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ENGLISH MAJOR

TOPIC:

ENGLISH LANGUAGE FOR TOURISTIC PURPOSES THROUGH A SYSTEM OF SIGNPOSTING WITH HISTORICAL AND CULTURAL INFORMATION IN ENGLISH AND SPANISH FOR HISTORICAL CENTER OF LATACUNGA DURING THE ACADEMIC CICLE APRIL- AUGUST 2015.

Prior Thesis to obtaining the title of Graduate professional in Science Education-mention English

Author:

Zumbana Mondragón Daniela Estefanía

Tutor:

M.Sc. Jorge L. Rosero Menéndez

Latacunga- Ecuador

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AUTORSHIP

The criteria issued in this research work: **"System of signposting with historical and cultural information in English and Spanish language for Historical Center of Latacunga during the academic cycle April- August 2015."** is the author´s exclusive responsibility.

……..……..

Daniela Estefanía Zumbana Mondragón
C.I. 050372278-7

THESIS DIRECTOR´S ENDORSEMENT

As thesis director of this investigative work about: **"SYSTEM OF SIGNPOSTING WITH HISTORICAL AND CULTURAL INFORMATION IN ENGLISH AND SPANISH LANGUAGE FOR HISTORICAL CENTER OF LATACUNGA DURING THE ACHADEMC CYCLE APRIL- AUGUST 2015.",** developed by Zumbana Mondragón Daniela Estefania applicant of the English Career, I consider that this investigative report contains the methodological and scientific requirements which are enough to be evaluated by the thesis validation court at Honorable Academic Board from the Academic Unit of Administrative and Humanistic Sciences, for its study and qualification.

Latacunga, March 2016

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M.Sc. Jorge L. Rosero Menéndez
THESIS DIRECTOR

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Nombres Miembro de Tribunal

OPOSITOR

THANKFULNESS

My warmest gratitude to my parents who supported me in my academic studies with dedication and love. I also thank to my sisters who were with me in this hard crossing with effort and comprehension. In addition, I thank to the Technical University of Cotopaxi because it was the place where I acquired the most important bases since it formed me as a professional with a high grade philosophical knowledge and humanistic values.

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Daniela

DEDICATION

I dedicated this investigative work to God for giving me the opportunity to live and enjoy this wonderful experience. To my parents for your patient and comprehension and to my career classmates who gave me gratefulness moments and allow me along of my scholar way.

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UNIVERSIDAD TECNICA DE COTOPAXI
UNIDAD ACADÉMICA DE CIENCIAS ADMINISTRATIVAS Y HUMANISTICAS
Latacunga – Ecuador

TEMA:

"EL INGLÉS COMO PROPUESTA TURISTICA MEDIANTE UN SISTEMA DE SEÑALETICA CON INFORMACIÓN HISTÓRICA Y CULTURAL EN INGLÉS Y ESPAÑOL PARA EL CENTRO HISTÓRICO DE LATACUNGA DURANTE EL CICLO ACADEMICO ABRIL-AGOSTO 2015"

Autor: Daniela Zumbana

RESUMEN

El Inglés es una fuente enriquecedora de conocimiento, cultura y tradición para los habitantes de una localidad porque está vinculado con el turismo. En esta investigación se planteó la siguiente pregunta: ¿Cuáles son las ventajas o desventajas del uso de un sistema de señalética interpretativa con información histórica en Inglés para los lugares coloniales del Centro Histórico de Latacunga? El objetivo general fue diseñar un sistema señaletico de información histórica en inglés y Español que facilitara la difusión de los lugares patrimoniales. El proyecto se ha desarrollado a través del empleo de los métodos inductivos y deductivos que sirvieron para fundamentar teóricamente la importancia del idioma inglés en el desarrollo turístico y a la vez determinar el proceso de diseño de la señalética interpretativa. Además se empleó la entrevista y encuesta para determinar el nivel de conocimiento que tienen los habitantes de los principales iconos culturales del cantón Latacunga y la factibilidad de la aplicación de un sistema de señalética en inglés y español en el centro histórico de Latacunga. Los resultados hallados indican que los habitantes del centro histórico desconocen parcialmente la importancia histórica y además consideran que es necesario la implementación de un sistema de señalética. Por ello se diseñó un sistema de señalética interpretativa, en inglés y español, como medio para la difusión de los íconos patrimoniales a turistas locales, nacionales e internacionales.

Universidad Técnica de Cotopaxi

UNIVERSIDAD TECNICA DE COTOPAXI
UNIDAD ACADÉMICA DE CIENCIAS ADMINISTRATIVAS Y HUMANISTICAS
Latacunga – Ecuador

THEME:

"ENGLISH LANGUAGE FOR TOURISTIC PURPOUSES THROUGH A SYSTEM OF SIGNPOSTING WITH HISTORICAL AND CULTURAL INFORMATION IN ENGLISH AND SPANISH FOR HISTORICAL CENTER OF LATACUNGA DURING THE ACADEMIC CYCLE APRIL-AUGUST 2015"

Author: Daniela Zumbana

ABSTRACT

English is a rich source of knowledge, culture and tradition for the inhabitants of a locality that is linked to tourism. Then, this proposal formulated the following question; "Which are the advantages or disadvantages of using a system of interpretative signposting with Historic Information for the colonial building at Historic Center of Latacunga?". In addition, the investigation has a general objective which propose a system of signposting with information in English and Spanish to facilitate a better comprehension of patrimonial signs. The project has been described through the use of inductive and deductive methods which were used to base the importance of English language for the touristic development and determine the process of design of interpretative signposting. Moreover, the investigation employed the interview and survey in order to determine the level of knowledge about of the principal icons in Latacunga and the feasible application of a system of signposting in English and Spanish in the Historical Center of Latacunga. The results show that the inhabitants of the Historical Center in Latacunga it possible to determine that the inhabitants don´t know about of the historical significance and they consider that it is necessary to implement a system of signposting. For this reason, the design of a system of interpretative signposting in English and Spanish was the media to promote the patrimonial signs to the local, national and international tourists.

INTRODUCTION

Ecuador. T. S. (2007). *PIA,, ESTRATÉGICO DE DESARROLLO DEI TURISMO SOSTENIBLE EN ECUADOR HACIA EL AÑO 2020* mention that the English in the Ecuador has been considered like one of the most useful language for foreigners people who visit this country. For this reason a system of signposting has experimented a lot of changes since it is considered as an important element to promote touristic information for the visitors. In the past, the signposting was a decorative element of Commercial Stores. Nowadays, this is used to inform and guide to people.

The problematic area is based in the advantages and desvantages of using a system of signposting with historical Information. As consecuence, there is a partial unknowledge that cause missed of opportunity to explore the cultural icons into this city. Bedside, it is necessary to point out the positive and negative effects that can produce in the population and their emotional sense. I hope, as negative effects was found that there are many places which don´t know for the citizens since its diffusion is limited. It is important to point out that the authorities must program the touristic development to transmit the information through the cooperation of the entities; However, as positive aspects; this proposal can describe that there is interaction between the Touristic Operators and vititors of different nacionalities who can become to generate an sustainable tourism, Furthermore, there is a high level of interest of citizens in their cultural heritage.

Of this way, there will be a lot of benefits in the community since this process could achieve a high acceptance of the population in order to obtain a suitable tourism inside Latacunga city where the commertial activities bring foreign currency. The general objective of the proposal is based in the promotion the tourism through a system of signposting in English and Spanish for the Historical Center of Latacunga that gives information of each patrimonial icon and improve the touristic exchange. Moreover this proposal has stablished the following specific objectives: To propose a system of Signposting with historical and

cultural information in English and Spanish Language to analyze tourist signage regulations, concepts and laws on the signage, in addition the messages must not generate visual pollution or modify the environment of the tourist attraction. To diagnose and identify the percentage of visitors to the principal points in the, finally to propose a labeling plan with tourist information to keep in the attention of visitors to generate many taxes.

The methodology of the proposal is vital because here there is the possibility to continue with the process step by step. Therefore, it is essential that the authorities create popular meeting where the citizens can know that this project will be relevant for the community against too little group of people. Also, The scientific method was used in all phases of the process between theory and practice in order to find solution. since, the proposal must have a strong support at the moment to recognize the features of the investigation and solve the presentation of the proposal.

For the research of tools and techniques, it employed the techniques of the survey, observation and interview. Moreover, it project used the survey to collect and analyze the level of interest to know the tourist attractions into this area and the influence of the English language by the community The results were obtained trought percentages and comparative graph. I was simplifying the interpretation, and then it was going to use software packages such as Word, Excel, etc. Other of the most useful instrument was the technique of interview that helps to obtain addition information like feedback and the needs of the authorities in terms of the influence of English in the community.

Finally, the proposal is developed in three chapters: The first Chapter is specially referring to the Theoretical and Conceptual Framework where was quoted the information of Historical places. In the second chapter there is the Diagnostic of the actual situation of the Touristic places in Latacunga and finally in the third chapter is presented a touristic proposal with information in English and Spanish language that permit to spread the features of patrimonial icons in Latacunga.

CHAPTER I

THEORETICAL BACKGROUNDS

Nowadays, the most popular language around the world is English. For that reason, nobody doubts about the importance of English used in international communication. In addition there are both of aspects which people estrange and need to learn English in order to obtain necessary interaction to carry out our job or to communicate important data with other ones.

HKTB (Hong Kong Tourism Board Corporation), (April 2001), *GOVERNMENT-SUBVENTED BODY*, mention that the Tourism has not lost sight of the traditional relics and assets, some of which date back six thousand years, offer visitors insight into the region's history. One fine example is the preservation and development of the former Marine Police Headquarters in Tsim Sha Tsui. (Oldest government buildings in Hong Kong), (commonly known as the Round House), (1884).

HKTB (Hong Kong Tourism Board Corporation), (April 2001), *GOVERNMENT-SUBVENTED BODY* runs a Cultural Kaleidoscope cultural experience programme, which features activities ranging from Chinese cake-making to tai chi practice ('Supreme Ultimate Force'. The notion of 'supreme ultimate' is often associated with the Chinese concept of yin-yang) and architecture walk. In addition, the HKTB (Hong Kong Tourism Board) continues to work with the trade to promote traditional Chinese customs and festivals, such as the Tin Hau Festival parade in Yuen Long and Cha Kwo Ling, Tam Kung Festival in Shaukeiwan, the Cheung Chau Bun Festival and the Birthday of Lord Buddha celebrations at Po Lin Monastery. (Ngong Ping- Lantau Island, Hong Kong), (1906).

Therefore, the English interview in many social activities since it is a good way to know about elder buildings in Ecuador because it wonderful country also can provide us of several touristic places to visit. English in Ecuador has caused that foreign people are deciding to travel to different parts of the world looking for new point of destination. For this reason in Ecuador there is a lot of media information which can suppose a helpful guide for them. There are a large number of updated signboards that could help a lot when the people want to know what is its origin or principal aspects of this particular place.

Estratégico, P. d. (2010). *PLAN DE DESARROLLO ESTRATÉGICO CANTÓN MEJÍA*. Quito./ Boullón, R. (2000). *PLANIFICACIÓN DEL ESPACIO TURÍSTICO*. Quito both of them resourses quote that if the foreign people are staying in a new city site, they often wish to learn of it. Through a detail description the country can benefit to other parts of same, including in pair with environmental conservation data. Furthermore there are many historical zones in Quito where the colonial places are the most known icons and sometime are considered as ways to engage people in the interesting or individual aspects about this place.

Ministerio de Turismo. (2000) *MANUAL CORPORATIVO DE SEÑALÉTICA*. Quito has considered that the variety of tourists and their interests, as well as their reasons for being in a place to over they play a key factor in the role of enculturation. The constant objective that this city has showed by cultural organization is to create touristic signboards in order to promote the wealth of culture, art, history and heritage present in Quito. Visitants frequently go on tours through the city of Quito, Visiting its main attractions such as the historic city center, convents, churches museum and traditional neighbors.

These are major tourism resources in Quito and also the visitors are interested on local culture because they want to observe participation of citizens' pattern in development and see local live hoods. It is important recognize that management of tourism have been a key point into the progress of touristic activity in this city

because the citizens already have a major of understanding about of the particular historical legends which this place have to offer to the public.

UCE. (2002). *REORDENAMIENTO DE URBANO DEI CANTÓN QUITO REORDENAMIENTO DE URBANO DEL CANTÓN MEJÍA*, Facultad de Arquitectura y Urbanismo. Quito considered that the management of the tourism offers a major vision about the culture of people and how they are been interested into it. Then, there are main popular attractions for people of this ancient city in Ecuador. In other hand, tourism in Quito has increased the bond between tourists and local hosts and community which is found rarely in other destinations. The citizens have responded of a positive form since they always have contact with tourists and opportunity to host them. So they have realized themselves that this relationship has increased their knowledge. However, many negative socio-cultural impacts too in the tourist destinations, especially in the mass tourism destinations.

MDA. (07 de 08 de 2011). Ministerio del Ambiente. Recuperado el 12 de 05 de 2012, *PLAN ESTRATÉGICO DE DESARROLLO DEL TURISMO SOSTENIBLE EN ECUADOR HACIA EL AÑO 2020*, Ministerio dei Ambiente: http://www.minam.gob.pe/ describe that it is so that commercialization of local tradition and culture or pollution of sacred places of religious importance could become the causes for the city submit a slope in the local culture, then is necessary to maintain a great potential. House tagging has been done with specific identification number and name of the older houses belonging to the recognized personages of this city in order to reduce the confusion for visitors.

As well as a lot of sign boards have been erected with the message to preserve natural spaces such as large parks or natural areas. Similarly, some environmental awareness sign boards have been established and a rubbish bin kept at the motor able roads. English Culture is also evidenced by foreigners in many another sites around the Ecuador. The tourist every time travel from north to south of our

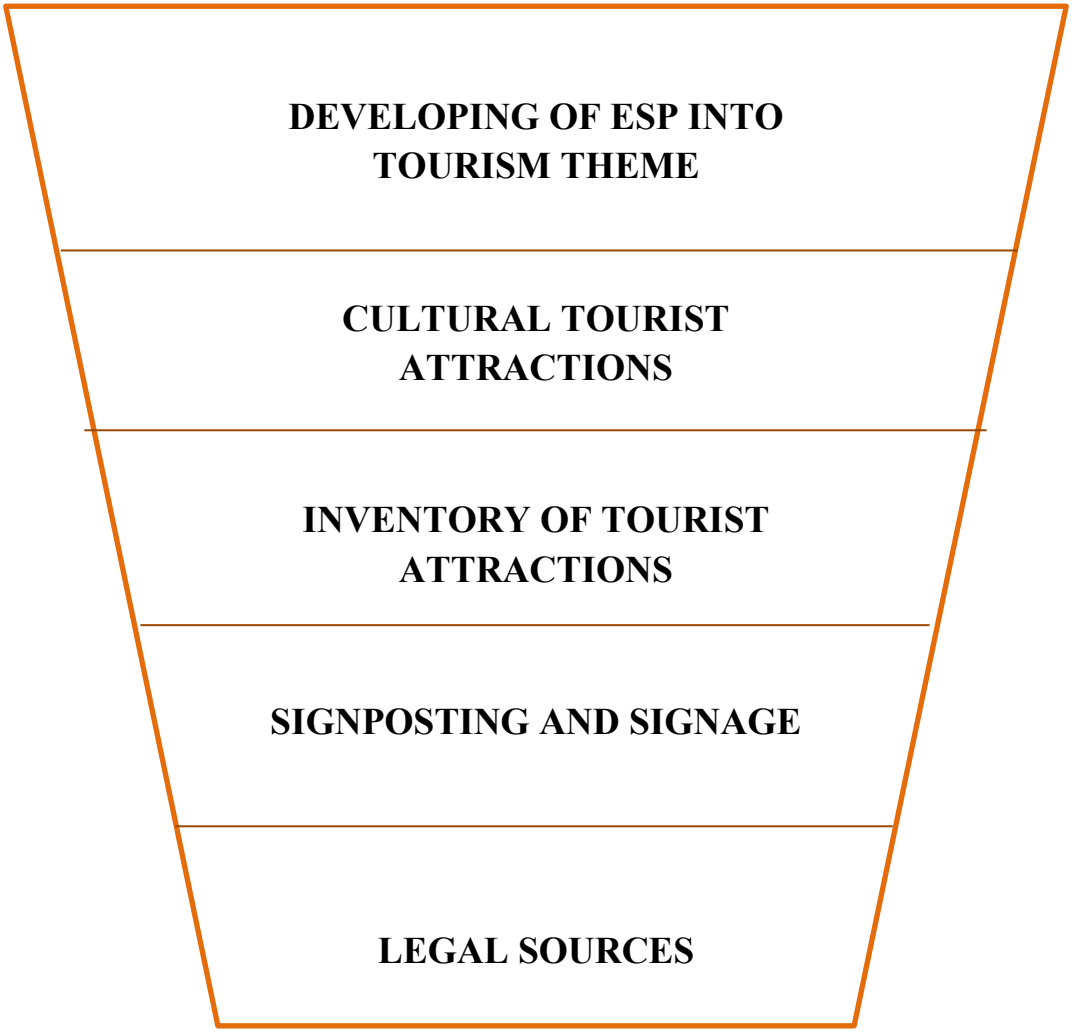
country finding interesting zones to enjoy of the tourism and each more time they have looked at as the people are being interesting in their owner spaces.

Ecuador. T. S. (2007). *PLAN ESTRATÉGICO DE DESARROLLO DEL TURISMO SOSTENIBLE EN ECUADOR HACIA EL AÑO 2020* described that the majority of foreigners are coming here day by day because the natural and colonial attractions which produce them a big impact, however the citizens can show a great difficult comprehend correctly their tongue or their requirements due to that the local people don't have enough historical knowledge about their village has, then the people don´t know how they must establish a most appropriate dialogue or citizens comment about of the ancient infrastructure.

Revista Cordillera, *ESPECIAL DEL COTOPAXI*, febrero 2005 considered and identified that a best signaling with the history or cultural information around of Latacunga might contribute to a good sense of place, nurture local pride and stimulate learning about the place to the inhabitants. It could include historical events. In fact, the village could obtain a big development, especially it idea can contribute to increase the marketing and increase the promotion category.

Moreover, the tourists will find it really attractive and with all the necessary conditions to enjoy cultural tourism. Also, the local cultural attractions into the historic Center provide them both economic and non-economic benefits without could be impossible.

1. MAIN CATHEGORIES



1.1 DEVELOPING OF ESP INTO TOURISM AREA

1.1.1 English for Specific Purpose (ESP)

Hutchinson and Waters, (1987) (Pag. 139) have defined English for specific purpose (ESP) as an approach" in contrast with a "product". It means that ESP does not necessarily contain any special type of language, material of teaching or methodology science. ESP is considered a general area where the learners could get multi knowledge without any kind of communicative limit; it is means that English language can be developed as a significant goal but not as a quantitative aspect.

Dudley Evans, (1998) (Pag. 297-314) said that ESP makes use of underlying methodology and activities of the discipline it serves. ESP is centered on the language appropriate to these activities in terms of grammar, lexis, study of skills, discourse and genre. Then ESP is a discipline which is centered in language skills in addition; it involves several teaching- learning activities. English for specific purposes (ESP) has been defined as several manners. There we could enumerate as many definitions as number of linguist's people who have offer their concepts.

The fundamental function of ESP is recognizing the principal point in order to learners can learn a foreign language. The rationale focus of learning English becomes the key clue. Robinson has defined this focus as the essential teaching methods to learners obtain their goals into the teaching of English. According to him concept, these objectives might be specialized, academic, scientific etc.

Mackay and Mountford (1978) (Pag. 2) have referred to the teaching of English as a clear purpose. These specific purposes are the following ones: academic, professional or scientific those depend on the necessities of students. Both these meanings do not confine ESP toward any specific work, discipline or profession but recognize their zone of practice. It is a little complication to define ESP however it is fortunately tried depending of parameters.

1.1.2 The Linguistic Information

Castells Manuel, (1996) (Pag. 123) said that the development of language shows that learning of a foreign language is through the study of all the skills and language functions as a dialectical unity.

Castells Manuel said that in the expansion and development of a language is considered as a social requirement to generate communication between individuals who began to interact with other ones. Apart from this example the real objective is to show that the written expression proceeded to other linguistic manifestation in the evolution of language in humans. Then, the written expression of English language can works through a system of descriptive signposting with Socio- Cultural goals. This need is lacking education because without it the civilization can give forward steps and dominate all fields.

The Kichwa and foreign languages like English, French or Italian is an essential competence and a basic communication tool. For this reason these both characteristics requires the uses of methodologies and techniques based on the four English skills that are guided by professionals who know the needs to manage a second language that will achieve a level of cooperative and optimum message in each language.

1.1.3 Classification of Linguistic Information

Antich, R. López E, (K. Jhonson), (G. Brown), (A: Pinkovich), (R. Lado)
(Androvskaia-Lovonstern, (1973- 1988), (Pag 345) mention that there are some elements of the Linguistic Information:

1.1.3.1 Skill: Integration of the overall structure of an action, procedures which can be applied in the understanding of other similar skills".

***1.1.3.2 Purpose*:** This is the purpose of an expression. It is the method to influence on the knowledge through skills and aptitudes easiest.

***1.1.3.3 Linguistic Habits*:** These are the components of an action or activity that use the language units and conventional speed paying attention on the message but the formal linguistic units.

***1.1.3.4 Transaction*:** It is used to transfer the data language.

Skills are arranged and regulated by many influences like the level of development of skills in the teaching of a particular language. Language skills have a potential dynamic that can generate new construction. They are also transmitted and therefore these can be combined and played in different circumstances, then the habits will provide better understanding and transmission of the language between Spanish and English speakers in the society.

The habits are transferable and therefore can be combined and played in different conditions which are not acquired for obligation but spontaneous activity, as a result, these abilities could be acquired through the use of signposting. In addition, this is based on the culture of information and knowledge where the receptor people get to assimilate the information, in this case the message in English language employing a system of signposting. When a person acquires the ability to interpret what it has learned, it will be able to transmit more easily the data to other people.
Habits can be created in two ways:

- As a result of conscious actions and operations during an automatic practice.
- By adapting to the conditions for imitation.

The more you are practicing with others or you are performing a task many times, it becomes automatic and it is performed sporadically. For this reason, this practice is focused in reading and writing skills in the same context.

1.1.4 Features of Linguistic Habits

The development of the four language skills:

• Reading comprehension,

• Listening comprehension,

• Speaking and writing

Louw-Potgieter, J., & Giles, H. (1987). (Chapter 6, Pag. 261-286) said that all are closed together, because as we have already said, language is a dialectical unity, which is given as a whole, but the teacher split into parts to solve a problem in a given situation. Therefore it is necessary to recognize the important differences between them.

These differences can be examined in the teaching language for beginners as oral work, reading and writing is often used in the classroom as interchangeable techniques to provide the variety of learning activities. The learning of foreign languages has changed their profiles over time. In the 70s many English as a second language classes saw as written expression grammar classes. Moreover, it is not limited by time, you can review the writing and check if it corresponds to the ideas I wanted to express. This allows temporary nature of written expression is more complete.

However, between oral and written language are closely related. Writing and reading are processes of association between spelling and sound. They are based on the same communication code and graphical code. Only in oral speech writing is recoded, but also when you write, the words are pronounced in the inner speech and this contributes to the formation of speaking skills.

Maass, A., Salvi, D., Arcuri, L., & Semin, G. R. (1989), (Pag. 432) considered that the linguistic intergroup bias. Journal of Personality and Social Psychology, 38, 689-703.The writing is a skill production involves the simultaneous acquisition of the elements of reading comprehension, writing for the student to

read what you are writing. Why it is necessary to introduce after the student has mastered the phonological system of the language.

Previous research has shown that the speed of writing is much lower than that of pronunciation therefore thought the written statement is delayed compared with that of inner speech, however there is sufficient time for reflection of the linguistic aspects of the exposition. This problem involves the consciousness of the writer is directed or targeted not only to the content of his thought, but also to its form.

The relation of writing with hearing or rather listening comprehension and speaking the following reflections arise; as there is no exact matches on all cases between the oral and the written code, if the graphics system was introduced before the phonological system students could begin speaking as the language is written.

That is why writing is introduced once the student is able to recognize and play the elements of the phonological system in the spoken chain. For this reason many specialists in language teaching recommend working with writing ability several weeks after starting the oral course. Others believe that the four skills must be developed in parallel since the start of the course, since the development of one reinforces the other domain.

In our view we agree with those who see fit an intensive practice of speech or some oral overtaking before starting writing, because one of the problems that negatively influence the development of it is the lack of oral language practice that has the student. Addressing the writing is necessary to create the relationship between the sound image and the graphic image. Therefore the formation of habits corresponding to this ability includes the operations according to criteria of some authors.

1.1.5 English for Touristic Purposes

Gatehouse, K. (2000), ((Pag. 143) mention that English for Specific Purposes in Tourism was invented for people who enjoy of stance outside of their place of residence, who are interested in increase their language skills through interchanges with others where they will obtain cultural knowledge or a career that has a particular objective to experiment touristic activities into of holiday industries.

Tourism is one of the most incredible industries around the world. English is take a part in globalization and relationship between new people. A Tourism area should motivate students to imagine about their future profession, to be responsible with their obligations, to develop strategies for the life; it is not include physical or psychological characteristics between them. That is why every ESP needs to be focused in only one way;

Hutchinson, T., & Waters, A. (1987), (Vol. 112, Pag. 139) mentioned that if every place is losing their singularities, the world could become a piece of earth. In this article it is important to discuss about of Needs of ESP in Tourism and how it is progressing through an analysis. I consider the importance of students getting soft-skills and checking their effort in order to have equivalent of genres, the domains of professional software and a high level of professional knowledge are fundamental aspects in Tourism. It is proposed many attitudes and competences which tourism must get for.

1.1.6 History of English Language

Barber, Charles, Joan C. Beal and Philip A. Shaw (2009), (1993), (Pag. 76) quoted that the history of the English language really started with the arrival of three Germanic tribes who invaded Britain during the 5th century AD. These tribes, the Angles, the Saxons and the Jutes, crossed the North Sea from what

today is Denmark and northern Germany. At that time the inhabitants of Britain spoke a Celtic language.

But most of the Celtic speakers were pushed west and north by the invaders mainly into what is now Wales, Scotland and Ireland. The Angles came from "Englaland" and their language was called "Englisc" - from which the words "England" and "English" are derived.

Crystal, David (1995), (Pag. 45)./ Crystal, David (2004), (Pag. 73)./ Fennell, Barbara (1998), (Pag. 52)./ Hogg, Richard M. and David Denison (2006), (Pag. 48)
according to the authors the history of English is divided in three periods:

1.1.6.1 Old English (450-1100 AD)

The invading Germanic tribes spoke similar languages, which in Britain developed into what we now call Old English. Old English did not sound or look like English today. Native English speakers now would have great difficulty understanding Old English. Nevertheless, about half of the most commonly used words in Modern English have Old English roots. The words be, strong and water, for example, derive from Old English. Old English was spoken until around 1100.

1.1.6.2 Middle English (1100-1500)

In 1066 William the Conqueror, the Duke of Normandy, a part of modern France, invaded and conquered England. The new conquerors called the Normans brought with them a kind of French, which became the language of the Royal Court, and the ruling and business classes. For a period there was a kind of linguistic class division, where the lower classes spoke English and the upper classes spoke French.

In the 14th century English became dominant in Britain again, but with many French words added. This language is called Middle English. It was the language of the great poet Chaucer from c1340 to 1400, but it would still be difficult for native English speakers to understand today.

1.1.6.3 Modern English

1.1.6.3.1 Early Modern English (1500-1800)

Towards the end of Middle English, a sudden and distinct change in pronunciation started, with vowels being pronounced shorter and shorter. From the 16th century the British had contact with many peoples from around the world. This, and the Renaissance of Classical learning, meant that many new words and phrases entered the language.

The invention of printing also meant that there was now a common language in print. Books became cheaper and more people learned to read. Printing also brought standardization to English. Spelling and grammar became fixed, and the dialect of London, where most publishing houses were, became the standard. In 1604 the first English dictionary was published.

1.1.6.3.2 Late Modern English (1800-Present)

The main difference between Early Modern English and Late Modern English is vocabulary. Late Modern English has many more words, arising from two principal factors: firstly, the Industrial Revolution and technology created a need for new words; secondly, the British Empire at its height covered one quarter of the earth's surface, and the English language adopted foreign words from many countries.

1.1.7 Varieties of English

Boberg, Charles (2010), (Pag 64) said that around 1600, the English colonization of North America resulted in the creation of a distinct American variety of English. Some English pronunciations and words "froze" when they reached America. American English is more like the English of Shakespeare than modern British English is. Some expressions that the British call "Americanisms" are in fact original British expressions.

Spanish also had an influence on American English, with words like canyon, ranch, stampede and vigilante being examples of Spanish words that entered English through the settlement of the American West. French words and West African words also influenced American English.

Today, American English is particularly influential, due to the USA's dominance of cinema, television, popular music, trade and technology including the Internet. But there are many other varieties of English around the world, including for example Australian English, New Zealand English, Canadian English, South African English, Indian English and Caribbean English.

1.1.8 The English Language in Social Networks Focused Toward the Tourism

Saskia W, (2010), (Pag. 55-63) said that the use of social media across tourism and travel brands is instrumental in reaching an audience, so it’s great to see fantastic examples of innovative and creative work across the medium.

Social media plays an important role in the tourism sector. The dissemination of facts, messages, opinions and pictures through Twitter, Facebook, Blogs, Flickr and other platforms has gained importance when there is reported an event. Consumers as well as journalists are using these bases to retrieve information while companies and destinations are learning to work with them in an adequate and professional manner.

For Example: there is Glow that can be used to arrange Glow meets with other learners locally, nationally and internationally or with speakers, eg a meteorologist, volcanologist or national park ranger. Moreover, mobile devices encourage tourism communication, as they are easily portable and accessible. Whilst on holiday or on a business trip, travellers can use their smartphones or tablets to find and share information about the destination they are visiting.

The World Travel Monitor has found that 40 % of international travelers travel with a smart phone with an internet connection, e-mail and other functions. Of the smart phone users, 40 % use them to obtain information on the destination, and 26 % of leisure travelers and 34% of business travelers use them to change bookings while travelling. Just over a third of international travelers use their smart phones to access mobile social networks.

This leads to tourists posting content on their Facebook pages or Blogs, or photographs on Twitter or Flickr, whilst they are still at the destination. In the future it we are undoubtedly going to see how photographs and information posted will even have GPS information, with screens providing travel information. The Aviation Industry was facing high operational costs, including wage, oil prices, handling fee of Central Reservation System, landing charge of the air crafts and advertising fee etc. The advance in technology also allows the airlines and other travel suppliers to sell directly to travellers through the Internet and interactive kiosks at airports. The kiosks at the airport usually sell hotel accommodation, transfer tickets such as bus tickets between airport and downtown areas and coach tickets from one city to another.

Travelers can now log on to the Internet easily reach for travel information, book a simple ticket or hotel room through their personal computer at home. There are thousands of new destinations, tour products and discounted airfares for travellers to choose from.

1.1.9 Tourism- A general view

The Manila Declaration on World Tourism (1980), (Pag. 87) recognized the tourism as a movement of states which have a lot of possessions on the public, social, educational, and financial segments of general civilizations and on their global associations.

The tourism is considered as a global feature that connects many important aspects such as cultural and educative parts into the society. It is a general association. Among the many vocational and professional areas that go to make up the world of English for Specific Purposes, that of the English of Tourism must surely he one of the more attractive since all of us are tourists on countless occasions throughout our lives, and hence, as teachers, can bring our own real experience and opinions to the language classroom. However, teaching of the English of tourism is a little more complex than simply knowing how to change a flight reservation.

Anybody approaching the teaching of the English of Tourism for the first time will probably feel comforted on reviewing the bibliography of published materials. If not exactly abundant, the full list certainly seems adequate, with several titles specifically written to cover the complexities of work as different in nature as that of a travel agency to that of waiting tables in a quality restaurant..

1.1.9.1 History of Tourism:

Dahdá, J. (1995), (Pag. 65)./ Cárdenas, F. (2006), (Pag. 43) it describes the following details:

An Introduction. -Tourism is a social, cultural and economic phenomenon which entails the movement of people to countries or places outside their usual environment for personal or business/professional purposes. These people are called visitors which may be either tourists or excursionists; residents or non-

residents and tourism has to do with their activities, some of which imply tourism expenditure.

It has emerged as one of the largest growing industry around the globe, and also supporting various primary and secondary travel industries like hotel, transport and entertainment industries. World over, tourism is recognized as a big source of earning foreign exchange and employment generation.

To generate a tourism, a proper planning, marketing and promotion is required with the active support and participation of the government. Special emphasis is needed in the areas of tourist centers, transportation and accommodation. The role of travel agencies has also increased manifold in organization of tourism. It plays a key role in developing and promoting tourism and has proved to be an invaluable intermediary in the business.

1.1.9.2 Different stages of the History of Tourism:

Cook, Roy A., Yale, Laura J., Marqua, Joseph J., (2nd ed.,), (2001), (p.6-8)./ Holloway, J. Christopher, (2nd ed.,), (1986), (p. 4), World Tourism Organization, (1978), (p. 765) mention the following stages of the Tourism:

a) Roman Empire Period

During the Roman Empire period from about 27 BC to AD 476, travel developed for military, trade and political reasons, as well as for communication of messages from the central government to its distant territories. Travel was also necessary for the artisans and architects "imported" to design and construct the great palaces and tombs. In ancient Greece, people traveled to Olympic Games. Both the participants and spectators required accommodations and food services. Wealthy Romans, in ancient times, traveled to seaside resorts in Greece and Egypt for sightseeing purposes.

b) Middle Age Period

During the Middle Age (from about AD 500 to 1400), there was a growth of travel for religious reasons. It had become an organized phenomenon for pilgrims to visit their "holy land", such as Muslims to Mecca, and Christians to Jerusalem and Rome.

c) 16th Century

In the 16th century, the growth in England's trade and commerce led to the rise of a new type of tourists those traveled to broaden their own experience and knowledge.

d) 17th Century

In the 17th century, the sons and daughters of the British aristocracy traveled throughout Europe (such as Italy, Germany and France) for periods of time, usually 2 or 3 years, to improve their knowledge. This was known as the Grand Tour, which became a necessary part of the training of future administrators and political leaders.

e) Industrial Revolution Period

The Industrial Revolution from about AD 1750 to 1850 in Europe created the base for mass tourism. This period turned most people away from basic agriculture into the town and urban way of life.

As a result, there was a rapid growth of the wealth and education level of the middle class, as well as an increase of leisure time and a demand for holiday tourism activities. At that time, travel for health became important when the rich and fashionable Europeans began to visit the spa towns such as Bath in England

and Baden in Germany and seaside resorts in England such as Scarborough, Margate and Brighton.

f) 19th to 20th Centuries

In the 19th and 20th centuries, the social and technological changes have had an immense impact on tourism. Great advances in science and technology made possible the invention of rapid, safe and relatively cheap forms of transport: the railways were invented in the 19th century and the passenger aircraft in the 20th century. World War II was also the impetus for dramatic improvements in communication and air transportation, which made travel much easier today than in earlier times.

The 1980s were called the boom years. Business and leisure travel expanded very rapidly. The baby boomers were coming of age and had the money to spend. These travelers were looking for a variety of tourism products from exciting vacation options such as adventure travel, ecotourism and luxurious travel.

There was not only a significant expansion in the travel market but also in tourist destinations. The fall of the Berlin Wall in Germany in 1989 signified the doom of communism in Europe. Countries such as Russia and the Czech Republic became new tourist destinations both for vacation and business travelers. These are perceived differently to those studies undertaken by economists and social scientists. At the same time, it is impossible to ignore the historical prerequisites and development of travelling habits and holidaying styles if one wants to understand the nature of tourism today.

Tourism is often seen as a global phenomenon with an almost massive infrastructure. Its importance is evident from the fact that its influence thoroughly penetrates society, politics, culture and, above all, the economy. Indeed, this is the branch of the global economy with the most vigorous growth.

In general, there is a consensus that one should understand tourism as a phenomenon of modernity and place its appearance in the context of middle-class society from about the middle of the eighteenth century. However, this does not exclude historically older, "related" forms of travel, which should at least be remembered here.

The last years, tourism has interviewed in growth becoming one of the most productive economic sectors in the planet. Today, tourism has increased due to the constant trades and the principal wealth creator for many evolution countries. Tourism is defined as works, paucity eradication, sexual role equality, and the defense and elevation of our ordinary and social heritage.

1.1.9.3 Tourism Category:

Jafari, J, Ritchie, Brent J.R, (1981), (p. 452) remarked that Tourism can be divided by four categories:

1.1.9.3.1 International tourism:

a) **Inbound tourism:** Visits to a country by nonresidents
b) **Outbound tourism:** Visits by residents of a country to another country

- **Internal tourism:** Visits by resident and nonresidents of the country of reference
- **Domestic tourism:** Visits by residents of a country to their own country.
- **National tourism:** Internal tourism plus outbound tourism

1.1.10 Ecuador a potential touristic country

Susana Guerrero, (Undersecretary at the Ecuador Ministry of Tourism)(2011)
Said: “Ecuador is a diverse and undiscovered country. We need to have awareness to get natural and economical potential.” According to the author Ecuador is a

wonderful place that has a big diversity of traditions, culture and nature however it is necessary the population reflected about it its wealth.

Ecuador is one of the most wonderful paradises and a significant tourist country; Ecuador is located on the equatorial line in northwestern South America, contiguous the Pacific Ocean to the west, Colombia to the north, and Peru to the south and east. Ecuador is the eighth major country in South America, equivalent to the dimension of the US state at Nevada. Ecuador with 283,561 square kilometers has a diversity of plants and animals into its geography.
Ecuador has four geographical districts: The Andes, the Amazon Rainforest, the Coastal region, and the Galapagos Islands. It is situated in the north of South America just next to the Pacific Ocean and on the equator mark, Ecuador has 24 provinces; one of these is called Cotopaxi. Tourism as an economic basis and incredible cultural values are given by inhabitants as relevant aspects for the province. Cotopaxi has attractive usual spots and other recreational areas where tourists can experiment new experiences, these create comfort and peace.

One of the relevant cultural customs is its original food, since it is consider one of the most traditional cooking and one of the most rich and diverse dishes. Original gastronomy was begun with the natives indigenous, that the Spanish conquest converted this province to the Spanish customs as a result this province got new traditions in thousands of years of empiric knowledge. It joins new nutrition and spices to the innate and those were carried by the conqueror.

1.1.11 The Cotopaxi Province a touristic world for discovers

Hernández Salazar, J. (2013), (1st ed. p.130) mention that the province of Cotopaxi has royal scenery; the volcano of its name is of captivating attractiveness, its ancient and novel metropolises, monuments, cathedrals, the fine roads of the capital, the fishing place, cafés, Inca ruins, house of the royal ancestors, ponds, and historical places.

It is located in the center of Ecuador, the production and activities are the agriculture, cattle, elaboration of handcrafts. 6 Some human groups with their own characteristics are settled in Cotopaxi, occupying several ecological zones, from the tempered valleys to highlands more than 4.000 m high. In areas like the bleak plateau of the Western Mountain range, in poor and eroded lands, some indigenous communities exist as those of Zumbagua, Tigua, Guangaje, Salamalag.

Their economy is of this province carried out in small properties and corn, barley, tubers, quinua are cultivated, besides the sheep shepherding, activity carried out by the children. Recently, in Tigua, other activities have begun as the artistic painting on leather and the basketwork; they help them to complement the traditional economy. Important “mestizo” groups exist in the province, dedicated to agriculture, trade and handicrafts; standing out the Victoria's ceramic, in Pujilí, of utilitarian and ornamental use as the multicolored figures.

All aspects invite the tourists to talk about these splendors, not only as stimulus for artist but also as systematic interests, its houses and ranches. Indian huts in the most remote places have also been sceneries of glorious historical dates. Its city and communities still keep the original strength, its idealization of Spanish origin, adept of great sacrifices stimulating the soul.

In Cotopaxi province there are different kinds of typical cultural legacy, Latacunga the is the capital of Cotopaxi province there are many dishes such as: “Chugchucaras” in the center of the city just near the ESPE Polytechnic School, a nice workshop in Tigua and Pujilí where citizens make handicrafts trying of improve the clay to appreciate the dexterity and Salcedo cantonal head where the visitors can taste the enjoyable and customary ice cream.

1.2 CULTURAL TOURIST ATTRACTIONS

Podemski B, (2004), (Pag. 45) mentions that tourist attractions is thrust amazing, including nature and culture, moreover it is necessary recognize the behavior that local citizens have with respect of tourists, tourism and technical infrastructure. Thr author the touristic attractions are based in the conduct that original citizens take with respect of their resident place that is to say that these attractions are not only material pieces but active part in population.

Richards F, (2001), (Pag. 98) suggested that the Cultural tourist attractions might be viewed as a dynamic group of attractions rather than static categories". According to the author touristic places don´t represent only sides without movement or material building but active elements which offer a lively interaction in a community.

Tourist attractions are defined as being destinations for visitors' excursions which are routinely accessible to visitors during opening hours. Visitors can include local residents, day-trippers or people who are travelling for business or leisure purposes. The significance of this definition is the acceptance of establishments such as hotels, restaurants, cafes, public houses and sports and leisure facilities as being eligible for signs.

Some retail outlets, for example garden centers, retail parks and shopping centers, have previously been included within the definition of a tourist destination, but these and other purely-commercial retail establishments will now no longer be eligible for the provision of brown tourism signing.

However, it may be possible in some instances, for example where it is deemed necessary for traffic management or safety reasons, to provide directional signing to such establishments by means of the standard directional signs, although the cost would still have to be borne by the applicant and the tourism vetting procedure would be used as the basis for eligibility.

For example in Hong Kong the Government continues to develop a wide range of diversified tourist attractions with a view to enhancing Hong Kong's overall attractiveness as a premier tourist destination. The Ocean Park is implementing its redevelopment plans.

1.2.1 Classification of Tourist Attractions by Categories

Mintur R, (2004), (p. 73- 85) mentions that the classification in categories of tourist attraction is given in two groups: natural sites and cultural events. Both of them are grouped into types and subtypes. There are some categories which defined to the touristic attractions; these can be classified in some subcategories which can help us to create a consistent project.

***1.2.1.1 Geophysical-landscape-aesthetic*:** Includes mountains, gorges, big rocks, rock formations, caves, rivers, water bodies, scenic views, overlooks of forests, unusual cloud formations, unusual meteorological conditions (high velocity or unusual wind behavior, light hitting or passing through geological formations in strange ways), thermal waters, volcanic activity, or even unusual celestial events such as the Northern Lights, Perseid Meteor Showers, or exceptionally clear night views for star-gazing.

***1.2.1.2 Ecological-biological*:** Includes any and all organisms, their parts, their behaviors, aggregations, or associations in communities with other organisms. It also includes ecological events or processes that include the participation of organisms, such as decomposition, reproduction, predation, migration, and fossil remains.

***1.2.1.3 Cultural-historical*:** Includes all human constructions, practices, and remains. It includes all manifestations of human evolution and cultural expression. In some cases, it includes ideas of particular individuals or events that are interpreted through objects and places like a house or a person's possession, like some famous philosopher's eyeglasses or the house of a military commander.

***1.2.1.4 Recreational*:** These include all attractions built by humans for the specific purpose of entertainment or education. This includes theme parks, botanical gardens, sports fields, motion-based attractions, zoos, museums, theatres, shopping malls, etc. In the context of protected areas, this resource category is normally not considered, since the purpose of protecting sites is to preserve and exhibit natural and cultural attractions, not artificial human based attractions like Disney World.

This is not to speak badly of this type of attraction, but since such attractions are normally incompatible with and compete with protected sites, they sometimes can be left out of protected area attraction inventories.

1.2.2 Classification of Tourist Attractions by importance

Ming Wai Ch, (2014), (Pag. 59) mentions that a tourist attraction is important because offer comfort into a physical or cultural ambient for individual travelers or tourists in relation with their necessities. Such features may be spaces in a natural area, or they may be specially located in a limited zone, such as a theatre performance, a museum or a waterfall.

