

Valuation and Significance of an Asset of Cultural Interest "Torre del Reloj" Cúcuta, Colombia*

[English Version]

Valoración y significación del bien de interés cultural
"Torre del reloj" Cúcuta, Colombia

Avaliação e significado dos bens de interesse cultural
"Torre do Relógio de Cúcuta" Cúcuta, Colômbia

Received February 5, 2021. Accepted September 21, 2021.

Luz-Karime Coronel-Ruiz**

<https://orcid.org/0000-0003-0331-0568>

Colombia

Adriana-Milena Rivera-Quintero***

<https://orcid.org/0000-0001-7315-9010>

Colombia

Erika-Tatiana Ayala-García****

<https://orcid.org/0000-0001-7570-6639>

Colombia

› To cite this article:

Coronel-Ruiz, Luz-Karime;

Rivera-Quintero, Adriana-Milena;

Ayala-García, Erika-Tatiana (2022).

Valuation and Significance of the
Asset of Cultural Interest: "Torre
del reloj" Cúcuta, Colombia.

Ánfora, 29(52), 232-265.

<https://doi.org/10.30854/anfv29.n52.2022.793>

Universidad Autónoma de
Manizales. L-ISSN 0121-6538.

E-ISSN 2248-6941.

CC BY-NC-SA 4.0

* This research is derived from the project "Diagnosis and characterization of heritage assets and their importance in the territorial development". The case of San José de Cúcuta" with PIFEDAH-013-2019 code and the macro project "Strategic planning and institutional strengthening from the human and social sciences and the arts" with institutional code 33.000 PIF-02. It was conducted between the research groups "taller de *arquitectura y gestión del territorio* (Workshop on architecture and territory management) TAR_GET" from the Universidad Francisco de Paula Santander and the Corporación Amigos del Territorio CORPATRIMONIO through the research lines "Patrimonio e Itinerarios Urbanos" (patrimony and urban itinerary) and "Planificación Estratégica y Fortalecimiento Institucional" (strategic planning and institutional strengthening).

** Master of Urban Management. Professor and researcher from Universidad Francisco de Paula Santander. E-mail: luzkarimecr@ufps.edu.co

*** Architec from Universidad Francisco de Paula Santander. E-mail: adrianamilenarq@ufps.edu.co

**** Ph.D in Theory and History of Architecture Professor and researcher from Universidad Francisco de Paula Santander. E-mail: erikatatianaayala@ufps.edu.co

Abstract

Objective: to appraise the declaration of the Torre del Reloj as an asset of cultural interest in 2003, established by Title II, Article 6 (Decree 763), and the Guidelines on Inventories of Immovable Cultural Assets developed by the Ministry of Culture, Colombia (2005) by designing a criteria evaluation matrix. **Methodology:** a mixed, applied, descriptive and documentary methodology was used and structured from the analytical and synthetic methods. Literature and document review as theoretical support were used as data collection techniques as well as interviews to key actors and field work. **Results:** as a relevant finding, this Asset of Cultural Interest (BIC) exhibited a high compliance with respect to the weighting of the criteria and values under study. The form and appropriation criteria and the aesthetic value scored the highest average values due to the city's influence of Republican style and followed by the socio-cultural context and the symbolic value criteria. **Conclusions:** the importance of the valuation and significance of assets of cultural interest is reassured and it contributes to the city's asset's recognition, conservation and preservation through its meaning transcendence and strengthening of citizen's memory, roots and sociocultural imaginations.

Keywords: Valuation criteria; identity, Memory; Asset, Significance.

Resumen

Objetivo: valorar la declaración de la Torre del reloj como bien de interés cultural del año 2003, según lo establecido en el título II artículo 6 (Decreto 763), y el Manual para Inventarios de Bienes Culturales Inmuebles desarrollado por el Ministerio de Cultura de Colombia (2005), mediante el diseño de una matriz de valoración por criterios. **Metodología:** se utilizó una metodología de investigación mixta, de corte aplicada, descriptiva y documental, estructurada a partir de los métodos analítico y sintético. Como técnicas y herramientas de recolección de información se utilizó la revisión bibliográfica y de documentos como método de apoyo teórico a la investigación, la entrevista a actores claves y el trabajo de campo. **Resultados:** como hallazgo relevante se destaca que este Bien de Interés Cultural (BIC) presentó un cumplimiento alto con respecto a la ponderación de los criterios y valores sometidos a estudio, dentro de los cuales los criterios de la forma, y la apropiación; así como el valor estético, obtuvieron los máximos promedios de valoración, debido a la influencia del estilo Republicano en la ciudad, seguidos del criterio del contexto socio-cultural y el valor simbólico. **Conclusiones:** se reafirma la importancia de la valoración y significación de los Bienes

de Interés Cultural, teniendo en cuenta que esta favorece el reconocimiento, la conservación y preservación del patrimonio de la ciudad logrando que su significado trascienda y fortalezca la memoria, el arraigo y los imaginarios socioculturales de los habitantes de la ciudad.

Palabras-clave: Criterios de valoración; Identidad; Memoria; Patrimonio; Significación.

Resumo

Objetivo: avaliar a declaração da Torre do Relógio como um bem de interesse cultural em 2003, em conformidade com o disposto no Título II, Artigo 6 (Decreto 763), e no Manual de Inventários de Bens Culturais Imóveis desenvolvido pelo Ministério da Cultura colombiano (2005), através da concepção de uma matriz de avaliação baseada em critérios. **Metodologia:** foi utilizada uma metodologia de investigação mista, aplicada, descritiva e documental, estruturada com base em métodos analíticos e sintéticos. As técnicas e ferramentas utilizadas para recolher informação incluíram uma revisão da literatura e documentos como método de apoio teórico à investigação, entrevistas com atores-chave e trabalho de campo. **Resultados:** como conclusão relevante destaca-se que este Bem de Interesse Cultural (BIC) apresentou um elevado cumprimento no que respeita à ponderação dos critérios e valores apresentados para estudo, dentro dos quais os critérios da forma, e apropriação; assim como o valor estético, obteve as mais altas médias de valorização, devido à influência do estilo republicano na cidade, seguido dos critérios do contexto sócio-cultural e do valor simbólico. **Conclusões:** reafirma-se a importância da valorização e significado do Património Cultural, tendo em conta que isto favorece o reconhecimento, conservação e preservação do património da cidade, assegurando que o seu significado transcende e fortalece a memória, as raízes e os imaginários socioculturais dos habitantes da cidade.

Palabras-chave: Critérios de avaliação; Identidade; Memória; Memória; Património; Significado.

Introduction

This article establishes that heritage determines the recognition of a territory, because it allows for the identification of tangible and intangible values that build on the society basis. Thus, words, meanings, habits, traditions, objects, dwelling and social interaction places, knowledge and institutions are part of territorial culture and inhabited context; and, therefore, they foster the development of social beings and determine their way of interaction with surroundings, environment and society (Ministry of Culture, 2005).

UNESCO (1972) defined heritage as a set of movable and immovable property of tangible or intangible nature and outstanding value associated with history, art, science and culture; and thus worthy of preservation. Heritage reveals the context's cultural identity in which it develops, allowing for its historical, cultural or aesthetic establishment value, by means of a documentary, archaeological, artistic, technical-scientific basis, based on authenticity, quality and originality criteria (Garré, 2001).

In this regard, heritage represents a cultural importance that consolidates periods of history, movable and immovable property and cultural characteristics of each territory aiding at strengthening the sense of belonging, rootedness, territoriality and urban-collective memory. According to this consideration, in Colombia, in 1997, the National Council of Cultural Heritage was created with the purpose of defending, protecting and preserving the national heritage. Then, in 2005, the guidelines on Inventory of Movable Cultural Property was established for defining the appraisal and classification of cultural heritage, the methodology for the elaboration of movable cultural property and the classification of the registry of cultural property, by the establishment of appraisal criteria of heritage value and of intervention level of an Asset of Cultural Interest (BIC) (Ministry of Culture, 2005).

This article summarizes relevant aspects of the research "Diagnosis and characterization of an Asset of Cultural Interest called the Torre del Reloj and its importance in the development of the heritage of San José city, Cúcuta". This evidenced that the Torre del Reloj was considered as a BIC in 2003 (Ministry of Culture, 2003), because of its social, cultural and governmental landmark, which is part of the city's polygon of the Sector of Cultural Interest (SIC), and its representativeness as an important historical burden regarding the city's urban-social development.

One of the added values of this research is the study of the appraisal criteria for the Torre del Reloj Cultural Asset in accordance with the Guidelines on the Inventories of Movable Cultural Property by the Ministry of Culture,

Colombia (2005) In 2005, complementary aspects were established for the appraisal process of BIC.

Therefore, in order to comply with this requirement, this research objective focused on valuating the declaration of the Torre del Reloj as an asset of cultural interest established by Title II Article 6 (Decree 763), and the Guidelines on Inventories of Immovable Cultural Assets developed by the Ministry of Culture (Colombia, 2005) by designing a criteria evaluation matrix that aided in the compliance level of the BIC criteria and values. The above mentioned evidenced the importance of cultural assets' valuation and significance with respect to territorial strengthening.

