

Pachacamac Park



Competition Brief



2021: Bicentennial Projects

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General Information

Summary

The 2021: Bicentennial Projects initiative, in association with the Ministry of Culture and the Municipality of Lima, announces the launch of an international open competition for the design of a public park in the Pachacamac Sanctuary, south of Lima. The project will protect the Sanctuary from future land invasions and provide the city with a metropolitan-scale park.

Qualifications

The team leader must be an architect or landscape architect who has designed a building, park or public square of more than 1,500 m².

Prizes

First place	\$ 25,000	USD
Second place	\$ 10,000	USD
Third place	\$ 5,000	USD

Jury

Lucia Allais
Alan Berger
Paulo Dam
Tom Emerson
Danilo Martić

Advisors

Denise Pozzi-Escot
José Canziani
Ministry of Culture
Municipality of Lima
Forestry engineer
Transport engineer

Submission deadline

April 25th, 2019

Introduction

The 2021: Bicentennial Projects initiative, in association with the Ministry of Culture and the Municipality of Lima, announce the launch of an open international competition for the design of a public park in the Sanctuary of Pachacamac, south of Lima.

The competition is an invitation to reflect on the relationship that Lima should have with its archaeological heritage and arid landscape. Specifically, the park's design should give greater cohesion and connectivity to recent projects in the area; namely, the National Museum (MUNA), the Pachacamac Site Museum, and the Urpi Wachaq initiative for the recovery of wetlands. It should also act as a buffer, not only protecting the archaeological complex from future land invasions, but also offering services, cultural programs and recreational areas to local and metropolitan populations. A park of this scale will therefore help consolidate the Pachacamac Sanctuary as one of the most important heritage sites in Peru as well as a key precedent for landscape design in Lima.

The Pachacamac Master Plan—a document sponsored by UNESCO and the COPESCO National Plan—was approved by an executive order in 2014. This document calls for the design of a linear park along the perimeter of the archaeological site; it also underscores the need for “appropriation, identification and valuation of the Sanctuary by nearby and faraway communities.”¹ In other words, the park should not only protect the Sanctuary but also ensure its proper integration to the city. The competition therefore encourages participants to consider the cultural, ecological and social complexities of the site to achieve such integration.

THE SANCTUARY



Fig. 1 – p. 19

The Pachacamac Sanctuary is located in the central coast of Peru, on the foothills of the Andes, south of Lima. The site is reached via the old South Pan-American Highway [Fig 1], in the district of Lurin, and has a total extension of 465 hectares, divided in two sectors by the highway: the South Sector (or Monumental Sector) and the North Sector (or Pampa de Atocongo). [See *Site Plan*, p. 5].²

The South Sector occupies approximately 158 hectares and contains the main archaeological structures, as well as the Pachacamac Site Museum. Towards the southern limit of this sector lies an ensemble of three temples that constitute the core of the Sanctuary: the Old Temple, the Painted Temple and the Temple of the Sun. To the northeast, lies the Pilgrim's Square—a rectangular space three hundred meters long and seventy wide—as well as the so-called Ramped Pyramids, located inside a series of spaces delimited by adobe walls. Finally, to the east and west, there are three structures: the Temple of Urpi Wachaq, the Taurichumpi and the Temple of the Acllawasi or Ensemble of the Mamaconas (restored and rebuilt by the archeologist Julio C. Tello in the 1940s).

To the north of the Monumental Sector, on the other side of the highway, is the North Sector or Pampa de Atocongo, occupying approximately 300

¹ *Pachacamac Master Plan: Executive Summary*, p. 28

² The site coordinates are: 12°14'06"S and 75°W54'00". UTM: N 8644825 and E 292700. This marks the entrance to the Site Museum (*Pachacamac Master Plan*, p. 11)



General Site Plan of the Pachacamac Archeological Sanctuary (1:20,000)

- | | | |
|---------------------------|---------------------|------------------------|
| 1 MUNA | 5 Painted Temple | 9 Second wall |
| 2 Site Museum | 6 Temple of the Sun | 10 Third wall and gate |
| 3 Urpiwacha | 7 Old Temple | 11 Huaca Candela and |
| 4 Plaza de los Peregrinos | 8 Taurichumpi | Qhapac Nan to Xauxa |

 Competition site boundaries



Fig. 2 – p. 19



Fig. 3 – p. 20



Fig. 4 – p. 20



Fig. 5 – p. 21

hectares, where the site for the future park is located [Fig. 2]. The terrain in this sector rises gradually from the highway, reaching its highest point in the northern and northeastern boundary of the Pampa, where the Sanctuary meets Lima's southern-most informal settlements. There are two archeological structures in this sector: a segment of the Second Wall, found towards the eastern border of the plain, and remnants of the Third Wall and Gate, near the center of the sector.

