River/City/Life
Cities worldwide are engaging the water’s edge with ambitious programs intended to clean up disused, polluted harbors and riverfronts. Projects which took shape in the 1980s such as the London Docklands and Battery Park City in New York have been followed in recent years by a surge of revitalization efforts now underway in Hamburg, Stockholm and Sydney that include waterside parks, arts centers and other cultural facilities, as well as residential and commercial districts. Many of these initiatives involve sites contaminated with industrial wastes and require sustainability and green building.
components. The high cost of these remediation projects requires that creative strategies be devised to finance and implement them, as when government agencies, or public–private partnerships, sell or lease derelict waterfront property to private developers, usually multinational consortia, for the purpose of building new communities. As part of this new wave of post-industrial revitalization, some cities are pioneering innovative approaches to site regeneration through which re-use proposals for both land and water sites are considered simultaneously. Such approaches to redevelopment emphasize dynamic processes, performance and adaptive re-use over time. In these more ambitious projects, designers are able to develop strategies to engage the complex ecologies of culture and nature at the water’s edge.

**Lima, Perú**

Poor living and working conditions in rural areas of Perú and increasing urban industrialization have produced unchecked growth in Lima and depopulation of settlements in the Andean region. Throughout the twentieth century, vast popular mobilizations were staged to establish shantytowns, or *barriadas* in urban areas, 55% of them located in the coastal cities containing 72% of Perú’s population, including 30% in Lima alone. Today Lima can be accurately be described as a huge *barriada* interspersed with a few isolated pockets of European-style development. Without adequate strategies in place to manage its massive growth, Lima’s urbanization will continue to be disorderly, marked by social instability and threatened with ecological crisis. Two of Lima’s three river valleys are intensively urbanized: 90% of the Rimac valley and 68% of the Chillon valley. With an urbanization ratio of 16%, the Lurin valley basin is regarded as one of Lima’s few surviving green enclaves, though it too is constantly threatened by property conflicts, water management problems, and the pressures of urban densification.

The Rio Rimac begins in a lake high in the Andes and ends as a brown stream near Jorge Chávez International Airport in the desert city of Lima, capital of Perú and, until the middle of the eighteenth century, the most important city of the Spanish dominions of South America. Re-assessment of the river’s role in the life of the capital city edge has only recently begun, and the Rio Rimac continues to be polluted by industrial contaminants as well as wastes from the numerous informal housing settlements that have sprung up along its banks. The Rimac provides approximately 70 percent of Lima’s potable water but samples have revealed high concentrations of pollutants, including deadly arsenic. A site adjacent to the Rio Rimac near the historic center of Lima, where vestiges of its colonial past remain, will be the focus of the 201 City Water Studio in Spring 2010.

**Barrios Altos: Museum of the Built Environment**

During colonial times, in Barrios Altos a neighborhood located east of Lima’s Plaza de Armas bordering the Rimac, there were churches and orchards belonging to various religious orders. By the 18th century approximately 40% of Lima lived in Barrios Altos and villas with gardens were built there in the 19th century; few traces of its elegant past remain and many once grand houses are now derelict. Barrios Altos is ripe for redevelopment and a new museum would begin its renaissance. The Museum of the Peruvian Built Environment will house a collection of photographs, artifacts, and models from pre-colonial to contemporary times of the built landscapes of Peru. Unlike the National Building Museum
in Washington DC which is dedicated to building processes, documents and architectural technology, this museum will emphasize buildings as modifiers of the landscape.

**Program**
The current collections store in various buildings contain approximately 75,000 photographs, 68,000 architectural prints and drawings, 1000 linear feet of documents and 4,500 objects, including material samples, architectural fragments, and building models stored in a variety of storage facilities and buildings without display space. The new museum will also act as storage facility, but its primary mission will be pedagogical: to inform, influence and inspire people making decisions about the built environment at all levels, and to foster research and archival work. The emphasis will be on the history of building technology and the continuum of buildings and landscape that comprises the built environment. The permanent exhibit will consist of displays related to a selection of seven Peruvian built environments to be chosen by each student. Cleaned water from the Rio Rimac will be used for the outdoor exhibits and the river’s edge transformed into an aquatic landscape sustained by seasonal rains that accommodates seasonal flooding.

**Method**
The studio will produce fieldwork, diaries, recordings, research exercises and films during the Lima visit, as well as research before and after the field trip.