Methodology

This research methodological framework responds to the provisions of the Ministry of Culture Guidelines, Colombia (2005) and Title II, Article 6 (Decree 763, 2009). It was developed under a mixed approach for recognizing, analyzing and interpreting qualitative and quantitative data (Hamui Sutton, 2013), thus allowing for generating and verifying more comprehensive findings, provided with a more complex validation and a better understanding of the results obtained (Ugalde Binda, Balbastre Benavent, 2013). This applied and descriptive research comprised the implementation of an analytical and synthetic method and considered its consistency with the objectives and research's core.

An evaluation matrix was designed for studying the Torre del Reloj cultural asset. Its implementation favored its orientation, attribution and definition of the cultural significance in San José city, Cúcuta. The evaluation matrix consisted of ten criteria and three values (Tables 4 and 6). An independent assessment scale was defined in the matrix which led to the criteria and values establishment in quantitative terms for determining its level of compliance and the Total Average Valuation (PTV) based on the BIC's qualitative analysis resulting from the field work, the interviews with key actors and the documentary search that allowed for the analytical report elaboration for each one of the criteria.

The matrix rating scale was developed according to two dimensions:

- 1) Appraisal criteria: Antiquity, authorship, property constitution, shape, preservation and environmental conditions, urban/physical contexts, sociocultural context, appropriation/representativeness and sociocultural contextualization, meaning and memory/representativeness and

sociocultural contextualization, for assets of cultural interest and the description of their number of attributes of each one of these.

- 2) The three values (historical, aesthetic and symbolic): The estimation of each one of the characteristics or attributes was developed in a score level with a range of 1- 5, being 1 - very low level of appreciation, 2 - low level of appreciation, 3 - medium level of appreciation, 4 - high level of appreciation, 5 - very high level of appreciation. In accordance with the above scoring levels, a qualitative assessment was based on the diagnostic and analysis process carried out for the BIC and the certification of the information presented at the historical and heritage level.

The scale of interpretation of the Total Value Compliance (TVC) corresponds to a range of zero (0) to fifty (50), being the low level ≤ 25 (does not present a significant degree of compliance to the weighting of the ten Values of the attributes of the Cultural Property), medium $> 39,9$ (presents an acceptable degree of compliance to the ten Values of the attributes of the Cultural Property, taking into account that the result of the weighting of the Cultural Property is fulfilled, but not fully) and high ≥ 40 (presents a degree of full or high degree of compliance to the weighting of the ten Values of the attributes of the Cultural Property).

The scale of interpretation of the Total Value Compliance (TVC) corresponds to a range of zero (0) to fifteen (15), being the low level ≤ 4.9 (does not present a significant degree of compliance to the weighting of the three (3) Values of the attributes of the Cultural Property), medium $> 5-7.9$ (presents an acceptable degree of compliance to the three Values of the attributes of the Cultural Property, taking into account that the result of the weighting of the Cultural Property is fulfilled, but not fully) and high ≥ 8 (presents a degree of full or high degree of compliance to the weighting of the three (3) Values of the attributes of the Cultural Property).

This research included the development of a documentary methodological framework, the sources of information were based on the search for primary sources and relevant authors in secondary sources such as books, theses, articles, regulations, bibliographic databases and indexed journals related to the subject matter of this research. In addition to conducting an interview with architect María Teresa Vela Vicini and historian María Yolanda Suarez Plata, as key actors who participated in the process of the declaration of the CIA "Torre del reloj", under the support of the heritage value and the level of intervention.

Finally, field work was carried out to collect, analyze and synthesize relevant data for the completion of the valuation matrix, a process that was supported by

an architectural survey and a photographic record. The categories that guided this study correspond to Asset of Cultural Interest, Criteria of Valuation, Significance, Heritage and Tradition.

In the writing plan for this article, the results are structured under three headings. The first, "Heritage and the importance of its valuation", determines the relationship between heritage, history and territory; the second, "Valuation of Assets according to the Ministry of Culture," establishes the necessary criteria for the valuation of a CIA, according to aspects such as the conservation of the Asset, the significance of its historical and cultural value, its architectural-constructive composition and its authenticity, among others; and the third, "The Cúcuta Clock Tower as a case study", where the results of the criteria for the valuation of the CIA are defined according to those established by the Ministry of Culture of Colombia in 2005 and Decree 763 of 2009.

Heritage and the Importance of its Valuation

The relationship between heritage and history is related to the attributes of architecture in cities, since in the streets and walls of the urban environment the memories of the past are stored, consolidating the history and transformations that have marked the most significant periods of the territory in which it is rooted. Therefore, architecture and urban spaces become scenarios in which, based on everyday life, bonds are built and the foundations of the identity that will accompany the following generations are strengthened (Muñoz-Cosme, 2009).

Thus, the recognition of history acquires a significant value, because through the same it is possible to understand how the traces of the past, the architectural-cultural scenarios and the characters contribute daily to the construction of society. This makes sense from the understanding of the notion of heritage, especially when taking into account that heritage references have a symbolic charge that legitimizes identity by being provided with use values (associated with identity and collective memory) and exchange values (referring to the market) (Arévalo, 2010).

Under this order of ideas, the importance of architectural heritage with respect to the territory should be highlighted, since it is configured as an urban memory full of cultural, aesthetic and immaterial attributes and meanings; necessary to understand the relationship that exists between the territory, the historical, cultural, economic and architectural heritage that give meaning to the essence of living and the connection of human beings with their environment. Therefore, the valuation and significance of heritage and Cultural Interest

Assets (CIA) in cities allow for the establishment of conservation, recovery and sustainability mechanisms for them.

For Freddy Alberto Piñeros Forero (2017), the idea of granting a valuation and a significance to the CIA, has the purpose of conserving the original compositional elements, which allows their easy recovery in case they have been subject to interventions. Their transcendence and significance lies in their historical and cultural value, in their spatial configuration (typology and morphology), in their architectural and constructive elements, in their authenticity (customs and manners of an era) and in the historical testimony they represent (events); whose sum total constitutes essential documents for the configuration of the history and the maintenance of the collective memory of society.

Valuation of Assets According to the Ministry of Culture

According to the Ministry of Culture (2005), the valuation of the BIC corresponds to the elaboration of the inventory of the assets, which is defined based on categories such as: 1) The subject; which refers to the individual or the collective, 2) The object; defined as archaeological, ethnographic, documentary, artistic, utilitarian, scientific or as a monument in the public space, and 3) The context in which the community, the geographical context and the socio-cultural context are related.

The implementation of this valuation and significance generates a positive effect within the territory, since it contributes to the recovery and intervention of movable assets, the strengthening of the historical, aesthetic and symbolic values necessary for the development of society; as well as the generation of regulations for the protection and conservation of the assets and the territories where they are located, promoting the economic, cultural and social development of the territory in which they are implanted.

In accordance with the above, the valuation criteria contained in the Manual for Inventories of Movable Cultural Property of the Ministry of Culture of Colombia are outlined:

- a. Appraisal Criteria:** They constitute the values on which the request for declaration of a specific property is based and are defined as follows

Table 1. Definition of Valuation Criteria

VALUATION CRITERIA		
Criteria number *(C)	Real Estate Inventory Manual/ Decree 763 of 2009	DESCRIPTION
C1	Age	It is determined by the most relevant facts in their life history, which allow for materials, techniques, ways of life, among others.
C2	Authorship	Identification of the author, authors or group that made up the property, associating it with an era, style or trend.
C3	Constitution of the Asset	It refers to the design, the pros and cons of the materials, the construction techniques with which the property is constituted and how these aspects together manage to build a landmark.
C4	Shape	It refers to the compositional and ornamental elements in the facade as well as in the interior, in relation to its historical origin and architectural style.
C5	State of Conservation (Authenticity)	This refers to the physical condition of the asset with respect to the passage of time, taking into account that the conditions that determine it include the use, care and maintenance of the asset.
C6	Environmental Environmental context	If the construction technique and materials are native to the region, if their exploitation does not imply environmental deterioration and their use contributes to the construction of the landscape. The property has an adequate implantation in the environmental context where it is located, favoring its integration into the landscape.
C7	Urban Context / Physical Context	Taking into account that the profile, the design, the finishes, the methodology, the organization. The fullness, the emptiness and the color define the urban profiles, the asset can be valued taking into account its successful insertion in the urban context.
C8	Socio-Cultural Context / Representativeness and Socio Cultural Contextualization	It refers to the moment of its creation and how since that moment, it has been linked to cultural activities of great importance to reveal the sense of belonging for the asset.
C9	Appropriation / Representativeness and Socio-Cultural Contextualization	It is defined as the adoption of it by the community, with the purpose of ensuring its preservation and defense, since it is a depository of values of meaning and memory.
C10	Meaning and Memory / Representativeness and Socio-Cultural Contextualization	When an asset is linked to events specific to the community, it is significant in the memory of the population, since it is considered part of their collective identity and, incorporated in the present, it is part of the culture.

Note: *(C) Criteria. The criteria referenced in this table are those described in the Manual for Inventory of Cultural Property of the Ministry of Culture and those listed in Title II. Criteria of Valuation to accredit goods of cultural interest -BIC-, article 6. Decree 763 of March 10, 2009.

