

Urban imaginaries and cultural representations in the history of the ancient sector of Tunja (1968 – 1979)

Imaginarios urbanos y representaciones culturales en la historia del sector antiguo de Tunja (1968 – 1979)

Imaginários urbanos e representações culturais na história do sector antigo de Tunja (1968 – 1979).

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Leonardo Enrique Osorio Salazar
<https://orcid.org/0000-0003-4896-5437>

Abstract

Objective: to present a reflection on the relationships between urban imaginaries and cultural representations referring to the urban space inherited from the old sector of Tunja; Historical, patrimonial and cultural city representative of the Architecture and the society of the XVI century, that has prevailed until the present time in Colombia. To this end, an emphasis is placed on the period between 1968 and 1979, in which political, academic and cultural desires were expressed in the context of a modernization that was in constant tension due to the perspectives of change and prevalences that arose from the interests of different sectors of society and that determined expressions of material changes, use of inherited urban space, and disuse of traditional domestic architecture. **Method or methodology:** The approach method was made from a qualitative and inductive approach, with the analysis, reflection and explanatory synthesis of primary, historiographic and material sources present in the architecture and urban planning of the city. Results and conclusions: The result of the research presents the main topics of debate, as well as the actors and urban forces that influenced the historical and cultural significance of this city, and whose questioning allows to explain the main meanings that material representations had in the conformation of an urban, artistic and cultural memory, which influenced the distinction of its own identity, in the Latin American context.

Keywords: Perceptions; Representations; Tunja; Changes; Prevalences; Identity.

Resumen

Objetivo: presentar una reflexión sobre las relaciones entre imaginarios urbanos y representaciones culturales referidas al espacio urbano heredado del sector antiguo de Tunja; ciudad histórica, patrimonial y cultural representativa de la Arquitectura y la sociedad del siglo XVI, que ha prevalecido hasta la actualidad en Colombia. Para tal fin se hace énfasis en el periodo comprendido entre 1968 y 1979, en el cual se expresaron anhelos políticos, académicos y culturales en el contexto de una modernización que estuvo en tensión constante por las perspectivas de cambio y prevalencias que surgieron de los intereses de diferentes sectores de la sociedad y que determinaron expresiones de cambios materiales, de uso del espacio urbano heredado, y desuso de la arquitectura doméstica tradicional. Método o metodología: El método de abordaje se hizo desde un enfoque cualitativo e inductivo, con el

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análisis reflexión y síntesis explicativa de fuentes primarias, historiográficas y materiales presentes en la arquitectura y el urbanismo de la ciudad. Resultados y conclusiones: El resultado de la investigación presenta los principales temas de debate, así como los actores y fuerzas urbanas que incidieron en la significación histórica y cultural de esta ciudad, y cuyo cuestionamiento permite explicar los principales significados que tuvieron las representaciones materiales en la conformación de una memoria urbana, artística y cultural, que incidió en la distinción de una identidad propia, en el contexto latinoamericano.

Palabras clave: Percepciones; Representaciones; Tunja; Cambios; Prevalencias; Identidad.

Resumo

Objetivo: apresentar uma reflexão sobre as relações entre os imaginários urbanos e as representações culturais referentes ao espaço urbano herdado do sector antigo de Tunja; uma cidade histórica, patrimonial e cultural representativa da arquitetura e da sociedade do século XVI, que prevaleceu até à atualidade na Colômbia. Para o efeito, é dada ênfase ao período compreendido entre 1968 e 1979, no qual se expressaram aspirações políticas, académicas e culturais no contexto de uma modernização em constante tensão devido às perspectivas de mudança e prevalência que surgiram dos interesses de diferentes sectores da sociedade e que determinaram expressões de mudanças materiais, o uso do espaço urbano herdado e o desuso da arquitetura doméstica tradicional. **Método ou metodologia:** O método de abordagem foi feito a partir de um enfoque qualitativo e indutivo, com a análise, reflexão e síntese explicativa de fontes primárias, historiográficas e materiais presentes na arquitetura e urbanismo da cidade. **Resultados e conclusões:** O resultado da pesquisa apresenta os principais tópicos de debate, bem como os atores e forças urbanas que influenciaram o significado histórico e cultural desta cidade, e cujo questionamento permite explicar os principais significados que tiveram as representações materiais na conformação de uma memória urbana, artística e cultural, que incidiu na distinção de uma identidade própria, no contexto latino-americano.

Palavras chave: Prevalência; Identidade.

