



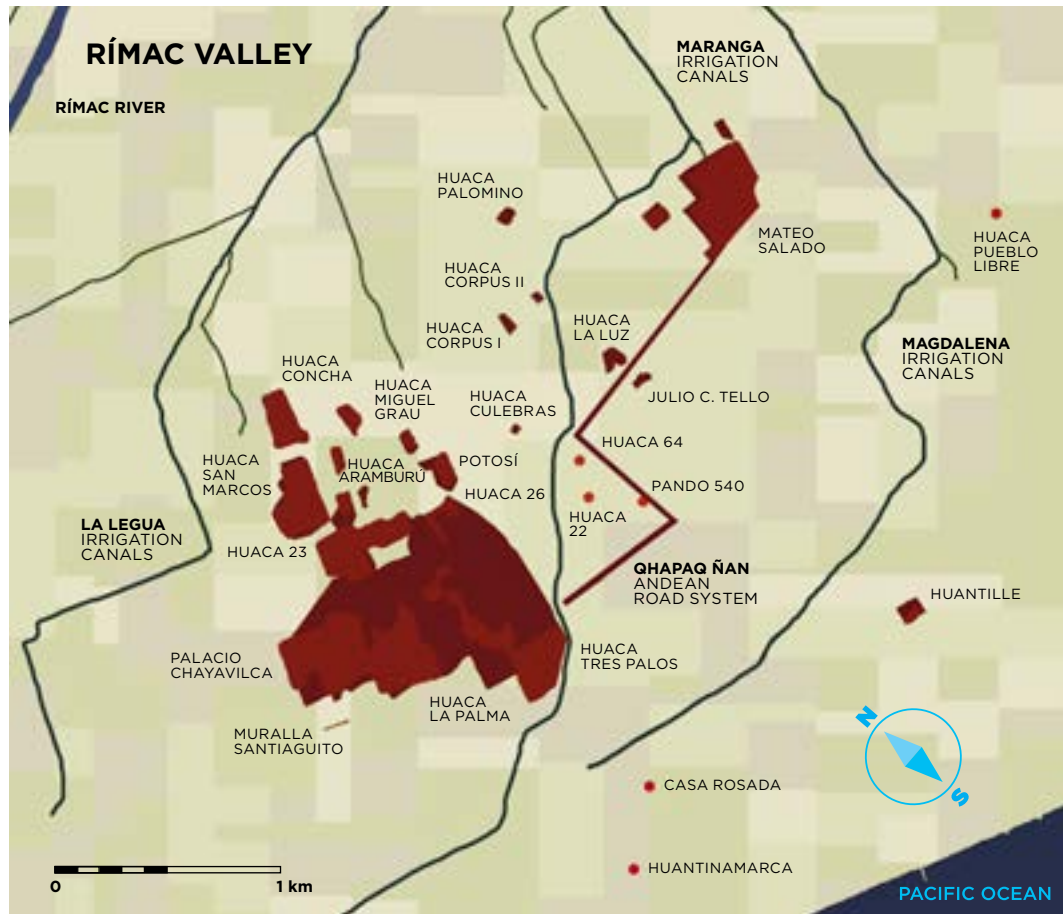
la Biennale di Venezia

16. Mostra
Internazionale
di Architettura

Partecipazioni Nazionali

UNDERCOVER

4000 YEARS OF ARCHITECTURE AND URBAN
PLANNING IN AN UNEXPECTED PLACE: **LIMA, PERU**



MARANGA AREA. RÍMAC VALLEY.

PRE-HISPANIC LIMA HYPOTHETICAL MAP

- ARCHAEOLOGICAL SITE / LOCATION
- ARCHAEOLOGICAL SITE / HYPOTHETICAL RECONSTRUCTION
- ARCHAEOLOGICAL SITE / PUBLIC PROTECTION POLYGON

CARTOGRAPHY BY THE PERU PAVILION CURATORIAL TEAM
 DRAWING BY ALEJANDRO LAPOUBLE, TOSHIO PARDO TANAMACHI,
 JANETH BOZA

SOURCES

PLAM 2035, METROPOLITAN URBAN DEVELOPMENT PLAN FOR
 LIMA AND CALLAO / IGN. NATIONAL GEOGRAPHIC INSTITUTE
 / ANA. NATIONAL WATER AUTHORITY / MINAGRI. MINISTRY
 OF AGRICULTURE AND IRRIGATION / JOAQUÍN NARVAEZ
 Ph.D. / QHAPAQ ÑAN PROJECT - MINISTRY OF CULTURE /
 LIMA CARTOGRAPHIC SEMINAR. JOSÉ CANZIANI, ELIA SAEZ -
 ARCHITECTURE PUCP 2016-II, 2018-I / ANDEAN ROAD SYSTEM
 BY ARCHAEOLOGIST PEDRO ESPINOZA

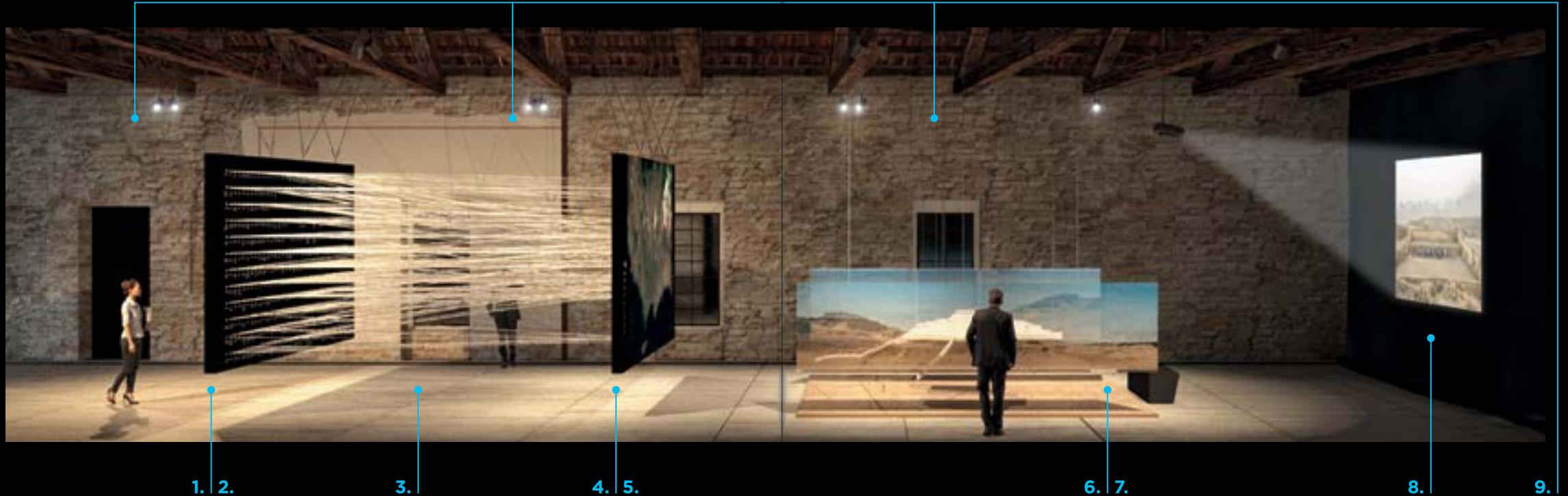
/ GANGAY 1 / GANGAY 2 / QUEBRADA ALGODONALES / CERRO HUATOCAY 4 / LOMA ANCÓN 1 / LOMA ANCÓN 2 / NECRÓPOLIS ANCÓN / EL TANQUE / LA CRUZ / PUNTA SAN FRANCISCO / DEPÓSITOS (CONCHAL) PLAYA GRANDE / CERRO ORARA / PIEDRAS GORDAS / LA PLAYUELA / EL OLIVAR 1 / EL MAIZAL / CERRO HUATOCAY 3 / HUATOCAY 1 / HUATOCAY 2 / CERRO HUATOCAY 1 / COPACABANA SECTOR B / COPACABANA SECTOR A / COPACABANA III / PUNTA GRANDE / AREA 51 / MURALLA OQUENDO / CAPILLA MARQUEZ 1 / CAPILLA 2 / BUENAVISTA / CHOCAS TEMPLO / CHOCAS C / HUATOCAY 3 / HUATOCAY - CANAL 1 / HUATOCAY 4 / LA MOLINA A / SAN PEDRO DE CHOQUE / TAMBO INGA / COMPLEJO LA UVA / CHIVATEROS / CERRO CULEBRAS Q II / PAMPA DE LOS PERROS / VILLA ISOLINA / CHOCAS I / CHOCAS 2 / HUATOCAY 5 / CERRO CONDE 1 / CERRO CONDE - CAMINO / HUATOCAY 6 / CERRO CONDE 5 / HUATOCAY - CANAL 2 / CERRO RESPIRO 1 / MURALLA DE CHUQUITANTA / EL PARAISO / PARAISO II / CAPILLA 3 / CAMINOS OQUENDO - SECTOR 1 / CHOCAS 3 / CHOCAS IV / MONTÍCULO CHOCAS BAJO / CAMINO CHOCAS BAJO 1 / CAMINO CHOCAS BAJO 2 / CHOCAS BAJO 6 / CERRO CONDE 3 / CERRO CONDE 2 / HUARANGAL / CERRO CAÑÓN 8 / CHACRA CERRO 1 / SEÑAL CERRO OQUENDO 1 / SEÑAL CERRO OQUENDO 2 / MONTÍCULO OQUENDO / CHOCAS BAJO 1 / CHOCAS BAJO 2 / CHOCAS A / CHOCAS BAJO 4 / CHOCAS BAJO 5 / CHOCAS BAJO 9 / CABALLERO 5 / CAMINO CABALLERO 1 / CAMINO CERRO CAÑÓN / CERRO CAÑÓN 7 / CERRO PRO - PARCELA A / PUENTE INCA SECTOR B / PALACIO OQUENDO / MONTÍCULO OQUENDO A / CHOCAS BAJO 3 / LA MOLINA / CHOCAS BAJO 8 / CHOCAS BAJO 7 / CHOCAS BAJO 10 / CABALLERO 6 / CABALLERO 4 / CERRO CAÑÓN 9 / CERRO CAÑÓN 11 / CERRO CAÑÓN 3 / HUACA PRO / PUENTE INCA SECTOR A / SANTA LUCÍA / CERRO LA REGLA SECTOR B / CABALLERO 3 / CERRO CONDE 4 / CERRO CAÑÓN 15 - CAMINO 2 / CERRO CAÑÓN 6 / CERRO CAÑÓN 2 / CERRO CAÑÓN 4 / CERRO CAÑÓN / CERRO CAÑÓN 1 / CERRO CAÑÓN 10 / INFANTAS III / CERRO PRO - PARCELA B / EL HORNO / MANZANILLA - IID / CERRO LA REGLA SECTOR A / CABALLERO 7 / CABALLERO 2 / CERRO CAÑÓN 13 / CERRO CAÑÓN 5 / HUACOY / HUACOY TEMPLOS / HUACOY MONTÍCULOS / CON CON B / CON CON A / CHACRA CERRO 2 / COLLIQUE 2 / INFANTAS II - SANTA LUZMILA SECTOR 1 / HUERTA EL NARANJAL / HUERTAS DE NARANJAL / CABALLERO 1 / CAMINO CABALLERO 2 / CABALLERO 8 - CANAL / MURALLA DE TUNGASUCA / HUACA DON CARLOS 1 / HUACA DON CARLOS 2 / COLLIQUE BAJO / AÑO NUEVO / COLLIQUE 1 / COLLIQUE 3 / MICAELA BASTIDAS / INFANTAS I / EL NARANJAL / CERRO GEMELO / QUEBRADA TORRE BLANCA 3 / ESTABLO PUNCHAUCA 1 / CERRO TORRE BLANCA / LOS JAZMINES / AZNAPUQUIO SECTOR D / PAMPA DE LAS CHIVAS / AZNAPUQUIO SECTOR C / COVIDA / LOS ALISOS / CERRO PACÍFICO - SECTOR 1B / HUACA SANTA ROSA / CERRO PACÍFICO - SECTOR 1A / GARAGAY / HUACA LECHUZA / PETROGLIFOS DE CERRO CANTERÍA / QUEBRADA TORRE BLANCA 2 / QUEBRADA TORRE BLANCA / CERRO EL PROGRESO / HUACHIPA / CERRO ZORRO O CERRO VOLCÁN / FORTALEZA DE COLLIQUE / ALBORADA 1 / AZNAPUQUIO / HUACA CERRO SEGUNDO B / CERRO MULERÍA / HUACA SAN ROQUE DE GARAGAY / CONDEVILLA SEÑOR 2 / CONDEVILLA SEÑOR 1 / RESERVA ARQUEOLÓGICA CANTO GRANDE / GEOGLIFO CANTOGRANDE MATAMOSCA / PLAZOLETAS MEDIA LUNA DE CANTO GRANDE / GEOGLIFO DE CAJAMARQUILLA / CAJAMARQUILLA / PIRÁMIDE DE NIEVERÍA / PEDREROS / SECTOR VI-B / ALBORADA 2 / CERRO LA CRUZ / PAMPA DE CUEVA / CHAVARRÍA / HUACA CERRO SEGUNDO B / CERRO LA MILLA / CERRO ÑAÑA 3 / CERRO ÑAÑA 2 / CERRO ÑAÑA 1 / HUAYCOLORO / CASTILLO DE CARAPONGO / CABALLO BLANCO / CERRO MATABUEY 4 / LOS PALTOS / TRUJILLO A / SAN ANTONIO OESTE / HUACA CASA BLANCA / HUACA 23 / ISLA SAN LORENZO 10A / COMPLEJO HISTÓRICO CALETA LA CRUZ / CERRO ÑAÑA 4 / ALGARROBO C / EL PORTILLO / CARAPONGO B / SANTA MARÍA / EL SAUCE / CANTO BELLO / CANTO CHICO / CONJUNTO PALAO B / HUACA ARAMBURÚ / HUACA ARAMBURÚ O HUACA SAN MARCOS / ISLA SAN LORENZO 10 / ISLA SAN LORENZO 11 / ISLA SAN LORENZO 12 / CERRO ÑAÑA 5 / EL GOLF DE HUAMPANÍ / EL VALLECITO / ALGARROBO A / ALGARROBO B / ALTO PERÚ / CERRO MATABUEY / TRUJILLO B /



