Lund University - SIDA

Conservation and Management of the Ganoza Orbegoso House

And guidelines for a *mise en valeur* project

Melissa Thereliz Cabrera Rodríguez

Architect, Projects Manager

Abstract

Located in Trujillo Perú, Ganoza Orbegoso House was originally built for residential purposes and is popularly known as "Old Center" for being the first school in the city.

Due to the collapse of structures weakened by age and overuse, it is not given a use nowadays, and remains in state of abandon. Because of the deficit of public spaces for the promotion of art and culture in Trujillo, it has been consider by the owner to recover this historic building and to convert it to a Regional Identity Museum.

This paper contains an analysis of this house values and a report of the physical status in which it remains, in order to determine what type of interventions should be performed. These interventions have been identified and it is needed to execute Preservation and Restoration actions, specifically proposed clearing, structural consolidation and rearrangement. Although a project could not be complete without giving this house a new use, which is why guidelines for rehabilitation also known as a “mise en valeur” are also part of this Plan.

Introduction

Trujillo is a coastal town in La Libertad region of Peru which has a peculiar Historic Centre, with a grid layout. In its main square in one corner is located the Ganoza Orbegoso House, a well-known historic building. This building was declared Historic Monument by Supreme Resolution 2900-72-ED becoming part of the Peruvian Monumental Heritage.

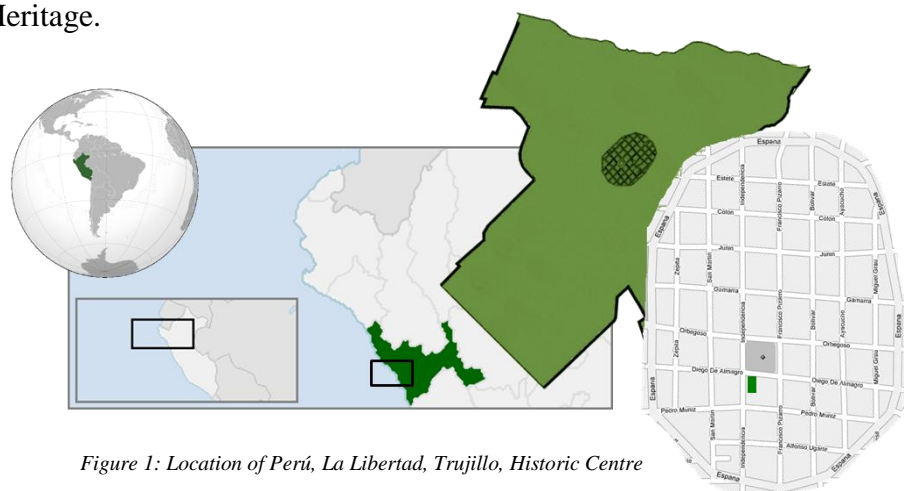


Figure 1: Location of Perú, La Libertad, Trujillo, Historic Centre
and finally Ganoza Orbegoso House

Until 2008 public school "Pedro Mercedes Ureña" was located in this building. Unfortunately, it was necessary to wait for this building to be declared a high risk of habitability to move out the school, despite of being established in the National Building Regulations¹ as incompatible the educative use in monumental buildings in Historic Centres of the country.

It has been over a year after the school eviction and time is running against as the building remains abandoned. However, contradictorily judging from the outside, the building looks in good condition. This is due to an erroneous policy of "recuperation of fronts," which only encourages a false idea about the physical state of the monumental heritage of the Historic Centre. This action of *monumental makeup* is generated by a tourist interest, but the Urban Architectural Heritage cannot be measured only by its tourist potential, but the historical content that their very presence transmits to the community that lives with it.

The Regional Government, the owner of this building, has become aware of this fact and has sought to develop a Conservation Plan and a future project of adaptive use. The Conservation and Management Plan presented in this document has some main objectives:

- To suggest proper actions to the owner, the Regional Government, for the restoration and the permanent actions of conservation of this historic house.
- To provide the guidelines to be followed for the *mise en valeur* project.

Therefore the following document responds sequentially to three major questions: What to conserve? Why conserve? How conserve?

Background: What to conserve

▪ History

Ganoza Orbegoso House is a Colonial - Republican building of the eighteenth century, part of the local collective memory. This house was the former residence of the Ganoza Orbegoso family. According chronics registered² there was a competition among the General Iturregui and Mr. Ganoza Orbegoso; each one wanted a house of exceptional merits, therefore the greatest admiration of the city. The case came to an end when Mr. Ganoza boasted of having a front in the Main Square.

¹ Principal regulations document that provides the parameters for the architectural design and construction in Peru.

² "Documental History of La Libertad" from the Historian Miguel Adolfo Vega Cárdenas.

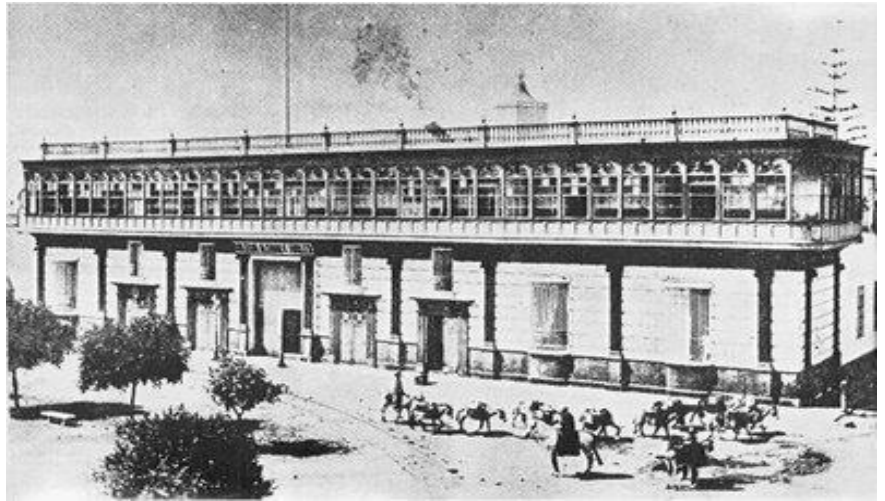


Figure 2: Ganoza Orbegoso House in 1880

The house was purchased by the De la Puente and Ganoza family. Later it was housing of the last mayor of the Viceroyalty Don Manuel Cavero y Muñoz. In 1908 the State represented by the General Director of Primary Education Dr. Justo Perez Figerola acquired the third part of the house for use it as Trujillo School Center for Boys. In 1910 the School moved to all the rooms of the house, and acquired the name of a famous character of Trujillo "Pedro Mercedes Ureña".

The building was used from 1910 to 2008 as primary school. Given the age of the building, it has been known for decades as "Old Center". Currently and for over a year the building is unoccupied.