Perfiles

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Arquitecto, Universidad Santo Tomás; Magister en Historia, Universidad Pedagógica y Tecnológica de Colombia, U.P.T.C.; Doctor en Historia, Universidad Pedagógica y Tecnológica de Colombia U.P.T.C. Docente Programa de Arquitectura Universidad Santo Tomás seccional Tunja, Colombia. Correo: leonardo.osorio@usantoto.edu.co

**Leonardo Enrique
Osorio Salazar**

Introduction

This paper makes a reflection based on the framework research: the old sector of Tunja. Urban History and Material Heritage (1951 - 1979), which was conducted in the years 2014 to 2020, as part of the studies to opt for the title of Doctor in History, advanced in the Pedagogical and Technological University of Colombia U.P.T.C. in the faculty of education, in the doctorate in History; as well as the research activities, advanced in the Architecture program of the Universidad Santo Tomás sectional Tunja in the period between 2019 and 2020, in the framework of the study on the relationships between architecture, urbanism, history and culture, of a city like Tunja, capital of the department of Boyacá in Colombia, which represents an important historical and patrimonial legacy present in its urban space inherited since the sixteenth century and of which this article is a part. In this sense, the central objective is to deepen in the category of urban imaginaries and cultural representations and to determine their incidence as a means of analysis in the history of the Old Sector of Tunja in the years between 1968 and 1979. In this sense, it is possible to understand the perceptions of testimonial actors, through the study of the composition of urban and cultural representations, present in different images that make up the archives and stories that are part of the urban history of the old sector of the city, and from there, it is possible to make a historical recomposition with the triangulation and contrast of these images synthesis to give a sense to the urban history of the place.

For this purpose, the concepts about the city and the images that represent it, are the conceptual substratum to advance the study of the old sector of Tunja, its history and cultural meanings over time, to understand the perceptions and meanings that the main actors who influenced it and its cultural fabric, projected as a yearning that in the period between 1968 and 2006, were the main actors that influenced it and its cultural fabric, as a yearning that in the period between 1968 and 2006, were the main actors that influenced it and its cultural fabric.

a 1979, characterized the social ideology, for knowing a past already surpassed, conformed by a colonial order and of a national state that expressed in the architectural and urban representations of the old sector of the city, its ideal of nation and which, for the second half of the XX century, contrasted with a modernization that arranged on the inherited city, new senses motivated by a utilitarian sense of the place.

II. ARTICLE DEVELOPMENT

The paradigm of historic centers

A first problem is related to Historic Centers as an object of study. As a result of the reference research, it was concluded that their analysis from the dichotomies: reality - concept and time - space (Carrión, 2019, p. 29), allowed establishing a contextual vision of representations that is enriched by relating them to two discussions, namely: on the meanings of these centralities in time and, secondly, on the moments of changes in significance that characterized their historical evolution in the twentieth century. In both cases, the representations were traced in international charters, related historiographic documents, and academic experiences, which have allowed us to understand historical aspects of their genesis, development, and finally how they became, in many cases, public policies for conservation protection and management.

The analysis and categorization of the information made it possible to define three paradigmatic moments of cultural significance that emerge from the study of international urban imaginaries in the twentieth century. The first moment locates the origins of the discussion on the importance of historical centralities in the international context, within the framework of an emergency ideology that originated in the world, due to the changes in the delimitation of the historical morphologies of cities and the material and human losses caused by the World War (1910-1919). Here, the following were determined as

The urban tensions that arose between different national political actors, whose main interest was to gain a foothold on the international geopolitical stage, were characteristic factors of the period, a situation that had as a direct consequence the establishment of a new world order different from the one that existed in the nineteenth century.

Equally important were the tensions and discussions on the conceptual guidelines to recompose the urban space affected by the war, whose perspectives of approach responded to the interests of avant-garde groups that were actively encouraged by the forces of change and modernization marked by the international style in architecture, which had one of its main expressions in the International Congresses of Modern Architecture (CIAM). In contrast to this imaginary of change, there was a current of thought that set out to define and legitimize the main monumental expressions of the past and the symbolic expressions inherited in the urban space of cities, whose synthesis is evident in the Athens Charter (1930), which represented an awareness of the recognition of the monument (historical part) and the search for the preservation of the historical and aesthetic values of the cities that are bearers of this cultural heritage. This was a turning point in the awareness of the importance of memories and memories that combined a monumental past, which was in danger of disappearing and which allowed, in time, to qualify the primacy of the common good over the individual good, becoming a turning point for the awareness of these cultural assets as the heritage of humanity (Charter of Athens, 1933).