LIVING ON TOP OF HISTORY - PACHACÁMAC (3RD CENTURY TO 15TH CENTURY)

Photo: Gonzalo Cáceres Dancuart

PERU PAVILION



1. KNOTS. CONFLICT AND POSSIBILITY **2. DATES. TEMPORALITY** **3. THREADS. NEW CODES**
4. PRE-HISPANIC LIMA MAP **5. CONTEMPORARY LIMA. SATELLITE IMAGE**

6. PHOTOS. A LANDSCAPE IN TRANSITION **7. MODEL. ARCHITECTURE REVEALED**
8. VIDEO. IN SEARCH OF A CITY **9. SOUND DESIGN. SPACE IN FLUX**

UNDERCOVER INDEX

- 9** PERU IN THE 16TH INTERNATIONAL ARCHITECTURE EXHIBITION - VENICE BIENNALE
JOSÉ ORREGO HERRERA
- 15** UNDERCOVER
MARIANELA CASTRO DE LA BORDA
- 23** ON THE OUTSIDE LOOKING IN: IN LIMA “THE FUTURE IS BEHIND US...”
JANETH BOZA
- 27** LIMA, THE UNEXPECTED CITY
JAVIER LIZARZABURU
- 31** LIVING WITH THE PAST TO BUILD THE FUTURE
JORGE LUIS CONTRERAS VÉLEZ
- 37** TOWARDS A NEW ROLE FOR HERITAGE IN LIMA
JORGE ARRUNÁTEGUI
- 39** MATEO SALADO: RECOVERY AND MANAGEMENT OF ARCHAEOLOGICAL HERITAGE IN LIMA
PEDRO ESPINOZA FAJARDO
- 43** ENHANCING THE VALUE OF ARCHAEOLOGICAL HERITAGE: OLD PARADIGMS AND NEW CHALLENGES
LUIS FELIPE VILLACORTA OSTOLAZA
- 47** HOW TO UNTANGLE THE KNOT? A DEBATE ON THE PRIVATE MANAGEMENT OF ARCHAEOLOGICAL SITES
JUAN PABLO DE LA PUENTE BRUNKE
- 53** TERRITORY, CITY AND ARCHITECTURE IN PRE-HISPANIC LIMA
JOSÉ CANZIANI
- 57** “THE EARLIEST URBAN PLANNING IN HISTORY TOOK PLACE IN LIMA”
ADINE GAVAZZI
- 61** IRRIGATION SYSTEMS IN THE LOWER LIMA VALLEY
JOSÉ JOAQUÍN NARVÁEZ LUNA, Ph.D.
- 63** NATURALLY COLOURED NATIVE COTTON: ANCESTRAL THREADS IN THE PERU PAVILION
JAMES M. VREELAND, Jr.
- 67** ANCIENT PERU AND CONTEMPORARY ART: JORGE EDUARDO EIELSON'S QUIPU-KNOTS
MARTHA L. CANFIELD
- 71** THE SELF-BUILT CITY AS PALIMPSEST
KATHRIN GOLDA-PONGRATZ
- 75** LAND AND PLANNING TODAY. A BRIEF HISTORY OF URBAN PLANNING. HUACAS UNDER THE CITY'S GAZE
JOSÉ CARLOS HAYAKAWA CASAS
- 79** SOUND AS A SUBJECTIVE DIMENSION OF SPACE
PAUCHI SASAKI
- 83** P'UNCHAWKANCHA - INCA TEMPLE OF THE SUN IN PACHACAMAQ
ALFIO PINASCO CARELLA
- 85** THE HUACA AS BENCHMARK
ENRIQUE BONILLA DI TOLLA
- 87** LEARNING FROM LAS HUACAS
SANDRA BARCLAY AND JEAN PIERRE CROUSSE
- 91** LIMA MILENARIA PHOTOGRAPHY CONTEST
JAVIER LIZARZABURU



PERU IN THE 16TH INTERNATIONAL ARCHITECTURE EXHIBITION - VENICE BIENNALE

JOSÉ ORREGO HERRERA

COMMISSIONER - PERU PAVILION,

16TH INTERNATIONAL ARCHITECTURE EXHIBITION - VENICE BIENNALE, 2018

The best proposal to represent Peru in this new edition of the Venice Biennale International Architecture Exhibition, 2018, was chosen among 40 other projects that were part of a nation-wide curatorial competition.

In a clear, concise manner and in a visually engaging and alluring way, Marianela Castro de la Borda, Janeth Boza and Javier Lizarzaburu, the curatorial team selected through this contest with the proposal *UNDERCOVER*, present the reality of the 447 *huacas* (monumental pre-Hispanic pyramidal buildings) that lie beneath Lima's urban fabric.

This new edition, under the slogan *FREESPACE*, is guided by the curatorial direction of Yvonne Farrell and Shelley McNamara (Grafton Architects). They invited proposals showing architecture generously acting on our reality. Peru participates in this edition with the certainty that it is necessary to acknowledge the value of our past and its relationship with the present, in our quest for a city that makes its heritage visible and recognises its possibilities in the process of building our own identity.

The visitor to this pavilion is immersed in an urban dychotomy where past and present overlap, where the city's organic growth has turned the *huacas* into background noise, fencing them in, disowning them, covering them up, looting them

ADOBE BRICKS AT PUCLLANA (400 AD)

Photo: Janeth Boza

FOREWORD



or neglecting them; in spite of all this, they are always there. At the end of the tour the curators present *huacas* as possibilities, showing different initiatives to prepare them for public use and their rehabilitation as new public spaces. In some cases they already are places of celebration or worship, symbols of belonging or venues for public activities, and are given surprising uses sparked by the community. A video shows with optimism the emergence of contemporary Peruvian architecture, where the *huaca* is a source of inspiration within the search for a local modernity.

It is essential to state that both this edition and the preceding one, in 2016, have been possible thanks to PATRONATO CULTURAL DEL PERÚ, which has become the main agent of these presentations, with the support of other public institutions, such as Promperú, and private ones, such as Grupo El Comercio and Fundación Wiese, which have secured for 20 years a space for Peruvian art and architecture in the Biennale premises.

I wish to thank the curators for their commitment to the proposal, as well as all the public and private institutions, the Patronato Cultural del Perú team – which for several years has worked on the implementation and organisation of the Peru Pavilion –, the people who have joined this project and all the entrants in the curatorial contest who, with great enthusiasm, presented different ideas showcasing our country's need for more spaces for reflection that may enrich the discussion about our cities, a discussion we as Peruvians must keep alive.

● **PUCLLANA** (400 AD)

Photo: Picchio Wasi

FOREWORD





UNDERCOVER

MARIANELA CASTRO DE LA BORDA

CURATOR - PERU PAVILION,
16TH INTERNATIONAL ARCHITECTURE EXHIBITION - VENICE BIENNALE.
ARCHITECT, DIRECTOR OF FANCYSTUDIOLIMA

I have often wondered why we limeños don't always feel heirs to our city's immense constructive continuity. While there may be many plausible explanations for this, our contemporary architecture is one of many points throughout time that connect in a line that isn't straight.

In present-day Peru there are more than 20 000 officially identified archaeological sites, carrying memories we ignore. In its capital city, Lima, this legacy is made manifest in 447 spaces all over the metropolitan area, making it the country's richest city in archaeological heritage.

But Lima has forgotten its ancestors' architectural and land logic. It has grown by patching itself up, reducing its citizen meeting places, transforming the land without reading it, shrinking the valleys, encroaching *lomas* (fog oases), occupying unsafe riverbanks and drying out the wetlands.

Its 447 structures are adobe and stone buildings erected over time. As far as we know, they used to be temples, astronomical observatories, inns or storehouses, administrative centres and ceremonial spaces, among other functions. They articulated at the same time with an undivided relationship with the open space surrounding them.

PERU PAVILION

Rendering: Janeth Boza / Cesar Castillo

We call them '*huacas*', meaning 'sacred', although they each have a name and functions that evolved through time, since they adapted to the mores of each new society that inhabited them. They have lived with us for thousands of years, but we are only now getting to know them.

In a city without rain, these adobe buildings have seen layers of dust gather on their walls. This suspended architecture has covered them, simultaneously protecting and hiding them from view. This relationship between water and earth has made it possible for the *huacas* to endure all this time. At the same time, these conditions in our territory, compounded by neglect, have affected our ability to perceive these structures with our senses.

Senses are dimensions of knowledge. It is through them that we begin the process of learning and recognising. Regarding *huacas*, our senses are apparently still dormant. Being covered, to our eyes *huacas* look more like hills than edifications. They are spaces of silence, where we can listen to ourselves and the wind, or pause for a moment. Their smell connects us with water, earth, vegetation. They have different textures: the adobe bricks, the fingerprints of those who shaped them, their construction techniques and the light as it strikes their walls. But so much of this goes unnoticed.

For us, the curators, the generosity in these structures lies undercover, awaiting the moment where it can reveal itself in different scales and dimensions. Their architecture shows opportunity strategies that are defined by their relationship to emptiness. The passage from the ground to the sky is constructed by means of multiple surfaces that allow the creation of gradients between the public and the private, subtly designed calibrating width, length and direction in the routes. In *huacas*, the process that is required to get to a certain place matters.

A path demarcated by earthen walls takes us to a square, which surprises us with the openness and shelter it provides. Ramps and staircases connect us to platforms that allow us both to be and to be present, allowing us to read this sense of belonging. As for the canals network which enabled the transformation of the

soil into the basic material of our architecture and gave life to these desert lands, it is at present Lima's invisible ecological support system. In brief, this is a form of public bounty awaiting to be revealed, establishing the bases for an architectural and land continuity.

Receiving an inheritance means showing affection beyond time. However, in the absence of memory it could be lost. While generosity seems nowhere to be found in 21st century Lima, showing itself only once in a while, the fact is that we live with 447 spaces that are trying to show us that this value survives among us, even if it seems we aren't conscious of it. In Lima, while these bonds strengthen, our inheritance is still undercover, wondering about our future.

With UNDERCOVER the Peru Pavilion seeks to unveil, in different dimensions and senses, these codes of generosity and continuity that are our inheritance. As if this legacy were a big box of mysterious contents that is meant to be discovered bit by bit – different movements with elements in tension, opposing faces to the spaces in between – *huacas* reveal information and the essential systems that surround them.

At the entrance to the pavilion what you see is our way of acknowledging the 447 *huacas* in Metropolitan Lima. The first challenge is the uncertainty regarding their number; however, we have included in this homage the 447 *huacas* identified and geo-referenced in PLAM 2035, the latest urban plan for Lima in a metropolitan scale, based on cross-referenced information provided by several institutions.

On a 5 m x 3 m panel, each *huaca* is represented by a knot in Peruvian native cotton, the first domesticated non-edible plant. The knots, inspired by the work of Peruvian artist Jorge Eduardo Eielson, were crafted by a group of artisans, allowing each *huaca* to express the conflict and the possibility implied in the way the cotton twists and turns.

As a second allusion to the idea of unveiling, and as a sign of openness and connection, each *huaca* relates to its counterpart in the land through a series of threads. Threads allow the creation of relationships and tensions between the *huacas*,

their time dimension and the land, seeking to show pre-Hispanic Lima's situation. These bonds are not only physical, but also social, economical and political. Evoking the concept of the *quipu*, an ancient coding system that preserved and communicated information, these threads may be read as a new code that restores and strengthens these relationships.

In another obverse/reverse action, as if turning something around in order to look at it from a different angle, a comparison is made between pre-Hispanic Lima and Metropolitan Lima. Two sides of the same panel contrast the land's geography, its ecological structure, the relationship with each of the *huacas* and the urban growth which, by occupying so much space, has limited the preexistent sites in many ways.

Next is shown what is revealed when a *huaca* can be seen as part of a landscape. Two lateral photographs suspended in a transparency create a holographic effect for the 4 m x 3 m model of the Temple of the Sun, printed using digital technology based on a recomposition hypothesis.

With an ample view to the Lurín valley and the Pacific Ocean, the Temple of the Sun is a ceremonial space with a ritual importance surpassed only by Cusco's Temple of the Sun (Qorikancha). It commands the summit of the Pachacámac Sanctuary, a pre-Hispanic oracle containing an immense belief system. The sanctuary also functioned as a pilgrimage destination, with roads from the Coast and the Highlands of Peru leading to it.

In this area of the pavilion, the Temple of the Sun is shown in layers. Thus we are able to see the city surrounding it, the present land transformations and the gifts from nature (the sea, the colours of the earth, the sunset) in a transparency that by meeting this architecture transforms it.

A video which aims to show the present-day relationship between our city and its archaeological heritage is the final space to be unveiled. As a conclusion, more than ten *huacas* in different conditions and from different areas in Lima show urban, architectural and social convergences and divergences.

If a city's pulse is determined by water, ¿what is its breathing like? Finally, the Arsenale space, as container of the pavilion, allows us to perceive the relationship between land, architecture and city through the medium of sound. The route through the pavilion is accompanied by a sound design created specifically for this space. The pavilion breathes, showing us it is still alive. This is not anthropocentric breathing, but rather takes into account water, air, earth, the city and architecture as part of a new system.

When we are unable to remember and it becomes difficult for us to perceive with our senses we need to imagine. UNDERCOVER is an invitation to do so. To understand what is not easy for us to discover, even if it is right in front of us.

