

Tierra del Fuego, Patagonia, Atacama Desert and the Pacific Coast: even today the apperception of Chile remains remote and indistinct. There is no doubt that its geographical location – confined between the Pacific Ocean and the Andes mountain range – has had a role to play in the relative nescience, although it was the former political situation that led to the country's isolation for almost twenty years.

In fact, it is only in these last fifteen years that Chilean architecture has appeared on the international stage, mostly owing to Mathias Klotz, Alejandro Aravena, Smiljan Radic and Pezo von Ellrichsauen, amongst others. Chile can take pride in having built some genuine modern masterpieces whilst having preserved a close relationship with its culture. During the twentieth century Europe provided Chile with sources of inspiration. Le Corbusier had a great influence on Chilean architects despite never having visited the country; his followers, such as Emilio Duhart, Roberto Dávila and the BVCH office, realised buildings which are today internalised deep in the Chilean psyche. The Bauhaus movement served as another influence for architects such as Sergio Larraín.

Overall, this book aims to be a practical reference source of the best architectural works of the twentieth and twenty-first centuries in Chile.

Architectural Guide Chile

Véronique Hours / Fabien Mauduit



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ISBN 978-3-86922-394-0



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Architectural Guide Chile

Véronique Hours, Fabien Mauduit

Special Collaboration with Francisca Muñoz Méndez

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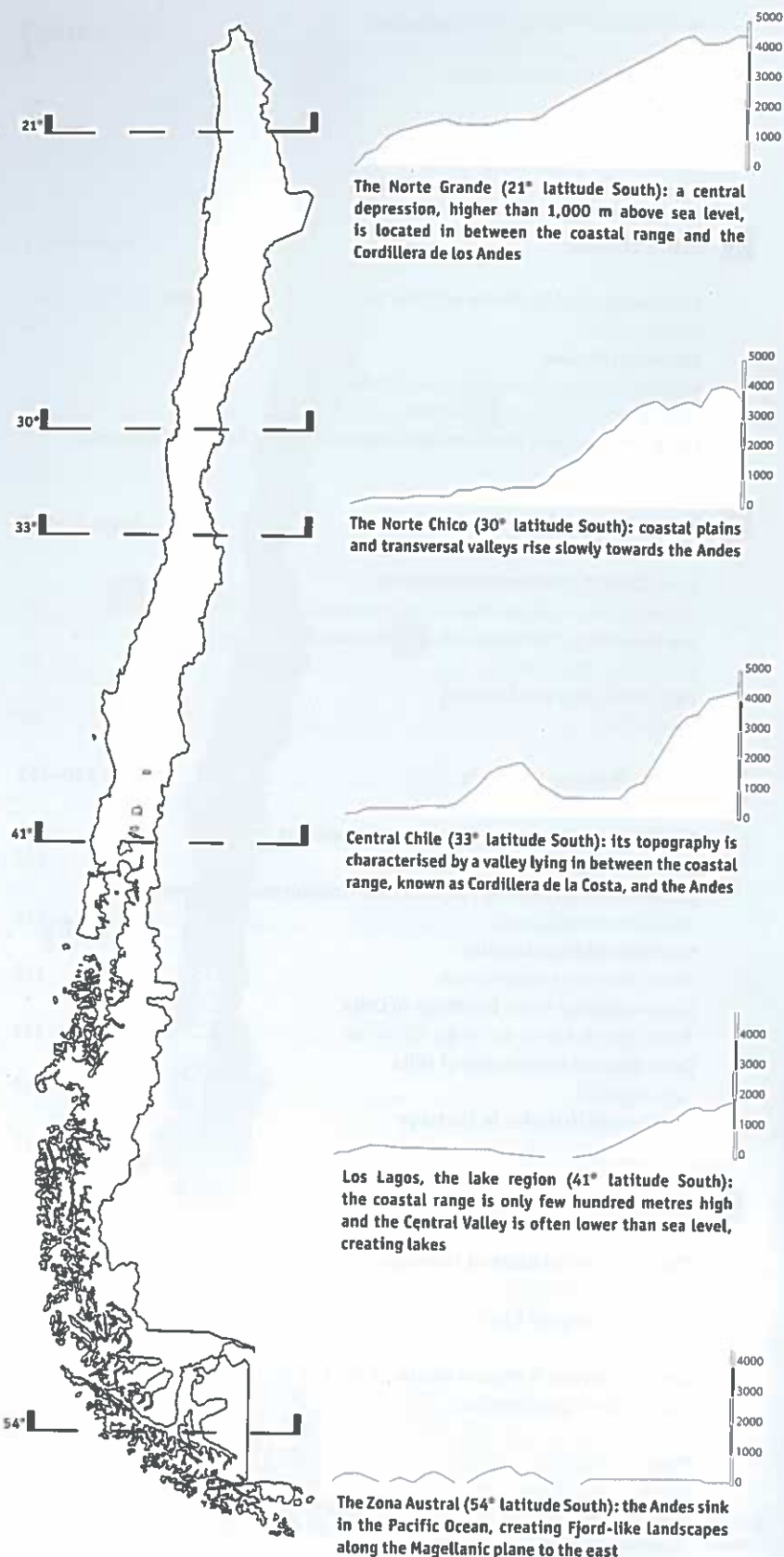
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Architecture in Chile: An Introduction