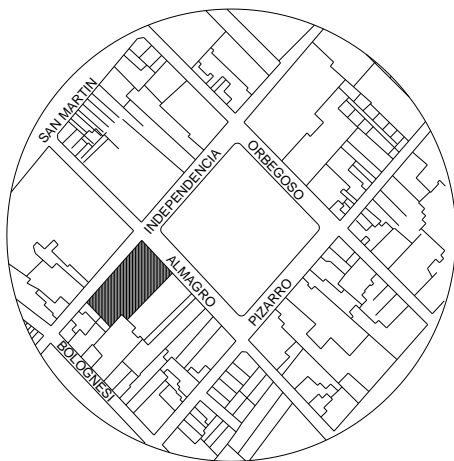


Figure 3: Location Plan 1/7500

■ Location and surroundings

The architectural whole of the Ganoza Orbegoso is located at the corner of the Jirón³ Almagro #418 with Jirón Independencia in the Main Square at the Historic Centre of Trujillo. This property is registered in the name of the Regional Government of La Libertad. The area occupied by the property is approximately 3131.16 m2, occupying almost one fifth of its block (figure 2).

The surroundings of the house are made up of Historic Buildings with front to the Main Square, the majority of are in very good condition and occupied mostly by Public and Private Institutions.

The facade of the Ganoza Orbegoso house took third from the front of the block, and highlights noticeably because of its height and large balcony.



Figure 4: Front Elevation of the Jirón Almagro 4th block

³ Since 1862 all continuous streets in Peruvian Historic Centres are called "Jirón".

▪ Description of the building

The building has one floor in the majority of his area, and 2 floors in the elevation front. The spatial organization develops as in most houses in Trujillo, influenced by the Pompeian house, around two courtyards: the main yard and the back yard, and a garden. Around the principal yard are the first main reception rooms, and grouped around the back yard are the secondary and some service rooms. In this case, the part of the garden no longer exists and corresponds to recent constructions. (See Appendix 1).

Outside, the main front is of Ionic order, in the second level there is a balcony of British influence which is the second longest of the city. On both sides of the front door are located asymmetrically three large and four small windows with metalwork and four Doric doors with friezes of triglyphs and circles and lilies bas-reliefs in the metopes.

The one floor facade of Jirón Independencia has a magnificent high-rise window and simple doors and windows that complete the composition.



Figure 5: Triglyphs and metopes details

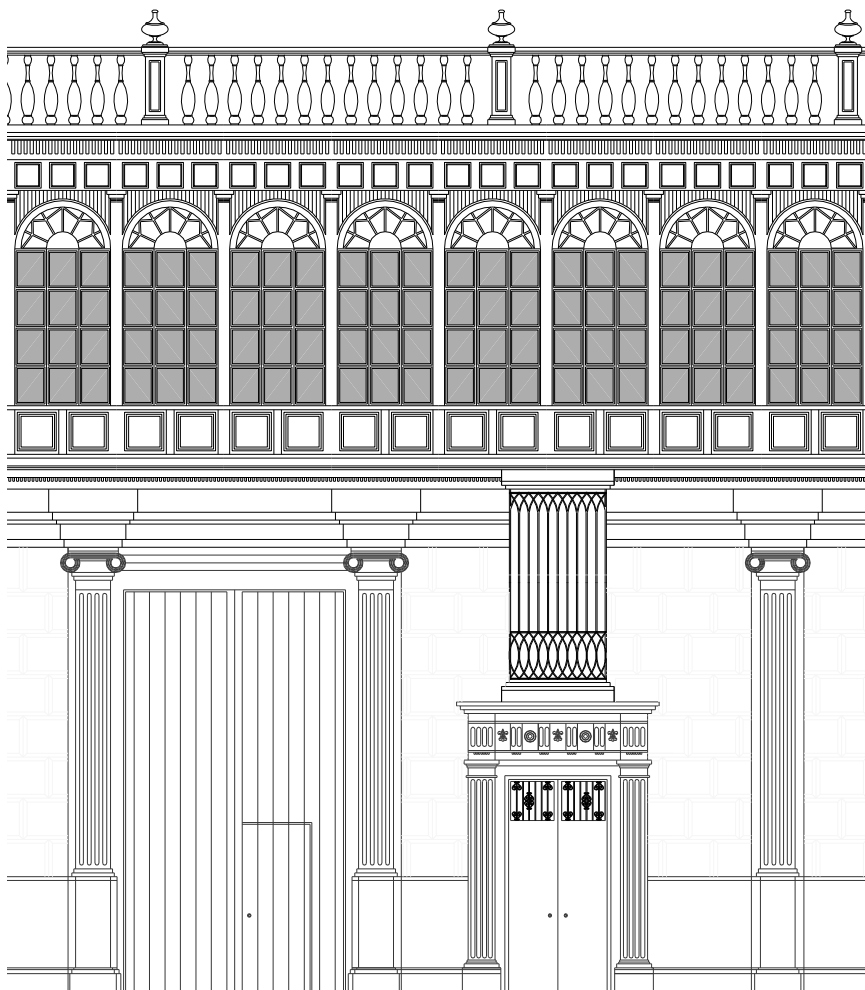


Figure 6: Neoclassical Architectural Elements in the Ganoza Orbegoso House facade



Figure 8: Game court and new constructions – Zone 4



Figure 9: Second yard – Zone 3



Figure 10: Main yard – Zone 2



Figure 11: Balcony area – Zone 1

For purposes of description and subsequent analysis the house is divided into four zones, the first three relate to the historic building and the last zone to contemporary additions which were made to comply with educational use.