In his book *The Little Prince*, Antoine de Saint-Exupéry wonders whether adults can really use their imagination. Where most people see a hat, the author invites us to see an elephant inside a boa constrictor. This image becomes an imagination factor, and is with us through the entire story. In this spirit, the Peru Pavilion seeks to become a guide in the process of imagining our future.

UNDERCOVER

METROPOLITAN LIMA IN FIGURES (1)

• COORDINATES	12°04'64"S 77°04'28"O
• EARLIEST HUMAN POPULATIONS	13 000 BC
• BEGINNING OF CIVILISATION	2000 BC
• EARLIEST MONUMENTAL HUACA (EL PARAÍSO, SAN MARTÍN DE PORRES)	2000 BC
• TIME FRAME (PRIOR TO THE ARRIVAL OF THE SPANIARDS)	4000 YEARS
• CULTURAL PROCESSES TO THE DAY	7 (U-SHAPED TEMPLES, LIMA, WARI EMPIRE, YCHSMA, INCA EMPIRE, SPANISH EMPIRE, REPUBLIC OF PERU)
• HUACAS (ARCHAEOLOGICAL SITES)	447
• DISTRICTS IN METROPOLITAN LIMA (LIMA AND CALLAO)	49
• DISTRICTS WITH HUACAS	41
• ATTACKS ON ARCHAEOLOGICAL HERITAGE	1556 (2009–2019)
• FINES IMPOSED COUNTRY-WIDE	213
• INCREASE IN THE FREQUENCY OF ATTACKS	187 (2014) – 321 (2017)



ON THE OUTSIDE LOOKING IN: IN LIMA “THE FUTURE IS BEHIND US...”

JANETH BOZA

CURATOR – PERU PAVILION,
16TH INTERNATIONAL ARCHITECTURE EXHIBITION - VENICE BIENNALE.
ARCHITECT

When we visit a city for the first time, our first instinct is to acquaint ourselves with its particularities and discover the distinctive elements of their history. As in any first encounter, we usually first identify what we have in common. Lima has features also found in other Latin American cities that have undergone similar historical processes and social phenomena, such as colonisation and the checkerboard plan; ethnic diversity; an exodus from the countryside to the city; the arrival of modernity; uncontrolled and unplanned urban growth; social inequality; very affluent fenced-in areas next to large, improvised zones of extreme poverty; vegetation and aridity in contrast.

In this familiar scene there is an additional layer that makes Lima a unique place in the entire region. Imagine you are walking in a consolidated, low-density residential area, built some 20 years ago. At the end of the street you find an adobe volume. From afar it looked like a hill, but closer up you are able to identify the different segments forming a structure of squares, patios, enclosures and ramps whose pyramidal volume is five times the scale of the blocks surrounding it. A neighbour opens the window each morning and sips her coffee on the balcony, overlooking a structure that is over 1500 years old. What does this proximity mean to her? Does she see this age-old landscape as part of her identity and legacy? How

HUANTINAMARCA (15TH CENTURY)

Photo: Carlos Contreras Mendoza

do the citizens of Lima read this heritage? From an urban and neighbourhood perspective, it seems to be understood in different ways. Some value it and claim it; others apparently do not understand it, but they protect it with a fence because they sense its value; many others regard it with indifference and even disdain, turning their backs to it and even building on top of it.

Another singular trait that enabled this layer's survival through time is climate. It never rains in Lima, and it never gets either too hot or too cold. This may have contributed to an architecture less concerned with providing shelter than with connecting with its environment. There is still much to study and learn about *huacas*; however, some of the answers seem to lie in the land and the landscape. Different approaches, from archaeology to community activities, acknowledge a system that made respectful use of available resources, and agree that these buildings were not conceived as isolated architectural pieces, but were modeled following a vision of the land that was transversal to the Coast and the Highlands, as well as the notion of traveling from one to the other. The history and diversity behind the more than 447 sites forming this layer are ample and complex. More than one culture had an influence on their construction and occupation. There were different hierarchies and social relationships, numerous uses and constructive systems. Nevertheless, we can read in them universal values whose relevance is astounding, in what they have left for the present city and their coincidence with contemporary architectural explorations.

It is this approach, which consists of seeing the world as a whole and of properly understanding the environment, that makes these buildings extremely capable of referencing the territory and comprehending matter not only in its static sense, but also in its transformative abilities: from desert to valley; from adobe to monument; and then monumentality itself becomes a resource for a sense of continuity and memory, resulting in an architecture that, rather than mere buildings, becomes landscape.

Its relevance lies not only in the aforementioned multi-scale interpretations, but also in the spontaneous interactions presently springing within society itself. Many *huacas* are being claimed by citizens as an expression of their right to their city, to public spaces and to inclusion.

In these buildings we also read an architecture that is finding its origin again and again; what is built today has its base on the previous generation, and projects to the generations to come. Hopefully, as we can see in Andean culture and its cyclic vision of time – which turns its gaze back to the past in order to project towards the future –, we may someday be able to sip our coffee feeling we are part of this legacy and understanding its contribution to Latin American identity and world history.



HAYWAY AT CHUKITANTA (EL PARAÍSO / 2000 BC)

Photo: Ernesto Jiménez Ortiz

LIMA, THE UNEXPECTED CITY

JAVIER LIZARZABURU

CURATOR - PERU PAVILION,
16TH INTERNATIONAL ARCHITECTURE EXHIBITION - VENICE BIENNALE.
JOURNALIST AND FOUNDER OF THE LIMA MILENARIA CAMPAIGN

Lima's development as a city has been unique and incomparable. For almost 500 years, and until recently, the official narrative considered as its only origin its Spanish foundation in the 16th century. There was no mention anywhere of the age-old preexistences that had made the foreign foundation possible, such as the irrigation canals that, according to architect Juan Gunther, were the umbilical cord that gave life to Lima.

We cannot know if this omission was intentional. Be it as it may, since 1535 and for a long time Lima projected an image of a city with one legacy – and that legacy was European. Cusco was somehow assigned the task of representing native, mixed-race, ancestral Peru. During the 20th century several writers and social scientists debated long and hard about what Lima really was or wasn't: it was neither as white as the official version tried to convey nor as indigenous as reality appeared to show.

This discord, reflected in different types of discrimination, is blamed on a Nation project that was unable to incorporate with equality the land's multicultural character. In time, we learned to stop seeing these massive structures called *huacas*, covered in earth and neglect.

Only recently, as a consequence of the accelerated and uncontrolled urban growth unleashed in Lima in the 1950s, and thanks to archaeological developments, everything that had been ignored or overlooked for 500 years came out into the open with unprecedented force. New populations settled on the agricultural land where these adobe structures had secretly survived. These areas grew and were incorporated into the new map of the city.

The *Atlas de Infraestructura y Patrimonio Cultural de las Américas* (The Atlas of Infrastructure and Cultural Heritage published by the Inter-American Development Bank - IDB, 2012) found that Lima is the city with the the largest number of archaeological heritage sites in Peru. Data from the largest municipal urban planning study to date, PLAM 2035, reveal there are 447 identified archaeological sites in the capital city, spanning more than 4000 years of architecture in the metropolitan area. These sites represent, in turn, five cultural moments up to the arrival of the Spaniards.

In the 20th century migration and archaeology gradually transformed Lima, making it irreversibly mixed-race, anxious to heal its wounds and striving to integrate its many identities. It is in this context that I launched the Lima Milenaria campaign in 2010, with the purpose, essentially, of setting Lima's story straight. This is conveyed in a timeline that begins in 2000 BC at El Paraíso, the site of the first monumental architecture in the area.

The selling point was getting an official recognition of this millenary city from the Lima Metropolitan Municipality, which was obtained in 2012. This new timeline allowed each of us to identify with a particular moment in that development – Andean, African, Chinese, Arab, Jew, among others – up to the present day. It also allowed, thanks to its democratic horizontality, to dispense with the nefarious characterisations as 'better', 'legitimate' or 'superior' which so much harm have done to Lima in the past. Thus, it was hoped, all of these identities in conflict would be able to find a place of equal recognition.

This led to changes in the citizens' perception of their city, in an official as well as a popular sense. On the former level, the traditional interpretation had been focused – in Lima's case, almost exclusively – on its colonial and republican heritage. It is only recently that images of *huacas* have begun to fill these visual reference shelves. On a popular level we can see a solid growth of local initiatives seeking a greater integration between communities and their *huacas*. Thus, other imageries are beginning to be weaved together in the conversation about Lima.



● **CYCLING AROUND HISTORY - EL PARAÍSO (2000 BC)**

Photo: Juan José Quiroz Miraval

So for us, in Lima, *huacas* are therefore also new. We are beginning to see them and relate to them. We have yet to decipher their language and listen to the messages they bring. There are gifts to be received and duties to be assumed. The past appears, unexpectedly, laden with possibilities.



CAJAMARQUILLA (6TH CENTURY), CCPH

Photo: Juan José Quiroz Miraval

LIVING WITH THE PAST TO BUILD THE FUTURE

JORGE LUIS CONTRERAS VÉLEZ

EDUCATOR, ARTS ADMINISTRATOR AND FOUNDER OF THE SALVEMOS LAS HUACAS CITIZEN INITIATIVE

When a construction company destroyed one of the 12 pyramids of El Paraíso archaeological complex, on June 2013, the extent to which Lima's archaeological heritage is vulnerable became apparent. The magnitude of the irrevocable damage done to a monument more than 4000 years old was a red flag for the more than 400 huacas in Lima, of which only 27 have been repaired and prepared for public use.

María Rosales is Sister Killa, a member of Kapaq Sumaq Ayllu ('big happy family', in quechua). She is a guard at the El Paraíso huacas, in the San Martín de Porres district. She and the other members of Kapaq Sumaq Ayllu give conferences, reenact ancestral ceremonies and seek to recover the former harmony between Lima's ancient inhabitants and these monuments. They were there on the fateful day the pyramid was destroyed. Witnessing this terrible event only strengthened their determination to persist and to make sure the huacas' voice is heard.

This motivated educator Nils Castro and a group of cyclists to create the Círculo Protector de las Huacas (*Huaca* Protection Circle),¹ an initiative that promotes cycling to the huacas in order to monitor their conservation, photograph them and report on their condition on social media. To the date they have visited and documented more than 100 huacas and identified the cycling routes that connect them.

Karen Luján and Alberto Tapia, archaeologists, belong to this cycling group. Since 2004, through the organisation Cuida Tu Huaca PLO (Look After Your *Huaca*

¹ <https://www.facebook.com/CirculoCiclistaProtectordelasHuacas/>

PLO),² they work with schools from the Los Olivos and Lima Norte districts, with the purpose of gathering information on the archaeological sites and furthering citizen initiatives for their management by schools and the community.

In the Comas district (Lima Norte) is the Colectivo Colli,³ led by educator Haydee Quispe and an enthusiastic group of teachers, communicators, archaeologists, tourism students and activists who develop memory and citizen mobilisation issues, promoting cleaning activities, guided visits, festivals and workshops in the *huacas* with elementary school students.

In eastern Lima, in the heart of San Juan de Lurigancho, ICHMA (Institute for Culture, History and the Environment),⁴ led by educator Arturo Vásquez Escobar, organises Recreational History workshops with other professionals and furthers the work of the Defenders of Cultural and Natural Heritage of San Juan de Lurigancho. They monitor the Campoy Fortress and Mangamarca Lomas Eco-Circuit,⁵ creating environmental and heritage conscience and reporting land trafficking in the area. Special mention deserve the Kusi Sonqo Tourist Guides,⁶ schoolchildren from Daniel Alcides Carrión school.

At southern Lima, in the Chorrillos district, the Ichmay Tampu collective,⁷ led by Julio César Castagnola, cleans – both physically and spiritually – the six *huacas* still resisting urban expansion, claiming their ancestral memory through weaving

² Los Olivos Project: www.facebook.com/CuidaTuHuacaPLO/

³ <https://sites.google.com/site/colectivocolli/> and <https://www.facebook.com/colectivocolli.limanorte/>

⁴ <https://www.facebook.com/Instituto-de-Cultura-Historia-y-Medio-Ambiente-ICHMA-482779998454695/>

⁵ <https://www.facebook.com/Ecocircuito-Huaca-Fortaleza-de-Campoy-Lomas-de-Mangamarca-292540150881435/>

⁶ www.facebook.com/defensoreskusisonqo/

⁷ www.facebook.com/Ichmaytampu/

workshops and ceremonies. They focus on the sacred value of the headland known as Morro Solar and the Villa wetlands, where the Armatambo Archaeological Site used to flourish. They carry out *ayni*, where the community is called for voluntary *huaca* cleaning sessions, a tradition that harks back to the Andean concept of reciprocity.

Finally, Salvemos las Huacas⁸ arose from a 2001 initiative at La Unión school, in Pueblo Libre. It evolved into a digital collaboration platform articulating the different local initiatives defending heritage. As its founder and cultural manager, I organise archaeological walks and the Qhapaq Ñan en el Asfalto routes (Qhapaq Ñan on Tarmac), which map out the remains of the Inca Trail and its pre-Hispanic irrigation canals, as well as its *huacas*, from an educational perspective, considering the school an arts management space.

Lima is beginning to see itself as a millenary city. This modern metropolis erected upon the old earthen city, connected by the roads and canals that made this desert arable, is each day more alive and present in our daily life.