The establishment of a perception between the new and the traditional was present at this time. The common interest in virtue of aesthetic values and an image that favored historical monuments as inherited values, was a distinctive factor that gave precedence to the material meanings of the monuments (Athens Charter, 1933), as well as to the

as well as the intentional indications that their meanings entail for society (Bonta, 1973). In this period, the main meanings of the historical centralities inherited from previous centuries were characterized by the historical importance acquired by different buildings with monumental value and by the cultural interest they contained, marking as a central feature the recognition of particular symbolic units, worthy of being preserved as an expression of memory and remembrance policies, which oriented a political and cultural legitimization and prevalence that was in a crisis of significance.

A second moment is located in the period from 1939 to 1945, in the context of the Second World War, which qualified the threat and danger of the loss of historical monuments and other such intangible and intangible legacies of the past, and the 1960s when there was a shift from the significance of isolated elements to an idea of the whole with historical and cultural values motivated by organizations that emerged as a multi-national strategy to confront the forces of change and loss of elements of historical importance to humanity led by UNESCO (1945) and ICOMOS (1964). This was a period of international anxiety due to the vicissitudes of war and the tensions that arose between the development of technology and the narratives of technological progress and development that were expressed and associated with an idea of change, which contrasted with the interests of material conservation of urban and cultural groups of intellectuals, professionals and academics, who expressed themselves in the face of the threat posed by the advance of the war and the destruction of sites of historical interest (Hague Convention, 1954). The specialized discussions on the meanings of monumental elements led to a desire for the conservation of monumental elements and historic areas, which was expressed in the definition of monumental centers described in paragraph C of the letter of reference as follows: "Centers comprising a considerable number of cultural properties as defined in paragraphs a. and b., which are

called 'monumental centers'" (Hague Convention, 1954).

The declaration of the Historic Center of the City of Quito (1964-1967) was, in turn, a canonical reference of change that has made it possible to identify a third moment of specialization, characterized by the change in the cultural imaginary, which is followed in the recommendations for the establishment of mechanisms of action followed by the declarations issued by UNESCO. The change in the cultural imaginary, which is followed in the recommendations for the establishment of mechanisms of action followed by the declarations issued by UNESCO on properties of cultural interest, and by the establishment of policies for cataloguing, planning and intervention, which motivated a new way of conceiving these centralities and which found in the category of historic centers its main instrument for cataloguing. Finally, it can be observed that during the 1970s, the specialization for the management of historic properties carrying a material memory of universal interest crystallized, as evidenced in important actions such as that of the Convention for the Protection of the World Heritage ratified in 1977, in which economic factors were linked as new elements affecting the persistence of inherited values and which enriched the discussion with regard to the continuity of groups of buildings as units of heritage significance. In the Washington Charter (1987), an epistemological scenario of significance was developed, with an integrative vision that linked different population areas of urban centers with historic character. In sum, the study of these contexts allows us to recognize in their meanings, the importance of inherited urban space and its significance from historical, political and cultural references that have allowed the formation of a field that currently studies the relationships between the spatial, temporal and heritage components (Carrión, 2019, p. 29), and that complement the conceptual framework of urban and heritage analysis of this reflection.

The Latin American context.

Since the 1960s, in the Latin American and Caribbean context, the bases were laid for the

constitution of a field of specialization related to city studies, which had as a direct consequence the manifestation of an awareness of the importance of the present and how to act in it in the light of questions that could be posed to the past (Romero, 1975). The interest in colonial cities, their urban development and the incorporation of planning mechanisms, were propitious environments for the constitution of a thinking that was characterized by representing expressions that had as their final objective, the search for topics of study that would allow understanding the differentiating characteristics that make up the Latin American urban space.

The city was a topic of discussion in academia and study centers, which expressed in their bibliographic production different cultural narratives in which a national interest was represented in determining an identity of its own within the regional context, which would allow for a differentiation from the international European context. In this sense, pioneering academic actors in these discussions were: Jorge Enrique Hardoy with the titles: *pre-Columbian cities* (1964), and *the process of urbanization in Latin America* (1974); together with José Luis Romero and the study *Latin America: cities and ideas* (1975). These works presented syntheses on the urban development of the Latin American city, while at the same time indicating topics of study on the origins, urban development, population characteristics, as well as growth and expansion, which would motivate the studies carried out by other academics and professionals in history, architecture and urban planning. Indeed, in titles such as *América Latina en su Arquitectura*. By Roberto Segre (1975), and *Arquitectura y urbanismo en Iberoamérica* by Ramón Gutiérrez, (1984), the guidelines that allowed understanding the particularities of the Latin American region and the importance of questioning the past to understand the origins and development of population problems, urban development, poverty and precarious economies, which afflict the region, were insinuated in titles such as "Arquitectura y urbanismo en Iberoamérica" by Ramón Gutiérrez, (1984).