The relationship between the Sanctuary and its immediate surroundings has changed dramatically in the past decades. What used to be a rural boundary has become a faltering line of defense, barely holding up against the onslaught of urbanization [Fig. 3]. The Sanctuary's perimeter is sometimes defined by a wall or a sequence of concrete landmarks that do little to mitigate the destructive force of the encroaching city. In some stretches, the line is simply a clearing or a dump. The Sanctuary is thus constantly being threatened by the activities of the local population and, in the same vein, local inhabitants are deprived of a public space that could improve their daily experience of the place. The roads that cross the site—the old Pan-American Highway and the highway to Atocongo (today, Lima Ave.)—exacerbate the situation by encouraging unregulated waste disposal and access to the site [Fig. 4]. This, combined with a lack of surveillance, has turned the Pampa de Atocongo into a wasteland, marked less by its archeological remains, than by the presence of garbage, informal roads, and vandalism.³

PROJECTS IN THE AREA

The Ministry of Culture, partnered with different national and international organizations, currently oversees four projects and institutions that may significantly improve the relationship between the Sanctuary and the surrounding city: the Qhapac Ñan, the Pachacamac Site Museum, the recovery of the Urpi Wachaq lagoon, and the National Museum of Archeology (MUNA). In this context, the construction of a linear park is meant to give these projects the character of a circuit or ensemble, physically connecting the institutions and programs, while making them more accessible to visitors.

Qhapac Ñan The Pachacamac Sanctuary is part of the Qhapac Ñan Project of the Ministry of Culture, which aims to investigate, protect and recover the vast network of pre-Hispanic paths that connect the Peruvian territory.⁴ Pachacamac was the endpoint of a transversal path that linked the coast to the Inca administrative center of Hatun Xauxa (Jauja), located in the Junin region, thus connecting the entire region of the central Andes. From Pachacamac, at 50 MASL, this section of the Qhapac Ñan crosses numerous altitudinal zones and landscapes, arriving close to the Pariacaca snow peak, at 4,800 MASL.⁵ Although this path enters the Sanctuary at a specific point—near the Huaca Candela, northeast of the Pampa de Atocongo—its presence in the complex evokes the transversal dimension of the Peruvian territory and thus constitutes an important referent for the design of new paths in the area. A coastal trail, running parallel to the sea, also linked Pachacamac with its neighbors, particularly the city of Armatambo, and there are still traces of this path in some sections of the South Sector.

Today, the Qhapac Ñan continues to articulate vast networks of communication, production and exchange in Peru. In this sense, its

³ Canziani, José, et al. *Memoria del Expediente del Parque Cultural Pachacamac*. p. 2.

⁴ In 2001, by way of an executive decree, (N° 031-2001-ED) the Qhapac Ñan initiative was declared a project of national interest. A law (Ley N° 28260) was passed by Congress in 2004 to give it further support.

⁵ <http://qhapaqnan.cultura.pe/proyectosdetramo/proyecto-integral-de-xauxa-%E2%80%93-pachacamac>

conservation is not only aimed at protecting an ancient landscape, but also, and perhaps more importantly, at incorporating the growth of cities and townships into a broader, more connected, vision of the country's territory.⁶



Fig. 6 – p. 22

Site Museum Among the projects financed by the Qhapaq Ñan project is the award-winning Site Museum of the Pachacamac Sanctuary, designed by Peruvian architects Patricia Llosa and Rodolfo Cortegana [Fig. 6]. The museum was inaugurated in 2016, replacing the first Site Museum, founded by the Peruvian physician, writer and ethnologist, Arturo Jiménez Borja in 1965. In recent years, the museum has expanded its work beyond archaeological research and conservation, developing strategies for the incorporation of neighboring populations and the improvement of Sanctuary tours.

Urpi Wachaq To the southwest of the Site Museum we find remains of what was, in pre-Hispanic times, the Urpiwachaq or Urpay Wachak fen—one of the few wetlands that survives on the Peruvian coast. The water table that gave rise to it has decreased significantly in recent years, causing the loss of biological diversity in the area.

In an agreement signed between the Universidad del Pacífico and the National Institute of Culture in 2001 (amended by the Ministry of Culture in 2011), the Urpiwachaq wetland, along with the surrounding woods, were included in the Pachacamac Sanctuary's conservation efforts.⁷ The aim of this initiative is to recover the fen and its surrounding landscape, encouraging the return of migratory birds to the site, while integrating the wetland to the visitor's itinerary of the Sanctuary.⁸



Fig. 7 – p. 22

Peruvian National Museum (MUNA) West of the Site Museum, in the North Sector of the Sanctuary, the new National Museum (MUNA) is currently under construction. The Peruvian architectural firm Leonmarcial (leondelima + Lucho Marcial Arq), in collaboration with Paulo Dam and Jose Canziani, were responsible for the project's design, following a national competition in 2014 [Fig. 7]. In 2015, the Ministry of Culture signed an agreement with the United Nations Office for Project Services (UNOPS) "for bidding and management of the project in its construction phase, financial management, complementary services and operational monitoring" of the museum.⁹

The MUNA, with almost 70,000 m² of built space, will become the country's largest center for conservation, research and exhibition of Peru's archaeological, ethnographic and cultural legacy. Its inauguration is slated for 2021.

