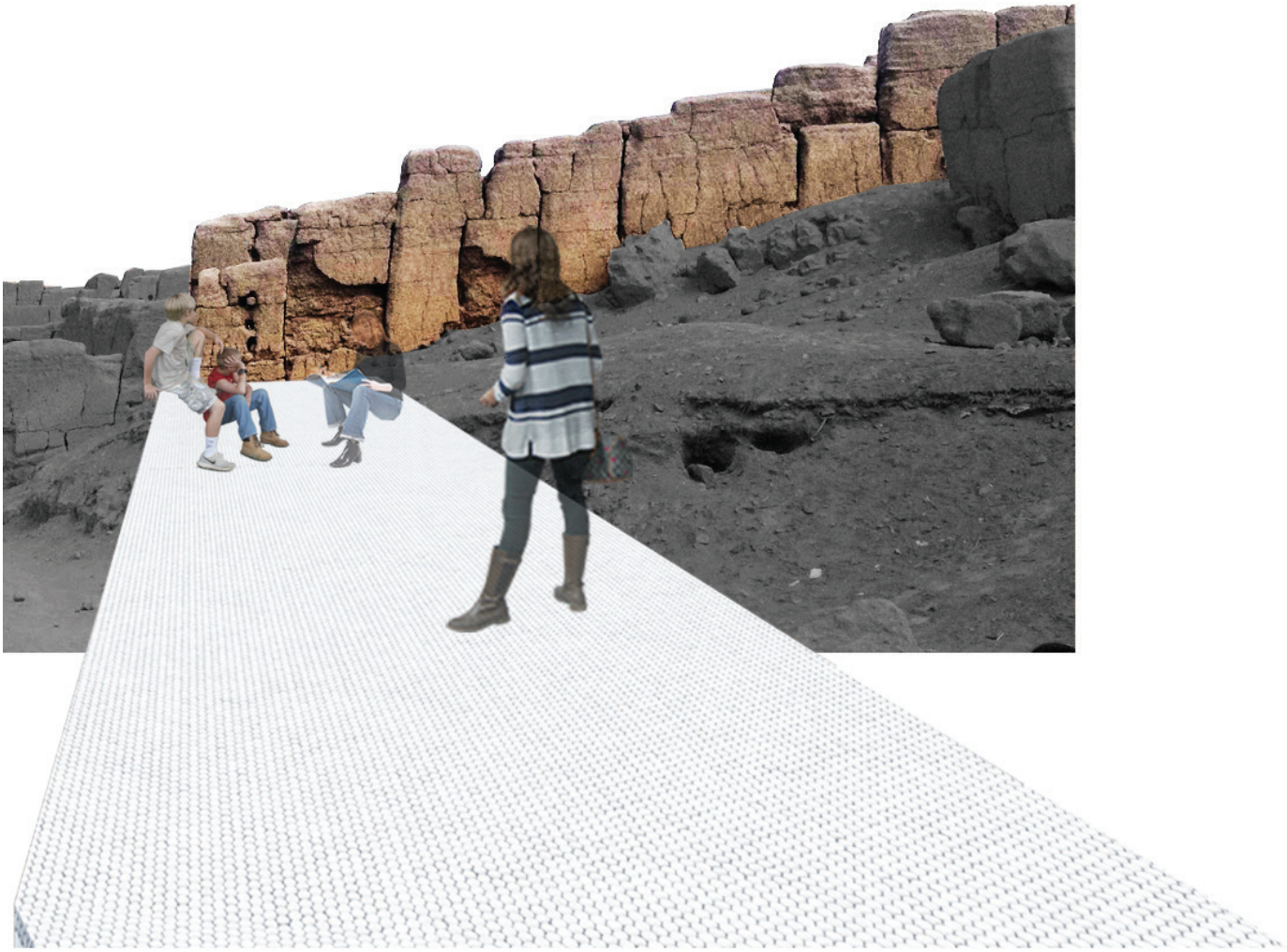
REPURPOSING PROMENADES IN PRECOLUMBIAN SITES IN LIMA

DESIGNING BOUNDARIES BETWEEN HERITAGE SITES AND THE CONTEMPORARY CITY



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Abstract

Tension between city growth and the preservation of archaeological heritage is a pressing matter given current urban conditions in Lima. Urban planners have left the door open on how to intervene on these sites, as they haven't defined an attitude towards this problem. Urban planner Kevin Lynch has catalogued the elements that define a city, prompting the following question: where would archeological ruins would be defined in a city?

I have found that the difference whether it can be considered as a landmark or a void for the city is whether it serves a purpose or not. For ruins to not be considered as obstacles, as it is currently happening in Lima, they should at least try promote cultural diffusion. Common examples of this outdoor archaeological museums can be found in cities around the world.

The next question would be on how to design a border, in terms of spatial integration between city and heritage and as a delimitation for the tangible limits. Borrowing from the modern conception of the promenade in architecture, this concept of spatial fluidity that prioritizes visual contact is very appealing to an outdoor museum and can easily integrate and blur the limits between the past and present.

In the ancient landscape, Huacas would be connected through a ceremonial line or a route across the territory. My intention is to synthesize these architectural notions to propose a promenade that can connect the gap between current and past city realities.

Keywords: promenade; precolumbian sites; repurpose; urban growth; boundaries.

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CHAPTER I

THE ARCHAEOLOGY OF THE TERRITORY

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1.1 The Precolumbian sites in Lima

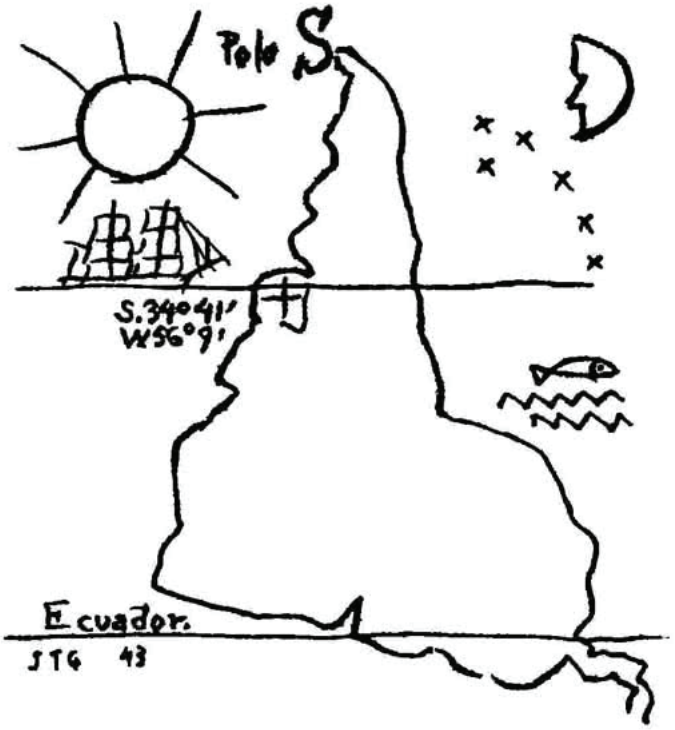


Fig. 01. *Inverted America.* Drawing by Uruguayan-Catalan artist Joaquin Torres Garcia (1943).

In the Andean region of South America, the contemporary meaning of Huaca is used to reference any earth structure that predates prehispanic and in some cases preincan civilizations. Some of them are estimated to be 4000 years old and were widely used as cementeries, temples, administrative centers, fortresses, among other uses.

The location of this structures answered to the logic of trying to domesticate the vast landscape. These sites where connected through a system of roads known as the inca empire road system, where there were two main roads, the mountain side and the coastal side. Both of them spanned from Quito (Ecuador) in the north, Peru to the center and all the way to Santiago (Chile) to the south.

It is important to note that this road was meant to be traversed by walking, usually by messengers carrying news to the empire, and therefore the reason why the connection between Huacas played an important role in controlling the territory.

Fig. 02. The earth wall of a Huaca. Photography by David Brillembourg.

This structures are made with earth blocks called adobe bricks. In architectural terms, Huacas would be described as simple and orthogonal buildings that can be found in different scales, while some of them are monumental others might be relatively small. They are structurally weak, prone to earthquakes and water and in ancient times it was impllied that they would be maintained constantly, given what they used to represent. The passage of time has buried them,

However, the main reason why we can find many of them standing along the peruvian capital and not in the other regions of the inca empire is mainly due to special climate conditions in Lima, where it never rains. That is why these structures ,which have been left unattended and neglected by authorities for a long time, even during the spanish colonization, many of them have withstanded the passage of time without any proper interventions.

Fig. 03. Tension between both layers of a city. Taken from google earth.

Nevertheless, the current present of Huacas is differently. Where once they stood alone in the arid landscape, now they are surounded by modern buildings, as a result of city growth. We are to assume the impossibility to remove the ruins from their current location, due to the threat of altering the authenticity, identity and history of the place.

This leaves us the following question: what could be done with these ‘unusable’ spaces? Current laws and discussion on the topic limit strictly any archaeological intervention - in an era where every space of land within a city represents value. And, because they take up space in the city, they should be able to add value for the city, acting as productive spaces instead of the urban black holes they currently represent.

For this reason, it is fundamental to rethink the physical relationship in the boundaries where these heritage sites and the contemporary city collide.

Fig. 04. City growth throughout the years after the foundation of Lima. Photography by Mariana Bazo.

Designing this boundaries from the past can become an opportunity to reimagine the future of the city.

1.3 Contemporary urbanscape of the city

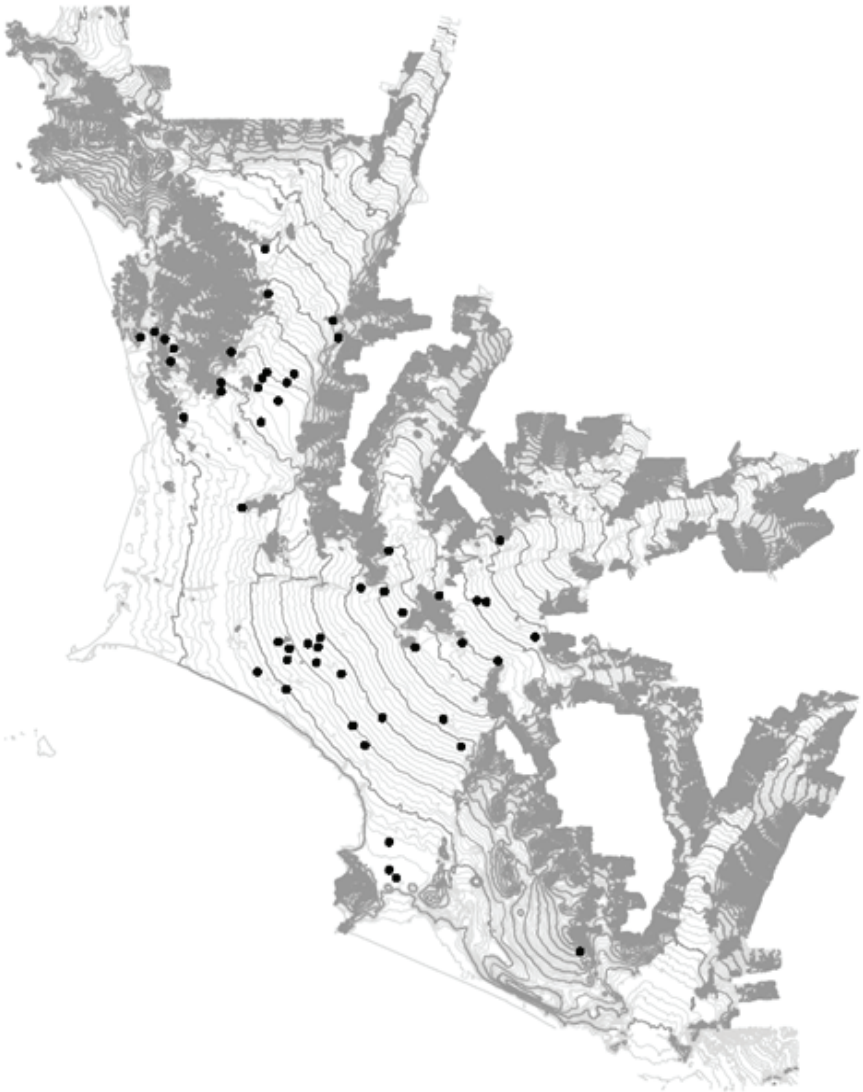


Fig. 05. Huaca distribution in the city of Lima. Elaborated by the author.

'The potential of the boundary is evident in the current urban condition of Lima, Peru, which is dominated by constant tension between basic housing needs of the people and the preservation of natura and cultural heritage.' - Songja Vangjeli [1]

1 Stitching boundaries by Songja Vangjeli (2015).

Fig. 06. Recopilation of some Huacas around the city of Lima. Elaborated by the author.

By identifying Huacas found in different sectors of the city, the objective is to seek a way to cover more ground to be able to generate a common criteria of evaluation and understanding in a general sense. This current selection of Huacas, for instance, can show how the southern Huacas in the city still preserve a more natural state as opposed to the onces in the center or the east where the city has pushed them to their limits.

As a conclusion, unfortunately almost all of the sites in the city are currently characterized by a clash between the urban growth and the restriction of altering archaeological sites. This situations serve to show the traces left as evidence of two different urban and architectural strategies to control the settlements, between current communities and their ancient predecessors.