American continent at the present time in 1970.

Colombia was part of this environment of thought through universities and study institutes, which paid special attention to the current situation of the old sectors of the city inherited from previous centuries. Indeed, the creation of the Faculty of Architecture and Fine Arts of the National University of Colombia (1939), the Faculty of Architecture of the Javeriana University (1947) and the Architecture program of the University of the Andes (1984), allowed the expression and development of discussions on these sectors of the city. This situation would have an important impact in Tunja through the academic works of Santiago Sebastian (1966) and the title *Ornamentation in the New Kingdom of Granada*, the *Inventory of historical assets of Tunja*, led by the architect Alberto Corradine (1973) and the Agustin Codazzi Geographical Institute and the works directed by Jaime Salcedo, among which the *Conservation of the historical center* by Jorge Ayala Coll (1977) stands out for the purposes of this research.

The descriptions made by Santiago Sebastian through the title: *the ornamentation in the New Kingdom of Granada*, represent the imaginary of the Tunjano art visible in the ornamentation of churches with plateresque motifs represented in their roofs, the skins of walls and pillars carved in wood, in addition to a domestic architecture with important expressions of mural painting. In addition to domestic architecture with important expressions of mural painting, present in buildings such as the one belonging to the founder of the city, Don Gonzalo Suarez Rendon, of the notary Don Juan de Vargas and the one that in the popular imagination belonged to Don Juan de Cas-tellanos, highlighting in the first two its natural motifs and in the second its geometries, with which it presented to the academic world its importance, and at the same time nuanced this art as a particular aspect of the city:

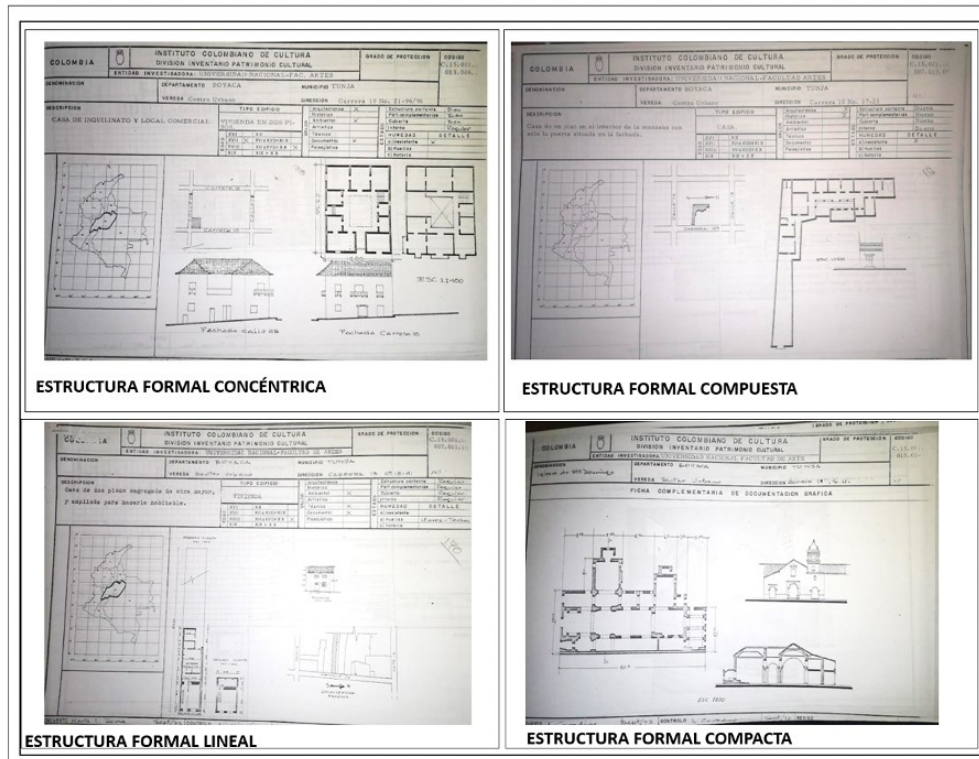
In front of the decorations of the houses of Juan de Vargas and Suárez Rendón, evocative of the ornamental and symbolic repertoire of Mannerism,

These stand out for the presence of American flora. The representation of the fauna, except for details of a naturalist type, responds to the symbolic requirements of the religious ensemble. It is a work without pretensions of quality, merely handcrafted, but the naturalism observed in the representation of decorative elements taken from the American environment speaks of a marked baroque style (Sebastián, 1966, p. 121).