⁸ <http://salvemoshuacas.pe> and <https://www.facebook.com/salvemoshuacas>

UNDERCOVER

METROPOLITAN LIMA IN FIGURES (2)

• SURFACE AREA	283 881 ha
• URBAN LAND	91 326 ha
• VALLEY AREA	11 099 ha
• PUBLIC GREEN SPACES	3457 ha
• PRIVATE GREEN SPACES	4513 ha
• PUBLIC GREEN SPACES PER INHABITANT	3.6 m ²
• LOMAS (FOG OASES)	21 280 ha
• WETLANDS	600 ha
• HUACAS	6700 ha
• ANNUAL PRECIPITATION	7 mm
• RIVERS (CHILLÓN, RÍMAC, LURÍN)	3

SOURCES:

INEI, CPI, PLAM 2035, MVCS, PEAIE, URBAN BLACK HOLES, OJO PÚBLICO



MUSIC GROUP LOS SHAPIS AT MATEO SALADO (1100 AD)

Photo: Peruvian Ministry of Culture

TOWARDS A NEW ROLE FOR HERITAGE IN LIMA

JORGE ARRUNÁTEGUI

VICE MINISTER OF HERITAGE AND CULTURAL INDUSTRIES

Lima is a millenary city whose first vestiges of occupation date back to more than 10 thousand years. Its 482 archaeological sites occupy approximately 7000 hectares. As was the case in the rest of the country, while the city grew demographically and economically, its social cohesion became fragile. Today, our capital city is home to more than 10 million inhabitants who live and transit around heritage monuments in their daily life. Distrust, lack of public safety and a scant interest in community life have become characteristic to this country, strong in macro-economic terms but fragmented as a nation.

One of the characteristics of healthier societies is their citizen's daily enjoyment of public spaces, which promote recreation and strengthen the ties within a community and between communities. Faced with a lack of determined public action regarding this situation, in Lima, as in the rest of the country, private corporations have filled this void, mainly with shopping malls. Today, Lima's 15 largest malls have 25 million monthly visitors. The public's favourites are those with the most leisure and entertainment areas.

The culture sector, meanwhile, gave priority to a traditional approach on heritage protection and promotion, enclosing the archaeological sites in walls that fence them in, forbidding the people any contact with them; these were left exclusively in the hands of expert researchers, middle-men between monuments and citizens. These are even considered potential trespassers, instead of the rightful cultural heirs. For the neighbours of our archaeological sites, and for the general population, *buacas* have become non-places in the city; they are inaccessible, and even houses have their backs to them.

Faced with this situation, in recent years the culture sector has been working on projects and experiences – still isolated endeavours – promoting heritage as an essential resource for the construction of citizenship, as is the case in Túcume (Lambayeque) and Pachacámac (Lima).

More recently, and within the framework of the culture sector's role in the bicentennial of Peru's independence (2021), two specific initiatives around citizenship and heritage are furthered. The first is Puerto Cultura, born as a program for the promotion of socio-cultural activation in public spaces adjacent or within sites declared national heritage – be it pre-Hispanic or post-16th century – subject to public and private funding for their preservation, preparation for public use and intervention for the betterment of people's quality of life, from an urban planning and community use perspective. To date, five integral projects operate in some of Lima's most populated areas, such as San Juan de Lurigancho (Mangamarca) and Puente Piedra (Tambo Inga). Other projects placing a greater emphasis on the reconfiguration of the sites' protection walls have the purpose of making it easier for the community to have access to the sites and to claim them as spaces of cultural and urban activation.

On the other hand, following a legal provision for the free entrance to museums and archaeological and historical sites for all citizens and permanent residents in the country, the Ministry of Culture launched the Museos Abiertos initiative (Open Museums, MUA). It furthers the development of better services for visitors to sites and museums, as well as presenting multidisciplinary programs by which visitors can enjoy storytelling events, concerts and other performances representing the country's different cultural expressions. The Open Museums program receives approximately 22 000 visitors the first Sunday of each month, doubling previous numbers.

Our capital city is enormous and complex. It strides towards the nation's bicentennial with a pending task: to reconstruct its social fabric, as well as its identity. Our rich millenary culture, of which our pre-Hispanic monuments are part, plays an essential role in this task. Understanding that these heritage sites not only provide us with majesty, stories and public-use places, but can also become spaces of national integration, is part of the challenge.

MATEO SALADO: RECOVERY AND MANAGEMENT OF ARCHAEOLOGICAL HERITAGE IN LIMA

PEDRO ESPINOZA FAJARDO
ARCHAEOLOGIST AND CULTURAL MANAGER
DIRECTOR - MATEO SALADO INTEGRAL PROJECT

The Mateo Salado archaeological complex used to be a classic example of the complicated situation endured by hundreds of pre-Hispanic monuments in Lima.

This administrative and ceremonial centre was built by the Ichma (1100-1450 AD) and reoccupied by the Inca (1450-1532 AD). It has 16.4 hectares and consists of five truncated and stepped pyramids, as well as the remains of a walled path and of a perimeter fence. Located in the Lima district (in the centre of the city), it is surrounded by consolidated and socio-economically contrasting housing developments. Mateo Salado was in a calamitous state of conservation; its disappearance seemed inevitable. It was occupied by 14 families, dozens of informal mechanics and several farmers. There was a tremendous garbage accumulation problem on the site. Frequented by criminals, it was considered a high-risk zone. All of these factors led the neighbours not only to develop a negative perception of the archaeological complex, but to even consider it a disadvantage to live in the area.

However, since 2007 the Peruvian Government has taken on the task of continuously conditioning Mateo Salado for public use, through research, conservation and its adaptation for visitors. Consequently, Pyramid A (the Main Temple), Pyramid B (the Pyramid of Birds) and Pyramid E (the Lesser Funerary Pyramid) were restored. In the following years, up to 50% of illegally occupied areas have also been recovered. This has reversed the process of drastic monument destruction. Since 2014 it is open to the public, and visits to the site show a growing trend.

But how was Mateo Salado managed, beyond purely technical and tourism aspects? In 2011 we created a management plan with the purpose of obtaining heritage status for the monument and transforming it into an integral development resource.¹ The plan aims as well to strengthen citizenship, thus enabling citizens themselves to ensure this development will not drift towards inequality. It also propounds that the monument has multiple values beyond being a tourism asset: it is important for non-formal education, for science, landscape and recreation. Finally, it considers the site a space for dialogue between the many already existing urban identities, instead of originating a unique, ethereal identity.

In accordance with the management plan, Mateo Salado offers many free activities to the community, such as poetry readings, historical and collective memory workshops, citizenship workshops and expressionist cinema screenings. These do not revolve around pre-Hispanic issues, thus avoiding stereotyping the monument as a 'place of the past'. Recently, we have begun a series of sport events which arose from agreements with neighbourhood representatives. There is, therefore, a wide range of social uses for the monument. The only conditions are that 1) the activities must promote the topics through which the monument seeks to further community life and 2) they do not harm the site.

The methodological perspective guiding research and management at Mateo Salado is the cultural continuum. This outlook, created by the author of these lines, considers all occupations of the monument – not only pre-Hispanic ones – to have equal worth as ways of life.² Within the cultural continuum context there have been



GUIDED TOUR AT MATEO SALADO (1100 AD)

Photo: Pedro Espinoza Fajardo

excavations in industrial settings, exhibitions of modern objects and a workshop for schoolchildren revolving around gender violence, ethnic discrimination and recent political violence in Peru. These topics are unthinkable under a traditional heritage-centred narrative, which focuses on highlighting (and often idealising) only the pre-Hispanic period.

All of this transforms Mateo Salado into an active citizen space, surpassing the vision of archaeological sites as shrines locked away in the past, distant from a reflection on our present.

¹ Espinoza, P., 2014. "Una propuesta de gestión para monumentos arqueológicos en entornos urbanos." In: Negro, Sandra and Samuel Amorós (Eds.). *Patrimonio, identidad y memoria*. Lima: Universidad Ricardo Palma. Pp. 379-400.

² Espinoza, P., 2014. "La perspectiva del Continuum Cultural para la gestión de monumentos arqueológicos". In: *Observatorio Cultural* N° 2. Lima. Pp. 29-35.



WALK THE HUACA (PACHACÁMAC / 3RD CENTURY TO 15TH CENTURY)

Photo: Felipe Bendezú Carbajal

ENHANCING THE VALUE OF ARCHAEOLOGICAL HERITAGE: OLD PARADIGMS AND NEW CHALLENGES

LUIS FELIPE VILLACORTA OSTOLAZA
ARCHAEOLOGIST, CEO OF ARQUEO ANDES

The concept of enhancing the value¹ of heritage sites can well be understood in its wider meaning of recovering a site in order to admire it, learn from it and share it. Its purpose is to ensure the citizens' ability to enjoy a monument that represents a moment in history, and is therefore a symbol of the path a society has taken, and of its identity. In our milieu this concept is primarily used in the context of archaeological heritage; in the case of colonial or republican heritage, intervention and recovery usually use the term 'restoration'. The former is usually dissociated from contemporary agents and networks (excepting archaeological sites considered tourist attractions or managed by research projects). The latter appears integrated into present society, playing out ordinary daily roles as houses, institutions, cultural and leisure spaces, among others.

It was Arturo Jiménez Borja who in the 1960s bestowed a paradigmatic meaning on the concept of enhancing the value of national archaeological heritage. Puruchuco was the symbol of this stance. Jiménez Borja incorporated a new

¹ The Spanish phrase 'puesta en valor', borrowed from the French 'mise en valeur', is widely used in the conversation around archaeological heritage in Latin America. It implies the research, excavation and restoration processes that are carried out in an archaeological site in order to prepare it for public use, as well as the management of public outreach activities. The term 'value enhancement' is an approximation of this concept. [Translator's note]

element to the research and restoration project: the on-site museum. Thus was born the canonical duo in the preparation of archaeological heritage for public use in Peru: *huaca* and museum.

Since the Puruchuco story, and facing the 21st century, the range of experiences and possibilities for the preparation of Peruvian *huacas* for public use has expanded remarkably. While once the fundamental role was reserved for State agents of the public sector, such as ministries and municipalities, nowadays we see initiatives coming from academia (Huaca de la Luna and Universidad Nacional de Trujillo), action taken by private non-profit institutions (El Brujo *huaca* and Fundación Wiese), the conciliation between heritage and the need for infrastructure expansion and development (the Pando Inca Trail and Pontificia Universidad Católica del Perú) and projects undertaken by private corporations (Huaca Huantamarca and Grupo San José).

All of these archaeological projects answer to different needs, such as academic objectives, institutional patronage policies, urban conditioning and renovation projects, commercial strategies or corporate image. Recently, and in Lima's particular case, the preparation of *huacas* for public use is seen as a viable way of generating public spaces and strengthening city values in a city sorely in need of them, as is the case of the Mangamarca project.

Many different methods of conservation and restoration have been used: traditional filling, anastylosis, bringing walls back to plumb, archeometry and physical-chemical analysis to identify pigments and pictorial techniques, among others. In spite of this progress, the process of restoration remains faithful to its fundamental principles: the identification of the object intervened and the reversibility of the actions.

Preparing archaeological heritage for public use is an activity in tune with our times; hence, it demands immediacy and interdisciplinary work. It is consequently subject to deadlines and fixed budgets, and to interaction with architects, urban

planners, engineers and landscape architects, among other specialists. It shows interesting indicators of costs and timelines, as we can see in this table:

Archaeological site or <i>huaca</i>	Year	Time schedule (months)	Intervention (in square metres or linear metres)	Investment (USD)	Investment ratio (USD) per m ² or linear metre
Huantamarca	2009/2010	7	3651.59 m ²	294 000.00	80.4
Inca Trail	2013/2014	6	634 lm	105 000.00	112.1
Corpus II	2014	4	790.00 m ²	31 000.00	39.5
Culebras	2014	4	468.00 m ²	31 000.00	66.7
<i>Huaca 64</i>	2017	4	524.15 m ²	56 000.00	107

Although this table is revealing, it should be examined with caution. In the case of the Inca Trail the intervention focused on the two parallel walls defending 467 metres of path, resulting in a total of 934 linear metres. In the case of Huantamarca the costs include material analysis, as well as a book and a video documentary. Taking all this into account, the interventions shown in the table give an account of a new perspective on value enhancement projects in Peru, and of the interaction between old models and new challenges facing the 21st century.



HOW TO UNTANGLE THE KNOT? A DEBATE ON THE PRIVATE MANAGEMENT OF ARCHAEOLOGICAL SITES

JUAN PABLO DE LA PUENTE BRUNKE

LAWYER SPECIALISED IN CULTURAL HERITAGE. FORMER VICE MINISTER OF CULTURE

UNDERCOVER wants to point out the fact that throughout Lima's development both the city and its citizens have turned their back to the *huacas*, and how this has led to the disappearance of many of these sites. The fact that each *huaca* is represented by a knot in Lima's urban fabric is significant. As the curatorial team points out, a knot symbolises an unresolved conflict, but also the possibility of solving it.

Only seven of the 447 *huacas* in Metropolitan Lima interlaced by this exhibition are open to tourism. In other words, only 1.6% of Lima's *huacas* generate positive externalities for the city and receive constant aid from the government. In conservation terms, these numbers show the great risk facing most *huacas*. In a city as densely populated as Lima, with an extremely high demand for land, disused property is unavoidably encroached, appropriated or reused.

These alarming numbers are even larger on a national scale. Of the 22 000 identified archaeological sites, 13 000 have been declared national cultural heritage; only 0.6% of them (73 sites) are open to tourism. The magnitude of the problem and the comparative opportunities *huacas* would bring to Lima – and the entire country – makes it necessary to untangle this knot in terms of public policy. It is not that Peruvian cultural policies do not protect *huacas*; the problem is that the model is ineffective.

LA LUZ (1100 AD)

Photo: Jesús Bahamonde Schreiber

In Peru – as in other developing countries rich in cultural heritage that have undergone colonisation processes, such as Mexico and Egypt – the present cultural policy for the protection of archaeological sites is carried out mainly through exclusive government property and management. This relegates citizens to a secondary, contemplative role, or reduces them to donors.

Such a rigid legal system risks confusing the protection of cultural heritage and the protection of government prerogatives. This hinders the protection of the largest possible number of archaeological sites, which innovative protection models would make possible.