1.2 Historical evolution of the conflict: Huaca Placement and urban growth

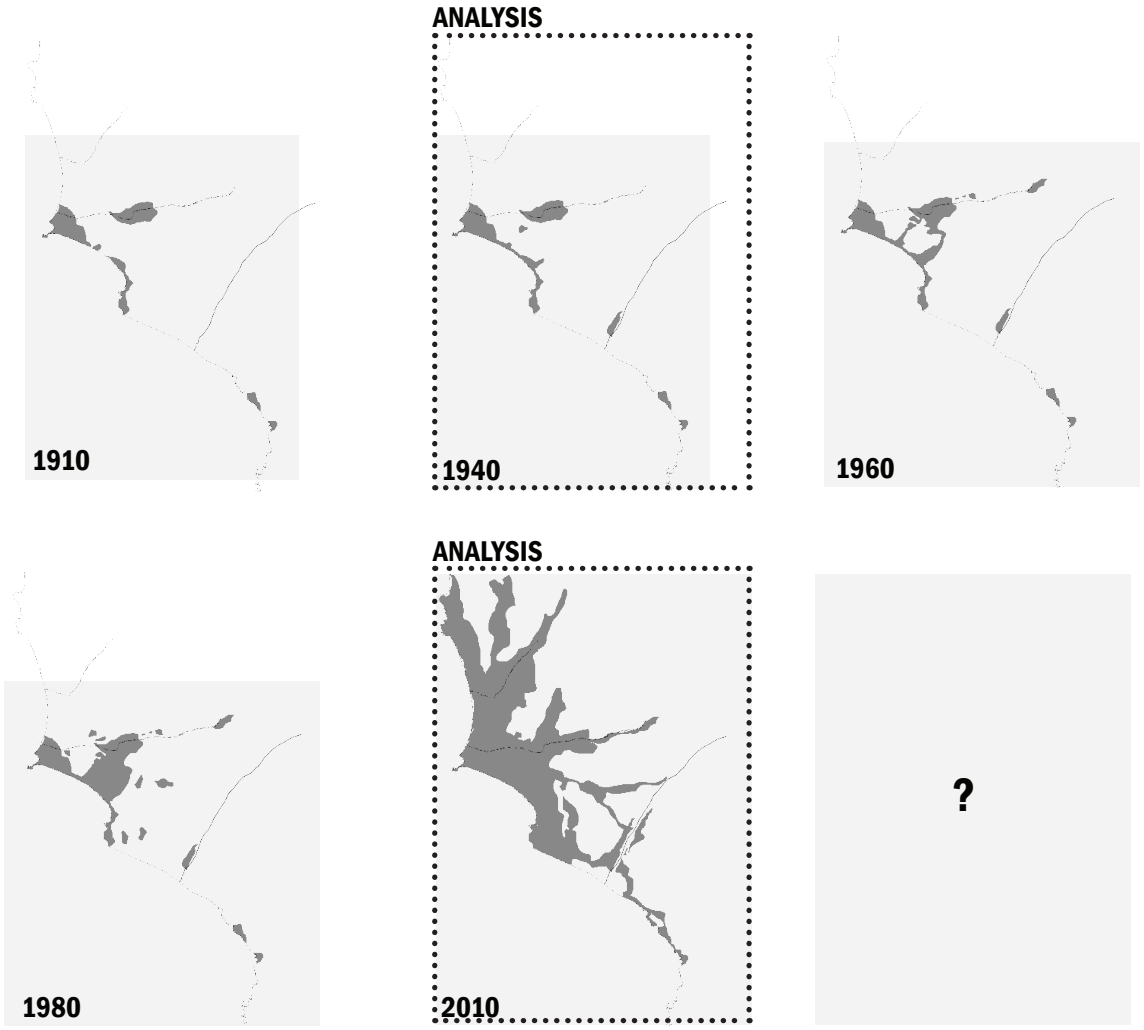


Fig. 07. City growth throughout the years after the foundation of Lima. Image by the author.

The change towards the end of the 20th century surged when massive inmigration towards the capital and economical growth forced the city to develop horizontally in the landscape, expanding the edges of the city and creating more zones of contact with the long lost earth structures in the proccess that came before but where placed along the coastal territory.

The need of space in the city will endanger Huacas further, as there are some examples already lost to ilegal occupancy.

Fig. 08. H. Monterey site (1944). Photography by Gran Museo Cálidda.

Due to the unprecedented growth the tension and undefined relationships between the archaeological ruins and the city itself were never defined. Urban planners in charge of the city at the time did not have a clear attitude towards this issue either. Because of this reasons, Huacas are currently being treated as residual space that is not part of any active or passive activities, negating their long history with undefined urban edges

Fig. 09. H. Monterey site (2018). Photography by Gran Museo Cálidda.

Fig. 10. H. Puente Inca site (1944). Photography by Gran Museo Cálidda.

The problem derives from the clash between the building logics of the present and the past. Informal settlements put Huacas at risk, in some cases the boundaries between one and another is gone. In others cases, Huacas has been lost due to informal occupation of the 'unused space' that Huacas represent in the current state they are found in.

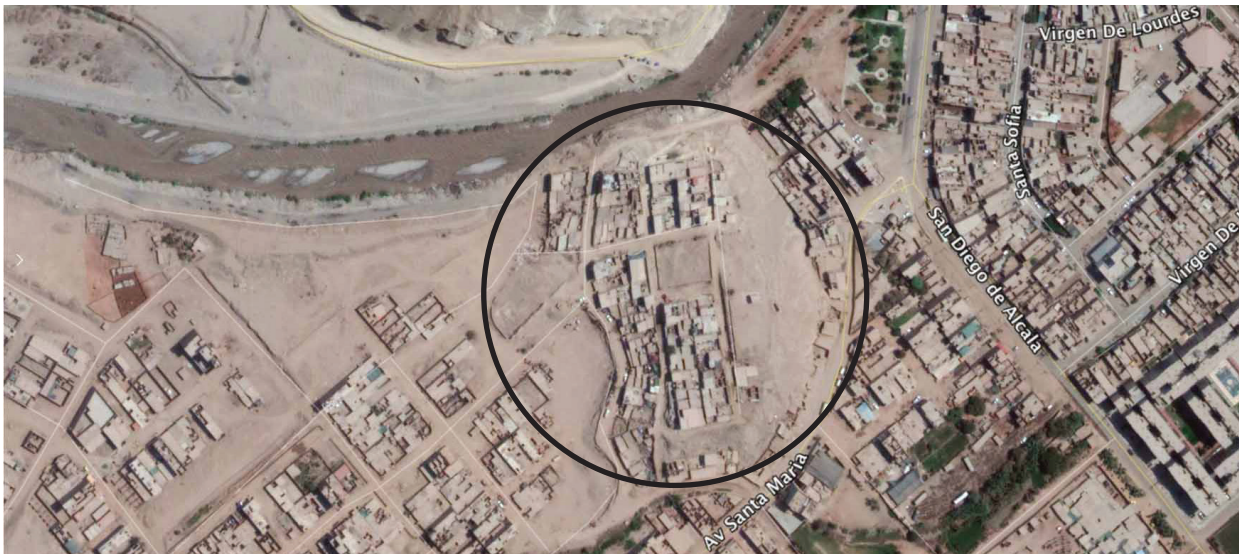


Fig. 11. H. Puente Inca site (2018). Photography by Gran Museo Cálidda.

Fig. 12. H. Copacabana site (1944). Photography by Gran Museo Cálidda.

In the future, this behaviour will persist unless an attitude is set towards creating formal delimitations. This way, archaeological spaces will be safe from the city expantion and interesting situations can flourish in this limits.

Fig. 13. H. Copacabana site (2018). Photography by Gran Museo Cálidda.

CHAPTER II

PRE-COLUMBIAN HERITAGE AS A PART OF THE URBAN SPACE

2.1 Elements of the city - Where would ruins fit?
2.2 The value of memory in the contemporary city - Why should we keep them?
2.3 Repurposing archaeological ruins - How to turn residual space into active spaces?

2.1 Elements of the city - Where would Ruins fit?

Urban planner **Kevin Lynch** defined that spaces in a city without a function is often misunderstood and rejected by their communities. Because of this reason, urban landscape should provide a meaning based on the citizens' perception and interpretation of their surroundings. In 1960, he defined the different elements in the cities such as **paths, nodes, landmarks, edges and district.**[2]

The two elements that are most relevant for this research would be the **landmarks** and the **edges** as to understand what are the key differences and when does one particular object in the city belongs to one or the other.

Fig. 14. The elements of a city. Image by Kevin Lynch (1960).

Edges represent elements that create boundaries, as in breaking the continuity of a particular area, or the spaces between them. In simple terms, often times they limit crossing, therefore are more associated with actual boundaries.

The continuity of boundaries are a characteristic bound to be percieved as an urban void in the city. They are of continious form and we can recognize them easily. For instance, we can be talking about a continious walled perimeter, a continious body of water or green elements and so on.

The connotation in this case, however, is the fact that it is meant to divide, separate and isolate, which in the context of a city does not represent something positive.

Landmarks share some similarities with this ideas, although it is best defined as specific points of reference in the city. Usually they are also meant to observed from the exterior.

There are different characteristics that can be associated with landmarks, but the more relevants are that it needs to be an easy image to the observer. This clarity of form creates an iconic image based on the contrast in the context of the contemporary city where the monotonous composition of objects in a city is met with a novelty.

The connotation here is that it is an object that since it is special and unique, it should provide us with something different.

[2] The elements of a city, by Kevin Lynch (1960).

Using these definitions, the question arises on where would archaeological ruins fit in these descriptions?

The answer lies in that ruins are not very well defined as they could be considered either landmarks or voids. I have found that the difference between when a ruin belongs to one or another is entirely wether it can serve a purpose to the city or not. For Huacas to not be considered as an obstacle in the city, a description in which they currently fit in as mentioned in the previous chapter, they should at least be used publicly to promote awareness. Their cultural importance as inherited patrimony does not need to be discussed and by doing so, their image can be shown in a more possitive light to provoke a sense of proud and belonging.

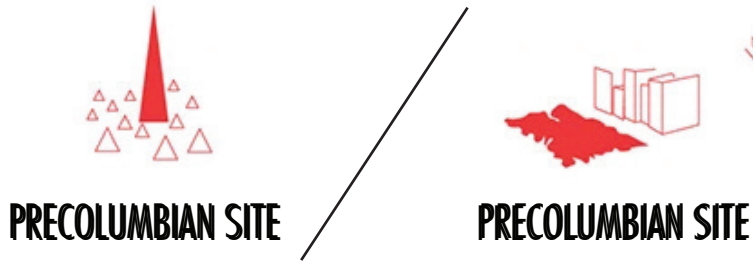


Fig. 15. The elements of a city. Image by Kevin Lynch (1960). Edited by the author.

2.2 The value of memory in the contemporary city - Why should we keep them?

It is fundamental to understand that ruins carry the collective memory of a place and they place a weight on the identity they represent. This are intangible notions that should be kept and transmitted throught any project proposal happening on archaeological spaces.

This also allows us to think that positive interventions around these spaces should be possible, as long as we aim to preserve and enhance its identity.

By this reasoning, it is implied that that this notions have been lost in current Huaca preservation.

If we analyze some of the different cases in the city, both the ancient memory of the place and its integration to the city are usually kept behind walls, only taking in account the mobility in terms of what a 'modern city' should look like but not as an opportunity to create a differentiated active public space that takes advantage of this situations.

Fig. 16. Current disconection between of the Huaca Pucllana and the public space. Taken from Google maps.

Huaca Pucllana best showcases the difficulty of assesing this situation. The need for an orthogonal car lane system prevailed over keeping intact the integrity of the site. At that time, the Huaca was percieved as a pile of earth mud and proper archaeological response only came as an outrage of the construction of the car lane. This kickstarted a series of excavations and interventions in the site where they found one of the best preserved Huacas in the city at the moment.

Now that it has become an important destination that thrives with uses on the inside, such as a restaurant that showcases the incredible interior of the Huaca, an important question was left unanswered. Why was the boundary between the Huaca and the city not been adressed properly?

Fig. 17. Huaca Pucllana. Taken from Google maps.

Ignoring to address the memory of the place will only create an urban environment that alienates its inhabitants.

2.3 Repurposing archaeological ruins - How to turn residual space into active spaces?

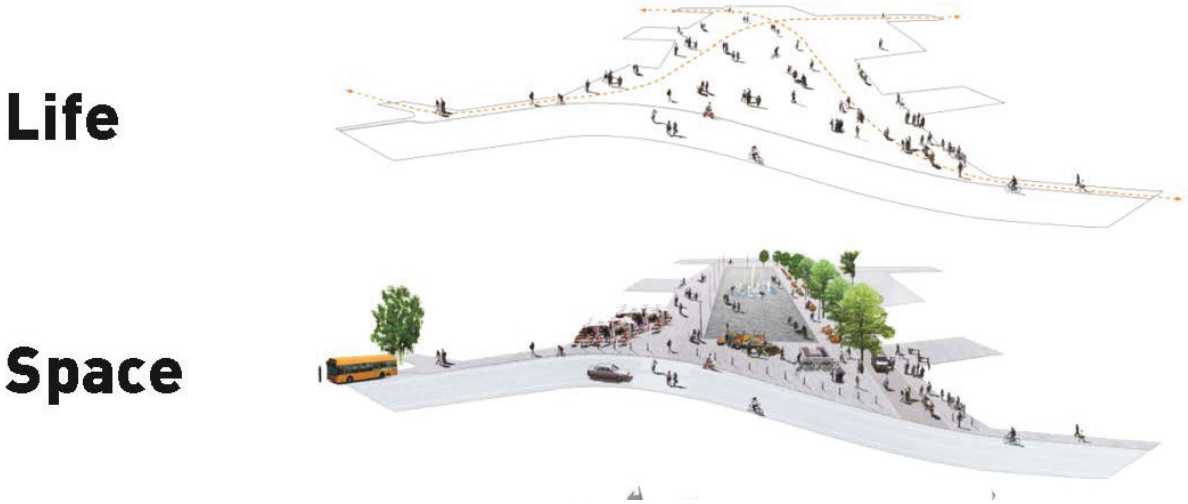


Fig. 18. How urban life should be developed inside the city space. Image by Jan Gehl (2010).

Jan Gehl establishes the notion of the key situations and recommendations in order to have human cities.
Many of this notions can be applied to the use of ruins since they occur in big areas inside the city after all. Ideas such as **opportunities to observe, walk and positive sensorial experiences** do not come in contradiction with the reinsertation of archaeological ruins into the city.[3]

Thus to ensure its survival its crucial to treat truins as an active part in the public realm and make it possible for social activities to occur. Unfortunately, most cases of archaeological remains are simply hidden from public display. They don't take into account the high potential of the urban context which they can improve by turning into active spaces.

The following two projects offer some ideas on how to work around ruins and both rely on creating the idea of an outdoor museum. On a superficial level, they offer similar images resulting from the interventions. However, they could not be more distant to one another. In the case of the Naples underground metro line station, the intervention relies heavily on **connecting the urban history layer into a highly functioning transit space within the city**.

3 Cities for people by Jan Gehl (2010).

Fig. 19. Naples underground metro line station. Project by Alvaro Siza and Eduardo Soto de Moura.

Fig. 20. Current state of the public space in the Huaca La Luz I. Photography by Lizardo Tavera.[4]

In the case of Huaca La Luz I, this banalization of the space is a half meassure which does not tackle the issue at hand: **the need of integrating public life around archaeological spaces** in terms of generating experiences, not only in visual terms. This kind of intervention on archaeological spaces are destined to fail because they lack the way of transmitting meaning: it shows something very distant from everyday life.

4 Huaca la Luz in magazine 'Archaeologists in action'. (1996)

CHAPTER III

THE MODERN PROMENADE AS A TOOL FOR SPATIAL EXPERIENCE

3.1 The Architectural Promenade - a three-dimensional itinerary
3.2 The Programatic Promenade - an influenced-by-narrative secuence
3.3 The Cinematic Promenade - moving away from the object to the subject
3.3 The Allegorical Promenade - drawgin in space

3.1 The Architectural Promenade - a three-dimensional itinerary

The modern conception of the promenade as part of spatial and architectural theory begins in the Villa Savoye by Le Corbusier. Thought as a secuenced movement of the different rooms and areas of the house, this promenade made circulation dominated the architectural intentions, becoming a pivotal element that adds an opportunity to traverse freely within the boundaries of a house.

The nature of the *Promenade Architecturale* is best described as a continuous stroll: a leading path that connects interior spaces in a continuous space with a fixed direction and a route that assumes the users will follow through in the context of a house project.

