

Iglesia de Santa Liberata

Conservation & Adaptation of a XVIII century Baroque building to perform Peruvian Baroque Music Concerts in Lima - Peru

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Abstract

The Iglesia de Santa Liberata (Santa Liberata Church), built in the first half of the XVIII century, is a typical example of the crossbreeding of traditional local and European technologies and culture that produced a new kind of Peruvian, Baroque Architecture. From XVI to XIX centuries Lima was one of the main centres of production of Baroque Music in Latin American. Santa Liberata Church has been chosen to be restored and adapted to perform there Peruvian Baroque Concerts. This document is a short program about the work it will be conducted until March 2008 to prepare the Restoration and Maintenance Plan for Iglesia de Santa Liberata in Lima-Peru



Figure 1. Iglesia de Santa Liberata. 1711-1713

Programme

1. Identification of the Object

Location

Name of the Building: Santa Liberata Church
Adress: Jr. 22 de Agosto & Jr. Atahualpa
Urban Area: Alameda de Los Descalzos
District, City, Country: Rimac – Lima – Peru

Brief History

1535, January 6: Spaniards arrive to Lima Valley.
1535, January 18: Foundation of The City of the Kings of Lima
1611: Creation of the Alameda de los Descalzos, a “Paseo” with trees.
1711, January 31: A Chalice containing Consecrated Holly Wafer is stolen from the El Sagrario Church, next to the Cathedral.
1711, February 2: Consecrated Holly Wafer is found, untouched, buried in the Alameda de los Descalzos, next to the base of a tree. As a memory, the Viceroy of Peru and at the time Archbishop of Quito D. Diego Ladron de Guevara made built a church in the place.
1713, January 20: Construction of the church finished.
1746, October 28: A three-minute earthquake destroyed the city. New regulations for buildings are given. Vaults and domes should be made of lighter materials: wood, cane and plaster.
1940: Earthquake. Reparations are made in the church.
1970: Earthquake affects the structure of the building. Reparations made.
1972, Dic. 28: Santa Liberata listed Historic Monument. R.S.No 2900-72 ED
1988-1991: Wide sector of Historic Center of Lima listed as World Heritage by UNESCO. Santa Liberata and Alameda de los Descalzos are included.
2002, June 24: Santa Liberata Church temporarily closed by national organism of security because of serious risk of collapse.
2003, Octubre 14: National Institue of Culture (INC for Instituto Nacional de Cultura) approve by R.D. 00262 Plan for Restoration of Santa Liberata Church. It is missing a color proposal and electrical installations. Missing information is approved by the INC on 2004, March 3, by R.D. 00082
2005: Getty Grant Program give a grant for the Preparation of a Conservation and Management Plan of the Iglesia de Santa Liberata and his adaptation to a place for perform Peruvian Baroque Music Concerts.
2006-2007: Maintenance labors are made by the community in the church.



Figure 2. Location of Iglesia de Santa Liberata



Figure 3. Iglesia Santa Liberata in 1949

Location and Surroundings

The Iglesia de Santa Liberata, is placed in the Alamadea de los Descalzos, an open area created in 1611 for leisure time. It takes its name from the Franciscan monastery placed at the end of the Alameda. Nearly 800 m. long, in Viceroyalty times people used to walk here, or come with carriages. It is inspired probably in the “Alameda de Hercules” in Madrid, or as urban space



Figure 4. Alameda de los Descalzos



Figure 5. Madrid:
Alameda de Hercules



Figure 6. Rome:
Piazza Navona

in Piazza Navona, in Rome. In the second part of the XVIII century another public space for leisure was connected to this, the Paseo de Aguas, called the Nabona in Lima, a place with an artificial cascade and water mirrors. Around 1850 the Alameda de los Descalzos was ornamented with sculptures, vessels and places to sit made of Carrara marble. The sculptures came from Italy, and they represent the twelve zodiac signs.

II. Presentation of the Object

Function

The Iglesia de Santa Liberata is a church. It depends administratively from the Parish Church of San Lazaro, in the same district of El Rimac, and from the Archbishopric of Lima. It is the place of a great worship for the people, because there is venerated the Saint Patron of the District, Our Crucified Lord of El Rimac. The brotherhood of Our Crucified Lord of the El Rimac is in charge of the maintenance of the church. Due to the structural problems of the building, a new “sanctuary” – a big room in concret- has been build next to the old church. It is in this place where the current ceremonies take place, and where the traditional Andas of Our Lord (wooden stands completely covered with carved silver leaves) are kept.

Style

The internal part is typically early XVIII century Limanian Baroque. Altarpieces are from the second part of XVIII century. Especially important is the main altarpiece, a kind of “baldaquino”. The façade is probably a Neo-colonial design (first half of XX century)



Figure 7. Iglesia de Santa Liberata. Plan

Size

The lot is nearly 16 mt. wide x 48 mt. long. Its long axe is parallel to the long axe of the Alameda de Los Descalzos (actually, it was build over a part of the Alameda). The church is, internally, nearly 9 mt. wide, 30 mt. long and nearly 10 mt. tall until the top of the vault.