In this same period, the study: *Inventory of historical assets of Tunja*, directed by Architect Alberto Corradine through the division of cultural heritage inventories of the National University of Colombia, Faculty of Fine Arts, focused its attention on the old sector of Tunja, with the study of 183 buildings. In this work, emphasis was placed on the history, qualities and material state of different buildings, expressing a typological picture characterized by the segregation of dwellings, and of a process that modified the initial concentric formal structures of these buildings. The analysis carried out in this study allows us to understand, according to the descriptions in the inventory and cataloguing sheets, that by 1970, 62% of these were still maintained, represented in 114 property units, compared to 22% of houses with new structures and fragmented groupings represented in 42 new property units with a composite structure, together with 6% of houses with clearly defined linear formal structures, advanced in the 19th and 20th centuries, mostly with expressions that are exemplified below. (See figure 1).

From this study it is also induced what was present in the gaze of the participants through what was seen and not seen in the architecture of the city (Burke, 2001). This situation allows us to understand aspects that were part of the cultural maps and of the imaginary of observation that this work group made, visible in the categories of analysis that made up the cards and their prevalence in: environmental, technical, documentary, artistic and historical and, to a lesser extent, landscape. The es-

Figura 1.
Síntesis estructura formal Arquitectura Tunja.



Fuente: Corradine (1973).

The study of this documentation and its systematization also allows us to conclude on the degree of persistence, constructive particularities visible in the use of the stepped wall, adobe, wood and clay tile, as identity values of the inherited architecture of the Colonial urban space of Tunja.

On the other hand, for 1977 in the work *Conservation of the Historic Center by Jorge Ayala Coll* (1977), advanced under the direction of Jaime Salcedo, a patrimonial picture was expressed that emphasized the development of the urban morphology through differentiated periods of time, represented in the title "evolutionary plans of the city of Tunja" (Coll, 1977, p. 12), and which interpreted a minor urban development from 1623 to 1939, and which for 1971 presented the following description:

It is notorious the growth of the city in relation to the year 1965, towards all its sides the city had growth, reflected by the number of neighborhoods and new streets surrounding the

old part of the city. Despite the violent growth of the city in recent years. It can be concluded that Tunja has been of slow growth since it has not been able to practically overcome its initial outline until now and is still struggling to achieve it (Ayala, 1977, p. 14).

In this description of the city, the incidence of the progressive current also reemerged, denouncing alarming cases of loss of heritage, on the south side of the Bolivar square and the Civic Center building, located on the old cloister of San Francisco, as presented below:

Finally, we have the buildings of the twentieth century, there is a strong infiltration of this period within the center, mainly originated by the "progressive" current that dominates and that is finishing the little that has been left.

In the first place, the south side of the Plaza de Bolivar was destroyed to make some buildings "worthy" of the city, and in addition to committing such a crime, they did not respect the existing vegetation and completely affected the layout of spaces that were previously kept in it. Another example that affects the city the most is the building of the Civic Center, first for having demolished the cloister of San Francisco. This is unjustified, since it could have been preserved and therefore another location could have been found in the city for the elaboration of the project; secondly, they make a "monster" that does not keep any spatial or volumetric relationship with its surroundings, besides considering it, in terms of its program, out of scale with the needs of the city; and so there are many more examples in the center. (Ayala, 1977, p. 16).

Thus, the impact of new constructions on the inherited urban space was a visible situation in different perceptions narrated about the city and whose corroboration is corroborated in the following visual representation (Figure 2), visual testimony of the expression of a new architecture that was characterized by verticality and the imposition of a self-referential mass supported by the profitability of the habitable space; The signs of new principles of spatial organization different from those present in the urban space inherited from previous centuries:

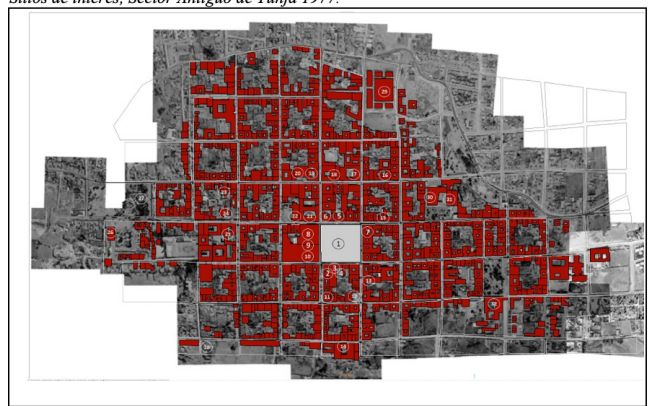
Figura 2.
Plaza principal de Tunja



Fuente: Archivo Foto Veracruz, Tunja, (1960)

By triangulating this picture of perceptions in space, this study has made it possible to establish a graphic synthesis that expresses two aspects of work: the one related to the historical values that made up the ideology of sites of interest by the end of 1970, as well as the main characteristics of urban space, which were characterized by the convergence of a sense of uses and the divergence of their formal solutions, this being a characteristic feature in the old sector of Tunja during the second half of the twentieth century:

Figura 3.
Sitios de interés, Sector Antiguo de Tunja 1977.