The author the touristic attractions are considered as physical and traditional sites which give to the tourists multiple services situated inside of a specific area. These facilities could be specially focused in the center of a city or outside there. All of these are the base of set aspects about a significant development.

1.2.2.1 Focal Attractions

It refers to the typical elements of natural or cultural customs which are around of area. There are some own features which are characterizing the place or site and this is the central response why tourists want to visit. Some areas are protected because since these represent a special reserve or a property and therefore they are similarly pivotal for its respect attraction.

1.2.2.2 Complementary Attractions

It refers to elements of cultural natural tradition which are located in a precise area but do not have the level of status in definition of tourist attraction of the principal attractions for interest and added an essential importance for the ecotourism, contributing with tourist activities and increasing the richness and diversity, then visitors can spend more time in specific side. Concentration of tourists in one place needs to be reduced and the same time the tourists must have a big facility of mobilization from various parts of the area.

1.2.2.3 Attractions Support

These are materials that offer to the visitor some gratifications. Accommodation is one the most particular elements due to the visitors almost always need to take a rest, restaurants is another especial option that the cities should have because tourists sometimes want to taste the traditional gastronomy of a determined place, visitor centers, a lot of trails and viewpoints, services horseback riding, etc. is included. These particularities support and give service to visitors, however never will incline to make up the complete reason for the tourism is being practiced in a respective area which already has flora and fauna in a given destination.

1.2.2.3.1 Nesting

Prentice, R. "Heritage, (Vol. 5), Chichester, England: John Wiley & Sons (Pag. 87) said that the attractions are divided in hierarchies has been assigned shall approximately respond to the following description.

- **Hierarchy IV**

Exceptional attractions of great importance for the tourist international market are able to motivate an important stream of actual or potential visitors.

- **Hierarchy III**

Attractive with exceptional features in a country, be able to motivate a stream current or potential visitor of the domestic market, and a lesser extent the international, both of them alone or together with other neighboring attractions.

- **Hierarchy II**

With some striking feature attractive, able to interest visitors long distance, either the domestic market, and responsive, who had arrived in the area other tourist motivations, or to motivate or current tourist flows potential, and attract the border leisure tourism.

- **Hierarchy I**

Attractive without sufficient merit to be considered at the level of the hierarchy above, but also part of the heritage tourism as elements that can complement other senior in the development and operation of any of the units within the tourism space.

1.3 INVENTORY OF TOURIST ATTRACTIONS

Garcès, F. (1995), (Pag. 67-83) explains that the tourist inventory is a registration and evaluation of places or events of interest in a geographical area. Also these are steps to develop an inventory of tourist attractions.

Touristic inventory refers to the several places of interest for the visitors which are situated in a zone. It is the group of items that we need to follow at the begging with this investigative work.

1.3.1 Steps to develop an inventory of tourist attractions

a. Sort attractions: Consists clearly identify the category, type and subtype, the which belongs appeal to inventory.

b. Gather information: At this stage the attractions are tentatively selected, for which relevant characteristics is investigated.

c. Fieldwork: Consists of the visit to be made to the sites to verify information about each attraction. It is the process by which you assign features to appeal. The fieldwork should be ordered according to the movement to estimate the total time it takes this activity. It is advisable to address the public offices that can provide additional information such as: Municipalities and Tips governors, parish houses, as well as local informants, and try to visit any of theme's appeal to be made at least five pictures.

d. Evaluation and prioritization: This is the individual analysis of each appeal, in order to qualify based on the information and selected variables: quality, support and meaning. Allows assess objectively and subjectively appealing.

1.3.2 Cultural Inventory that allows to rescue and preserve the Assets of the City of Latacunga

The Historical Center of Latacunga is Cultural Heritage of Ecuador since May 1982, covering about 30 blocks where the oldest colonial and republican buildings of the city dating from the nineteenth century. These are keeping a dameral path. Within this inventory, they are classified in churches, government buildings, parks and monuments.

2.3.2.1 Classification of the Patrimonial Icons

a. Relevant Churches

1. *"La Cathedral" Church*
2. *"San Francisco" Church*
3. *"San Agustin" Church*
4. *"Santo Domingo" Church*
5. *"La Merced" Church*

6. *"San Sebastian" Church*
7. *"El Salto" Church*

b. The Most Important Buildings

1. *Municipal Palace*
2. *Governorship*
3. *ESPE (Army Polytechnic School)*
4. *"Vicente León" Educative Unit*

c. Parks, Squares and Small Square

1. *"Vicente Leon" Park*
2. *"San Francisco" Park*
3. *"San Agustín" Small Square*
4. *"La Merced" Small Square*
5. *"Santo Domingo" Small Square*

1.4 SIGNPOSTING AND SIGNAGE

López V. (1997), (Pag. 87) mentions that the design of the signaling elements seeking the functionality of the information provided by them, with applications for companies, urban furniture, residential complexes, industrial complexes, etc.

- Its forms, pictograms and legends should consider where location located and to who they are targeted.

- The advantages of a good signage most times result in time saving, which is so important in all aspects of life today.

- Signaling and signage are complex and delicate work, each project has different challenges and different information management since the reactions of users are diverse**.**

1.4.1. Signal

Sims, M. (1991), (Pag. 34) said that the term can have different meanings; in Graphic Design it is used from a more specific point of view to refer to the signals that guide us when we go somewhere, either on foot or by bicycle, by car or by public transport.

1.4.2 Signage

Gálvez Pizarro, F, (2005), (Pag. 93) consider that the signage is a part of the science of visual communication that studies functional relations between the signs of spatial orientation and behavior of individuals. It is "self-taught" character, which is being understood as a mode of relationship between individuals and their environment.

It is applied to the benefit of individuals; it facilitates orientation in space at a given location, for a better and faster access to required services and safer movements and actions**.** As there is an increase in the flow of individuals from very different levels of cultural backgrounds, and this demographic movement has the character of circumstantial; this implies that the individual is constantly facing new situations of organization and morphology of space, which creates problems in its development and therefore there is a greater need for specific and detailed information and guidance.

For example, there are the users from different nationalities, with their linguistic and cultural diversity, levels of literacy, psychological components, etc., who has to make use of d and private facilities such as: airports, health centers, public administration. Exactly; signaling is a kind of guide for the individual in a

particular place that calls his attention and gives the required information in a “snapshot and universal way".

1.4.2.1 Urban signage

Coriat, Silvia A. (2003), (Pag. 71) described that the urban signage is located at the entrance or exit of towns and cities, on streets and squares, and as intercity signage; these are divided into three groups: Directional, Informative and "in situ". This type of urban signage is often viewed closely in the road; Hence; it can contain more extensive information. The United States Department of Transportation, corporate manual, 2000.

1.4.3 Features of the Signposting

Costa, J, (1987), (Pag. 72) said that the classification of the features of the signposting in the following ítems:

- The main objective signaling is to regulate human flows and control the number of motor vehicles.
- it is a set of behaviors
- The system is universal and it is created in this way
- Signs prevent common problems when using private and public property
- The Reading code is known a priori by the users
- Signs are organized and homologized material and they are available
- It is indifferent to the characteristic of the environment
- It contributes to uniformity factors
- It does not influence in the surroundings main image

1.4.4 Signposting

Costa, J, (2000), (Pag. 27- 52) said that the Signposting is part of the visual communication science that studies functional relations between space orientation signs and individual behavior.

Costa Joan said that the Signposting was created along with science of social or information communication and semiotics. It is a technical discipline that collaborates with engineering organization, architecture, space conditioning and ergonomics under the vector of graphic design.

It requires a universal language which allows information to get to the users without mistakes; signage is used in places with much human flow. Signposting is a one of the specific and evident ways of functional communication. Its action field is an immediate didacticism along the common human endeavors.

Besides meeting a communication need in the social communication or orientation, signposting is applied for the use of individuals a certain orientation in space and in order to make sure the displacement to a specific space. It uses an universal and instant language by means of visual or spatial message of behavior, that is why its exposure is cleared concerning tactile or audible signs even though colorful visual signs are used.

Signposting is supported by the communicational system of signage that is made up of a universal sign code (iconic, linguistic and chromatic signs) and by a design program previously established. Its use implies the automatic interaction of visual message that affects the individuals who react to these messages. Its communication strategy is the logic distribution of mobile or fixed messages available for the voluntary and selective attention.

Signposting aims at adapting to the environment since every action space has a special need; for example, a museum can be simple and easy for the eyes to appreciate, or it can be dark and impossible to watch the works of famous painters; that is the reason, opinion of individuals must be considered.

1.4.5 Main characteristics of the Signs

- Identifies, regulates and facilitates the services required by individuals.
- The signage systems are created or adapted in each individual case.
- It uses reading codes known by users which do not necessarily have to be universal, they can be local.
- Signals are unified and produced specially.
- It follows the characteristics of the environment.
- It strengthens public image or brand
- Signage uses a communication system using iconic, linguistic and chromatic through a program previously developed design symbols.

1.4.6 Semiology

Saussure F, (1915), (Pag. 43- 57) conceived it as the science that studies the life of signs within social life. Semiotics is the discipline that includes all studies derived from the analysis of the signs, whether semantic (linguistic) and semiotic (not linguistic, human and of nature). In brief, it can be said that: Semiology is a semantic plus Semiotics. Semiotics is the science of sign systems: languages, codes, signs, etc.

1.4.7 Functions of the Semiology

Semiotics is the science that studies sign systems: codes, languages, signs, among others. This definition encompasses all systems of signs: the sign languages of the deaf, traffic signs, codes, Morse code, etc. The language is excluded from this definition because of its special character, and therefore, semiotics can be defined as "the study of systems of non-linguistic signs." The study of signs is essential to our communication, our need for expression and interpretation of complex messages in our environment, we live in a world of signs, why semiotics is

essential to establish the difference between terms used interchangeably as a sign , index, icon, symbol, sign.

1.4.8 Elements of the Semiology

Thus, the sign is for him the product of the dynamics of semiosis that European semiotics designated by other terminology, respectively, significant, reference and meaning, which then triangle of Ogden and Richards, a structure that integrates these three elements is called that make up any signs and can disfigure by phenomena such as synonyms, homonyms, polysemy, etc., so that the triangle can be transformed into a rhombus, a segment, and so on. Deepening the classification of signs, Peirce became convinced that these could be classified by the relationship that kept these elements together in three specific types:

Iconic or icons.- They saves a significant representamen or similar relationship with its purpose or reference maps, cartoons, sketches.

Signs or indicators.- They keeps a representamen or significant natural relationship of cause and effect or the object or referent: the smoke as a sign of fire, crying as a sign of intense emotion.

Symbols.- Those signs stablish relationship between representation, signifier and object or referent is no similarity or a natural or cause and effect, but arbitrary, conventional, agreed within a society: the national anthem, the flag, most of the words of natural languages other than sound or visual onomatopoeia of oral language written language.

1.4.7 Importance of Visual Communication

Gallardo Pacheco, Roberto F, (2011), (p. 182) said that the man, as a message receiver obtains information through their five senses which performs a function of various kinds.

Each of the senses has only a relative percentage of effectiveness: taste, smell, touch and hearing, together. Hence, visual communication is considered to be the most important. As visual information is anything that eye receives, from a flower color, to a colorful poster. Everything the eyes see are potential emissions of messages, but the information received taxonomically clarifies the type of information sent by everything around us.

A gray cloud that crosses the sky sets a type of communication considered to be casual with sending a random message. Intentional communication is part, in turn, the study of semiotics graphics within the area of various types of visual information practice that somehow interfere with behavior of those who observe it, so their study is known as semiotic behavior.

1.4.7.1 The visual message

Munari B, (1986), (Pag. 542) said that in every type of communication; there are three main elements: the sender, the message and receiver.

Every visual communication can be expressed by the use of appropriate images which depends on the forms used and the chosen color, the proportion used and graphic clarity of expression. In the case of visual communication the sender uses graphics or images, the message is the meaning carried by the image. Finally, the recipient will be the person completing the image in question and indirectly gets a message.

1.4.7.2 Readability

Foster, Jeremy J. (1972-1978- 1980) (Pag. 252) characterized the readability as:

- Readability is the set of topographical and linguistic text features that allow users to read or understand easily

- For example: a title, a paragraph or a stop sign, should be instantly recognizable. To make any visual message readable, other aspects must be taken into account such as style of the font family:

  - Letter forms
  - Space
  - Body size or typographical
  - The length of the line
  - Spacin

1.4.7.3 Legibility criteria

Grossman, Luis J. (2003, december 3), (Pag. 79) said that the legibility criteria is divided in:

- Near vision: Signs that occur in this type usually have small size and are contemplated to distances less than 10 meters.

- Their placement must be relative to the ground, be between 1.5 and 2.5 meters.

- Vision halfway: When signs are placed from 10 to 15 meters apart between the observer and the signal, the size of the sign or poster cannot be less than 1 x 1 meters.

- Long-range vision: These signs are located at a height above the first floor of a building. In this case they must be of a large size.

1.4.8 Graphics

De La Torre y Rizo, Guillermo, (1992), (p. 37- 58) the principal elements of the graphic are divided in:

1.4.8.1 Icons

The word “icon” comes from the Greek, “Ikon”, “onos”, which means image. It is defined as the sign that maintains a similarity with the object that is represented. It can be figurative or abstract depending on the style and nature of the project.

1.4.8.2 Pictograms

Dr. Marion Diethelm says Signet, Signal, or Symbol: “Symbol is one image of a real object, aimed at meeting the requirements of a clear and rapid information represented in a typified and synthetic manner. This is not the only definition, or but it is the most efficient.”

Krampen Ch. (1981), (p. 95) mention that a language consists of spoken words whose meaning is coordinated to objects or circumstances, and grammar. Grammar regulates the coordination of these words, the succession of such information in order to reach individual terms from a consistent message. A sign language also needs these two functions: semantic elements functioning for expression of a circumstance and a syntactic function. So for example;

A smoking cigarette comes along as a symbol that represents the action of smoking. A cross line means its prohibition. These two signals coordinated syntactically, result: non-smoking. Understanding a message for the participants in a communication process takes place when the sender message of and the receiver use the same code at the same time, which means, when identical meanings associated with a particular system of signs.

Signs only provide information graphically. They must be as synthetic and expressive so that they can be easily understood by an increasingly diverse audience in terms of culture, and especially language. If the pictogram fulfills its role, it replaces typographic expression, so that it takes place without accompanying text.

1.4.8.3 Silhouette Anthropomorphic

Silhouette in the present study is called Homo Cook-Shan, it was developed by Roger Cook and Don Shanosky from a first Signaling System of the US Department of Transportation in 1974 (Meggs).

Homo Cook-Shan and his partner techniques have been incorporated into the world as a paradigm of masculine and feminine humanoid icons. The signaling part of the repertoire of AIGA (The American Institute of Graphis Arts) to show a type of passenger services, the most accepted and widespread in international transport systems (especially air) worldwide. The solid construction aspect of graphic black silhouette has contributed to its widespread acceptance.

1.4.8.4 Relationship between signage and icons

UCE. (2002), (p. 75- 83) mentioned that a good signaling development, the icon and abstraction are very helpful, which are used to make signage universal. People who study signs and communication differentiate three kinds of signs: an icon from an index from a symbol. this distinction is very important and derives from philosopher c. s. peirce in the late 19th century. This page is an attempt to sharpen the difference between these three which are described in your text. The critical issue is to appreciate what a *symbol* is. This is the key to understanding language and how it differs from any animal communication systems.

1.4.9 Colors

González Ruíz, G, (1998), (p. 58) mentioned that: Depending on the type of signal, the colors used are green *(Informative destination),* blue *(Informative services, tourism, supporting tourism services)*, brown *(Pictograms of natural and cultural attractions)*; with border and white signposting. In the case of tourist signs or services that restrict an activity, a red circle with a diagonal in the pictogram will be used.

In the case of tourist signs or services that restrict an activity, a red circle with a diagonal in the pictogram will be used. The retroreflective material of the signals must meet at least the type III standard; depending on prevailing weather conditions, the intensity should be increased retro-reflectivity ".

1.4.10 Location

These elements are placed along the route, in places that guarantee good visibility and do not mislead the visitor or tourist. An advance indication of an attractive, service or tourist destination should normally be placing a signal approach or executive destination on the right side of the road, no less than 300 m before it, indicating the proximity to the showplace . It should provide a second confirmatory income or by the attractive tourist service or signal. Message content. They are variable and they depend on the particular conditions of each track, the appeal or destination and place to be located.

1.4.10.1 Signaling colors

- **Red.-** is used as background color at stop signs, signals related to movement of prohibited flow and speed reduction; on pallets and flags PARE, in special danger signals and input signals at a railroad crossing; as a color legend parking prohibition signs

- **Black.-** color is used as symbols, arrows and legend for signals that have white, yellow, lime green and orange in danger marks also used for legend and background signal routing paths.

- **White.-** is used as the background color for most regulatory signs, delineators routes, naming streets and informational signs; and, the signals are green, blue, black, red or brown background, as a color legends, symbols like arrows and borders.

- **Yellow.-** is used as background color for warning signs, complementary signals of speed, distance and legends, signs of risk, in addition to delineadoras special signals.

- **Orange.-** is used as background color signals temporary jobs on roads and pennants in crosses children.

- **Green.-** is used as the background color for destination information signs, tolls weights and risk control; also it used as color legend, symbol and arrows for tariffed non parking signs with or without time limit
- **Blue.-** is used as the background color for the information service signals; Also, as color legend and border on the same directional signals, and signals in tariffed parking areas.

- **Brown.-** is used as background color for tourist and environmental information signals.

- **Light green.-** will be used for signals that indicate a School Zone

1.4.10.2 Colors relationship

Note-. In cases where two marks for the same color are indicated it recommended in use of the consignment first It is recommended to use a maximum of two

circles sign, as long as the sign is made up of a minimum of three icons. In no case should be placed two circles of the same color or two contiguous circles

1.4.10.3 Graphic Support

Goodman (2001), (p. 73) described that a Graphic Support is one element that brand or a sign that as a result gives personality to the design of any presentation, writing or any type of printed issued by the organization for its personality and image.

1.4.10.3.1 Features of a Graphic Support

- Graphic symbols in some way define what is an institution and therefore are an essential part in the definition of the image.

- Graphical tools that are generally used to promote a product. We will have opportunity to use these tools on different surfaces.

- Some will astonish you, like advertising can be anything from a logo, a photo or drawing, as elements of visual identity.

1.4.11 Typography

Laws, E. **(**1995), (Pág: 2) described that the Typography is defined as the art or technique of reproducing communication by means of the printed word, requiring some skill, elegance and efficiency of words.

Typography is a reflection of an era. Therefore the evolution of design responds to the same technological and artistic projections. The typographical sign is considered one of the most active members of the cultural changes of man.

1.4.11.1 Font families

Meggs, P., Pianciola, I. and Royo, J. (2011), (Ed. 6, p.18) said that each font and typeface family has unique features that distinguish them from others, which makes them unique and gives personality to the text. That personality is magnified when a source is used through a digital display.

a. Serif

- Ancient Roman or Geralds
- Transition Roman
- Modern Roman
- Egyptian

b. Sans serif

- Geometric, Grotesque, Humanists

c. Fantasy and Experimental Handwriting

1.4.11.2 There are five specific elements, they are used to classify and identify different typefaces

- The presence or absence of serif or auction
- The form of the serif
- The curved or straight relationship between clubs and serifs
- The uniformity or variability stroke weight
- The thickening axis direction

1.4.11.3 An analysis was made and it is possible to recognize two main groups

1.4.11.3.1 Serif

a. Serif: Ancient Roman or Geralds 1460

Garamond, Caslon, Trajan

- These fonts have sharp and broad-based serif.
- Variables Strokes, thick thin up and down.
- Wide spacing
- The thickening axis direction is oblique.
- Typographical featured
- Claude Garamond and Aldus Manutius

b. Serif: Roman Transition 1760

Baskerville, Times, Century

- They serif much sharper than the old ones
- Strokes with variable between fine and coarse
- The thickening axis direction but is inclined closer to the horizontal axis.
- Typographical featured: John Baskerville, Stanley Morison (Times).

c. Serif: 1780 Modern Roman Bauer Bodoni, Didi

- The serif has linear angles with sharp angles marked with canes sticks
- Strokes variables with a sharp difference between fine and coarse
- The thickening axis direction is horizontal
- These signs are products of the Industrial Revolution.
- Typographical featured: Giambattista Bodoni, Didot Fermin.

d. Slab serif: Rockwell Meccan 1815, Clarendon

- The serif is as thick as canes Classification serif font is as thick as canes.
- Can be square (Lubalin Graph, Robotik) or round (Cooper Black).
- Relations between serif and cane can be angular (Memphis) or curves (Clarendon).

- The thickening axis direction is normally horizontal.
- Typographical featured: Vincent Figgins (Rockwell), Robert Besley (Clarendon).

1.4.11.3 2 Sans Serif

a. Sans serif: 1957 Grotesque Akzidenz-Grotesk, Helvetica, Univers and Franklin Gothic.

- They not have serifs font Classification. Tgese don´t have serifs.
- Strokes uniforms, with variations of optical compensation.
- The thickening axis direction is generally horizontal.
- Typographical featured: Max Miedinger (Helvetica), Adrian Frutiger (Univers).

b. Sans serif: Geometric Futura 1920, Eurostile, Avenir.

- Based on geometric shapes and structures normally monolines typographical Classification Based on geometric shapes and structures, usually monolines.
- Born from 1920 as a result of the European avant-garde and the Bauhaus.
- Typographical featured: Paul Renner (Futura), Adrian Frutiger (Avenir).

c. Sans serif: 1916 Humane Gill Sans.

- Based on Roman ratios with a slight contrast in their serifs font Classification based upon the proportions of the Roman, with a slight contrast in their serifs.
- Edward Johnston, relevant calligrapher of the time with its type created for the London Underground in 1916.
- Typographical featured: Edward Johnston (London Underground), Eric Gill who made the typeface created by Johnston to design the Gill Sans.

d. Handwritten, Fantasy and Experimental century Mistral order, Comic Sans, Curlz, etc.

- Not belong to any font accurate classification. Classification is not belonging to any precise classification.
- Use in long blocks of text is not recommended.
- Strokes and various structures.
- A fancy font can lower the quality of the design dramatically

1.4.11.4 Digital Typography

Meggs, P., Pianciola, I. and Royo, J. (2011). (6, p.18.) have conceptualized these terms as:

- Determining factors that influence the digital typography
- "Technology used by the user to preview it:
- Hardware or gadget (PC, Mac, mobile, digital tablet, projector, etc)
- Operating System (OS).
- Browser used (if anywhere)
- "Family Capacity chose by the designer to adapt to these circumstances.

1.4.11.5 Typography on the web

- The use of cascading style sheets (CSS) typographic design revolutionized the web and allowed achieve similar designs regardless of the operating system () will Oldb OS web browsers.
- The typeface families used on the web are:
  - or Arial
  - or Times New Roman
  - or Georgia
  - or Verdana
  - or Trebuchet
  - or Courier New

Web-safe fonts are fonts that are available on most computers and allow us to read any website on any web browser.

1.4.11.6 Typographical choice

Meggs, P., Pianciola, I. and Royo, J. (2011), (6, p.18.) consider that the Typographical Choise should focus our efforts on efficient to exchange it, thus the typographic standards are not part of the past, much less from oblivion but a great help to achieve this exchange, since Ia metric to Ia grammar.

The rigor does not mean rigidity but very consciously working with typography Ia exploiting expressive, functional and communicative ability. Because of this, exhausted following considerations were taken into typography choice:

a. **Selection:** to be a training manual, exhausted sans serif ascending or descending bit exaggerated or short, let you play compact degree. Ias also sensitive and internal eyes in a subtitle of an average degree body, isa good way selection for this type of piece.
b. **Contrasts:** sometimes reaches sans serif, but others need a different font for a better start page. If the mixing classic serif and sans, Ias should first have a good design of capital to make a game of contrasts and build identity into pieces of smaller size.

c. **Ambiguity:** Some fonts have in their ambiguity for • more than Ias makes functional and elegant at the same time, are not pure geometric but the designer gave his trademark, his style, giving it personality, some call Ia.

1.4.12 Anatomy of Character- Parts of the Letter

Anderson, Donald M. Calligraphy, (1984), (p. 144-48) said the vocabulary used to describe the different parts of a letter, consists of a series of terms coined long and

resembles those used to describe the parts of our body. The terms shown here are intended to know the parts of a letter, and to some extent have been agreed from the sources.

a) APEX

Joining two horns on top of the letter



b) APÓFIGE

Small curved line that connects the vertical pole with terminals or auctions.



c) POLE

Main feature of the letter that defines its essential form, without it, the letter would not exist.



d) UPWARD POLE

The pole letter that extends above the height of the X (middle axe)



e) DOWNWARD POLE

The pole letter remains below the baseline.



f) WAVY OR THORN POLE

In this case, the main feature is the s.



g) PROFILE, steak or BAR

Horizontal line between vertical, diagonal or curved lines



h) ARM

Diagonal or horizontal line that emerges from a vertical pole



i) Loop or TUMMY

Curved line enclosing a against-shape



j) TAIL

Previous extension of some features



k) AGAINST-SHAPE OR COUNTER-PUNCH

Internal space of a fully or partially enclosed letter



l) CROSS OR FANCE

Horizontal line that crosses somewhere along the main pole



m) NECK

Line that connects the head to the tail of the g



n) SPUR

Extension that articulates the union of a curved line with another straight one



o) DROP TEAR OR BUTTON

It is the end of a line that does not end in a grace or auction, but with a rounded shape



p) SHOULDER OR ARC

Curved line exiting the main shaft of some letters unfinished closing



q) TIE

Stroke curve linking with the main shaft



r) BUTTONHOLE

Loop created in the downstream of the lower case g



s) EAR

Small stroke located at the head of the lower case g



t) LEG

Diagonal line that supports some letters, it is also called tail



u) Serif, STROKE or GRACE

Terminal stroke of a pole, arm or tail, it is an ornamental highlight that it is not necessary to define the nature, having alphabets that lack of them (sans serif).



v) NAIL or HOOK

End of a line that does not end in A FULL STROKE, but with a small projection of a stroke



w) VERTEX

Outside meeting point between two lines at the bottom of the letter



1.4.12.1 Tourist signs in urban centers

- The tourist signs in urban centers help to guide the visitor to locate an attractive, service or tourist activity IN the town.

- It should be noted that in urban areas the speed OF vehicles is quite different from the one used on the roads, because in this case the traffic rules take into account the presence of pedestrians in the area.

1.4.12.2 Criteria for Urban signage

González Ruíz, G, (1998), (p. 785) mentions that it is important to consider the variety of information to be provided we can describe the fallowing aspects:

- It must be especially carefully placed in order not to saturate the information.
- It should achieve an appropriate design consistent with the environment.
- It must be done in coordination with the competent entity.
- It will have to take care or be specific and direct with tourist signs
- Signaling possible duplication with other sectors should be avoided
- The tourist signs must not affect physically or visually urban environment
- The tourist signs must not contain advertising of other enterprise

1.4.12.3 Criteria for Signaling in Historic City Centers – Monumental

In the historical centers, it is authentic and it has to be preserved all the time, it seeks to integrate the needs of modern life, so that is not discordant with the present time.

For this reason, the use of symbols proposed for the attractions, services and tourist activities are recommended; using materials that predominate in architecture.There are some recommendations for placement of the elements of

signaling and warnings in monumental environments, which include the following:

- It must maintain a walkway of 1.20 m. minimum width, unobstructed.
- If People attached to buildings, the signs will have a minimum of 2.10 m from the level of the sidewalk clearance.
- The signaling elements and notices must not affect physically or visually to the cultural heritage property and shall not have advertising, being enabled:
- The plates naming streets in the first place must indicate the current name of the street and secondly the original name of the street with the corresponding date
- The installation of signs to one side, no light, attached to the facades of buildings in parallel.
- The design and location of plaques, signs and / or directories listed in the preceding paragraphs shall be authorized by the entities of local.

CHARPER II

2.1 BRIEF DESCRIPTION OF LATACUNGA CITY AND ITS HISTORIC CENTER

Latacunga is the capital city of the Cotopaxi province, its name come from two Quechua voices llacta and kunka, both of voices mean "I give you a home". The city of Latacunga was founded in 1534, although some researchers and historians argue that it was founded by the Antonio Clavijo Spanish Capitan in 1599 with the name of San Vicente Mártir de Latacunga.

Barriga López, F. (1975), (p. 358) quoted that after the November 11th in 1811 Latacunga was elevated to the category of Villa. After the foundation, there began the distribution of land and Indians from Quito by charges, mitas and forced labor in the mills. There was settled Maenza, Miraflores and Villa Orellana marquis. In December 1808, the Marquis met in Tilipulo and Salache for prepare the proclamation of independence on August 10th in 1809.

Luis Fernando Vivero, was chosen the October 9th in 1820 for Governing Board Secretary of Guayaquil. On November 11th in 1811, the Superior Board Quito Tacunga raised to the category of Villa. During the first days of November; there was a realistic attack to Fernando Saenz de Viteri and Felipe Barba headquarters; while Lizardo and Calixto Gonzalez Ruiz young latacungeños, they take the powder plant to arrive at Santo Domingo Church, where there was Miguel Morales Battalion part of the Andes.

The royalists were on the roof. Latacunga was consolidated with the Battle of Pichincha. On November 29th in 1822 Simon Bolivar arrived in Latacunga. In addition, on March 6th in 1851 lawmakers approved the creation of the Province

of Leon with cantons of Latacunga and Ambato. This city was destroyed three times in the past by the Cotopaxi volcano in 1742, 1768 and 1877. The city was rebuilt by the effort of its citizens to make it an attractive and friendly place to live. Latacunga city is located to the north west of Cotopaxi, at 2,750 meters above sea level, which will determine a temperate climate, sometimes windy and cold. Its weather is sometimes humid and template, also it could be considered as subtropics.

Latacunga city has suffered natural disasters which have provoked its destruction; however the generous people refused to leave the city. Its citizens rebuilt it trying to keep the colonial and Hispanic type of architecture. It is a beauty and religious city that shows colonial art in all aspects. Its buildings are decorated with narrow cobbled streets, highlighted by the bright colors typical of the facades of their homes and the dusty landscape.

2.1.1 Limits of Latacunga City

To the North there is Aláquez Parish to the South there is Belisario Quevedo Parish; to the East there is Juan Montalvo Parish and to the West there is Eloy Alfaro Parish

2.2 HISTORICAL CENTER OF LATACUNGA

Barriga López, F. (1975), (p. 357) mention that the Latacunga also has a quiet and congenial historic center that is located just in La Matríz parish. Cotopaxi is its name as its province. After of the frequent eruptions, the indomitable survivors rebuilt, only to have an immense eruption in third time later.

The Historic Center of Latacunga was declared as Cultural Patrimony of Ecuador on May 25th in 1982. The declaration was published in “La Gaceta” newspaper on June 24th in 2004, at the “Nuestra Historia Social” section that was described by Paul Garcia Lanas Historian and plastic artist. The Historic Center of Latacunga

covers about 30 blocks where there are the oldest colonial and republican buildings in the city of the nineteenth century, keeping a dameral designs. In this inventory it is classified in churches, government buildings, parks and monuments.

Neighborhoods of Historical Center of Latacunga

Barriga López, F. (1975). (p. 357) mention that the Historical Center of Latacunga has been limited in some areas along of the zone which are visited day by day. There are the following places:

1. Center 2. La Merced 3. El Salto 4. Monserrat 5. San Francisco 6. San Agustín 7. Santo Domingo 8. San Francisco

The Historic Centre of Latacunga preserved buildings of great architectural, historical and cultural value, its buildings and monuments look renewed in the 30 blocks which were protected by the Cultural Patrimony making up it a colonial area where buildings date from the 19th century. The province also has archaeological ruins, like the Pansaleos and Puruaes pre-Columbian cultures.

Limits of Historical Center of Latacunga

The zone involves two areas. The first one begins from the Felix Valencia Street to 2 de Mayo Street, following to the south in Hermanas Páez Street. To the East there is the Napo Street following to North in Guayaquil Street. The second area is covering from the West to the Hermanos Pazmiño streets; to the north it is following from the Hermanos Pazmiño to Félix Valencia and 2 de Mayo Streets.

In addition, the Historical Center of Latacunga has many important colonial building which have survived thought the time as a result of the multiple Cotopaxi´s eruptions for example: In this area, the city has 5 churches of

importance; La Matríz, Santo Domingo, San Agustin, La Merced and San Francisco.

Paredes E. (1980), *(*Pág. 73) said that Latacunga has a Spanish influence that involves colonial architecture and sophisticate infrastructure. There are squares and the buildings built along the city. For instance, there is the main square in which stands a statue of Dr. Vicente Leon, the Cathedral of Latacunga city, built in the mid-seventeenth century, the Municipality of Latacunga city, opened since January of 1910 until 1936, it is a unique building which was built with pumice stone in a neoclassical style that was planned by the Portuguese architect Raul Maria Pereira and finally there is San Francisco church to the east, the first church built in Latacunga city, which, despite the ravages of nature like earthquakes and volcanic eruptions, is still in the same place since 17th century.

This architectural ensemble stands the convent and the church of Santo Domingo, dating from the seventeenth century, and Independence Square where the patriots gathered to organize the rebellion against Spanish rule on November 11th in 1820. Other churches such as: El Salto, San Sebastian, San Felipe and sites like the viewpoint of El Calvario.

There is the former gunpowder factory and Arts and Crafts House, converted in an Army Polytechnic College called ESPE, arches and beautiful stones. In addition, there is The Santo Domingo Church, a site of historical value.

Geographical Situation of Historical Center of Latacunga

Barriga, F, (1975), *(*Pág. 11) said that the Historical Centre of Latacunga is located in the Centre of the Capital of Cotopaxi Province. It has great cultural attractions which need to be exploited for tourism. There is a great demand of tourists which for lack of location and signage fail to get to know all the sites offering the Latacunga Canton.

The downtown area of Latacunga retains a central neighborhood where people can appreciate the colonial architecture and principal administrative building like the Provincial Government, the Palace of Justice, the Catholic Organization, the Transportation Headquarters, the Direction of Education and Direction of Health. Some of these colonial building are large constructions raised in pumice stone.

Population of Historical Center of Latacunga

In 2010 the Census of Population and Housing showed that there are around 15,049 inhabitants are living in the Historical Centre of Latacunga. Therefore, this research developed the methodology to obtain and analyze the results. Then, it was based on the following methods:

Description of the Methodology: The investigation was based on the descriptive method since the criteria of the author helpt to decide what kind of people are going to form part in the proposal. There is a selected group of people who live near of the principal patrimonial places and know the true reality of the Historical Center of Latacunga In addition, the inductive and deductive methods are going to be used to obtain information, in addition the parts of the information, which are, the evaluation data, the formulation of the problem to get the respective conclusions.

Also, the author researched about of the management of a system of signposting in English without generate difficults to tourist guides and promoved the participation in meetings in which improved their preparation, as a result it becomes a not personal but community benefit. Therefore, this investigation will generate some processes that allow to create a the system of signposting in English and Spanish language throught historical data of Latacunga city. In addition, they facilitated the understanding of information and increased the tourism.

Also the author follow the steps in order to apply the investigation and achieve that the inhabitants acceptance this proposal because it will be a principal source

of tourism. Then, this investigation takes into account the theoretical foundation, the same that helps clear ideas based on a historical reality. Furthermore, the characterization of the object of study stands out to reflect whether or not feasible the application of a system of signposting.

Moreover, it is going to employ statistical method that will contribute to the analysis method and numerical representation of information obtained as descriptive statistics. it will be seen as phenomena have occurred, allow to detect the problem and provide a solution to it. Through a survey of the are collected fundamental data, in this case will know which kind of aspects could influence on order to transmit the English and Spanish language. Therefore it could support to obtain different kind of which help to solve the problem.

For the research of tools and techniques it will employ the graphic design that will be made using the techniques of the survey instrument that is a special operation to collect, process and analyze the information about truthful historical data in Spanish language of signals at the Historic Center of Latacunga; observation that demonstrates the level of interest of the community to know the tourist attractions into this area; the influence of the English language and the interview that aims to obtainopinios about the proposal.

All of them are based on a questionnaire. We should not forget that it is a very useful technique in all types of research, particularly descriptive; and in the different areas as tourist. In addition, the descriptive statistic will be used to make the tabulation of results.

2.2 ANALYSIS AND INTERPRETATION OF SURVEY RESULTS APLLIED TO THE INHABITANTS OF HISTORICAL CENTRE OF LATACUNGA

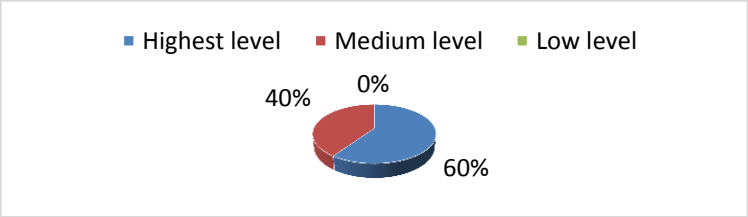
Question No. 1.- How important is the implementation of signposting for the patrimonial and touristic sites in the Historical Center of Latacunga?

CHART N°1

OPTIONS	F	%
Highest level	43	60%
Medium level	29	40%
Low level	0	0%
TOTAL	72	100%

Source: Surveys
Elaborated by: Daniela Zumbana

GRAPH N°1



Source: Surveys
Elaborated by: Daniela Zumbana

Analysis.- The statistics show that the highest level of the population is belonging to the 60% of people. For instance, the medium level is belonging to the 40% of people who live in Historical Center of Latacunga and as final point the low level is belonging to the 0% of the inhabitants.

Interpretation.- Several noteworthy results were that the hightest level of the population believed that it is fundamental to implement a system of signposting in Latacunga since this could solve the unknowledge about the principal sites. However, the medium level of them concluded that the application of signposting only could be suitable if it had contributed to economic and social development.

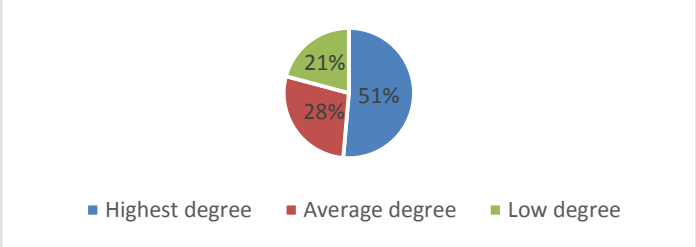
Question No. 2.- How do you consider that the lack of signposting in the patrimonial places of the Historical Center of Latacunga is being a problem for the tourists?

CHART N°2

OPTIONS	F	%
Highest degree	37	51%
Average degree	20	28%
Low degree	15	21%
TOTAL	72	100%

Source: Surveys
Elaborated by: Daniela Zumbana

GRAPH N°2



Source: Survey
Elaborated by: Daniela Zumbana

Analysis.- The statistics show that the highest level of the population is belonging to the 51% of the population. In addition, the average degree is belonging to the 28% of people and finally the low degree is belonging to the 21% of population.

Interpretation.- The results of the present study demonstrates that low level of population who think that the signposting in Latacunga is not being implemented in their entirely as result they consider that it is totally unnecessary. In contrast with the highest degree of the population who considered that the lack of signposting in the patrimonial places is a problem for the tourists since the tourists because they can´t know the cultural places because they almost always need to recognize the cultural essence of the location.

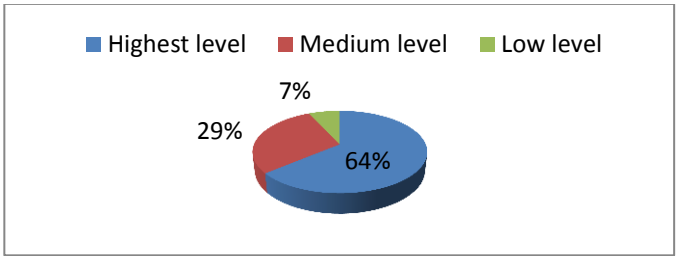
Question No. 3.- Do you think that the informative signposting will becomes to increase the touristic promotion in the Historical Center of Latacunga?

CHART N°3

OPTIONS	F	%
Highest level	46	64%
Medium level	21	29%
Low level	5	7%
TOTAL	72	100%

Source: Surveys
Elaborated by: Daniela Zumbana

GRAPH N°3



Source: Surveys
Elaborated by: Daniela Zumbana

Analysis.- The statistics show that the highest level of the population is belonging to the 64% of the population. For instace, the medium level is belonging to the 29% of the population and finally, the low level is belonging to the 7% of the population.

Interpretation.- The results of the present study demonstrate that the medium level of the population believed that the informative signposting is fundamental to promote the tourism because the inhabitants must worry about their patrimonial heritage. But, the highest level of the popultion who concluded that the informative signposting will be the principal tool to promote the tourism because the inhabitants must worry about their patrimonial heritage.

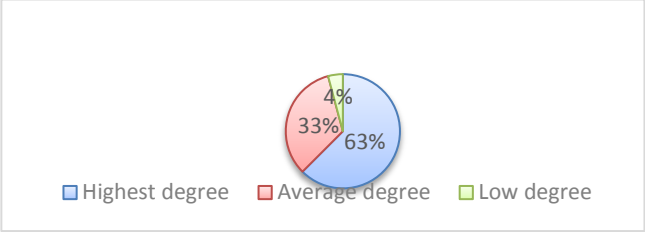
Question No. 4.- Do you believe that the descriptive signposting could help to people to get better knowledge about the touristic places in the Historical Center of Latacunga?

CHART N°4

OPTIONS	F	%
Highest degree	45	63%
Average degree	24	33%
Low degree	3	4%
TOTAL	72	100%

Source: Surveys
Elaborated by: Daniela Zumbana

GRAPH N°4



Source: Surveys
Elaborated by: Daniela Zumbana

Analysis.- Several noteworthy results were that there is around of 63 % of the total of the population. The medium degree is belonging to the 33% of the people and as final point there is a low degree that is belonging to the 4% of the population.

Interpretation.- The results of the present study demonstrate that there is a highest degree who thinks that the signposting is a fundamental tool for the touristic activities because it can foment the assistance to the patrimonial icons and this help to transmit the historical information one by one. Nevertheless, there is a low degree who considered that it is fairly essential to create strategic sites with the most common and clearest information.

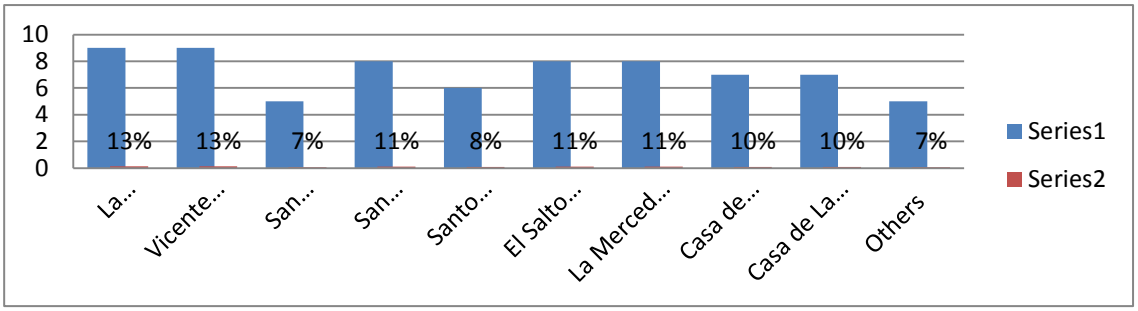
Question No. 5- Of the following list of touristic places in Historical Center of Latacunga select which ones are the most important for you?

CHART N°5

OPTIONS	F	%
La Catedral Church	9	13%
Vicente León Park	9	13%
San Agustin Church	5	7%
San Francisco Church	8	11%
Santo Domingo Church	6	8%
El Salto Church	8	11%
La Merced Church	8	11%
Casa de Los Marqueses	7	10%
Casa de La Cultura	7	10%
Others	5	7%
TOTAL	72	100%

Source: Surveys
Elaborated by: Daniela Zumbana

GRAPH N°5



Source: Surveys
Elaborated by: Daniela Zumbana

Analysis.- Several noteworthy results were that there is around of 13% of people and 11% of the population have the same criteria. Furthermore, there is around of 10% consider that these aspects have the same importance. At the final, there are around of 7% and 8 % of people who determined that these place are the most relevant.