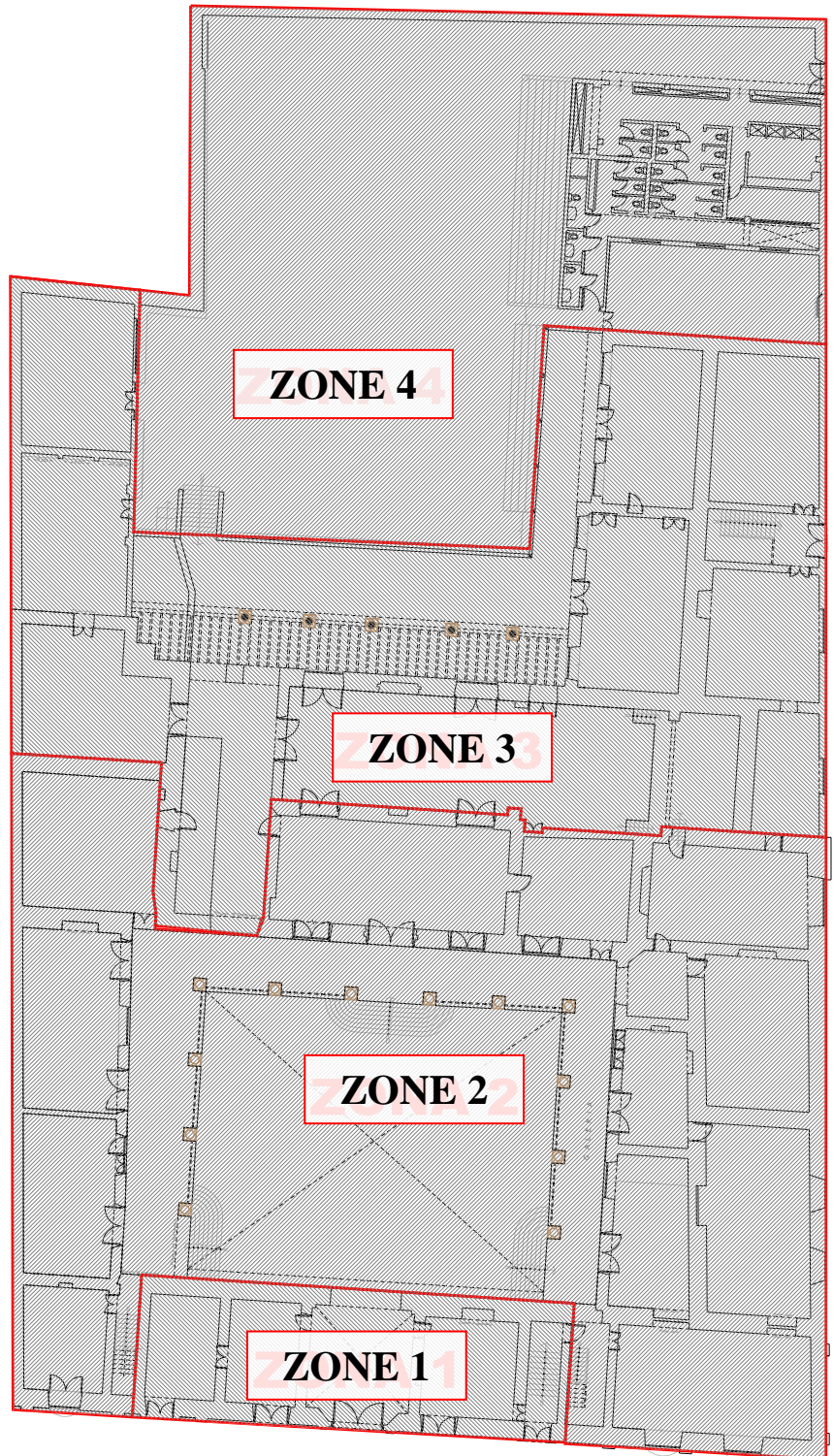


Figure 12: Proposed zonification for the study of Ganoza Orbegoso house.

Zone 1. It consists of two mezzanine floors, spiral staircase from 2nd floor to terrace and main balcony. From the Main Square by Jirón Almagro is the main entrance, followed by the “zaguán”⁴ and on the sides there are two rooms that served as administrative offices. In this area the building has two floors with a balcony along the second floor facade. On the administrative offices there is a mezzanine floor with two rooms that served as classrooms, whose entrance is through wooden stairs.

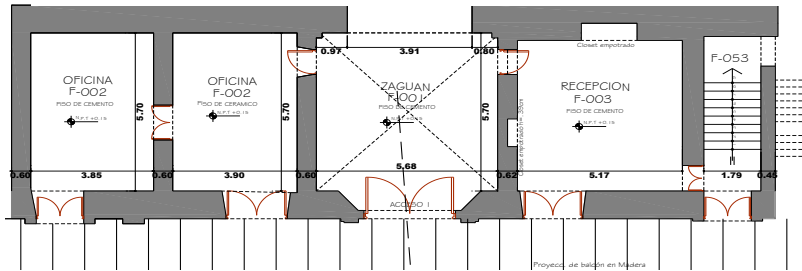


Figure 8: zone 1 showing the main entrance, the zaguán and the rooms at both sides.

Zone 2. It consists of 1 floor: Main yard, gallery and rooms. By the main entrance is accessed to the courtyard which is in the same level as the offices. This courtyard is surrounded by a zone of rooms which were classrooms and a gallery surrounding it on three sides; these spaces have a height of 1.60 m. over the yard. The room’s height grows to up to 4.90 m.

Zone 3. It consists of 1 floor: auditorium, terrace and other rooms. Through a passageway connects the gallery with the auditorium and a partially roofed terrace located at the rear of the house. At both sides of the terrace there are rooms that served as classrooms.

Zone 4. This area is a modern construction. It consists of a game court, toilets, the side entrance, a staircase, and other rooms. Here there is a gateway to the Jirón Independencia.

- Structural system (zone 1, 2 y 3)

The building is generally constructed of *adobe*⁵ on the first floor and *quincha*⁶ material on the second floor. The walls are made of adobe and constructed bracing each other. The average width of walls is 0.80 to 1.00 meters. In the back yard wall height reaches 6.55 meters, and requires the presence of buttresses or vertical braces. On the second roof, and walls are made up of *quincha*.

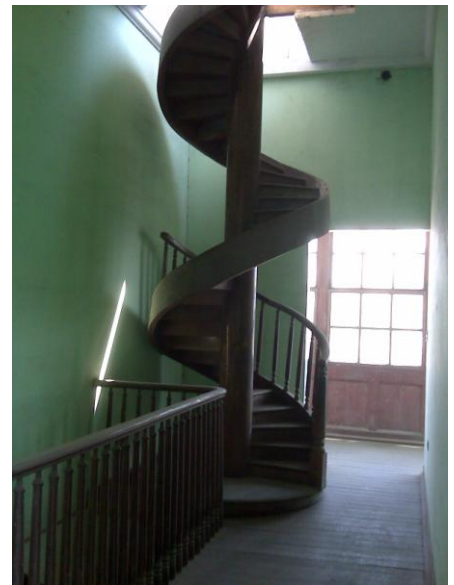


Figure 13: Spiral Staircase to terrace

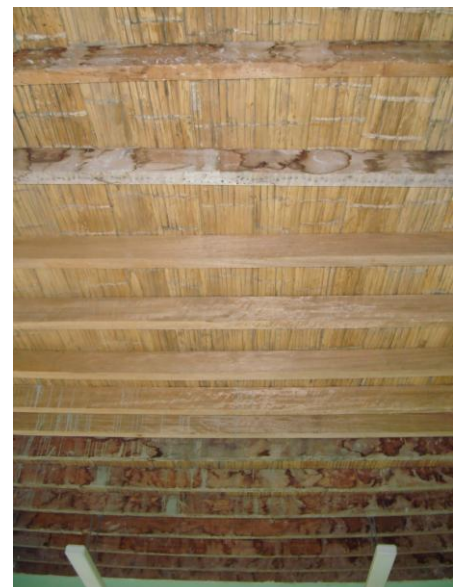


Figure 14: Quincha roof of second floor

⁴ A “zaguán” is in generic terms, a covered space located in houses, usually near the door. In this sense, has a similar meaning to lobby. It is a transit element, not housing.