Empirical evidence in Peru shows that the private sector has historically financed more archaeological research than the government. However, these are short-term sponsorships, since the system hampers sustained alliances. This explains the scarcity of successful long-term public-private alliances, such as the ones at the El Brujo complex and Huaca de la Luna in the northern coast of Peru, or at Huaca Pucllana, in Lima.

The Peruvian government does not have – and will never have – the resources and abilities required to fulfil the powers vested by law as sole owner, manager, supervisor and regulator of archaeological sites. Taking into account the enormous cultural diversity in Peru, no government could do it alone, without alliances.

In order to address this situation, on September 2015 the Ministry of Culture promoted the amendment of the law, with the aim of furthering sustainable long-term alliances with the private sector for the management of archaeological sites. Legislative Decree 1198 generated an intense national debate that ended in its repeal by Congress on December, that same year. A violent opposition to the reform prevailed, since it was understood as a law contrary to heritage, and it was believed the government was renouncing its protective role. In other words, in the name of cultural heritage, the government retained its prerogatives as exclusive manager and the crisis in the protection system was ignored, since no alternative reform was put forward.



LA LUZ (1100 AD): FENCED IN, ISOLATED, SEPARATED

Photo: Javier Lizarzaburu

The debate around the private management of archaeological sites must go on. Just as UNDERCOVER's objective is the rediscovery of Lima's *huacas* by its citizens, it is essential the government rediscovers them as well. The government must recognise them as public assets, capable of generating positive externalities for a sustainable development through their cultural management. This endeavour cannot afford to exclude the citizens any longer, since Lima and its inhabitants will live with their backs to the *huacas* as long as cultural policy has its back to reality and keeps generating nefarious incentives.

UNDERCOVER

METROPOLITAN LIMA IN FIGURES (3)

• POPULATION

• RÍMAC VALLEY, BEFORE THE ARRIVAL 200 000 (approx.)

OF THE SPANIARDS

• LIMA CENTRE

1535

1500

1910

140 000

1961

1 901 927

2017

9 111 000 (estimated)

• URBAN POPULATION

98%

• RURAL POPULATION

2%

• MAIN LANGUAGES

8

(SPANISH, QUECHUA, AIMARA, ASHÁNINKA,

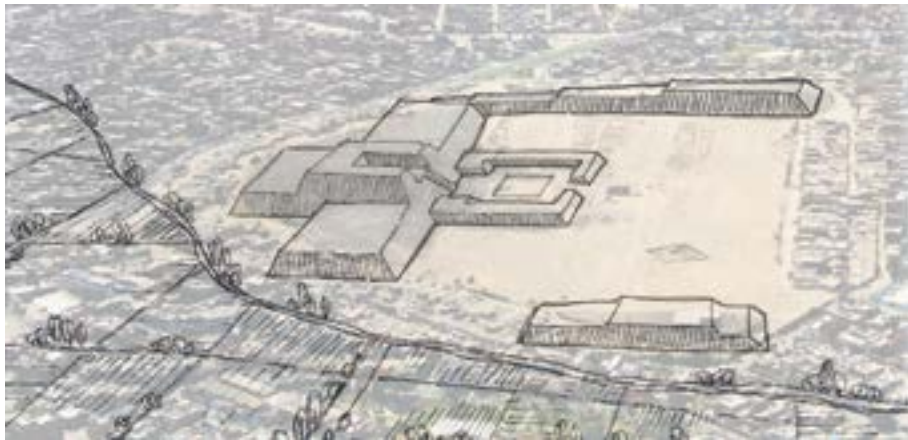
CAUQUI, JAQARU, MATSIGENKA, SHIPIBO-KONIBO)

• GDP PER CAPITA

5726 USD

SOURCES:

INEI, CPI, PLAM 2035, MVCS, PEAIE, URBAN BLACK HOLES, OJO PÚBLICO



TERRITORY, CITY AND ARCHITECTURE IN PRE-HISPANIC LIMA

JOSÉ CANZIANI

FULL PROFESSOR AT THE PONTIFICIA UNIVERSIDAD CATÓLICA DEL PERÚ ARCHITECTURE DEPARTMENT. HEAD OF THE ARCHITECTURE AND CITY RESEARCH CENTRE (CIAC-PUCP)

The traces of the process that shaped the territory of pre-Hispanic Lima overlap, building and defining its identity and the memory of the land. However, the arrival of modernity, with its violent urban expansion, led to the disappearance of agricultural valleys, in a forceful expression of the accelerated process of de-territorialisation that our country, and its capital city, are undergoing.

Nevertheless, fragments of this land memory persist; for instance, in the pre-Hispanic urban complexes and monuments linked to roads and canal systems. These traces can still be found in the guiding axes of Lima's modern configuration and in the successive implementations that have shaped it.

Creating maps is one of the tasks to which we are most dedicated. Maps are essential instruments for the attainment of knowledge and representation and, in Lima's case, they are tools that help to reconstruct the memory of successive interventions and settlements throughout different periods.

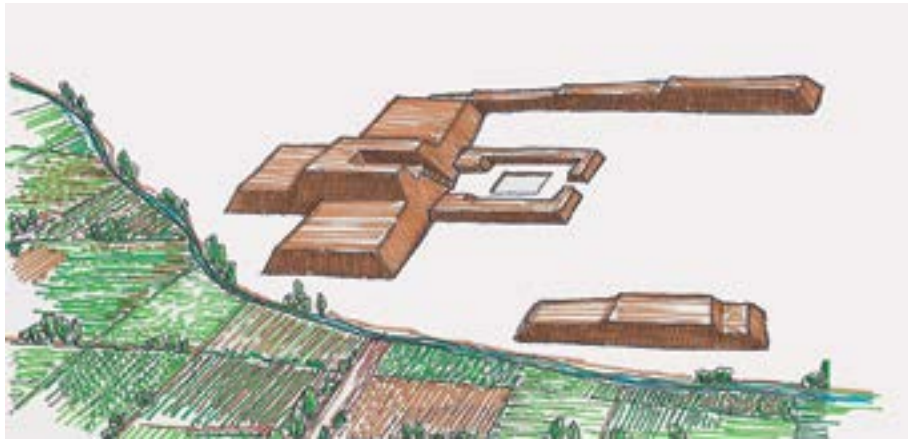
These maps have the purpose of representing archaeological complexes in their true spatial dimension. This allows them to cease to be mere points in a map, rendering them visible and allowing an understanding of the reasons that led to their original locations. They propose to rebuild and re-articulate the components of the land into which they were weaved, presenting a contrast to their present situation, in which they are alienated from the landscape and encapsulated within the urban fabric.

We present these maps as an instrument for the affirmation of the cultural identity of the territory where our city stands, in order to achieve an integral assessment of the surviving monuments and establish guidelines for project interventions that

may contribute to their new meaning. In the context of urban re-qualification policies, this is not limited to their preparation for public use; above all, it implies considering them transcendent elements that allow these policies to become ingrained and dynamic.

In the valleys of Lima, the communion of the indigenous population with nature harks back to the primeval Archaic era (3000 to 1600 BC), when ceremonial complexes such as El Paraíso articulated land, architecture and the urban fabric. The temples were built along the arid borders of the valleys, above the canals that demarcated the original agricultural spaces, thus configuring the inhabitable landscape and the new nature of the land.

This process of shaping the territory continued during the Formative era (1600 to 500 BC), with its monumental U-shaped complexes such as Garagay and La Florida, in locations that allow us to deduce the configuration of the valleys in this early period.



During the Lima era (100 to 600 AD) complexes such as Maranga, Pucllana and Cajamarquilla stand out, their pyramids towering over green fields. These budding urban hubs and cities were linked to the construction of an irrigation system in which the Maranga, Magdalena, Huatica, Surco and Nievería canals played a leading role, creating a network that became vital for the valley.

This canal system later expanded with the Surco canal, which flowed southwards. Consequently, the adaptation of the land for farming expanded to this part of the valley, which had the city of Armatambo as a reference point, sheltered by the Morro Solar. Other cities reached their peak during these times. Maranga-Chayavilca, for example, breathed new life into the land development of the lower valley, with a large city centre articulated to the valley by a complex road system. Cajamarquilla's location was likewise connected to the higher valley and to the village of Canta, in the mountains.

To conclude this brief outline we must mention Pachacámac and its importance; it is an iconic expression of this indigenous relationship to land, and to the way cities were integrated to the site's nature and landscape. In Pachacámac the sacralisation of landscape led to an ongoing construction of complexes, an expression of the oracle's relevance, which endured for more than a thousand years.

Pachacámac played, therefore, an essential part in the formation of land identity in the Central Coast and, at the same time, a transcendent role in an even broader stage which integrated the highlands with the Pariacaca glaciers. This ancestral narrative expressed transversal complementarity, insolubly uniting the Andean highlands, the coastal deserts and its oases with the sea and the underground depths.

**ARCHITECTURAL / TERRITORIAL HYPOTHETICAL
RECONSTRUCTION OF THE GARAGAY FORMATIVE COMPLEX (1500 BC)**

Source: José Canziani / Photo: Evelyn Merino-Reyna
Lima Cartographic Seminar / Architecture PUCP 2018-I
José Canziani – Elia Saez



ANCIENT LOOKOUT (HUAYCÁN DE PARIACHI / 1100 AD)

Photo: Kevin Malca Vargas

“THE EARLIEST URBAN PLANNING IN HISTORY TOOK PLACE IN LIMA”

These are the words of Swiss-Italian architect **ADINE GAVAZZI**, who for nearly 30 years has studied and written about pre-Hispanic architecture in Peru. Her book *Lima - Memoria prehispánica de la traza urbana (Lima - Pre-Hispanic Memory of Urban Design)*¹ became a milestone in the process of understanding the city. The following is an extract adapted from the story Javier Lizarzaburu published on his blog *Lima Milenaria*, on December 2017, which includes an interview with Gavazzi.²

...

One of the most astonishing conclusions she reaches in her work is that on the space now occupied by the capital city of Peru ‘the earliest urban planning in history’ took place. And that the growth of today’s city has followed this age-old urban design.

According to Gavazzi, the lessons in this efficient and intelligent use of the land have become the greatest resource we have in Lima, a huge city that in the 21st century seems to have lost all sense of direction and purpose.

An Associated Press story revealing the immense pressure the building industry puts on the *huacas* of Lima spread around the world. Why do you think this topic garnered so much interest abroad?

I suppose other countries were amazed to learn about this great past that is connected to the totality of a metropolitan surface. This is unique in the history of

¹ 2014. *Lima - Memoria prehispánica de la traza urbana*. Lima: Apus Graph Ediciones. 260 pp.

² <http://limamilenaria.blogspot.pe/>

urban planning. Usually, metropolises with an ancient history concentrate their entire heritage in a historical centre, in a single central place.

Here it is the other way round...

And not only is it the other way round. We're in the 21st century, and this age-old network is still working.

Your book about pre-Hispanic Lima is concerned more with urban planning than with *huacas*.

Huacas are part of a larger system: *huacas*, roads and canals inform the planning in three valleys.

You show it as a process, but in reality, throughout these 4000 years different cultures developed.

The reason is that this kind of process evolves gradually. It isn't a master plan that is carried out in four years. Planning is a gradual undertaking. For instance, the Dutch took 300 years to expand their territory and ended up generating a doctrine in land planning. This happened much earlier in Lima, and with an extremely significant particularity: instead of natural resources being directed towards an irrational supply system, their use was focused on creating a balance between what is used and what is given back to nature.

What is the relevant message contained in Lima's age-old planning system?

The most important message for our days is that it is an urban planning system that, instead of ravaging the natural resources, brings them together in harmony, so they are capable of providing for larger human communities. Lima's greatest resources for the future are the lessons contained in this efficient and intelligent use of the land.

Even if it's true that most *huacas* are in a state of disrepair, I believe that we are seeing them for the first time.

I think the resources required to prepare them for public use are indeed available. We have 350 *huacas*, possibly more than 400, and we have more than 400 profitable businesses; they could each adopt a *huaca* and turn it into a centre promoting something in particular: a school, a library, a cinema, a place people recognise as an identity centre in their own neighbourhood.

Why do you think it is so hard to acknowledge this innovation, and to see the value of this legacy?

Because it isn't part of the conscious collective imagery. There are no textbooks where you can learn about it, and schools don't make monthly day trips to *huacas*. There isn't a museum either that conveys this entire narrative, in spite of Lima being such a unique city in the world.

In 2018 the *huacas* are going to Venice. Do you think they will be understood there?

Venice was built in a place with no soil, and Lima was built in a place with no water. They do have something in common: both were born and grew where nobody could have imagined life could happen. And if there is a city in the world that can understand pre-Hispanic Lima, it is precisely Venice.



IRRIGATION SYSTEMS IN THE LOWER LIMA VALLEY

61

JOSÉ JOAQUÍN NARVÁEZ LUNA, Ph.D.
ARCHAEOLOGIST

The Rímac River is one of several watercourses in the western Andes, originating in lakes and glaciers more than 5000 metres above sea level. After running approximately 160 kilometres it flows into the Pacific Ocean, along the lower part of the valley, where we find the city of Lima and its port, Callao.

Scant rainfall makes the Peruvian coast extremely dry. Consequently, rivers have always been its most important water source, both for living and for agriculture. In time, several groups settled in the Lima area permanently, attracted by the natural resources of the Pacific Ocean, its valley and its *lomas* (fog oases, desert hills where lush vegetation grows seasonally, during the winter).

These settlements grew, and some 8000 years ago their inhabitants began to grow coastal vegetables, giving rise to agriculture. They took advantage of periodic floods, by which the river provided the land with the humidity and nutrients it needed for the following crop.

A growing population and the establishment of more communities along the valley and the beaches resulted in the expansion of croplands farther away from the river. This led to the development of a complex irrigation system, with canals that transported water from the Rímac River to the new agricultural areas.