Fuente: Corradine. (1977).

1. BOLIVAR SQUARE
2. THE CATHEDRAL CHURCH
3. LA ATARAZANA
4. SUAREZ RENDON'S HOUSE
5. (FOUNDER)
6. WEST SIDE PLAZA
7. HOUSE OF CULTURE
8. TOWER HOUSE (GOVERNOR'S OFFICE).
9. MAYOR'S OFFICE AND PLANNING BUILDING
10. AGUSTÍN CODAZZI LAND REGISTRY BUILDING
11. TELECOM BUILDING
12. HOUSE OF DON JUAN DE CASTELLANOS
13. BATTERY MONKEY
14. HOUSE OF THE SCRIBE OF KING JUAN DE VARGAS
15. CLOISTER OF SANTA CLARA LA REAL
16. HOUSE OF MIGUEL HOLGUÍN Y MALDONADO CLUB BOYACÁ.
17. HOUSE OF BERNARDINO DE MOJICA Y GUE- VARA

18. CHURCH OF SANTO DOMINGO
19. ANTONIO RUIZ MANCIPE'S HOUSE
20. BANKING CENTER
21. COLEGIO DE BOYACA
22. CHURCH OF SAN IGNACIO
23. CHURCH OF SANTA BÁRBARA
24. CENTENARIO HOTEL
25. HOUSE OF THE CURIA
26. CHURCH OF SAN LAUREANO
27. PAREDÓN DE LOS MÁRTIRES PARK
28. BUS TERMINAL
29. MARKET PLACE
30. CIVIC CENTER
31. CHURCH OF SAN FRANCISCO
32. CLOISTER AND CHAPEL OF SAINT AUGUSTINE
33. HOSPITAL

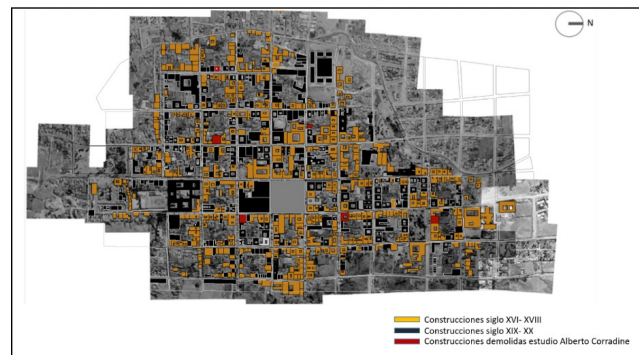
Based on the reconstruction of Historic Monuments and reference sites, which is derived from the study documents; it is visible in figure (03), that, at the end of the 1970s, the lack of distinction made at the time between religious monuments and domestic architecture, a situation that accounts for its perception as a built unit. Equally significant is the presence of interventions that were made in the first half of the twentieth century, such as the Paredón de los Mártires Park (2), the market square (29). In addition, the city's banking center (20), which was built on colonial buildings and of which no record remains, as well as the so-called CAMOL building (Figure 04), which was built razing the colonial architecture of a built house, and the city's Civic Center.

The study of other archival sources allows us to conclude another aspect of the urban space represented in the 1970s: the one related to the planning ideology that Tunja experienced in the second half of the twentieth century, with the implementation of the 1958 pilot plan and the 1973-1978 development plans. Indeed, the planning models that emerged from 1975 onwards as an update of the Plan

Pilot of 1958, constituted the genesis of the planning that was established in the city after 1980, whose main characteristic was a utilitarian pressure and profitability of space, and with it a situation of typological conditioning within the domestic architecture of this sector of the city; expressions that emerge as reading keys to understand the characteristics of the urban space of the historic sector of the city and whose synthesis is presented:

Figura 4.

Síntesis Espacio Urbano Sector Antiguo de Tunja 1977.



Fuente: Corradine (1977).

In this sense, the synthesis of changes in figure (04), allows us to conclude that the urban landscapes present in the early 1950s, characterized by the prevalence of colonial buildings; by 1978, contrasted with the new developments of different buildings of popular architecture from the twentieth century, with a significant transformation of the Colonial urban landscape. In this multi-purpose urban landscape, new buildings were being built for specific uses, such as: "three libraries, twenty-three restaurants, five private social clubs and four movie theaters with the Boya-Ca, Quiminza, and Suarez Rendon cinemas" (DANE, 1985, p. 97). This situation expresses a new architecture in the city that responded to logics different from those that had motivated the construction of the colonial city. At the same time, new buildings for offices and banking entities complemented this modern complex: the Camargo Molina CAMOL building, which was added in 1968, the Hotel Hunza building (Figure 05), as well as the building for the new offices (Figure 05).