⁵ Adobe is a natural building material made from sand, clay, and water, with some kind of fibrous or organic material (sticks, straw, dung), which is shaped into bricks using frames and dried in the sun. Adobe structures are extremely durable and account for some of the oldest extant buildings on the planet.

⁶ Quincha is a traditional construction system that uses, fundamentally, wood and cane or giant reed forming an earthquake-proof framework that is covered in mud and plaster.

- Architectonical elements

The floors of the rooms are timber frame, timber structures are supported on wooden beams embedded high at 1.60 above the floor. Architectural elements such doors and windows are all made of wood and glass; columns, capitals and friezes are made of wood. There are also decorative elements such balusters and pinnacles made of iron.

Analysis: Why conserve

- Conservation status

In 2008 the Peruvian National Civil Protection Institute conducted an inspection to the Ganoza Orbegoso house and determined that his physical condition was bad and meant a risk to students and school staff. Thanks to this report came the eviction of the Ureña College.

In this case, to determine the conservation status, analysis tables were used for each different parts of the Ganoza Orbegoso house. (56 tables were developed, [See Appendix 2](#) for a sample of them).

In addition each room has been codified ([See Appendix 1](#)).

In general, the deterioration mainly caused by the intensive and inadequate use of the architectural whole, is seen in the structural system and architectural elements:

- Structural system (zone 1, 2 y 3)

Through a visual inspection is quickly identified structural cracks in walls and roofs and humidity in the *adobe* walls (fig 16). It is known that one of the biggest enemies of *adobe* structures is humidity because it loses compaction. The roofs have in some cases detachment of stucco ceiling (fig.17), in other cases humidity in stucco plaster finish. Zone 3 is the one having the worse condition, having been used as a deposit, some beams there are on the verge of structural collapse. (fig.18)



Figure 15: Structural cracks



Figure 16: Humidity in walls



Figure 17: Leaks in quincha roofs



Figure 18 Leaks in quincha roofs

- Architectonical elements

In general, the conservation status is regular from the architectural point of view. However, the floors are in terrible condition because of leaks (fig 19) there is loss of glass elements in the doors, some elements such as balustrades, pinnacles and cornices have been removed or are rusty (Fig. 20), ceiling decorations, rosettes, are incomplete (Fig. 21), some windows frames and doors have been sectioned or attacked by xylophagous (fig.22).



Figure 19: Humidity in floors



Figure 20: Missing baluster



Figure 21: Incomplete gold leaf floor rosette



Figure 22: Window's wood swings sectioned

■ Causes and Problems

Current main causes of the problems threatening the Ganoza Orbegoso house are:

- Abandonment of the building.
- The continued deterioration due to climatic changes which generate heavy rains that weakened the structures.
- The ongoing seismic activity in the Peruvian northern area.
- The indifference of the institutions with interference on Architectural Heritage to assume responsibility for its maintenance.

And the main problems are:

- Structural failure: cracks in walls and roofs
- Missing drains in roofs
- Loss of wall and roof stucco plaster

■ Values analysis

The importance of a monumental building lies in the qualities or meanings it has, and is decided to conserve it based in their values acquired over time (Rivera 2008:10). Under the qualitative analysis model used in Peru⁷, the following values are identified in the Ganoza Orbegoso house:

Cultural Values:

- Historical Value: Is located within the ellipse area enclosed by the historic wall. It rescues the architectural style of its time (Neoclassicism). Also, more than three hundred years of existence make this House part of important history periods of Trujillo. Besides it owns the title of the first school of the city.
- Antiquity Value: it was built in the eighteenth century.
- Aesthetic Value: It has spaces with a high aesthetic value due to its proportions and harmony, for example the first courtyard and the main rooms. It also has unique details on doors and windows, plus capitals and friezes.
- Architectonical Value: Two elements are essential in the decorative aspect of the republican house of Trujillo: the balcony and the windows. This house has a facade with one of the major and long balconies of the Historic Centre of Trujillo, as well as the first neoclassical wrought iron windows in the city.

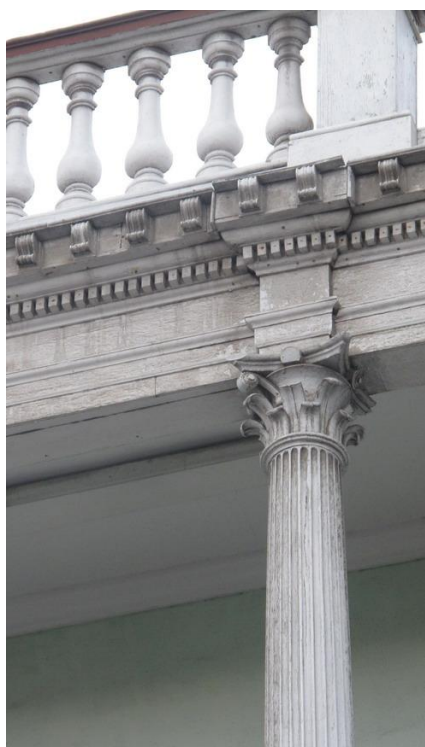


Figure 23: Corinthian capitals and balustrade

⁷ The qualitative analysis used locally (UNESCO 2000:177) is composed of three groups of values: Cultural, Community and Emotional Values.



Figure 24: Ionic capital in Ganoza Orbegoso House front elevation.

- Urban Value: It has this value being based in urban use with respect to:
Allotment: two fronts creating high accessibility to the building.
Urban Trace: preferential location in the Main Square as well as advantageous location in the block, getting two corners.
Volume: completely geometric in his face, highlighting in the urban landscape of surroundings.
Height: with a two-floor neoclassical facade clearly differentiated from the typical Trujillo colonial house of one floor.
- Authenticity Value: It maintains its original structure, which dates from the time of its construction when it was designed as an interpretation of Neoclassicism adapted to local *modus vivendi*.

Community Values:

- Social Value: Due to the educational role fulfilled until 2008.



Figure 25: View of the Main Square and the Ganoza Orbegoso house at the right side.

Emotional Values:

- Sense of Belonging and Identity: It is taken as part of the Trujillo architecture, being respected.
- Sense of Continuity: As a building it remains being impressive today, despite its condition.

Proposal: How conserve

In 2009 the Regional Government of La Libertad, current owner, in its role of promotion of integral and sustainable Regional development, decided to include the Recovery Project of the Ganoza Orbegoso House in its 2010 Investment Plan. Although the kind of intervention in monumental areas of the house was evidently restoration, for months they discussed the proposal of intervention in the contemporary construction (zone 4), and was finally decided due to the shortage of public spaces generators of culture that was necessary a Museum for the city of Trujillo.

The choice of the Museum theme was part of an external consultant which came to the conclusion that the best option was a "Regional Identity Museum".

Therefore, the Recovery Project of the Ganoza Orbegoso House includes the maintenance, conservation and restoration with a proposal for rehabilitation.