⁶ <http://www.cultura.gob.pe/es/programasproyectoscomisiones/qhapaq-nan-sede-nacional>

⁷ Pozzi-Escot, Denise y Janet Oshiro. *Urpiwachaq: Gestión y puesta en valor de la laguna*. Ministerio de Cultura del Perú y Universidad del Pacífico. Lima: 2015, p. 14.

⁸ *Ibid.*, p. 12

⁹ UNOPS: *Construcción del Museo Nacional de Arqueología (MUNA) en Pachacamac*. Sistema de las Naciones Unidas en el Perú. URL: <http://onu.org.pe/noticias/comunicado-unops-construccion-del-museo-nacional-de-arqueologia-muna-de-pachacamac/>. Visited on October 8th, 2018.

¹⁰ *Pachacamac Master Plan*, p. 11-12

HISTORY

Pachacamac was a great religious city, built, expanded and modified throughout fifteen centuries, by four pre-Hispanic cultures: Lima, Wari, Ychma, and Inca. The following is a summary of each period, quoted directly from the Pachacamac Sanctuary Master Plan.¹⁰

The Limas The first occupation in Pachacamac corresponds to the Lima culture, which developed on the central coast of Peru, between the valleys of Chancay and Lurin, c. 200–700 AD. The Limas erected their monumental constructions with small handmade adobe bricks, which they arranged vertically on dense layers of mortar. This construction technique is clearly distinguishable from other architectural traditions that developed in the

central Andes. There are five extant structures from this period: the Old Temple of Pachacamac, a building buried under the Temple of the Sun (of indefinite dimensions and form), the Temple of Urpi Wachaq, the Ensemble of the Lima Adobes, and a structure that lies behind the Acllawasi or Ensemble of the Mamaconas.

The Waris The Wari occupation of the Middle Horizon is the most enigmatic of all those identified in Pachacamac, since it is represented by a few vessels that the archeologist Max Uhle excavated in 1903, as well as loose fragments found in different architectural spaces of the Lima period. Currently, no building in the Sanctuary may be assigned with certainty to this culture, whose origin is in the Ayacucho highlands.



Fig. 8 – p. 23

The Ychmas During the Late Intermediate period (c. AD 1000–1470), the Pachacamac Sanctuary was administered by a new culture, Ychma, whose territorial extension was relatively restricted, encompassing only the lower valleys of the Rimac and Lurin rivers, as well as a series of arid gorges south of the Lurin Valley. The Ychma were responsible for building most of the structures we see today in Pachacamac: namely, the architectural ensembles of the fifteen pyramids with ramps, a series of buildings scattered to the east of the site, the perimeter walls, and the Painted Temple [Fig. 8].

The Incas Under the rule of the Incan Empire, Pachacamac reached its peak extension. As a result of the Pan-Andean integration favored by the Incas, migrants arrived from very distant regions. According to early colonial chronicles, Pachacamac constituted a universal sanctuary visited by pilgrims from all corners of the Incan Empire, a claim that has been partially confirmed by archaeological evidence. Although the Incas did not build many new structures on the site, their additions were monumental: the Temple of the Sun, the Taurichumpi, and the Acllawasi or Ensemble of the Mamaconas (the latter of clear Inca Imperial Cusco style). With the arrival of the Spanish conquistadores in 1533, the site began to be abandoned.

Chronicles and excavations



Fig. 9 – p. 23

For several centuries, Pachacamac was the subject of numerous traveler accounts—among them Pedro Cieza de León, Bernabé Cobos, Antonio de Ulloa, Clemens R. Markham and William H. Prescott—but it was not until the end of the 19th century, with the excavations of George Squier (1864), Ernst Middendorff (1890) and Adolph Bandelier (1892), that the first archaeological excavations of the site began.¹¹ A few years later, the German archaeologist Max Uhle began his research in Pachacamac, finishing with the report of the William Pepper Peruvian expedition of 1896, published in 1903. The first general plan of the ensemble was included in this report [Fig. 9]. Uhle also discovered that the majority of burials corresponded to a stage prior to the Inca occupation.

Although the archaeological complex was declared a national monument in 1929, it was not until 1940, forty-four years after Uhle's excavations, that the Peruvian archaeologist Julio C. Tello began his work in the Sanctuary. Tello described how "the excavations revealed the existence of a hydraulic system, made of cisterns and aqueducts, that captured ground water for use."¹² He also contributed significantly to the restoration and opening of the complex to tourism.¹³

The recent history of the Sanctuary began in the 1960s with the work of Arturo Jiménez Borja and the creation of the Site Museum, opening a new, on-going chapter in the research, restoration and protection of the Sanctuary.