Note. Ministry of Culture (2005) and Decree 763 (2009).

b. Measurement of Values: They make it possible to establish the attributes of the CIA with respect to historical, aesthetic and symbolic values, through the following description:

Table 2. Values Definition

VALUES		
No values (V)*	Real Estate Inventory Manual	(**) Attributes
V1	Historical	The information found constitutes documents for the construction of national, regional or local history and scientific knowledge.
		A number of documents are evident as primary sources, not necessarily written.
V2	Aesthetic	Presents artistic or stylistic quality.
		The inventive idea solved, evidences the way in which they were elaborated, the technique, use in terms of function and time.
V3	Simbólico	The presence of the individual and collective way of seeing and feeling the world is appreciated.
		It has a strong psychological power of identification and social cohesion.
		The symbolic, is maintained and renewed with its power of actualization, aspirations, desires, constructed and internalized ideals, linking time and memory spaces.

Note: *(V) For this diagnostic study and characterization of the project, values and attributes were identified (**) Attributes, taking those described in the Manual for the Inventory of Cultural Property of the Ministry of Culture.

Note. Ministry of Culture (2005).

The aforementioned criteria and values are presented as a strategy and a significant contribution to culture, strengthening the economy and the socio-political component at the local, departmental and national levels. For this reason, it is necessary that the territorial entities recognize them, use them and generate mechanisms associated with territorial management, as well as their dissemination and permanent socialization with the communities, in order to establish active scenarios of recognition and heritage significance associated with the territory through joint work between the community and specialists in the process.

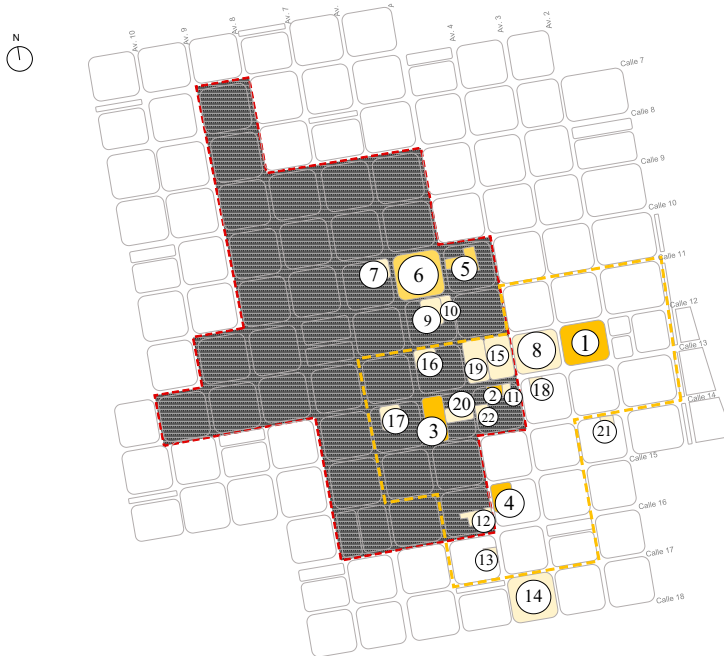
In this sense, in this research an update of the data for the Casa Torre Reloj CIA is carried out from the year 2003, when it was declared as an Asset of Cultural Interest of national character; highlighting the interventions to which it has been subject and the adoption of the criteria and values guided by the Manual for Inventories of Cultural Assets (2005) and the decree 763 of 2009 of the Presidency of the Republic. It is worth noting that, as an added

value, the results of this research favor the updating of the meaning and historical memory of the city, since it highlights the most representative facts and attributes of this CIA, with the aim of promoting identity, rootedness, and strengthening the architectural legacy, with respect to its management, conservation and sustainability over time.

Cúcuta's Clock Tower as a Case Study

The Clock Tower is located in commune 1, neighborhood "El Centro", block 161, at Calle 13 No. 3-67, between 3rd and 4th avenues in the city of San José de Cúcuta, Norte de Santander, Colombia. With respect to its location, Maria Teresa Vela Vicini assures that it is located in the sector that houses the greatest concentration of services related to the social, economic and political-administrative areas of the city of San José de Cúcuta, and that in addition, it is located in the Sector of Cultural Interest (SIC) next to other Assets of Conservation and Cultural Interest within which stand out: Rudesindo Soto old people's home, the former School of Arts and Crafts (today María Auxiliadora Normal School), the birthplace of Eduardo Cote Lamus, Victoria or Colón Park, the Governor's Office of the Department (Government Palace), the former Colsag Club and the Association of United Artisans and Guilds (Rivera Quintero, Ayala García and Coronel Ruiz, 2019) (See Figure 1).

Figure 1. General location and delimitation of the area declared as Sector of Cultural Interest and of the "El Centro" neighborhood



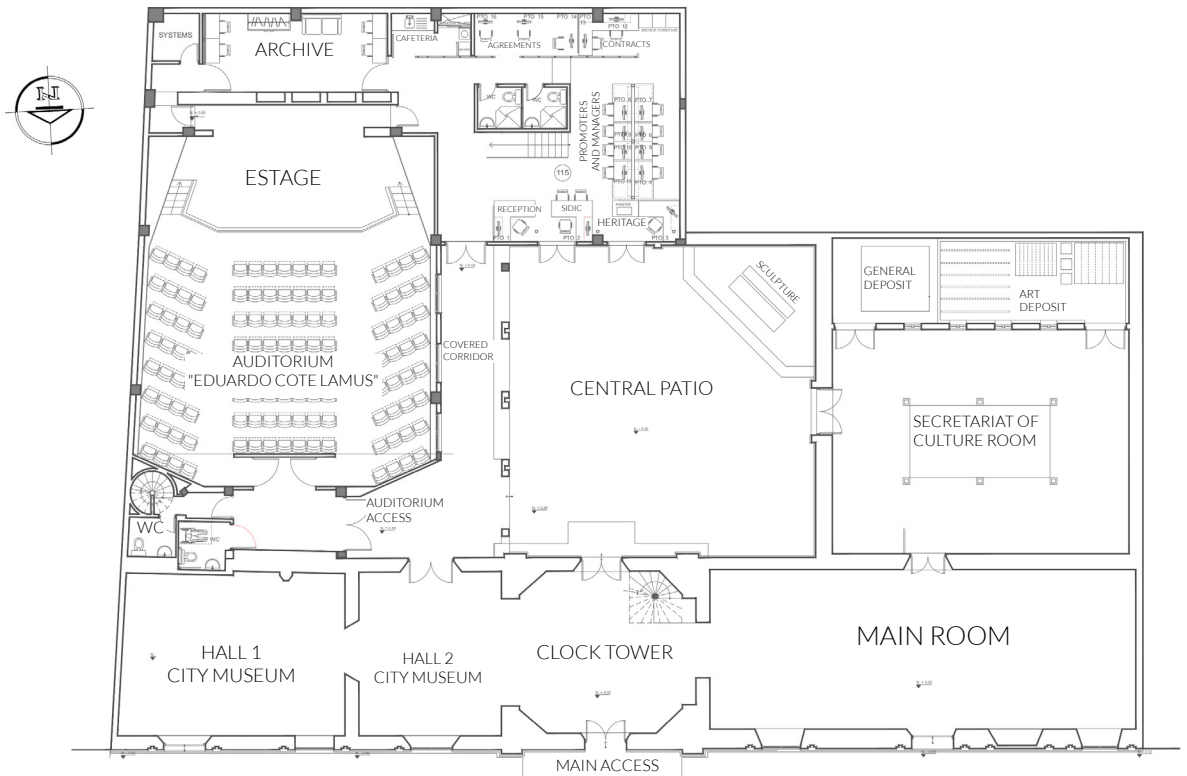
ASSET OF CULTURAL INTEREST OF NACIONAL IMPORTANCE	ASSET OF CULTURAL INTEREST OF DEPARTAMENTAL IMPORTANCE
1. SAN JUAN DE DIOS HOSPITAL 2. TORRE DEL RELOJ HOUSE 3. GOVERNMENT PALACE 4. QUINTA TERESA	5. SAN JOSÉ CATHEDRAL 6. SANTANDER PARK
ASSET OF CULTURAL INTEREST OF MUNICIPAL IMPORTANCE	
7. OLD PALACE HOTEL 8. COLÓN PARK 9. MUNICIPAL PALACE 10. OLD REPUBLIC BANK BUILDING 11. BIRTH HOUSE OF EDUARDO COTE LAMUS 12. QUINTA COGOLLO 13. QUINTA YESMIN 14. ANDRESSEN ASYLUM HOUSE CHURCH	15. SENIOR ASYLUM HOUSE CHURCH 16. MIGUEL E. VELEZ HOUSE 17. SANTANDER BREWERY 18. FIRST PUBLIC NOTARY 19. SCHOOL OF ARTS AND CRAFTS 20. UNION'S HOUSE 21. HISTORY MUSEUM OF CÚCUTA 22. FORMER COLSAG CLUB
THE CASA DEL RELOJ ASSET OF CULTURAL INTEREST IS LOCATED IN COMMUNE 1 IN THE CITY OF SAN JOSÉ DE CÚCUTA. - - - NEIGHBORHOOD "EL CENTRO". - - - AREA DECLARED AS AN ASSET OF CULTURAL INTEREST. 083 AGREEMENT OF 2001 (TERRITORIAL PLANNING, ARTÍCULO 160)	

This property was owned by Mr. Francisco Hernández until 1917, when it was sold to Mr. Rafael Colmenares. Later, in 1923 the "Compañía Eléctrica del Norte SA" acquired it and turned it into the headquarters of the new Electric Power company, representing the growth of the company in favor of the quality of life of the inhabitants, providing well-being and being a source of direct and indirect jobs for the population as reported by Maria Yolanda Suárez Plata.