The exact construction date of the great irrigation canals is unknown, but it was probably around 3800 years ago, when many species were grown and huge ceremonial stone and earth buildings were erected, such as those along the Chillón River, North of Lima.

SURCO CANAL, SAN BORJA DISTRICT

Photo: Gonzalo Cáceres Dancuart

Some 2800 years ago there were settlements on the Rímac valley, approximately 4.5 kilometres from the river. Water, therefore, was already being transported long distances. This is the most solid evidence of what were to become Lima's complex irrigation systems, which were fully functional until the first half of the 20th century.

Here we should refer to the concept of the 'artificial valley', an extension of the natural valley made possible by irrigation systems. These were based on a great main canal that extracted water directly from the river. Along its course, smaller canals forked out, carrying water to other places; from them tertiary canals would flow, and then shorter ones leading the water directly to the fields.

When Europeans arrived to the Lima valley, the Huachipa, Nievería, Lurigancho, Piedra Liza and Bocanegra canals were already there, along the river's right or northern bank. On the left or southern bank were the Ate, Surco, Huatica and La Magdalena canals. The latter branched into three canals: La Magdalena, Maranga and La Legua. Many of these canals were considerably long. The longest were Surco (19 kilometres), Huachipa (12.5 kilometres) and Piedra Liza and Ate (11.3 kilometres each). These canals expanded the original narrow natural valley until it reached an area of 218 square kilometres. During the Colony and the early Republic these irrigation systems expanded to the point that they were able to carry water to the plantations in the valley.

Well into the 20th century Lima underwent an accelerated growth, mainly because of inland migration. One of the main consequences was the gradual disappearance of croplands and their replacement by an urban landscape. Many of the ancient canals disappeared as well. A new approach to the sustainable development of a city in the middle of a desert such as Lima is the recovery of these canals, not only as national cultural heritage, but also as a source of life for parks and gardens and as places of recreation and beauty for the city.

NATURALLY COLOURED NATIVE COTTON: ANCESTRAL THREADS IN THE PERU PAVILION

JAMES M. VREELAND, Jr.
FOUNDER OF PERU NATURTEX, LIMA

When Spanish conquistadors first crossed the northern Peruvian desert in 1531, they discovered bolls of cotton in colours they thought had been dyed by natives and set on the branches to dry. White cotton did of course exist on the Iberian Peninsula and in northern Africa, but naturally pigmented cotton was unimaginable.

As a young archaeologist working in the same desert landscape nearly half a millennium later, I, too, was stunned by this plant, *Gossypium barbadense*, yielding a unique array of natural colours – beige, brown, chocolate, rust and even mauve tones – with no dyestuffs of any kind! I felt a similar incredulity, but at the same time a desire to attempt to revive and reutilise this ancestral fibre. For decades the Peruvian Ministry of Agriculture had actually banned it, eradicating plants wherever any remnants survived, forcing the peasant farmers to cultivate it clandestinely for decades.

Archaeological textiles are now dated as early as 11 000 years ago, and cotton fibres about 6500 before the present day. Since then, cotton appears to be one of the New World's oldest and most important domesticated plants, and lies at the very foundation of an unparalleled tradition of excellence in textile technology and design in ancient Peru.

With the ban now lifted, our interdisciplinary research team was able to collect, multiply and then return seeds to the peasant farmers who had lost them. Now some 5000 traditional artisans can collect, spin and weave artisan textiles from naturally pigmented cotton.



PERUVIAN NATIVE COTTON

Photo: James M. Vreeland, Jr.

In 1977 I coined the term 'native cotton' to differentiate this variety from commercial cultivars and hybrids, many of which had their roots, so to speak, in the DNA of this ancient fibre.

The choice to incorporate native cotton in the Peru Pavilion marks the first time this extraordinary fibre is on display at the Venice Biennale. Inspired by Jorge Eduardo Eielson's painting of ancient *quipus*, a kind of accounting device made of carefully knotted strings, this creative concept of lines and knots connects us both visually and historically to Metropolitan Lima's 447 *huacas* or archaeological sites, through time and space.



KNOTS HANDCRAFTED BY ARTISANS IN THE JICAMARCA AREA

Photo: Mariana Castro De La Borda



ANCIENT PERU AND CONTEMPORARY ART: JORGE EDUARDO EIELSON'S QUIPU-KNOTS

MARTHA L. CANFIELD

LATIN AMERICAN LITERATURE PROFESSOR, UNIVERSITY OF FLORENCE
WRITER, EXECUTOR OF THE J.E. EIELSON ESTATE

Few may know that Jorge Eduardo Eielson, who lived most of his life in Italy, never applied for Italian citizenship – which would have saved him from the exhausting paperwork required to periodically renew his residence permit – as he considered it would have made him a traitor to his Peruvian origins. Eielson left his country at 25 to live in Paris, Geneva, New York and, from 1951, Italy, first in Rome and then in Milan, until the end of his days. However, the memory of his homeland and his veneration for the originary Inca and Pre-Inca cultures stirred in his heart, strengthening with time until they became central to his vision of the world and to his art. He often remarked on how pre-Hispanic art was the most important artistic discovery of the 20th century, along with African art: an art that touches the fibres of the sublime, rendering classical realism obsolete.

Thus, while the city of Rome seduced him completely, becoming the place where he developed artistic techniques as well as the centre of many of his poems, the memory of Lima grew within him, invading the Roman space. In the '60s, his nostalgia led to the creation of the abstract paintings called "Paisaje infinito de la costa del Perú" ("Infinite landscape of the Peruvian coastline"), in which he used sand from different beaches in Barranco, a seaside district in Lima. His knots, a key element in his art, can be considered likewise an end point in his evolution or, as he

“KNOT”. JORGE EDUARDO EIELSON

Photo: Janeth Boza



UNDERCOVER

69 himself would say, “the crystallisation of an inner process”. This process began with garments, which had in turn emerged from the “Infinite landscapes”; he pictured them as archaeological remains, unearthed from the sand itself. Therefore, after stretching, wrinkling, burning and cutting these garments, he ended by knotting them. He then understood that he was enacting an ancient, primordial gesture; the name *quipu*¹ came naturally as an identifier, since it served to give homage to his ancestors, the ancient Peruvians who had built upon this primordial gesture a true, sophisticated language.

¹ A set of wool and cotton ropes incorporating a system of knots. These knots were used by the Inca for accounting and record-keeping, and there is ongoing research to establish if they also contain stories.

PURUCHUCO (15TH CENTURY)

Photo: Briam Espinoza



PACHACÁMAC (3RD CENTURY TO 15TH CENTURY)

Photo: Gonzalo Cáceres Dancuart

THE SELF-BUILT CITY AS PALIMPSEST

KATHRIN GOLDA-PONGRATZ

ARCHITECT AND PH.D. IN URBAN PLANNING

INTERNATIONAL URBANISM PROFESSOR IN FRANKFURT AND BARCELONA

Contemporary Lima gives the impression of being an endless city spreading along the Pacific coast: primarily self-built low-density residential areas sprawl beyond a new skyline of skyscrapers and form nodes into the arid hills before fading into the desert.

The migration of rural population has been the most decisive aspect of life since the mid-20th century in the Peruvian capital. Between 1940 and 2000, its urbanised land area has multiplied by a factor of almost sixteen. At present, more than 10 million of Peru's total population of 32 million live in greater Lima,¹ 60% of them in the more or less consolidated self-built or **non-formal** settlements created as the initially stigmatised *barriadas*.² Gradually tolerated, they make up the cone-shaped urban extensions where the boundaries between the formal and the non-formal city are completely blurred. A close examination of the urban expansion along the milestones on the Pan-American Highway suggests that

¹ In 1956, 120 000 people lived in peripheral settlements. By 1983, the figure was 2 million, and 3.1 million in 2003. The last national census was held on October 22 in 2017. Source: <http://www.inei.gob.pe> (accessed: February 18, 2018).

² First described by José Matos Mar (Matos Mar, J., 1966, *Las Barriadas de Lima 1957*. Lima: IEP) as non-formal settlements originated by group-organised land occupations mainly in suburban public land, which are subsequently tolerated by the State. The flat desert land around Lima and the dry climate favour invasion and make life in a precarious shed tolerable over months, until savings are enough to build a solid and more permanent home.

greater Lima will gradually grow to some 400 kilometres in length over the next few decades.³

Another close look at this macro region and migration magnet confronts us with a contradiction: by following the modern principles of rationalisation, industrialisation and specialisation Lima has, in fact, incubated the opposite: the rise of spontaneous structures. Since the first decades of the 20th century, the ongoing aspiration for modernisation and the incessant informal urban growth turned out as phenomena of mutual stimulation and constant conflict.

The **ephemeral**, the spontaneous and the transitory becomes permanent. We discover that planning fails, whereas the non-planned and the provisional transform into solid urban structures. What was thought to be a temporary phenomenon, to which a formal solution would have to be given, turned out to be the solution itself.⁴ In parallel, another seemingly contradictory process has advanced – favoured by both the institutions and the dwellers themselves: millenary solid territorial inscriptions, such as ancient pathways or *huacas*, have been consciously or unconsciously overwritten.

³ Golda-Pongratz, K., 2015. “Transformaciones espaciales, identidades urbanas emergentes y conceptos de ciudadanía en el Cono Norte, Lima/ Perú”. In: Sethman, A.; Zenteno, E. (Eds.). *Continuidades, rupturas y emergencias. Las desigualdades urbanas en América Latina*. Mexico City: Fondo Editorial UNAM, p. 32.

⁴ This is the message in the film *A Roof of My Own* (International Zone 41, UNTV, 1964), with a script by British architect John F. C. Turner. It portrays the invasion and consolidation process of El Ermitaño in Lima. Together with a current follow-up work in the area directed by the author, it was presented at the Habitat III Conference in Quito (2016). The team of the follow-up documentary is composed of Kathrin Golda-Pongratz (direction), Rosa Paredes Castro and Dayan Zussner (research), Imaginario Colectivo (production). See: <http://www.communityplanning.net/JohnFCTurnerArchive/index.php> and <https://www.facebook.com/barrioautoconstruido/> (accessed: February 18, 2018).

In the last decades, based on the Andean tradition of a shared economy, the marginal city has generated small and medium-sized businesses, which have emerged out of improvisation and the needs of the population. A mixture of rural customs and global influences has finally created a hybrid culture, which permeates all social and economic strata and parts of the metropolis. This seems to have proved the thesis formulated by John F. C. Turner and William Mangin in the 1970s, according to which the hardworking and progress-oriented migrant would determine decisively the urban economy of the future generations.

Since the recognition of unplanned occupation of public and private land by the Barriadas Law in 1961, the process of consolidation has depended on political interests as well as on the dwellers’ self-organization and solidarity. These have been weakened since the outbreak of an inner war in Peru originated by the Maoist terrorist movement Shining Path (*Sendero Luminoso*) in the early 1980s. Subsequently, the dictatorial Fujimori government cultivated until the year 2000 a paternalistic dependency that left destructive traces on community building and civic engagement that can still be seen nowadays. The lack of political attention, corruption within municipalities and a generalised absence of urban planning and of regulatory instruments are persistently favouring speculation and land grabbing processes while undermining the (re)construction of community and identity.

In this context, the reading of some of Lima’s urban spaces and its many pre-Hispanic sites overtaken by uncontrolled urbanisation is a reading of scars and layers: be it through ad hoc or forced occupations, large urban plans or a mayor’s caprice or short-term dream, territorial traces are erased or rapidly overwritten. However, the **palimpsestic** nature of such places holds a strong potential: traces of the various pasts can be re(dis)covered. They are literally “in reserve”, and constitute a fundamental **resource**. A connection of vernacular memory with *huacas* and systems of pathways and territorial linkages might engage a population with primarily indigenous roots in a palimpsestic cohabitation, the creation of new forms of cultural hybridity and a sense for place-making.



• **PUCLLANA (400 AD), SPLIT IN TWO**

Photo: Picchio Wasi

LAND AND PLANNING TODAY. A BRIEF HISTORY OF URBAN PLANNING. HUACAS UNDER THE CITY'S GAZE

JOSÉ CARLOS HAYAKAWA CASAS

DIRECTOR OF DEVENIR MAGAZINE - UNIVERSIDAD NACIONAL DE INGENIERÍA
ARCHITECTURE AND URBAN PLANNING DEPARTMENT

Built heritage in Lima's urban development plans

Reflecting on the relationship between urban planning, territory and built heritage in today's Metropolitan Lima paradoxically demands looking back, not only to preserve memory but also to review the progress that has been made, in order to evaluate new proposals.

The Plan del Centro de Lima (Lima Centre Plan, 1987) proposed reassessing its urban planning and built heritage. The Plan de Desarrollo Metropolitano de Lima y Callao (Metropolitan Lima and Callao Development Plan, 1990-2010) presented a Monumental Urban Heritage Policy exclusively centred on the Lima Historic Centre, ignoring pre-Hispanic heritage as well as viceregal and republican heritage outside the city centre. It had two main objectives: reassessing urban planning and built heritage and promoting its use for religious, civic, cultural, institutional, financial, tourism and recreational activities. The Plan Maestro Centro de Lima (Lima Centre Master Plan, 1999) had the purpose of revitalising spatial and social structures with cultural value, recommending treatment zones, specialised use routes and monumental tourism routes. The Plan Maestro del Centro Histórico de Lima al 2025 (Lima Historic Centre Master Plan, 2014) resumed and updated the previous proposals.