¹¹ Ravines, Rogger. *Pachacamac: Santuario universal*. Editorial Los Pinos. Lima, 1997. p. 11.

¹² Tello, Julio C. *Pachacamac*. *Revista Chaski. Órgano de la Asociación Peruana de Arqueología*. Vol. 1, No. 2. Lima: 1940. pp. 1–4.

¹³ Ravines, p. 20



Fig. 10 – p. 24



Fig. 11 – p. 24

SITE BOUNDARIES

The site boundaries, drawn in the *Site Plan* [p. 5], correspond to the perimeter of the North Sector of the Sanctuary, with some modifications based on topography and the existence of vacant lots or public spaces in the surrounding city. The area does not contain any visible archeological remains, but based on excavations made for the construction of the MUNA, some evidence of burials and domestic activities, corresponding to the presence of pilgrims over several centuries, may be found.

The city along the site's perimeter is mostly made up of medium density housing, with very few public spaces in the urban fabric [Fig. 10]. Generally speaking, population growth tends to raise the height of houses, exerting more pressure on the edge of the Sanctuary, while causing significant visual impact on the landscape. The Pachacamac Master Plan proposes a maximum height of ten meters for buildings within a certain distance of the Sanctuary, but given the difficulty of enforcing this limit in practice, we encourage proposals to include design and planning mechanisms that help set a maximum building height, or height distribution, that is congruent with the landscape proposal.

The competition site covers approximately 72 hectares, but it will be left to participants to define the site boundaries as they see fit. In other words, proposals may expand or reduce the area of intervention to the benefit of the project's impact and viability. The site limits given in this brief should be taken as an invitation to think about the project and its immediate surroundings as a single ensemble. We therefore ask participants to think of them as a starting point, not a rigid or maximum limit.

Additionally, participants will be asked to provide a basic scheme for the physical connection between the MUNA and the Site Museum. Given that the old Pan-American Highway is an arterial road, the Ministry of Culture has considered the construction of a pedestrian bridge. However, the type of crossing, as well as its location, will be left to the participants' discretion.

STAKEHOLDERS

In addition to the park's visitors, this brief considers all groups of people, organizations and public or private institutions related to the Sanctuary as stakeholders. The following is a list of the project's main actors.¹⁴

Active Stakeholders

- The Ministry of Culture
- Workers of the Site Museum
- Workers of the MUNA
- The Municipality of Lima, through its Parks Administration: SERPAR
- The Municipality of Lurin
- The local population and neighborhood organizations

Outside Stakeholders

The Pachacamac Sanctuary is surrounded by both small and large property owners. Most residents occupy small lots, but there is an industrial zone nearby, comprised mostly of transport companies, a refinery, pig farms, chicken coops, and informal markets.¹⁵ The following is a list of public institutions that have an indirect influence over the Sanctuary:

¹⁴ Pachacamac Master Plan, p. 102, 106

¹⁵ Pachacamac Master Plan, p. 105



Fig. 13 – p. 25

- The Ministry of Foreign Trade and Tourism, through the National Copesco Plan, which finances specific projects, such as the Pachacamac Lighting Plan for night visits [Fig. 13] and the development of the Master Plan.
- The Metropolitan Planning Institute (IMP) of the Metropolitan Municipality of Lima, which determines zoning and land use.
- Local municipalities

CLIMATE

The average temperature in Lima fluctuates between an average of 12–18°C (low) and 24–28°C (high). Relative humidity is very high. Average rainfall, however, is 6.4 mm per year, making Lima one of the driest cities in the world. Despite this, given the high content of water and salt in the air, it is a very corrosive environment for non-galvanized metals. The lack of rain also leads to the accumulation of dust and particulates on exposed surfaces, which should be considered in the choice of vegetation and materials.

Lima's climate, particularly in the winter months (June–September), is defined largely by thermal inversion, a physical phenomenon that describes a reversal in the normal drop of air temperature with respect to altitude. The presence of the Humboldt Current along the coast is one of the main causes of this effect: instead of air gradually cooling down as it rises, the air near the surface is colder and denser than the air immediately above it, thus forming a layer of warm air, trapped between the cold air of the surface and the colder layer of the troposphere. This produces a "light box" effect, since the thermal inversion layer—characterized by a homogeneous mass of low clouds, retained by the Andes mountain range—filters the sun's rays and produces a very diffuse, intense light.

In the summer months (December–March), this phenomenon partially dissipates, resulting in a sunny, humid and hot climate. In the Pachacamac Sanctuary, temperatures of up to 40 degrees Celsius have been recorded on the exposed sand.

Competition

This is an open, two-tiered international competition. The first stage of the competition is anonymous: entrants submit a proposal that is reviewed in Lima by an international jury, which selects three finalists. Three days after the selected entries are announced, the finalists travel to Lima to give a presentation before the Jury and a panel of advisors. The final decision will be made by the Jury after weighing in any comments the advisors may have regarding the viability and relevance of the chosen proposals.