1) **Two Urban Transfers**
Throughout its history of human settlement, Latin America has been the site of cultural transfers, absorptions and transformations, resulting in a hybrid civilization that is at the heart of its identity. Working within this tradition the Lima Studio will execute two transfers:

1. Working in five groups of three, students will select an urbanized area of Lima the same size as the Studio site and superimpose on an image of the site using digital photo collage, then locate the area in Lima from which the image was taken, analyze and survey it photographically, and research historic, economic and social information associated with it. The area selected should have an open space – a plaza, park or vacant lot - and one large building - institutional, commercial, cultural or industrial, if possible adjacent to major infrastructure such as highways, rivers, railroads, or any combination of these.
2. Do the same transfer exercise with a familiar area a home town or Berkeley. Transfer help to develop a sense of scale and stimulate imaginative urban conceptual relationships.

2) **Survey**
The area immediately adjacent to the Lima Studio site will be divided into sections to produce a photographic survey and a large digital model of the surrounding urban context. The pieces will be assembled to build a single large digital model of the area surrounding the Museum site.

3) **Photography**

Barrios Altos, Lima View of Site by Rimac River
Produce at least 4 sequences of 10 individual photographs, one for each of the following themes:
  a) water
  b) built environments
  c) museums/exhibits/collections/assemblies
  d) material explorations.

4) Research
Research the subject categories below. Teams of two or three students will be responsible for each category:
  1. From Inca Empire to Independence: Peruvian History Timeline
  3. Peruvian Avant-Garde: Art, Literature & Architecture
  4. Urban Plans of Lima / History of Cartography
  5. Demographics, Infrastructure and the Environment
  6. Archeological Finds in the Lima Region
Deliver 8.5” X 11” photocopies presented in landscape formal with text in Arial 12 pt leaving a margin of 2” on the left side margin for binding.

5) Diary
Students will keep a field trip diary by making entries in a notebook every two hours for each day of the trip and rigorously recording sights, explorations, observations, thoughts and investigations, each entry annotated with the date and time.

6) Film
The creation of a film is very similar to the making of a complex piece of architecture. The viewer or participant in both cases is brought into a knowledge of a new world built sequentially over time whose creator slowly reveals the rules, establishes the sense of place, creates tensions, establishes conflicts, and frustrations, all in an effort to heighten the senses and stimulate the emotions through the choreography of scenes or spaces that is the finished work.

Theme
Decide how the film should look and unfold in time and stick with it. Begin by establishing a theme and editorial strategy so that decisions about what to film are easier to make.

Structure
Consider structural devices such as pacing, rhythm, chronology, juxtaposition, inversion, suspension, contraction, expansion, transitions, narrative overlaps, simultaneity, real time, memory, linearity, completion, repetition, rituals.

Layers
Consider social strata, economics, modernism, classicism, formality, colors, affinity, contrasts, transparency, boundaries, borders, frames, selection, close versus remote space, deep and flat space, active and passive conditions, serenity, agitation, density, intimacy, landscapes, ecology, water, power, poverty, data, civic space, historical structures, streets, light and shadow. Make relationships and compositional decisions evident in each choice about the film’s development.

Pedagogical Goals of the Lima Studio
• To increase knowledge about international architecture, and enrich urban and architectural vocabulary
• To foster understanding of architecture from an international perspective
• To expand cross-cultural communication and problem-solving skills
• To prepare for professional activity in an increasingly diverse and international workplace
• To broaden academic and cultural horizons

Publication of Lima Studio Research
A publication containing the work of all school participating in the Lima Studio will be published with the support of the University of California, Berkeley Center for Latin American Studies, the Peruvian Consulates in California,

Schedule and Budget for Lima Studio
Transportation: Aero Mexico: San Francisco/Mexico City/Lima – $599 return (as of 11/18/09)
Accommodation: Youth Hostel Malka, Los Lirios 165 San Isidro, Lima, Perú
10 days@ $12 per night = $120 per student
Meals: 10 3-course meals @ $23/each = $230 per student
10 breakfasts and lunches @ $15 combined = $150 per student
Local transportation $50 per student, approximate estimate
Total expense $1150 per student, approximate estimate

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Sierra Talaverano Mario. *El migrante andino: la necesidad de expresión*. Main Library HB 2035 .S54 2005

**Housing**


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*History and Archeology*


*City Water*


*Ecology*


Maps

Lima 1921 Earth Sci G 5310 S100 .P5


Plano de la ciudad de Lima : capital de la República [del Peru] / Levantado en 1859 por el ingeniero y arquitecto del estado Antonio María Dupard Bancroft G 5314.L5 1859 .D8