The main contibution of Le Corbusier was the fact that he rediscovered the ramp as a tool to break the staticness of viewpoints generated by the stairs in a dynamic shift. Therefore, when he decided to give attention to the experience and perception as factors for architects to atend to,it was the very first introduction of adding time and movement as new variables in an architectural project.

This opportunity given by the ramp rethinks the relationship of open spaces in different layers, as it challenges the notion of open spaces in the three dimentional directions rather than flat spaces in a common floor level, breaking the built boundaries in every direction.

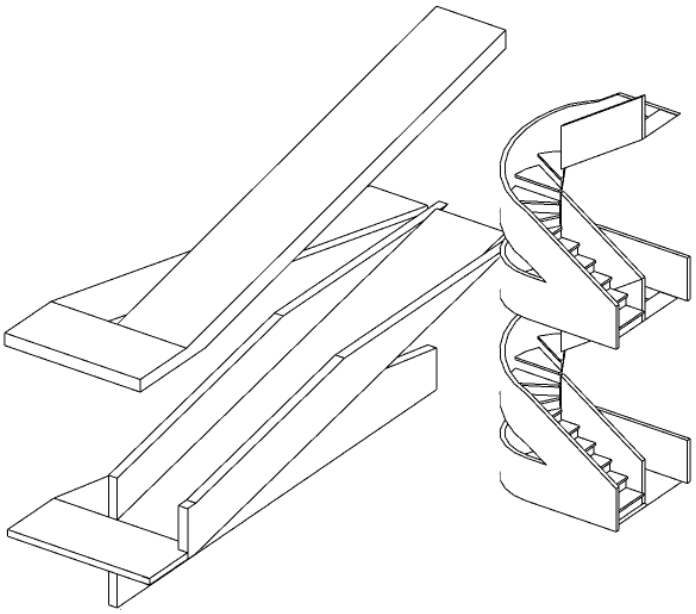


Fig. 21. The Villa Savoye promenade. Project by Le Corbusier. Redrawn by author.

By redrawing the promenade in the Villa Savoye, the core ideas become clear. The continuity of the space is granted on the interior space with the systemic approach of a strict route with a fixed direction.

A weakness for the architectural promenade is that it implies that this spatial fluidity can only be achieved when the ramps and the stairs act as an anchor for the whole project, creating a contradiction: in order to achieve a continious space, the spaces on the interior must be related to these fixed elements.

In terms of **architectural representation**, it is the technical drawings of floor plans and sections the main method of composition and conceptualization.

3.2 The Programatic Promenade - an influenced-by-narrative secuence

The limitations of the promenade proposed to Le Corbusier come to light when the building is no longer isolated in space. The following question arises: What would happen when the architectural object begins to be influenced by the exterior and its surounding? We can find an answer through Rem Koolhaas when confronts this issue through the design of the Villa Dall'ava in Paris.

Rem Koolhas designed the Villa dall'Ava drawing heavy references from the old master's work. This time, however, the promenade expands on the spatial theory by adding visuals and relationships from the exterior spaces and at the urban scale. In part influenced by the request of the clients to add specific requirements, such as the visual contection to the Eiffel tower or the need of using more intensively the exterior garden spaces.

This is where the nature and term *Promenade Programmatique* starts being described as a linear secuence where the program is distributted following an order imposed by the clients. Therefore, the architect distributes this secuence in a similar manner of creating a narrative story: an start, a development and a climax. It will be the spectator who defines the development (movement in the space) that leads to an end, the terrace where the city can be seen from above. The contribution from this built work is understanding how the notion of a continuous stroll is a more interesting and sophisticated circulation that react to relationships from within the route and the exterior visuals.

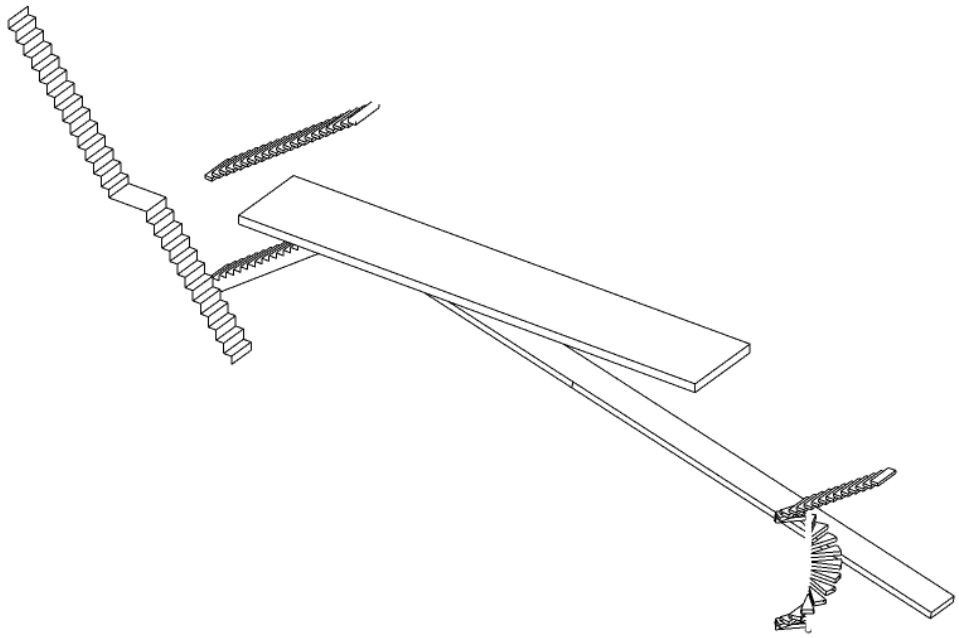


Fig. 22. The Villa dall'Ava promenade. Project by Rem Koolhaas. Redrawn by author.

By redrawing the promenade in the Villa dall'ava, the ideas found are radically different that in the architectural promenade. The circulation mechanism are better integrated to the whole project. The idea of a sequence is also stronger by distributing the circulation along the built space: space and promenade are interlocked in a fluid state.
In this promenade, if you remove one piece the system keeps working. Therefore, we can conclude that the relationship between program and sequence is more complex and offers multiple readings fo experiences.

In terms of **architectural representation**, the technical drawings remain as the main method of composition and conceptualization of the project.

3.3 The Cinematic Promenade - moving away from the object to the subject

The *Cinematic Promenade* can be defined as a new systematic approach when the sensorial perception of the subject is an architectural analogy of a photographic movie: an ordered secuence of events and spaces percieved throught time and movement. By doing so, this approach implies turning aways the idea of the architectural object as the core of the design and instead draws entirely from the the subjects perception and movement in time, a common theme that was hinted at first but this time takes a primary role in the design proccess.

Similar apporaches to these ideas are found in different architects around the same time because at a theoretical level, these ideas based on the movement of the user can work best when they are taken away from the restriveness of working on small scale buildings and applied to projects that can include better relationships to the exterior or urban spaces, which is the case for projects that have to allow many users in the space.

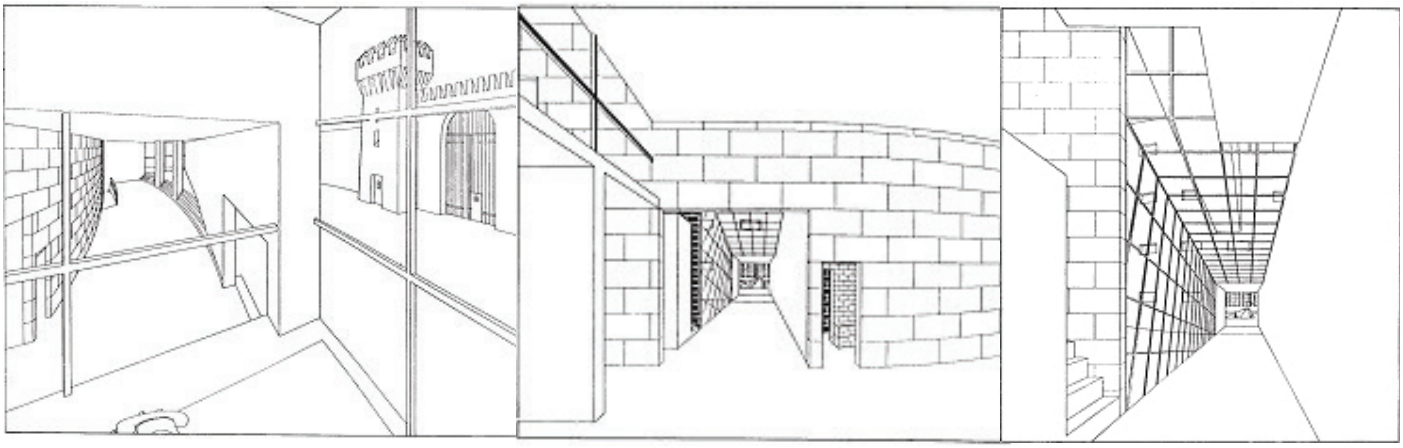


Fig. 23. Koepel Panopticon Prison. Drawings by Rem Koolhaas (1981).

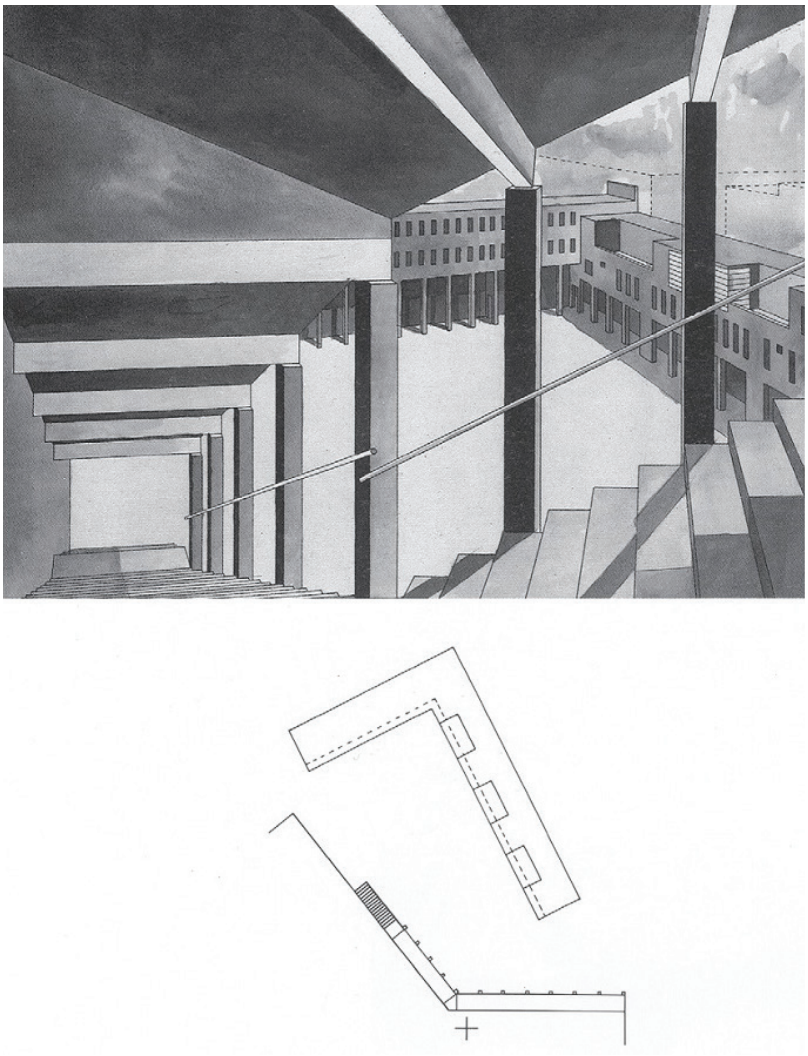


Fig. 24. Porta Vittoria. Competition proposal by Steven Holl (1986).

In the proposal for the Porta Vittoria in Milan the focus on the **architectural representation** has changed significantly. American architect Steven Holl decided to start the design process exclusively from the creation of different perspectives to create the urban space and later the architectural drawings.

By working this way, circulation spaces become relevant for the overlapping and secuences of different partial perspectives would shape the experience of the space.

Parc de la Villette by Bernard Tschumi, 1986

The first built example of the promenade was finihsed by 1986, the Parc de la Villette designed by the architect Bernard Schumi.The innovative manipulation of spatial secuences broke many conventions in terms of architectural representation and discourse of the time. This is because Bernard Schumi proposed to make independent three radical and esential concepts of architecture: space, movement and events. Each of these qualities in theory could be manipulated individually to create a different lecture of architecture.

These concetps of action, movement and space became three independent layers which would be manifested physicaly as lines of movements, surfaces, activities, among others. All of these layers would come together with the *Promenade Cinematique* as a pedestrian route that would represent in an ordered manner the events, movements and spaces in progress in La Villette. A promenade that was meant to be an open secuence with different viewpoints in the park that could have different meanings and unusual persepectives as an analogy to a cinematographic experience.

By questioning traditional **architectural representation** with the introduction of movement, he created conditions in which the users would be subjected to an experimental and temporal order. The result is seen as how the pasiveness of the original park was transformed into an active one.

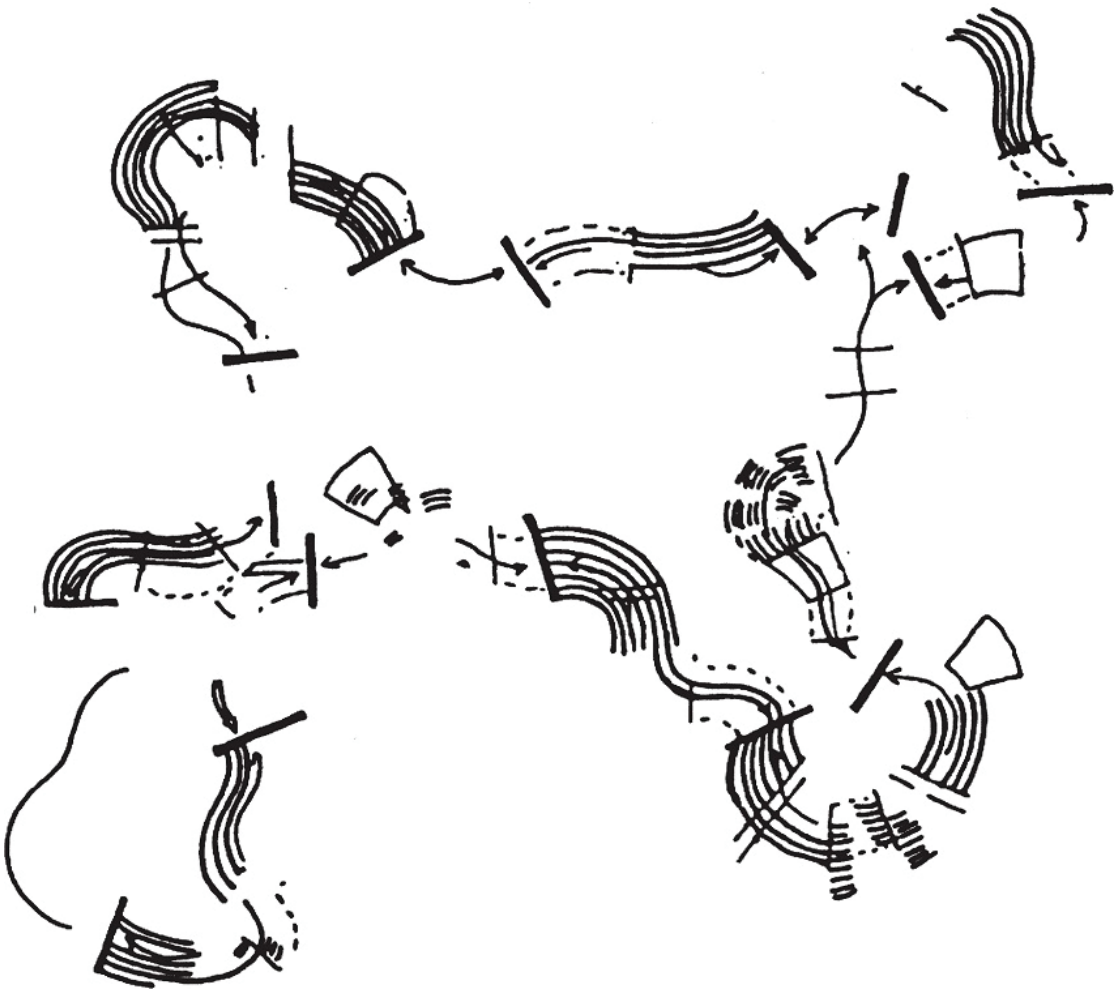


Fig. 25. Croquis explaining the different experiences along a route. Drawing by Bernard Tschumi.