PROGRAM AND GUIDELINES

The project must fulfill four conditions:

- 1) It must create a circuit or promenade that connects the various programs in the area and underscores the Sanctuary's landscape and cultural significance.
- 2) It must protect the Sanctuary from future land invasions and/or destructive uses.
- 3) It must improve the relationship between the city and the Sanctuary, through cultural programs, public spaces and other services.
- 4) It must deploy landscape and program strategies that serve as a precedent for the design of other parks (linked to archeological remains or not) on the Peruvian coast.

These objectives may be achieved in various ways. The competition therefore asks entrants to submit not only a design, but also a programmatic proposal consistent with the landscape proposal.

As a minimum, all proposals must contain the following programs or elements, grouped as the entrants see fit:

- Multi-purpose spaces or pavilions
- Water treatment and distribution system
- Administrative building(s)
- Guard stations
- Sheltered viewpoints
- Plant nursery
- Parking
- Bus stops (dedicated loop)
- Crafts/ecological market
- Public toilets (linked to water treatment system)
- Pedestrian connection between the South and North Sectors.

In addition to the program listed above, entrants should present design strategies related to the following:

vegetation, pavement, wind mitigation, thermal comfort, lighting, topographic changes, water treatment and street furniture.

Proposals must include the design of access roads, pedestrian promenades and bicycle paths, and show how such paths extend towards the city. Additionally, we ask that proposals illustrate how the park and cultural facilities relate to the roads that cross the Sanctuary. This includes bus stops and stations for the dedicated loop that would serve the park and museums.

Entrants will be required to develop two areas in greater detail. The first will be the area adjacent to the National Museum (MUNA) and the Site Museum. The second will be chosen by each team. (See *Deliverables*)

Proposals must be based on ecological, economic and practical considerations as well as aesthetic, formal and experiential concerns. The park should be easy to maintain and operate. Specifically, entrants should consider the following:

- The landscape proposal should take into account the ecological conditions of the Peruvian coast.
- The proposal cannot reduce or compete with the Sanctuary's visibility.
- The design should consider the possibility of encountering archeological remains on the site.

Additionally, the proposal should be broken down into phases, giving priority to the MUNA area, which will be inaugurated in 2021. The transformation or gradual elimination of the perimeter fence—or sections of it—may be proposed as a way of improving the relationship between the park, the city and the museums. However, entrants should assume that it will not be possible to manage the park without some sort of security or control.

Finally, we invite participants to propose a basic project execution scheme for their proposal. While the organizers are responsible for publishing the results and presenting the winning proposals to the Ministry of Culture and the Municipality of Lima, the competition requests that all schemes be accompanied by an equally viable and innovative management and cultural proposal (i.e., recommendations for local and global sources of funding, tax incentives, TDRs, charities, etc.). The spirit of this request should not distract participants from the design of the park; it simply asks them to find some congruence between the imagined project and its execution. The deliverables associated with this are entirely at the participants' discretion.

CRITERIA FOR SELECTION

The following are the organizer's criteria for the evaluation of proposals. Jury members will weigh these as they see fit during the selection process:

Design What is the concept? What vision does the design propose for the future of the Sanctuary and the city? Does the proposal manage to integrate key aspects of the site into a coherent scheme? How does the design work with topography?

Context How does the proposal relate to its surroundings? Does it produce new relationships between the city, the landscape, and the proposed cultural facilities? Does it protect the Sanctuary from land invasions without isolating it from its surroundings? Does the proposal improve the landscape, without reducing the prominence or visibility of archeological structures?

Visitor experience Does the scheme offer a range of spaces and experiences all year round? Does the design include elements or strategies to mitigate sun and wind exposure? Has the ideal distance between elements or programs been considered (taking into account the public's needs, comfort and safety)? Is the park fully accessible? Is the cultural program well integrated into the imagined itineraries? Does it offer a new perspective or understanding of the territory?

Program Is the proposed program integrated to the landscape? Is it relevant? What reasons guide its distribution and location? Does it help integrate the park to the city? Have pedestrian and vehicular accesses been considered? How does the proposed program help sustain both active and passive uses of the park?

Flexibility Have the pavilions been designed to adapt to different needs? Is the park designed for uses that may vary over time? How adaptable is the proposal regarding the discovery of archaeological remains during the construction phase? How do you propose to integrate them, if at all, to the design of the park? ¿Does the relationship between cultural services or elements offer new, possibly changing, experiences of the landscape? ¿How adaptable is the proposal to changes during the project's development?

Feasibility and maintenance Does the design consider the challenge of constructing and managing a park of this scale? Is the project execution scheme consistent with the design of the ensemble? Is the proposed program linked in any way to the funding, construction and maintenance of the park?