Interpretation.- The results of the present study demonstrates that the major of the population choose San Francisco´s, El Salto´s and La Merced´s Church as the patrimonial places where there is a lot of concentration of tourists. In contrast with the highest-minimum of the population who think that "La Casa de la Cultura" and "La Casa de los Marqueses" are visited frequency. In conclution, there is a few of people who describe that there are others beautiful places which didn´t mention before.

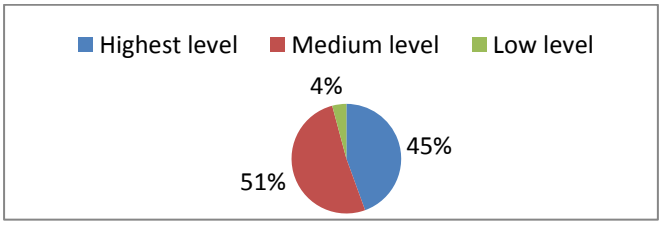
Question No. 6.- Do you consider that the use of descriptive signposting should be made according to the features of patrimonial icons in the Historical Center of Latacunga?

CHART N°6

OPTIONS	F	%
Highest level	32	44%
Medium level	37	51%
Low level	3	4%
TOTAL	72	100%

Source: Surveys
Elaborated by: Daniela Zumbana

GRAPH N°6



Source: Surveys
Elaborated by: Daniela Zumbana

Analysis.- Several noteworthy results were that there is around of 32 people. Whereas the medium level is belonging to the 51% of the population and as final point the results of the present study demonstrate that there are a low level is belonging to the 4% of the inhabitants.

Interpretation.- The results of the present study demonstrate that there is a highest level of the people who think that it is important to use signposting in English and Spanish information. Nevertheless, as can be seen there is a low level of people who considered that it is not necessary to implement a system of signposting because there are not professional who can evaluate the conditions of the major of the colonial buildings.

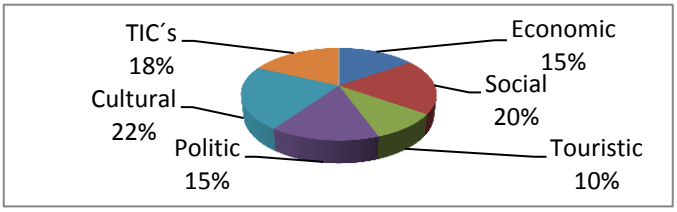
Question No. 7.- Of the following list of facts select which ones could be for you the principal elements that will contribute with the promotion of patrimonial sides in the Historical Center of Latacunga?

CHART N°7

OPTIONS	F	%
Economic	11	15%
Social	14	19%
Touristic	7	10%
Politic	11	15%
Cultural	16	22%
TIC´s	13	18%
TOTAL	72	100%

Source: Surveys
Elaborated by: Daniela Zumbana

GRAPH N°7



Source: Surveys
Elaborated by: Daniela Zumbana

Analysis.- The statistics show that the 22% of the inhabitants think about the cultural benefits. However the 19% of population are agree with the social aspect. In addition, the is around of 18% thinks that the TIC's is a suitable option. Also, as can be seen there is around of 15% of citizens are agree with political and economical facts. Finally, there is around of 10% of population defined the touristic fact as the most essential.

Interpretation.- The results of the present study demonstrate that there is a low percentage of the population who deliberated that touristic promotion could influence on the cultural facts since the people will know about of their cultural enviroment. But, there is a several noteworthy persentage that considered that there the promotion can influence the economical and politic aspects increasing the local tourism since it can takes a part in the tourism of Latacunga and supports the promotion of the historical icons.

Question No. 8.- What kind of facts do you consider that the descriptive signposting should contain in order to describe the patrimonial places at the Historical Center of Latacunga?

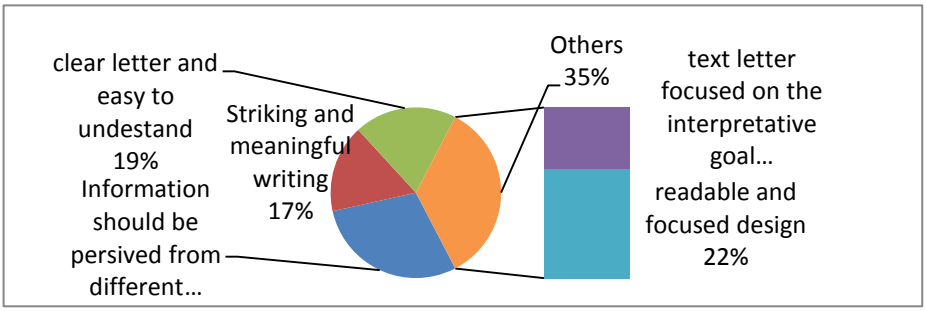
CHART N°8

Source: Surveys

OPTIONS	F	%
Information should be perceived from different points of view	21	29%
Striking and meaningful writing	12	17%
clear letter and easy to understand	14	19%
text letter focused on the interpretative goal	9	13%
readable and focused design	16	22%
TOTAL	72	100%

Elaborated by: Daniela Zumbana

GRAPH N°8



Source: Surveys
Elaborated by: Daniela Zumbana

Analysis.- The first option shows that the 29% of the people has said that the information should be perceived from different points of view. In addition, the 22% of the people believe it must be focused in design. Also, the 19% of citizens considered that it must be created. Furthermore, the 17% of the community thinks that it must be introduced in writing process. As final point, the are around of 13% of inhabitants who considered that it must has an interpretative goal.

Interpretation.- The last results shows that there is a major of the population who considered that the information should be perceived from different points of view and data must focus in the design that is easy to understand. But, as can be seen there is a minimum percentage of people who suggested that the text should focus on the interpretative goals into the signposting.and try to use meaningful writing to understand the context.

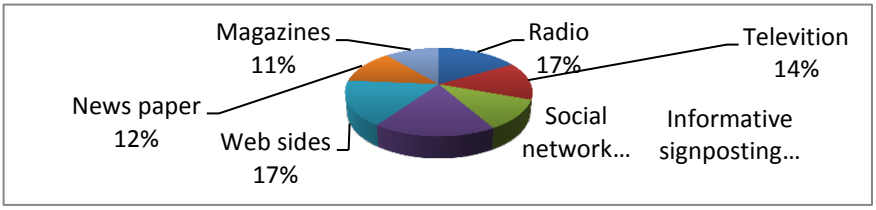
Question No. 9.- Of the following options select which ones could be used like communicative resources to promote the tourism in the Historical Center of Latacunga.

CHART N°9

OPTIONS	FREQUENCY	%
Radio	12	17%
Television	10	14%
Social network	8	11%
informative signposting	13	18%
Web sides	12	17%
News paper	9	13%
Magazines	8	11%
TOTAL	72	100%

Source: Surveys
Elaborated by: Daniela Zumbana

GRAPH N°9



Source: Surveys
Elaborated by: Daniela Zumbana

Analysis.- Of the total of the population, around of 13 people have considered that it is important to design a system of signposting. Around of 24 people. The results show that there are 10 people said that television may improve the communication. Furthermore, 9 people have chosen the journal. Finally, 8 people think that magazines and social networks are the most common informative instrument.

Interpretation.- The interpretation shows that there is a major of population who considered that the information is the best media, also this percentage have expressed that the use of radio and web sites could be suitable in order to promote the historical icons. In contrast with a fairly percentage of population who said that television may improve the communication that use the newspaper is the best media because it contains a lot of advertising.

2.3 ANALYSIS AND INTERPRETATION OF THE INTERVIEW APPLIED TO THE GENERAL MASTER WHO MANAGE THE "METROPOLITAN TOUR AGENCY" IN LATACUNGA

1. **According to your opinion do you believe that the patrimonial icons at Historic Center of Latacunga should be known by national and international tourists?**

According to the question number one, Maria Gabriela Holguin General Manager considered that it is necessary that the authorities of Latacunga pay attention about the tourism implementing strategic points where the tourists can obtain information about the patrimonial places and attractions.

2. **Do you think that there is enough promotion of the patrimonial and touristic places in the Historical Center of Latacunga and other places in the canton?**

Gabriela Holguin General Master considers that there is not enough promotion because we as citizens should be the first interested people who must know about the wonderful places that we have in order to promote these to other cities and countries.

3. **Do you know about what kind of informative resources are employed to promote the touristic and patrimonial sites in the Historical Center of Latacunga and other places in the canton?**

The General Master said that the Municipality of Latacunga has required the intervention of Cotopaxi´s channels to spread the touristic information. The television system is one of the most employing since the people can know about the touristic attraction which Latacunga is offering to the tourists, however she pointed out that it is important to employ others resources like web sites or internet.

4. **How do you consider that the signposting with interpretative information could help to promote the visit of touristic places at the Historical Center of Latacunga?**

According to the question number four, Gabriela Holguin General Master thinks that it could be really profitable since the inhabitants could promote the visit through of the use of posters or signs where the tourists can interpret the history of a specific place at the Historical Center of Latacunga.

5. **Could you describe what kind of aspects should be taken into account in order to design the signposting of patrimonial icons according to their topography?**

Gabriela Holguin General Master explained that the information should have specific facts such as the date of foundation of the place or what kind of building is it. In addition, she commented that the use of signposting could increase the attendance at tourist sites.

2.4 ANALYSIS AND INTERPRETATION OF THE INTERVIEW APPLIED TO THE TOURISTIC GUIDE WHO WORK IN "RISK ADVENTURE AGENCY" IN LATACUNGA

1. **According to your opinion do you believe that the patrimonial icons at Historic Center of Latacunga should be known by national and international tourists?**

Of course, According to Freddy Parreño touristic guide, the patrimonial sites should be recognized as the most fundamental heritage of the citizens because the national and international visitors sometimes like to admire these cultural icons which form part of our legal history, he pointed out.

2. **Do you think that there is enough promotion of the patrimonial and touristic places in the Historical Center of Latacunga and other places in the canton?**

Freddy Parreño touristic guide has considered that there is not enough promotion because he looks at that the patrimonial attractions become secondary facts for the population. He adds that when the tourists arrive to Latacunga on weekends, they almost always want to explore the principal's icons of this city; however the mayors of places are closed. Then it has reduced the level of concurrence especially in the museums.

3. **Do you know about what kind of informative resources are employed to promote the touristic and patrimonial sites in the Historical Center of Latacunga and other places in the canton?**

He said that the informative resources are focused in the internet and web sites. However he suggests that we as inhabitants should know the history of the distinct attractions to show to the estranger people our cultural wealth.

4. **How do you consider that the signposting with interpretative information could help to promote the visit of touristic places at the Historical Center of Latacunga?**

This question has been interesting for the interviewed because Freddy Parreño considered that there are different kinds of signposting which should be designed correctly in order to avoid confusion in the population since he has looked at that there are multiple posters which don´t contain the most focused information. He said that it is essential that the cultural attraction can permit the access to the public.

5. **Could you describe what kind of aspects should be taken into account in order to design the signposting of patrimonial icons according to their topography?**

Freddy Parreño touristic guide explained that the information should be practical and the narrative must contain the most important information. He pointed out that this information should be allowed according to the colonial place and the geographic situation.

2.5 CONCLUSIONS:

According to the community the creation and execution of the project will generate a cultural impact on local components. It is a situation that becomes positive for application.

1. The inhabitans have given above prove that the impact on the local population will be greatest positive because there was a social impacts on the physical media and local people.

2. The survey and interview can see then, that the use of signposting in specific places could evoid the disturbance in the urban landscape and avoid visual impacts on visitors.

3. All in all, these both resourses have been based in the tourist information of the attractions, and the level of education about cultural elements for these reason it is important to design a system of signposting that will focus in needs of the community.

2.6 RECOMMENTATIONS:

According to the inhabitants it had better to promote a system of signposting in Historical Center of Latacunga because it is going to increase the economical and touristic activities inside of the city.

1. The best thing the author can consider is to implement this socio- cultural proposal because it could develop multiple benefits without damage the environment that is the principal resource of tourism since there are several factors that allow the continued deterioration of the elements of signage such as the type of material or vandalism.

2. It is recommended to use efficient signposting techniques which should be performed by professionals, who work correctly and avoid extreme visual pollution and know about of the process design.

3. The survey and interview would suggest improving and optimizing the level of knowledge as a potencial factor for the community because it is a good idea to conserve and preserve the cultural heritage of the attractions.

CHAPTER III

3. PROPOSAL DESIGN

"SYSTEM OF SIGNPOSTING WITH HISTORICAL AND CULTURAL INFORMATION IN ENGLISH AND SPANISH LANGUAGE FOR HISTORICAL CENTER OF LATACUNGA DURING THE ACADEMIC CICLE APRIL- AUGUST 2015."

3.1 INFORMATIVE DATA

3.1.1. Historical Center of Latacunga

According t POVEDA, Samuel C. (1980), (N0. 1), the Hstorical Center of Latacunga describe the following aspects:

***3.1.1.1. Limits*:** It is limited to the North with Félix Valencia Street, to the South with Hermanas Páez Street, East with Napo Street and West with 2 de Mayo Street.

***3.1.1.2 Population*:** According to the last Census in 2010 the population of Historical Center of Latacunga is about 15.049 citizens.

3.2 IMPORTANCE

Latacunga has many cultural factors for this reason, it had been necessary to create a suitable space where the people can develop and promote the cultural features into the area then, they will be valued the culture and the cultural identity that the inhabitants are forgetting day by day.

It is important that the younger people can issue about the cultural value of the Historical Center because it forms part of their integral formation. Furthermore, the society could learn the trusty sense of the respect, sensibility, service, responsibility, friendliness and compromise with the social development.

This project will orientate to foreign visitors and local inhabitants since they have the capacity to recognize the cultural value of each patrimonial icon as a result the quality of life of population will be better. This project will have a practical usefulness that has focused in a future elaboration of Signposting with Historical Information in English and Spanish of patrimonial icons in the Historical Center of Latacunga city.

3.3 JUSTIFICATION

The human beans sometimes need to relate each other for this reason is relevant to establish a communication in a social context. The communication has been supported for the active actions and behavior giving an appropriate sustenance to the relationship. It has been achieved through messages, acts, and signs. To act is similar to communicate in group or individual way. As general objective I would like to propose a system of signposting with Historical and Cultural information in English and Spanish for the national and international visitors in the Historical Center of Latacunga

In addition, it will facilitate a best comprehension of the touristic aspects of each patrimonial place; rescue and preserve the local and cultural heritage in benefit of the city and the province for the people can obtain a cultural identity and a high level of knowledge about their community, therefore, it is recommended that the authorities create popular meeting where the citizens can know that this project will be relevant for the community against a little group of people. To propose a system of Signposting with Historical Information in English and Spanish language, it is necessary to obtain the trustworthy data that will provide a complete investigation in order to get quality results. It is fundamental to use a methodological unit that offers information sources.

3.4 FOUNDATION

3.4.1 THEORETICAL FOUNDATION

A practical and trustworthy study has as result to obtain the progress and a lot of benefits for the community; in this case, Latacunga city has been considered as the principal point of investigation. The tourism likes economic and cultural source has a relevant importance for the Cotopaxi province, since this is provided for wonderful patrimonial icons which were created to offer comfort and admiration to the visitors.

Latacunga city has a rich diversity and touristic aspects which must be considered to propose an awesome system of Signposting with cultural information in English and Spanish language elaborated by me as student of Technical University of Cotopaxi that will be always pioneer in the formulation of successful and progressive project.

At the beginning to elaborate this project, it was necessary to know the backgrounds which have been exposed in this theme of investigation. The intention of this project is concentrated in socialize and promote the patrimonial places through a system of Signposting with English and Spanish information in order to inform to the national and international visitors about their sources, of this way it could produce foreign exchanges that carry benefits to the population. The tourist used to visit Latacunga city without the knowledge about the History of patrimonial places in Latacunga. For this reason it has considered to promote them.

3.4.2 SCIENTIFIC FOUNDATION

According to previous studies the signposting have been considered as a relevant instrument to promote information in the society where the interaction between people is based on visual communication.

We as inhabitants are going to release that the systematization of information will be a fundamental tool at the moment to build broadcast and interpretation of the information. It is essential to create a system of visual communication in English and Spanish language that will gives information, promotion, socialization and diffusion of historic and cultural patrimony in order to invite to national and foreign tourists. In the same way, I had researched about the correct management of the signposting methods and legal normative in Spanish and English language to avoid damage to the touristic guides;

When the people don´t know the history of the places it is impossible to transmit the information of them. According to some experiences of tourist guides the management of foreign people has caused the disinterest in the tourism transmission of the patrimonial icons due to it problem it is fundamental to elaborate a system of signposting with historical and cultural information in English and Spanish language that will be really helpful to promote and transfer knowledge.

3.4.3 PSYCHOLOGICAL FOUNDATION

Some psychologists mentioned that the vision usable signal employed in signposting cover a range of 60 outside of the visual area however this aspect could cause confusion at the moment to look at them. This range is wide with signals although the average observer is indisposed to make this extra effort. Consistency in the placement of symbols in a system reduces the need to search by the observer.

Relationship between figure and background: Psychologists refer to this type of relationship. When they talk about how models or forms are perceived to be placed on a given fund's forms are delineated by its ends forming contours perceptible then any way that affects perception of these parts will affect the object recognition. The ratio of the figure also refers to as the negative spaces between letters that affect the recognition of words to learn to read mentally, organize learning letters in words; recognize many words by their shape. If letters are together, so that touch or are too spaced spaces negative affect to the point that it is difficult to recognize, the word as a whole. The processes and materials used at any time can also affect this relationship, Volumetric letters striking an amount of uncontrolled light can create shadows that change the contours and do little readable.

Environmental factors can affect perception: There are some factors that affect perception of signaling and are related to the environment in which it is located. They have as much about quality as with the intensity of the ambient light falls on the signal, visual obstructions between the observer and the signal visual environment behind or around signals. In many cases, these factors are outside the control of the designer and it must take them into consideration when making your project, there are objects related to the design which can help control environmental factors: the artificial lighting, location of signs and graphics can help.

3.4.4 ESTHETICAL FOUNDATION

To get a good signal in order to obtain effective results, it is recommended to provide graphical symbols and the correct location of signals. The status of any signaling support will be successful the tighter is within the angle of human vision, avoid a standard deviation higher than 10 % of that angle, this formula places special emphasis on the height of placement.

According to the distance, the signal should vary both measures of its elements as the height at which it is located, considering that the proportions of the viewing angle become varied with increasing of distance between the person and the signal is viewed, as can be seen in the diagrams shown in section of legibility.

3.5 OBJECTIVES

3.5.1 General Objective

To provide the information of the touristic places which are located around of the Historical Center of Latacunga in Cotopaxi Province, through of a system of interpretative Signposting in English and Spanish language.

3.5.2 Specific Objectives

1) To define the theoretical and conceptual bases which are focused in the Signposting with historical information of the different cultural places.

2) To identify the actual situation of the cultural icons in Historical Center of Latacunga city.

3) To design a system of Signposting with Historical information in English and Spanish that allows informing about the touristic places which are unknown for the inhabitants in Historical Center of Latacunga city.

3.6 PROPOSAL DESCRIPTION

At the beginning to develop this proposal, it was fundamental to clarify that the Historical Center of Latacunga hasn't implemented a system of interpretative signposting before, for this instance; this proposal stablishes a structure of

information in English and Spanish language that will be a beneficial instrument to encourage these both languages into the touristic activities.

Moreover, This proposal contains an evaluating process which will promote a system of interpretative signposting in English and Spanish language that was based on different tools and professional knowledge about Architecture, Graphical Designer, techniques of English translation and writing skills where was implemented relevant information about Signal, Signposting, Iconography and Typography, etc. Besides, this proposal was created on a semiotic study of each colonial icon individually, that result really useful since it process found special features of each place.

Therefore, this system of descriptive signposting will have a predesign structure for each patrimonial icon with the objective that the native and foreign people acquire a high level of knowledge, thus this instrument will give a clear explanation about the historical information of each patrimonial place into the Historical Center. Also, this system of signposting will arrange of a durable material and concisions details about each sigh so as to improve the diffusion of the languages into the society.

In addition, it is divided in three sections which will be engage with writing skill, translator method and graphical design achieving an dynamic participation of society, so they will able to get a great understanding in English and Spanish vocabulary fulfill an active interaction between national and international tourists.

Finally, the social impact of this system of descriptive signposting will increase the quality of life of the community at Historical Center of Latacunga, improving the physical aspects of the city and contributing with the touristic aspects of the region such as the churches, museums and commercial places.

LEGAL SOURCES

NORMATIVA

En base al Plan de Desarrollo Urbano de Latacunga Volumen 15, Capítulo Octavo, de las normas especiales para las áreas de valor histórico; se realiza una síntesis con la finalidad de establecer una normativa actualizada:

--- Línea de fábrica actual con recuperación en el caso de entrantes, siempre que en porcentaje sea menor al 30%, con respecto a la longitud de la cuadra en que se encuentre;

--- Altura máxima de doce metros, número de pisos, cuatro niveles;

--- Zonificación mixta: administrativa-comercio-vivienda;

--- Influencia neoclásica republicana en el diseño de fachadas: vanos desarrollados en sentido vertical, con el porcentaje de 60% en llenos y 40% en vanos (tomar como referencia los edificios representativos del entorno);

--- Levantamiento planimétrico y fotográfico, con una memoria descriptiva, en la que se justifique la propuesta adoptada en el Anteproyecto, el que deberá obtener la aprobación previa a la presentación del proyecto definitivo.

--- Cubiertas inclinadas no accesibles mínimo en un 50% a la calle, ya sea con aleros vistos o con cornisamentos neoclásicos.

Se añaden a la delimitación los entornos de San Sebastián, ESPEL, San Felipe, La Merced, además de espacios significativos y patrimoniales como El Salto.

Paúl García Lanas

Latacunga fue fundada bajo la advocación a San Vicente Mártir, un 27 de octubre de 1584, justamente en aquella época, esa fecha constaba en el santoral de San Vicente, por ello nuestra ciudad se denomina oficial e históricamente San Vicente Mártir de Latacunga.

EL DIRECTOR DEL INSTITUTO NACIONAL DE PATRIMONIO CULTURAL

En el ejercicio de las atribuciones que le confiere el artículo 7 de la Ley de la materia:

CONSIDERANDO

QUE La ciudad de San Vicente Mártir de Latacunga fundada por los españoles el 27 de octubre de 1584, tiene un ancestro histórico y cultural de importancia en el contexto de Capitales Provinciales del Ecuador.

QUE El Centro Histórico de la ciudad de Latacunga, en nuestro callejón interandino, constituye fundamentalmente una importante muestra de la arquitectura colonial y republicana.

QUE Este legado cultural, tanto en el campo religioso como en el civil, a más de su valor histórico, posee características de gran calidad artística como conjunto urbano, y un entorno paisajístico invalorable que deben ser preservados, conservados, restaurados y revalorizados para ponerlos en función social.

QUE El interés de este Instituto por el rescate del Centro Histórico de la ciudad de Latacunga, coincide con el interés demostrado por las instituciones más representativas de la ciudad, como el Ilustre Cabildo, la Casa de la Cultura Ecuatoriana Núcleo de Cotopaxi y el Colegio de Arquitectos de esa provincia.

ACUERDA

ARTÍCULO 1.- Declarar Bien Perteneciente al Patrimonio Cultural del Estado, al Centro Histórico de la ciudad de Latacunga, delimitado como Area de Primer Orden en el plano y documento habilitante, que se acompaña a la presente declaratoria.

ARTÍCULO 2.- Declara como Zona de Influencia y Respeto, el Area Periférica del Centro Histórico de la ciudad de Latacunga, cuya delimitación consta en el mismo plano y documento habilitante citado en el Artículo 1.

ARTÍCULO 3.- Incorporar bajo el régimen de la Ley de Patrimonio Cultural al Centro Histórico de la ciudad de Latacunga. Esta zona urbana de Primer Orden estará amparada además, por la correspondiente Ordenanza Municipal y Visto Bueno del Instituto Nacional de Patrimonio Cultural.

ARTÍCULO 4.- Proteger la Zona de Influencia y Respeto que se delimita en el Artículo 2, de esta Resolución, mediante la misma u otra Ordenanza Municipal, que se dé especificaciones concretas para su tratamiento y cuya aplicación estará a cargo de la Comisión Municipal del Centro Histórico de la ciudad de Latacunga.

ARTÍCULO 5.- Delegar de acuerdo con el Artículo 42 de la Ley de Patrimonio Cultural las atribuciones de control y cumplimiento de dicha Ley en la zona declarada como Centro Histórico, a la Comisión Municipal del Centro Histórico de la ciudad de Latacunga, la misma que estará conformada por tres señores concejales, un representante del Instituto Nacional de Patrimonio Cultural, el Director de Planificación Urbana del Municipio, un representante de la Casa de la Cultura Núcleo de Cotopaxi y un delegado del Colegio de Arquitectos de la misma provincia, siendo atribución de dicha comisión conocer y resolver, dentro del marco de la Ley de Patrimonio Cultural y la Ordenanza respectiva sobre todas las intervenciones arquitectónicas y urbanas que el Estado, la misma Municipalidad, Instituciones públicas o privadas y ciudadanos en general intenten o realizaren dentro del área protegida. Intervenciones que no podrán ser ejecutadas sin la aprobación previa y expresa de dicha Comisión.

ARTÍCULO 6.- La misma velará por la correcta aplicación de la Ordenanza de Protección de la zona de Influencia y Respeto; hasta que dicha Ordenanza entre en rigor, esta zona queda amparada por la Ley de Patrimonio Cultural.

ARTÍCULO 7.- Delegar las funciones de control encomendadas a la Comisión del Centro Histórico en los artículos 5 y 6 de la presente Declaratoria, al señor Alcalde la ciudad de Latacunga, hasta que se constituya y entre en funcionamiento

en dicha Comisión. Dado en Quito, a los veinte y cinco días del mes de mayo de mil novecientos ochenta y dos.

Rodrigo Pallares Zaldumbide

DIRECTOR NACIONAL DEL INSTITUTO DE PATRIMONIO CULTURAL

NOMENCLATURA ANTIGUA DE ALGUNAS CALLES

La **calle "Quito"**, denominada "Calle de Judíos" es parte de las más antiguas de la ciudad, recorre de norte a sur, y se denominaba así por el caminar de determinados ciudadanos alejados de la ley, que iban encadenados, como judíos, hacia la plaza mayor para ser juzgados por las autoridades, para luego ser ajusticiados en la plaza de San Sebastián. A inicios del siglo XX se denominaba calle "Bolívar" y también "Ignacio Flores", para luego tomar la nomenclatura actual.

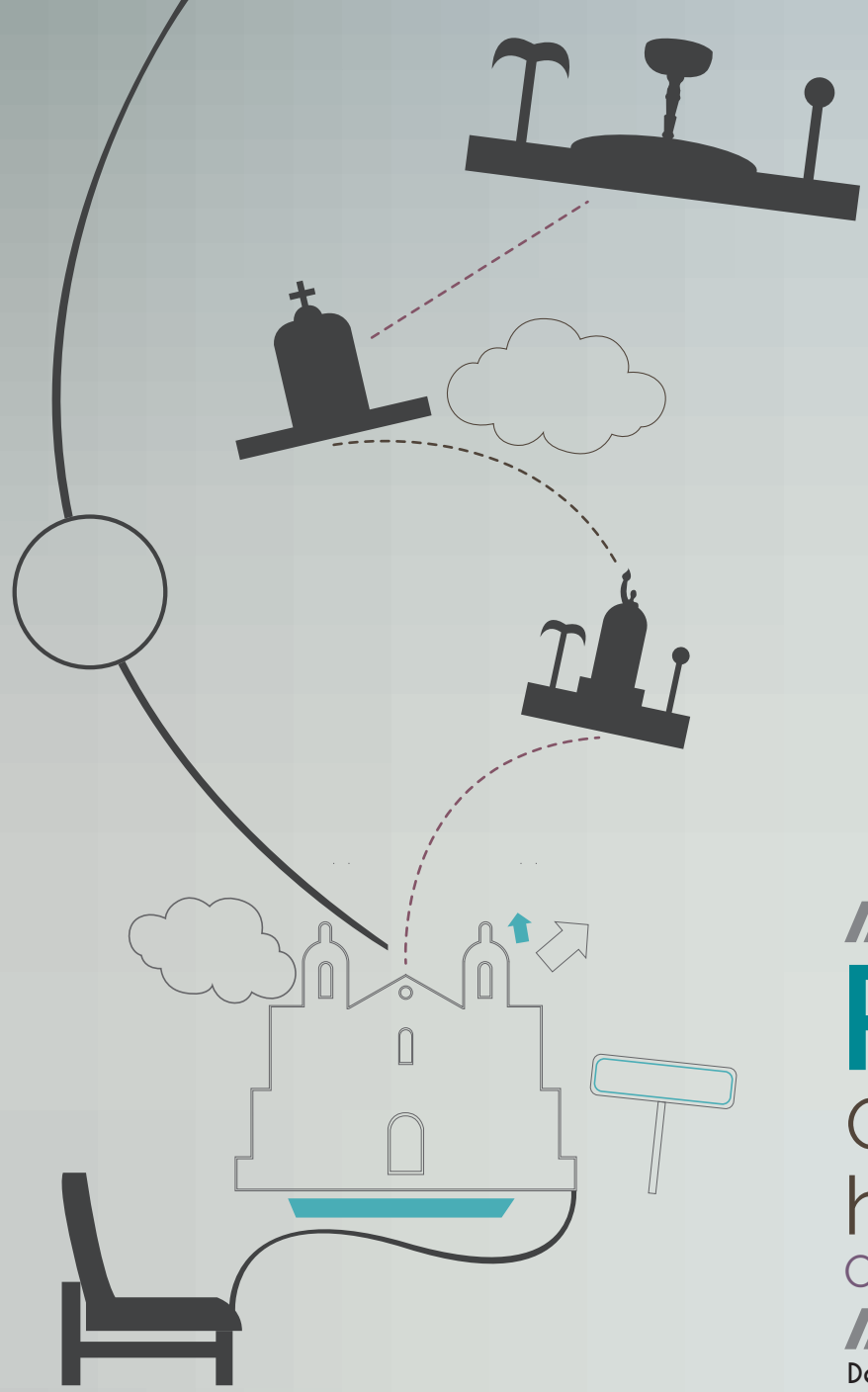
La **calle "Fernando Sánchez de Orellana"**, antiguamente llamada "de los sombrereros" y luego "del comercio" y también "Sucre", es también una de las más antiguas y extensas de la ciudad; hoy Sánchez de Orellana, porque en 1715 nació en la casa esquinera de la Gral. Maldonado y ésta, el único Presidente de la real Audiencia de Quito nacido en América: Fernando Félix Sánchez de Orellana.

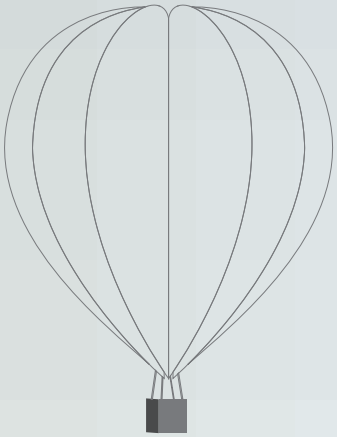
La **calle "Padre Manuel Salcedo"**, que antes la llamaban "Calle de la Compañía", porque en el espacio que hoy ocupa el colegio de bachillerato Vicente León se ubicaba el colegio jesuítico desde el siglo XVIII. Antigua calle, hoy peatonal es corta en su tránsito de oriente a occidente del centro.

La **calle "General Manuel Maldonado"**, denominada antes "calle del pilancón", pues en su inicio en el Calvario se hallaba el espacio de distribución de agua para la ciudad, bajando a la pila de San Francisco para el efecto. Se denominaba hasta 1941 calle "Gral. Proaño" en honor al miliar, orientalista y héroe latacungueño

Víctor Proaño Carrión. Su corto recorrido hacia el oriente de la ciudad, nace junto al río Cutuchi actualmente. Desde el año citado lleva el nombre del Gral. Guayaquileño Manuel Tomás Maldonado Puente, personaje público del siglo XIX, que tuvo su familia en esta ciudad.

Es importante señalar que la primera nomenclatura oficial de la ciudad, por parte del Municipio se dio en 1897, luego otra en 1920, la tercera en 1941 y otra en la última década del siglo XX. Los nombres de las calles obedecían primero, en la colonia, a determinadas actividades de quienes por allí vivían, o fechas importantes para la historia de la ciudad, como Once de Noviembre o Dos de Mayo. Las de las plazas o plazoletas, como queda dicho, el nombre derivaba de las órdenes religiosas adjuntas.





PROPOSAL
OF SIGNPOSTING historical center OF LATACUNGA

Design and Layout: Ing. Juan Carlos Tapia



PROPOSAL
OF SIGNPOSTING
HISTORICAL CENTER
OF LATACUNGA



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First Plane

LATACUNGA CITY IN 1657

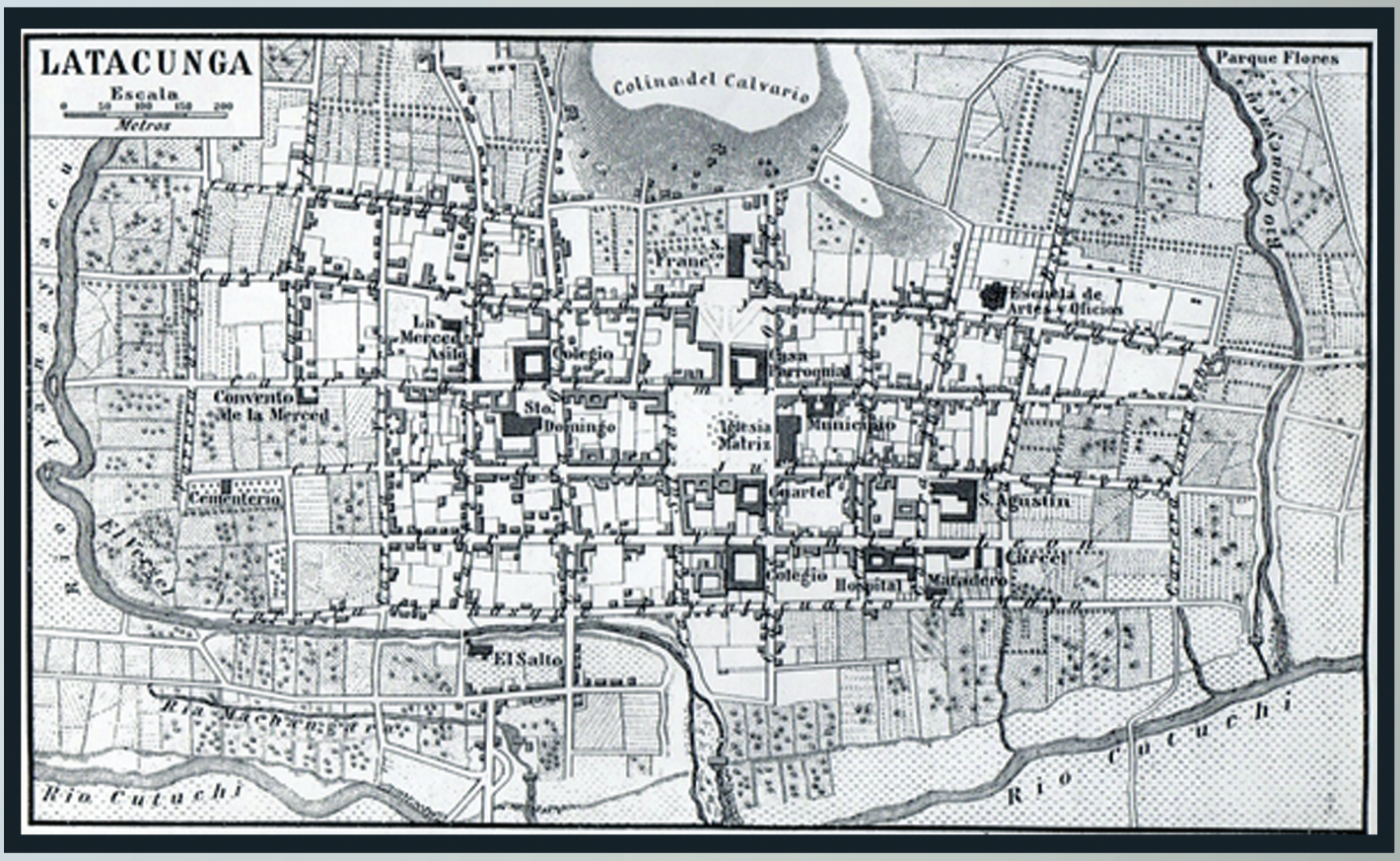


Historiographical File: Mr. Paul Garcia Lanas



First Plane

Schale Working by 1920

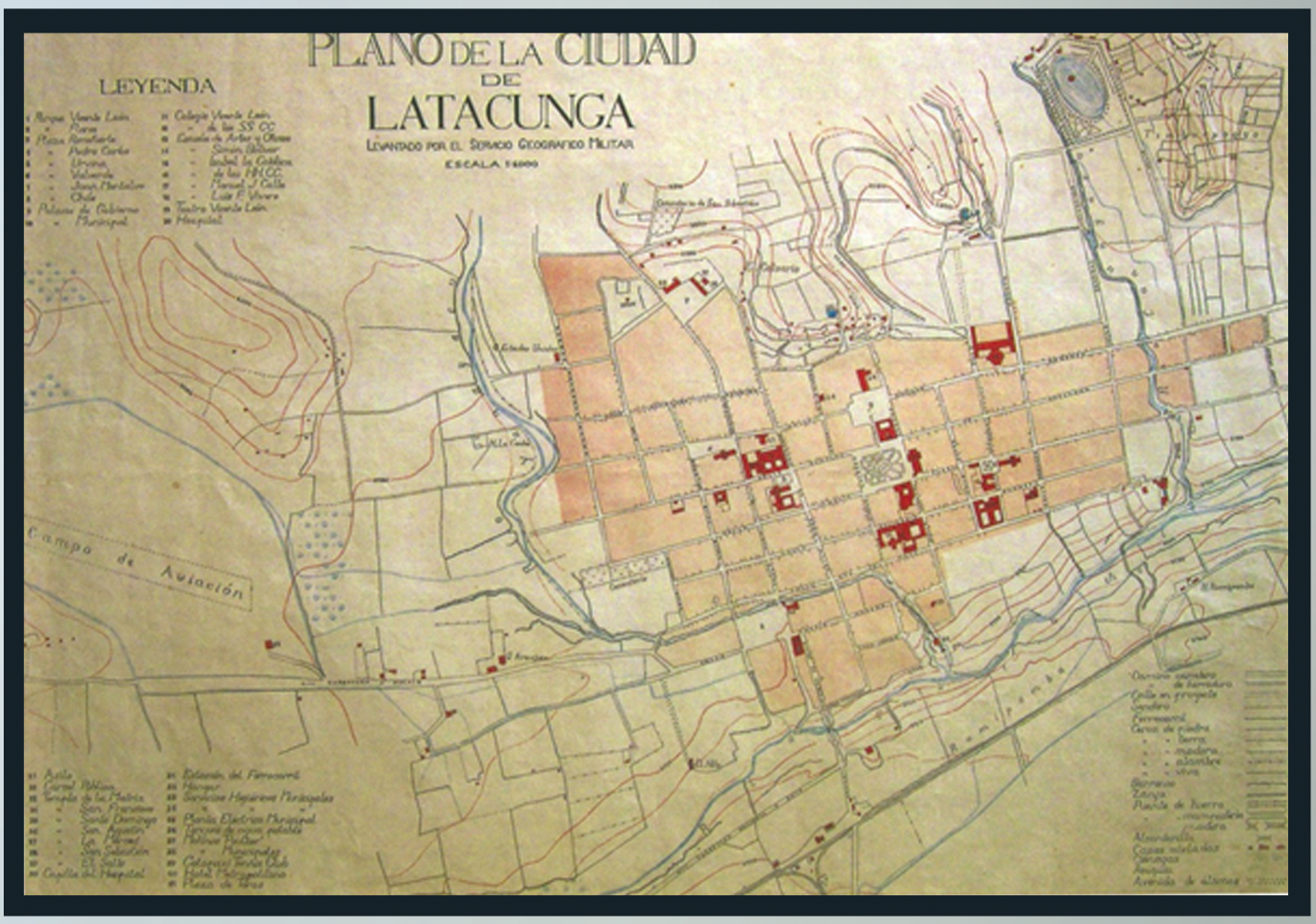


Historiographical File: Mr. Paul Garcia Lanas



First Plane

IT WAS CREATED BY THE MILITARY GEOGRAPHIC SERVICE NOWADAY, IGM: 1930



Schale of Latacunga City that was built by the Military Geographic Service in 1930s.

First Plane

TOPOGRAPHIC PLAN OF LATACUNGA IN THE EIGHTEENTH CENTURY PRIVATE COLLECTION



Source: http://4.bp.blogspot.com/-8pwlc0mB8nw/VcBEsRHd0JI/AAAAAAAAA-BU/MBTsBxreQQs/s1600/Plano_de_la_Ciudad_de_Latacunga_en_el_siglo_XVIII_-_Colecci%25C3%25B3n_Particular%2B%2528I%2529.jpg

Description

The development of the purposal of signposting in English and spanish information is been involved throught of estilization of churches, squares and parks into the Historical Centrer of Latacunga. These were applying on graphycal support (wood) this material will take a form using a profile that was obtained throught a iconographic process.

The aim of this proposal is to inform to the tourists and the community about the most important description of the fourtheen cultural attractions in the city.

Source: Ing. Juan Carlos Tapia

Color

It is a draft proposal of informational signage a palette has been generated for the historic centre of the city of Dark warm colors, considered as stimulants of the attention, providing the feeling of wealth and power; This contrasting with the blue-green, red orange and dark green. It gives us the perception of stability. Both of them are classic style of the colonial period to enhance the contrast with the screem perseption also it does not represent problems of identification in low-vision people.

Source: W. Moore, M., Pearce, A., & Applebaum, S. (2010). sensación, significado y aplicación del color. Escuela de Diseño, DuocUC, 1-85. Recuperado el 5 de Enero de 2016

Colors:

Brown color: The brown color represents the inteligence, constance, confidence and kindness for this reason it is applied on the squeme of touristic attractions



Green color: It is a communicative, creative, immersive colour used in cultural attractions because it is associated with the purity and reliability, however, it applies to highlight holders of the header.

Red- orange: It is a dark color. It has riches and power, in addition it motivates the sense of attraction to the tourist in the community for this reason it is applied on the subtittles.

Dark green: It is a relaxing and refreshing color that induces serenity and harmony, is intimately related with the cultural and natural areas.

Source: W. Moore, M., Pearce, A., & Applebaum, S. (2010). sensación, significado y aplicación del color. Escuela de Diseño, DuocUC, 1-85. Recuperado el 5 de Enero de 2016

Color Paper

COLOR	PANTONE	C	M	Y	K
	321 C	100	0	33	25
	7532 C	40	48	65	45
	7571 C	20	52	100	5
	105 C	45	38	100	20

Source: Adobe Illustrator cc 2015



Iconographic Process

The application of iconographic process will be fundamental in the development of this proposal for the iconographic composition. Therefore, it has a fundamental work in the undestanding of the history and culture of a town. The history will be viewed throught the icons, however, there will show the differents forms of the elements inside the Historical Center of Latacunga

These elements are: churches, parks and squares. It was selected because of their cultural historic value, as well as the important place within relevant history of the city.

The realization of each element is based on the styling or simplifying forms, by which, on the basis of a photograph detailed there are element. Step by step elements are excluding additional elements in order to for a linear image, which synthesizes graphic elements in lineal images, it is the same to the icon form.

Source: Ing. Juan Carlos Tapia



Typography

The development of the proposal they have chosen as typographic sources belonging to the Sans-Serif, which are: drink Neue, Carviar Dreams and Raleway (regular) by their features easily identifiable in the content of signs, in addition it is characterized by its high level of readability becuase it doesn´t have elements that confuse to the reader. However, the distance in the process of reading typography has been conceived by the relationship of vision to 5 meters. Distance that the reader will not have disadvantages viewing the content.