The construction of the chamber of commerce on 21st Street and 10th Street, which took place later on, were unprecedented events that would change the urban landscape of the Colonial City.

Figura 5.
Plaza principal segunda mitad del siglo XX, Costado norte.



Fuente: Anónimo. (1970). En "Una mirada a nuestro pasado Cámara de Comercio de Tunja, Calendario 2007".

In sum, it can be determined, by reviewing the location of these properties with their changes and prevalence, that during the 1970s, in the old sector of Tunja, the urban imaginaries had cultural and material representations characterized by a sense of loss and alarm in the face of the ravages of an architecture that did not relate to the inherited urban space and deconfigured its essence and homogeneity. This is the main inherited visual synthesis that has reached the present, an example of the complexities experienced by the urban space inherited from the colonial city in the Latin American context.

Theoretical framework

In the context of studies that have focused on the city and its historical and cultural meanings, Jane Jacobs' *Death and Life in Large Cities* (1973), Roger Chartier's *The World as Representation* (1983) and Kevin Lynch's *Image of the City* (1984) have been foundational texts, studies that conceptualize the city in terms of its historical and cultural meanings.

of their representations, aspects and urban silhouettes. These works, in Colombia, motivated a line of reflection with canonical titles such as: *urban imaginaries*, culture and urban communication by Armando Silva (1992) as well as the titles of the architect and historian Juan Carlos Pergolis (1998): *Bogotá fragmentada*, estación Plaza de Bolívar (2000) and more recently the title *imaginarios y representaciones, Bogotá 1950 - 2000 Forma urbana y vida cotidiana* (Pergolis & Rodríguez, 2016). In these works, the authors transport the reader through the universe of meanings and representations, visible in their expressions, of an everyday life that gives meaning to urban space and thus to the urban being in the Latin American context.

In this context, this paper is conceived within this environment and perspective of the city, emphasizing its meanings and particularizing its study, from its history. To achieve this, the city is assumed as "-a knot- of social relations, which by specializing gives shape to a humanly constructed place", (Mejía, 2012, p.16) and in turn, as: "a manifestation, of great social and social complexity" (Almandoz, 2008, p. 28) and whose study in time and in a given space allows its knowledge through urban and cultural history. In turn, its reading is made with the analysis of the urban imaginaries that represent it, understood as: "a social construction of images of the city, resulting from the perceptions that its inhabitants have of it" (Pergolis & Rodríguez, 2019, p. 9), and whose meaning is assumed by understanding the city as: a communicational fabric, as fragments of space and behavior that create cultural folds on a light, light, homogeneous and non-hierarchical structure" (Pergolis, 2000, p. 22).

III. OBJECTIVES

The main objective of this reflection is to question the category of urban imaginaries and cultural representations and to determine their incidence as a means of analysis in the history of the Old Sector of Tunja.

in the years between 1968 and 1979. In this way, the specific objectives of the work propose to determine the historical facts present in the architecture and urbanism and primary and secondary historical sources, which represent the changes and prevalence of the old sector of Tunja in the period between 1968 and 1979; to characterize the diachronic and synchronic factors that allow to particularize the urban imaginaries and cultural representations in the urban space inherited from the old sector of Tunja in the period under study; to establish the historical categories of significance, which allow understanding the correlations between urban actors and forces, the urban imaginaries and representations of cultural and academic actors and their representation in the representations of the inherited urban space of this sector of the city.

IV. METHODOLOGY

Methodologically, the study has focused its attention on the urban imaginaries and cultural representations of the old sector of the city (1968 - 1979). It was developed under a qualitative and inductive approach that proposed, first, the knowledge of archival sources, photographic images and descriptive accounts and historiographic texts that allow understanding the subject from the local level of the city, and those that emerged in the Latin American context, to establish the perceptions, the meanings of the representation, as well as the characteristics of the images that supported them, and thus determine their trends as part of the urban and cultural history of the city in the period under study. Secondly, a systematization and systematization of primary and archival sources, as well as historiographic sources, was carried out, recognizing their convergences and divergences, as well as their main categories of interpretation, which made it possible to determine the following study trends: modernization and aesthetics of the inherited city, the new architecture and urbanism, representations of the inherited urban space present in the city, the new architecture and urbanism, the new urbanism of the city, the new urbanism of the city, and the new urbanism of the city.

and finally, the urban and architectural regulations that characterized the old city and its social meanings. Finally, an interpretative synthesis was made to determine the characteristics of the urban imaginaries and social representations present in the old sector of the city and to establish their repercussions in the urban development and sense of conservation of the urban heritage of the old sector of Tunja, in the Latin American context.