- Preservation, Restoration and Maintenance(1st, 2nd and 3rd zone)
The Preservation and restoration actions are planned to be executed in parallel and in no more than 8 months (this time is conditioned by political interests).

- Objectives
 - Retrieve the original architectural distribution
 - Improve the structure and seismic behavior of the building
 - Restore the affected areas of the historic building by overuse.
- Preservation:
 1. Immediate actions
 - Emergency shoring
 - Drainage System: downward pipes to drains rain waters.
 - Temporary Roofs
 2. Actions to mitigate or eliminate external agents responsible for deterioration
 - Humidity control
 - Roofs repair
 - Xylophagous control



Figure 26: Damaged intrados of wooden arc

3. Actions to repair damages

- Floors: Treatment with wood preserving chemicals.
- Walls: Fix stucco plasters and then paint all walls based in the stratigraphic creeks, including façade.



Figure 27: Façade tone according to stratigraphic creeks

- Doors: Replace windows and place door locks. Apply varnish to the wood. Paint according to wood color chart.
- Decoration: Replace existing lamps rusty.
- Wooden Arcs: Restoring intrados of wooden arcs.

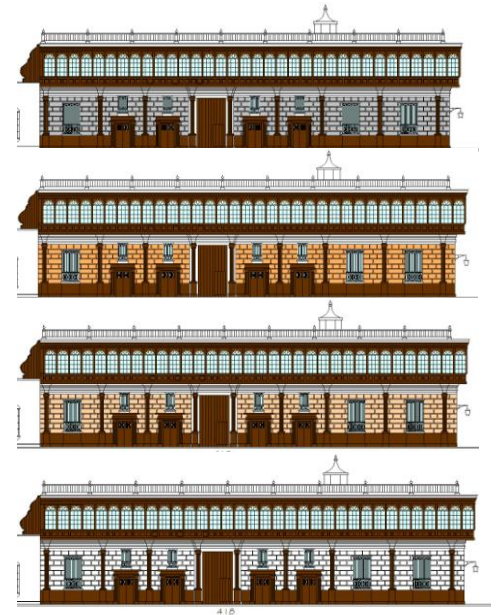


Figure 28: Façade color options.

- Restoration:

Based on the archaeological studies and historical documentation, the following restoration actions are proposed:

- Clearing:

This action will be to withdraw the new inserts that alter the spatiality in order recover the original spacious rooms in the house and the façade.

In Zone 2, in room codified F-019, is necessary to remove the ceramic tiles and wooden board that is closing the door vain (fig. 29).



Figure 29: Door closed with a wooden board



Figure 30: Blackboard embedded in adobe walls

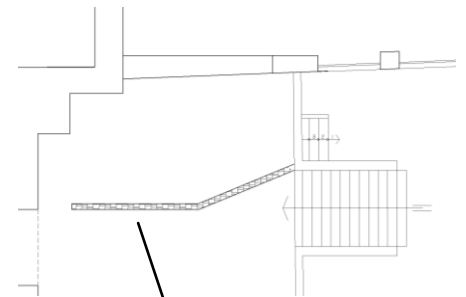


Figure 31: Brick wall needed to be removed

In the Zone 1, 2 and 3, extract embedded blackboards of F-004, F-005, F-010, F-012, F-013, F-016, F-017, F-020, F-021, F-022, F-025, F-032, F-033, rooms that have been used as classrooms (fig. 30). In zone 3 there is a brick wall, built to adapt a school tent, which breaks the original architectural reading of the second yard (fig. 31).

In the Zone 4 this action means to remove the existing contemporaneous additions that do not follow a harmonious architectural reading with the historical part of the building and whose function was only for educational use. (fig. 32)

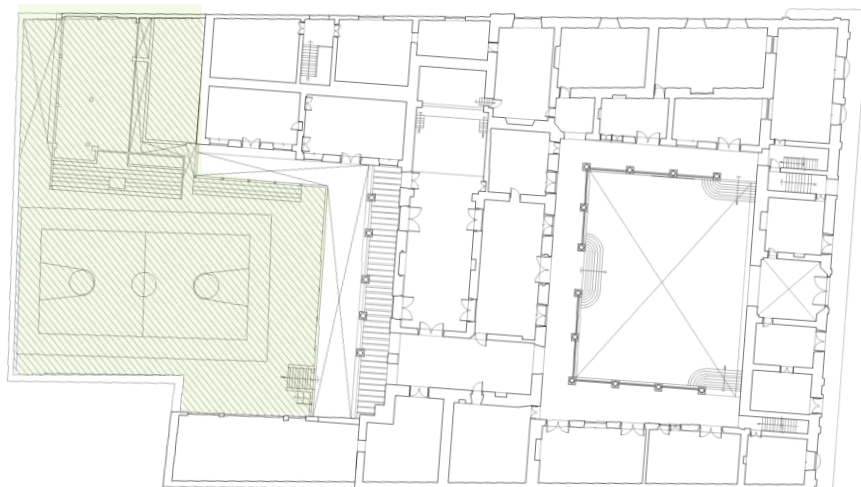


Figure 32: Demolition area: Contemporaneous constructions.

They should also be removed from the facade elements belonging to advertisement.

- Consolidation:
The second action would ensure stability in horizontal and vertical elements that are prone to collapse, to integrate and give strength and solidity to the building to ensure its perdurability.
- Rearrangement:
The last action to be performed would be restoration of some parts or elements of the house to recover its original distribution, based on physical evidence such as traces on adobe wall, walled openings, etc.

In Zone 2 is necessary to restore metal railings, wooden pinnacles and cornices and to complete decorative elements such as rosettes. In addition some openings that have been closed must be opened in order to obtain the original entries.



Figure 33: Closed door vain.



Figure 34: Footprint of an adobe wall removed.

During all this process, it is necessary to make photo documentation during and after the restoration actions.

- Maintenance short term program

Task	Schedule		
	Daily	Weekly	Monthly
Map the floor	X		
Remove garbage	X		
Polish floors		X	
Remove cobwebs from walls and ceilings		X	
Treat wooden elements with termiticides			X
Treat metal elements with anticorrosive			X
Ocular inspections			X



Figure 35: Cobwebs in beams



Figure 36: Rusty gates

- Maintenance large term program

Task	Schedule: Once...		
	A year	2 years	5 years
Façade painting	X		
Examination of draining pipes			X
Structural examination			X
Making an analysis of values			X
Making a Photographic record	X		

- Estimate cost and source of funds

Budget is a major issue in any project. In Peru, it becomes even more crucial when dealing with a public property, because for receiving Central Government financing is needed getting the SNIP⁸ code so the project can be declared feasible. The SNIP code approval is mainly based on the balance of the budget and the social benefit.

⁸ SNIP is an administrative system of the Peruvian Government that through a set of principles, methods, procedures and technical standards certifies the quality of the Public Investment Projects.

Because of budgets manipulation antecedents in various public sector organizations, the Regional Government decided to commission to an Architectural Consulting firm the development of budget and technical file.