However, there is detailed the typefaces which will be used.

Source: Dafont



BEBAS NEUE

ABCDEFGHIJKLMNÑOPQRSTUVWXYZ

ºª!"·$%&/()=?¿;.,* Ç-+

0123456789

CAVIAR DREAMS

A B C D E F G H I J K L M N Ñ O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n ñ o p q r s t u v w x y z

º ª ! " · $ % & / ( ) = ? ¿ ; . , * ç - +

0 1 2 3 4 5 6 7 8 9

RALEWAY (Regular)

A B C D E F G H I J K L M N Ñ O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n ñ o p q r s t u v w x y z

º ª ! " · $ % & / ( ) = ? ¿ ; . , * ç - +

0 1 2 3 4 5 6 7 8 9

Source: Dafont "Raleway - Caviar Dreams - Bebas Neue"

Graphic support

The graPHIC design is the process of designing, Select, organize and harmonize a number of graphic elements using the typeface, icon, image and combinating color to generate descriptive signage in English and Spanish language. The aim of visual elements is communicate visual messages to certain groups.

So, to transmit certain information through the cas graphic compositions , different supports. The development of the proposal will be used: stainless blade tol for their porpiedades durability , wood, for its properties of durability and traits of old, Sintra that is a plastic material, lightweight, rigid and durable material with which you can build structures because it can be cut and take a form, it is used as a base for attaching the handy vinyl and white matte for the exterior. These materials help to transmit real data of Churches, parks and squares in the Historical Center of Latacunga.

Source: The Historical Center of Latacunga," unpublished work, Ministry of Tourism of Ecuador, 2013.



Materials employed

Diapers with lighting:

White self-adhesive vinyl.

Not bright diapers (opaque)

Tol 10 cm thick stainless blade, headlines, subtitles and contained in: vinyl bonded on white sintra

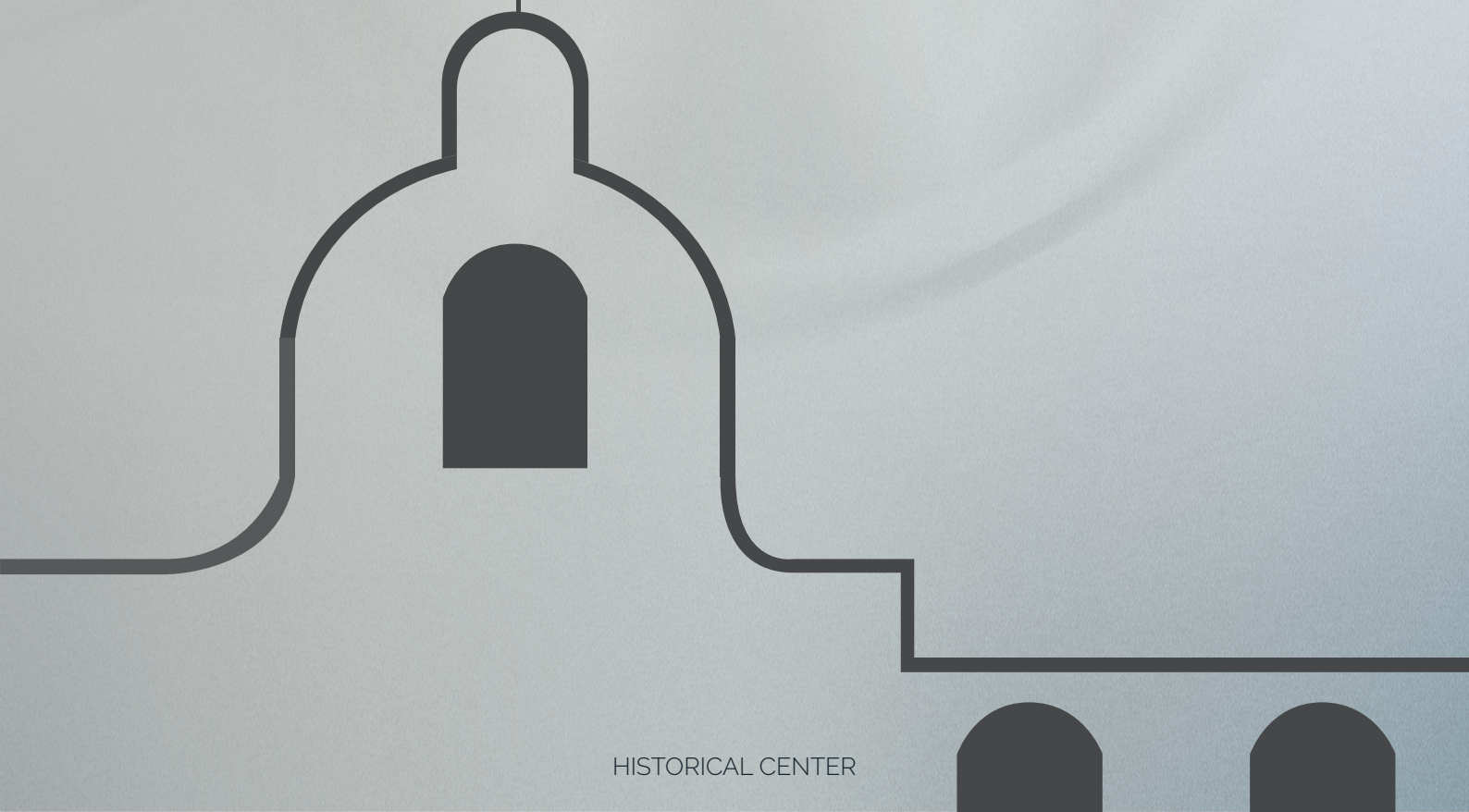


Source: The Historical Center of Latacunga," unpublished work, Ministry of Tourism of Ecuador, 2013.

CASSIFICATION OF THE

PATRIMONIAL ICONS

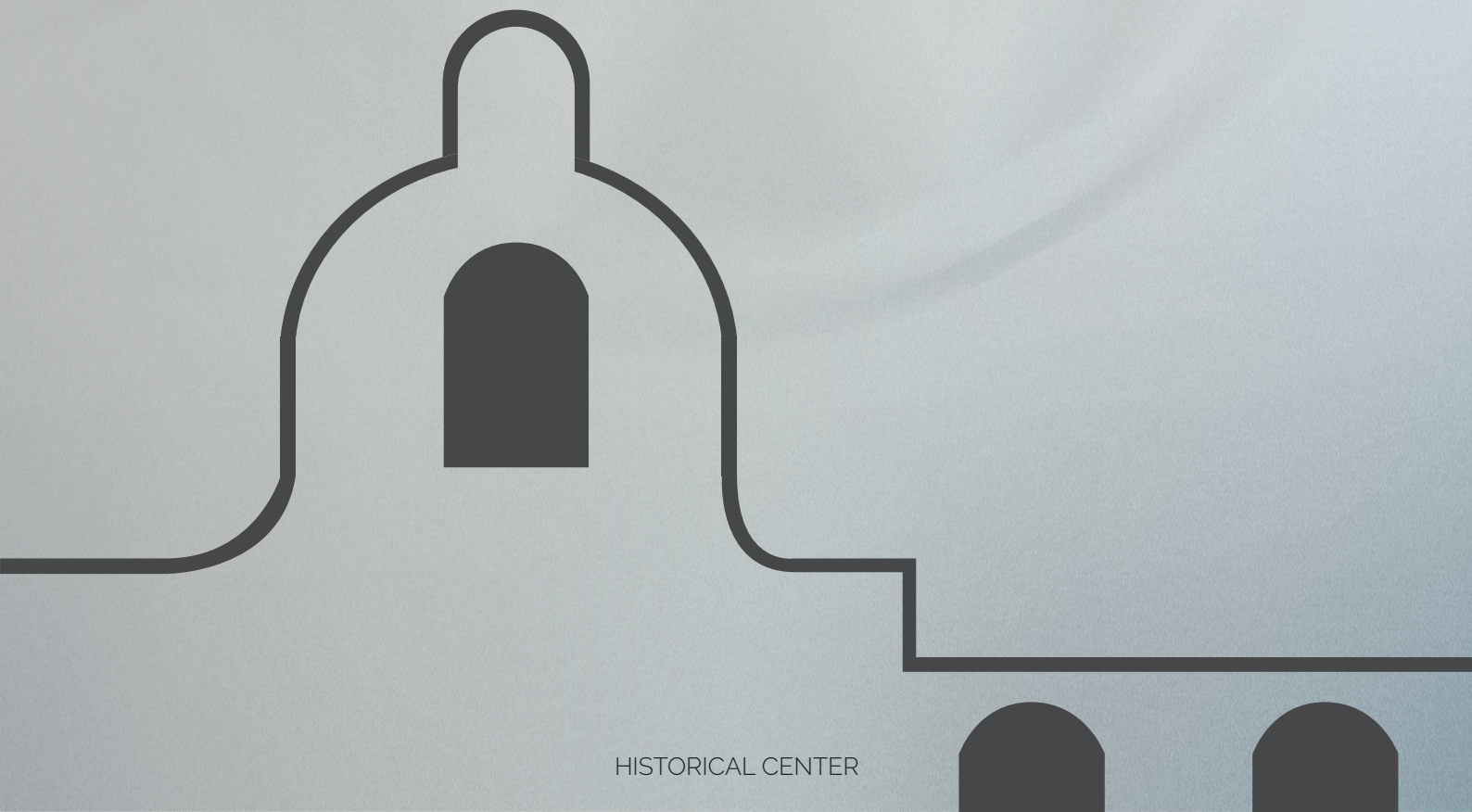
Design and Layout: Ing. Juan Carlos Tapia



HISTORICAL CENTER

RELEVANT
CHURCHES

Design and Layout: Ing. Juan Carlos Tapia



HISTORICAL CENTER

El Salto Church



Photo by: Ing. Juan Carlos Tapia

DESCRIPTION

Colonial Space church from the nineteenth century; formerly known because one end of the street to the other was very short, and with a hop you could do it. Therefore, you crossed the Yanayacu River. It is said that a stone was found under the small bridge, where a painted image of the Virgin "Pearl of Tacunga" was evidenced and is exhibited inside the church.

Equally, it has a transept, Latin cross, antique domed oval and a twentieth century facade, the oldest dating back to 1860. By 1938 Saturday market began in that space next to the church, then in 1938 they "decentralized" and extended to Salto. Since 1974 it bears the name of Rafael Cajiao square.

Geographical Coordinates	Este: 76°53'52" Norte: 98°97'33"
Altitude	2.799m.s.n.m
Rainfall	12 mm a 105 mm.

SUMMARY OF THE CHART

Source: Mr. Paul Garcia Lanas

First stage

STYLIZATION OF EL SALTO CHURCH



Second stage

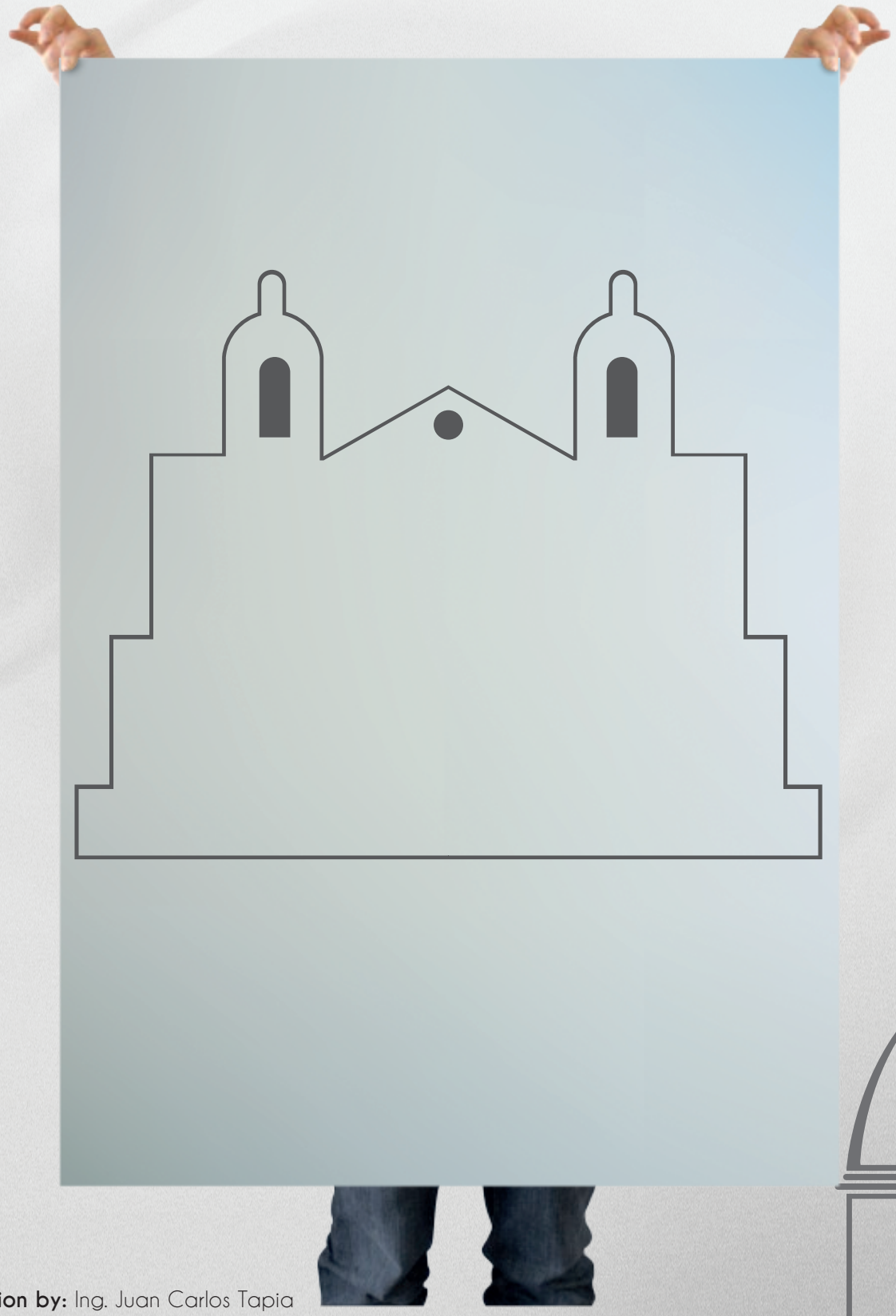
STYLIZATION OF EL SALTO CHURCH



Stylization by: Ing. Juan Carlos Tapia

Completed icon

EL SALTO CHURCH

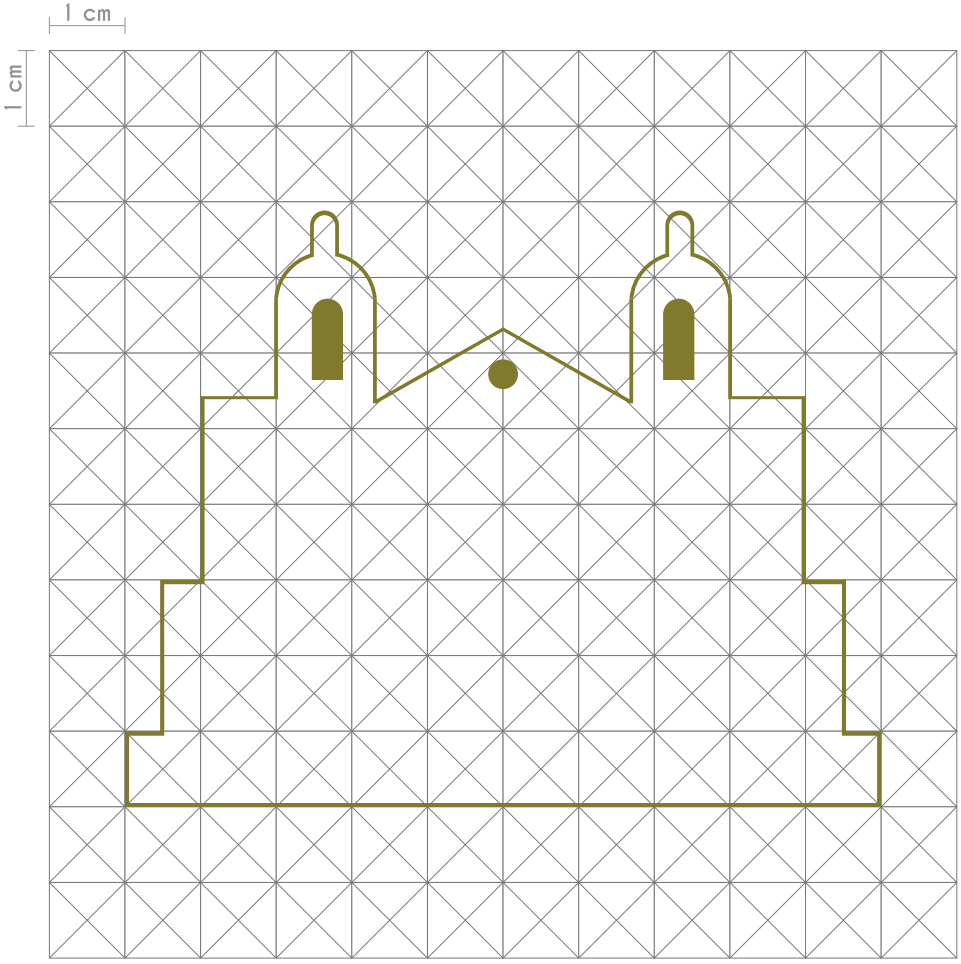


Stylization by: Ing. Juan Carlos Tapia

Analisys

ICONOGRAPHY GRID

The icon of theEl Salto Church is employing dark green for a better visualizacion. The mesh mesures 12 x 12 modules above 1cm x 1cm. Its function is to hold a unified system of the iconographic set.

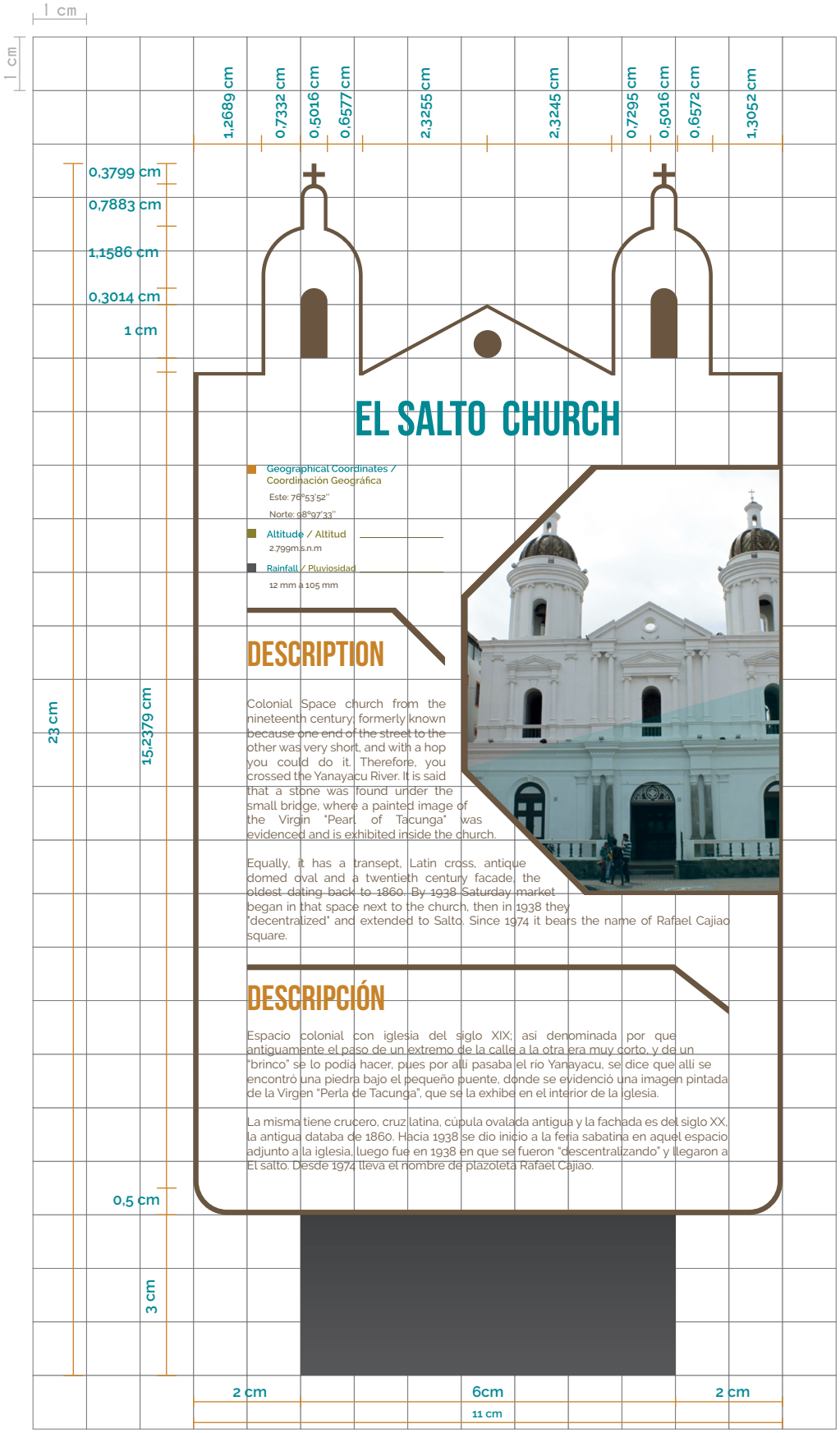


Source: Iconographic shape of El Salto Church

The simplification of visual elements is denominated as an structure of easy appreciation for the tourist and the town. It involves some beautiful Latin cross, oval dome and frontage is on twentieth-century.

Geometric

pattern. Scale: 1:100



Design and Layout: Ing. Juan Carlos Tapia

Touristic

SIGNPOSTING



Design and Layout: Ing. Juan Carlos Tapia

Photomontage

EL SALTO CHURCH



Photomontage by: Ing. Juan Carlos Tapia

La Catedral Church



Photo by: Ing. Juan Carlos Tapia

DESCRIPTION

Dating from the sixteenth century and has an octagonal dome transept together with a Latin-cross"oriented", that is towards Holy land- East. The Town Patron Saint Vicente Mártir is exhibited there; it was restored around 1973 and has a tower which began its construction by 1882.

The Roman style decorates the entire of this colonial building. It is located in the heart of the city and it forms part of the constituent components from the city administration for more than 4 centuries, alongside to Vicente León Park, Government Palace, Municipal Palace and colonial and republican buildings that surround this main park.

Geographical Coordinates	78°36'54"W 00°56'03"S
Altitude	2.803 m.s.n.m
Rainfall	12 mm a 105 mm.

Source: Mr. Paul Garcia Lanas

SUMMARY OF THE CHART

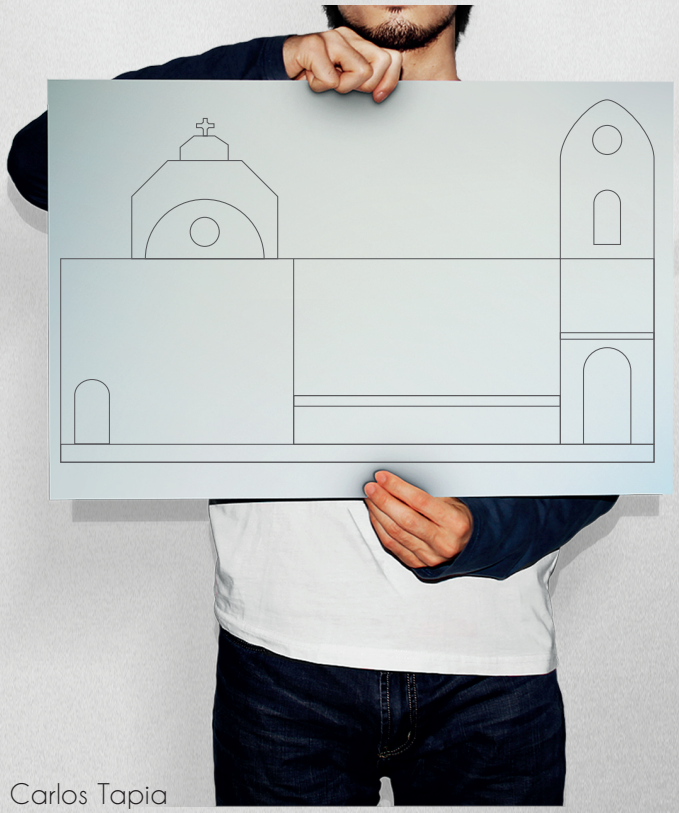
First stage

STYLIZATION OF LA CATEDRAL CHURCH



Second stage

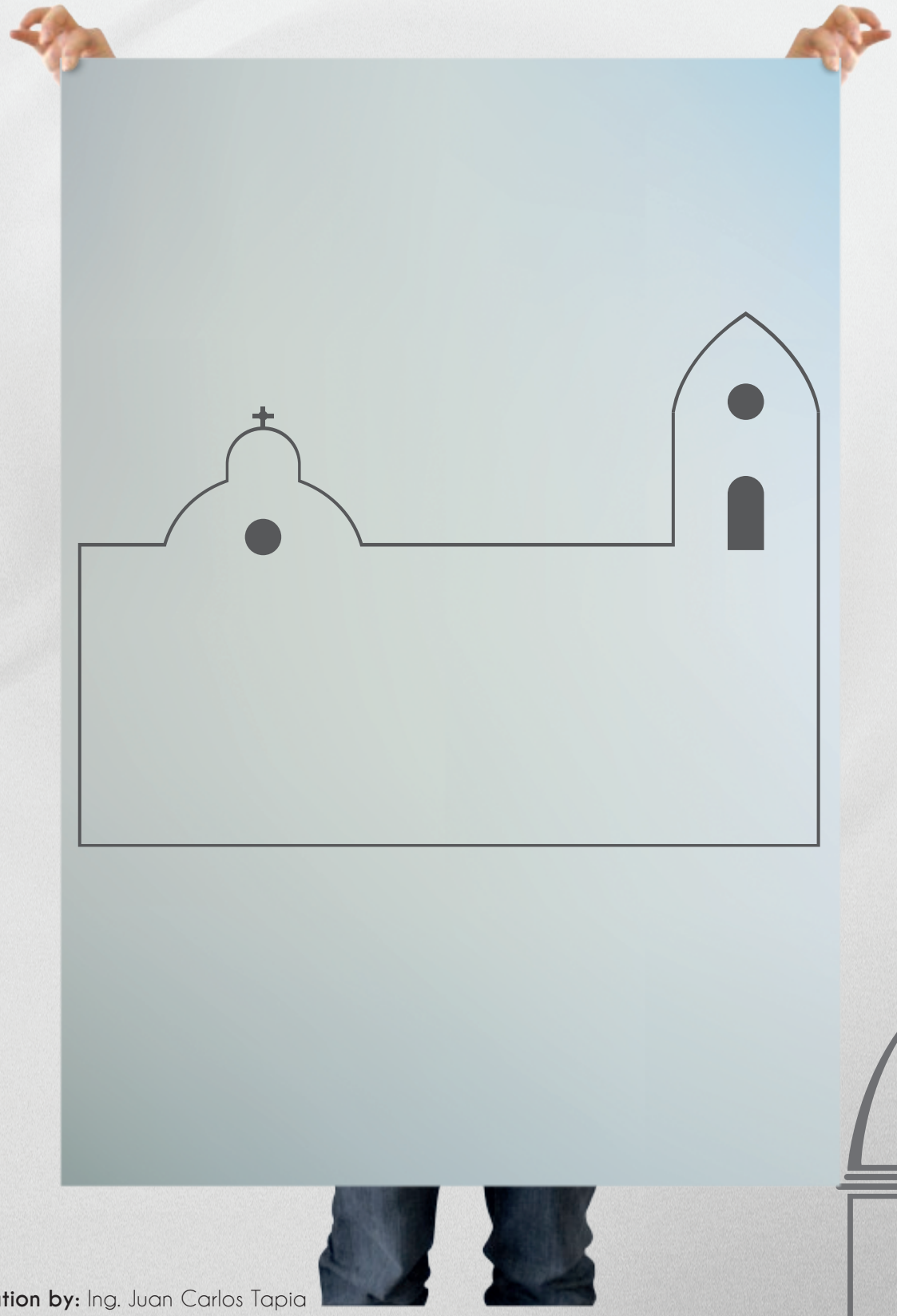
STYLIZATION OF LA CATEDRAL CHURCH



Stylization by: Ing. Juan Carlos Tapia

Completed icon

LA CATEDRAL CHURCH

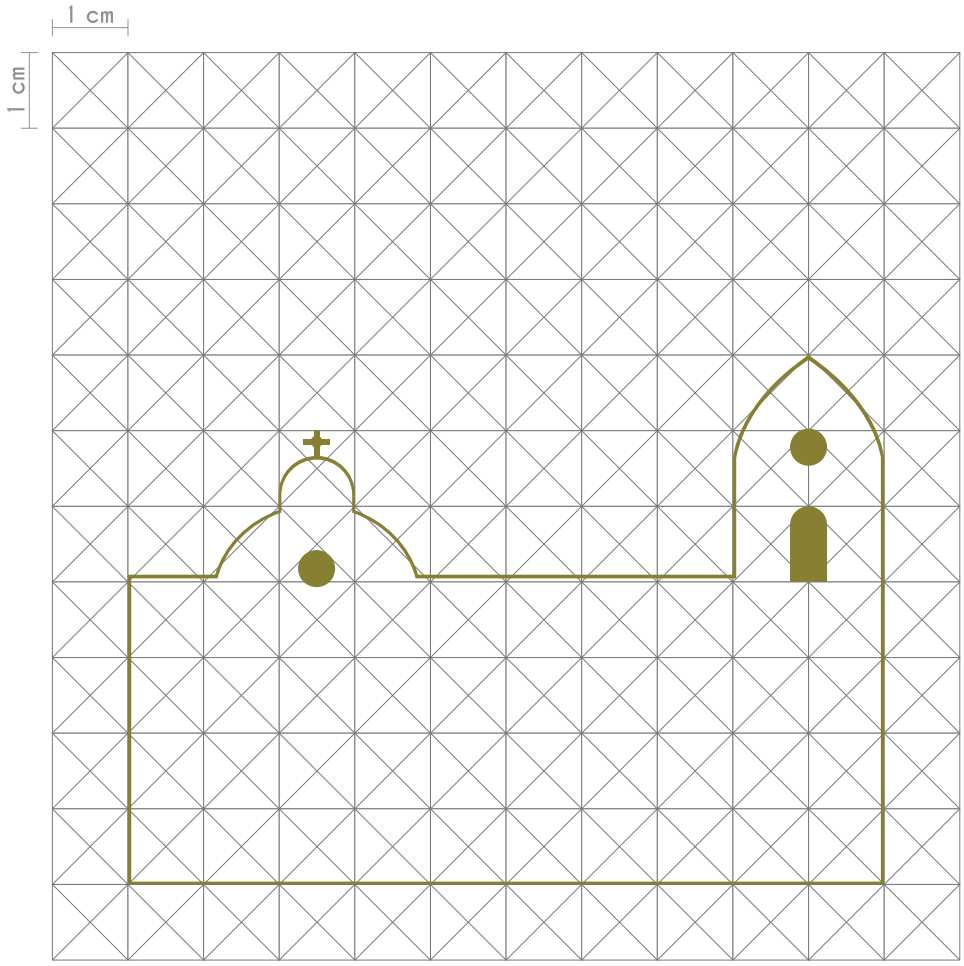


Stylization by: Ing. Juan Carlos Tapia

Analisys

ICONOGRAPHY GRID

The icon of La Catedral Church is employing dark green for a better visualizacion. The mesh mesures 12 x 12 modules above 1cm x 1cm. Its function is to hold a unified system of the iconographic.



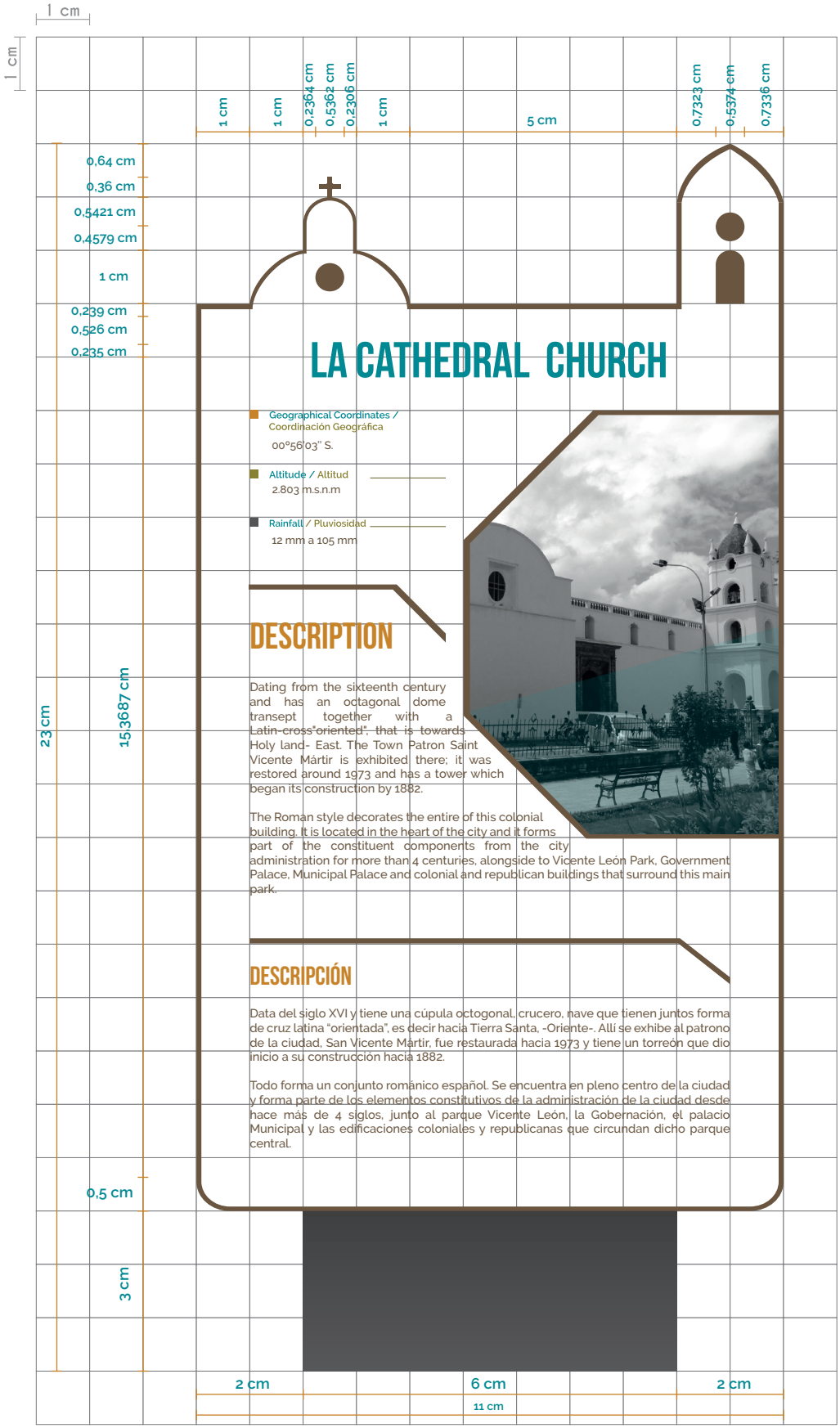
Source: Iconographic shape of La Catedral Church

The simplification of visual elements is denominated as an structure of easy appreciation for the tourist and the town, however, It was built on XVI century and it has an octagonal dome cruise ship. Together form a Latin cross. All of that is a spanish Romanesque set.



Geometric

pattern. Scale: 1:100



Design and Layout: Ing. Juan Carlos Tapia

Touristic

SIGNPOSTING



Design and Layout: Ing. Juan Carlos Tapia

Photomontage

LA CATEDRAL CHURCH



Photomontage by: Ing. Juan Carlos Tapia

La Merced Church



Photo by: Ing. Juan Carlos Tapia

DESCRIPTION

It is a new church, just as its tower of more than half a century, as well as its oval dome, worked around 1920, the space is colonial and dates from the seventeenth century; inside there are two murals representing the foundation from the Mercedarian Order by Saint Pedro Nolasco in 1218, likewise the latacungueños faith to the Mercedes Virgin is expressed by the procession to the Calvario painting.

This church is considered a "doctrinal" or "Marian" church, as for its side facade, cherubim, seraphim, angels and archangels crowning the Virgin in a single event graced by Corinthian columns, demonstrating the Mercedarian and Marian doctrine to the Christian world.

Geographical Coordinates	Este: 76°57'01" Norte: 98°97'41"
Altitude	2.807m.s.n.m
Rainfall	12 mm a 105 mm.

SUMMARY OF THE CHART

Source: Mr. Paul Garcia Lanas

First stage

STYLIZATION OF LA MERCED CHURCH



Second stage

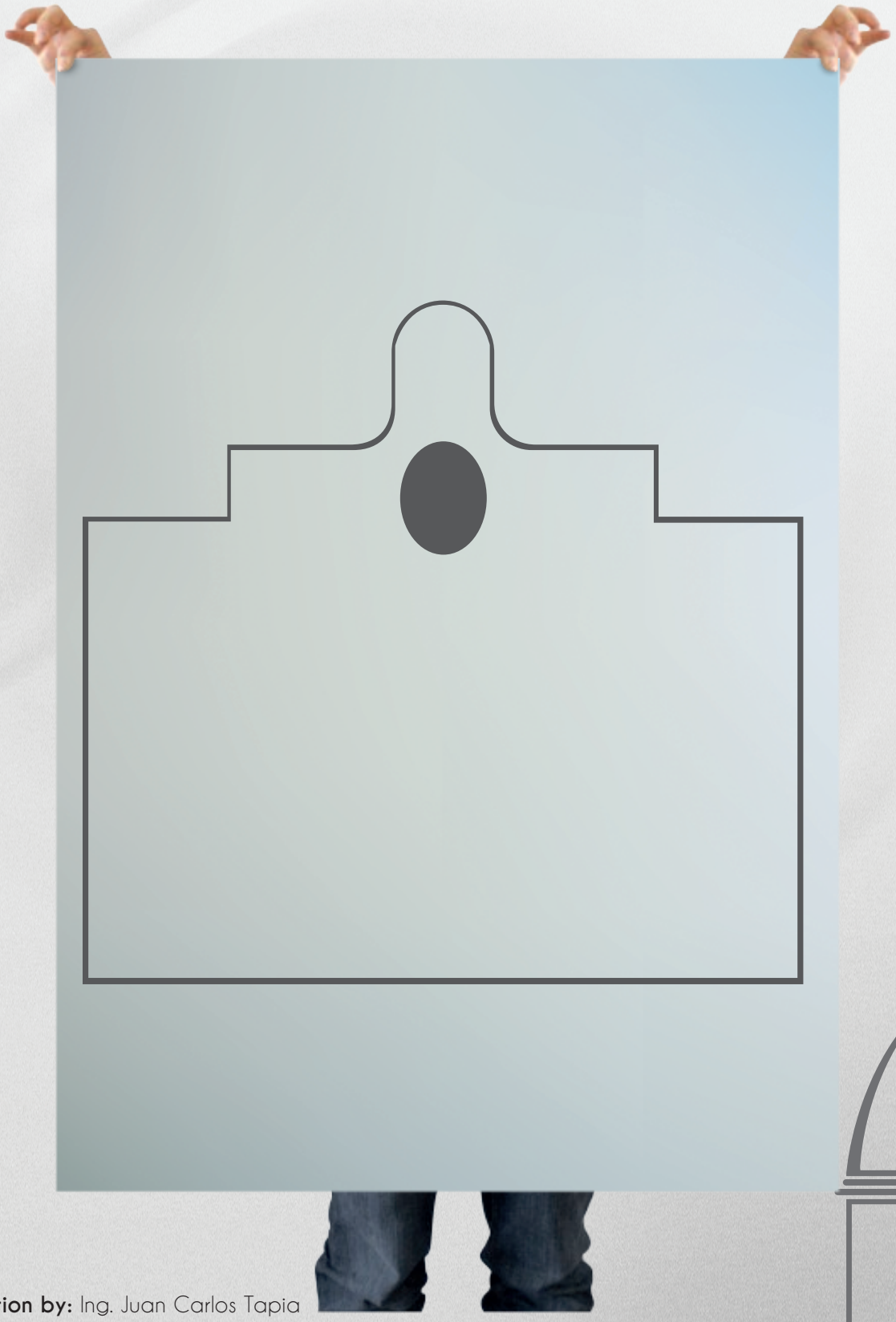
STYLIZATION OF LA MERCED CHURCH



Stylization by: Ing. Juan Carlos Tapia

Completed icon

STYLIZATION OF LA MERCED CHURCH

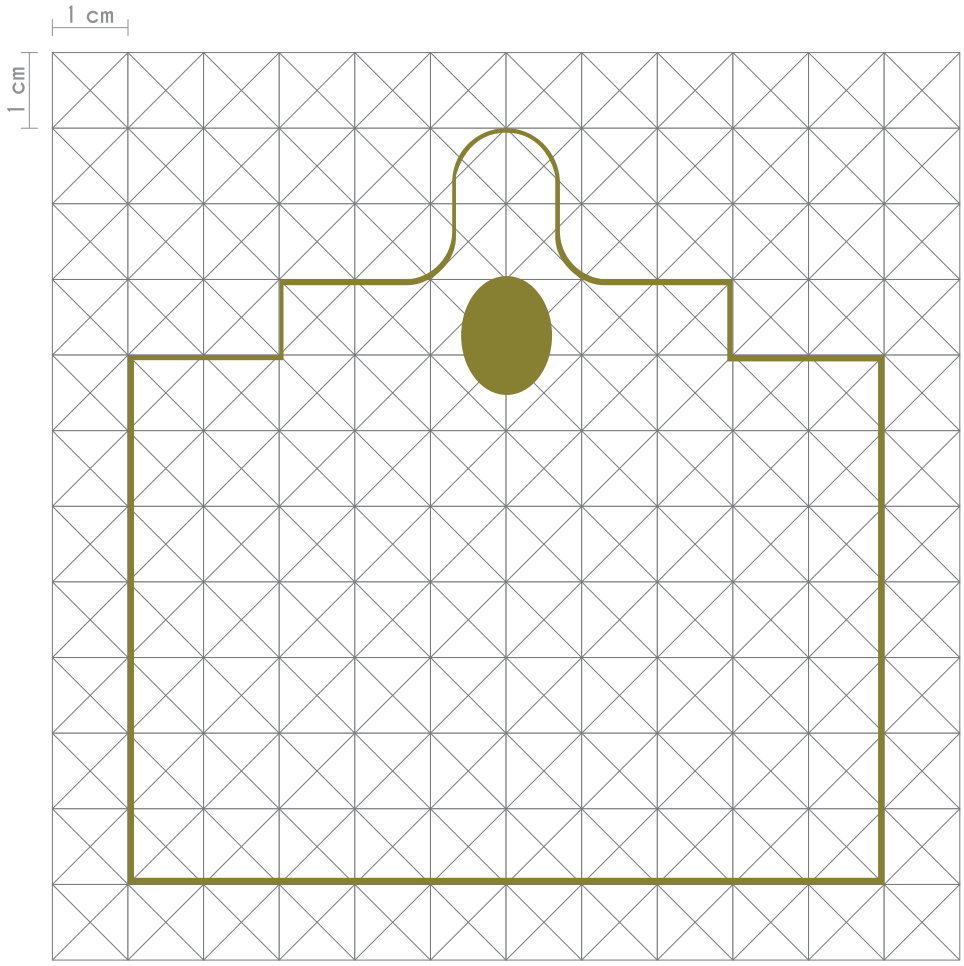


Stylization by: Ing. Juan Carlos Tapia

Analisys

ICONOGRAPHY GRID

The icon of La Merced church is employing dark green for a better visualizacion. The mesh mesures 12 x 12 modules above 1cm x 1cm. Its function is to hold a unified system of the iconographic set.