The sources of information were: the Regional Historical Archive of Boyacá, the Municipal Archive of Tunja, the Municipal Council Archive, the Library of the Faculty of Arts of the National University of Colombia and the network of Libraries of the Banco de la Republica in Colombia. In turn, the topics were contextualized in the documentation centers and libraries of the Colegio de México, the Mora Institute, the Historical Studies Directorate of INAH in Mexico, and the Library of the Universidad Nacional de Rosario in Argentina, mainly.

V. CONCLUSIONS

This reflection, which has dealt with the incidence of urban imaginaries and cultural representations in the history of the old sector of Tunja between 1968 and 1979, has allowed us to understand that these perspectives of approach for the knowledge of urban history is a viable way, as a method of analysis and understanding of the city. Indeed, this case study has shown that the cultural factors that have influenced the urban history of a city can be understood from the analysis of different images and narratives that have been elaborated on the inherited urban space, as a source of singular knowledge.

In this sense, it was also determined that these perspectives are an opportunity in the field of social studies and urban history, which nurture the inquiry to understand social phenomena and historical representations.

The study of different sources that contain perceptions about the nature of the object of study, which in this opportunity was the urban space of the old sector of Tunja in the period under study. The study of maps, photographs and narratives on the old sector of Tunja have been determining sources of information to achieve this task. In this way, it is plausible to think that the city as an object of investigation of the past and the analysis of its meanings in time, allows to emphasize the signs of the place; with which, elements are provided for the understanding of the discussion environments, with their interests, concerns and desires, as aspects of history that should be taken into consideration.

As a conceptual substrate, it is equally significant to understand that the methodological approach to the historical studies of the city from an inductive perspective, allows to focus on the tendencies, prevalences and rhythms of change present in the testimonial sources and in the historiography, which set the scene for the discussions that arise on the representations and experiences related to the object of study of the city, allow to focus attention on the phenomena, on their identification and on the establishment of lines of work that contribute to the historical narrative about the city. In relation to the old sector of Tunja, the positions that emerged around the urban form and architectural typologies were decisive for the understanding of the characteristics of an inherited urban heritage, which was characterized by being in a state of threat and on which the recommendations and actions of denunciation for its conservation were a constant that was followed throughout the period of study.

Thus, the results of this reflection highlight the contexts and ideologies of a group of academics whose purpose was to take a decisive stance on the loss of mental, historical and cultural expressions in the city. In the city environment, this was a characteristic feature of this period of time, in which a perception of the loss of significance of space was identified.

The urban heritage and real estate indifference to its importance as a bearer of the historical memory and identity of the city.

For its part, in the Latin American context it was possible to understand that the 1960s was a period characterized by an environment of thinking, which was characterized by the search for a Latin American identity through the study of its cities, as happened in the city of Tunja. Furthermore, the study of the accounts of the academics taken as a reference in this study has allowed us to conclude that this concern was part of the interests for the study of the city and that the titles and technical documents produced were a means to make the city known, with its historical, artistic and cultural values, in a period of loss and urban change.

In this sense, the study of the stories and graphic presentations that emerged with plans of the city and its architecture expressed a perception of the city that was characterized by a sense of longing for the composition of the urban space inherited from the sixteenth century. At the same time, the denunciation of a progressive movement that imposed on the old sector of the city its achievements under new compositional canons that contrasted with the homogeneous ideology of the colonial order, is a decisive fact to know the contexts of these discussions and reflections on the city.

Likewise, it is important to emphasize the role played in the ideology represented in these studies by the city's representative sites of interest, which were characterized by the persistence of urban imaginaries and social representations made up of different representations inherited from the colonial, republican and new national state, under a progressive identity that had a radical impact on the previous expressions that make up the city's urban heritage.

Finally, the recomposition and constitution of the

The study of a synthesis of all the facts that characterized the urban history of the old sector of the city at the time under study, constitutes an opportunity to diagram and advance visual explanations that link urban forces, social actors and cultural groups as part of the explanation, allowing us to understand through the representations of architecture and urban planning the synthesis of a living city with internal conflicts and urban yearnings, This is a contribution to this type of studies whose final objective is to reflect on our history from a vision of context and the circumstances that influenced the vision we have of our present in the light of the constant questioning of the past.

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