Sustainability How does the proposal limit or recycle the consumption of energy and water? Does the design take into account Lima's climate? How viable is the proposed water management and vegetation scheme? Is it an integral part of the park's design? Does the landscape proposal consider the use of native and non-native species with low water uptake? Is vegetation distributed in a way that makes ecological sense?

Construction How is the project phased? Do the proposed phases make economic, ecological and political sense? Do the proposals show an understanding of local conditions, construction techniques, or cultural precedents?

PARTICIPATION REQUIREMENTS

The team leader must be an architect or landscape architect who has designed a building, park or public square of more than 1,500 m². The following profiles are suggested, as a minimum, for each team:

- 1) Landscape architect, botanist, or forestry engineer
- 2) Architect

LANGUAGE

Proposals may be submitted in Spanish or English. However, since the official language of the jury will be English, the use of said language will be requested for final presentations. A simultaneous translator (from Spanish to English) may be considered in exceptional cases—that is, when no one on the team speaks English.

REGISTRATION

Participants may register at www.20-21.pe. After registering, entrants will receive a unique registration number that will be used to identify the digital submission of their proposals. Registration will end on March 11th, 2019.

TEAMS AND ASSOCIATIONS

Partnerships between local and international offices are encouraged but not required. Collaborations will register under a single email address. Consultants may be shared across different teams.

DELIVERABLES

Participants must submit two documents in PDF format:

- 1) The proposal
- 2) The ID form

The proposal

The following should be included in the digital submission (A1, horizontal, PDF):

Cover	Title and registration number
-------	-------------------------------

- | | |
|--------|--|
| Page 1 | Site plan (1:5000) + Concept diagrams |
| Page 2 | Plan showing relationship between park, MUNA and Site Museum (1:1000) + 1–2 sections (1:200) |
| Page 3 | Plan of an area chosen by participant (1:1000) + 1–2 sections (1:200) |
| Page 4 | Additional drawings (plans and sections at any scale, diagrams, etc.) |
| Page 5 | Perspectives / Renderings (minimum of 2) and any additional drawings |

Following the A1 pages, entrants must submit a project summary (as part of the same PDF file), explaining the project's intentions, the chosen program, landscape strategies, urban and architectural elements, etc. (Maximum of five A4 pages, vertically oriented, single-spaced, Arial 11 pt).

Diagrams may show landscape strategies, project phases, urban elements, materials, structures, etc. The PDF must weigh no more than 30 MB. The name of the file should follow this format: *registration number_PACHACAMAC.pdf*. The registration number must appear on each page of the submitted file (including the project summary). Once the proposal is submitted, it cannot be edited.

The ID Form

This document will contain the team's identity and information, namely:

- 1) The registration number
- 2) The full name and information of the team leader or leaders
- 3) A contact email and phone number
- 4) The full names of each team member, including profession
- 5) Basic information about the built work that fulfills the requirements of previous experience, including a photograph of the project

- 6) The preferred format for the publication of credits, as they would appear in the press (order of names, offices, etc.)

In addition, the teams are requested to provide, as part of their ID form, any documentation or evidence that certifies that the team leader is a licensed architect or landscape architect.

The "ID_Form" will be downloadable in the competition page of the 2021 website and should be used as a template. The final PDF should not weigh more than 5 MB. The name of the file should follow this format: *registration number_ID.pdf*. The file may not be edited once it is submitted.

SUBMISSIONS AND FINAL PRESENTATIONS

Entries will be submitted on the competition website under "Submissions" before April 25th, 3:00 PM (UTC–5). No late submissions will be accepted. Finalists will be required to be in Lima for final presentations (a single member may represent each team). Travel fare, if needed, will be refunded up to \$1,500 USD.

PRIZES

The finalists will receive a total of US\$ 40,000 in prizes, financed by Grupo Centenario, broken down as follows:

First place:	US\$ 25,000
Second place:	US\$ 10,000
Third place:	US\$ 5,000

The prize money will be paid 60 days after the finalists are announced. In the event that the project does not get built, the prize money will still be paid in full.

JURY

The jury is composed of five members:

- Lucia Allais
- Alan Berger
- Paulo Dam
- Tom Emerson
- Danilo Martić

These will have access to an advisory board comprised by the following people and profiles:

- Denise Pozzi-Escot, Director, Pachacamac Sanctuary Site Museum.
- José Canziani, Architect and urbanist, author of the Pachacamac Park idea.
- Ministry of Culture representative (Executive Unit 008, in charge of overseeing the construction of MUNA)
- Ministry of Culture representative (Office of Cultural Industries)
- Municipality of Lima representative (Parks Administration, SERPAR)
- Forestry engineer
- Transport engineer

The competition director, Gary Leggett, will be present during the selection process, without a voting capacity.