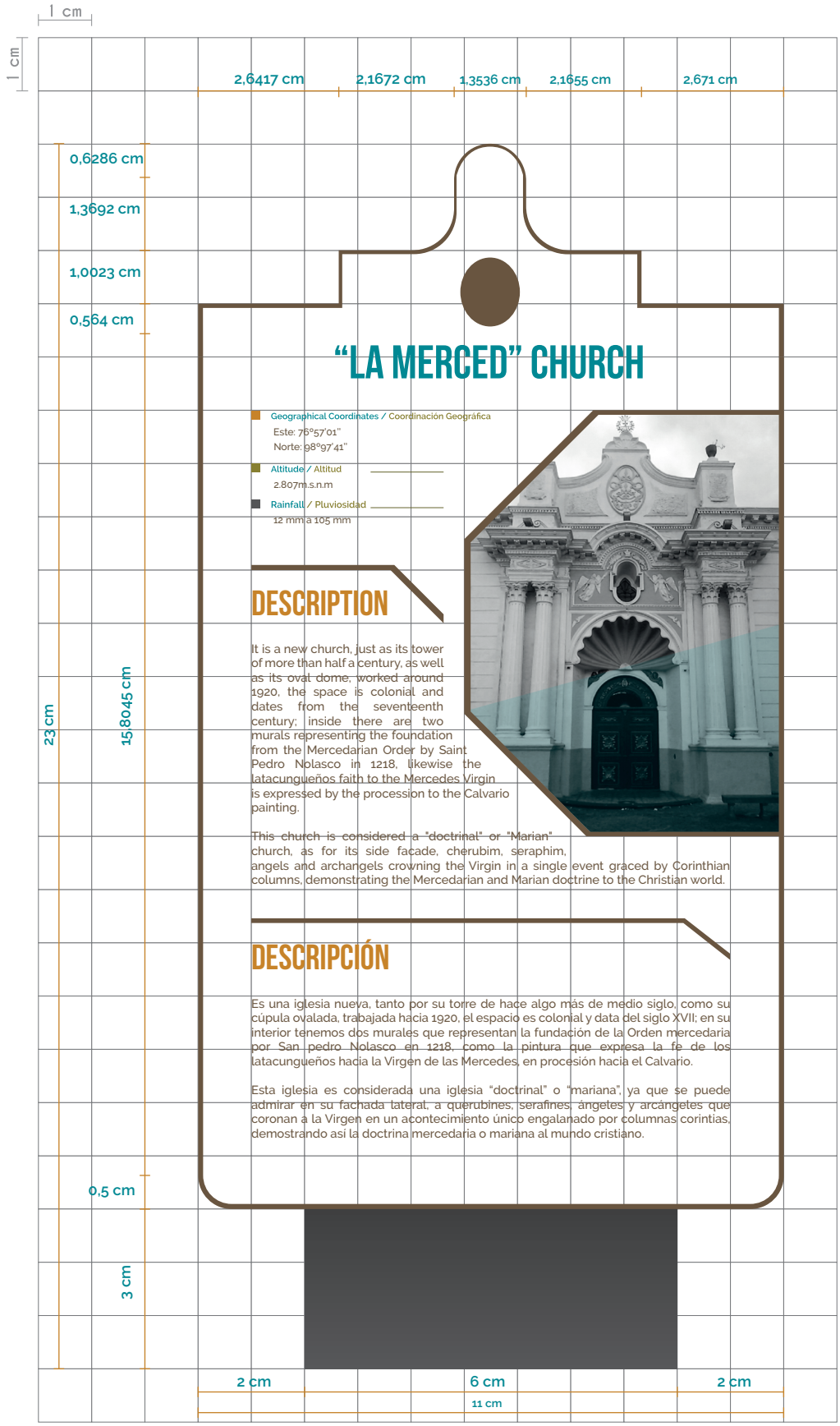


Source: Iconographic shape of La Merced Church

The simplification of visual elements is denominated as an structure of easy appreciation for the tourist and the town, however, It is a new church because its tower is more than half a century. Has an oval dome, worked around 1920.. Its space is colonial and dating from the seventeenth century.

Geometric

pattern. Scale: 1:100



Design and Layout: Ing. Juan Carlos Tapia

Touristic

SIGNPOSTING



Design and Layout: Ing. Juan Carlos Tapia

Photomontage

LA MERCED CHURCH



Photomontage by: Ing. Juan Carlos Tapia

"San Francisco" Church



Photo by: Ing. Juan Carlos Tapia

DESCRIPTION

It was the city foundation church by the end of the fifteenth century, it was built in the same place where the oval dome remains of its original building, the rest was destroyed around 1932.

The church is Romanesque (its original dome), the contemporary was built after earthquake in 1949, it has a dome and facade worked in pumice. It is next to Hermanos Cristianos School and in front is the San Francisco square, today known as Simon Bolivar Park.

Geographical Coordinates	Este: 76°58'62" Norte: 98°97'10"
Altitude	2.803 m.s.n.m
Rainfall	12 mm a 105 mm.

Source: Mr. Paul Garcia Lanas

SUMMARY OF THE CHART

First stage

STYLIZATION OF "SAN FRANCISCO" CHURCH



Second stage

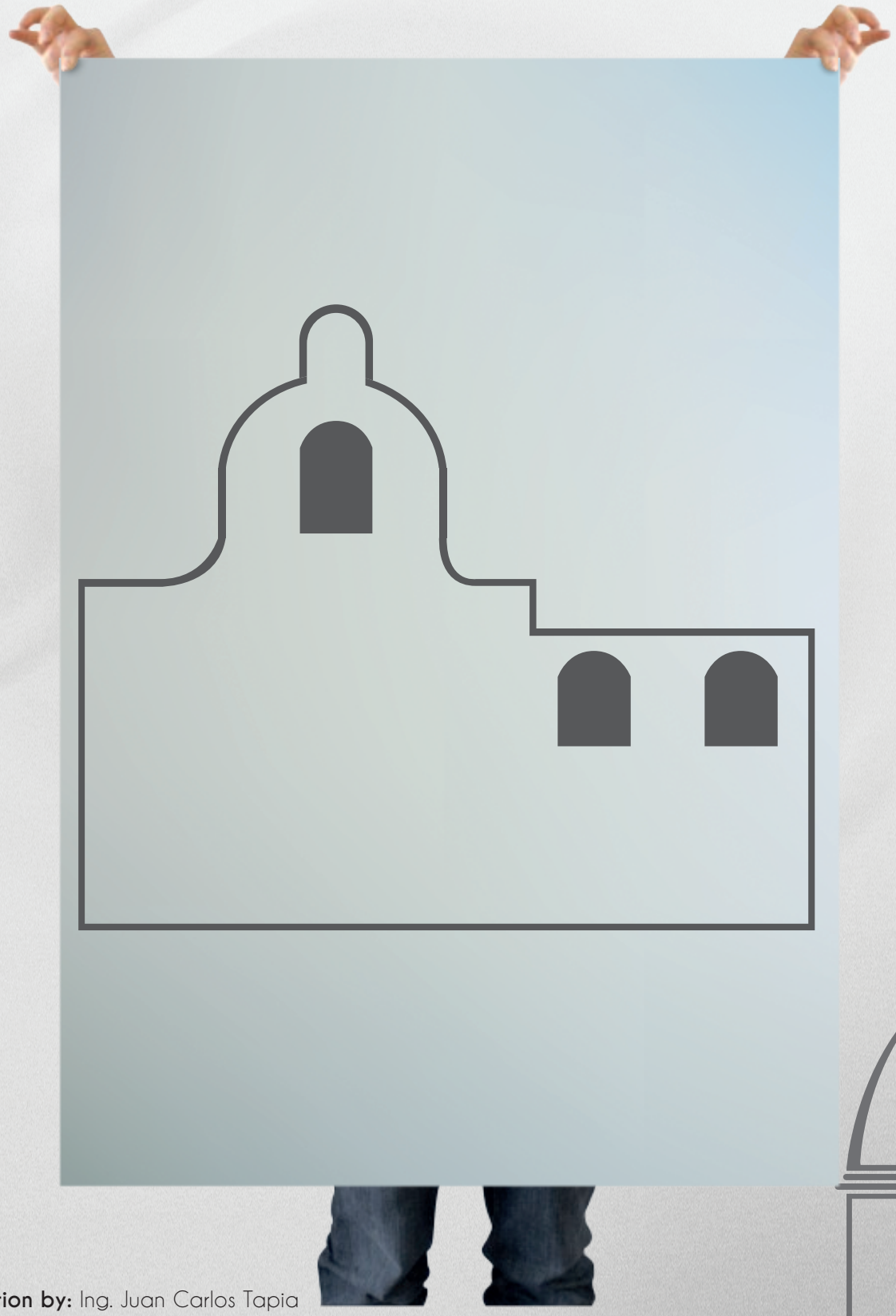
STYLIZATION OF "SAN FRANCISCO" CHURCH



Stylization by: Ing. Juan Carlos Tapia

Completed icon

STYLIZATION OF "SAN FRANCISCO" CHURCH

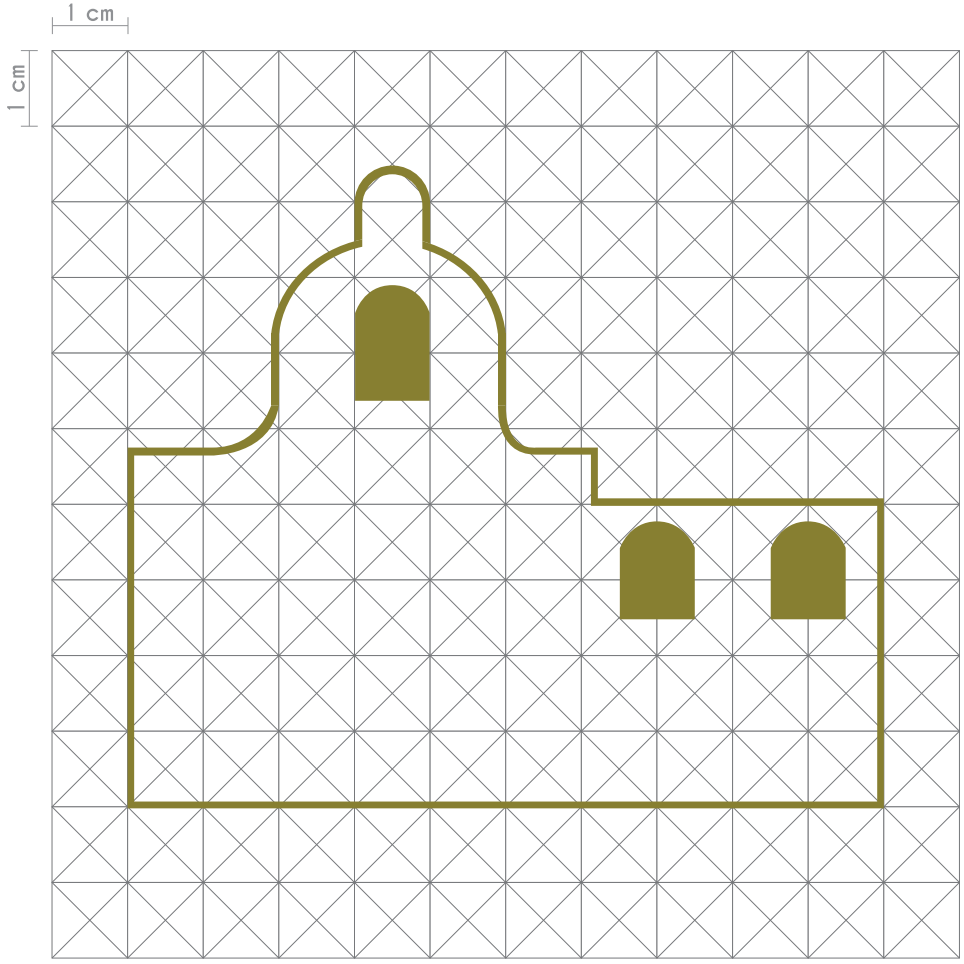


Stylization by: Ing. Juan Carlos Tapia

Analisys

ICONOGRAPHY GRID

The icon of "San Francisco" Church is employing dark green for a better visualizacion. The mesh mesures 12 x 12 modules above 1cm x 1cm. Its function is to hold a unified system of the iconographic set.



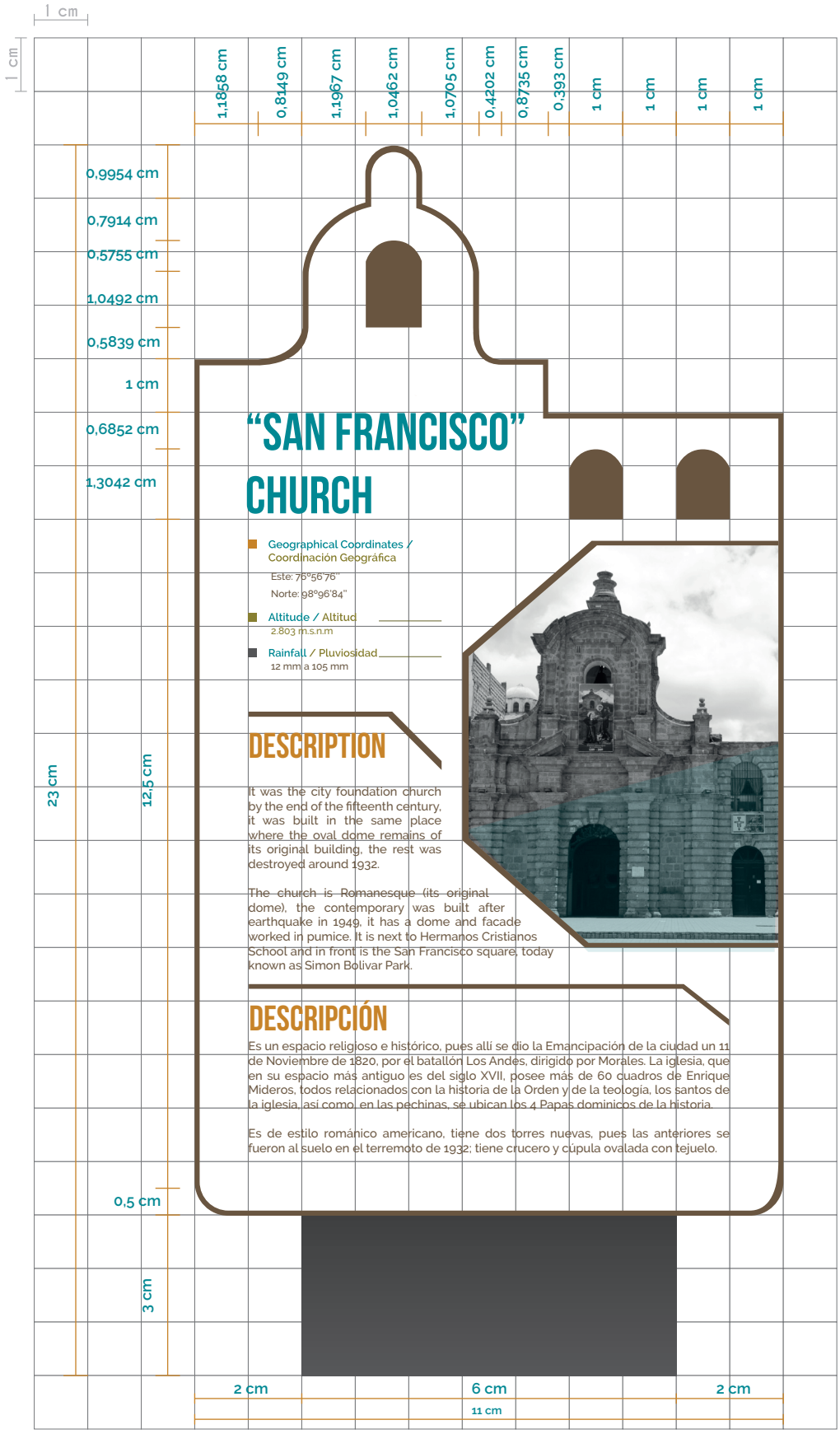
Source: Iconographic shape of "San Francisco" Church

The simplification of visual elements is denominated as an structure of easy appreciation for the tourist and the town. It is observed, the church is Romanesque style (the original dome), it has a dome and a front worked in pumice.



Geometric

pattern. Scale: 1:100



Design and Layout: Ing. Juan Carlos Tapia

Touristic

SIGNPOSTING



Design and Layout: Ing. Juan Carlos Tapia

Photomontage

"SAN FRANCISCO" CHURCH



Photomontage by: Ing. Juan Carlos Tapia

"San Agustin" Church



Photo by: Ing. Juan Carlos Tapia

DESCRIPTION

It has a Latin cross and has Gothic arches, with Romanesque elements in its structure. Its original building dates from the early seventeenth century, but its current began in 1850, since earthquakes have destroyed most of the buildings in Latacunga.

It is considered a "Eucharistic" Church, due to the large number of eucharistic elements found in images, especially in the paintings and fresco paintings there, it has a good collection of works from history of the Order, in images and visual arts. It is beautifully decorated and shows Eucharistic artistic expressions. Next to it is the culture square and the bust of Agustino orator already mentioned.

Geographical Coordinates	Este: 76°56'76" Norte: 98°96'84"
Altitude	2.803 m.s.n.m
Rainfall	12 mm a 105 mm.

Source: Mr. Paul Garcia Lanas

SUMMARY OF THE CHART

First stage

STYLIZATION OF "SAN AGUSTIN" CHURCH



Second stage

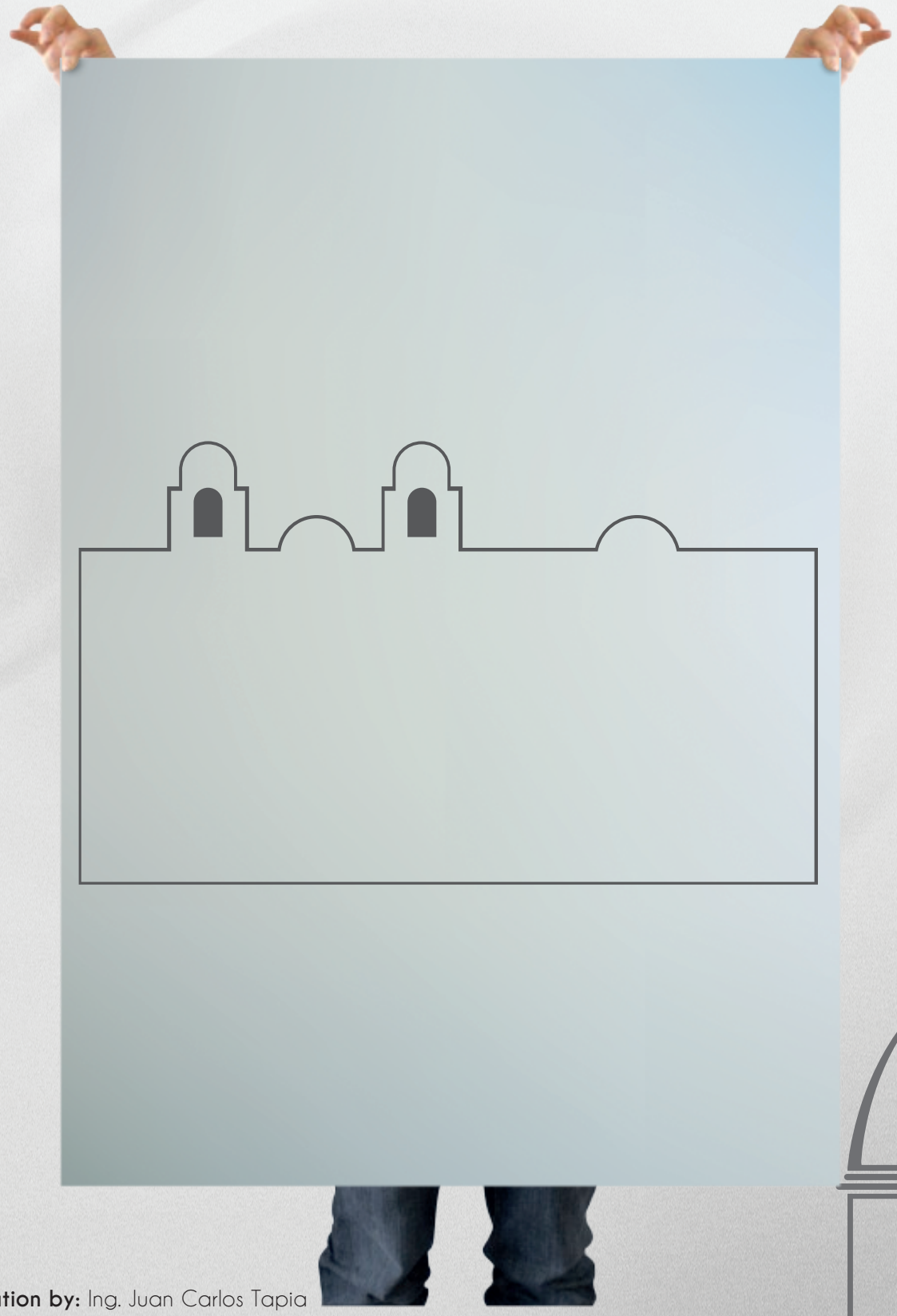
STYLIZATION OF "SAN AGUSTIN" CHURCH



Stylization by: Ing. Juan Carlos Tapia

Completed icon

STYLIZATION OF "SAN AGUSTIN" CHURCH

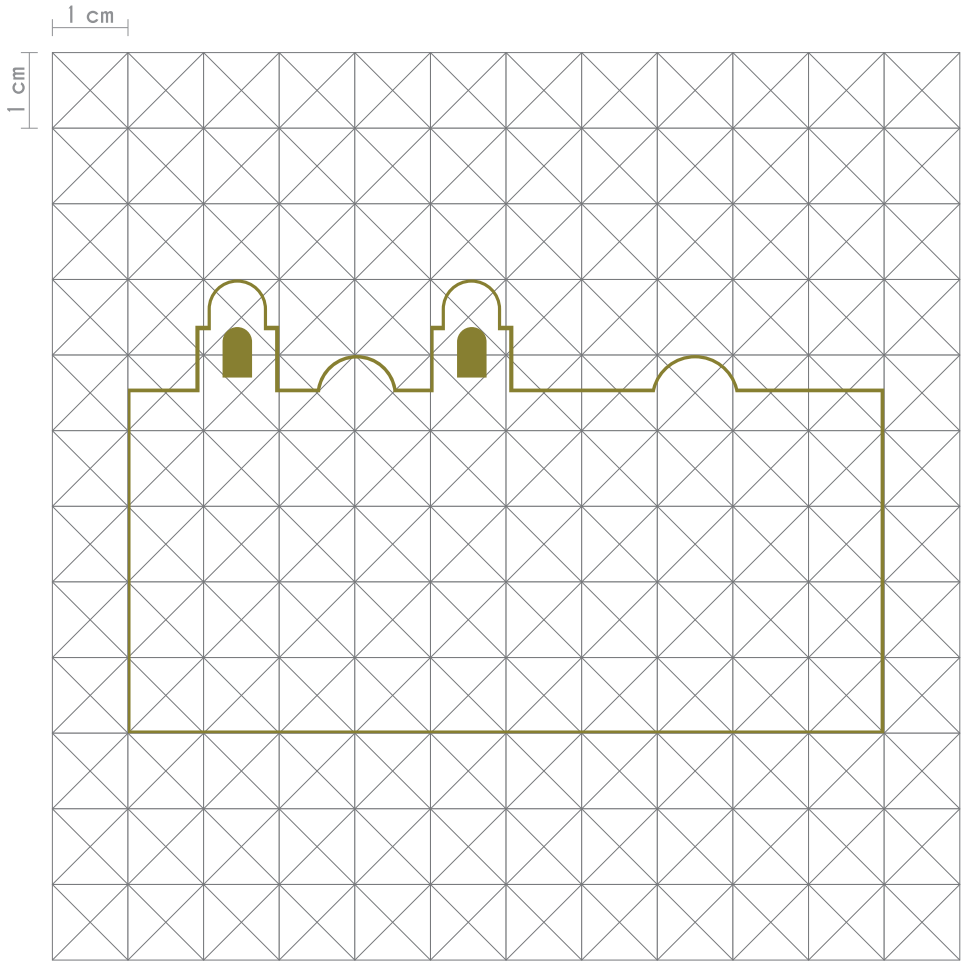


Stylization by: Ing. Juan Carlos Tapia

Analisys

ICONOGRAPHY GRID

The icon of San Agustin Church is employing dark green for a better visualizacion. The mesh mesures 12 x 12 modules above 1cm x 1cm. Its function is to hold a unified system of the iconographic set.

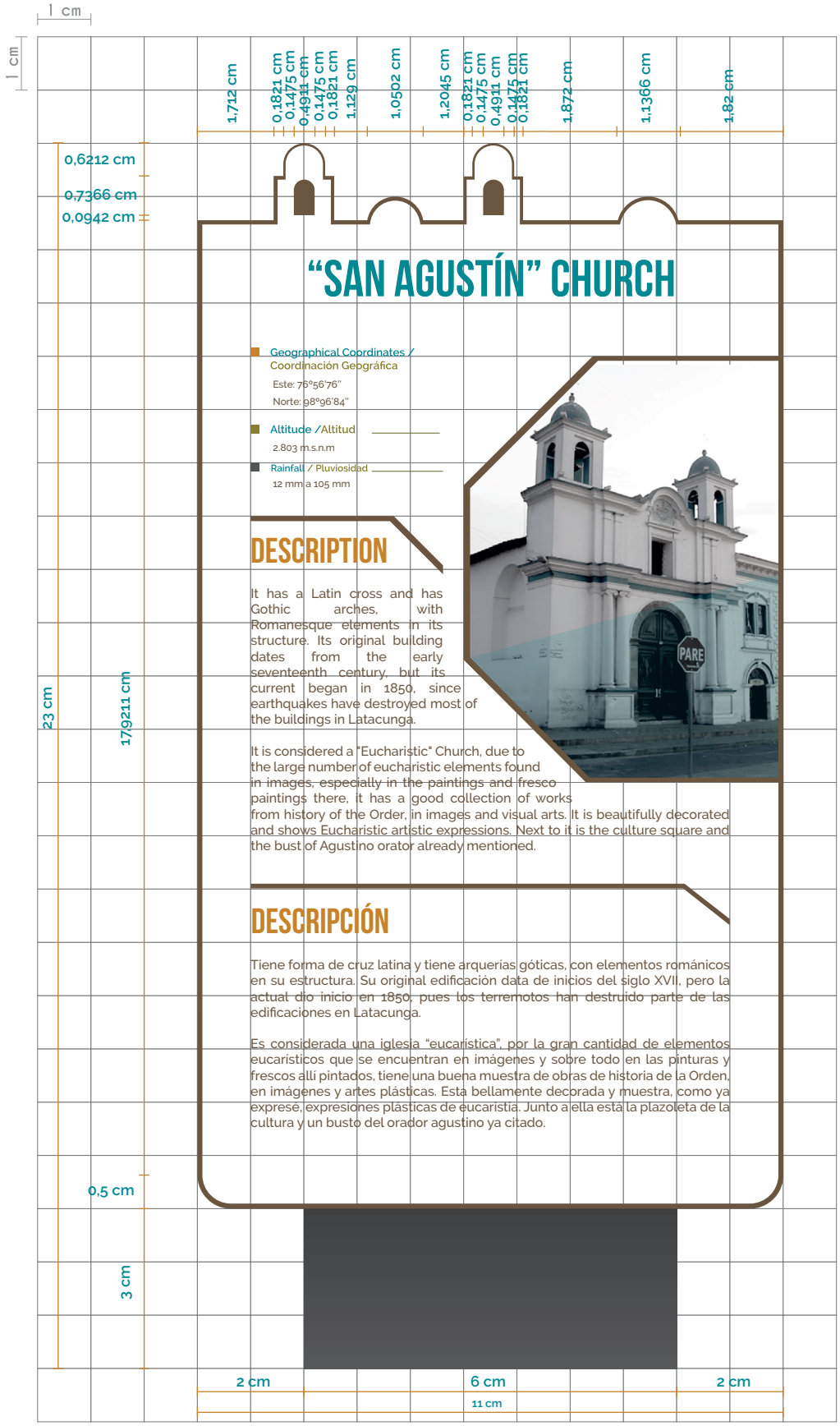


Source: Iconographic shape of "San Agustín" Church

The simplification of visual elements is denominated as an structure of easy appreciation for the tourist and the town. It has a Latin cross and has Gothic arches, with Romanesque elements in its structure.

Geometric

pattern. Scale: 1:100



Design and Layout: Ing. Juan Carlos Tapia

Touristic

SIGNPOSTING



Design and Layout: Ing. Juan Carlos Tapia

Photomontage

"SAN AGUSTIN" CHURCH



Photomontage by: Ing. Juan Carlos Tapia

"San Sebastian" Church



Photo by: Ing. Juan Carlos Tapia

DESCRIPTION

This church is relatively new, from the nineteenth and twentieth century, it has a colonial space, a basic construction without transept or Latin cross. It has two towers and lateral entry, facing a big square with its same name.

It is antique and renowned, it has a main entrance like the Merced church and inside it has a simple decoration, but there is infinite faith from its people called "shairucos" because of "shaire" a plant which was a type of cigarette for the poor.

Geographical Coordinates	78°36'41"W, 00°55'45"S
Altitude	2.799 m.s.n.m
Rainfall	12 mm a 105 mm

Source: Mr. Paul Garcia Lanas

SUMMARY O THE CHART

First stage

STYLIZATION OF "SAN SEBASTIAN" CHURCH



Second stage

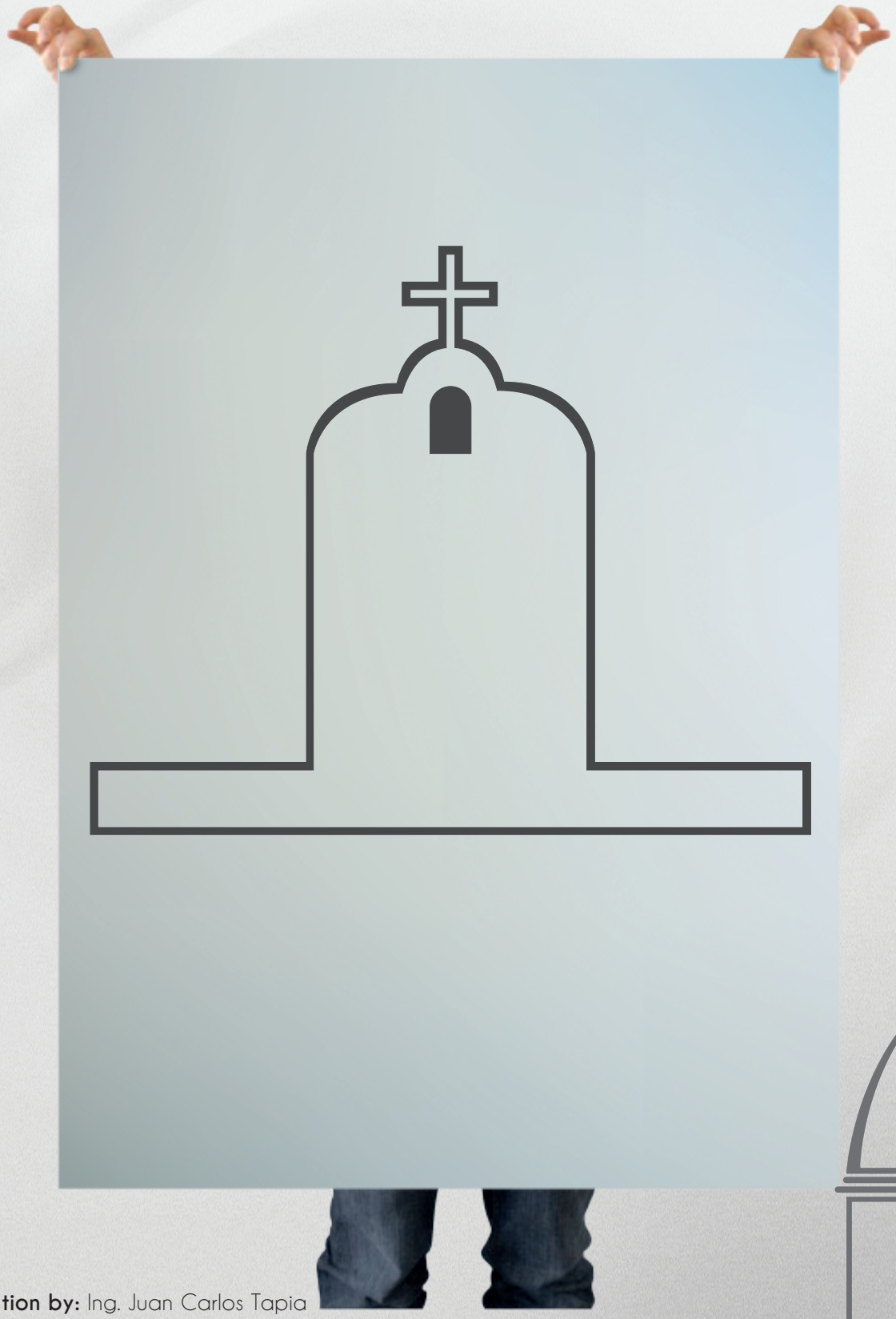
STYLIZATION OF "SAN SEBASTIAN" CHURCH



Stylization by: Ing. Juan Carlos Tapia

Completed icon

"SAN SEBASTIAN" CHURCH

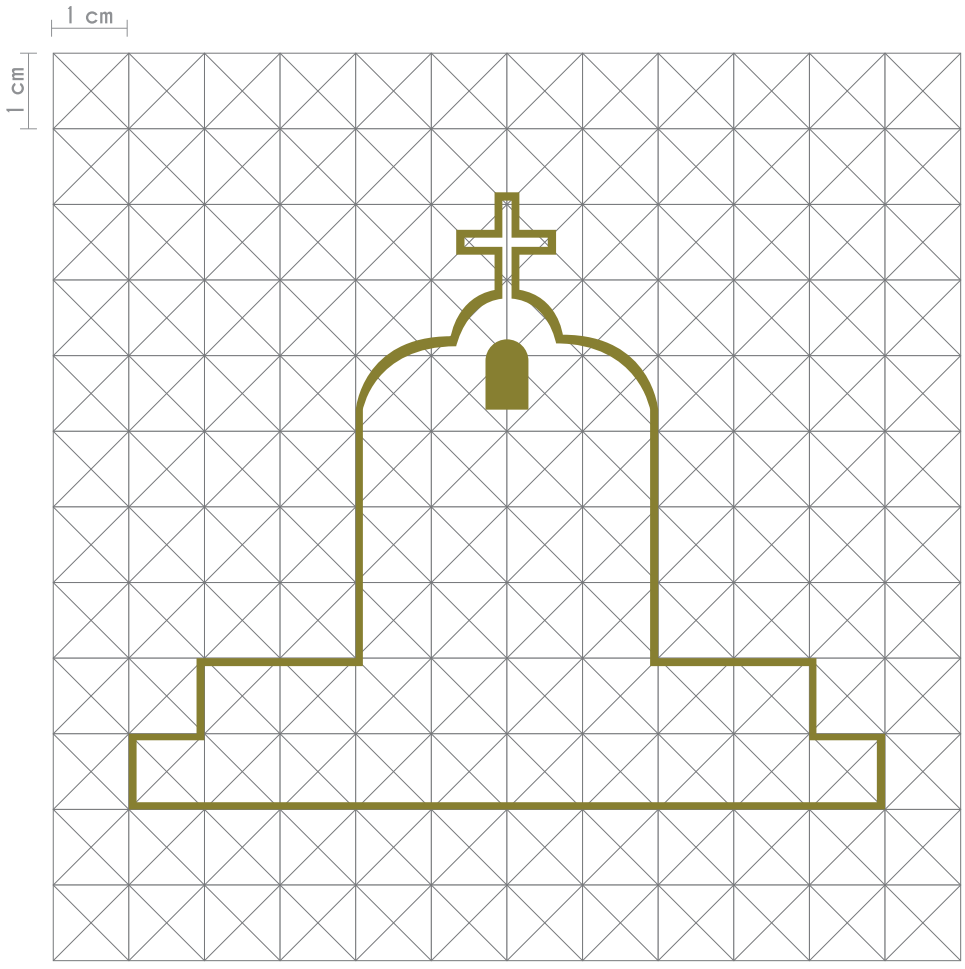


Stylization by: Ing. Juan Carlos Tapia

Analisys

ICONOGRAPHY GRID

The icon of “San Sebastian” church is employing dark green for a better visualizacion. The mesh mesures 12 x 12 modules above 1cm x 1cm. Its function is to hold a unified system of the iconographic set.



Source: Iconographic shape of “San Sebastian” Church

The simplification of visual elements is denominated as an structure of easy appreciation for the tourist and the town, however, it is a church of colonial space, the basic building has a main entry that is similar to the church of La Merced, inside there is a simply decoration, but a lot of faith for "shairucos" inhabitants.

Geometric

pattern. Scale: 1:100



Stylization by: Ing. Juan Carlos Tapia

Touristic

SIGNPOSTING



Stylization by: Ing. Juan Carlos Tapia

Photomontage

"SAN SEBASTIAN" CHURCH



Photomontage by: Ing. Juan Carlos Tapia

Santo Domíngo Church



Photo by: Ing. Juan Carlos Tapia

DESCRIPTION

It is a religious and historical space, because of its independence on November 11th- 1820, by the Andes battalion, led by Morales. The church which in its oldest space from the seventeenth century, has more than 60 pictures from Enrique Mideros, all related to the history of the Order, theology, the church saints, as well as the pendentives,where the four Dominican Popes from history lay.

It has an American Romanesque style. In addition, this church has two new towers, since the last lowels collapsed in the earthquake in 1932; it has a transept and an oval dome with tiles.

Geographical Coordinates	78°36'41"W 00°55'45"S
Altitude	2.799 m.s.n.m
Rainfall	12 mm a 105 mm

Source: Mr. Paul Garcia Lanas

SUMMARY OF THE CHART

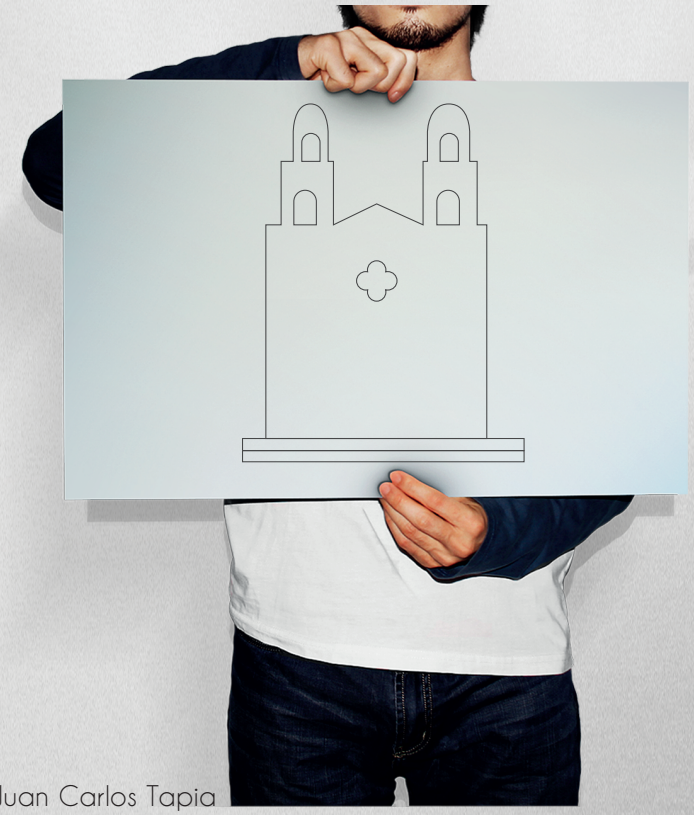
First stage

STYLIZATION OF SANTO DOMÍNGO CHURCH



Second stage

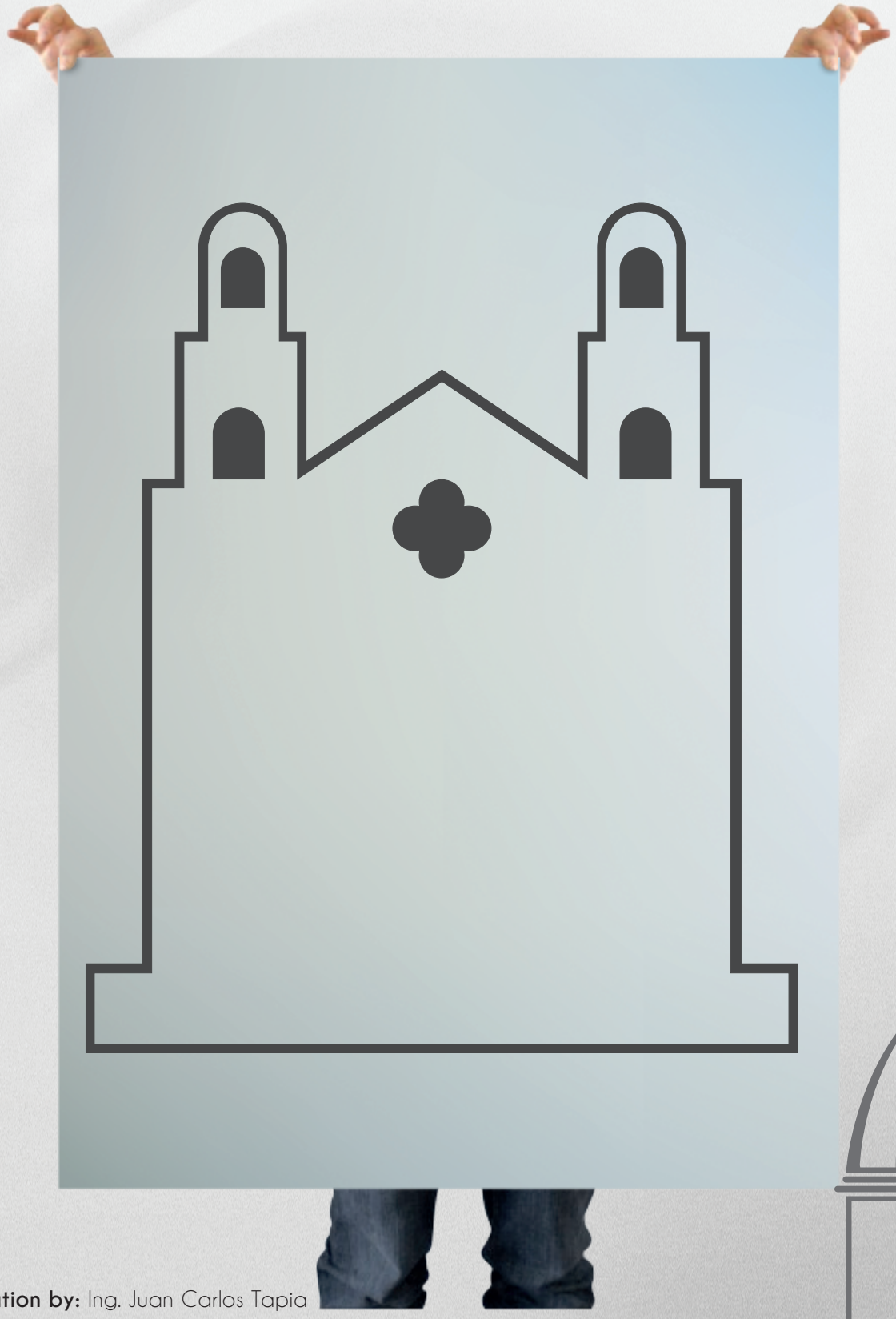
STYLIZATION OF SANTO DOMÍNGO CHURCH



Stylization by: Ing. Juan Carlos Tapia

Completed icon

SANTO DOMÍNGO CHURCH

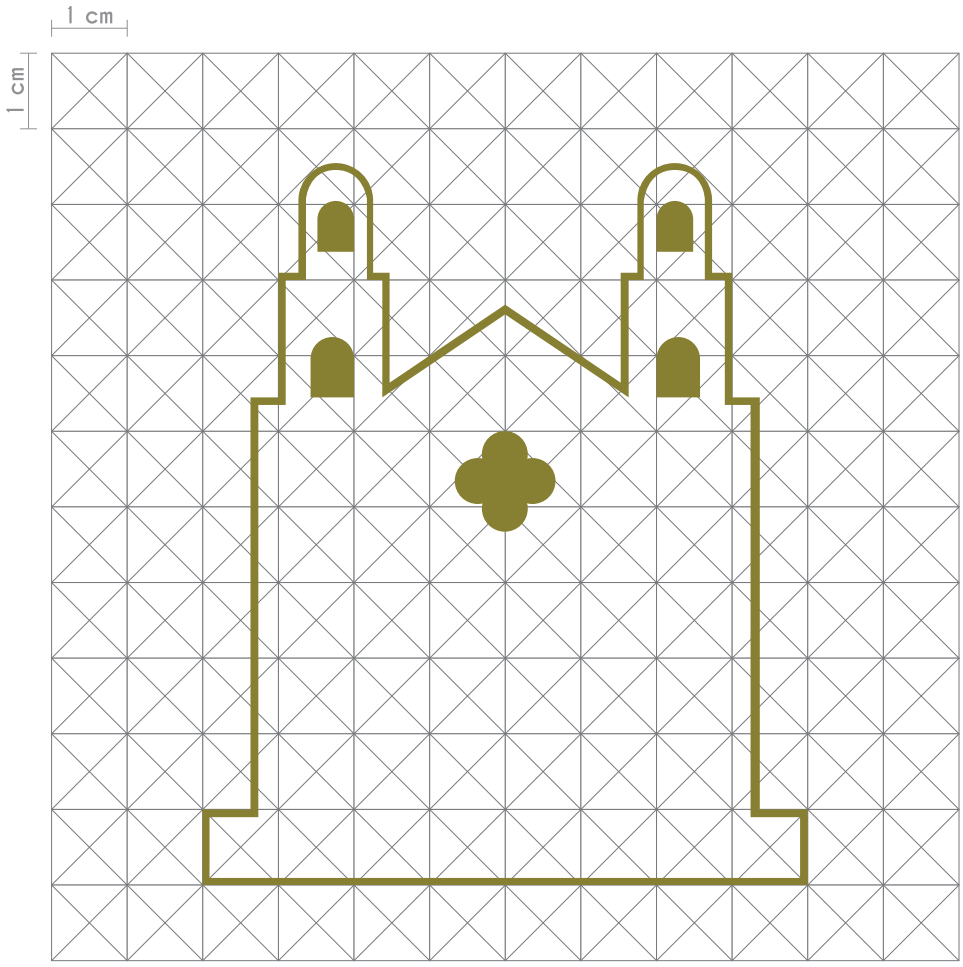


Stylization by: Ing. Juan Carlos Tapia

Analisys

ICONOGRAPHY GRID

The icon of Santo Domíngo church is employing dark green for a better visualizacion. The mesh mesures 12 x 12 modules above 1cm x 1cm. Its function is to hold a unified system of the iconographic set.