Built heritage in PLAM 2035. My city's *wakas*

The process of developing the built heritage issue in Metropolitan Lima was divided into four methodological stages: Metropolitan Diagnosis, Pre-Cataloguing, Prioritisation and the Urban Planning Heritage and Landscape Network. The

PLAM 2035 Built Heritage Diagnosis had as its main purpose “to identify the strategic aspects of the present state of built heritage in Metropolitan Lima, as key elements for the formulation of metropolitan heritage public policies that enhance its social value”.¹ This work benefited from a multidimensional and multisectorial approach, which integrated housing, public spaces, risk assessment, viability, environment, land use and zoning, economy and governability perspectives. In order to carry out the Metropolitan Diagnosis and Pre-Cataloguing stages for pre-Hispanic archaeological heritage the three available databases were used. The first two belong to the Ministry of Culture. One of them has 362 ‘points’ (with location data but neither delimitation nor protected surface) and the second has 266 polygons which include location and the delimitation of protected surface data). Additionally, data proffered by the Metropolitan Lima Municipality Culture Management office were used, with information and polygon delimitation of 300 archaeological sites. These were contrasted with other reference heritage inventories. The level of damage of archaeological sites in Metropolitan Lima as opposed to district zoning were contrasted, in an unprecedented effort which revealed grave conflicts.

The Prioritisation stage considered three variables for the differentiation of heritage assets based on their urban potential: scientific value, level of tourism priority and approximate surface. The information in reviewed inventories was subdivided and assigned a numeric value. This enabled the quantification and recategorisation of information. Once the three variables were intersected, pre-Hispanic archaeological monuments were placed within a priority of three levels of urban potential: metropolitan, zonal and local.

In the Heritage and Landscape Network stage different aspects were defined, such as cultural groups (concentrations of heritage assets grouped according to the dynamics

¹ Ariza, R., and Hayakawa, J., 2015. “Patrimonio y Plan Urbano en Lima: Apuestas y Desafíos del Diagnóstico y Propuesta de Patrimonio Edificado en el Plam 2035”. In: *Devenir*, 2(3), p. 135.

of their context, such as the level of urban consolidation and ecological structure). The concentrations of heritage assets were identified and divided into three groups: Central Cultural Group, Peripheral Cultural Group (Lima’s interdistrict areas) and Cultural route. To this end, the topic of heritage was intersected with others, such as free use areas, land use, urban mobility, urban equipment and centralities.

Lessons learned

This rewarding process provided valuable lessons.

- The coordination of interests demands increasing collaboration and co-responsibility, furthering more uncentralised, territorialised and participative experiences among the social actors.
- The key element in preparing heritage for public use is supporting the principles of participation, autonomy and the diversification of funding, including cultural tourism.
- Cultural heritage has a great potential for acting on transversal or transectorial policies, interrelated with other co-potential areas.
- The application of the principle of subsidies demands the development of policies, plans and programs closer to the citizen, both in proximity and co-responsibility.
- Planning acknowledges the need for a strategic approach, always bearing in mind the achievement of goals and the need to define stages, actors and roles.

Finally, at a time when there is a total absence of strategic vision for the city from the Metropolitan authorities, we find in this work the basis for proper planning, which in turn should help build a better city.



UNDERCOVER

SOUND AS A SUBJECTIVE DIMENSION OF SPACE

79

PAUCHI SASAKI

COMPOSER AND SOUND ARTIST

Each of the sounds we perceive in our daily life is predetermined by the space where the listening event happens. Spaces are resonators that sculpt and transform percussion, music, noise. Architecture and sound have a function in common: just as iconic buildings and monuments help us to navigate a city, sound enables us to determine distances and locate our position in space. The civilisations of ancient Peru were no strangers to this dual relationship, integrating acoustics to their structures as an essential design element.¹ This sound installation is inspired by the intrinsic relationship between space and sound. It presents, on one hand, the act of listening as the most subjective approximation to an understanding of the architectural experience and, on the other, it recognises architecture as a form of sound composition, with urban planning as the score.

¹ The following studies make the case that ancient Peruvians devised sound design through architecture:

Lumbreras, L.G., González C. and Lietaer B., 1976. "Acerca de la función del sistema hidráulico de Chavín". Lima, Museo Nacional de Antropología y Arqueología.

J.S Abel, J.W. Rick, P. P. Huang, M. A. Kolar, J. O. Smith and J. M. Chowling, 2008. "On the Acoustics of the Underground Galleries of Ancient Chavín de Huántar, Peru". In: *Acoustics 08*. Paris.

UNPEOPLED PASSAGE

Photo: Pauchi Sasaki



UNDERCOVER

The way sound spatialisation behaves in this installation follows fundamental guidelines in ancient Peru. The Andean worldview takes into account the four horizontal compass points marking space (North, South, East and West) as well as the vertical directions of abstract territories: *hanan pacha* (the world above, the realm of the gods, the cosmos), *kay pacha* (this material world, the here and now) and *uku pacha* (the underworld, the world within). To these an eighth direction is added: *Chaupin* (the centre), which has been studied by Peruvian architect Mario Osorio.² This concept of space differs greatly from the Western notion, since it integrates space-time with the perspective of the individual.

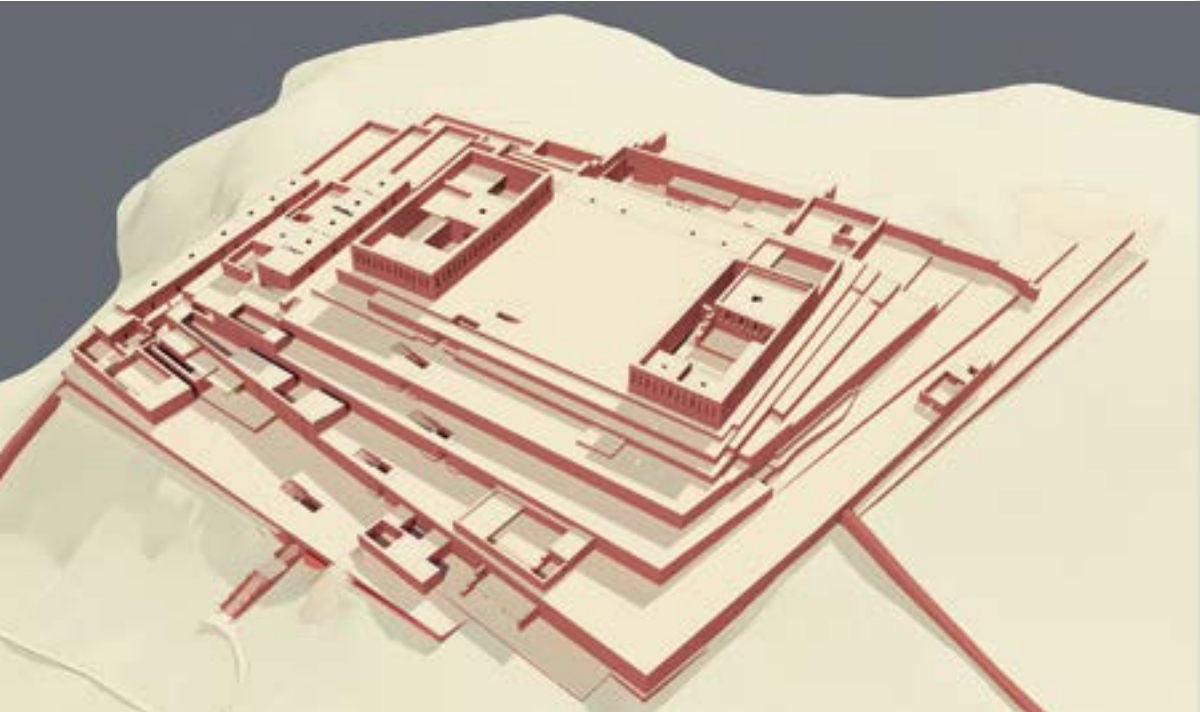
Huacas, recently explored and shown in this exhibition, serve as compasses pointing us toward an understanding of the city in the context of time. They are symbols; in order to understand them, it is necessary to acknowledge their relational nature. Just as isolated words acquire meaning within the structure of language, *huacas* and their irrigation networks form a powerful syntax capable of transforming the territory.

This sound installation is an exercise in approaching the profound nuances of a foundational language and the perception of their relationships and connections to time and to the place where they unfold.

² Osorio Olazábal, M., 1988. "Estructuras de Observación Chaupin". First edition. Lima: Nicolsa.

PAUCHI IN PASSAGE WITH MICROPHONES

Photo: Raúl Santivañez



THE TEMPLE OF THE SUN IN PACHACÁMAC

Archaeo-architectural study of the monument and architectural recomposition hypothesis proposal:
M. Arch. Alfio Pinasco Carella

With the institutional support of:
Instituto Arqueo-Arquitectura Andina (IAAA), Museo de Sitio Pachacamac (MSPAC-MINCU),
Universidad Ricardo Palma (URP)

3ds Max digital modeling:
Architects Paolo Díaz and Brenda Garabito

P'UNCHAWKANCHA INCA TEMPLE OF THE SUN IN PACHACAMAQ

ALFIO PINASCO CARELLA

ARCHITECT. M.HIST. BY THE PUCP ANDEAN STUDIES PROGRAM.
PROFESSOR AT THE URP ARCHITECTURE DEPARTMENT.
FOUNDER OF INSTITUTO DE ARQUEO-ARQUITECTURA ANDINA

At the height of the Inca culture (1400-1532 AD) many temples were devoted to the ceremonies and rituals of the official religion. The main temple was, unquestionably, Qorikancha ('Golden Abode'), in Cusco. Second in importance were the Temple of the Sun – at Lake Titicaca, in the Andean Highlands – and P'unchawkancha ('Abode of the Sun'), which was part of the venerated Pachacamac sanctuary, on the coastal flatlands.

It is believed that P'unchawkancha was designed by King Pachacutec Inca Yupanki, and that his instructions were carried out by general Qapaq Yupanqui, his brother and deputy, who left the temple's adobe walls unpainted. The two following stages, in which the temple's shape and colour were altered, were directed by Pachacutec's son, the bold Tupa Yupanki, who as co-regent expanded the temple and painted it a golden yellow. Later, as king, he again expanded it and painted its walls a deep red (Uhle 1903, Franco 1996, Ravines 1998).

On a hill with an ample view of the valley and the sea, the tiered temple (approximately 200 m x 250 m) has ritualised entrances and terraces for hierarchised uses, with areas and enclosures for ceremonies, celebrations, burials and sacrifices. From its apex, with a wide square flanked by two twin shrines to the North and the South, the eye can reach from the mountains of the Andes to the wide sea.

The shape and distribution of its enclosures are determined by ritual aspects largely unknown to us. However, its construction shows a thorough modular layout with harmonious proportions, as well as an excellent adaptation to the desert climate

of the Coast. It also presents astronomical alignments to the Amaru constellation (Scorpio, related to agriculture) and to the Summer Solstice, marking the time for great celebrations at the beginning and the end of the year.

This archaeo-architectural study, which has spanned many years, has required considerable time and resources, and implied the collaboration of many people and institutions. The proposal of the recomposition hypothesis regarding shape and colour was backed up by the accounts written by chroniclers, as well as archaeological verifications and a knowledge of the architectural techniques, materials and methods used in that period.

THE HUACA AS BENCHMARK

ENRIQUE BONILLA DI TOLLA

DEAN OF THE UNIVERSIDAD DE LIMA ARCHITECTURE PROGRAM

Arturo Jiménez Borja's decision to reconstruct the Puruchuco *huaca* in the 1950s shocked restorers and archaeologists alike. They expect monuments to remain frozen in time, adding nothing that could lead to a 'historic fake'. His transgression, however, awakened for the first time among architects an aesthetic interest in coastal pre-Hispanic architecture. The thick rammed earth walls or stuccoed adobe ('tarrajado', as we say in Peru) would become the benchmark for an architecture that strived to forge its way within a modernity that was losing its standing as an international style. Spaces defined by walls gained advantage over the Corbusier-inspired open plan, with its columns and slabs; the scantily fenestrated solid box won over the curtain wall. Volume prevailed over transparency, as did mass over lightness.

A new aesthetics was born of the meeting of an age-old tradition and a 'less-is-more' spirit that resulted in the naked, earthy wall. Among the buildings that confirmed that something had changed was the Ajax Hispania, by Emilio Soyer. We are talking, therefore, about regionalism, although some among us prefer the term 'appropriated modernity'.

From then on, the most important architecture programs in Peru have incorporated to their architectural design syllabi the formal and spatial exploration of *huacas* and explored the aesthetic possibilities they offer for a contemporary architecture, showcasing the way they adapt to their environment and, above all, to our complex geography, following the guidelines laid down by our ancestors.

The *huaca* as architectural project in academia is a meeting between the civilisation of the past and the civilisation of tomorrow, when we will surely be a country completely reconciled with its culture.



MATEO SALADO (1100 AD) AND ITS URBAN CONTEXT

Photo: Pedro Espinoza Fajardo

LEARNING FROM LAS HUACAS

SANDRA BARCLAY AND JEAN PIERRE CROUSSE

CURATORS - PERU PAVILION,
15TH INTERNATIONAL ARCHITECTURE EXHIBITION - VENICE BIENNALE, 2016

Lima's *huacas* provide a great lesson for architects and urban designers, not merely as isolated architectural objects but especially in relation to the land and landscape of what is now Peru's capital city.

Rather than a group of temples or palaces, what the ancient Peruvians built was an infrastructure network. This teaches us that architecture cannot detach from a logic of land occupation and a vision of territorial development as the fundamental conditions for its inhabitation and that it must show respect for what came before. The Lima territory consisted of a network of irrigation canals that transformed the desert into verdant fields. It was an extensive occupation of the valley through a mesh of interlinked sacred places connected in turn to the geographic landmarks that were their natural complement, as well as to a road network that articulated the landmarks in this system, ensuring the continuity of a landscape both productive and sacred.

Nowadays Lima occupies an immense area, and depends on a territory that greatly surpasses the three valleys on which it stands. It is a megalopolis with multiple structural problems and, faced with the need to solve them, we don't know where to begin.