3.4 The Allegorical Promenade - drawing in space [5]

In the Unazuki Pavilion by Enric Miralles we can find a careful analysis of the preexistences of the site and a careful observation of the pilgrims paths, which determined most of the arguments for the design intentions, as a direct response to this situations.

The *Allegorical Promenade* as an approach that keeps working on the subject and movement as its main protagonist. This time, it is moved to a more natural setting, which the pavilion tries to accentuate and react directly: moments within the stroll where the architecture has gestures to make stops, frame specific views.

Therefore, we can say the core intentions of Miralles is to have a constant dialogue with the place that has specific relationships and reacts to it. This is what drawing in space refers to: a sensible approach that tries to best fit in the site, an strategy driven mainly from trying to preserve the natural setting of the location. This project serves as a precedent and at the same time opens the question on how to deal with different existing features.

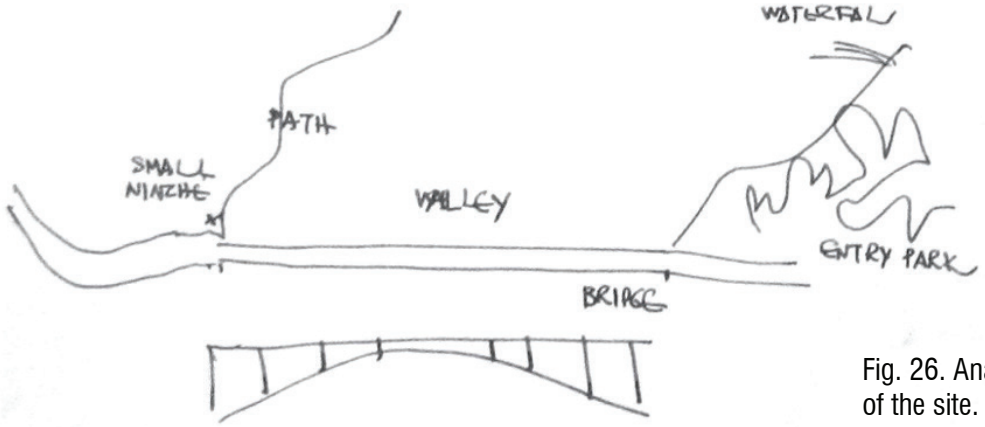


Fig. 26. Analysis of the preexistencie elementes of the site. Drawing by Enric Miralles (1991).

5 Isabel Zaragoza, Jesús Esquinas, Carmen Escoda. Concerning distracted gazes in Enric Miralles (2017) .

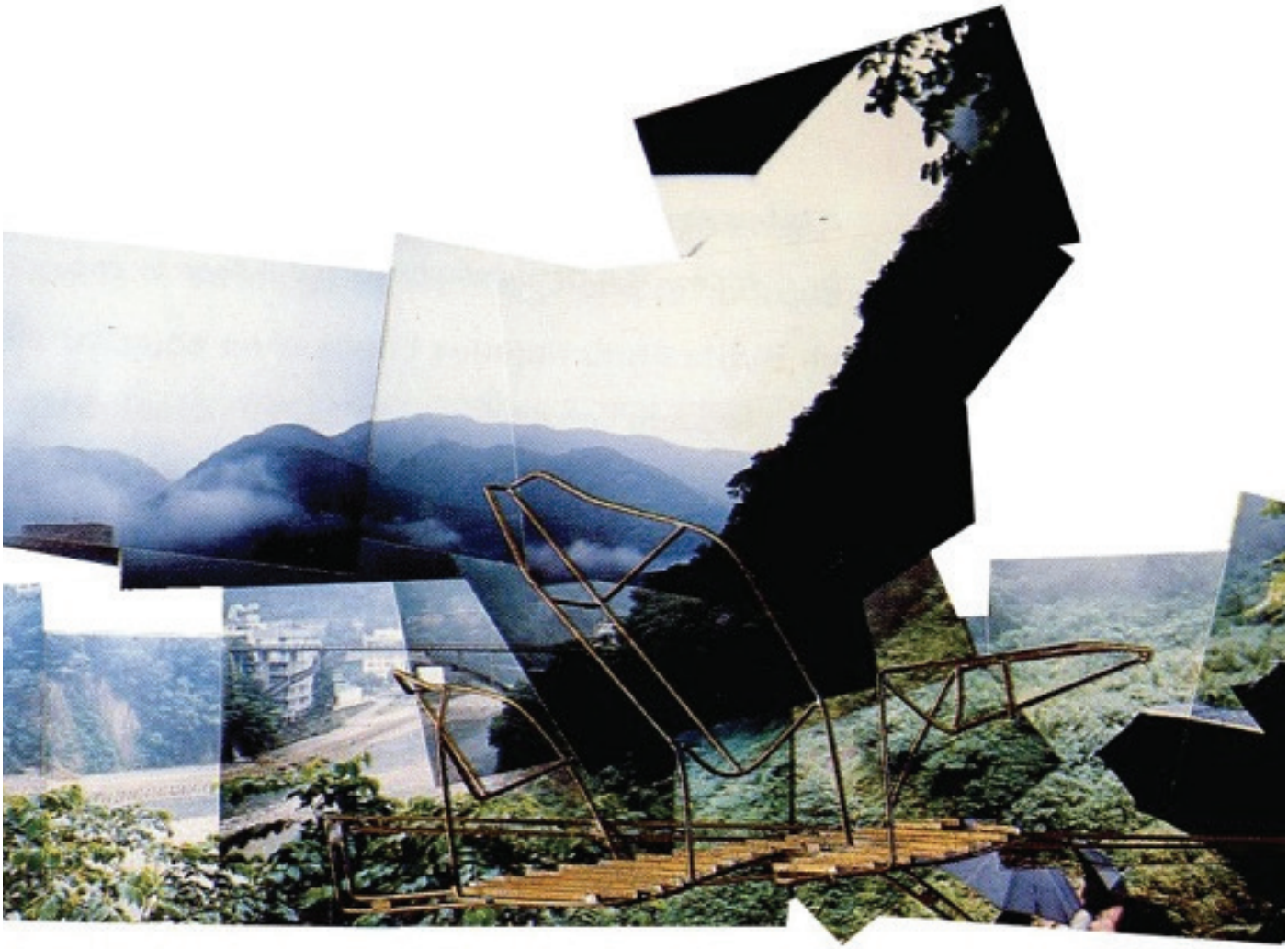


Fig. 27. Photomontage of the Unazuki Pavillion. Image by Enric Miralles (1991).

When working in this project, Miralles approach to the representation of the project is very particular.

By using sketches to asses the real contextualization of the project, physical model to observe and experiment and later photomontages that reference directly to the initial sketches: he creates a looped process to understand, design and later have a feedback of the intervention.

CHAPTER IV

REDEFINING THE BOUNDARIES BETWEEN THE ANCIENT AND THE CONTEMPORARY CITY

4.1 Framework of the intervention - going from the specific to the general
4.2 Designing the boundaries of Huaca Tambo Inga
4.3 Architectural Catalogue - Objective, strategies and elements
4.4 The Repurposing Promenade

4.1 Framework of the intervention - going from the specific to the general

The process is to find strategies of intervention that would act on different Huacas along the city to improve the diversity of urban situations. This way the interventions can be beneficial to the city as a whole and then develop the different communities around the archaeological sites. At the same time. protecting and giving value to the Huacas.

This methodology is based on finding a particular place to study different strategies that could then be used in the bigger picture. An specific design work would help by trial and error to evaluate different situations. Since most Huacas share a similar context (such as undefined borders or to adapt and open up to the city), this specific work should be able to adapt on different **scenarios and scales of intervention.**

But the first step would be to study by redrawing a series of Huacas in the city and pick one where the need of defining a boundary is most relevant, since it is fundamental to the success of the intervention to connect it to the public realm.

Fig. 28. Scheme of the framework for the intervention. Image by the author.

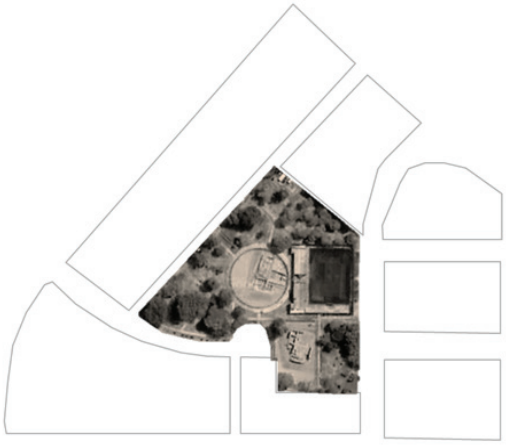
HUACA SANTA CATALINA

HUACA

HUACA N.7

HUACA TA

HUACA LA LUZ I Y II



HUACA I

A N.8

HUACA HUALLAMARCA

MBO INGA

HUACA PERALES

NFANTAS II

HUACA LA LECHUZA

Fig. 29. Collage of Huaca context across the city of Lima. Image by the author.

4.2 Designing the boundaries of Huaca Tambo Inga

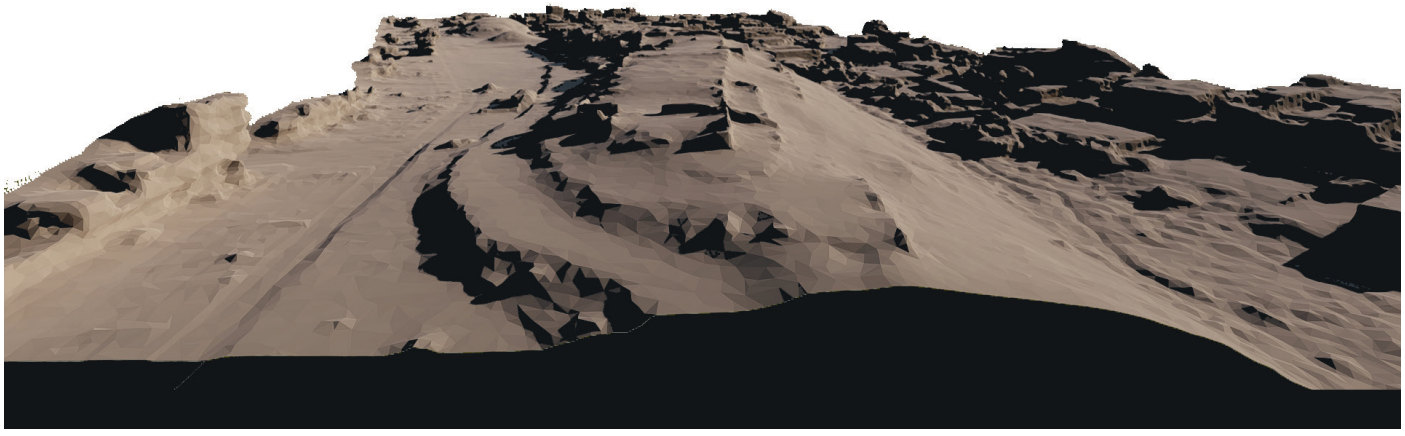


Fig. 30. Aerial 3D from the site. Image by the author.

The Huaca Tambo Inga lacks a proper defined border and also a controlled approach to the pre-columbian site.

The street section in this sector of the city is not built, representing both a danger as it creates no limits and protection of the Huaca and also an awkward situation in which a sector in the city does not have paths that ensure the accessibility and mobility of pedestrians.

Huaca's current condition

This space has been left behind by urban planners, the lack of definition of the urban space stablishes a notion of no mans land: an unclaimed territory and giving the impression to be unprotected by the authorities. This is the reason why vandalism has been documented to be happening inside the archeological space.

With the current stage of the undeveloped section, vehicles are also using this border for parking, which contributes the spread of dirt and lack understanding on how the urban space has to be used.

Finally and most importantly, it does not take advantage of the presence of the Huaca to allow places to sit and observe.

Fig. 31. Street view of Huaca Tambo Inga. Taken from google maps.

4.3 Architectural catalogue

Second chapter introduced the idea on how by integrating the urban archaeological material into the everyday life, the past is made accessible and understandable while visually it can allow the local community to engage with the overlapping traces of the present and the past. In order to create such feelings of 'collective possessiveness', a series of strategies where thought on how the boundaries with the Huacas should be in terms of mobility and everyday use.

The following catalogue is held together by three aspects that have a dependent relationship between each other, with the objective to clearly define *the objective*. *the strategies* and *the elements* of the architectural intervention.

An objective taken from on a successful case study. For this particular investigation, studying the multiexperiences found in the High Line project, in New York, is both related to the idea of a promenade and also the

The list of strategies. This are entirely based on important criterias and methods to occupy an archeological heritage site that also have to allow the objective to take place.

The list of elements that when joined together should compose the architectural project. This elements have to be able to give an architectural shape to the concepts found in the list of strategies. That means transforming ocupation ideas into tangible objects.

strategies =
for archaeological sites
+ objective

CATALOGUE

elements=
Translates the strategies and objective into reality

objective =
gives sense and direction to the architectural intervention

Objective - The multiexperience in New York City's High Line

The preservation of an old elevated railway structure became a landmark in the history of urban regeneration programs. The highline can be clearly defined in suspended walkway that offers a different perspective over the city streets that is not usual in metropolitan cities around the globe, product of an intervention that envisions a promenade that offers a multitude of experiences the whole extension of the railway. This conglomeration of urban activities along the High Line established an standard on urban and architectural intervention that offers enriching experiences.