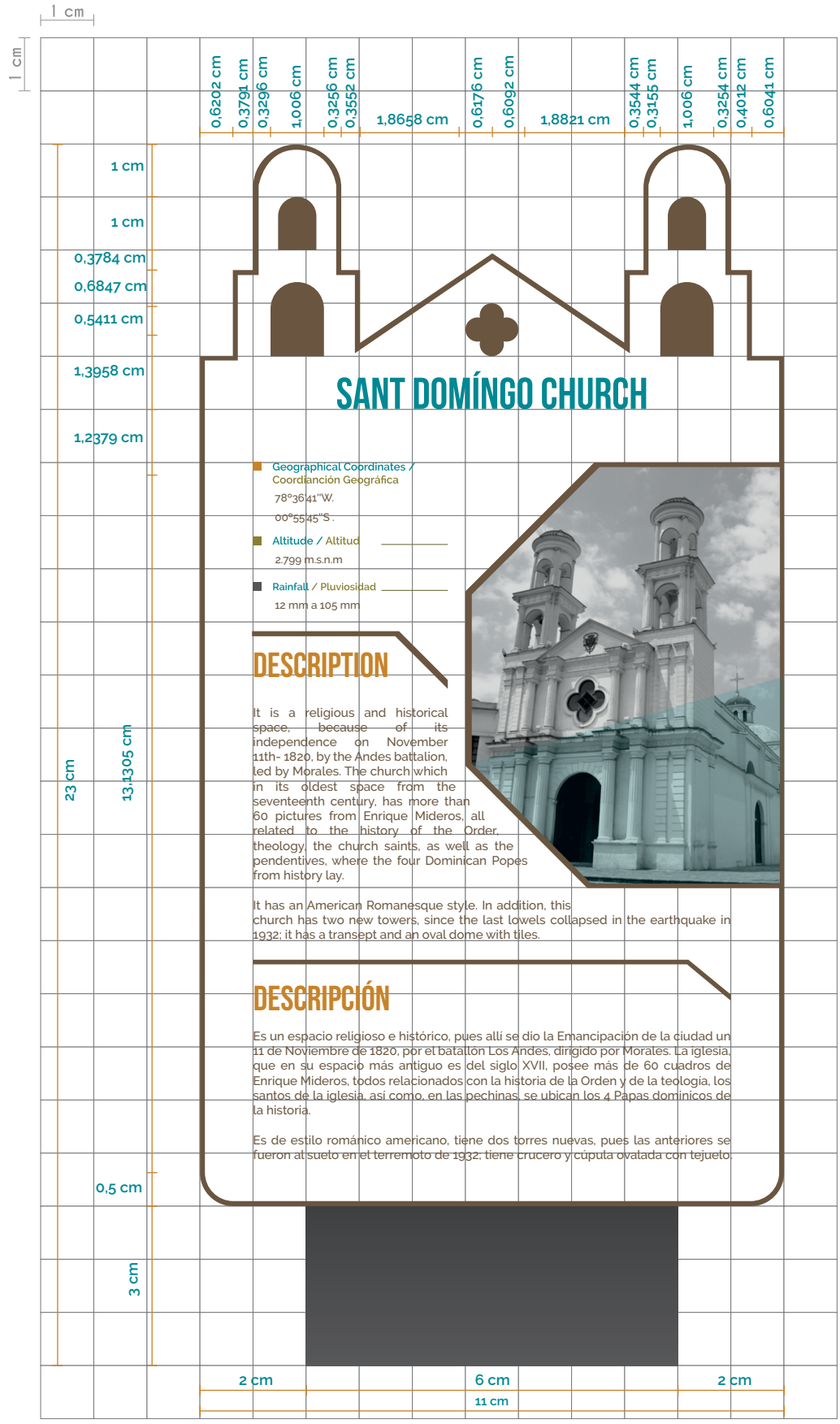


Source: Iconographic shape of Santo Domíngo Church

The simplification of visual elements is denominated as an structure of easy appreciation for the tourist and the town, however, It is a religious and historical space. It is a Romanique style, because there was the Indepencence´s day of the city on November 11 in 1820.

Geometric

pattern. Scale: 1:100



Design and Layout: Ing. Juan Carlos Tapia

Touristic

SIGNPOSTING



Design and Layout: Ing. Juan Carlos Tapia

Photomontage

SANTO DOMÍNGO CHURCH



Photomontage by: Ing. Juan Carlos Tapia



THE MOST IMPORTANT BUILDINGS

Design and Layout: Ing. Juan Carlos Tapia

HISTORICAL CENTER

The Government



Photo by: Ing. Juan Carlos Tapia

DESCRIPTION

It is neoclassical Republican. Its first floor is colonial, dating from the seventeenth century, it was a private home from an emancipatory character of our history until 1825 when Baltazara Teran heroine died, by 1898 the Government´s House is built, and then by 1902 the second floor construction began. Its corridor; backyard and walls are Spanish style representing the history and age.

The public prison was located in the back, for temporary prisoners, which was privately owned until the early twentieth century.

Geographical Coordinates	78°36'54''w 00°56'02'' Este: 76°56'84'' Norte: 98°97'06''
Altitude	2.799 m.s.n.m
Rainfall	12 mm a 105 mm.

Source: Mr. Paul Garcia Lanas

SUMMARY OF THE CHART

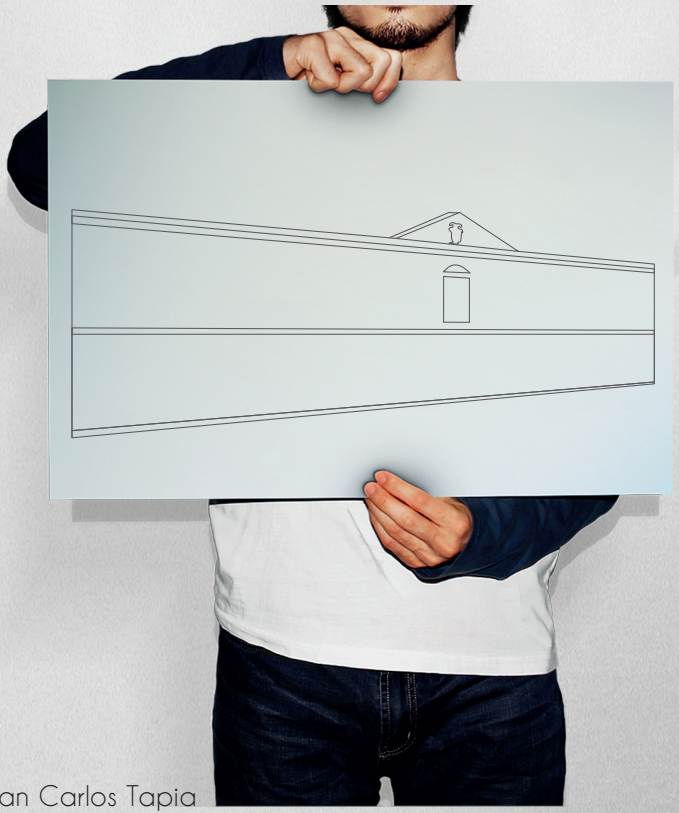
First stage

STYLIZATION OF THE GOVERNMENT



Second stage

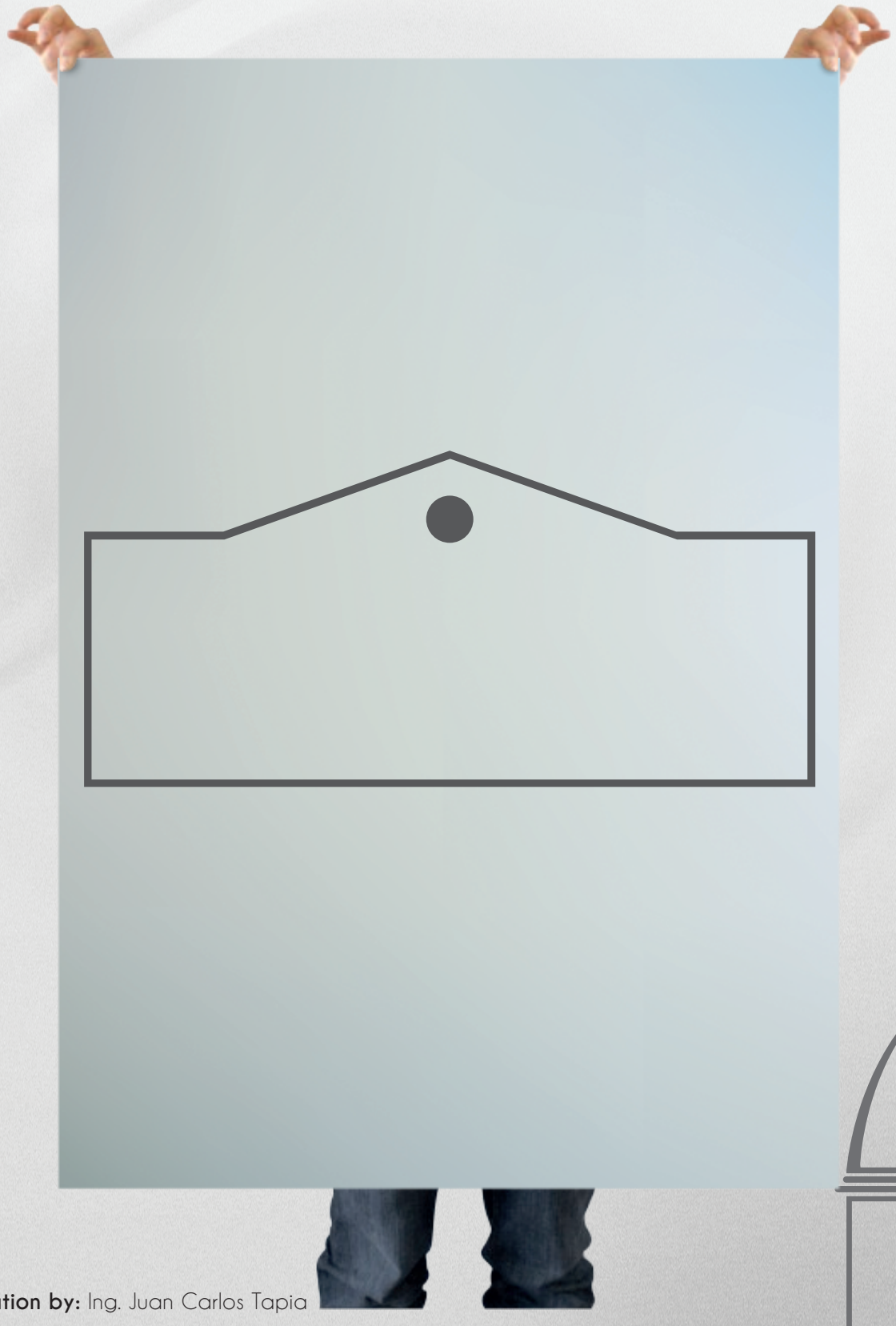
STYLIZATION OF THE GOVERNMENT



Stylization by: Ing. Juan Carlos Tapia

Completed icon

THE GOVERNMENT

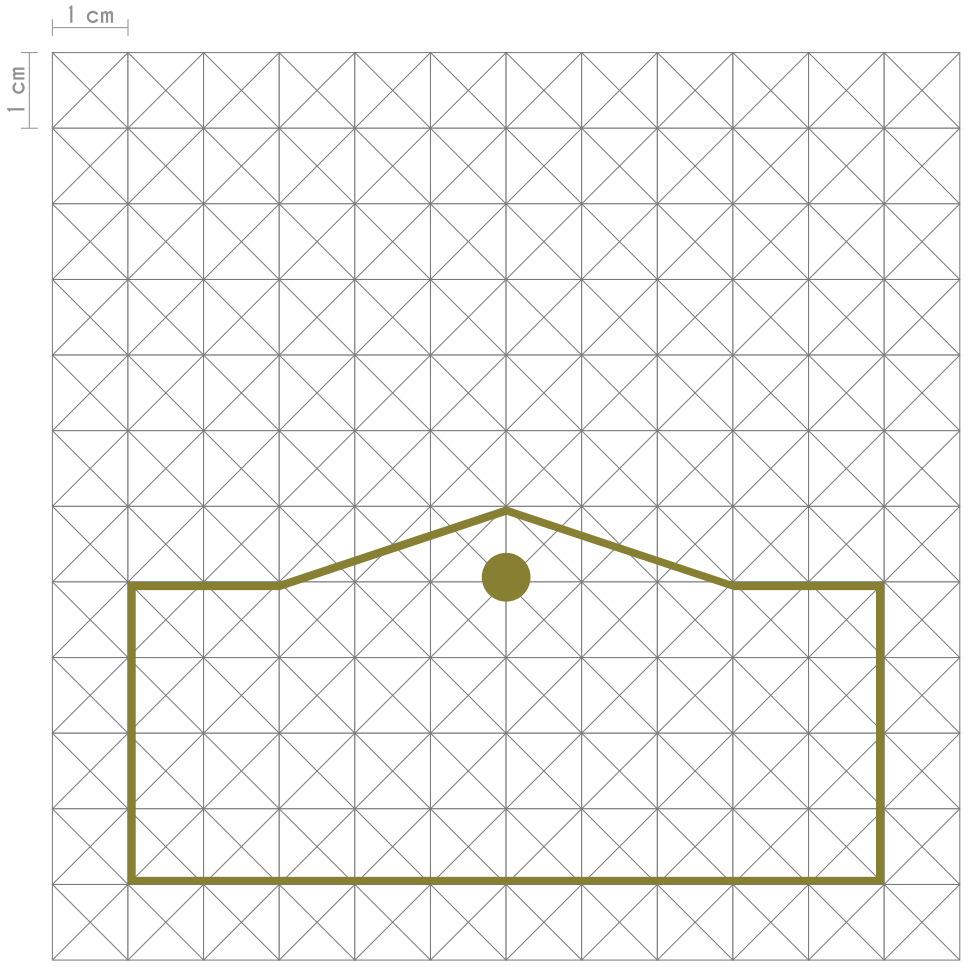


Stylization by: Ing. Juan Carlos Tapia

Analisys

ICONOGRAPHY GRID

The icon of the Government is employing dark green for a better visualizacion. The mesh mesures 12 x 12 modules above 1cm x 1cm. Its function is to hold a unified system of the iconographic set.

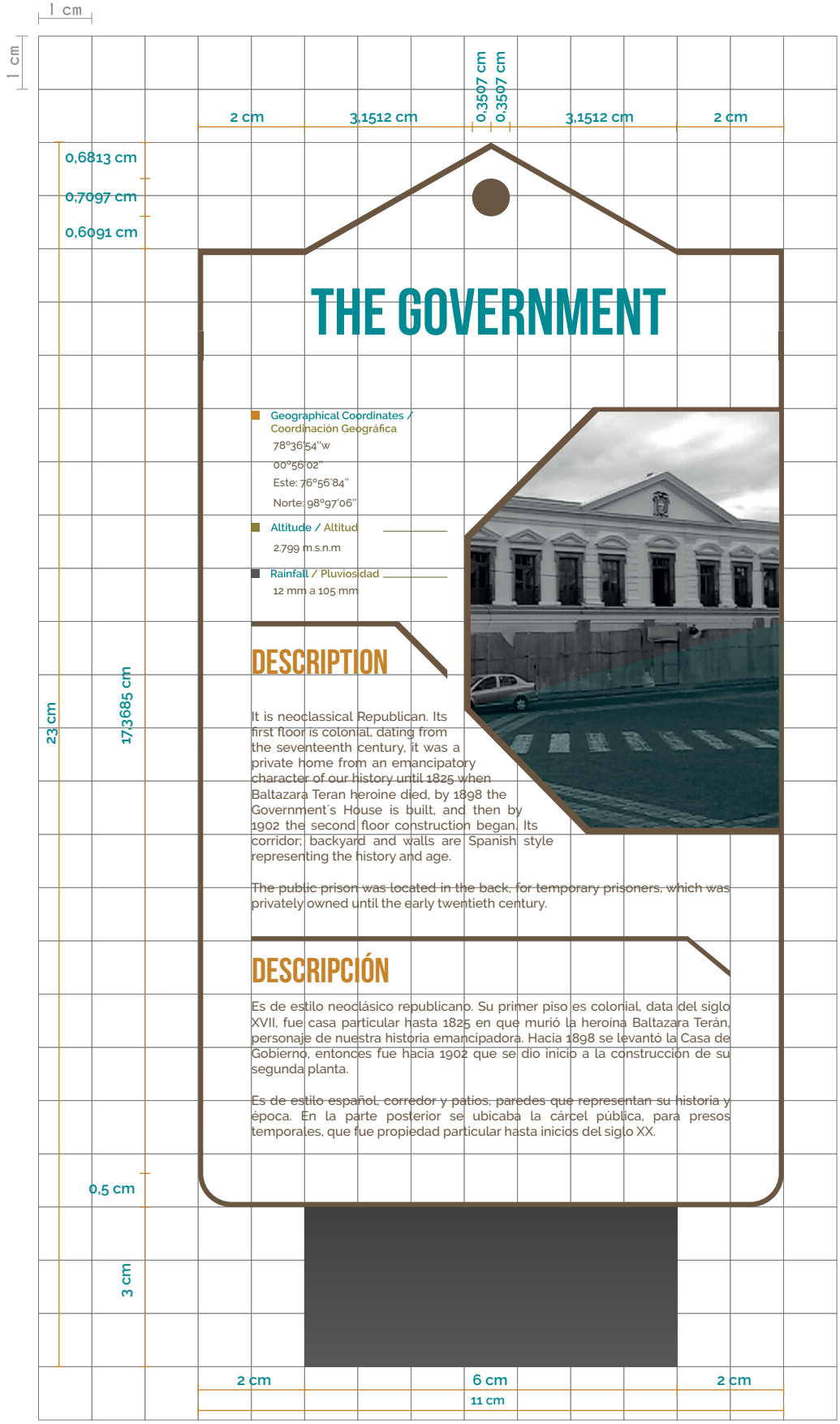


Source: Iconographic shape of the Government

The simplification of visual elements is denominated as an structure of easy appreciation for the tourist and the town. The first floor is colonial and it was building from the seventeenth century, Its style is Spanish. Trere are beautiful halls, courtyards and walls which represent the history and the colonial period.

Geometric

pattern. Scale: 1:100



Design and Layout: Ing. Juan Carlos Tapia

Touristic

SIGNPOSTING



Design and Layout: Ing. Juan Carlos Tapia

Photomontage

THE GOVERNMENT



Photomontage by: Ing. Juan Carlos Tapia

Municipal Palace



Photo by: Ing. Juan Carlos Tapia

DESCRIPTION

Its construction began in 1910 and ended 26 years later. It has republican neoclassical style carved in pumice. It is entirely worked in it, with unique carvings in the world, therefore its delay in constructing. This building is perhaps the most emblematic of the city, not only because of what it represents, but also for its architectural and monumental beauty.

Inside there is beautifully artistic moorish and ornaments crafted in the main room, with Corinthian painted columns as well as its coverings, decorated in a neoclassical style already mentioned; two murals representing justice and the philanthropy, the city and its human values. In this space, in the colony it was the constitutional, political and religious home of Cayetano Ramirez Fita.

Geographical Coordinates	78°36'54"w 00°56'02" Este: 76°56'84" Norte: 98°97'06"
Altitude	2.799 m.s.n.m
Rainfall	12 mm a 105 mm.

Source: Mr. Paul Garcia Lanas

SUMMARY OF THE CHART

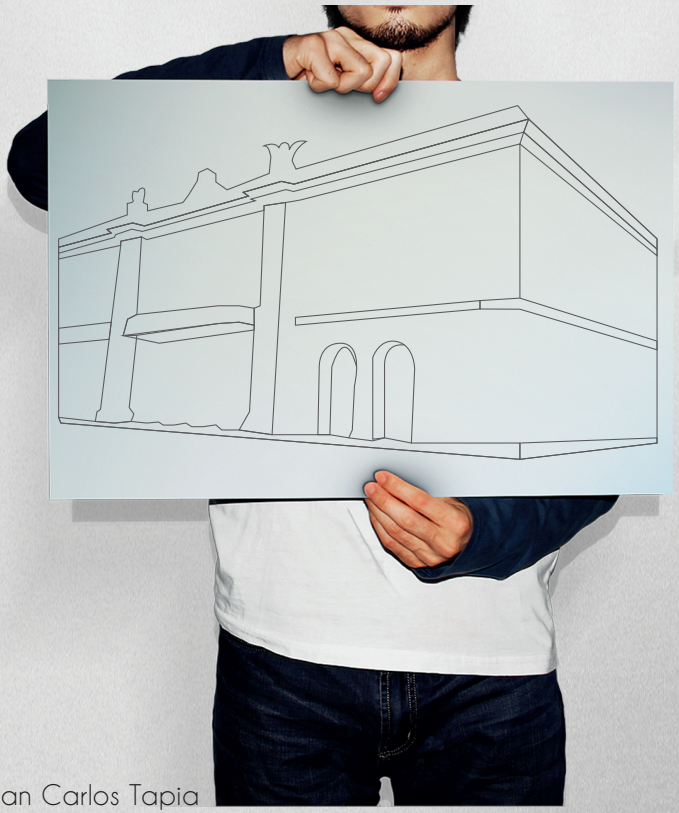
First stage

STYLIZATION OF THE MUNICIPAL PALACE



Second stage

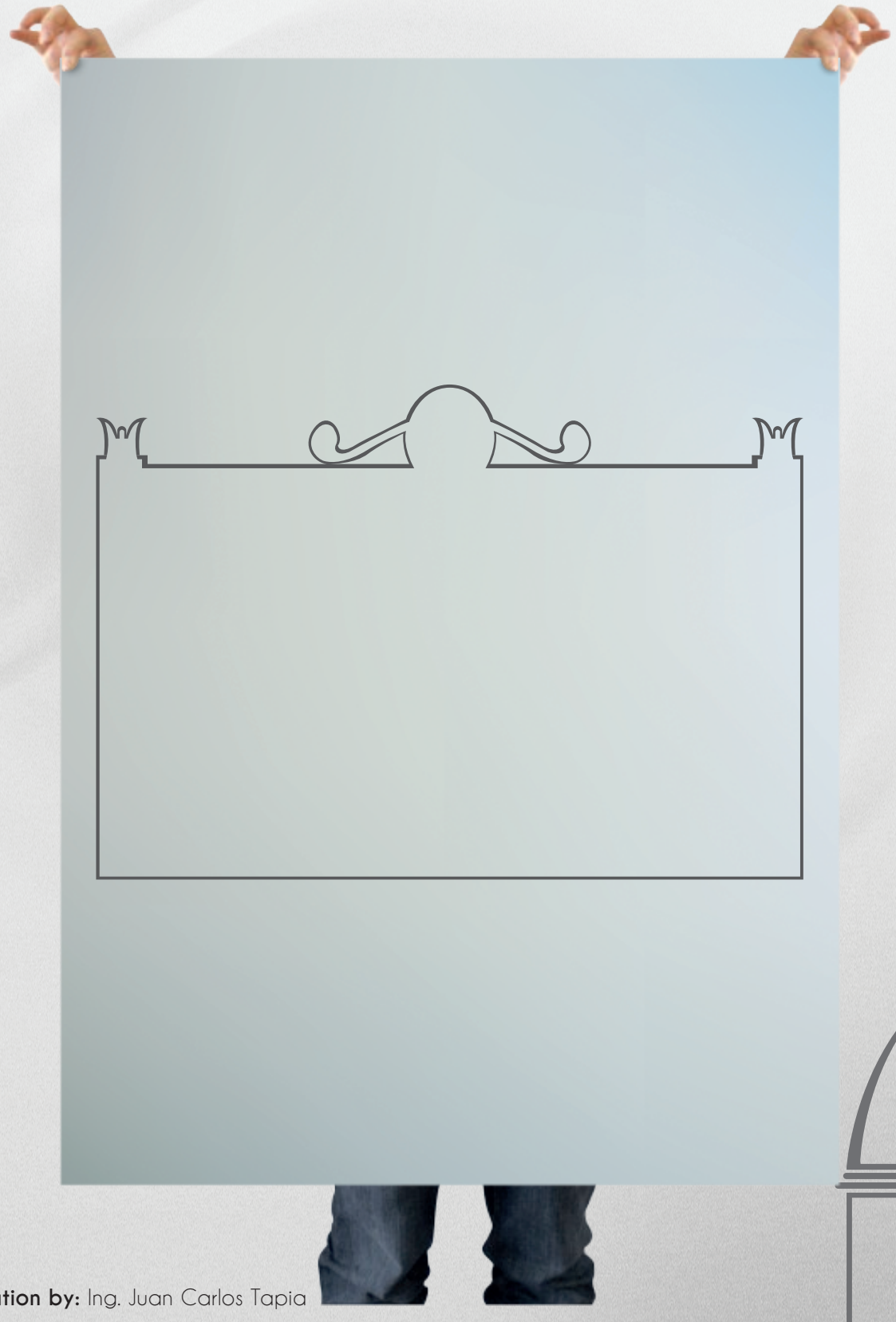
STYLIZATION OF THE MUNICIPAL PALACE



Stylization by: Ing. Juan Carlos Tapia

Completed icon

MUNICIPAL PALACE

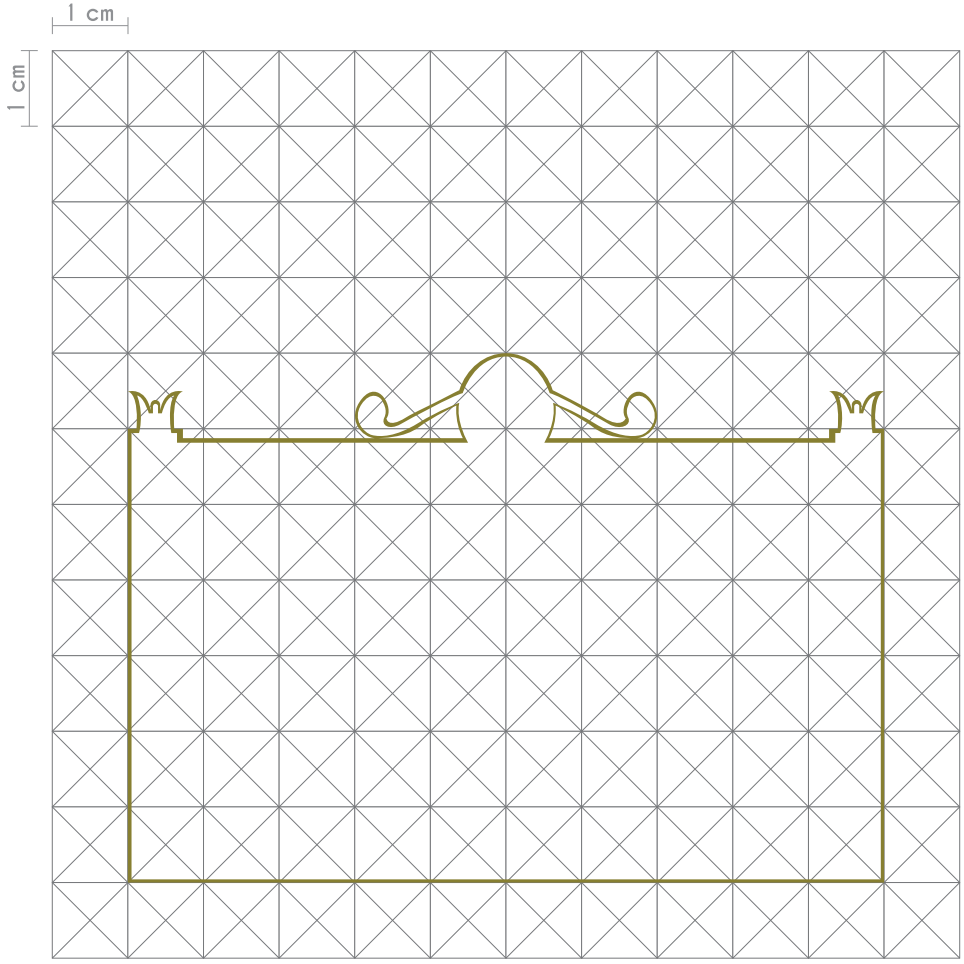


Stylization by: Ing. Juan Carlos Tapia

Analisys

ICONOGRAPHY GRID

The icon of the Municipal Palace is employing dark green color for a better visualizacion. The mesh mesures 12 x 12 modules above 1cm x 1cm. Its function is to hold a unified system of the iconographic set.

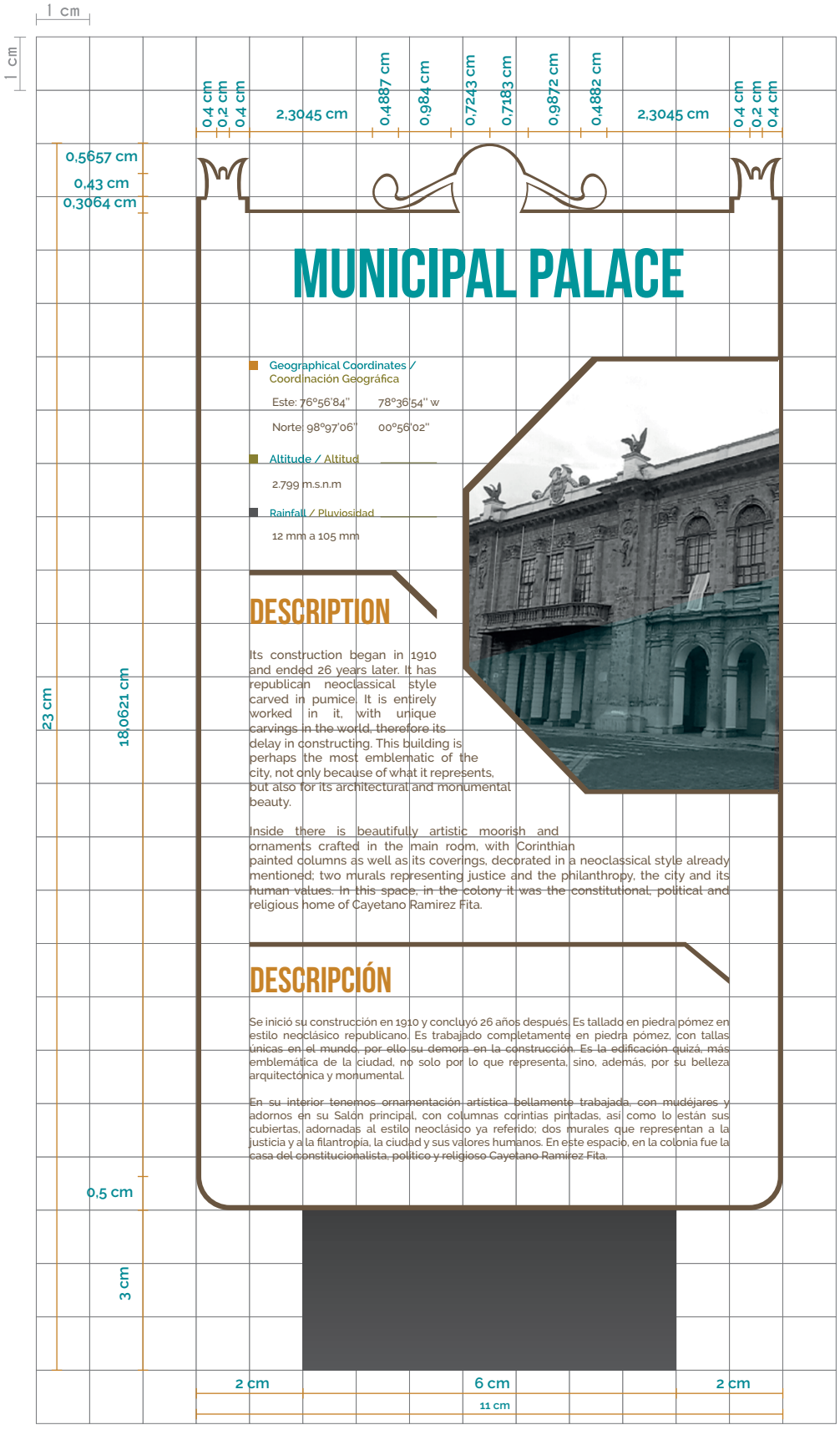


Source: Iconographic shape of the Municipal Palace

The simplification of visual elements is denominated as an structure of easy appreciation for the tourist and the town. It is working in pumice as the original carvings in the world. This building is perhaps the most emblematic infraestructure of the city.

Geometric

pattern. Scale: 1:100



Design and Layout: Ing. Juan Carlos Tapia

Touristic

SIGNPOSTING

MUNICIPAL PALACE

- Geographical Coordinates / Coordinación Geográfica

  Este: 76°56'84" 78°36'54" w

  Norte: 98°97'06" 00°56'02"

- Altitude / Altitud

  2.799 m.s.n.m

- Rainfall / Pluviosidad

  12 mm a 105 mm



DESCRIPTION

Its construction began in 1910 and ended 26 years later. It has republican neoclassical style carved in pumice. It is entirely worked in it, with unique carvings in the world, therefore its delay in constructing. This building is perhaps the most emblematic of the city, not only because of what it represents, but also for its architectural and monumental beauty.

Inside there is beautifully artistic moorish and ornaments crafted in the main room, with Corinthian painted columns as well as its coverings, decorated in a neoclassical style already mentioned; two murals representing justice and the philanthropy, the city and its human values. In this space, in the colony it was the constitutional, political and religious home of Cayetano Ramirez Fita.

DESCRIPCIÓN

Se inició su construcción en 1910 y concluyó 26 años después. Es tallado en piedra pómez en estilo neoclásico republicano. Es trabajado completamente en piedra pómez, con tallas únicas en el mundo, por ello su demora en la construcción. Es la edificación quizá, más emblemática de la ciudad, no solo por lo que representa, sino, además, por su belleza arquitectónica y monumental.

En su interior tenemos ornamentación artística bellamente trabajada, con mudéjares y adornos en su Salón principal, con columnas corintias pintadas, así como lo están sus cubiertas, adornadas al estilo neoclásico ya referido; dos murales que representan a la justicia y a la filantropía, la ciudad y sus valores humanos. En este espacio, en la colonia fue la casa del constitucionalista, político y religioso Cayetano Ramírez Fita.

Design and Layout: Ing. Juan Carlos Tapia

Photomontage

MUNICIPAL PALACE



Photomontage by: Ing. Juan Carlos Tapia

PARKS, SQUARES AND SMALL SQUARES

Design and Layout: Ing. Juan Carlos Tapia



HISTORICAL CENTER

"Vicente León" Park



Photo by: Ing. Juan Carlos Tapia

DESCRIPTION

The Old Town Square originated the urban layout of the city, leading to the institutions foundation that have managed Latacunga from the sixteenth century, there have been settled both government houses, such as the town hall and the church. The park has its origins in the late nineteenth century, where it was a market square.

By August 1925 the philanthropist Dr. Vicente León monument was inaugurated, being the most important philanthropist in the history of the country; then wrought-iron gates are placed with a carved fountain in the middle now located in Santo Domingo. Several colonial and republican buildings surround the park, like the Marqueses de Villa Orellana y Solanda antique houses. In 1715 Fernando Felix Sanchez de Orellana was born being the only American who led The Royal Audience of Quito in 1845.

In its surroundings you can see the house where the writer Victoria Vásconez Cuvi was born in the late nineteenth century, In Vicente Leon Park the most significant events took place in the history of the city, such as on April 1909, where the first power plant in the city, and third in the country was inaugurated.

Geographical Coordinates	78°36'59"W 00°56'04"S Este: 76°55'34" Norte: 98°97'00"
Altitude	2.801m.s.n.m
Rainfall	12 mm a 105 mm

Source: Mr. Paul Garcia Lanas

SUMMARY OF THE CHART

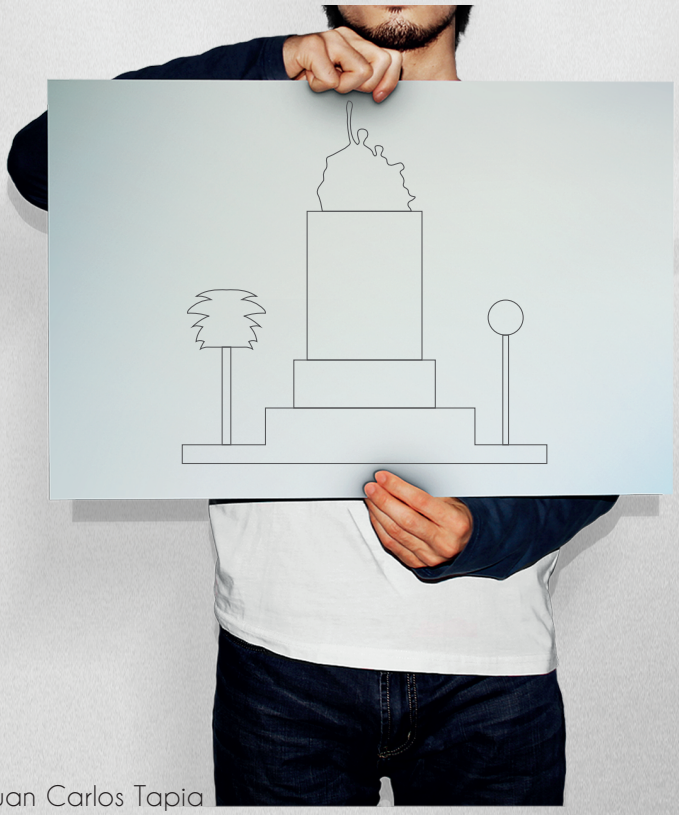
First stage

ESTILIZATION OF THE VICENTE LEÓN PARK



Second stage

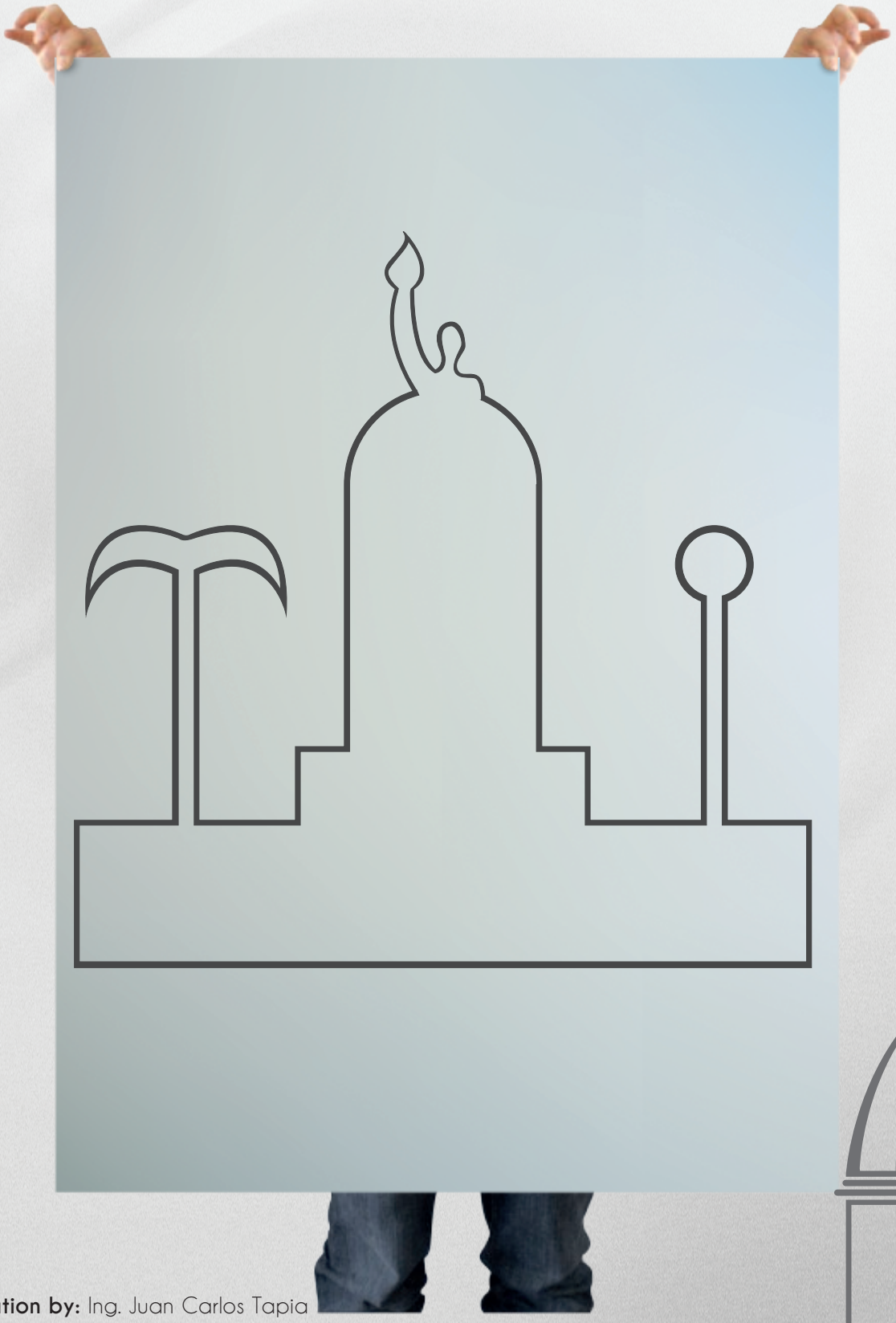
ESTILIZATION OF THE VICENTE LEON PARK



Stylization by: Ing. Juan Carlos Tapia

Completed icon

"VICENTE LEÓN" PARK

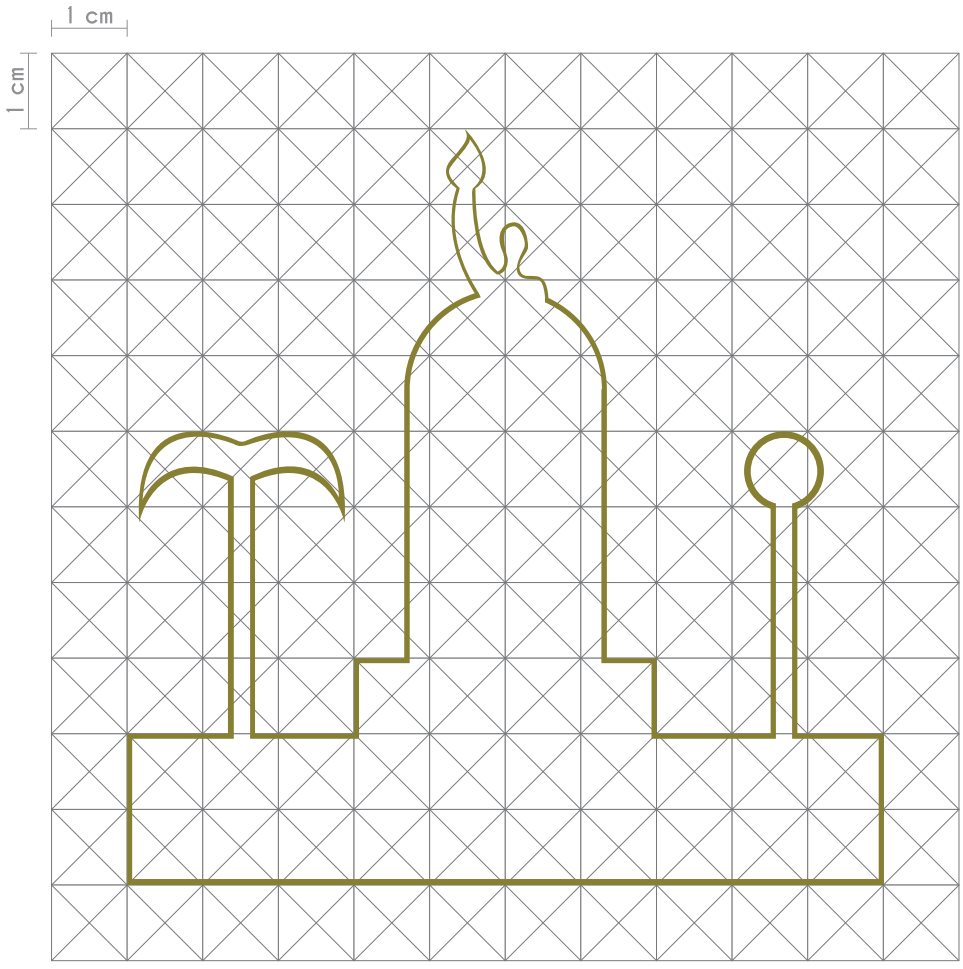


Stylization by: Ing. Juan Carlos Tapia

Analisys

ICONOGRAPHY GRID

The icon of the "Vicente Leon" Park is employing dark green color for better visualizacion. The mesh mesures 12 x 12 modules above 1cm x 1cm. Its function is to hold a unified system of the iconographic set.