In 1930, the property underwent a modification after the construction of its tower, becoming an urban reference for the city, and in 1960 it was destined for cultural purposes, being declared a National Monument on May 12, 1982 (Resolution 002) and as a Property of Cultural Interest on August 25, 2003 (Ministry of Culture, 2003). As stated by Maria Teresa Vela Vicini, at present, this BIC houses the offices of the Secretary of Culture of Norte de Santander and brings together the cultural manifestations of the region.

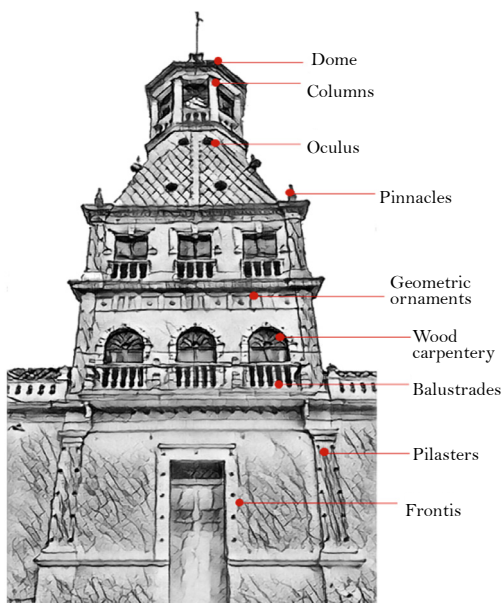
The "Clock Tower" has a Republican architectural style corresponding to the period understood between the years 1850 and 1930 approximately. Among its formal characteristics, it uses elements associated with the classical order, Gothic architecture and Eastern architecture. In addition, it was considered an innovation in Colombia, that transformed domestic architecture from the implementation of typologies inherited from the Colony to produce its own language, with the end of the 19th century being its greatest period of representation (Arteaga Ruiz, 2018).

Figure 2. Clock Tower General Facilities



As can be seen in figure 2, the Clock Tower is located on an L-shaped lot and has a central courtyard with three bodies that surround it. Its floors are double height and its facade implements elements such as columns, balusters and capitals, which characterize the strength of the Republican style, also highlighting the cornices made with neoclassical ornamental elements and the doors framed by moldings, as well as the oculi, the stairs in wood, shutters, floors, and windows (See figure 3).

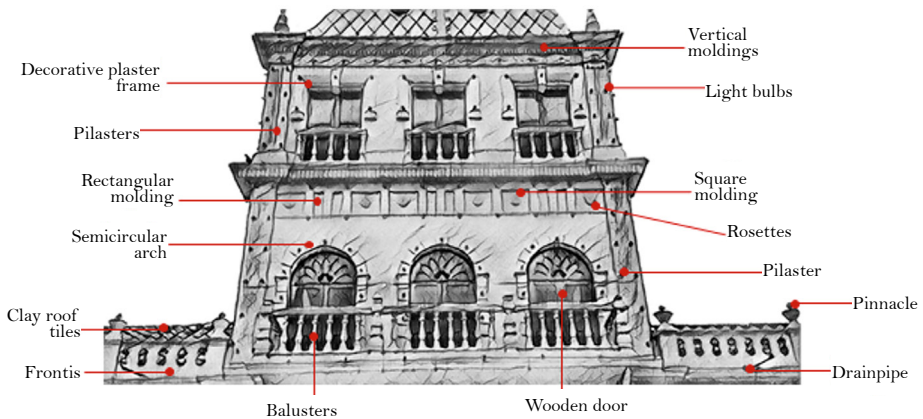
Figure 3. Compositional elements of the Republican architectural style



The design of its facade is sober, symmetrical, white and has Spanish tiles. The building has an approximately 27 meters height tower, which contains six floors separated between them by cornices, which divide it into two bodies arranged horizontally. Each of these bodies has a wooden door carved with geometric figures and a grating at the top. The windows have figures carved in wood, they are topped by a flat lintel and a cornice that protrudes several centimeters.

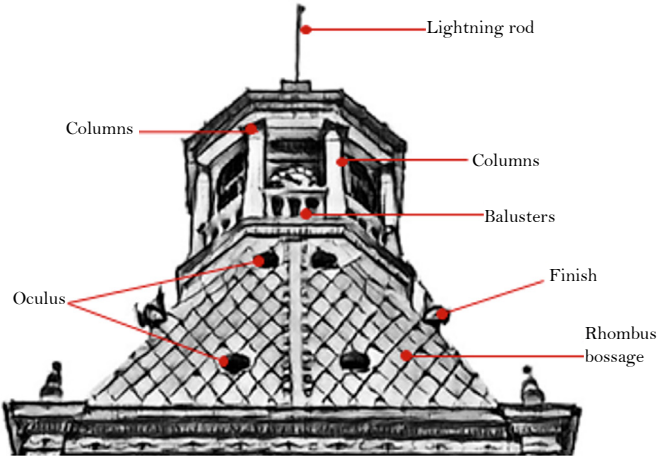
The main access is framed by pilasters and by a cornice that separates the first and second floors of the tower, where the pilasters have continuity up to third floor. On the main facade you can see three rectangular wooden doors within a frame adorned by rectangular moldings arranged in the upper part and on the sides; in addition to an individual balcony made up of balustrades. On the rear facade and on the sides there is a door with similar characteristics to the one implemented on the main facade. The cornice between the second and third floors has small moldings arranged vertically (See figure 4).

Figure 4. Compositional elements second and third floor, Clock Tower



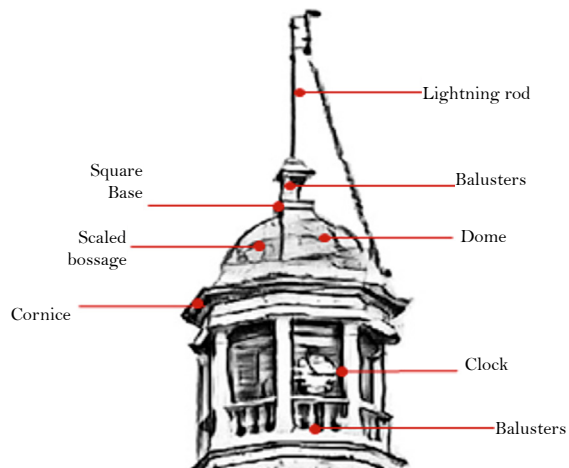
The front face of the project has embedded light bulbs, and the fourth and fifth floors are seen as a unit, since their geometric shape with sloping walls is enhanced by the four oculi arranged in each of their facades (See figure 5).

Figure 5. Compositional elements fourth and fifth floor, Clock Tower



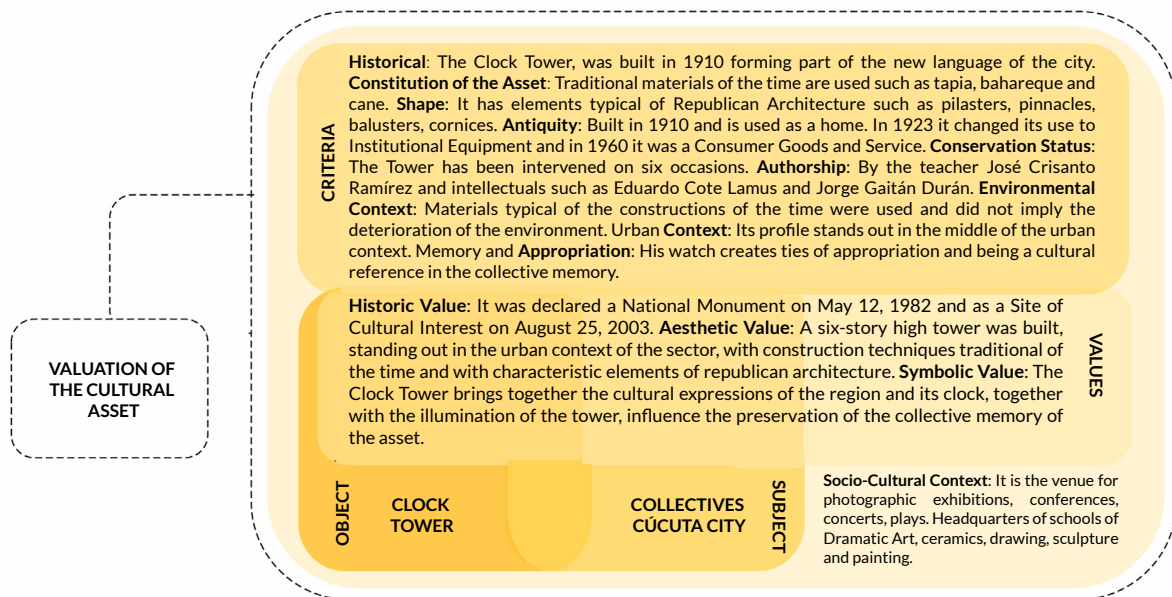
On the sixth floor there is a clock that is visible from the outside. The Tower ends in an octagonal dome supported on a cornice, whose interior structure is composed of wooden beams and a lightning rod on a square base (See figure 6).

Figure 6. Compositional elements sixth floor, Clock Tower



Based on the Manual for the Inventory of Movable Cultural Assets of the Ministry of Culture (2005) and the provisions of Decree 763 of March 10, 2009, the assessment criteria of the BIC Clock Tower were defined, taking into account each one of the specifications below.