Véronique Hours, Fabien Mauduit and Francisca Muñoz Méndez

Chile and its architecture

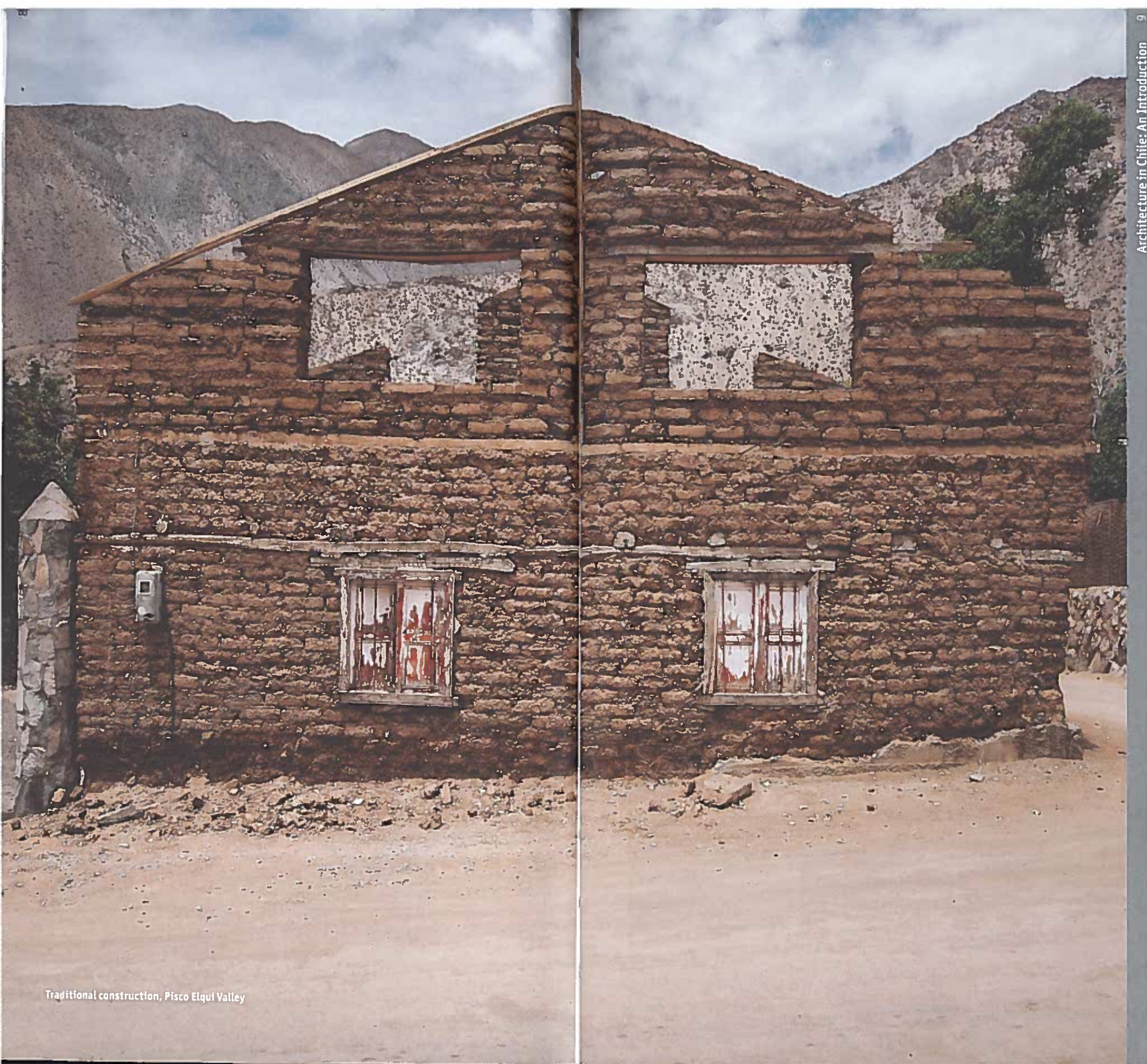
Geographically, Chile is a stretched country, approximately in between latitudes 17°S and 54°S. Its maximum width is 445 km and minimum 90 km. It is limited by the Pacific Ocean on the west side and by the Andes Mountains and Argentina on the east side, beyond the Cordillera. Thus, the country remains isolated with numerous climate conditions. Its inhabitants called it the "End of the World". Because of its extreme location, the geography of this zone of Latin America is constantly changing and often has to cope with earthquakes that sometimes erase entire villages.