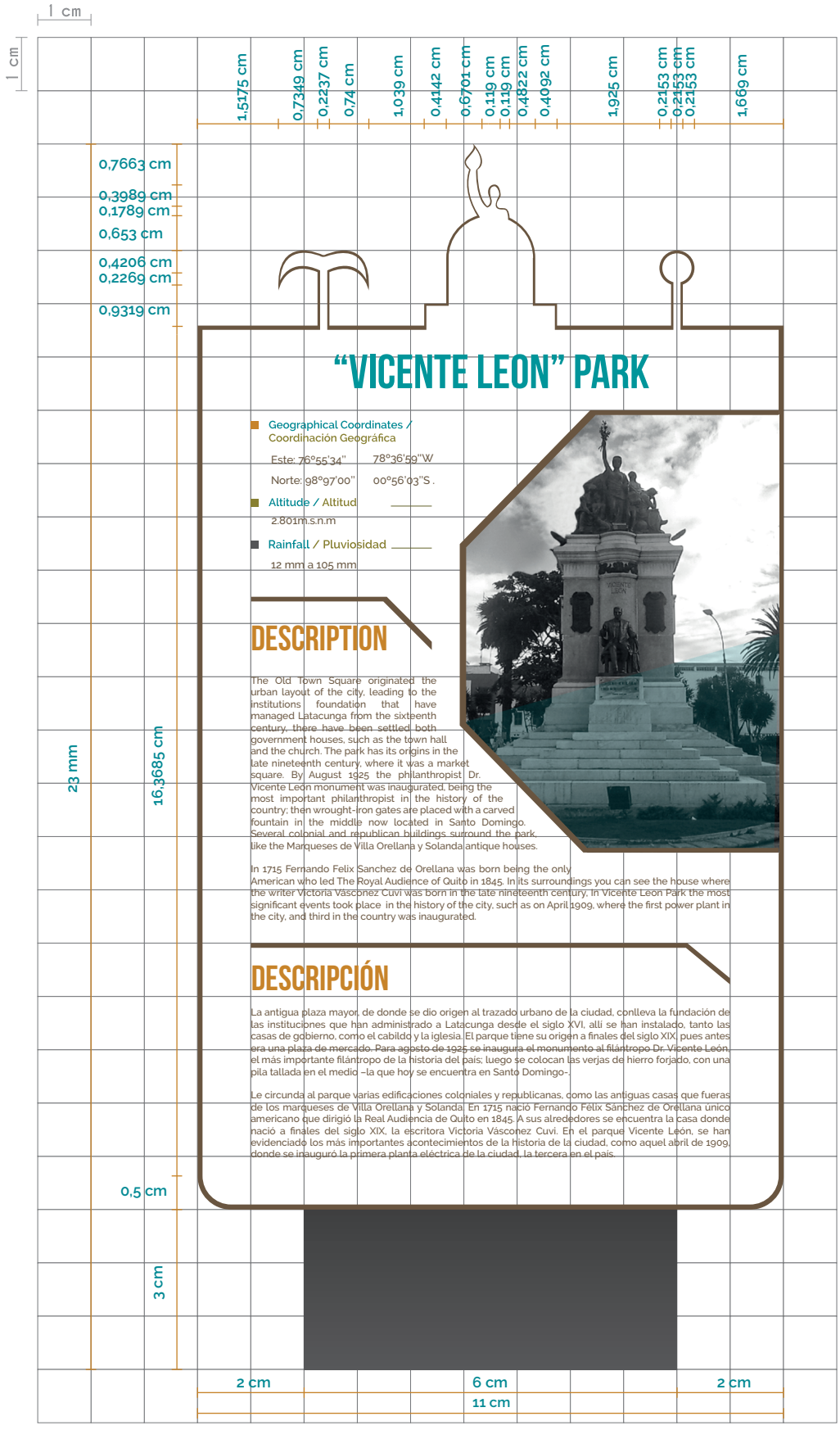


Source: Iconographic shape of the " Vicente Leon" Park

The simplification of visual elements is denominated as an structure of easy appreciation for the tourist and the town, however, in the sixteenth century in the "Vicente Leon" Park there were placed the government and the Catedral church, for instance there was a place where happened the most important events of the Latacunga´s history.

Geometric

pattern. Scale: 1:100



Design and Layout: Ing. Juan Carlos Tapia

Touristic

SIGNPOSTING



Design and Layout: Ing. Juan Carlos Tapia

Photomontage

"VICENTE LEÓN" PARK



Photomontage by: Ing. Juan Carlos Tapia

"San Francisco" Park



Photo by: Ing. Juan Carlos Tapia

DESCRIPTION

In the early twentieth century it was called "Rocafuerte" square, there several items especially fabrics, hardware, trinkets, etc. were sold, it had two water supply fountains coming from the Calvario, supplying the first power plant of the city. Like all squares, it started as a market square in the Colony and Republic.

In the early twentieth century it was called "Miguel Valverde," square, recalling Eloy Alfaro ex-Minister.

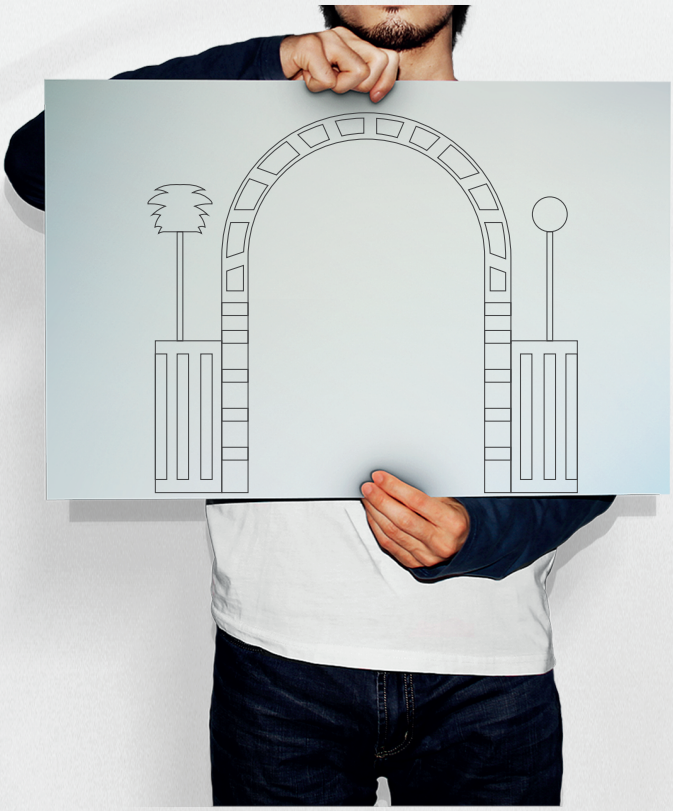
Geographical Coordinates	78°36'54"W 00°56'03"S
Altitude	2803
Rainfall	12 mm a 105 mm

Source: Mr. Paul Garcia Lanas

SUMMARY OF THE CHART

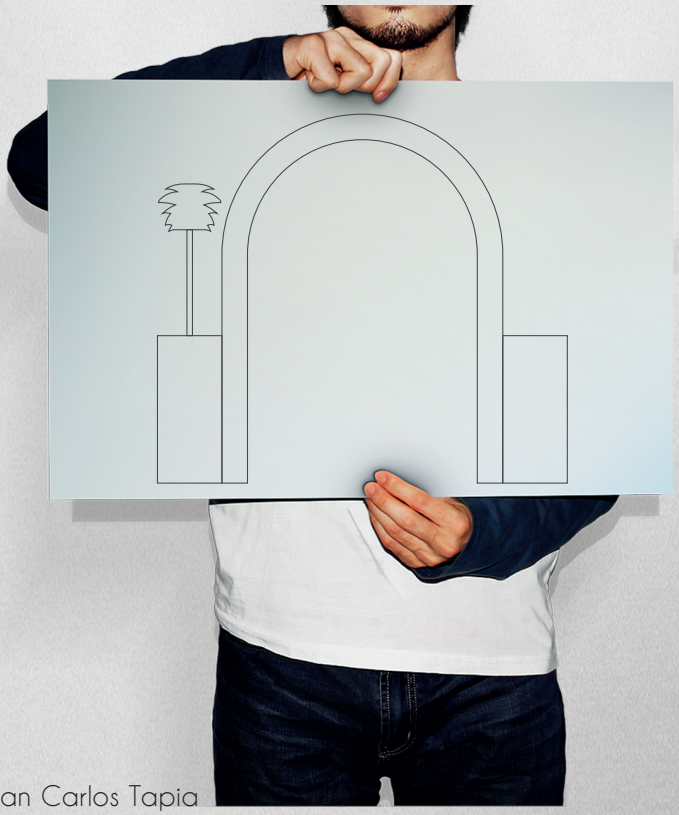
First stage

STYLIZATION OF "SAN FRANCISCO" PARK



Second stage

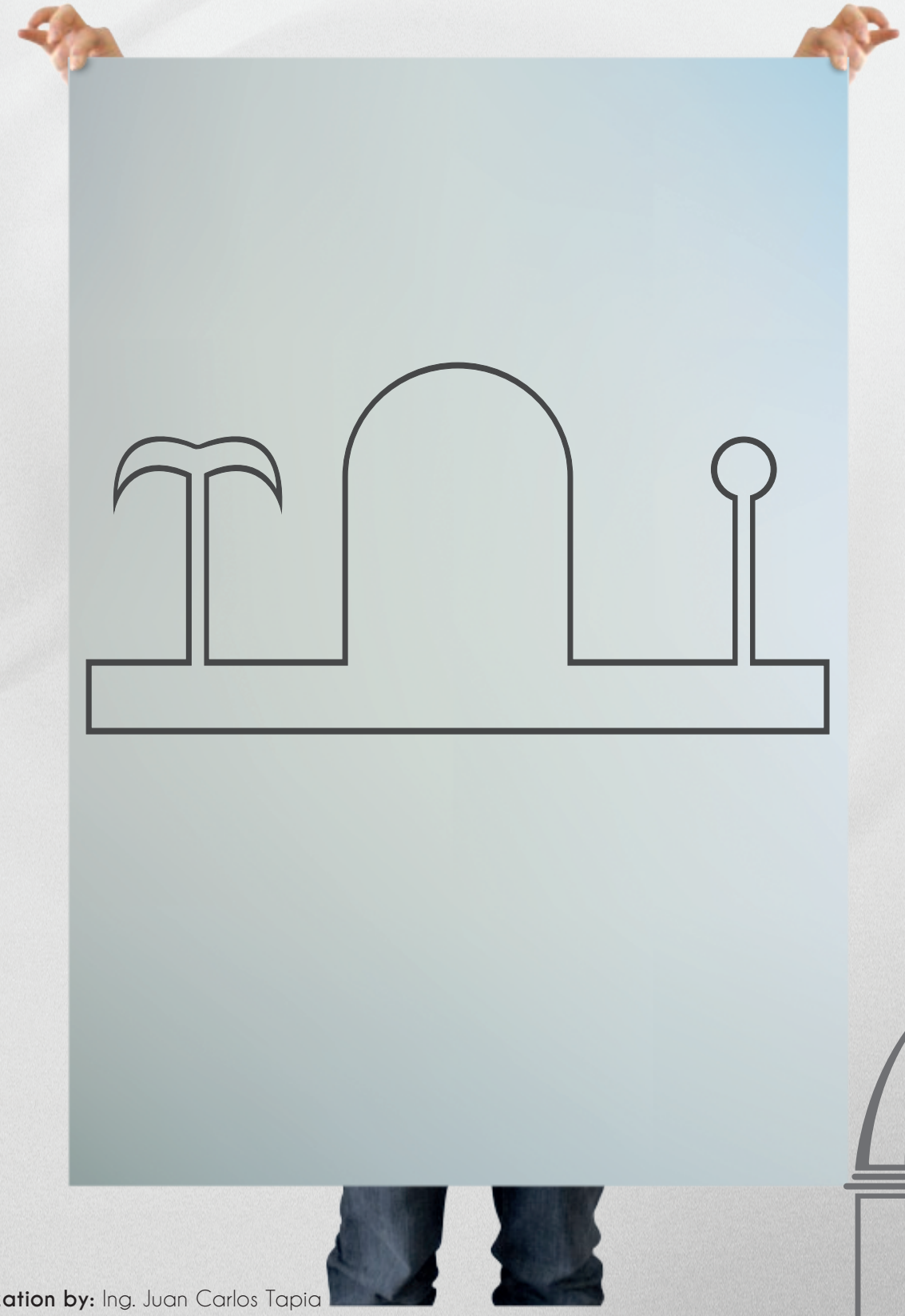
STYLIZATION OF "SAN FRANCISCO" PARK



Stylization by: Ing. Juan Carlos Tapia

Completed icon

"SAN FRANCISCO" PARK

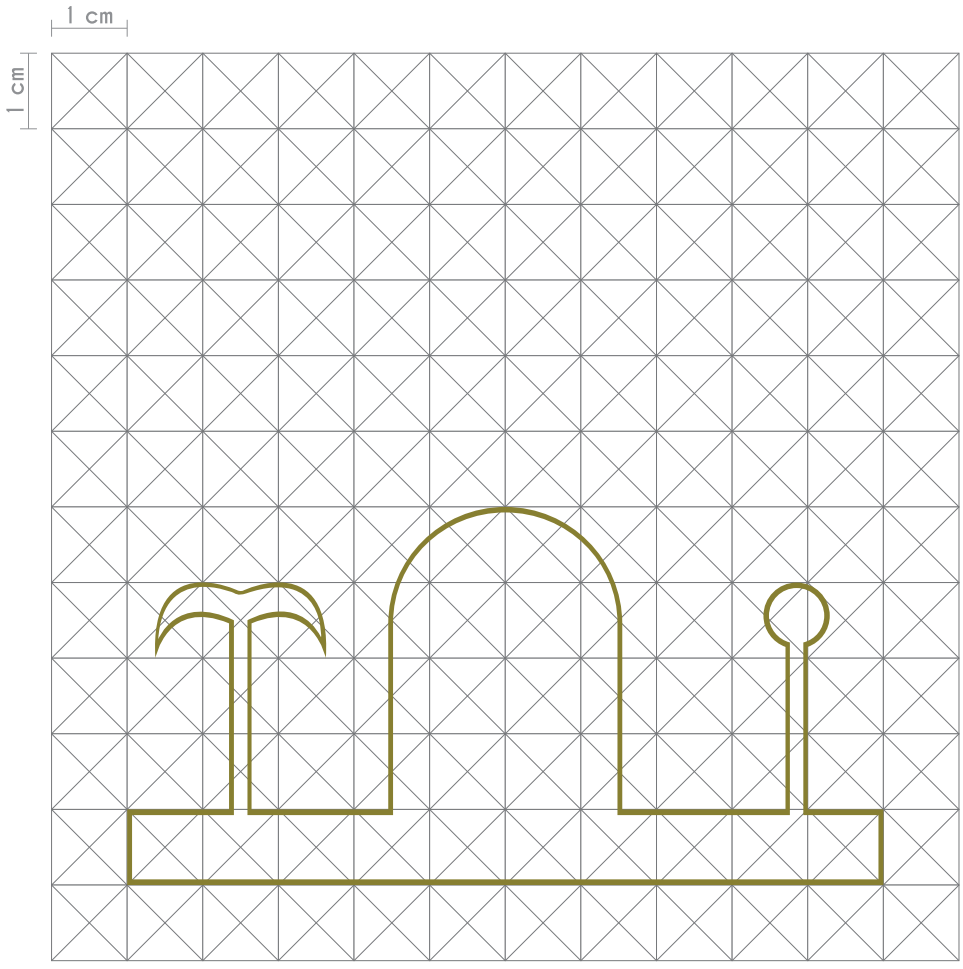


Stylization by: Ing. Juan Carlos Tapia

Analisys

ICONOGRAPHY GRID

The icon of the "San Francisco" Park is employing dark green color for a better visualizacion. The mesh mesures 12 x 12 modules above 1cm x 1cm. Its function is to hold a unified system of the iconographic set.



Source: Iconographic shape of the " San Francisco" Park

The simplification of visual elements is denominated as an structure of easy appreciation for the tourist and the town, however, at the beginning of twentieth centuries, it was called "Rocafuerte" square.

Geometric

pattern. Scale: 1:100



Design and Layout: Ing. Juan Carlos Tapia

Touristic

SIGNPOSTING



Design and Layout: Ing. Juan Carlos Tapia

Photomontage

"SAN FRANSISCO" PARK



Photomontage by: Ing. Juan Carlos Tapia

"San Agustín" Small Square



Photo by: Ing. Juan Carlos Tapia

DESCRIPTION

In pictures from the early twentieth century there was a small stone fountain. it had half of a surface that has today, it was expanded in 1942 when the Social insurance building was inaugurated.

Now called Culture square, it was always called "San Agustín" as all the squares and markets where along the Order churches, from which they took their name.

Geographical Coordinates	78°36'54"W 00°56'03"S
Altitude	2803
Rainfall	12 mm a 105 mm

Source: Mr. Paul Garcia Lanas

SUMMARY OF THE CHART

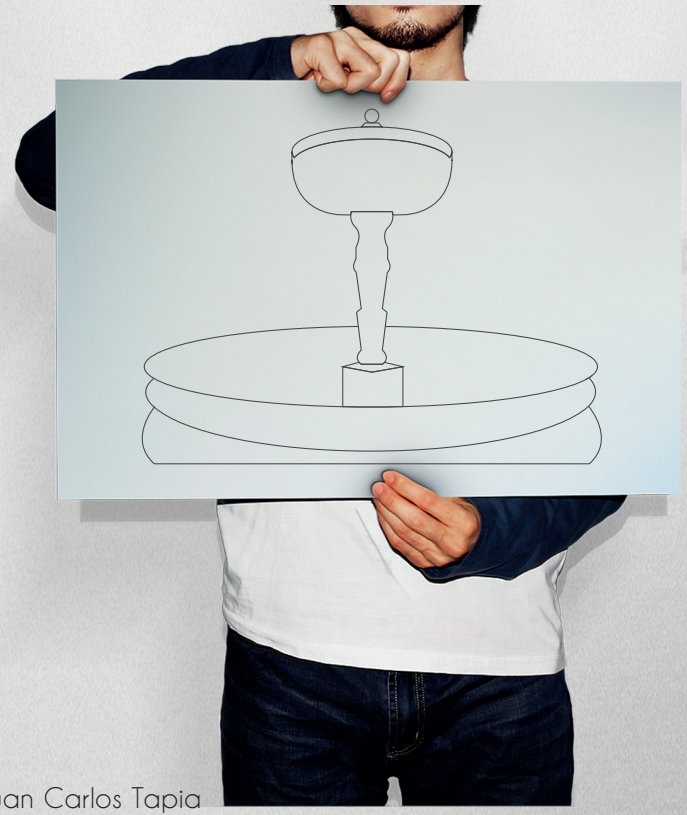
First stage

ESTILIZATION OF "SAN AGUSTÍN" SMALL SQUARE



Second stage

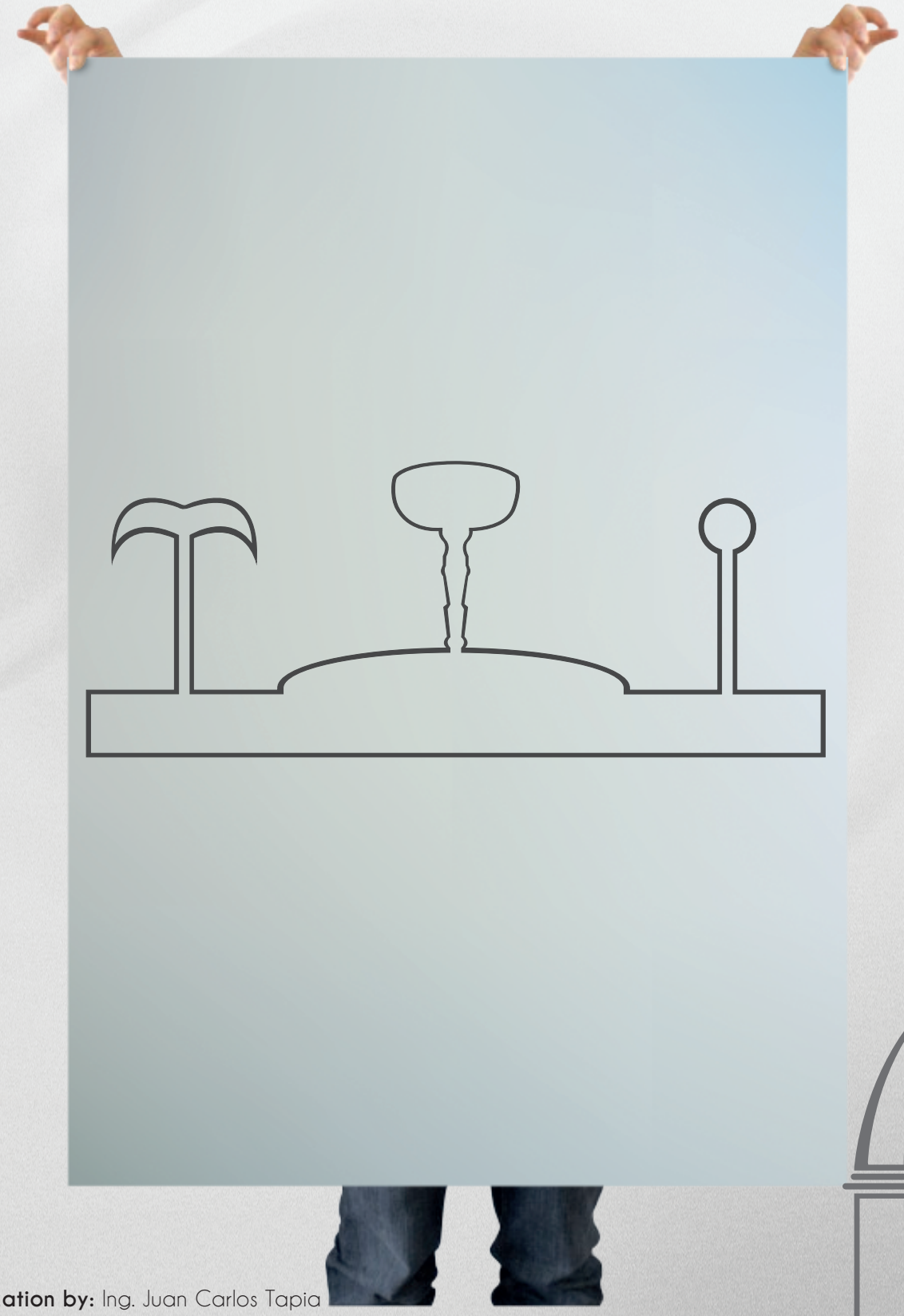
ESTILIZATION OF "SAN AGUSTÍN" SMALL SQUARE



Stylization by: Ing. Juan Carlos Tapia

Completed icon

"SAN AGUSTÍN" SMALL SQUARE

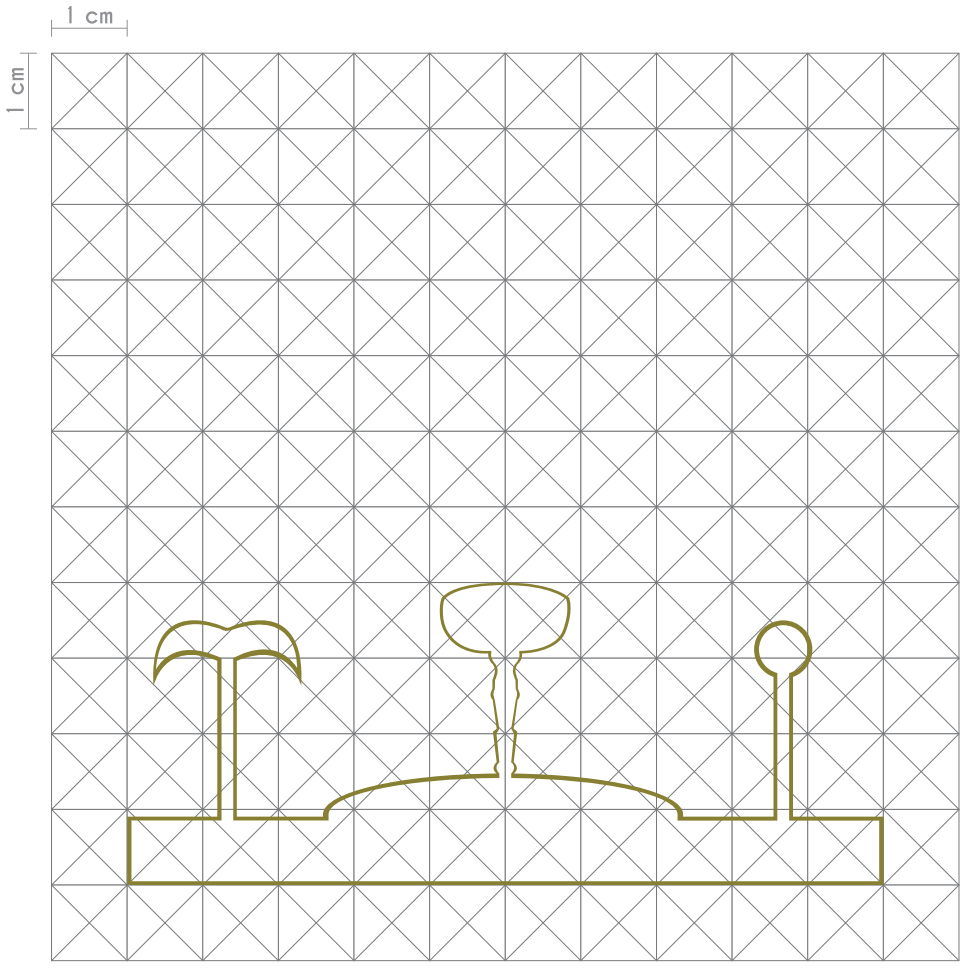


Stylization by: Ing. Juan Carlos Tapia

Analisys

ICONOGRAPHY GRID

The icon of San Agustin square is employing dark green color for a better visualizacion. The mesh mesures 12 x 12 modules above 1cm x 1cm. Its function is to hold a unified system of the iconographic set.

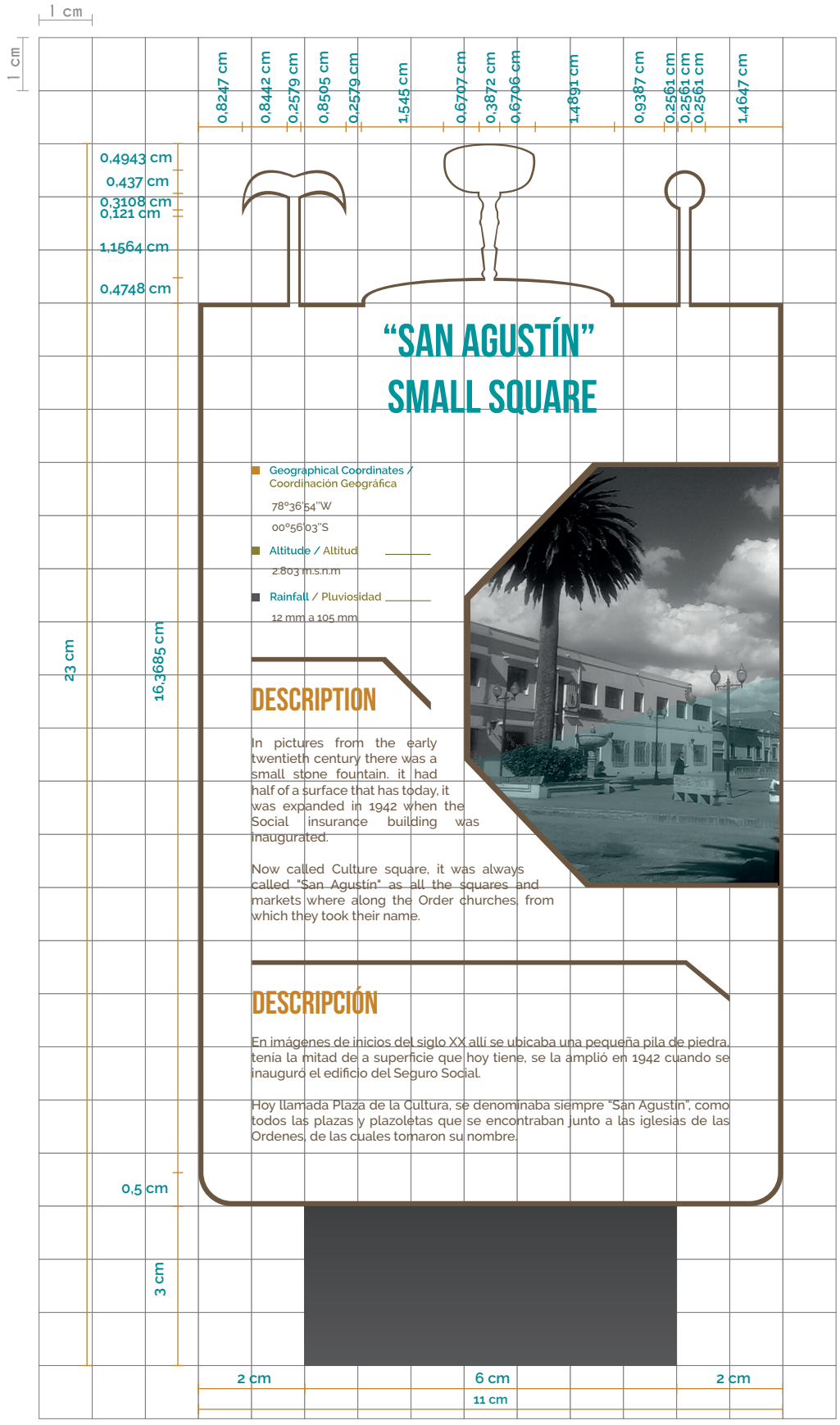


Source: Iconographic shape of San Agustin small square

The simplification of visual elements is denominated as an structure of easy appreciation for the tourist and the town, however, at the beginning to teh twentieth century there is a small pile of stone.

Geometric

pattern. Scale: 1:100



Design and Layout: Ing. Juan Carlos Tapia

Touristic

SIGNPOSTING



Design and Layout: Ing. Juan Carlos Tapia

Photomontage

"SAN AGUSTÍN" SMALL SQUARE



Photomontage by: Ing. Juan Carlos Tapia

"Santo Domíngo" Small square



Photo by: Ing. Juan Carlos Tapia

DESCRIPTION

Important historical location for Latacunga, where Realists and Patriots encountered on November 11th -1820, by then it was a small square, with a dividing wall next to the church entry. By 1927 a small garden is placed, now called "Once de Noviembre" due to its historical fact.

Later this garden is removed to place paving stone, leaving a beautiful ornamental decoration with cobblestone colors around, resembling a rug that seen from the top of the church tower, it shows the good taste of who created it. Nowadays the carved stone fountain is relocated into the front of the church to place canton flags poles. It is one of the most beautiful squares of the city.

Geographical Coordinates	78°36'54"W 00°56'03"S
Altitude	2.803 m.s.n.m
Rainfall	12 mm a 105 mm.

Source: Mr. Paul Garcia Lanas

SUMMARY OF THE CHART

First stage

ESTILIZATION OF SANTO DOMÍNGO SMALL SQUARE



Second stage

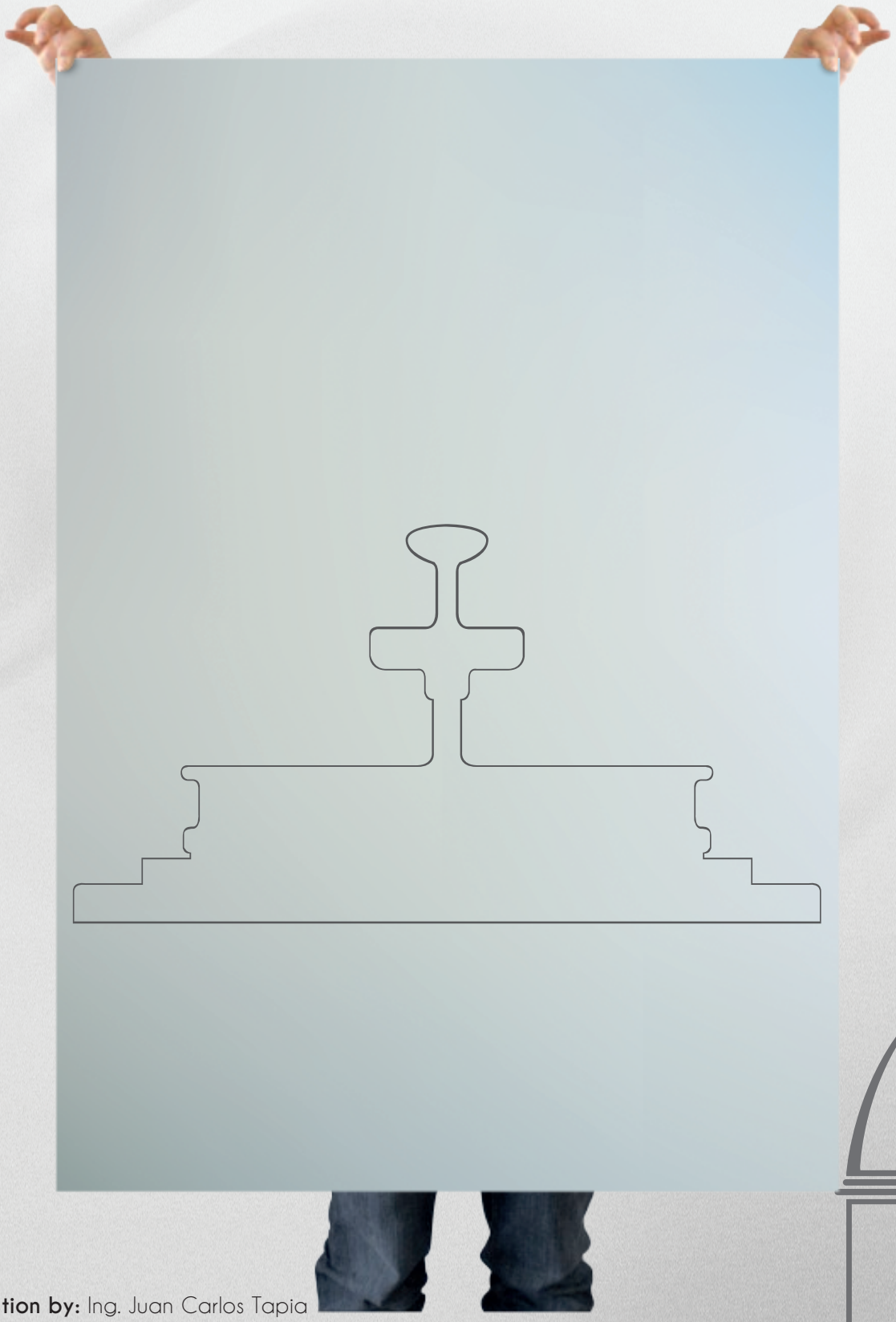
ESTILIZATION OF SANTO DOMÍNGO SMALL SQUARE



Stylization by: Ing. Juan Carlos Tapia

Completed icon

SANTO DOMÍNGO SMALL SQUARE

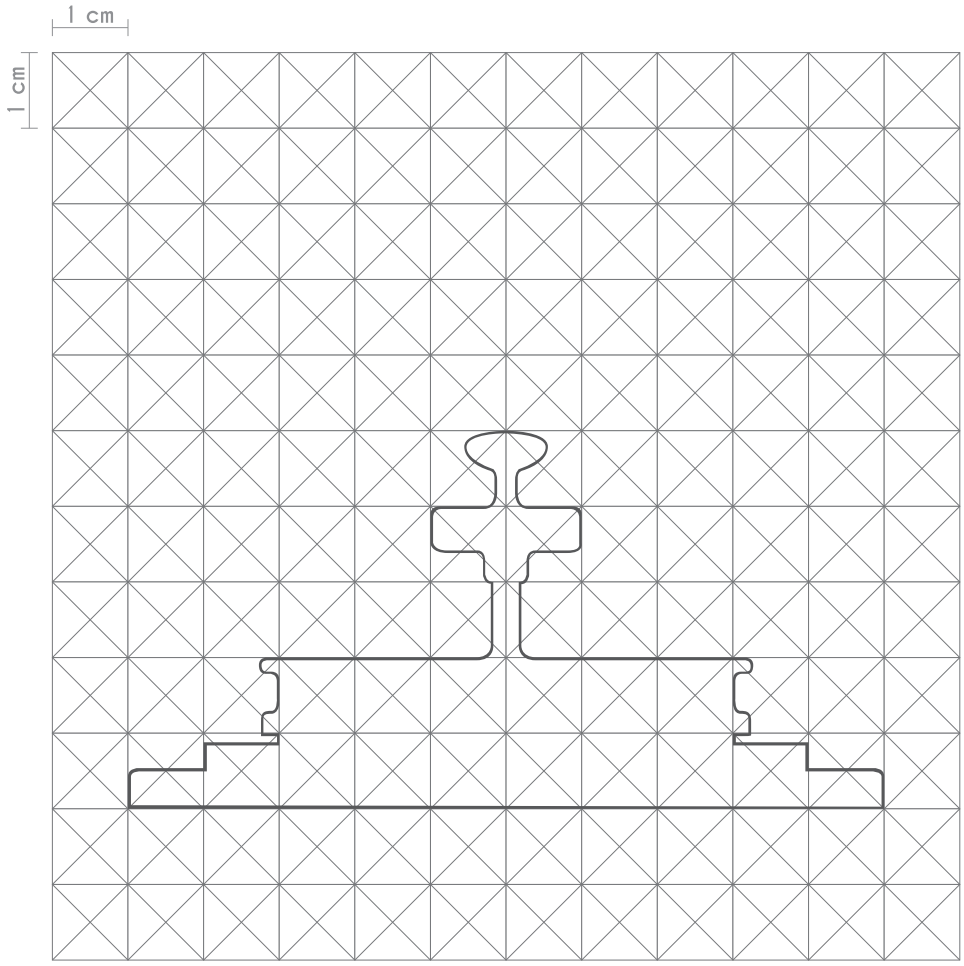


Stylization by: Ing. Juan Carlos Tapia

Analisys

ICONOGRAPHY GRID

The icon of the Santo Domingo Small Square is employing dark green for a better visualizacion. The mesh mesures 12 x 12 modules above 1cm x 1cm. Its function is to hold a unified system of the iconographic set.

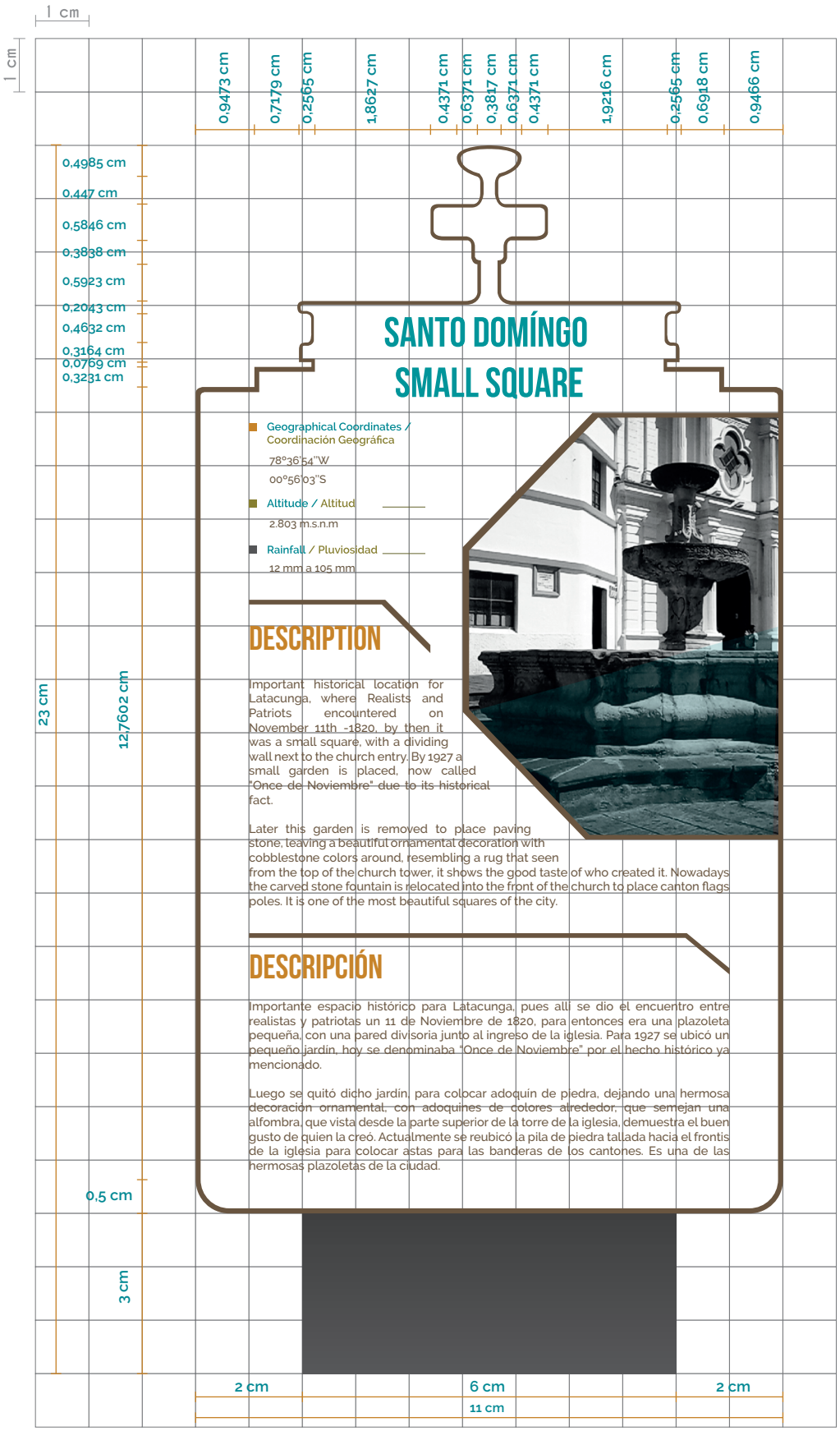


Source: Iconographic shape of Santo Domingo Small Square

The simplification of visual elements is denominated as an structure of easy appreciation for the tourist and the town. Actually, there was relocated the stone basin carved in the front of the church to place poles for the flags of the cantons and perform the tributes to the country each week. It is one of the beautiful squares of the city.