The activities found among the High Line include: grasslands, grandstands, sundeck and waterfeature, accesses, stairs and plazas. The architectural intervention should then try to replicate this multiplicity of situations, taking in account the ideas found in the previous chapters: repurposing and giving life to the Huacas to create awareness and within the frame of of a promenade that promotes mobility and use along the archaeological site.

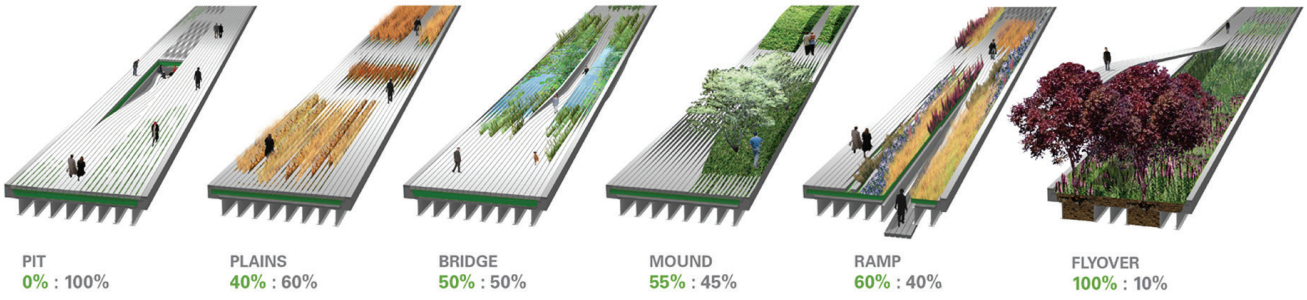


Fig. 32. Different situations in the High Line, based on a modular system. Image by Diller Scofidio + Renfro.

Fig. 33. The New York city's Highline circulation. Photography by Diller Scofidio + Renfro.

Fig. 34. Activities in the New York city's Highline. Photography by Diller Scofidio + Renfro.

List of strategies

The following strategies respond to the need of having an intervention in proximity with a restricted and protected structure. Each item tries to define a particular situation that relates to either the context of the huaca, the opportunities or the best criteria in terms of structure, visuals or spatial connection.

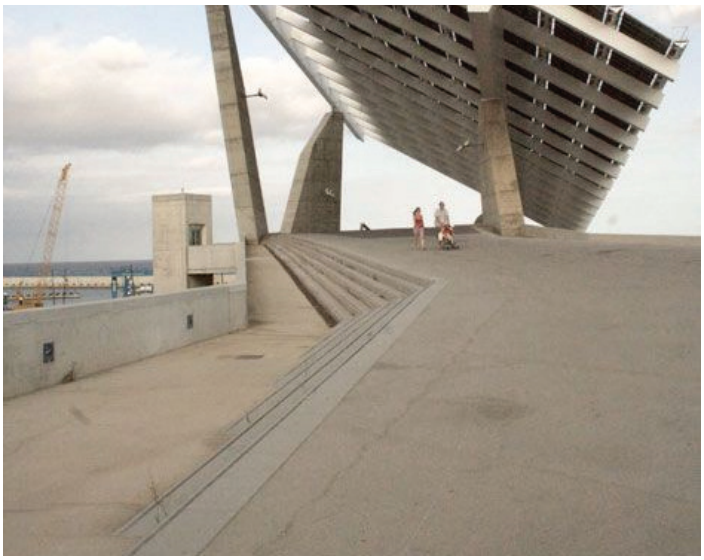
This strategies are shown along projects that try to imagine what the situation should be like, in the event of being implemented into the design. There are four key strategies that should be applied simultaneously on the proposal:

Outer border

Layer transparency

Minimun landing

Elevated halt



Outer border

Fig. 35. Forum pergola. Project by Elias Torres.

The solution around the steps and the height difference is interesting as it can help solve the outer border of the archaeological site, between the sidewalk and the transition towards the Huaca. This way, it can be another way of controlling the flux of people.

Fig. 36. Sava instalation. Project by Open Act Architecture. Edited by the author.

Layer transparency

The layer transparency references how the intervention should work like a traslucent layer, meaning that visuals to the Huaca should remain clear to keep its visual relationship with the city. This also means that the structure comes as very light element that frames the archaeological site.

Minimun landing

Fig. 37. Open air theater. Project by Colab-19. Edited by the author

The idea of the minimun landing is to define set areas where the structure would take place, that way the architectural intervention can be as precise as possible in terms of a percentage of how much space its using vs the empty space, which should be the focus.

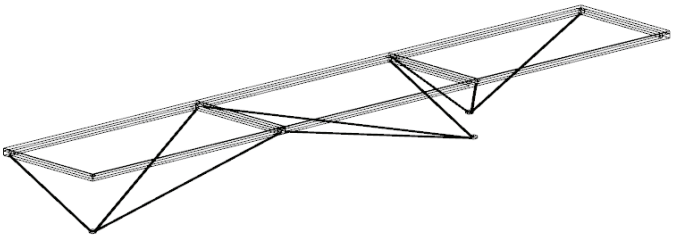
Elevated halt

Fig. 38. Open air theater. Project by Colab-19.

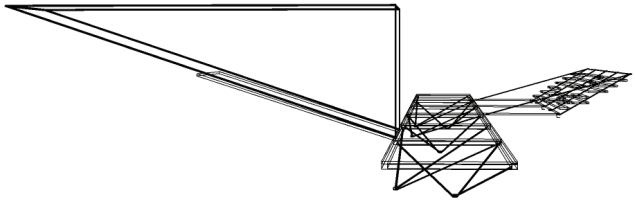
This strategy serves to create viewpoints into the archaeological sites, wether it is achieved with elevated plazas or ramps, it is fundamental to establish planes of reference that allows people to stop in different heights to create interesting visuals.

List of elements

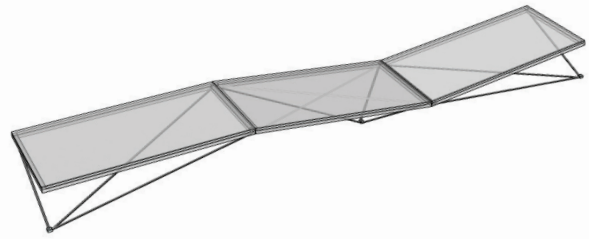
Cartesian structure



Orbiting structure



Circulation plane



Reference plane

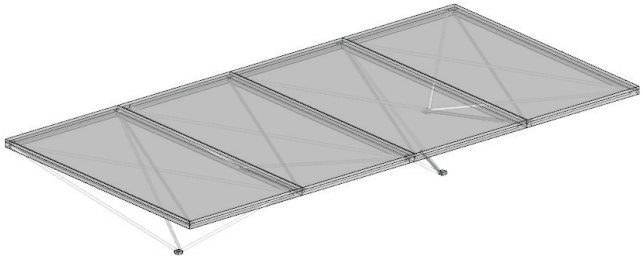


Fig. 39. The list of elements for the intervention. Image by the author.

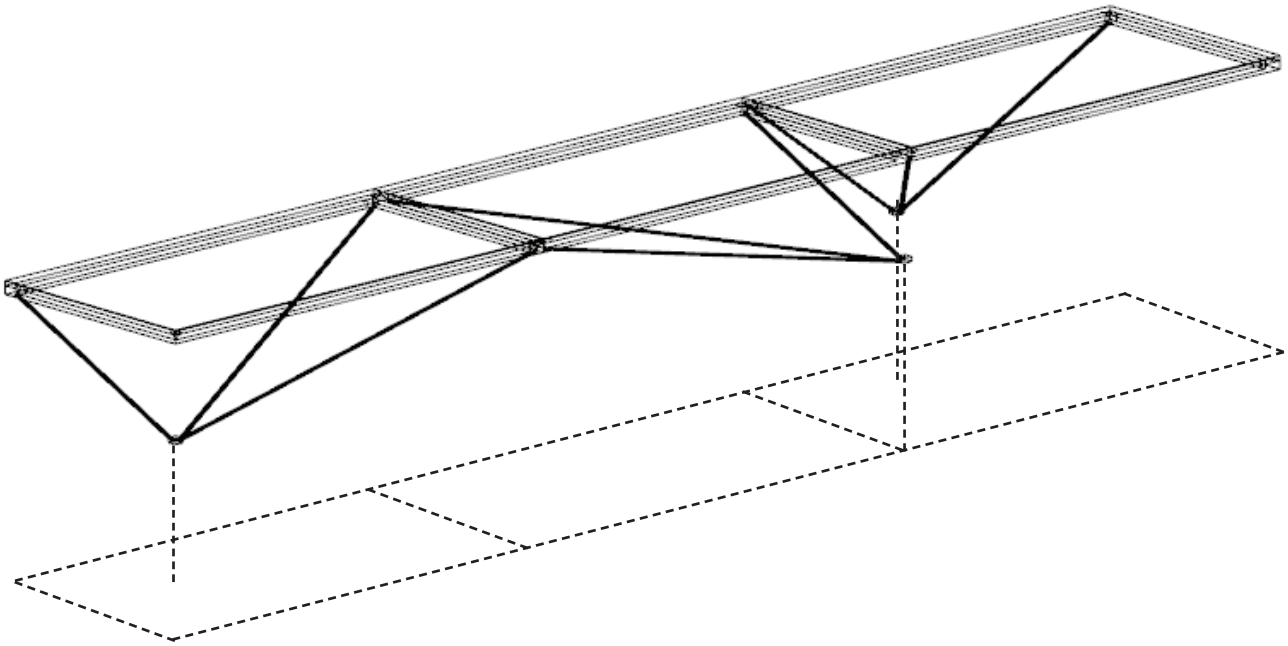


Fig. 40. The cartesian structure. Image by the author.

The cartesian structure aims to spatially articulate the promenade above the ground.

By using a coordinate system flexible enough it allows the modular platforms to settle using different points to touch into the ground. While these singular points ,where the structural legs collide, can be placed in a plane it can also be used to determine the heigh or inclination of the platform above, allowing it to have slopes or reach a certain height level when needed.

The objective was to address the **minimun landing** requirement. In a site where intervention should be minmal and very precise, this is the kind of structural system that would work best while affecting the least possible way to the site: floating above it.

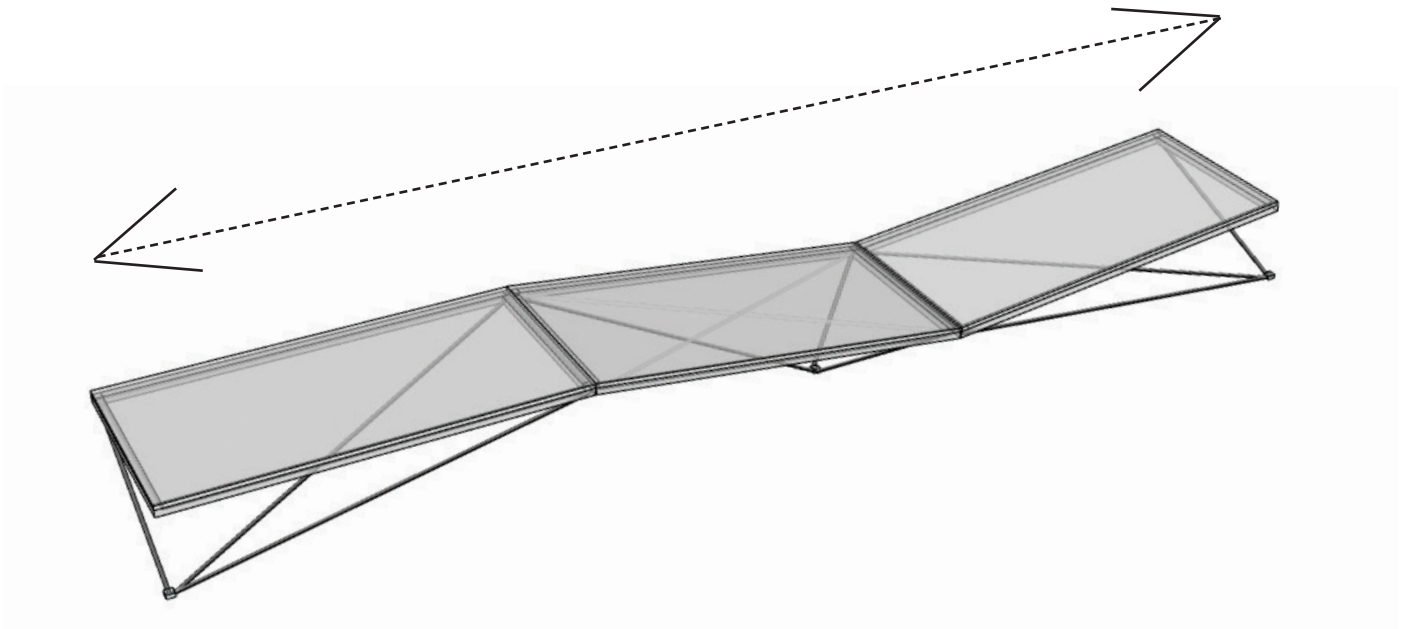


Fig. 41. The circulation plane. Image by the author.

The circulation plane would be the pivotal element in a promenade. After all, it is implied the need of circulation along to create a boundary and connect the whole stroll. This circulation is meant to traverse from one point to another in a linear dimension and it can adapt easily to height differences, either by seamessly transforming to a ramp just maintaining a continuous heigh level along the route.

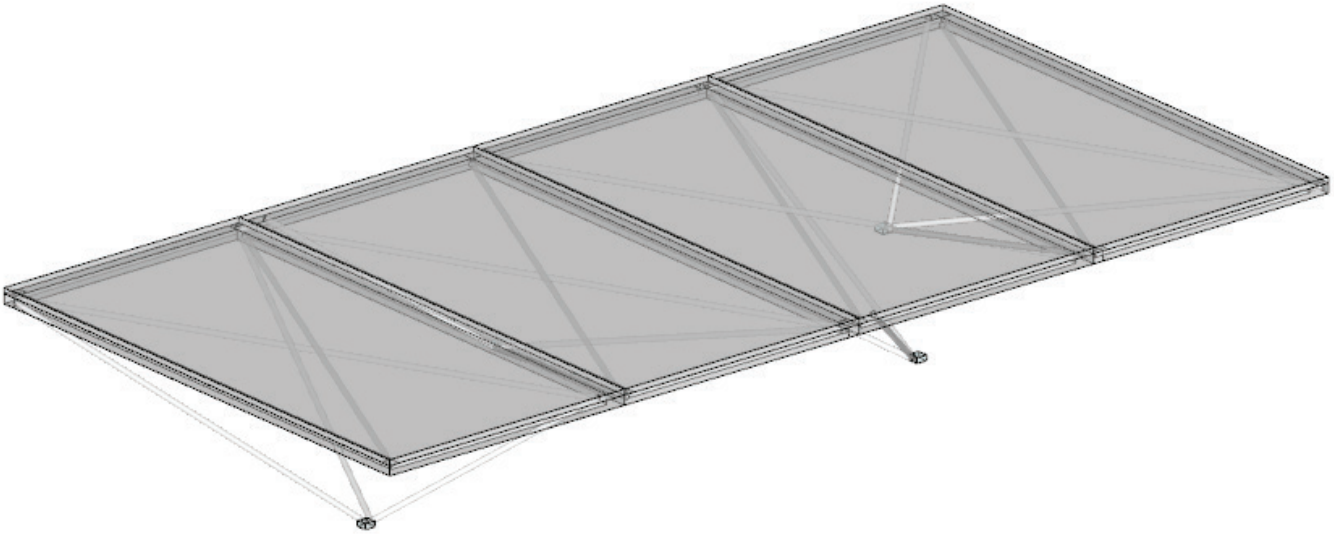


Fig. 42. The reference plane. Image by the author.