The Jury will meet in Lima on April 29th, 2019 to review all submissions based on the criteria outlined above (see *Criteria for Selection*). It will make its decision with a simple majority of votes, choosing three finalists. The selected teams will be contacted via email on May 1st, 2019. They will be asked to travel to Lima for final presentations on May 4th before the jury and a panel of advisors. The winner will be chosen by an absolute majority of votes. Results will be announced on May 5th. The official competition results will be published the week of May 6th. In addition to the finalists, the jury may grant other distinctions, or honorable mentions, without a monetary prize.

The decision of the jury will be formalized by means of a Final Report that will be signed by all members of the jury. Also, a notary public will supervise the selection process, being responsible for delivering the ID forms to the jury after the finalists have been selected. Only the Webmaster, who will sign a confidentiality agreement, will have access to the two files delivered by each team. He will deliver a password-protected file to the notary with the ID forms. Neither the jury nor the organizers will have access to the ID forms. Only the finalist's identity (including honorable mentions) will be revealed to the jury after they have made their selection; all other participants will remain anonymous.

The Jury may declare the competition unsuccessful, without any obligation of choosing any finalists, if the proposals do not meet the requirements, expectations or criteria described in this brief. They will not be required to justify their decision. The Jury may also exclude or retroactively annul an entrant's participation in the competition in the following cases:

- The entry breaches the rules of anonymity. (See *Competition Rules*).

- The entrant gives false information regarding background and experience.
- The entry breaches the rules of copyright. (See *Competition Rules*).

The Jury will communicate its decision to the competition organizers, who will contact the finalists via e-mail and publish the results on the competition website. The organizers will not cover any expenses incurred by participants in the development of their proposals.

In the event that one of the finalists is disqualified, another finalist will be chosen from a preestablished short list (as long as there are other candidates who meet the expectations of the competition). The decision of the Jury is final; the competition organizers cannot change it.

COMPETITION RULES

By participating in this competition, entrants accept the following conditions:

- The leading architect or landscape architect must be licensed in his/her country and must show, if requested, that he/she has not broken any laws governing his/her professional activity. Likewise, he/she must not be legally barred from entering a contractual agreement with the Peruvian government.
- The competition is anonymous, so deliverables must not contain any reference, explicit or suggested, to the authors or their places of work. The rules of anonymity also prohibit entrants from publishing their proposals before the Jury has made its selection.
- Grupo Centenario waives its right to participate in the project's procurement process.
- Grupo Centenario reserves the right to reproduce the winning proposals (including honorable mentions), strictly for promotional and institutional uses, without compensating the authors. Any use of this material will be properly attributed to its respective authors.
- The organizers may change any part of the competition rules and selection process, as long as these changes are duly justified and reported to participants at least 40 days ahead of the competition deadline.
- The Peruvian Ministry of Culture will have shared copyright ownership of the winning proposal. The development of the scheme will be determined by the laws of government procurement.

- No team members may have an active working relationship with, or be a family member of, the organizers or sponsors. If one of the finalists has an active working relationship with one of the jurors, or has worked with one of the jurors in the past two years, said juror will abstain from voting during the final deliberation process, once anonymity is lifted. No family member of a juror may participate.
- Participants may not communicate with the Competition Director or any member of the jury regarding the competition, except during final presentations. All inquiries should be sent to the email address included in the *Inquiries* section.
- Participating offices and individuals may only belong to one team (with the exception of consultants, who may be shared across teams).
- Only official email and website announcements, as well as published answers to the competition inquiries, will be considered an amendment to this brief. No other documents (interviews, news, individual emails, etc.) may modify this brief.
- Entrants who submit a proposal to this competition declare to know and accept these rules.

INQUIRIES

All questions should be sent to the following email address:

info@20-21.pe

Last day for inquiries is March 4th, 2019. Questions sent after this date will not be answered. Only questions that are considered relevant to the brief and might inform or affect design decisions will be published. Emails should not mention registration numbers, nor should they refer to the content or concept of the corresponding proposal. The use of anonymous emails is suggested. Answers will be published on the competition website on March 11th, 2019. If applicants experience any technical issues with the website they should email the Webmaster at webmaster@20-21.pe

Timeline

02/11/19	LAUNCH
03/04/19	FINAL DATE FOR INQUIRIES Inquiries will be received from February 11 th to March 4 th , 2019 at 11:59 PM (UTC-5).
03/11/19	END OF REGISTRATION AND ANSWERS TO INQUIRIES PUBLISHED Answers will be published on the competition website by March 11 th , 2019 at 11:59 PM (UTC-5).
04/25/19	SUBMISSION DEADLINE Submissions will be received until April 25 th , 2019 at 3 PM (UTC-5).
04/28/19	JURY MEETING The jury will meet in Lima from April 28 th to May 5 th , 2019.
05/01/19	FINALISTS ARE CONTACTED
05/04/19	FINAL PRESENTATIONS Finalists will be asked to travel to Lima to present their proposals to the jury on May 4 th , 2019 at 2 PM (UTC-5).
05/05/19	WINNER ANNOUNCED
05/10/19	COMPETITION RESULTS ARE PUBLISHED

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Images



Old Pan-American Highway and entrance to the Site Museum



Eastern boundary of the North Sector, as seen from the South Sector.