Geometric

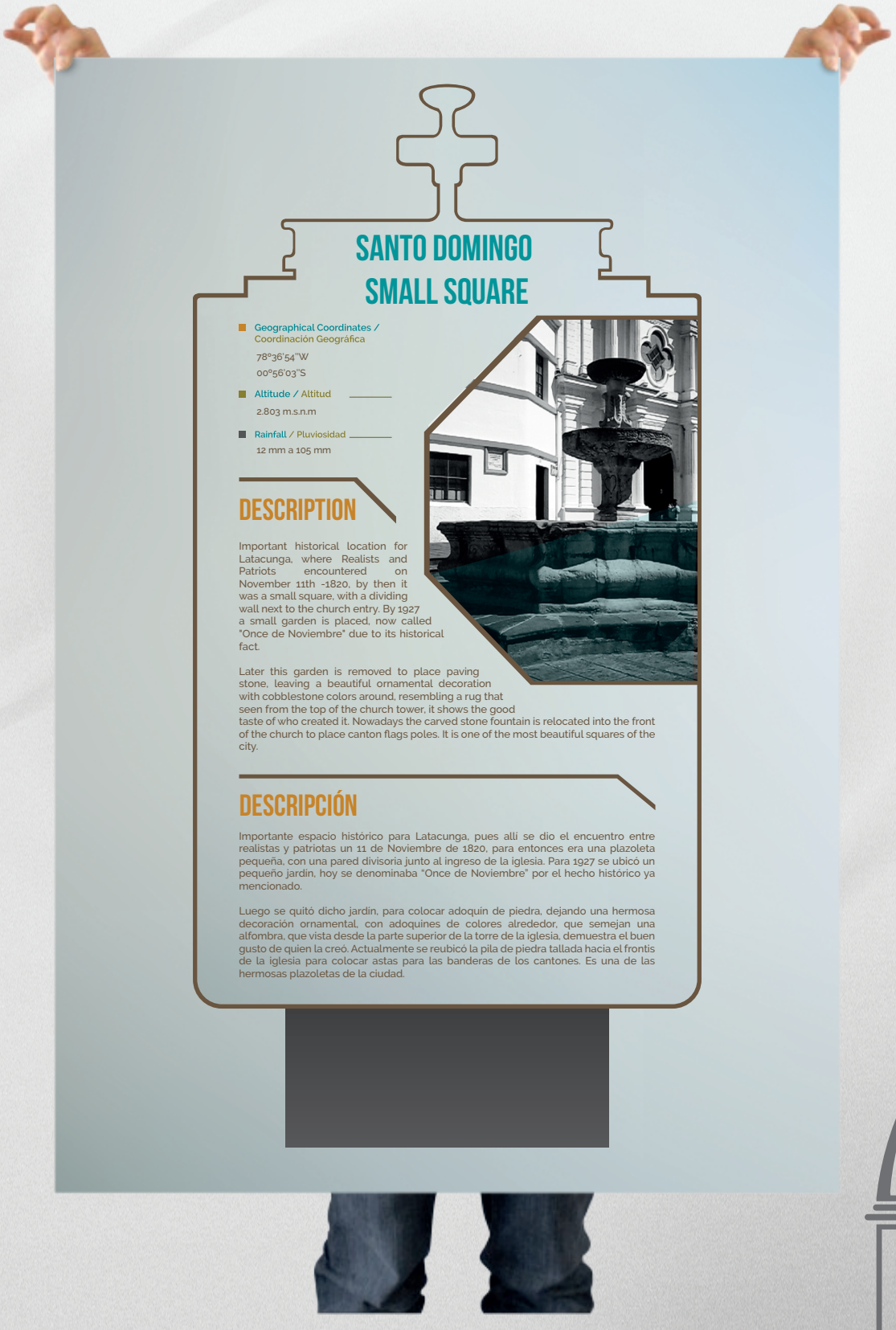
pattern. Scale: 1:100



Design and Layout: Ing. Juan Carlos Tapia

Touristic

SIGNPOSTING



Design and Layout: Ing. Juan Carlos Tapia

Photomontage

SANTO DOMÍNGO SMALL SQUARE



Photomontage by: Ing. Juan Carlos Tapia

ESPE (University of the Army Forces)



Photo by: Ing. Juan Carlos Tapia

DESCRIPTION

Formerly ESPEL Air Force University from Latacunga occupies this space. In 1888 its construction began in the old gun powder factory; it has a romantic style. The work was inaugurated by Eloy Alfaro Delgado former President then. In May 1906, it was known as the House of Arts and Crafts, where men and women were taught handicrafts; there was the first trade fair in 1951.

Since 1984 ESPEL is settled there, it has lovely yards, corridors and a dome which is perfectly identified as one of the most important and beautiful buildings from the city.

Geographical Coordinates	78°36'55"W 00°55'52"S Este: 76°56'60" Norte: 98°97'38"
Altitude	2.803 m.s.n.m
Rainfall	12 mm a 105 mm

Source: Mr. Paul Garcia Lanas

SUMMARY OF THE CHART

First stage

STYLIZATION OF ESPE (UNIVERSITY OF THE ARMY FORCES- LATACUNGA)



Second stage

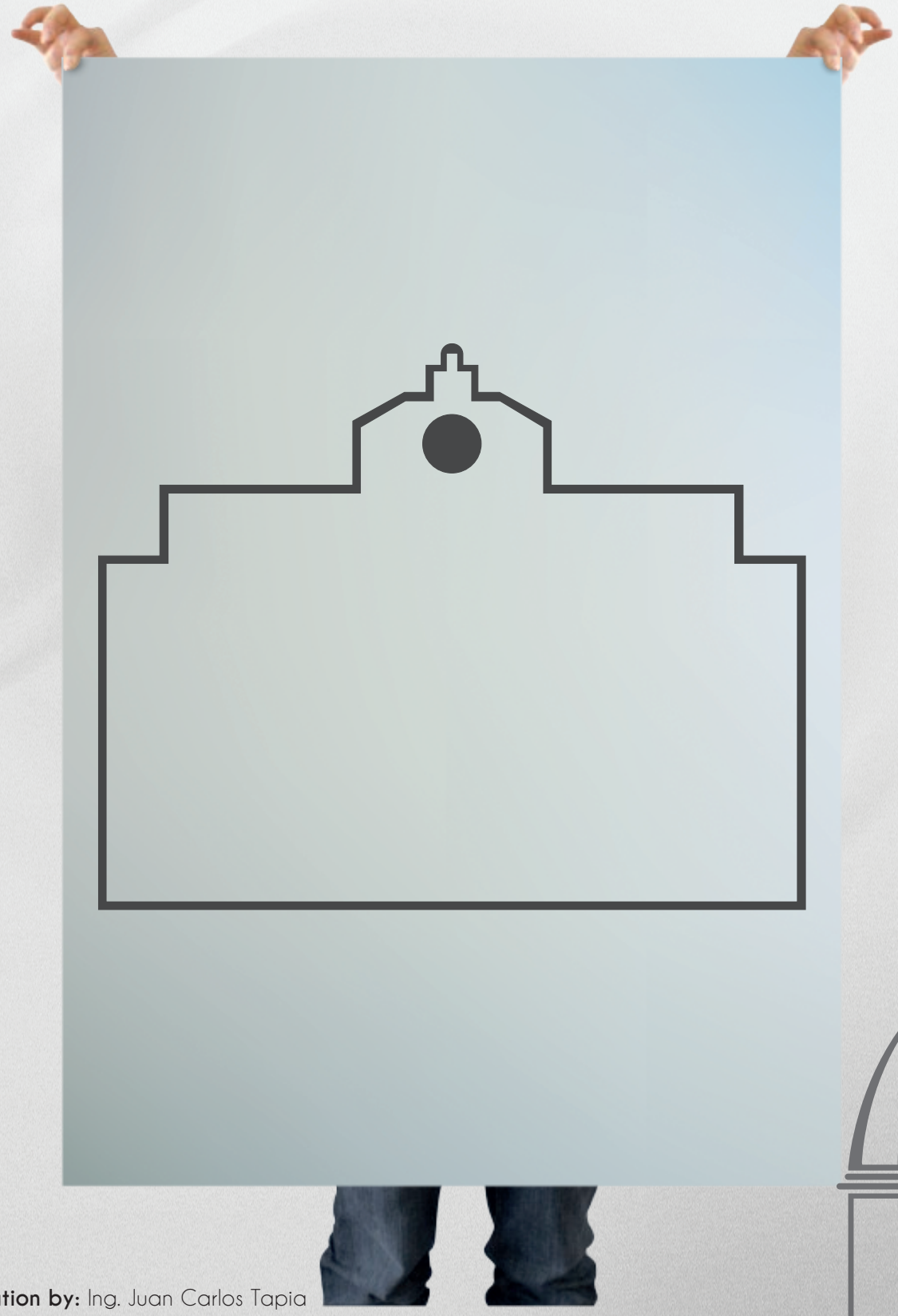
STYLIZATION OF ESPE (UNIVERSITY OF THE ARMY FORCES- LATACUNGA)



Stylization by: Ing. Juan Carlos Tapia

Completed icon

ESPE (University of the Army Forces- Latacunga)

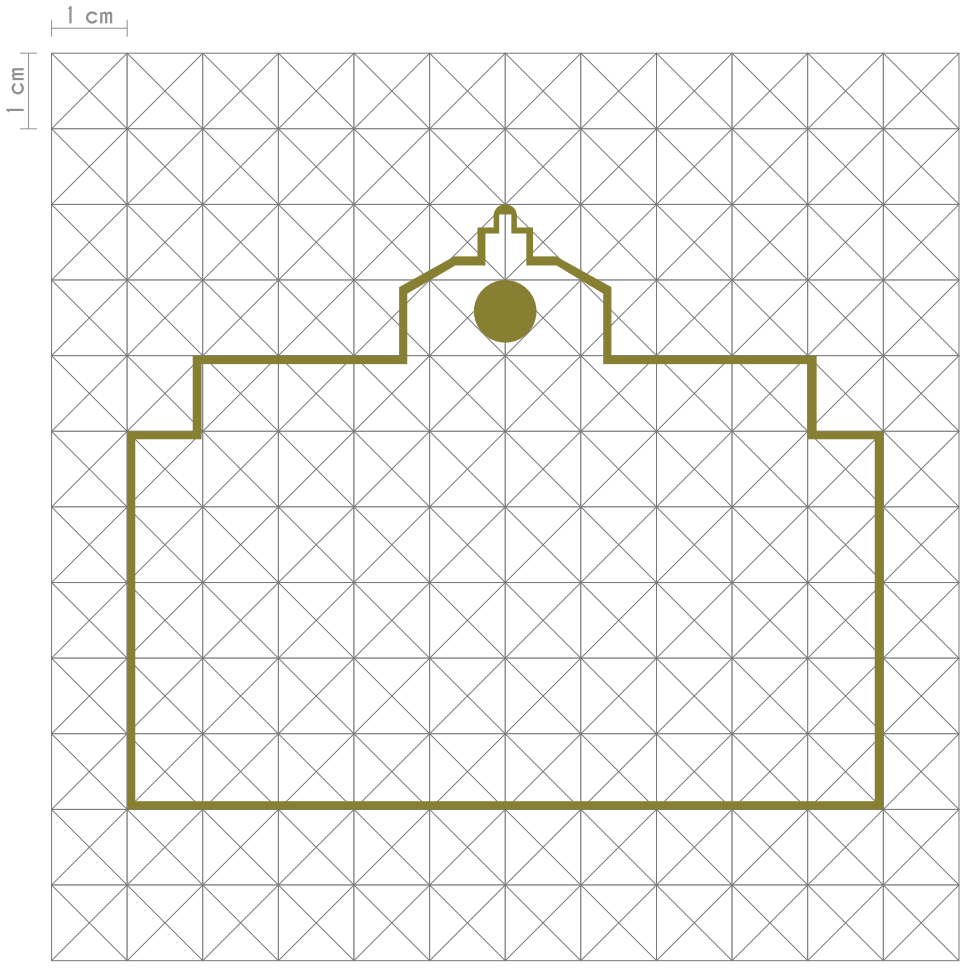


Stylization by: Ing. Juan Carlos Tapia

Analisys

ICONOGRAPHY GRID

The icon of the ESPE (University of the Army Forces- Latacunga) is employing dark green for a better visualizacion. The mesh mesures 12 x 12 modules above 1cm x 1cm. Its function is to hold a unified system of the iconographic set.

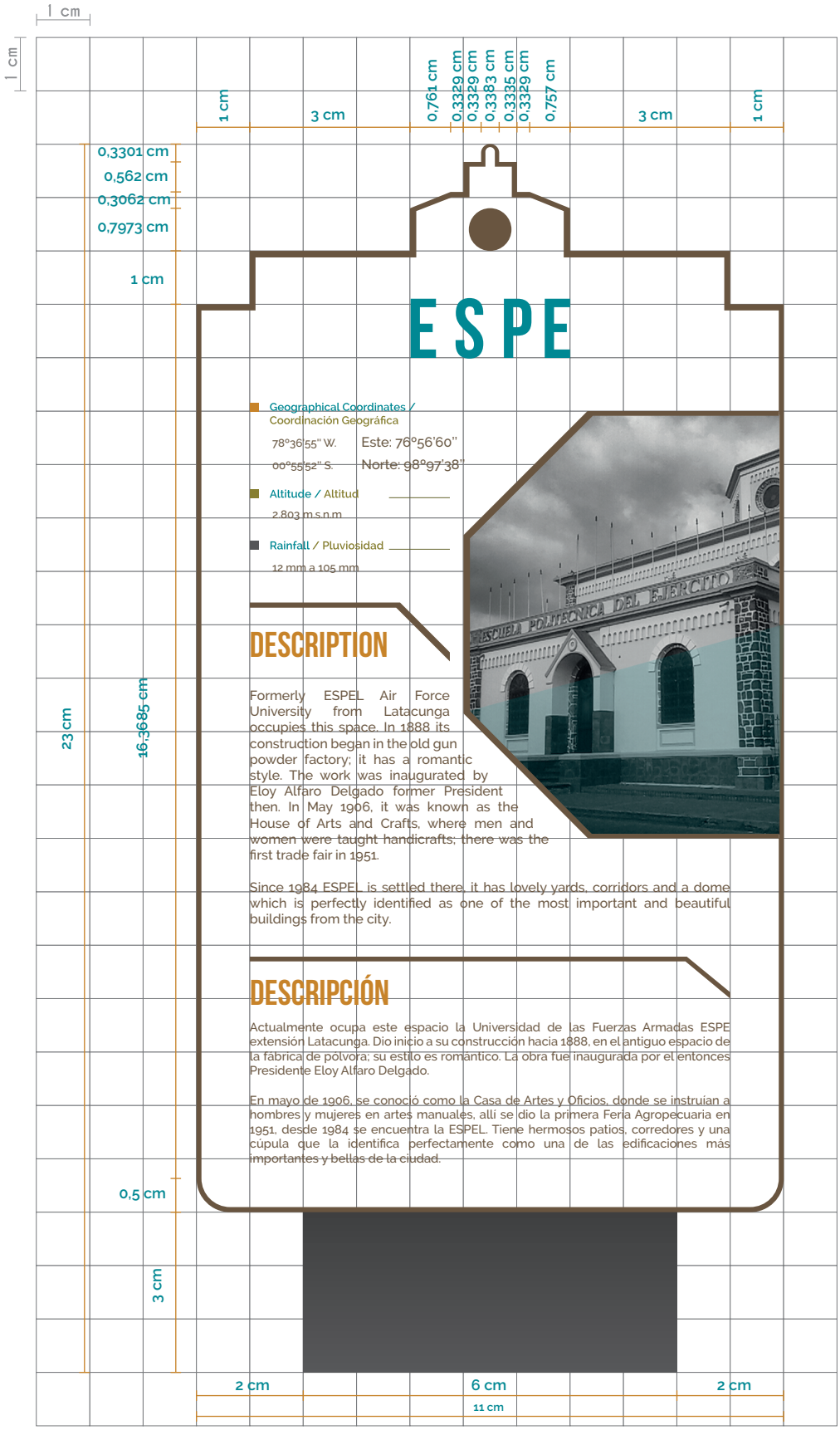


Source: Iconographic shape of the ESPE (University of the Army Forces- Latacunga)

The simplification of visual elements is denominated as an structure of easy appreciation for the tourist and the town, however, the ESPE (University of Army Forces- Latacunga) was built in Republican style. It involves some beautiful courtyard, halls and a dome that identicated it as one of the most important and beautiful edifications of Latacunaga city.

Geometric

pattern. Scale: 1:100



Design and Layout: Ing. Juan Carlos Tapia

Touristic

SIGNPOSTING

ESPE

Geographical Coordinates / Coordinación Geográfica

78°36'55" W. Este: 76°56'60"

00°55'52" S. Norte: 98°97'38"

Altitude / Altitud

2.803 m.s.n.m

Rainfall / Pluviosidad

12 mm a 105 mm



DESCRIPTION

Formerly ESPEL Air Force University from Latacunga occupies this space. In 1888 its construction began in the old gun powder factory; it has a romantic style. The work was inaugurated by Eloy Alfaro Delgado former President then. In May 1906, it was known as the House of Arts and Crafts, where men and women were taught handicrafts; there was the first trade fair in 1951.

Since 1984 ESPEL is settled there, it has lovely yards, corridors and a dome which is perfectly identified as one of the most important and beautiful buildings from the city.

DESCRIPCIÓN

Actualmente ocupa este espacio la Universidad de las Fuerzas Armadas ESPE extensión Latacunga. Dio inicio a su construcción hacia 1888, en el antiguo espacio de la fábrica de pólvora; su estilo es romántico. La obra fue inaugurada por el entonces Presidente Eloy Alfaro Delgado.

En mayo de 1906, se conoció como la Casa de Artes y Oficios, donde se instruían a hombres y mujeres en artes manuales, allí se dio la primera Feria Agropecuaria en 1951, desde 1984 se encuentra la ESPEL. Tiene hermosos patios, corredores y una cúpula que la identifica perfectamente como una de las edificaciones más importantes y bellas de la ciudad.

Design and Layout: Ing. Juan Carlos Tapia

Photomontage

ESPE (University of the Army Forces- Latacunga)



Photo montage by: Ing. Juan Carlos Tapia

"Vicente León" Educative Unit



Photo by: Ing. Juan Carlos Tapia

DESCRIPTION

It occupies what belonged to the Jesuits in the colony. In fact, until February 1757, there was presence evidence from Society of Jesus, with cloisters, yards, church and corridors, etc. By 1843 the school owned the property, where an only cloister remained from the eighteenth century. The entire construction was built in the nineteenth and twentieth centuries.

It is Republican style, and has yards, classrooms and a theater, remaining only the space since the rest was demolished in 1956. The high school is the first from the Republican era of Ecuador, due to Dr. Vicente León y Arguelles´ will. Since 1895 it bears his name, thus called since 1840 San Vicente High school.

Geographical Coordinates	78°36'54''W 00°56'02''S Este: 76°56'84'' Norte: 98°97'06''
Altitude	2.801m.s.n.m
Rainfall	12 mm a 105 mm

SUMMARY OF THE CHART

Source: Mr. Paul Garcia Lanas

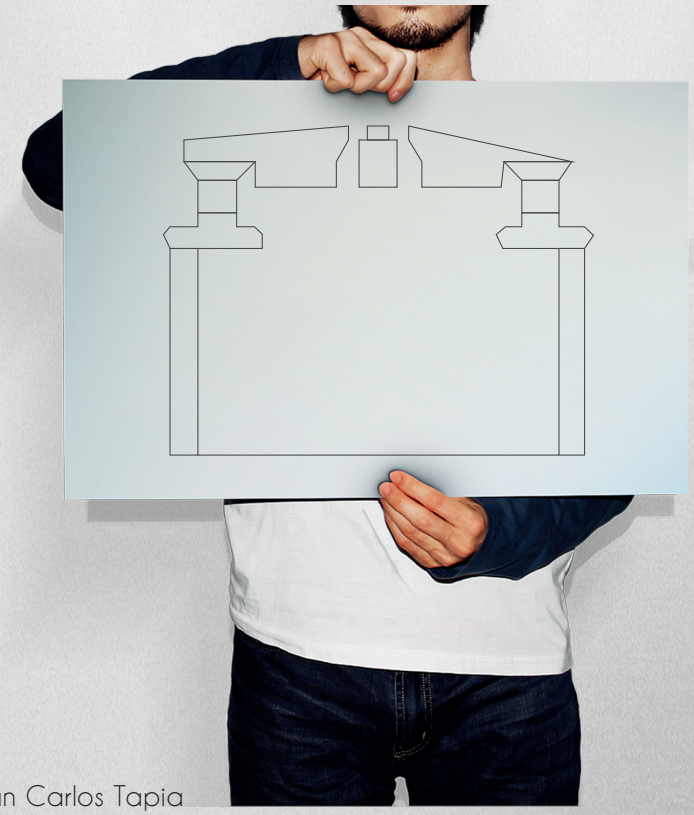
First stage

STYLIZATION OF THE "VICENTE LEÓN" EDUCATIONAL UNIT



Second stage

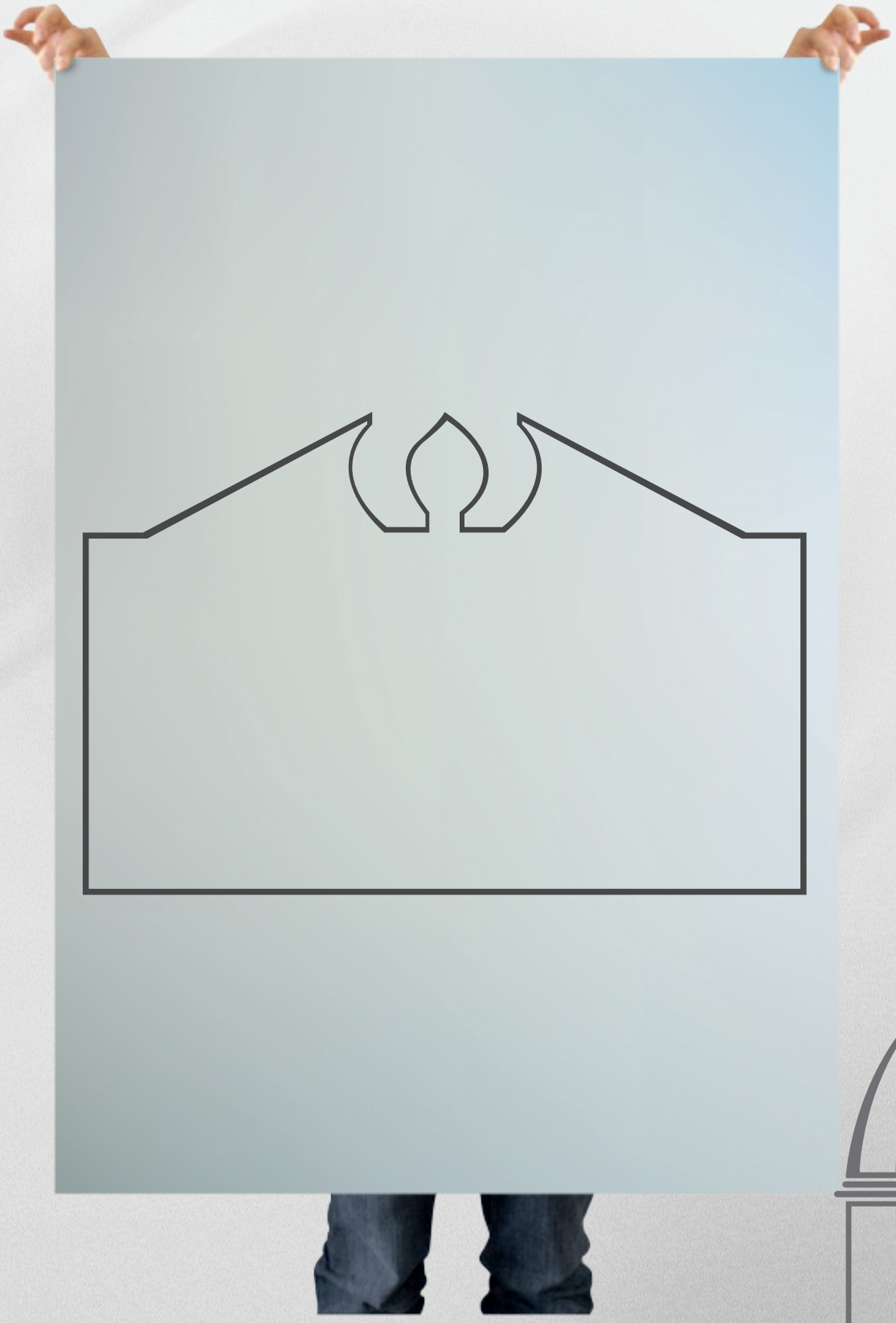
STYLIZATION OF THE "VICENTE LEÓN" EDUCATIONAL UNIT



Stylization by: Ing. Juan Carlos Tapia

Completed icon

"VICENTE LEÓN" EDUCATIVE UNIT

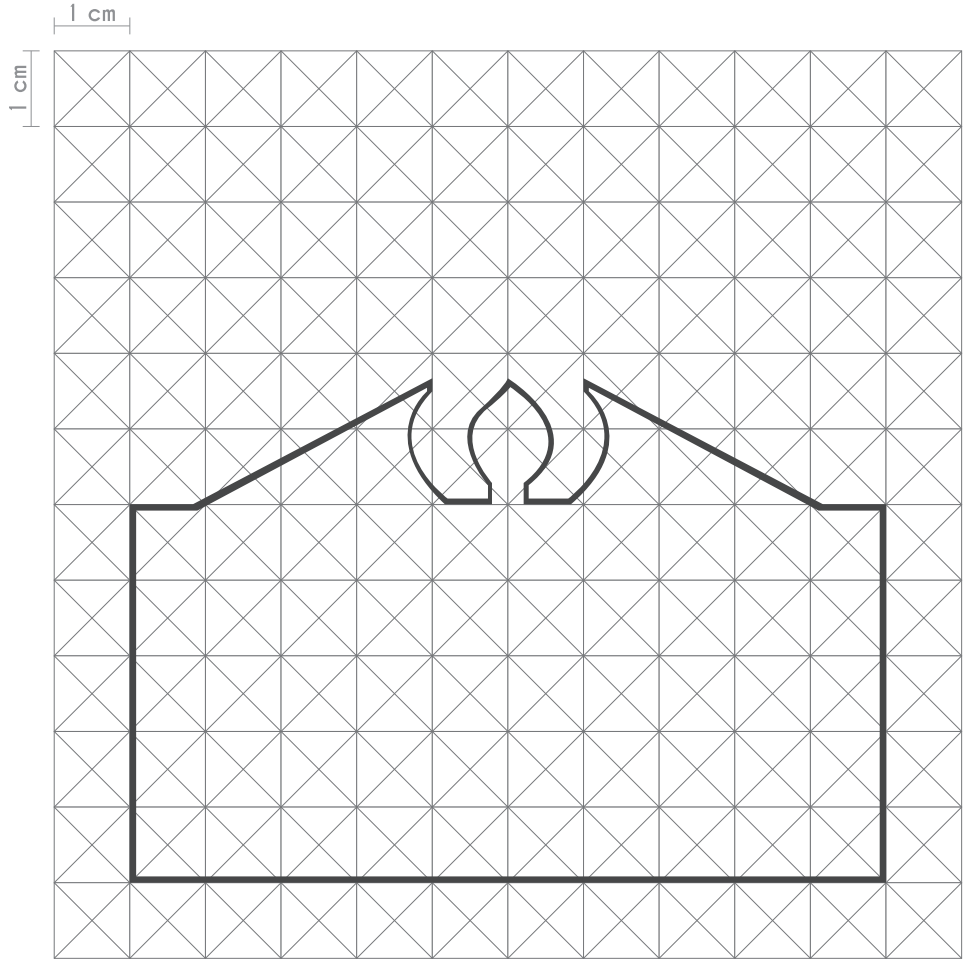


Stylization by: Ing. Juan Carlos Tapia

Analisys

ICONOGRAPHY GRIDA

The icon of the "Vicente Leon" Educative Unit is employing dark green for better visualizacion. The mesh mesures 12 x 12 modules above 1cm x 1cm. Its function is to hold a unified system of the iconographic set.

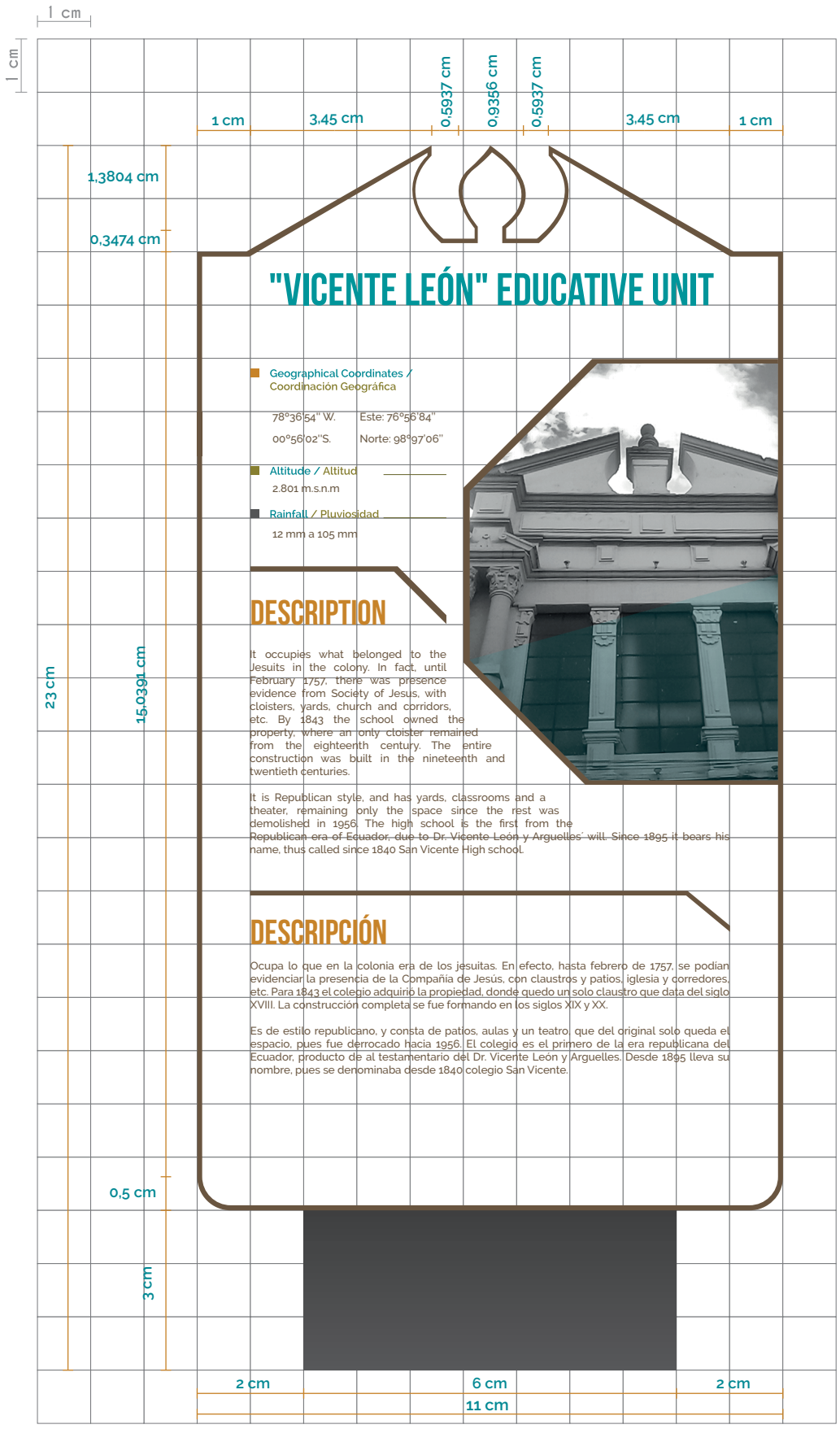


Source: Iconographic shape of the " Vicente Leon" Educative Unit

The simplification of visual elements is denominated as an structure of easy appreciation for the tourist and the town, however, the entire building was built in the nineteenth and twentieth centuries. It is Republican style. It involves some areaways, classrooms and a theater.

Geometric

pattern. Scale: 1:100



Design and Layout: Ing. Juan Carlos Tapia

Touristic

SIGNPOSTING



Design and Layout: Ing. Juan Carlos Tapia

Photomontage

"VICENTE LEÓN" EDUCATIVE UNIT



Photo montage by: Ing. Juan Carlos Tapia

HISTORICAL CENTER

Latacunga - Ecuador

Design and Layout: Ing. Juan Carlos Tapia



4. CONCLUSIONS:

Based on the objectives and the results obtained for the development of the project the "Proposal of a system of signposting with Historical and Cultural information in English and Spanish language at the Historical Center of Latacunga" it concludes the following aspects:

- English and tourism are closely related because the appropriate use of the language appropriate helps to take part in touristic activities and improve the language skills in terms of grammar, expressions, syntax and practical translation of the language. The touristic treatment is described in manuals of corporate identity and platforms of graphic design. These elements describe the importance and impact of a sustainable tourism on social and cultural environment.

- The inhabitants of Historical Center in Latacunga consider that a system of signposting in English and Spanish will increases the level of knowledge to contribute with the promotion of patrimonial icons. There is evidence of a high level of acceptance of implementing this system. Furthermore, it can influence on social and economic activities.

- The proposal incorporates different elements to apply a system of signposting, in English and Spanish such as: analysis of each patrimonial icon, typography, materials, the process of iconographic design, and color description. These components allow presenting legible information about patrimonial icons. The content of each sing is validated by historians so it contains accurate information.

5. RECOMMENDATIONS:

It is important to point out that the investigation of the proposal have to describe a system of signposting in the Historic Center of Latacunga. So, the author had wished to considerate the following recommendations:

- It is recommended to include factual information created by touristic entities to support the design of the system of signposting in English and Spanish. The reorganization of the urban patrimonial heritage will be done without damage to the environment since it is necessary to point out the importance of the sustainable tourism in Historical Center of Latacunga.

- It is recommended to analyze the feasibility of implementing a system of signposting in other touristic places of Latacunga and Cotopaxi since this allows to increase the level of cultural knowledge and increase the touristic activity in Latacunga. More ways of promoting cultural heritage should be given to Latacunga inhabitants.

- The touristic corporations, touristic agencies and the government's authorities must apply this system of signposting proposed around of the historical center in Latacunga because it is essential to obtain promotion of the several cultural attractions. Latacunga people must be active promotors of the cultural heritage.

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ANNEXES

ANNEX #1

"UNIVERSIDAD TECNICA DE COTOPAXI"

UNIDAD ACADÉMICA DE CIENCIAS ADMINISTRATIVAS Y HUMANÍSTICAS

CARRERA DE LICENCIATURA EN INGLÉS

Encuesta dirigida a personas que habitan los alrededores del Centro Histórico de la ciudad de Latacunga.

OBJETIVO:

Obtener información que permita desarrollar una investigación y propuesta de Señalética en el Centro Histórico de la Ciudad de Latacunga.

INSTRUCCIONES:

Lea la pregunta y marque con una (x) junto a la opción que considere adecuada:

1. ¿En qué medida usted considera que sería importante la implementación de señalética de Sitios patrimoniales y turísticos en el Centro Histórico de la Ciudad de Latacunga?

Alta ☐ Mediana ☐ Baja ☐

2. ¿En qué grado usted considera que la falta de señalética en los sitios patrimoniales del Centro Histórico de la Ciudad de Latacunga constituye un problema para los turistas?

Alto ☐ Mediano ☐ Bajo ☐

3. ¿En qué medida usted cree que incrementaría la promoción turística del Centro Histórico de la ciudad de Latacunga con la presencia de señalética informativa?

Alta ☐ Mediana ☐ Baja ☐

4. ¿En qué grado cree usted que la señalética descriptiva aportaría para que la ciudadanía tenga un mejor conocimiento sobre los sitios históricos de la Ciudad de Latacunga?

Alto ☐ Mediano ☐ Bajo ☐

5. De los siguientes lugares representativos del Centro Histórico de la Ciudad de Latacunga señale ¿Cuáles son los de mayor interés para usted?

Iglesia "La Catedral" ☐ arque "Vicente León" ☐ lesia "San Agustín" ☐

Iglesia "San Francisco" ☐ Iglesia "Santo Domingo" ☐ Iglesia "El Salto" ☐

Iglesia "La Merced" ☐ "Casa de los Marqueses" ☐ "Casa de la Cultura" ☐

Otros ☐

6. ¿En qué nivel considera usted que el empleo de señalética descriptiva debería ir acorde a la caracterización del icono patrimonial en el Centro Histórico de Latacunga?

Alta ☐ Mediana ☐ Baja ☐

7. En el siguiente listado señale ¿Cuáles serían los factores a los que aportarían la promoción de lugares patrimoniales del Centro Histórico de la ciudad de Latacunga?

Económico ☐ Social ☐ Turístico P ☐ ico Cult ☐ l TIC`s ☐ ☐

8. Qué particularidades considera usted que debería tener la señalética descriptiva de los lugares de interés patrimonial del Centro Histórico de Latacunga?

Captar la información desde cualquier perspectiva ☐ dacción llamativa y significativa ☐

Letra clara y fácil de entender ☐ xto enfocado al objetivo de interpretación ☐

Diseño legible e información concisa ☐

9. ¿Cuáles de las siguientes opciones considera que sería necesario emplear como recursos comunicativos para promover las visitas turísticas en el Centro Histórico de Latacunga?

Radio ☐ Televisión ☐ Redes sociales ☐ Señalética Informativa ☐

Sitios web ☐ Periódico ☐ Revista ☐

Gracias por su colaboración

Universidad Técnica de Cotopaxi

ANNEX #1

"TECHNICAL UNIVERSITY OF COTOPAXI"

ACADEMIC UNIT OF ADMINISTRATIVE AND HUMANISTIC SCIENCES

ENGLISH MAJOR

Survey directed to the inhabitants who live around of the Historical Center of Latacunga city.

OBJECTIVE:

Obtain information to develop an investigative work and proposal of signposting in the Historical Center of Latacunga city.

INSTRUCTIONS:

Read each question carefully and mark with a (x) next to the option that you consider appropriate:

1. How important is the implementation of signposting for the patrimonial and touristic sites in the Historical Center of Latacunga?

High ☐ Medium ☐ Low ☐

2. How do you consider that the lack of signposting in the patrimonial places of the Historical Center of Latacunga is being a problem for the tourists?

High ☐ Medium ☐ Low ☐

3. Do you think that the informative signposting will becomes to increase the touristic promotion in the Historical Center of Latacunga?

High ☐ Medium ☐ Low ☐

4. Do you believe that the descriptive signposting could help to people to get better knowledge about the touristic places in the Historical Center of Latacunga?

High ☐ Medium ☐ Low ☐

5. Of the following list of touristic places in Historical Center of Latacunga select which ones are the most important for you?

"La Catedral" Church ☐ "Vicente León" Park ☐ "San Agustín" Church ☐

"San Francisco" Church ☐ "Santo Domingo" Church ☐ "El Salto" Church ☐

"La Merced" Church ☐ "Casa de los Marqueses" ☐ "Casa de la Cultura" ☐

Other ☐

6. Do you consider that the use of descriptive signposting should be made according to the features of patrimonial icons in the Historical Center of Latacunga?

High ☐ Medium ☐ Low ☐

7. Of the following list of facts select which ones could be for you the principal elements that will contribute with the promotion of patrimonial sides in the Historical Center of Latacunga?

Economic ☐ Social ☐ Tourist ☐ Political ☐ Cultural ☐ TIC`s ☐

☐

8. What kind of facts do you consider that the descriptive signposting should contain in order to describe the patrimonial places at the Historical Center of Latacunga?

☐ ☐

Capture information from any perspective Striking and meaningful writing

Clear and easy letter to understand ☐ Text focused on the goal of interpretation ☐

Readable design and concrete information ☐

9. Of the following options select which ones could be used like communicative resources to promote the tourism in the Historical Center of Latacunga?

Radio ☐ Television ☐ Social Networks ☐ Informative signposting ☐

Web sides ☐ Newspaper ☐ Magazines ☐

Thanks you for your collaboration

ANNEX # 2

"UNIVERSIDAD TECNICA DE COTOPAXI"

UNIDAD ACADÉMICA DE CIENCIAS ADMINISTRATIVAS Y HUMANÍSTICAS

CARRERA DE LICENCIATURA EN INGLÉS

Entrevista dirigida a las principales autoridades del GAD Municipal de Latacunga quienes regulan las actividades cantonales e intervienen en el manejo del ámbito cultural y natural.

OBJETIVO:

Obtener información para una propuesta de diseño de señalética en idioma inglés y español a ubicarse en los principales sitios patrimoniales del Centro Histórico de la Ciudad de Latacunga para promocionar el turismo local.

Preguntas.-

1. ¿De acuerdo a su consideración cree usted que los sitios patrimoniales en el Centro Histórico de la cuidad de Latacunga merecen ser conocidos por turistas nacionales y extranjeros?

2. ¿Cree usted que hay suficiente promoción de los sitios turísticos y patrimoniales tanto en el Centro Histórico de Latacunga como en el resto del cantón?

3. ¿Conoce usted a través de que fuentes de información se promociona los lugares turísticos y patrimoniales en el Centro Histórico de Latacunga y el cantón?

4. ¿De qué manera cree usted que el uso de señalética con información interpretativa ayudaría a fomentar la visita a sitios turísticos en el Centro Histórico de Latacunga y el cantón?

5. ¿A su criterio qué información debería contener la señalética en los sitios patrimoniales tomando en cuenta la tipología del lugar a describir?

Gracias por su colaboración

ANNEX # 2

Universidad Técnica de Cotopaxi

"TECHNICAL UNIVERSITY OF COTOPAXI"

ACADEMIC UNIT OF ADMINISTRATIVE AND HUMANISTIC SCIENCES

ENGLISH MAJOR

Interview directed to the main authorities of Municipal GAD of Latacunga who regulate the cantonal activities and involved in the management of cultural and natural environment.

OBJECTIVE:

To obtain information for a proposal of design of signposting in English and Spanish language that will be located in the main heritage sites of historic center of Latacunga city in order to promote the local tourism

Questions:

1. According to your opinion do you believe that the patrimonial icons at Historic Center of Latacunga should be known by national and international tourists?

2. Do you think that there is enough promotion of the patrimonial and touristic places in the Historical Center of Latacunga and other places in the canton?

3. Do you know about what kind of informative resources are employed to promote the touristic and patrimonial sites in the Historical Center of Latacunga and other places in the canton?

4. How do you consider that the signposting with interpretative information could help to promote the visit of touristic places at the Historical Center of Latacunga?

5. Could you describe what kind of aspects should be taken into account in order to design the signposting of patrimonial icons according to their topography?

Thanks you for your collaboration