We are, however, fortunate to have a past that can give us the information we need for our future. We believe this is the great legacy the *huacas* have bequeathed to us.

We must turn our gaze again towards this systemic infrastructure network, seeing beyond its historical shapes in order to understand the strategies adopted by the architects who preceded us in response to the climate, to geography and to



MATEO SALADO

Rendering: Barclay & Crousse

the inhabitability of this land. We can claim these strategies and use them to spark the great change our city needs. We must not expect this change to come only through large-scale projects, which as we know consume considerable economic resources, generate conflict in their sphere of influence and can become hotbeds of corruption; plus, their effectiveness is debatable.

UNDERCOVER

If we are willing to learn from the *huacas* we may be able to picture Lima's transformation through small-scale, easily replicated, systemic projects, covering wide expanses of the territory, thus benefiting its inhabitants. The large network of *huacas* still standing in Lima could be an exceptional starting point for this transformation.

PART 3



IMILLA / GIRL
(PURUCHUCO /
15TH CENTURY)

Photo: Estuardo Loyola Silva

UNDERCOVER

LIMA MILENARIA PHOTOGRAPHY CONTEST

91

JAVIER LIZARZABURU

CURATOR - PERU PAVILION,
16TH INTERNATIONAL ARCHITECTURE EXHIBITION - VENICE BIENNALE.
JOURNALIST AND FOUNDER OF THE LIMA MILENARIA CAMPAIGN

“Because we are a country with character, when our streets and houses begin to resemble those of any other country we ourselves become empty inside, and lose all connection to our destiny”.

— Sebastián Salazar Bondy / “Demolición, desnacionalización” (“Demolition, de-nationalisation”). *Oiga* magazine, 1964.

Salazar Bondy wrote this in 1964, as a reaction to the demolition of a mansion in Lima. This event made him aware of the rising tension in the city between modernity and progress. In his article he urged citizens and authorities not to go down that road.

His pleas went unheard. 54 years later, that particular interpretation of growth has become even more brutal. However, even those among us who may not have those decisions in our hands do have the power to raise awareness. This is the reason behind the heritage photography contest we started a few years ago on the Lima Milenaria Facebook page.

It is the only citizen contest of its kind in Peru, and anyone can enter. Several of the images in this catalogue were chosen from different editions of the competition, and they speak of many things. There is poetry in them, as well as protest, homage, fury...

Above and beyond any analysis, what remains is a personal experience of the spaces we acknowledge with an image, as well as the certainty that there will always be a corner we cherish, or another one we want to discover. “One day we’ll visit that place, my love”, read a comment left by a visitor to the page. It is in the everyday nature of these meetings that Lima’s destiny is redefined, one day at a time.

PART 3



*The photographs in pages
22, 26, 29, 30, 42, 46, 56,
68, 90, 92-93
were submissions to the
Lima Milenaria Contest.*

93

**A LITTLE SONG WITHIN
A GREATER SONG**
(CANTO CHICO / 1100 AD)

Photo: Joseph Moreno Mandujano

UNDERCOVER

COMMISSIONER

José Orrego Herrera

CURATORS

Marianela B. Castro De La Borda

Janeth Boza

Javier Lizaraburu Montani

COLLABORATORS

Toshio Pardo Tanamachi

Alejandro Lapouble Barrios

Lucero Chiclla Díaz

INVITED ARTIST

Pauchi Sasaki / Sound Installation

With the support of the Rolex

Mentor and Protégé Arts Initiative

Nomi Sasaki / Assistance

PRODUCTION

Patronato Cultural del Perú

WITH THE PATRONAGE OF

El Comercio

Fundación Wiese

COORDINATOR IN VENICE

Eiletz | Ortigas Architects

GRAPHIC DESIGN

Arturo Higa Taira

TRANSLATION

Alessandra Pinasco García Miró

WITH THE SUPPORT OF

PromPerú

Universidad de Lima

Marcan

Telefónica del Perú

Unesco

WITH THE ADDITIONAL SUPPORT OF

Ministry of Culture

Ministry of Foreign Affairs

Ministry of Foreign Trade and Tourism

Pontificia Universidad Católica del Perú

Universidad Nacional de Ingeniería

Museo de Sitio Pachacamac

Peruvian Architecture Firms Association

IN COLLABORATION WITH

Gonzalo Benavente / Creative consultancy

Gonzalo Cáceres Dancuart / Photographer

Alfio Pinasco / Model of the Temple of the Sun in Pachacámac

James Vreeland / Naturtex

Florentino Guevara / Native Cotton Artisans

Pisco Biondi

Omar Valladolid



ACKNOWLEDGMENTS

Denise Pozzi-Escot, Rommel Ángeles and Carmen Rosa Uceda (Museo de Sitio Pachacamac), Lucénida Carrión (Parque de las Leyendas - Maranga), Héctor Walde (Garagay), Joaquín Narváez (El Paraíso), Pedro Espinoza (Mateo Salado), Aránzazu Hopkins (Huallamarca), Isabel Flores and Rita Velásquez (Pucllana), Giancarlo Marcone (Qhapaq Ñan Peru), José Hayakawa (UNI-PLAM 2035), José Canziani and Elia Saez (PUCP Cartography Seminar), Raquel Villacorta (neighbour of Julio C. Tello huaca), Teresa de Cortijo and Amelia Ingunza (neighbours of La Luz huaca), Sister Killa and Qhapaq Sumaq Ayllu, Nils Castro and Círculo Ciclista Protector de las Huacas, Koke Contreras and Salvemos las Huacas, Jesús Bahamonde and Arqueología Jovelos, Adine Gavazzi, Sandra Barclay, Jean Pierre Crousse, Mario Osorio, Rosmeri Álvarez-Gil, Cristina Planas, José Ignacio Iturburu, Armando Andrade de Lucio, Martha Canfield, Sharon Lerner, Lima Milenaria Contest, Mirna Soto, Rosario Ariza, José Luis Galindo, Rodrigo Chávez, Francesca Dasso (video art), Picchio Wasi, Luis Felipe Villacorta, Juan Pablo de la Puente, Kathrin Golda-Pongratz, Daniel Yep, Chris Clark, Ronald Elward, Agriculture and Irrigation Ministry (MINAGRI), National Water Authority (ANA), Agencia Espacial del Perú - CONIDA (Peruvian Space Agency), National Geographic Institute (IGN), Metropolitan Urban Development Plan for Lima and Callao (PLAM 2035).

/ CERRO OBSERVATORIO / HUACA ALIAGA / ISLA SAN LORENZO 13 / ISLA SAN LORENZO 14 / ISLA SAN LORENZO 15 / ISLA SAN LORENZO 16 / YANACOTO 3 / QUIRIO N°1 / QUIRIO N°2 / SANTA MARÍA 2 / CARAPONGUILLO / CERRO GALLO / FORTALEZA DE CAMPOY / SANTA ROSA / HUACA CORPUS I / HUACA MIGUEL GRAU / HUACA 25 / PALACIO DE CHAYAVILCA / ISLA SAN LORENZO 17 / ISLA SAN LORENZO 18 / NICOLÁS DE PIEROLA / GEOGLIFO DE YANACOTO / LOS GIRASOLES / UNIÓN ÑAÑA / CHORURO / LAS SALINAS / MANGOMARCA / LA FLORIDA / HUACA CORPUS II / HUACA CULEBRAS / HUACA 26 / ISLA SAN LORENZO 19 / ISLA SAN LORENZO 19A / ISLA SAN LORENZO 2 / YANACOTO 2 / SANTA MARÍA 1 / HUATASCA / MONTERREY SECTOR 3 / MONTERREY SECTOR 1 / LONGUERAS / HUACA BELLAVISTA / PALAO A / HUACA LA LUZ / COMPLEJO ARQUEOLÓGICO MARANGA / ISLA SAN LORENZO 3 / ISLA SAN LORENZO 4 / ISLA SAN LORENZO 6 / ISLA SAN LORENZO 8 / YANACOTO 1 / HUAYCÁN MONTÍCULOS / PORTILLO II / SAN MIGUEL / SAN ANTONIO / CERRO MAYORAZGO / HUACA CUTIMBO / HUACA DEL SEÑOR DE LOS MILAGROS / JULIO C. TELLO / POTOSÍ / HUACA 64 / MURALLA SANTIAGUITO / LA PALMA / ISLA SAN LORENZO 9 / EL BOSQUE A / CHACRASANA / RINCONADA DE VITARTE / CATALINITA / PURUCHUCO - HUAQUERONES / HUACA SANTA RAQUEL / FELICIA GÓMEZ / HUACA PALOMINO / HUACA 22 - PUCP / TRES PALOS / PANDO 540 / CAMINO INCA / CASA ROSADA / HUANTINAMARCA / YANACOTO / GLORIA CHICA / GLORIA GRANDE / SAN JUAN DE PARIACHI / LA PIRKA / LOS SAUCES / LOS SURCOS / PURUCHUCO - SEGUNDA ZONA / GRANADOS - SECTOR I / INDEPENDENCIA / HUACA SANTA ROSA O HUERTA SANTA ROSA / MATEO SALADO / HUACA PUEBLO LIBRE / HUANTILLE O ECHENIQUE / PACHA MAMA / QUIRIO PUNTO 117 / CERRO CULEBRA 1 / MURO EL ROSARIO DE HUAYCAN / HUAYCÁN DE PARIACHI / HUANCHIHUAYLAS / MONTERREY SECTOR 2 / CATALINA HUANCA / HUACA MELGAREJO / HUACA LOS PERALES / HUACA BALCONCILLO / HUACA SANTA CATALINA / HUALLAMARCA / HUACA SANTA CRUZ / MARISCAL CASTILLA / MOLLE 13 / MOLLE 10 / MOLLE 6 / MOLLE 9 / MOLLE 1 / MOLLE 7 / LA PURUCHUKA / MELGAREJO A / RINCONADA DEL LAGO / CERRO LA MOLINA ALTA / TUPAC AMARU A / TUPAC AMARU B / HUACA PUCLLANA / CALIFORNIA A / CERRO CULEBRA 2 / MOLLE 14 / CIENEGUILLA 5 / MOLLE 3 / MOLLE 5 / GOLF DE LOS INCAS / LA RINCONADA / LA PRADERA / CERRO HUACA / HUACA LIMATAMBO O SAN BORJA / HUACA LA CALERA / HUACA LA MERCED / HUACA DE SURCO / CALIFORNIA B / MOLLE 16 / MOLLE 15 / MOLLE 12 / MOLLE 11 / ANDENES / MOLLE 2 / CIENEGUILLA 4 / CIENEGUILLA 3 / MOLLE / CIENEGUILLA 2 / EL CASCAJAL / HUACA COVIL / SALTO DEL FRAILE / QUEBRADA LOS CONDORES / PICHICATO / PIEDRA LIZA A / PIEDRA LIZA TEMPLO / PIEDRA LIZA D / SAN FRANCISCO / CIENEGUILLA 1 / CAMINO CIENEGUILLA 1 / MOLLE 8 / VILLA TOLEDO / PAMPLONA / SAN JUAN GRANDE DE SURCO / ARMATAMBO / EL TUNEL / PIEDRA LIZA C / RIO SECO 2 / HUAYCÁN ALTO O RIO SECO / HUAYCÁN DE CIENEGUILLA / ANEXO PANQUILMA / PANQUILMA / CERVACI / TIJERALES / HUACA HACIENDA / PINGOLLO CHICO / PINGOLLO GRANDE / TERRAZA SAN JUAN / PAMPA CHICA / TABLADA DE LURÍN / LINDERO 2 / LINDERO / PIEDRA LIZA B / LA CAPILLA / PUENTE MANCHAY I / ANTIVALES DE MANCHAY / CURVA ZAPATA SEGMENTO A / SAN JUAN DE MANCHAY ALTO / PACAE REDONDO / MANCHAY ALTO III / RUMI HUASI / LOS HIGOS / MANCHAY BAJO / ANEXO TABLADA LURÍN / CHONTAY VIEJO / LINDERO 1 / LINDERO 3 / QUEBRADA GOLONDRINA I / QUEBRADA GOLONDRINA III / QUEBRADA TAMBO INGA / MANCHAY ALTO II / PAMPA DE FLORES / CARDAL / PAN DE AZÚCAR / QUEBRADA SOL Y LUNA / QUEBRADA VERDE / LADERA CASTILLA / VILLA EL SALVADOR / QUEBRADA GOLONDRINA II / CERRO GOLONDRINA / LAS GOLONDRINAS / CERRO PARCO / SAN FERNANDO / MINA PERDIDA / CERRO COLORADO SECTOR 1 / CERRO COLORADO SECTOR 2 / BUENAVISTA II / HUACA CANDELA / LAS TERRAZAS DE LURÍN / PACHACÁMAC / SAN PEDRO QUILCAY / PUEBLO VIEJO - PUCARÁ (LOMAS) / AMANCAES B / AMANCAES A / LOMAS DE PACTA C / LOMAS DE PACTA A / LOMAS DE PACTA B / MAMAY / MAMAY 4 / MAMAY 2 - SECTOR A / MAMAY 2 - SECTOR B / QUEBRADA CRUZ DE HUESO 4 / QUEBRADA CRUZ DE HUESO 3 / CURAYACU / LA QUIPA /



**MARANGA AREA.
LIMA 2018**

- ARCHAEOLOGICAL SITE / LOCATION
- ARCHAEOLOGICAL SITE / PUBLIC PROTECTION POLYGON

SOURCES

PLAM 2035, METROPOLITAN URBAN DEVELOPMENT PLAN FOR LIMA AND CALLAO / SATELLITE IMAGE: CONIDA



FUNDACIÓN WIESE

pcp.org.pe



Telefonica



Con el apoyo de la
Oficina de Lima
Representación en Perú

Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura



PUCP

MUSEO PACHACAMAC



ASOCIACIÓN DE ESTUDIOS DE ARQUITECTURA