▪ Rehabilitation: *mise en valeur*

Adaptive use of buildings is often the only way that historic and aesthetic values can be saved economically, and historic buildings brought up to contemporary standards. (Feilden, 2008:11)

- Objective

Generate a use that encourages compliance of the Historic Centre Vision⁹ for 2010, established by the Management and Development Plan of the Historical Centre of Trujillo¹⁰.

As mentioned the result of a Consulting firm investigation is that the best future use for this house is a cultural space, represented as a Regional Identity Museum. This museum will become an Information, Preservation and Dissemination center of La Libertad Region Memory. This is a place that outlines the different cultural manifestations of the regional population over the history of La Libertad.

By generating a public use in this building is being respected the Land use Map of the Management and Development Plan of the Historical Centre (Municipality of Trujillo, 2001:72). Additionally, this option is backed by Article 5 of the Venice Charter (ICOMOS, 1964) which mentions that *“The conservation of monuments is always facilitated by making use of them for some socially useful purpose. Such use is therefore desirable but it must not change the layout or decoration of the building.”*

However, because the proposed *mise en valeur* is an independent project and to ensure the compliance of the above article latter part, is relevant establishing the criteria evaluation of the future proposal:

- The project's impact on the integrity of the Ganoza Orbegoso house values.
- Respect for the architectural patterns of the Ganoza Orbegoso house in the contemporary additions.
- Reversibility of new constructions undertaken, like elements that allow full accessibility (e.g. ramps)

⁹“Living heart of the city. Head of local government and public and private institutions with central vocation. Greater Cultural Centre, of business and tourism, headquarters of specialized, recreational and financial commerce. Housing Place, safe environment and environmental quality. Meeting place and community representation, space to upgrade the cultural and political diversity. Symbol of Trujillo style” (Municipality of Trujillo, 2001:65)

¹⁰ Normative technical management tool, product of a participatory intersectoral and interdisciplinary process.

- The use of new elements and building systems to differentiate the contemporary intervention.
- The design of a transitional space that integrates the historic building with the new building.

As well, the architectural proposal must also comply with all articles of Chapter III "Projects execution in monumental urban environments, and historic buildings" of the Normative A.140 of Cultural Property in Peru.

Method

▪ Research process

The process of collecting information to achieve this Conservation and Management Plan was initiated in August 2009. While there has been a great help that the building is publicly owned, in some opportunities because of political differences it has also meant trouble when it was necessary the intervention of other institutions.

▪ Discussion and interviews

It has taken numerous meetings with political authorities and representative groups of the community in Trujillo, as well as with institutions that eventually evade the responsibility of maintaining this building.

Meanwhile the Regional Government also hired Architectural Consulting for the specific topic of the adaptive use. Nevertheless, this issue was also subjected to public debate

▪ Study documentation

Fortunately we have obtained the help of junior professionals for gathering information and updating of plans. However, one of the hardest tasks has been inventoried, as some elements of such doors and windows have been removed from the building and had to be searched.

▪ Budget

The budget for the development of this plan was very low, delaying some work and conditioning the use of technological tools. The work of gathering information was part of the tasks outlined in our Monumental Heritage Management Office.

Current Status of the Work

The Conservation and Management Plan is completed, but not approved already, as it is in evaluation by Cultural National entities. Although the Regional Government is hardly interested in start the intervention in May 2010.

Discussion & Conclusions

Intervene publicly owned buildings has advantages and disadvantages. On one hand, being an asset that belongs to the municipality, some internal paperwork, such as permits for analysis and tests, are easy to perform. However, procedures involving other public entities become complicated because of political differences. This means the first lesson learned: despite the latent interest of professionals to work in a public building, the support is conditioned by political and legal frameworks. The second lesson learned is that unfortunately, an owner of Municipal kind, cares more about investing in a project of popular impact rather than protecting the real memory of the community. So even budget for preparation of the Plan is very tight, and in the case of the rehabilitation of the building the owner will try to propose a commercial use to recover their investment as quickly as possible.

As for future problems, the greater concern is relative to time: if this plan is not implemented during this administration, it is highly probable that the next administration only for political reasons could reject the project.

Furthermore, about the developing of a Conservation and Management Plan of a historic building, this experience corroborates the need to consider the following 3 points:

- A historic building, and even more if it is located within a monumental environment, cannot be treated as an isolated fact and is transcendental from beginning to have very clear the vision and mission of the context to which it belongs in order to collaborate with those.
- The community participation should be mandatory, not only in opinion polls and surveys but also in the process of architectural intervention: If the population is not involved in the project, is being promoted the loss of identity with the Historic Monuments and in the future they won't feel motivated to safeguard the collective heritage that represents the monumental architecture.
- The approach should be multidisciplinary, despite having been established in international charters the trend is not usually the application of this rule.

Finally, I believe that implementation of the Conservation and Management Plan of the Ganoza Orbegoso house will become the starting point for other plans and projects of intervention justified on the idea of preserving the values present in the buildings of monumental architecture of Trujillo and not deprive that cultural legacy to our future generations.

References

CIAM

1933 *Athens Charter*. Athens, Greece.

Feilden M., Bernard

2008 *Conservation of Historic Buildings*. Elsevier. Oxford, UK.

ICOMOS

1964 *Venice Charter: international charter for the conservation and restoration of monuments and sites*. Venice, Italy.

Municipality of Trujillo

2000 *Management and Development Plan for the Historic Centre of Trujillo*. Plandemetru. Trujillo, Perú.

Rivera Blanco, Javier

2008 *De varia restauratione*. Abada Editores. Madrid, Spain.

UNESCO

2000 *Integrate Management of World Heritage in Historic Centres*. Memorias Cátedra UNESCO. Caldas, Colombia.