Figure 7. Valuation of the Cultural Asset, Clock Tower



From what is described above, the qualitative analysis and the quantitative assessment obtained from the study of this BIC are referenced, in them the assessment arguments obtained through the field work, the interviews and the documentary support carried out in this investigation; as well as the result of the weighted average valuation for each criterion and value, according to the specifications described in Tables 1, 2, 3, 4.5 and 6 of this document.

a. Valuation Criteria

Table 3. Valuation Criteria by Characteristics

1. VALUATION CRITERIA			
No *(C)	Manual for Real Asset Inventory/Decree 763 of 2009	Charact. No (**)	Characteristics (**)
C1	Antiquity	AN1	The origin is established, of a determining manufacturing date in the historical context of the city. (The object belongs to a specific historical period - colonial, republican, modern or originating in the first half of the 19th century, or in the second decade of the 20th century).
		AN2	There is a relationship with history, especially architecture.
		AN3	It is evident that the property has remained in time, which constitutes it as a unique and unrepeatable historical document that must be preserved to understand materials, techniques and ways of life, among others.
		AN4	There is a relationship with the formal criterion or the criterion of cultural representativeness.
C2	Authorship	AU1	Existence of goods created or built by a recognized author.
		AU2	It is observed that the author is representative for the history of architecture, art or any other discipline and has left testimony of his production associated with a time, style or trend.
		AU3	There is evidence of the participation of representative actors in the historical component of the property (benefactors, owners).
		AU4	The property presents in its architectural proposal an influence of the republican, modern and contemporary period.
		AU5	Has sufficient argumentation (historical and theoretical) to determine authorship.
C3	Constitution of the asset	CB1	Modern materials or combination of techniques are identified.
		CB2	It presents innovation or technological advances for the period of its development.
C4	Shape	F1	A formal analysis of the property is established with the intention of knowing its compositional and ornamental elements in relation to its historical origin (pre-Columbian, colonial, republican, modern, contemporary).
		F2	An artistic or stylistic trend is identified, in order to assess its correct interpretation, use and aesthetic sense.
C5	Conservation status	EC1	The physical situation of the property is evidenced against the passage of time.
		EC2	The conditions that determine it are evidenced by the use, care and maintenance that has been provided to the asset.
		EC3	It is in a good state of preservation, it can add cultural values, it belongs to a bygone era and is associated with an important historical event.
		EC4	It relates to its original constitution and subsequent transformations and interventions, which must be clearly legible.
		EC5	The transformations and alterations of the original structure must not detract from its character.
C6	Environmental context	MA1	Its constitution or implantation is consistent with the natural or environmental context where it is located, in such a way that it favors its integration with the landscape.
		MA2	The importance of construction technique and materials is evident, even more so if they are native to the region. (Functionality of the design, heights, ventilation, light, spatiality and management of public space).
		MA3	Its exploitation does not imply deterioration of the environment, its use contributes to the construction of the landscape.
		MA4	Reference sites, cultural landscapes (mixed heritage), ensembles of non-monumental contextual architecture and vernacular architecture are identified.
C7	Urban context/physical context	CU1	There is representation as an "individual" unit within a consolidated urban sector, the real estate participates in the construction of a population and, therefore, projects its cultural value towards its recognition as a cultural asset.
		CU2	The urban profiles and the elements of the layout (streets, squares, squares, etc.) are defined.
		CU3	Successful insertion in the urban context is observed.
		CU4	There is a relationship between the asset and its place of location. Analyze their contribution to the conformation and development of a site, population or landscape. If the property is located within a property, it must be analyzed if it was conceived as an integral part of the property and/or if it has been associated with a new relevant use and function within the asset.
C8	Sociocultural context/representativeness and sociocultural contextualization	CSC1	A sense of belonging of a human group to the good of its habitat is evidenced, since they represent collective references of identity.
		CSC2	There are collective ties of memory, meaning and appropriation, which refer mainly to symbolic value.
		CSC3	It is found that the property is linked to events, events or activities of the community and has great importance within the social and cultural life of the populations.
		CSC4	It is found that society gives the good meaning, which results in its appropriation.
C9	Appropriation/representativeness and sociocultural contextualization	AP1	There is adoption of the property by the community, with the purpose of ensuring its preservation and defense, since it is the depository of values of meaning and memory.
C10	Meaning and memory/representativeness and socio-cultural contextualization	SM1	References and images of the past are evident that the community considers an essential part of its identity and that, incorporated into the present, form part of its culture.
		SM2	The presence of emotional ties of society towards the specific asset (events or activities) is evidenced.
		SM3	The memory and creative activity of the cultural communities that are part of the nationality, whose identity is based on this memory.

Note: For the present diagnostic study and characterization of the project, the total number of criteria were identified, according to what is described in the Manual for Real Asset Inventory, of the Ministry of Culture. **The ten Assessment Criteria * (C)**, related to each of its characteristics (**) from the following acronyms. C1: Antiquity (AN) and the characteristics (AN1, AN2, AN3, AN4), C2: Authorship (AU) and the characteristics (AU1, AU2, AU3, AU4, AU5), C3: Constitution of the Asset (CA), C4 : Shape (F), C5: Conservation status (EC), C6: Environmental context (EC) and the characteristics (MA1, MA2, MA3, MA4, C7: Urban context (UC) and the characteristics (CU1, CU2, CU3, CU4), C8: Socio Cultural Context (SCC) and characteristics (CSU1, CSU2, CSU3, CSU4), C9: Appropriation (AP) and characteristics (AP1), C10: Meaning and memory (MM) and characteristics (SM1 , SM2, SM3).

C1. Antiquity:

The BIC Torre del Reloj, built in 1910, had a residential use until 1917; date on which it became the first headquarters of the “Compañía Eléctrica del Norte S.A.” in the city (Ministry of Culture, 2003). In 1930, the Company manager decided to build a six-story tower on the property. This tower was adorned with colored light bulbs representing the national flag and with a clock that played the notes of the national anthem on Sundays, national holidays and on December 31 at noon and at six in the afternoon. In 1960 it was established as a cultural facility, becoming the headquarters of the first cultural expressions, which demarcated the representation of a fruitful time in the culture of the North-Santander region, as mentioned by Maria Yolanda Suárez Plata.

The results obtained from the weighting of the Antiquity Criterion (C1), from the study of its four characteristics, determined that this BIC presented its highest level of score in the characteristics: 1) AN3, evidencing its permanence in time, a fact that constitutes it as a unique and unrepeatable historical document that must be preserved (materials, techniques and ways of life) and 2) AN4, because there is a relationship between formal criteria and that of cultural representativeness (Table 3). The above established a “High” valuation average for this criterion equal to 4.0 (Table 4).

Table 4. Valuation Results Matrix by Criterion "Clock Tower"

CULTURAL INTEREST ASSET "CLOCK TOWER"							
VALUATION CRITERIA							
Criteria		Valuation					
No (C)	Manual for Real Asset Inventory/ Decree 763 of 2009	Characteristics	1	2	3	4	5
C1	Age	AN1		X			
		AN2				X	
		AN3					X
		AN4					X
* Average Valuation per Criterion (AVC)			(16/4) = 4.0				
C2	Authorship	AU1			X		
		AU2					X
		AU3					X
		AU4					X
		AU5				X	
*Average Valuation per Criterion (AVC)			(22/5) =4.4				
C3	Constitution of the Asset	CB1					X
		CB2				X	
*Average Valuation per Criterion (AVC)			(9/2) = 4.5				

CULTURAL INTEREST ASSET "CLOCK TOWER"						
VALUATION CRITERIA						
Criteria		Valuation				
C4	Shape	F1				X
		F2				X
*Average Valuation per Criterion (AVC)		(10/2) = 5.0				
C5	Conservation Status	EC1				X
		EC2				X
		EC3				X
		EC4			X	
		EC5			X	
*Average Valuation per Criterion (AVC)		(24/5) = 4.8				
C6	Environment	MA1			X	
		MA2				X
		MA3				X
		MA4			X	
*Average Valuation per Criterion (AVC)		(19/4) = 4.75				
C7	Urban Context / Physical Context	CU1				X
		CU2			X	
		CU3				X
		CU4				X
*Average Valuation per Criterion (AVC)		(19/4) = 4.75				
C8	Socio-Cultural Context / Representativeness and Socio-Cultural Contextualization	CSC1			X	
		CSC2				X
		CSC3				X
		CSC4				X
*Average Valuation per Criterion (AVC)		(19/4) = 4.75				
C9	Appropriation / Representativeness and Socio-Cultural Contextualization	AP1				X
*Average Valuation per Criterion (AVC)		(5/1) = 5				
C10	Meaning and memory / Representativeness and Socio-Cultural Contextualization	SM1				X
		SM2				X
		SM3			X	
*Average Valuation per Criterion (AVC)		(14/3) = 4.6				
**Total Value Compliance (TVC) = (4.0+4.4+4.5+5.0+4.8+4.75+4.75+4.75+5.0+4.6)		46.5				

Note: Description of the Valuation Methodology: A total of ten (10) criteria*(C) were identified, which were assessed in quantitative terms in order to determine the level of compliance for the -CIA- object of study.