Eastern boundary of the North Sector, looking south



Ave. Lima, as seen from the northern boundary of the North Sector



Northern boundary, showing remains of the Fourth Wall



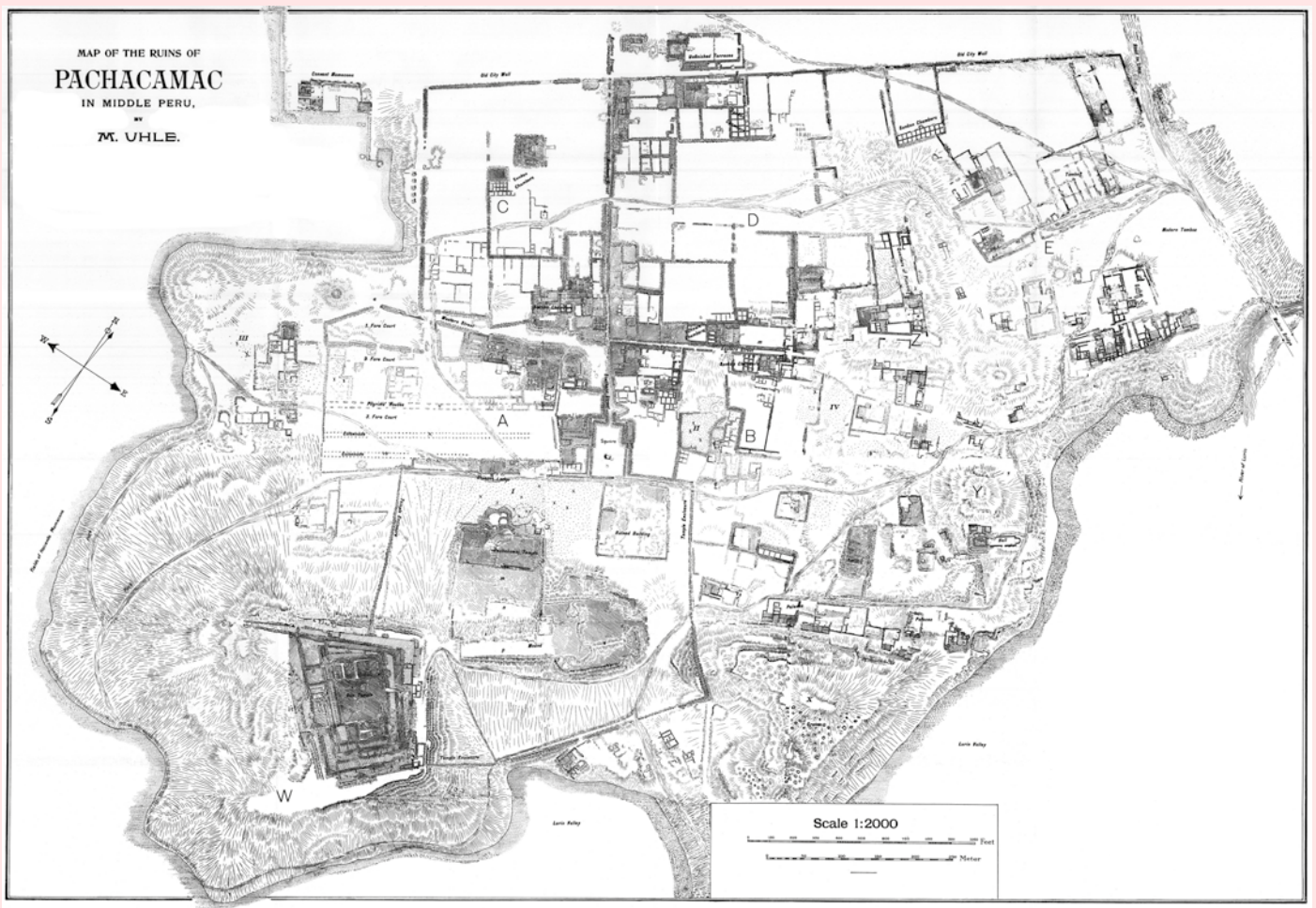
Pachacamac Site Museum. Llosa—Cortegana Arquitectos. © Revista Proyecta



National Museum, Perspective of entrance. Leonmarcial arquitectos (leondelima + Lucho Marcial Arq.)



Painted Temple. © Pachacamac Site Museum



Max Uhle. Map of the ruins of Pachacamac in Middle Peru, 1903 (Image not to scale).



Northwestern boundary of North Sector



Northern boundary of North Sector



Southeastern border of the North Sector



Lighting of the Monumental Sector. © Pachacamac Site Museum