Appendix 1

Plans and drawings

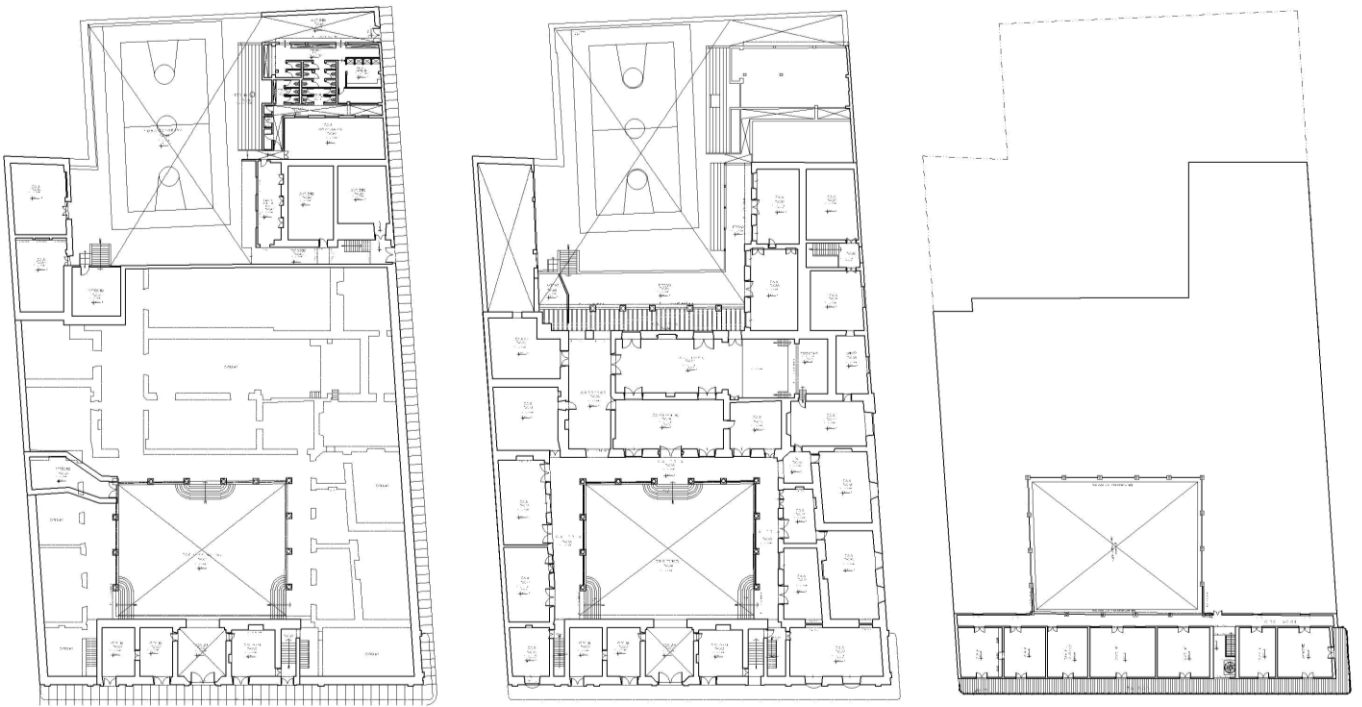


Figure 37: Ganoza Orbegoso House actual distribution plans

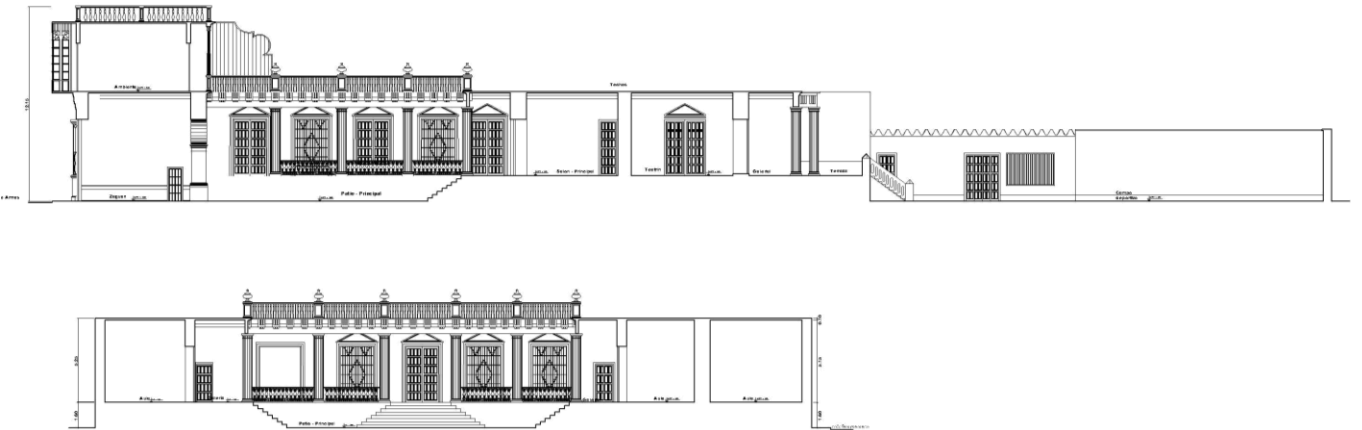


Figure 38: Ganoza Orbegoso House actual section plans

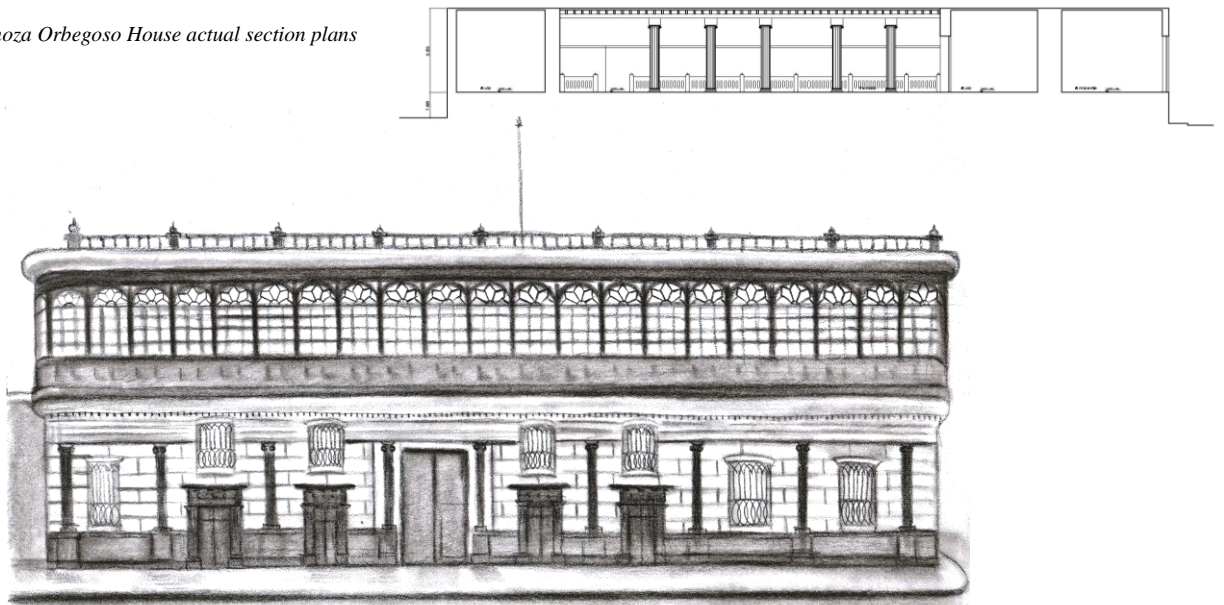
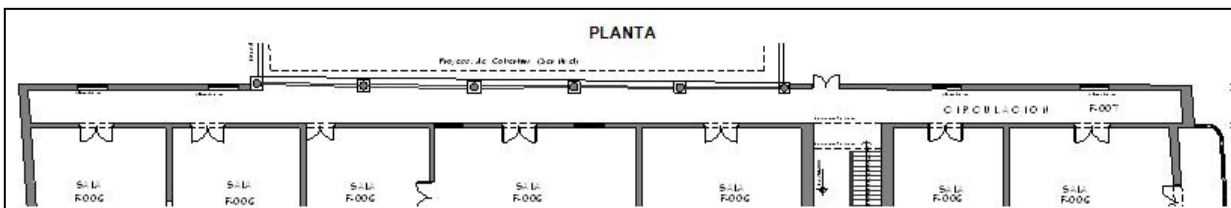


Figure 39: Drawing of the Ganoza Orbegoso house clean facade.