Step 1: The valuation scale formulated in this matrix was carried out taking into account the assessment criteria defined in the Manual for Cultural Assets Inventory of the Ministry of Culture (2005) and in decree 763 of the Presidency of the Republic (2009). The estimate for each of the characteristics corresponds to the following scoring level from one (1) to five (5), being: One (1) - **VERY LOW** appreciation level, Two (2) - **LOW** appreciation level, Three (3) - **INTERMEDIATE** Appreciation level, Four (4) - **HIGH** appreciation level, Five (5) - **VERY HIGH** appreciation level.

Step 2: Each Criterion presents a valuation defined by the sum of the score obtained in Step 1, divided into the number of characteristics present in each Criterion *(C), through which the Value per Criterion (AVC) is obtained.

Step 3: The Value Compliance *(TVC) to the criteria by the real asset -CIA- is defined from the following valuation ranges: (0) to (50), with the **LOW LEVEL** ≤ 25, **INTERMEDIATE** > 25 - 39.99 and **HIGH** ≥ 40. The foregoing in accordance with the results obtained in the diagnosis and analysis process carried out for each criterion in the -CIA-and the certification of the information presented at the historical and patrimonial level.

C2. Authorship:

Andrés B. Fernández Gallo, manager of the company "Compañía Eléctrica del Norte S.A.", in 1930 — after making a trip to Europe — proposed to carry out remodeling works on the property, in order to adapt it to its new use as an electric company allowing the construction of a six-story tower, for which he hired José Crisanto Ramírez, who was a highly sought-after teacher in the construction field and whose work activities had respect and reliability for the construction of the Tower. The style of its constructions was characterized by having two or more floors, double height, use of ornaments, moldings, balustrades in the shape of a balcony, decorated cornices and facades, rectangular doors and large windows. This constructor was in charge of the construction in 1919 of a pedestal and a 13-meter-high column with a beautiful Corinthian-style capital, located in the center of Plaza Victoria or Parque Colón on the occasion of the centenary of the Battle of Boyacá. (Chamber of Commerce of Cúcuta, 2000).

Maria Yolanda Suárez Plata recalls that José Crisanto Ramírez was in charge of the construction of projects such as: the old building of the Hotel Europa, the old building where the Santander de Cúcuta Brewery worked, the Calasanz school, the Francisco de Paula Santander University (first stage), the residence of Mr. José Antonio Hernández in front of the Mercedes Abrego Park, the residence of Mr. Mario García Herreros and the residence of the Vélez family; among others.

On the other hand, Eduardo Cote Lamus and Jorge Gaitán Durán should be considered in this criterion as precursors of culture in the Department, who carried out initiatives aimed at strengthening the cultural front, convinced of its need and the importance of its consolidation, who were also part of the Ateneo del Norte, a group of intellectuals that promoted reading, artistic creation in different areas and who proposed to the departmental government the creation of the house of culture in the BIC under study. This is how in 1960, by Ordinance No. 47 of November 28, the School of Dramatic Art, the Cúcuta School of Painting and the Ocaña Music Room were created (Mantilla, Suárez, 1981).

The Authorship Criterion (C2), within its five characteristics, established its maximum score level related to: 1) AU2, which indicated that the author is representative for the history of the construction and architecture of the BIC, and that he has left testimony of his production associated with a style or time 2) AU3, indicated the participation of representative actors (benefactors, owners), and finally 3) AU4, because the Property presented an architectural proposal

under the influence of the Republican Style (Table 3). The above defined that the average assessment for this criterion is 4.4 established as "High Level" (Table 4).

C3. Constitution of the Asset:

The architect Maria Teresa Vela Vicini, in 2019, highlighted in the interview conducted for this research that the original property was built in the first half of the 20th century, during the Republican historical period. Regarding the traditional construction elements and techniques of the time, the implementation of rammed wall, bahareque, clay tile, round wood and cane stood out. In the same way, he assured that the original floor was in handcrafted squared brick, and that the roof was built with pairs of plump rod, braces carved in wood and clay tile.

The Clock Tower used battered brick with lime plaster for its first and second floors. In the center of the façade, walls were erected that allowed the construction of the tower up to the third floor in battered brick with lime and grift. The fourth and fifth floors were built with wood and cane, and the sixth floor with brick. The mezzanines were built with wooden planks (beams and decking) and an original metallic tensioner was located on the fifth floor. The façade was ornamented with cornices, pilasters, pinnacles and moldings framing the windows, as well as by the balustrades and lintels on the first, second and third floors. The roof of the dome was built of wood and cane.

It is noteworthy that the construction of this tower meant a technological advance for construction in the city of Cúcuta, taking into account the number of floors and the construction system used for the indicated period. The criteria of Constitution of the Good (C3), based on its two characteristics, registered its highest level of score in CB1, for the identification of technical and modern materials (Table 3). The average assessment by criteria obtained a result of 4.5 which corresponds to a "High Level" (Table 4).

C4. Shape:

The property is implanted in a dividing lot and its original property is in the shape of an L. Its origin dates back to a Republican-style construction represented in the ornaments arranged especially on the facade of the tower: the pilasters, its facade decorated with moldings of plaster, the pinnacles, the woodwork that frames the semicircular arches and the frames with rectangular moldings, the balusters, the geometric ornaments under each of the cornices, the oculi arranged along the façade, together with the four Greek columns reinforce this Republican architectural language. It is highlighted for the criterion

of the way that this property acquires importance after the construction of the tower because its development impacted the urban profile in the city center.

The criterion of shape (C4) obtained an average evaluation of 5.0, setting the maximum score in its two characteristics evaluated. 1) F1, which allowed from its historical origin to recognize its compositional and ornamental elements, 2) F2, which identified the artistic or stylistic current, evaluating its correct interpretation, use and aesthetic sense (Table 3). Therefore, the average assessment for this criteria corresponded to 5.0 "Very High Level" (Table 4).

C5. Conservation Status:

According to the physical situation of the property compared with the time it was established that the original property of 1910 suffered a change in land use, from residential to institutional, being officially inaugurated in 1962 as a Cultural centre (Mantilla, Suárez, 1981), later declared a "National Monument" in 1982 and "property of Cultural Interest in 2003 (Ministry of Culture, 2003).

Despite the passage of time, the property has presented a good state of preservation, thanks to its historical importance, and the six interventions that have been carried out there; aiming for the conservation, consolidation and partial or total replacement of the characteristics of its original design, respecting its geometric proportion and construction technology. In addition, remodeling works (1930), refurbishment and expansion works (1962), remodeling works (1972), restoration and reconstruction works (1992) maintenance and reconstruction works (2004) and renovation works have been carried out on the property. adaptation, improvement and maintenance (2015) (Chacón Gelvez, Heredia Abril, Molina Díaz, 1996; Unión Temporal Arkitorre, 2016).

The Clock Tower currently preserves all the structure and the elements of its Republican style such as the pilasters, the balustrades and moldings, the cornices, pinnacles, oculi and its dome. Internally, the Eduardo Cote Lamus auditorium has adequate acoustic conditions, and the internal courtyard allows cultural activities to be carried out. Its facade has a constant maintenance process in charge of the Departmental Culture Secretariat, which currently occupies the property and collect the cultural expressions of the region.

The conservation status criterion (C5), with respect to its five characteristics evaluated presented its highest score in: 1) S1, physical situation of the property for showing over time, 2) S2, which showed the conditions of use, care and maintenance of the BIC 3) S3, which related its original constitution

and its subsequent transformations or interventions (Table 3). In this way, The average assessment for this criteria correspond to 4.8 “High Level”

C6. Environmental Context:

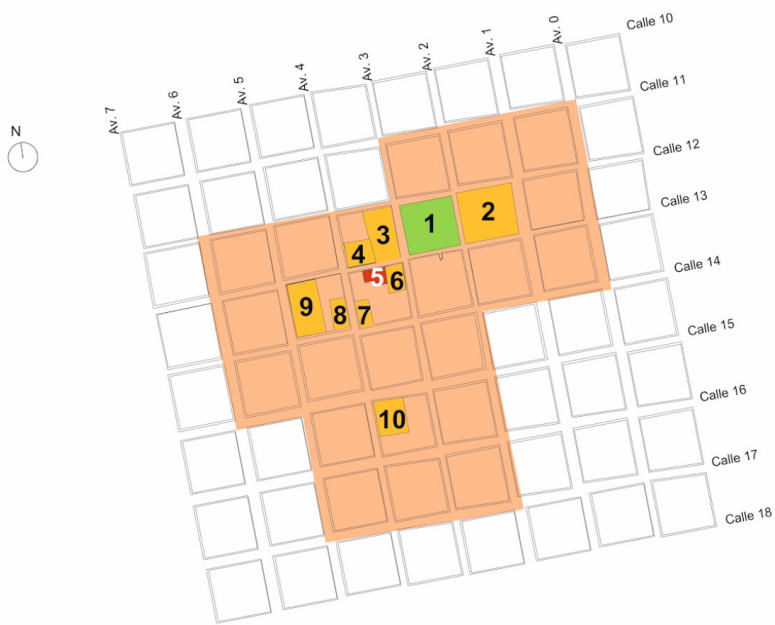
According to what was exposed by Maria Teresa Vela Vicini, the property was built with materials typical of the time, which did not imply the deterioration of the environment. In the field work carried out for this investigation, it was evidenced that the internal spaces of the construction are double height; a fact that gives it internal spaciousness, its two interior patios, windows and doors; promote ventilation and natural lighting of the first floors, while the oculus arranged in the second body of the Tower illuminate the fourth and fifth floors

The environmental context criterion (C6), with respect to its four characteristics, presented its highest score in: 1) MA2, which showed the importance of its construction technique and its materials, design functionality, heights, ventilation, light, spatiality 2) MA3, which defined that its construction did not imply the deterioration of the environment, and that its use contributed to the integration of the landscape (Table 3). In this way, the average assessment for this criteria is 4.75 which corresponds to a “High Level” (Table 4).