The reference plane would be used to find different height levels to create stops along the continuous stroll by grouping together the modular platforms. The reference plane can be used to set up different views and spaces for gathering and activities. Therefore, it plays an essential role to create a visual connection between the heritage sites and the city.

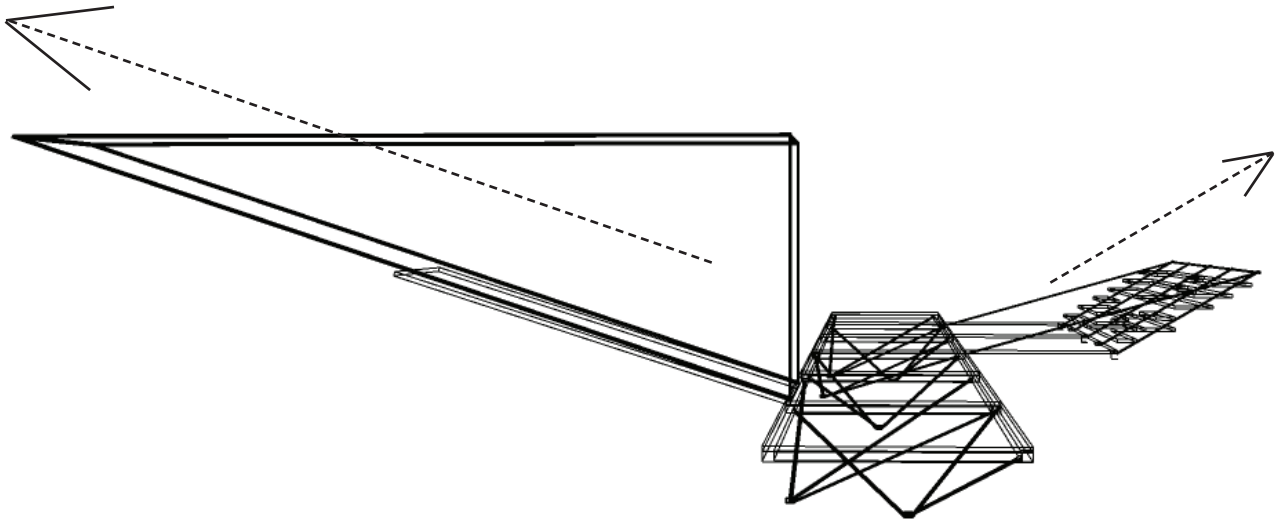


Fig. 43. The orbiting structure. Image by the author.

Finally **the orbiting structure** is a substructure to the system that would allow the intervention to have more options to have multiple experiences. The orbiting structure is thought to allow activities to happen in the third dimension, adding height in a diagonal manner. This way, navigation along the promenade is not limited to a linear dimension, instead it tries to find ideas to integrate spatially to the heritage sites and to itself.

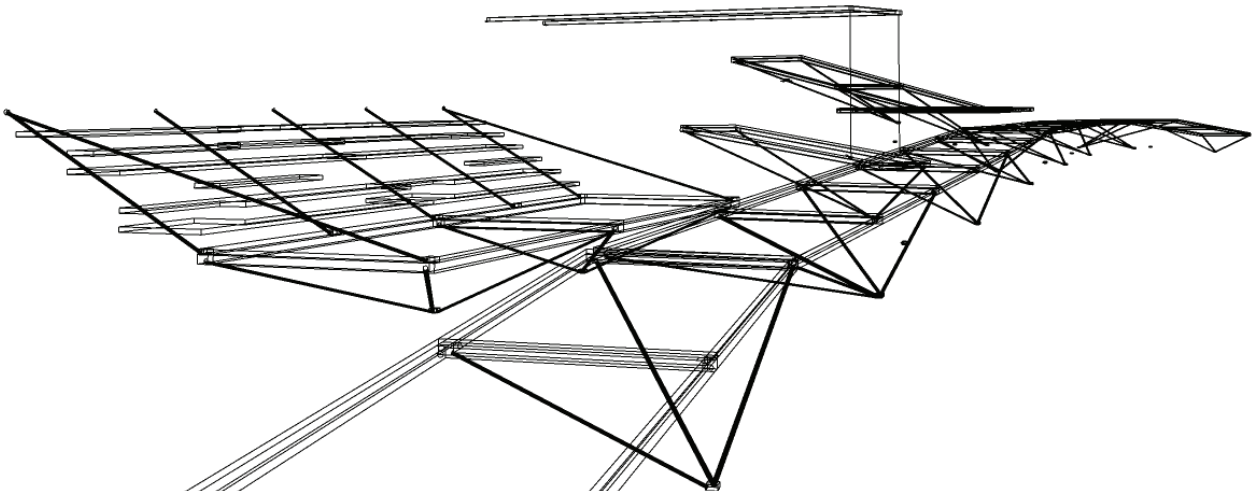


Fig. 44. Elements of the promenade together. Image by the author.

When using together these elements it is guaranteed that the strategies are being followed. They would allow to have minimal impact to the site, both visually and physically, connect visually to the Huacas with different levels, or spatially with different activities and most importantly, being in a fluid system that connects everything together.

4.4 The Repurposing Promenade

The ***Repurposing Promenade*** intends to stablish a systemic approach to precolumbian boundaries. As analyzed before, the objective is to create specific moments along the stroll that acknowledges and finds a way to connect some experiences within the promenade to the spaces of the Huaca, as a way to give an active use and new purpose to the presence of the archaeological ruin.

In **theoretical terms** it could be placed near the *cinematic promenade* because of the reliance on the idea of sequence, movement and perception as a key argument for the conception of the intervention. The *repurposing promenade* would also try to have some ties to the *allegorical promenade*. This promenade itself is a reference and a nod to the experience to the inca roads that connected Huacas along the landscape.

In terms of **architectural representation**, it also follows the line of these previously stated promenades.
The proccess to develop an intervention has been based on the creation of perspectives within the circulation among the border or the Huaca first and foremost, rather than relying on a more conventional way of developing a project.
By drawing perspectives and images upon the Huaca it allows the promenade to speculate, discard and consider ideas on integration by taking in account the preexistences, in a similar manner to how Enric Miralles was conducting the design proccess in the Unazuki pavilion.

In terms of **program**, the intervention aims to follow the example of the Highline. While not having an actual set program, one of the core ideas of the promenade to gain a meaningful impact depends on the connection it can create with the community through the flexibility the structure creates: the plazas can be used as teaching or social spaces, same as the elevated ramps, the ability to access to the Huaca should never be denied, as it should allow the citizens to interact with the heritage, only this time it will be controlled.

Fig. 45. Conceptual image for the repurposing promenade. Image by author.

The definition of the boundary is important for both the safety of the Huaca but also to create a diversity of situations. While this border does not necesarily mean it will serve as a enclosure, it will deter ilegal appropiation of the land, as we have seen it is one of the main conflicts with the unused spaces of the city, and also promote the public awareness and appropiation of the urban space, because now it has a use and also it will be the community who will seek to care for it.

The proposal

An important criteria for intervention understanding the urban reality of each site carefully. Huacas in the city of Lima is considered as intangible. This does not mean, however, that operations around each archaeological site cannot happen, especially when said operation has implications on the urban space. Therefore, it is the boundary that surround the Huacas what will be considered as the proposal area.

Intervention on an urban scale

First, we will need to define a new city border, associated with the pedestrian mobility through the public space. This new border serves as any common sidewalk and its objective is to simply define an appropiate urban section where anyone can use it without being related at all to the archaeological site.

The promenade would then be an additional circulation space that happens in the interior of the plot, as a border to the intangible area. This will create a buffer zone that can help keep the safety and stability of the Huaca. Since the other borders are already defined with the construction of the housing units on the northern side, the vegetation border to the east and the high topography of the Huaca to the west, this leaves us with the southern side as the location for the promenade.

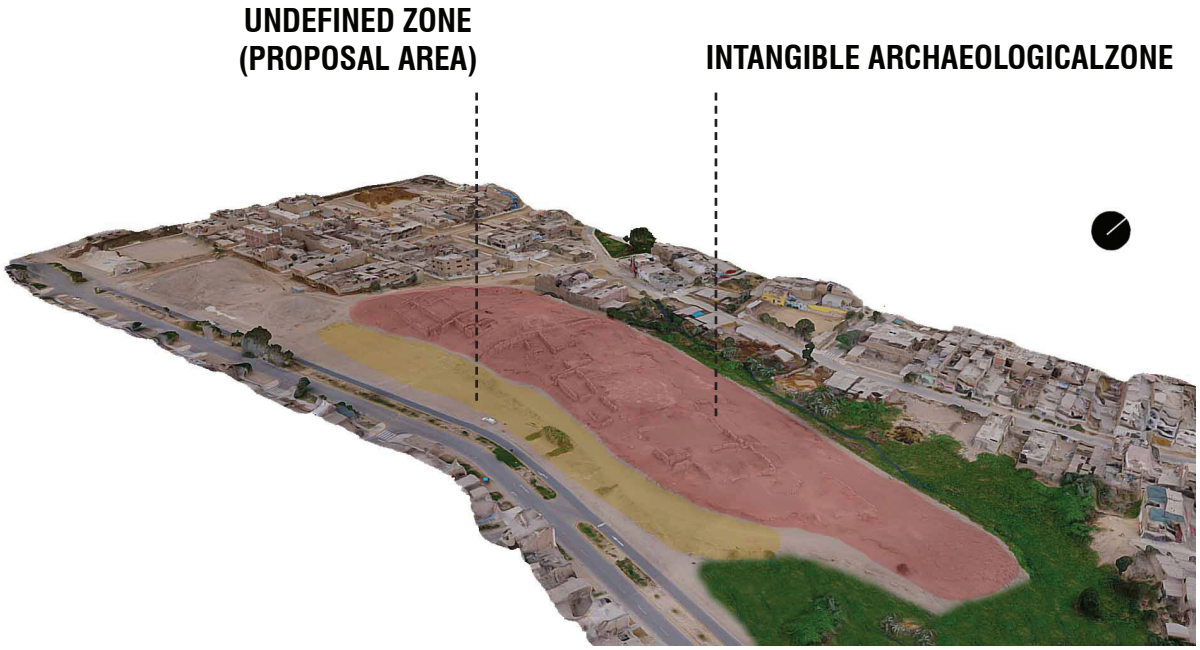


Fig. 46. Defining of workspace around Huaca Tambo Inga. Image by author.

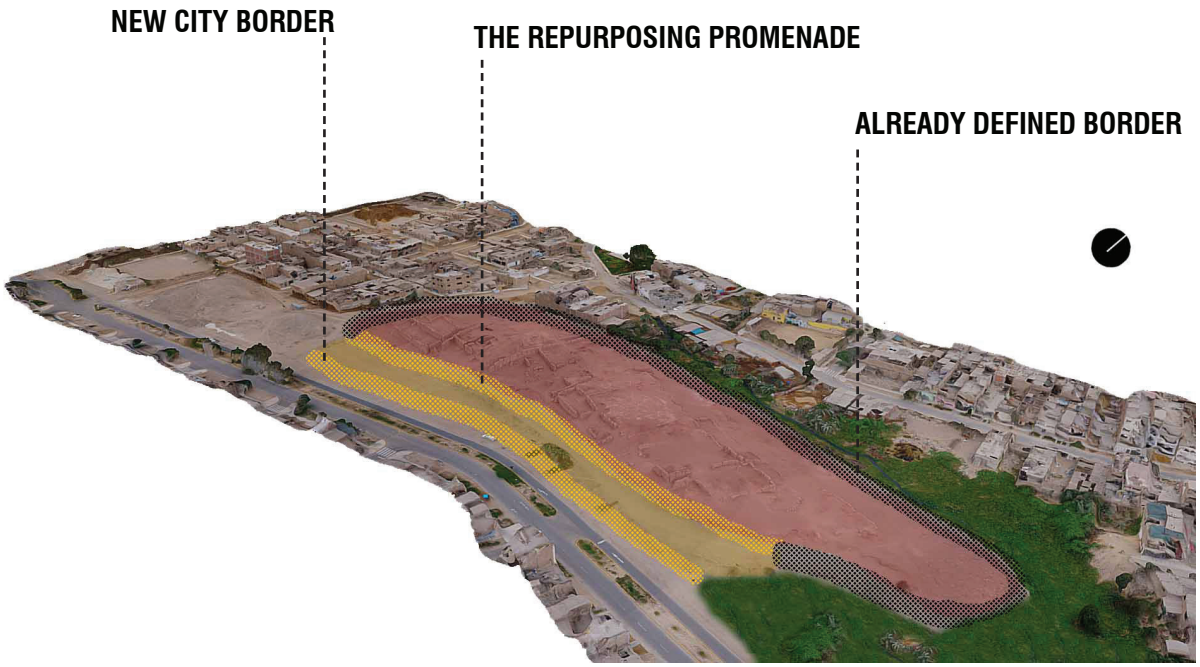


Fig. 47. Defining of interventions. Image by author.

The promenade should recognize the different situations and relationships that can be a part of the experience. That is why it is important to evaluate this previous architectural layer found in the city.

By identifying zones, the promenade can manage to recreate singular perspectives, propose conditions for accesibility or spatial integration.