The complex is composed by:

An Atrium: free space front to the Church

The Church, that includes the upper choir and the “sotacoro” (space under the upper choir), nave, presbytery and a bell-tower.

Sacristy

Modern infrastructure: The next modern “Sanctuary” and other little rooms (nealy 180 sq. m.)



Figure 8. Iglesia de Santa Liberata. Section

Materials

The Iglesia de Santa Liberata, built in the first half of XVIII century is a good example of the crossbreeding of traditional local and European technologies, it has been made of brick, earth and “quincha” (a mixing of wood, cane and plaster).

Foundations: “Calicanto” (stone, clay, sand, water) Nearly 2 m. deep.

Walls: Most of the walls are made of brick, covered with plaster. Walls are nearly 6 mt. tall from the floor to the beginning of the vault and nearly 0.90 mt. wide. Side walls have “arches of discharge” a kind of structure made of arches that allows to reduce the height of the wall.

Vault: The vault is made of of quincha, a light structure made of wooden frames and coverage of cane, mud and plaster.

Dome: The dome, with the pendentives, are made of quincha, it means wooden framework and surfaces made of cane and plaster. The lantern is made of wood.

Ornamentations: Most of ornamentations like the entablatures (architraves, frizes and cornices) are made of wooden structure, cane, plaster and stucco.



Figure 9. Brick, adobe, cane, mood, plaster

Surfaces: Pavements are covered with tiles from the decade of 1940 circa. Walls are covered with plaster and painted with modern paintings. Ceiling surface is cane covered with plaster and painted.

Altarpieces: Made of wood, painted, and sometimes covered with gold leaves.

National Heritage Listing Status

The Iglesia de Santa Liberata has been listed as National Monument by Resolución Suprema (Highest Declaration) No 2900-72 ED on 1972. It is placed in the Alameda de los Descalzos, an opening area created in 1611, listed as Zona Monumental y Ambiente Urbano Monumental del Rimac (Monumental Area and Monumental Urban Area of Rimac District). The Iglesia de Santa Liberata and the Alameda de los Descalzos are both included in the sector of the Historic Centre of Lima listed as World Heritage by the UNESCO in 1991



Figure 10. Mural painting in part of a wall

III. Statement of Significance

Urbanistic and Architectural Significance

1. In Urban terms, the Iglesia de Santa Liberata, built in 1711, is part of the Alameda de Los Descalzos, one of the most traditional urban spaces in Lima created in the XVII century, and listed as Zona Monumental y Ambiente Urbano Monumental del Rimac (Monumental Area and Monumental Urban Area in Rimac District). In the same way, this is a sector of the Historical Centre of Lima listed as World Heritage by the UNESCO.

2. In Constructive terms, it is an outstanding example of the crossbreeding of European materials and constructive systems like the use of brick and local ones like adobe (mud-brick) and quinchá (wattle and daub). The structural systems includes the Arco de descarga system, structural walls, vaults and domes, these two last in local versions.

3. This is one of the very few churches in Lima that has a kind of baldachin as main altarpiece. Since the fact that it has been to commemorate a fact relating the Eucharist, it has an internal system to make appear the ostensory in the altarpiece with a kind of little “elevator” according to the European baroque traditions.

4. The Iglesia de Santa Liberata has important baroque altarpieces at the sides of the nave, which includes architectural frameworks, sculptures and paintings. It is very probable that mural painting has been used.



Figure 11. The Iglesia de Santa Liberata in the “El Arquitecto Peruano”, the most important Peruvian magazine of Architecture in the XX century

Historical and Cultural Significance

The Iglesia de Santa Liberata is one of the most traditional churches in Rimac District in Lima due to:

1.1. The origin of the church relates to a fact done in 1711 that was considered a Miracle in the city. In 1711 a chalice with the hostias were stolen from the Iglesia del Sagrario of Lima. The robber buried the hostias next to a tree in the Alameda de los Descalzos. Three days later the hostias were found in the place with out any sign of corruption. So, a church commemorating this fact was built in the place.

1.2. Nowadays, the church is the Sanctuary of Our Lord Crucified of Rimac, the most important devotion of Our Lord in the District. The brotherhood of Our Lord Crucified of Rimac is one of the oldest in this part of the city, it gathers a extent group of people, and the members develop a number of charitable activities in the district. The celebration of the festivities and procession of Our Lord Crucified of Rimac are one of the most traditional in this part of the city.

1.3. In Urban terms, the Iglesia de Santa Liberata is part of the urban profile of the Alameda de Los Descalzos since XVIII century.