C7. Urban Context/Physical Context:

The property stands out from all the constructions in the sector and breaks the monotony of the urban profile of the place It is a landmark that stands out and is impressive compared to the surrounding buildings, which are mostly one or two levels. For Maria Teresa Vela Vicini, the property has a successful insertion in the urban context, since it is located in the Sector of Cultural Interest (SIC) and serves as an articulation with the other BIC that are part of the polygon of the central sector of Cúcuta, such as: the Rudesindo Soto nursing home and the old School of Arts and Crafts (today the María Auxiliadora Normal School), the birthplace of Eduardo Cote Lamus, Victoria or Colón Park, the Julio Pérez Ferrero Public Library, the Department's Government, the old Club Colsag and the Artisans Association and Trade Unions, among others; all developed under the style of Republican architecture (See Figure 8).

Figure 8. Urban context Clock tower



1. VICTORIA'S OR COLON'S PARK
2. PUBLIC LIBRARY JULIO PÉREZ FERRERO
3. RUDESINDO SOTO NURSING HOME
4. REGULAR SCOOOL MARIA AUXILIADORA
5. HOUSE CLOCK TOWER
6. EDUARDO COTE LAMUS BIRTH HOUSE
7. OLD CLUB COLSAG
8. ASSOCIATION OF ARTISSANS AND UNITED GUILDS
9. GOVERNEMENT'S NORTH OF SANTANDER DEPARTMENT
10. QUINTA TERESA



DELIMITATION OF THE AREA DECLARED AS A SECTOR OF CULTURAL INTEREST IN SAN JOSE DE CUCUTA

The Criterion urban context/physical context (C7) presented its highest level of score in three of its four characteristics: 1) CU1, which identified its representativeness as an “individual” unit within a consolidated urban sector, thanks to the projection of its cultural value 2) CU3, which determined its successful insertion in the urban context and 3) CU4, which evidenced its relationship with its place of location and its contribution to development according to its use and function (Table 3). The average assessment for this criteria correspond to 4.75 “High Level” (Table 4).

C8. Sociocultural Context/Representativeness and Sociocultural Contextualization:

In 1960 the cultural centre was created and since then the building has been linked to cultural activities such as photographic exhibitions, conferences, musical presentations, theater and puppet shows; and it has hosted schools of dramatic art and plastic arts: sculpture, painting, ceramics and drawing; creating ties of social appropriation and being a cultural reference in the collective memory of the citizen of Cúcuta (Mantilla, Suárez, 1981).

The sociocultural criterion/representativeness and sociocultural contextualization (C8), with respect to its four characteristics, presented its highest score in: 1) CSC2, referring to its collective ties associated with memory, meaning and appropriation, which underpin its symbolic value 2) CSC3, due to its link with events, events or activities of the community and its great importance within social life and culture of the city, and 3) CSC4, taking into account that society has given it a meaning that results in its appropriation (Table 3). The average assessment for this criteria obtained a result of 4.75 which corresponds to a “High Level” (Table 4).

C9. Appropriation/Representativeness and Sociocultural Contextualization:

The property has a clock made in Torino-Italy by the Miroglio family, on its bells is inscribed: “Premiata fonteria de Poli Victorio Veneto Italia. Electricity company from North- Cúcuta MCMXXX”. This clock is a fundamental part of its identity, since on Sundays, national holidays and on December 31 at noon and at six in the afternoon, the clock played the notes of the national anthem, a fact that was established in the memory and strengthened the sense of appropriation vis-à-vis what the property represents.

The Clock Tower has been characterized as a landmark of the city, the epicenter of multiple training and cultural activities, a fact for which its appropriation and recognition by the community has been permanent. Forums, conferences, recitals, dances, concerts, cultural and art exhibitions, discussion spaces, government activities and artistic training regularly take place in the tower. This allows for the achievement of such permanent appropriation.

The criterion of appropriation/representativeness and sociocultural contextualization (C9) registered the highest level of score in its characteristic: 1) AP1, this evidenced the adoption of the asset by the community, with respect to its meaning and memory (Table 3). The average assessment for this criterion corresponds to 5.0 "Very High" (Table 4).

C10. Meaning and Memory/Representativeness and Socio-Cultural Contextualization:

From the 50th founding anniversary of Norte de Santander, the idea of creating a house of culture for the city of Cúcuta was conceived, taking into account that the city did not have adequate spaces for artistic teaching and cultural encounters. The creation of the Ateneo del Norte together with Cúcuta House of Culture, Norte de Santander Institute of Culture, the School of Fine Arts and the theater group consolidated the cultural scene that promoted various manifestations such as: art, poetry and story contests; among others, which had the participation of renowned Colombian painters and sculptors (Mantilla, Suárez, 1981).

From the events and activities that took place in the CIA generating ties with the community, Eduardo Cote Lamus and Jorge Gaitán Durán, through the magazine Mito, made visible the great discussions of the time and served as a scenario to build a bridge towards universality in moments of political darkness and cultural isolation in Colombia (Jurado Valencia, 2005, p. 7). After the death of Gaitán Durán in 1964, the governor of the department named the House of Culture in his honor.

The criterion meaning and memory/representativeness and socio-cultural contextualization (C10), according to its three characteristics evaluated, presented the highest level of score in: 1) SM1, based on the reference to images of the community's past, which links the CIA as an essential part of its identity and culture, 2) SM2, which evidenced the emotional ties of society to the CIA

(Table 3). The average assessment for this criterion obtained a score of 4.6 "High Level" (Table 4).

The Total Value Compliance of the "Clock Tower" CIA from the valuation range established in Table 4: (step 3: from 0 to 50) is 46.5, considered as "High" because it is greater than 40.

b) Values:

Table 5. Identification of attributes associated with the values

VALUES			
No valores (V)*	Manual for Real Asset Inventory	No Attribute (***)	(**) Attributes
V1	Historical	H1	The information found is constituted in documents for the construction of national, regional or local history and scientific knowledge.
		H2	A number of documents are evidenced as primary sources. They are not only the written ones.
V2	Aesthetic	E1	It presents artistic or style quality.
		E2	The resolved inventive idea evidences the way in which they were elaborated, the technique and the use in terms of their function and time.
V3	Symbolic	S1	The presence of the way of seeing and feeling the individual and collective world is appreciated.
		S2	It has a strong psychological power of identification and social cohesion.
		S3	The symbolic is maintained and renewed with its power to update, aspirations, desires, constructed and internalized ideals, linking time and memory spaces.

Note: For this research, the total number of values was identified, according to what is described in the Manual for Cultural Assets Inventory of the Ministry of Culture. The Three Values *(V), related to each of the attributes (***) correspond to the following acronyms. V1: **Historical** with the initial (H) and the attributes (H1, H2); V2: **Aesthetic** with the initial (E) and the attributes (E1, E2); V3: **Symbolic** with the initial (S) and the attributes (S1, S2, S3).

V1. Historical:

Documented information at the historical level represents an important input for the construction of history and national, regional and local heritage, since such information contributes to the processes of scientific production, provided with primary sources that support its historical value. The foregoing becomes relevant when taking into account its declaration as a National Monument (1982) and Asset of Cultural Interest (2003). In this sense, with respect to the

two attributes of the Historical Value (V1), the H1 presented its highest level of score when evidencing documentary information, which contributed to the construction of regional or local history, as well as the scientific knowledge of the CIA (Table 5). The average established for this value obtained a score of 3.5 "Intermediate Level" on the scoring scale in relation to the established methodology (Table 6).

Table 6. Results Attribute Matrix by values "Clock Tower"

CULTURAL INTEREST ASSET "CLOCK TOWER"							
VALUES							
No *(V)	Value	***Attributes	1	2	3	4	5
V1	Historical	H1				X	
		H2			X		
		**Average of value (AoV)	(7/2) = 3.5				
V2	Aesthetic	E1					X
		E2					X
		**Average of value (AoV)	(10/2) = 5.0				
V3	<u>Simbolic</u>	S1				X	
		S2					X
		S3					X
		**Average of value (AoV)	(14/3) = 4.6				
**** Total Value Compliance (TVC) = (3.5+5.0+4.6)			13.1				

Note: Description of the Valuation Methodology: A total of three (3) Values * (V) were identified, which were analyzed in quantitative terms in order to determine the level of compliance for the -CIA- object of study.

Step 1: The scale of analysis formulated in this matrix was carried out taking into account the Values *(V) defined in the Manual for Cultural Assets Inventory of the Ministry of Culture (2005) and in decree 763 of the Presidency of the Republic (2009). The estimate for each of the characteristics corresponds to the following scoring level from one (1) to five (5), being: One (1) - **VERY LOW** appreciation level, Two (2) - **LOW** appreciation level, Three (3) - **INTERMEDIATE** Appreciation level, Four (4) - **HIGH** Appreciation level, Five (5) - **VERY HIGH** Appreciation level.

Step 2: Each Value presents a score defined by the sum of the results obtained in Step 1, divided by the number of attributes (***) present in each Value * (V), through which the Average of Value (AoV) is obtained.