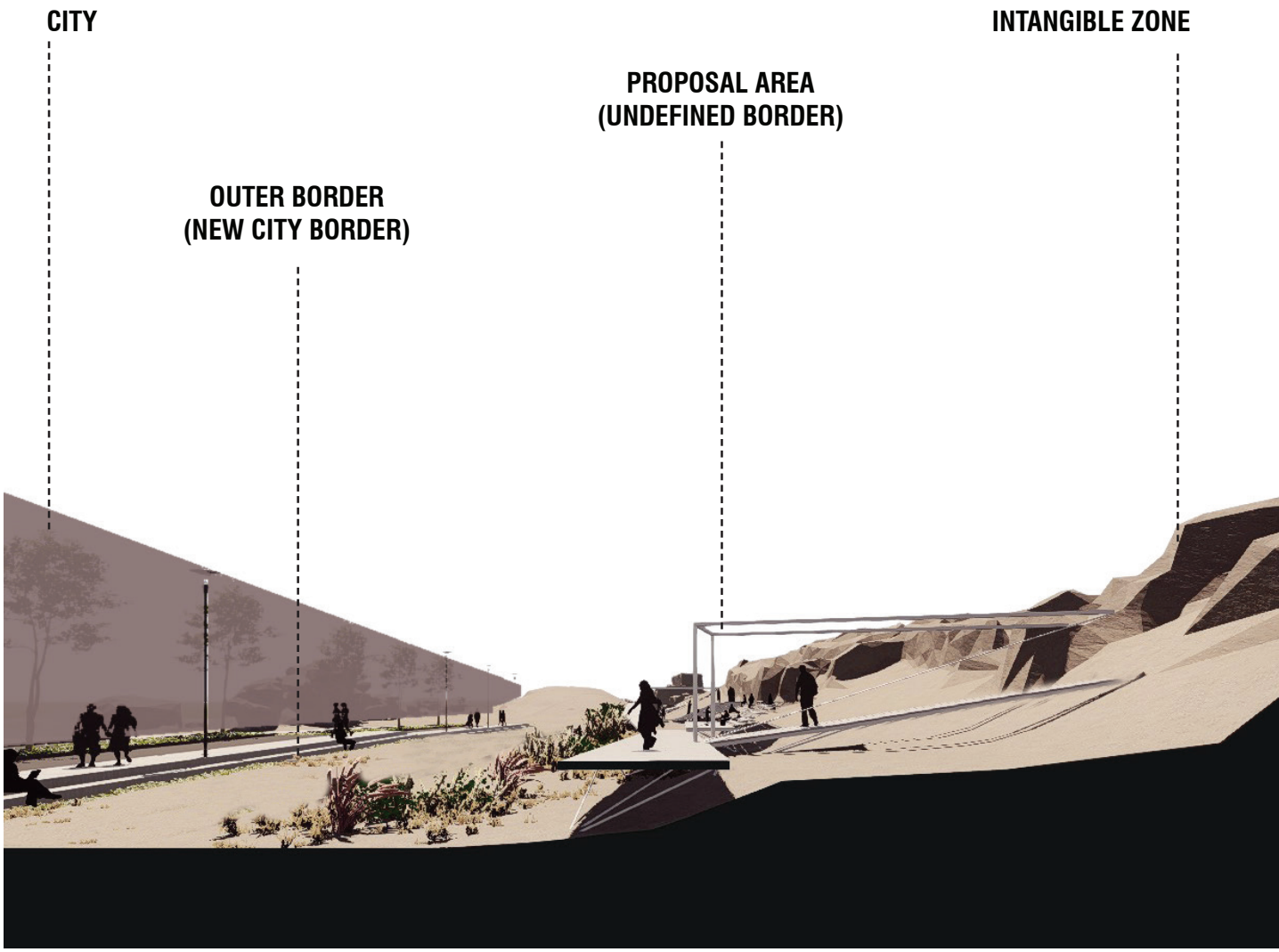
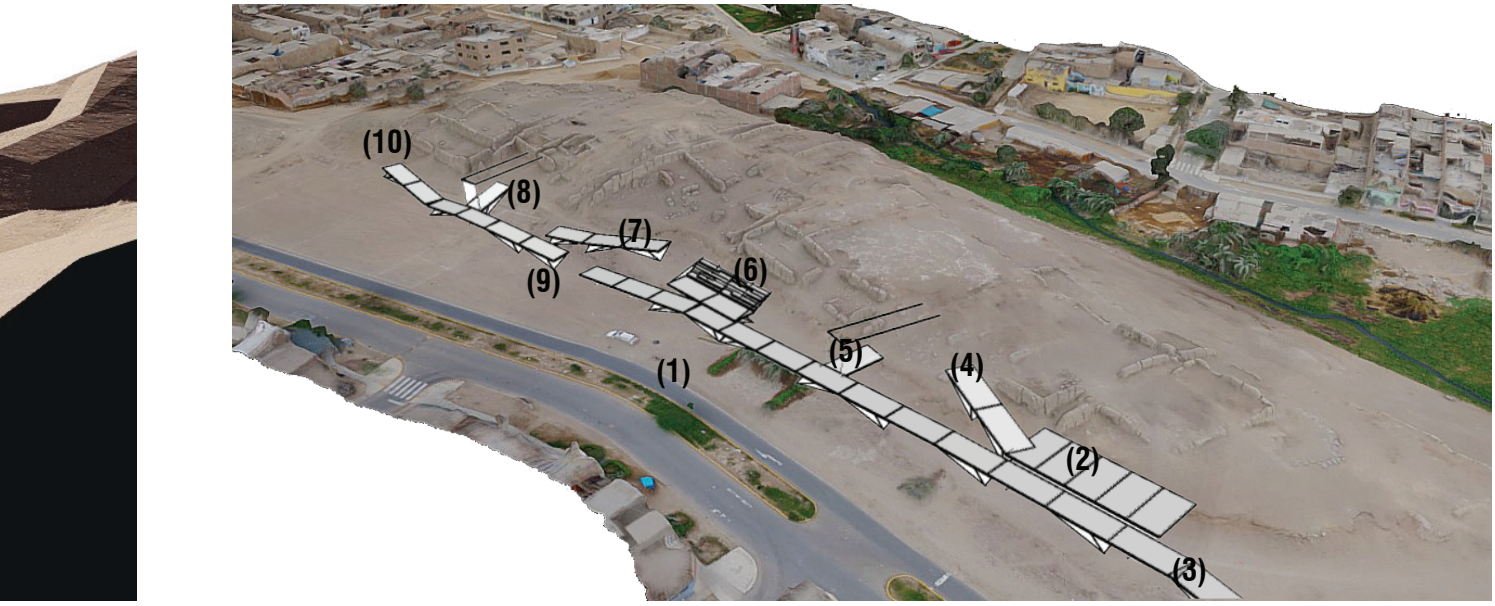


Fig. 48. The layer of Huaca Tambo Inga and the district of Puente Piedra. Image by author.

Fig. 49. The layer of Huaca Tambo Inga and the district of Puente Piedra. Image by author.

1. Outer border
2. Multipurpose plaza
3. Circulation plane
4. Elevated ramp (viewpoint)
5. Access to the Huaca
6. Grandstand space
7. Elevated ramp (viewpoint)
8. Access to the Huaca
9. Current exhibition/fair space
10. Elevated ramp (viewpoint)

Fig. 50. The layer of Huaca Tambo Inga and the district of Puente Piedra. Image by author.



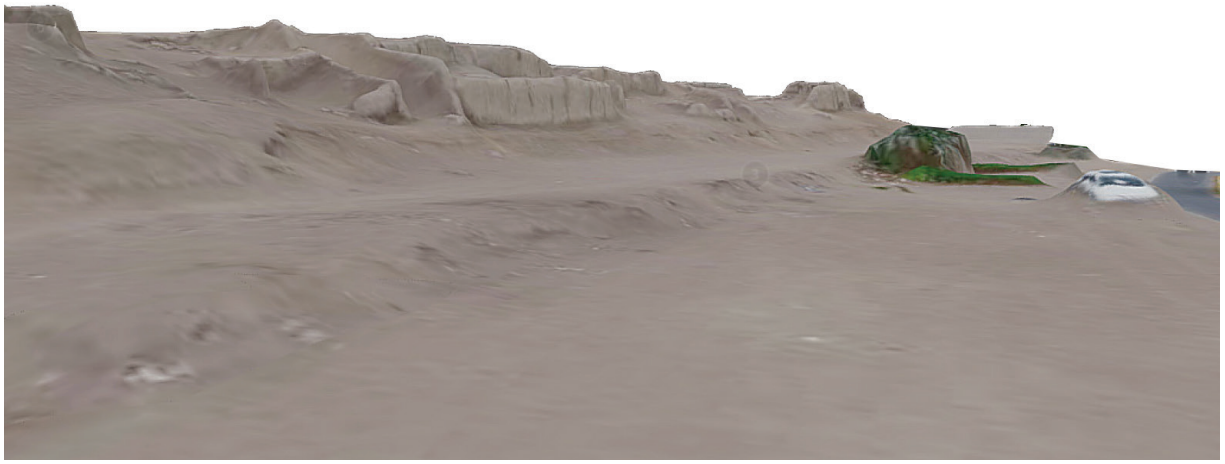
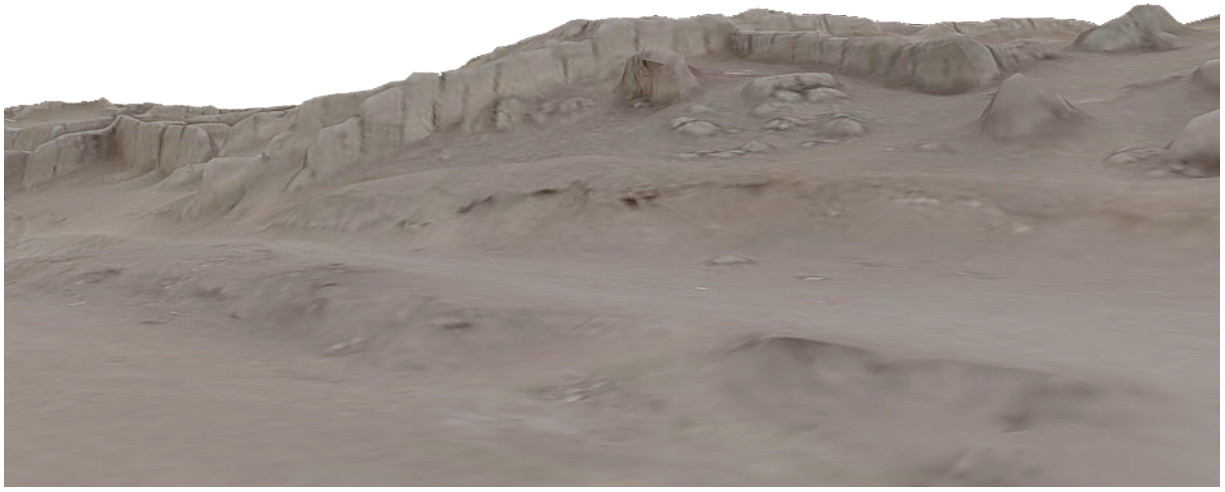


Fig. 51. Drawing in context: A controlled access into the inside of the Huaca. Image by the author.



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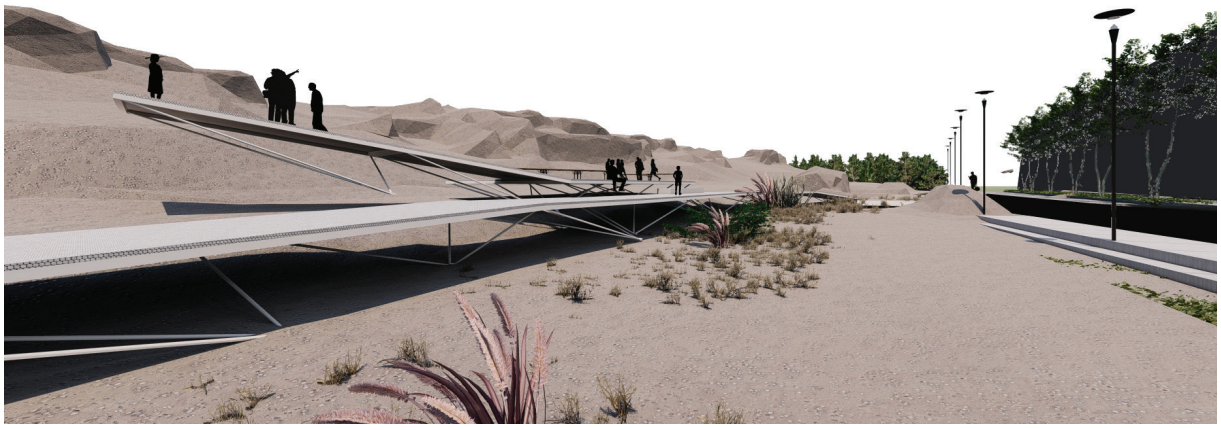

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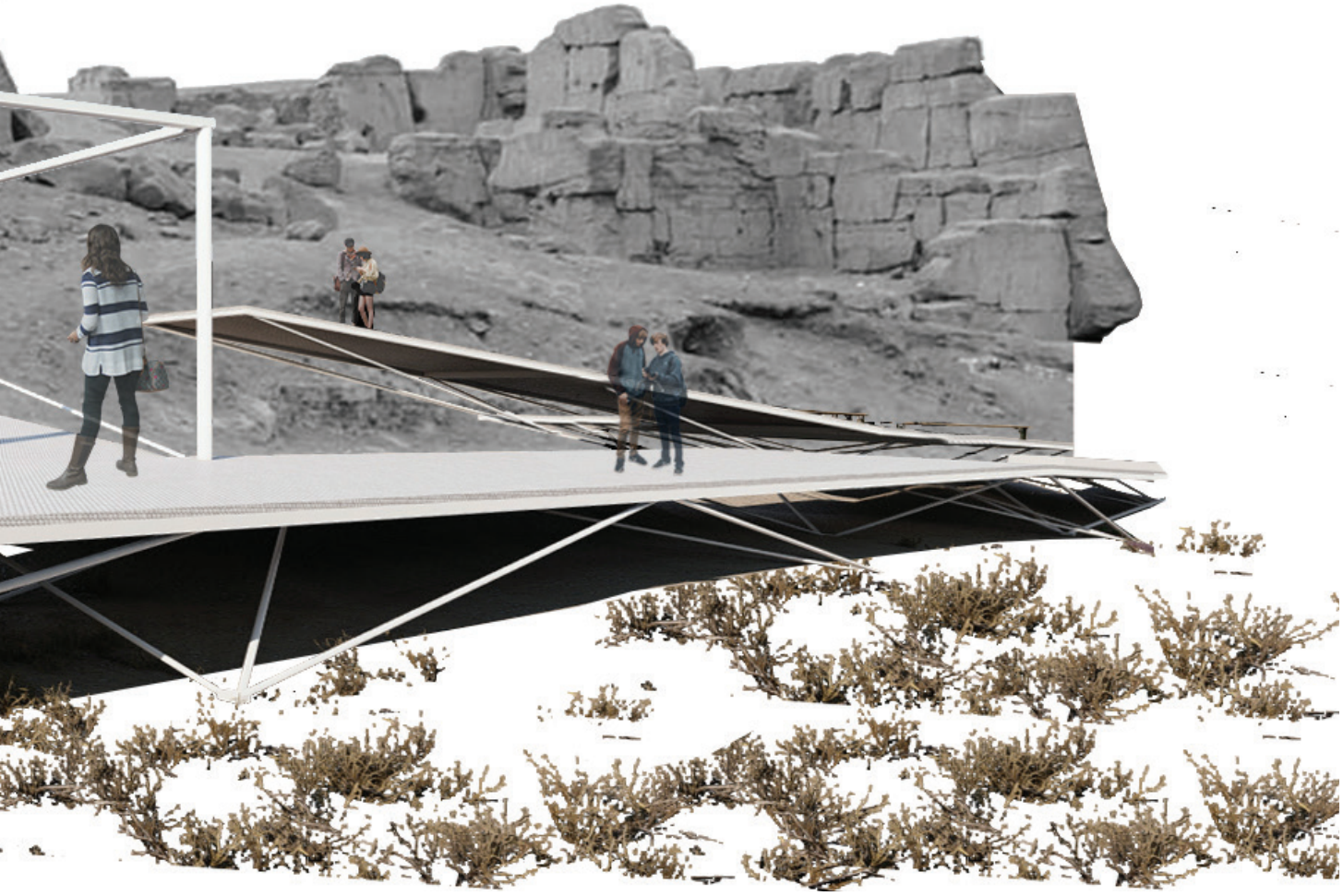