Figure 12 The Santa Liberata and Lima Triumfante Choir. December 2006

IV. Descriptions of expected need of repair, maintenance, conservation, restoration, changed or may be new function

These are some expected needs to be considered:



Figure 13. Roof in 2003



Figure 14. Roof (external part of the vault and dome) in 2003



Figure 15. Main Altar with Baldachin

Identification of the Monument

Needing of Historic Research and Information

Knowledge of Current Condition

Needing of Photographic documentation

Needing of architectural drawings

Information about Traditional Building System

Research and tests of traditional building systems

Structural Defects to be considered to be repaired

Foundations: They have presented signs of humidity

Walls: They have shown humidity and fungus

Vaults, Dome and Pendentives:

Roof structure: It is necessary to study structure of beam

External Cover: Replacement of cane and “torta de barro”

Ceiling: There are some cracks in the ceiling

Floors: Tiles should be cleaned and some of them replaced

Ornamentation: Some entablatures should be made again

Surfaces: Study of original colours. Search for mural painting

Altarpices: Study each one

Windows: All the windows should be repaired or replaced

Doors: XVIII century doors should be repaired

Bell Tower: Should be reinforced

Special Features: Staircase, choir, sacristy, etc. Considerations for the relation between the old church and next modern building

Relating New Function

The Church, without losing its worship function, will be adapted for concerts, so, it will be need considere to include in the restoration and Management Plan:

Study of Acoustic items

Study of Lightning items

Study of Electrical items

Study of new uses in next building

Selection of Professional Team

Selection of the personel in charge of the different specialities of the project

Definition of Intervention Policies

What are the criteria for intervention. It is important to state this and to be agree among all the professionals participants before start working.

Maintenance of pieces of Arts

It will be necessary have in consideration projects for.

Restoration of Main Altarpiece

Restoration of Side Altarpieces

Identification and conservation of Mural Painting

Restoration of painting on canvas

Restoration of Sculptures

Community Participation & Training Opportunities

The Management Plan will consider this as a Cultural Project for Development. For this reason it is important to consider in which way members of the community will participate. In the same way, Management Plan will consider training opportunities for students and young technicians. Training for members of the community will also be considered.

V. Preservation, Conservation and Maintenance Plan

Project Goals

1. Provide a comprehensive survey (historical, photographic, structural) to document and evaluate the conditions of the Iglesia de Santa Liberata
2. Produce drawings relating the current architecture and structural conditions
3. Research, develop and test appropriate conservation techniques for the original building systems, focussing on the study of the structural results of mixing brick, earth and quincha.
4. Compile the information gathered into a comprehensive Management Plan that will be used by the Church for its conservation program, evaluation and maintenance.
5. Provide training opportunities for students in several levels: technical, undergraduate and postgraduate level, in the field of brick and earthen architecture conservation.
6. Enhance the sense of identity and participation of the local community
7. Provide work opportunities for local people.
8. Propose a model of Comprehensive Management and Conservation Plan for a building as a model for similar buildings in Peru and several places in South America.

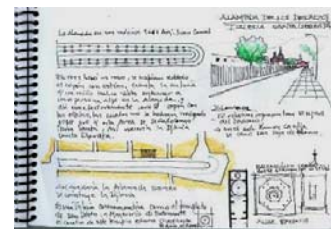


Figure16/17. The project will offer training opportunities for students: Sketches made by students from the School of Architecture at the Universidad Nacional de Ingenieria

Preservation, Conservation and Maintenance Plan

- 1 Definition of Policies of Intervention and selection of professional team.
- 2 Historical Research of the building
- 3 Photographical documentation of the building
- 4 Current and complete architectural drawings including details of masonry, stucco and wooden work.
- 5 Reasearch and testing for appropriate conservation techniques
- 6 Comprehensive Management and Conservation Plan:
 - 6.1. Historical Background
 - 6.2. Building Pathology and Condition Assesment
 - 6.3. Building Diagnosis
 - 6.4. Statement of Significance
 - 6.5. Management Plan
 - 6.6. Architectural Project
 - 6.6.1. Architectural Drawings
 - 6.6.2. Detailed Conservation recommendations and specifications: Technical specification for foundations, walls, pilars, columns, arches, vaults.
 - 6.6.3. Technical specifications for the components of the building: “sotacoro” (under the choir), nave, choir, presbytery, bell tower and façade.
 - 6.7. Conservation project for the Baroque “Baldacchino” a singular kind of excent altarpiece with a particular system to present the ostensory.

- 6.8. Conservation project for the altarpieces at both the sides, wooden sculpture and paintings
- 6.9. Studies of mural painting
- 6.10. Structural Project
 - 6.10.1. Structural Plan and drawings
 - 6.10.2. Structural specifications and recommendations
- 6.11. Electrical Installations Plan
 - 6.11.1. Electrical Installations plan drawings
 - 6.11.2. Electrical Installations specifications and recommendations
- 6.12. Acoustical Project
 - 6.12.1. Acoustic Plan Drawings
 - 6.12.2. Acoustic specifications and recommendations
- 6.13. Budget estimates

7. Organisation of training opportunities for students, young technicians and to the community members.

V. Discussion & Conclusions

A final report about what this project has meant in terms of work done and in terms of academic and social impact has signified, it is provided.

VI. References

This information has been taken from the Historic Research of the building: “Historia y Evolución de la Iglesia de Santa Liberata”, done by Fernando Lòpez Sánchez, and that is part of this Project

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