Step 3: The Total Value Compliance **** (TVC) to the attributes by the Real Estate -CIA- is defined from the following valuation ranges: a range from (0) to (15), being low level ≤ 4.9 , intermediate $> 5-7.9$ and high ≥ 8 . The above in accordance with the results obtained in the diagnosis and analysis process carried out for each criterion in the -CIA- and the certification of the information presented at the historical and patrimonial level.

V2. Aesthetic:

The design attributes of the asset and the characteristics of the Republican style are evident and explicit. It is highlighted that the Clock Tower presents

technological advances in terms of design, construction technique and function. Its location in the Sector of Cultural Interest (SIC) together with other Conservation and Cultural Interest Assets is also a representative characteristic. Regarding the weighting of the Aesthetic Value (V2), its two attributes obtained the highest score, in response to: 1) E1, aesthetic or style clarity, and 2) E2, the resolved inventive idea evidences the technique and use in terms of its function and time (Table 5). The average score for this value was 5.0 "Very High Level" (Table 6).

V3. Symbolic:

The asset is considered a representative landmark of the city that promotes identification and social cohesion. Its function is framed in the socio-cultural field and its remembrance is associated with the cultural expressions that host the meaning of its clock, its lighting and the character of its image, with respect to urban implantation; these position it within the collective memory and the tangible and intangible heritage of the city.

From the three attributes evaluated, the Symbolic Value (V3) obtained its maximum score level established at 5.0 in the attributes: 1) S2, in response to its strong psychological power of identification and social cohesion, and 2) S3, under the consideration that maintains and renews its symbolic character, through aspirations, desires, constructed and internalized ideals and the connection of time and memory spaces (Table 5). The average established for this value obtained a score of 4.6 "High Level" (Table 6).

Total compliance of the three values of the "Clock Tower" CIA, according to the established attributes for their weighting, was established at 13.1 "High"; according to the range from (0) to (15) defined in step 3 (Table 6), as it is greater than or equal to ≥ 8 .

Conclusions

Based on the results obtained in this research process, the relationship among heritage, architecture, history and the sociocultural field is reaffirmed. The above taking into account that heritage is part of the collective interest and promotes the identity of society, through the exaltation of material or intangible cultural wealth. The architecture and history associated with material heritage (Real Estate) are configured as elements that promote the recovery and

preservation of urban, historical, social, cultural and territorial memory over time.

This research allowed for the significance and valuation of the Clock Tower as a National Cultural Interest Asset. This contributes to the recognition of heritage in the city, promotes the conservation and preservation of the Asset from its material and immaterial scope and allows for the transcendence of its meaning and the strengthening of citizen's memory, roots and sociocultural imaginations.

The methodological framework allowed for the provision of inputs for the evaluation of the historical record of the Asset, which favors the updating of its information with respect to the current legal regulations issued by the Ministry of Culture of Colombia and the Presidency of the Republic, through Decree 763 of March 10, 2009. The above is configured as a significant contribution that must be socialized and disseminated to the community, in order to make visible the life history of the Asset and the characteristics of the city through history, by strengthening the sense of belonging and the roots of society.

This asset, that is part of Norte de Santander heritage, constitutes a collective interest and promotes the identity of citizens as a society, since its material and intangible character provides cultural richness. In turn, it has physical and formal characteristics framed by the ten valuation criteria: constitution of the Asset, shape, age, conservation status, authorship, environment, urban context, socio-cultural context, memory and appropriation. These criteria are complemented through historical, aesthetic and symbolic values, which describe the singular and unique attributes that are in synchrony with the essence of Republican architecture in the city of San José de Cúcuta. The foregoing becomes relevant when remembering that the valuation is the most important section of an inventory, since it allows to highlight the relevance, as well as the heritage and cultural significance of the asset at the local and national level.

As relevant findings, it is highlighted that the Clock Tower has a total value compliance in accordance with the provisions of the the Manual for Cultural Assets Inventory (2005) and Decree 763 of 2009 corresponding to 46.5, which is determined as "High" as it is located in valuation range ≥ 40 . Within this assessment, the criteria that obtained the highest average score (5.0) were: the criterion of form (C4) and the criterion of appropriation / representativeness and sociocultural contextualization (C9). In the same way, emphasis is placed on the fact that the criterion of conservation status has favored the criteria of form and appropriation, since it has safeguarded the material and physical composition of the CIA; as well as its relationship with the urban context and the community. Likewise, the weighting of total compliance of the three values indicated in the investigation corresponded to 13.1, defined as "High" ≥ 8

according to the evaluation range from 0 to 15. Of the three values studied, the aesthetic value (V2) obtained the highest score (5.0).

From the fulfillment of its general objective, this research valued the declaration of the Clock Tower as CIA from the weighting of its criteria and values. The foregoing established that this CIA has a "High" degree of significance represented in the social and cultural life of the population of San José de Cúcuta, taking into account that the adoption of the Tower by the community has allowed its preservation, recognition and appropriation over time; strengthening the meaning of memory PAGE and territorial cohesion.

References

- Arévalo, J. M. (2010). El patrimonio como representación colectiva. La intangibilidad de los bienes culturales. *Gazeta de Antropología*, 26(1). https://www.ugr.es/%7Epwllac/G26_19Javier_Marcos_Arevalo.html
- Arteaga-Ruiz, R. (2018). *La casa Republicana en el Caribe Colombiano*. Red Cultural del Banco de la Republica. <https://www.banrepcultural.org/biblioteca-virtual/credencial-historia/numero-337/la-casa-republicana-en-el-caribe-colombiano>
- Cámara de Comercio de Cúcuta. (2000). *Cúcuta a través de la fotografía. Crónica Fotográfica de la ciudad durante los siglos XIX y XX*. Cámara de Comercio de Cúcuta.
- Chacón-Gelvez; Heredia-Abril; Molina-Díaz. (1996). *Levantamiento de planos Casa de la Cultura*. Biblioteca Eduardo Cote Lamus, Universidad Francisco de Paula Santander.
- Decreto 763 de 2009 [Presidency of the Republic]. Por el cual se reglamentan parcialmente las Leyes 814 de 2003 y 397 de 1997 modificada por medio de la Ley 1185 de 2008, en lo correspondiente al Patrimonio Cultural de la Nación de naturaleza material. March 10, 2009.
- Garré, F (2001). Patrimonio arquitectónico urbano, preservación y rescate: Bases conceptuales e instrumentos de salvaguarda. *Revista Conserva*, 5, 5-21.

- Hamui-Sutton, A. (2013). Un acercamiento a los métodos mixtos de investigación en educación. *Elsevier*, 2(8), 211-216. <https://www.sciencedirect.com/science/article/pii/S2007505713727145>
- Jurado-Valencia, F. (2005). *MITO. 50 años después (1955-2005) Una selección de ensayos*. Lumen.
- Mantilla, C.; Suárez, L. E. (1981). Casa de la Cultura. Veinte años de labores. *Diario de la Frontera en Hemeroteca del Diario La Opinión*.
- Ministerio de Cultura (2005). *Manual para inventarios de Bienes Culturales Inmuebles*. Ministerio de Cultura Dirección de Patrimonio. <https://www.culturantioquia.gov.co/patrimonio/1Manual%20inventario%20Bienes%20Inmuebles.pdf>
- Muñoz-Cosme, A. (2009). Arquitectura y memoria. El patrimonio arquitectónico y la ley de memoria histórica. *Revista Patrimonio Cultural de España*, 1, 83-102.
- Ordenanza 47 del 1960 [Norte de Santander Departamental Assembly]. Por la cual se crea la Escuela de Arte Dramático, la Escuela de pintura de Cúcuta y el salón de Música de Ocaña. November 28, 1960.
- Piñeros-Forero, F. A. (2017). *Ficha técnica para la valoración de inmuebles de conservación arquitectónica*. Universidad Distrital Francisco José de Caldas.
- Resolución 002 de 1982 [National Monuments Council]. Por la cual se propone la declaratoria de monumentos nacionales de varios sitios, centros urbanos e inmuebles de interés en todo el país.
- Resolución 1260 de 2003 [Ministry of Culture]. Por la cual se declara como Bien de Interés Cultural de carácter nacional la Casa Torre del reloj, localizada en la calle 13 número 3-67 de Cúcuta, Norte de Santander.
- Rivera-Quintero, A. M.; Ayala-García, E. T.; Coronel-Ruiz, L. K. (2019). *Diagnóstico y caracterización del Bien de Interés Cultural denominado Casa Torre del reloj y su importancia en el desarrollo del patrimonio de la ciudad de San José de Cúcuta*. Universidad Francisco de Paula Santander. https://issuu.com/target.ufpscucuta/docs/inventariodopatrimoniocultural_casatorredelreloj

Ugalde-Binda, N.; Balbastre-Benavent, F. (2013). Investigación cuantitativa e investigación cualitativa: Buscando las ventajas de las diferentes metodologías de investigación. *Ciencias Económicas*, 31(2), 179-187. <https://revistas.ucr.ac.cr/index.php/economicas/article/view/12730/11978>

UNESCO (November 21, 1972). *Convención sobre la Protección del patrimonio mundial cultural y natural*. <https://whc.unesco.org/archive/convention-es.pdf>

Unión Temporal Arkitorre. (2016). *Informe de intervención Casa Torre del reloj*. Secretaría de Cultura Departamental del Norte de Santander