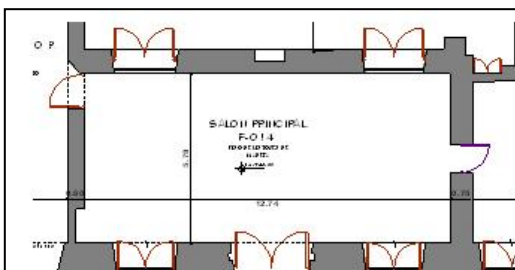
Appendix 2

Sample of Diagnosis Tables (2 of 56)



En el segundo nivel de la parte delantera (hacia la Plaza de Armas) posterior se encuentra una circulación horizontal. Esta construido de quincha y su altura es 3,90 m. Tiene buena iluminación y ventilación natural. Es necesario sustituir los vidrios de las puertas y completar las barandas de madera y la cornisa deterioradas por las lluvias y la erosión del tiempo. En la parte superior de la fachada que da hacia el patio tiene una baranda con adornos (pináculos) de madera, los cuales deben ser recuperados. El piso es de madera (entablillado) y presenta un buen estado. En el acceso al pasadizo hay un arco de medio punto hecho con madera, el cual debe ser reparado.

CROQUIS	DESCRIPCION DEL AMBIENTE	ESTADO DE CONSERVACION	RECOMENDACIONES
	Área: 342,75 M ² Altura Interior: 3,90 M	Uso Anterior: Pasadizo	Mantener el uso de circulación.
	Pisos: De Madera	En buen estado	
	Muros: De Quincha.	En regular estado	Necesidad de evaluación estructural
	Puertas y ventanas: De Madera con vidrio.	En mal estado	Colocar cerraduras Completar vidrios de las puertas.
	Techo: Viguetas de Madera con torta de barro con cielorraso de yeso	En mal estado	Completar las barandas, pináculos y cornisas de madera.
	Revoques: Rotachado de yeso.	En buen estado	
	Luminarias: Tiene 0 luminarias	Inoperativo. En mal estado	Sustituir las luminarias existentes
	Pinturas: Zócalos marrones con esmalte, rejas blancas con esmalte, muros color verde agua con latex, cielorraso blanco con imprimante		Pintar los muros, cielorrasos y puertas.



Desde el centro de la Galeria Principal se accede al Salón Principal. Antes funcionaba como Biblioteca. Tiene buena ventilación e iluminación natural. El piso es de tabloncitos de madera apoyados sobre viguetas de madera y se conserva en buen estado. El techo es de madera con cielorraso de yeso y presenta dos tallados (fotos 7 y 8), los cuales deben ser completados respetando su diseño.



Vista de la puerta y ventanas hacia la Galeria Principal.



Ventanas con rejas hacia el Auditorio.



Adornos del cielorraso (rosetones) hechos con yeso pintado dorado. Es necesario completarlos.

CROQUIS	DESCRIPCION DEL AMBIENTE	ESTADO DE CONSERVACION	RECOMENDACIONES
	Área: 73,50 M ² Altura Interior: 5,15 M	Uso Anterior: Biblioteca	Cambiar el uso a Sala de Exposición.
	Pisos: De Madera	En regular estado	Cambiar maderas deterioradas del piso
	Muros: Adobe	En regular estado	Demoler pizarra existente, resana tarrajeo, Colocar cerraduras.
	Puertas y ventanas: De Madera y Rejas de Hierro	En regular estado	
	Techo: Viguetas de Madera con torta de barro con cielorraso de yeso y adornos.	En buen estado.	Completar adornos del cielorraso (rosetones).
	Revoques: Rotachado de yeso	En buen estado	
	Luminarias: Existen 8 fluorescentes.	Inoperativo, en mal estado	Sustituir las 8 luminarias existentes
	Pinturas: Zócalos, puertas y ventanas de maderas marrones con esmalte, rejas blancas con esmalte, muros color rosado con latex, cielorraso blanco con imprimante	En regular estado	Pintar los muros, cielorrasos, puertas y rejas.

Appendix 3

Photographic record: All pictures used in this report were taken by the author for this purpose.



Figure 40: Fish eye of the whole Ganoza Orbegoso house block.

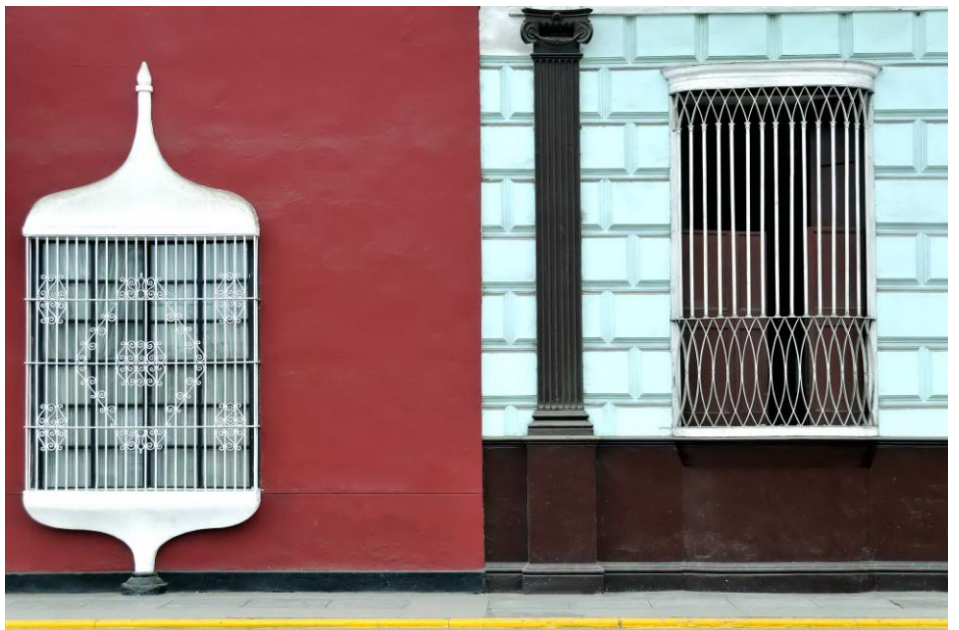


Figure 41: Contrast of different period windows (Ganoza Orbegoso house and neighbor)



Figure 42: Continuity of windows and balcony



Figure 43: Window of lateral facade