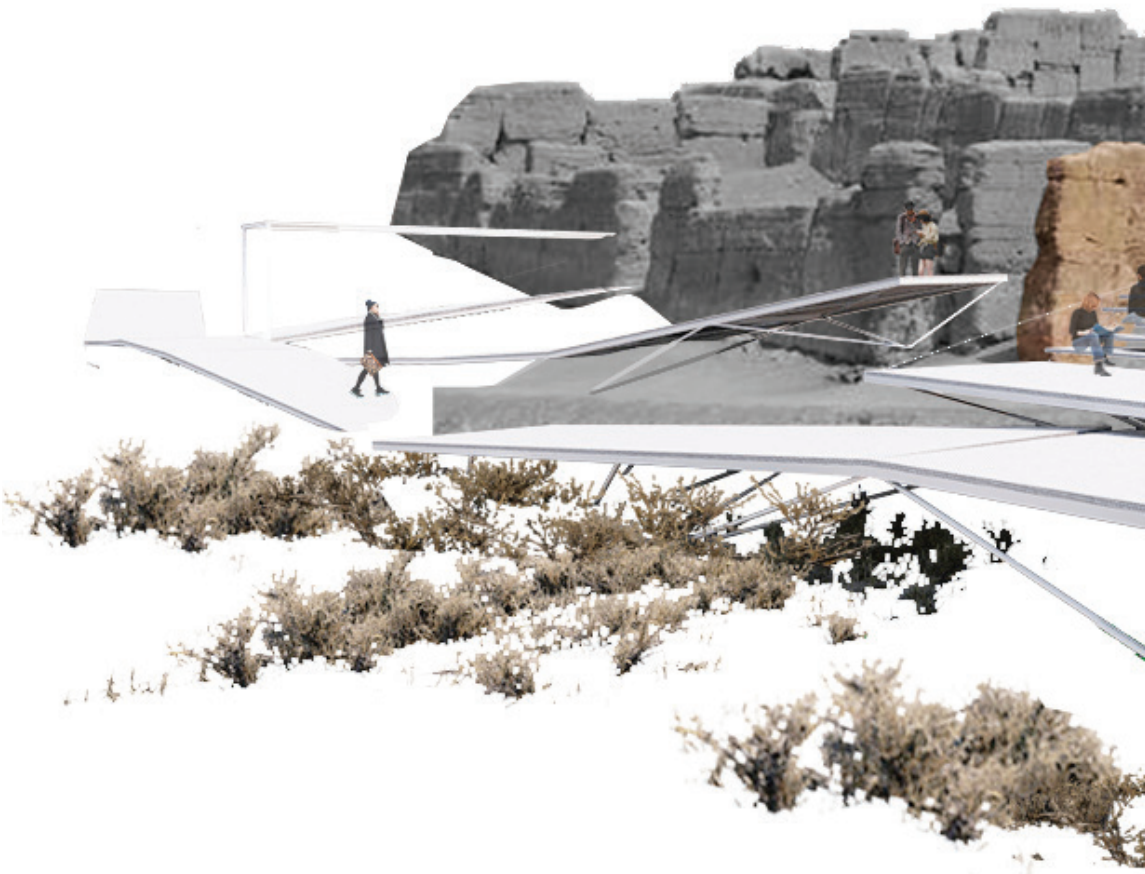
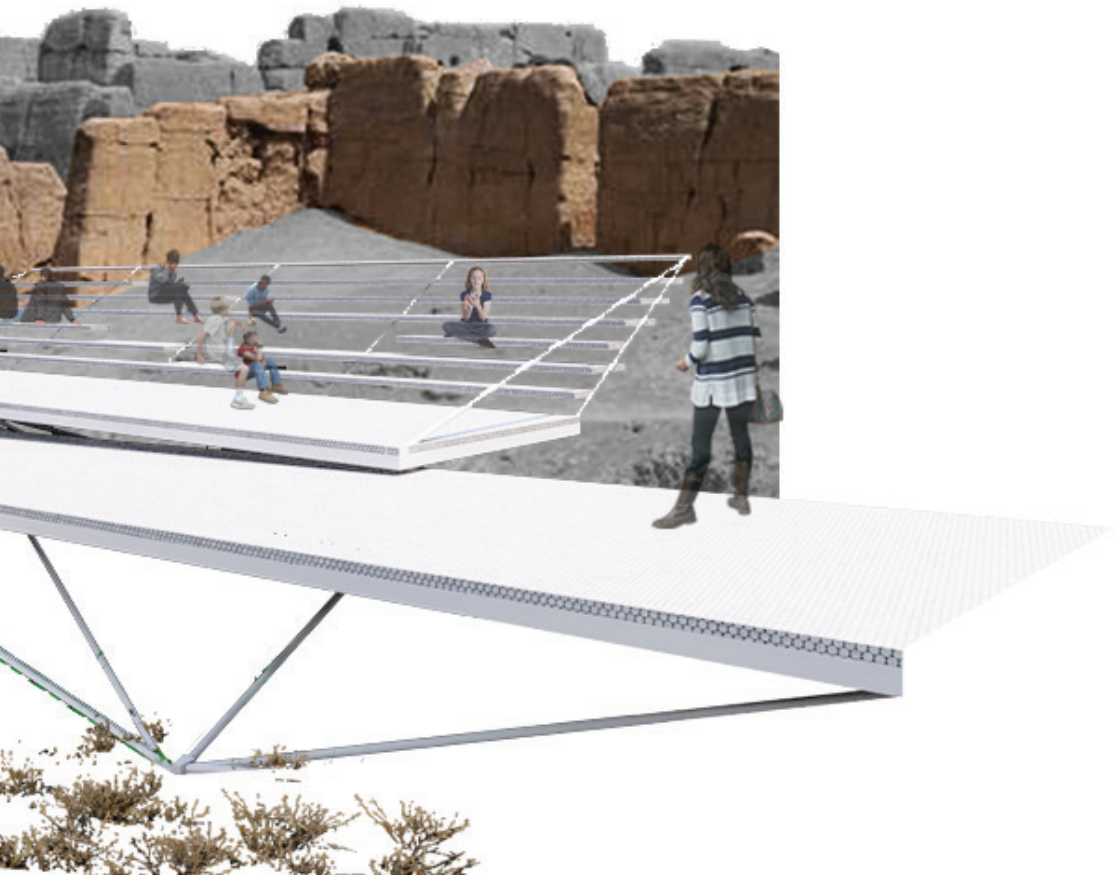


Fig. 54. Spatial and visual connection to the ceremonial plaza. Image by author.



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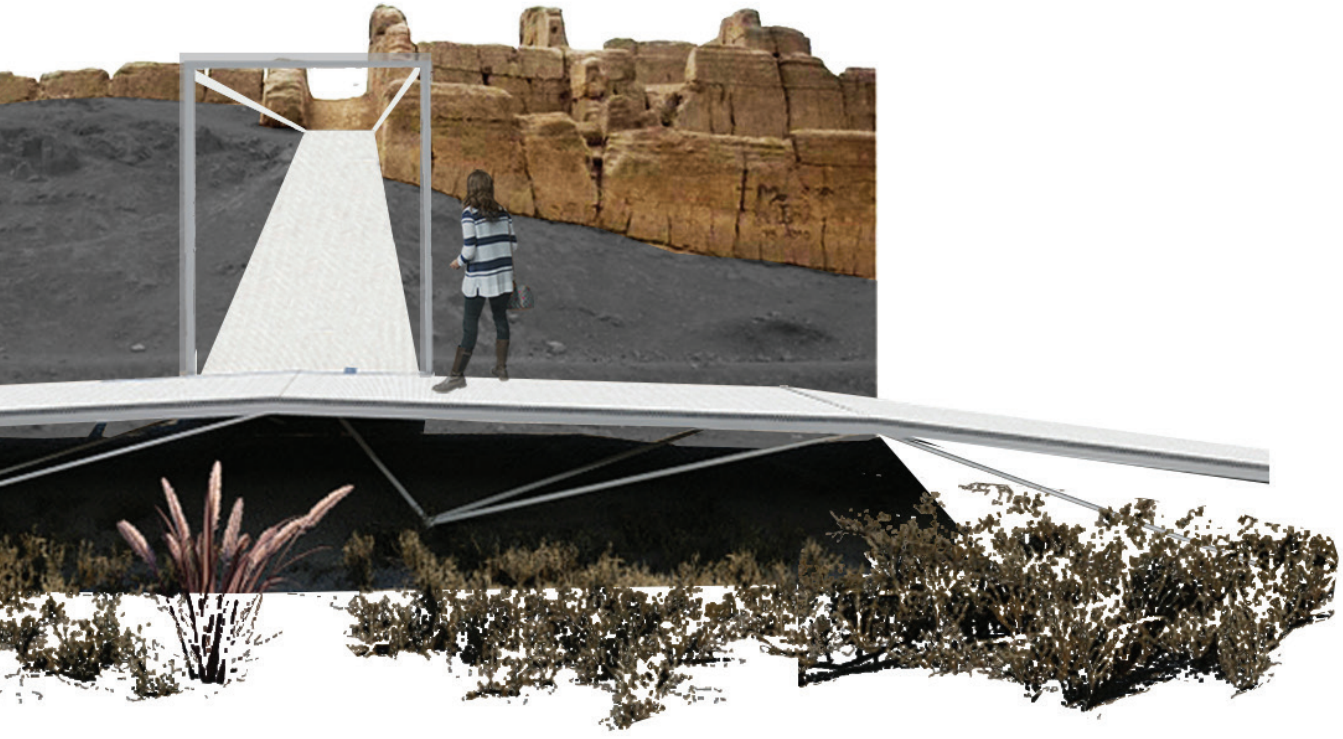
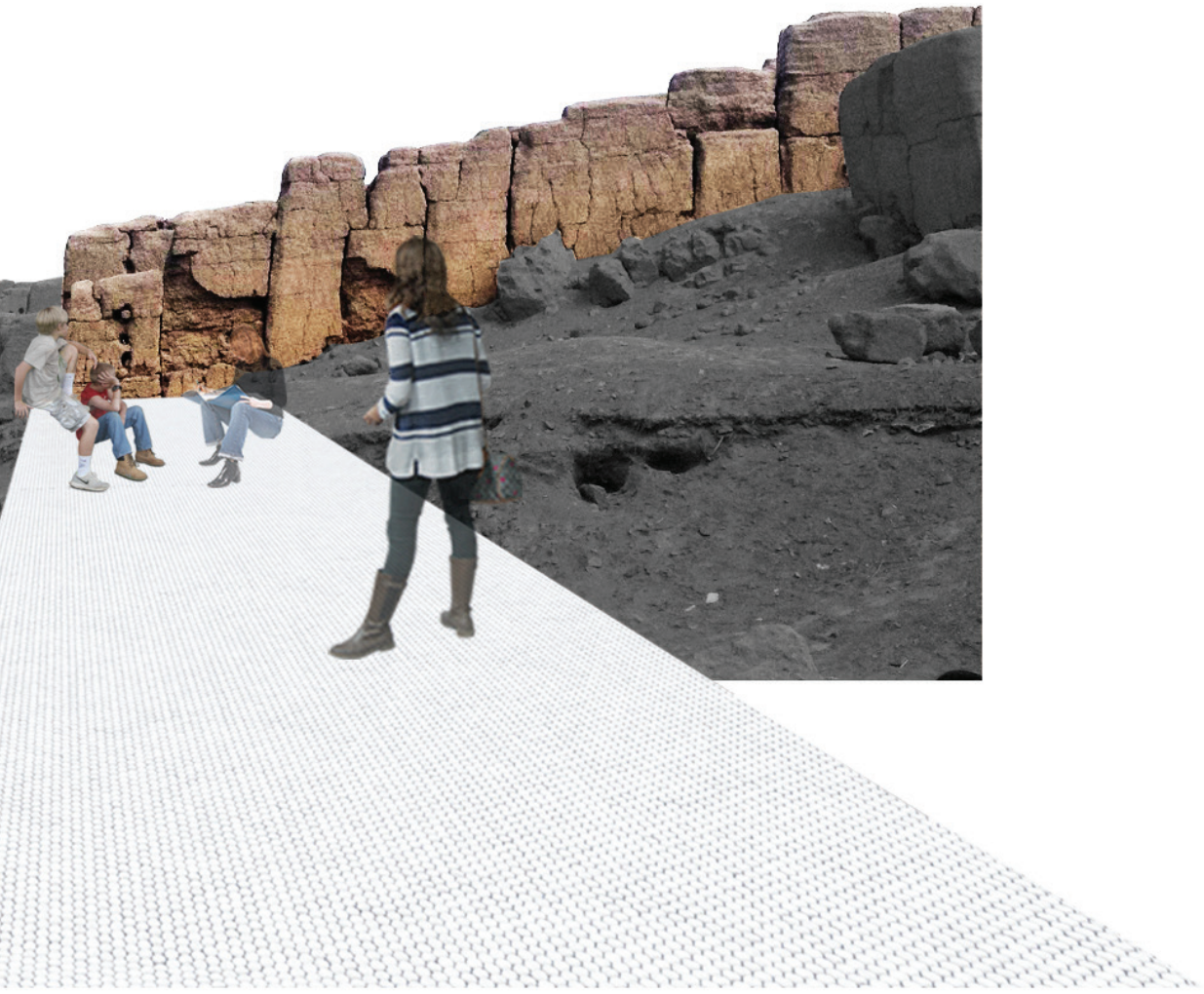


CONCLUSION

An important aspect for the development of the Huaca involves working around intangible zones. While it is true that these spaces must be protected, integration of them to the public realm is what will keep them alive rather than encasing them behind walls, deteriorating without any meaningful impact to the sector of the city where they are located.

Another lesson learned is that while the general intervention should opt to run an urban scale foremost, the architectural definition should take place in a 1 on 1 situation, where individual decisions should respond directly to the reality of the place. This also encompasses the importance of 'drawing within context'. By simulating the real situation during the design process, certain ideas or choices will show their value and potential early on.

Finally, the proposal tries to bring together the difference between the old and the new layers in different situations. First to acknowledging the historical importance of circulation in pre-columbian architecture and while adding the modern conception of the promenade, to finally apply it to an urban border that brings together the ancient logic of building in the landscape to the contemporary city logic of using the urban space.



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