With its elongated shape, Chile's geography can be described as having five typical cross sections, therefore creating a wide variety of landscapes. The north can be divided into two zones, the Norte Grande and the Norte Chico. The Central Zone is noticeable for its particular section highlighting the Central Valley, while the south can also be divided into two zones: Los Lagos and Zona Austral. Politically, Chile is organised in fifteen regions, distributed from north to south. There are currently eighteen million people, six million of which are concentrated within the Metropolitan Region, in the centre of the country.

Chilean architecture developed spontaneously for several centuries. After the arrival of the Spanish troops in the sixteenth century, an urban structure from Europe was established. At this time, buildings were a mix of foreign architecture and local construction systems. The use of earth as a construction material in conjunction with the development of anti-seismic techniques using wood, then metal, are characteristic of Chilean architecture.

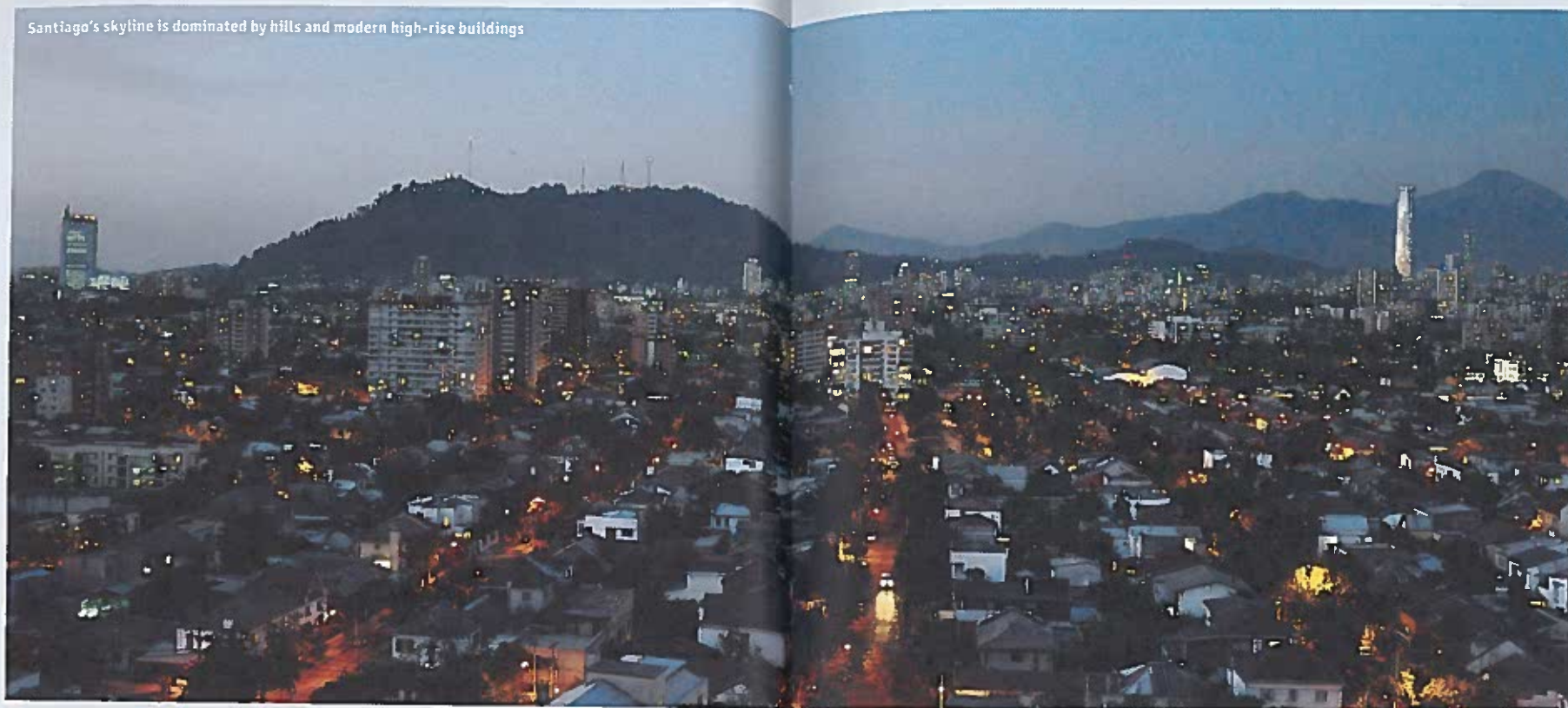
Chile became independent in 1810. In the mid-nineteenth century, architects and professionals were influenced by European constructions, mainly from France. The goal was to modify the image of the city, such as the capital of Santiago, but also the harbour city of Valparaíso. It was also at that period that architecture became a profession and the first Chilean architect graduated from the University of Chile in 1862. The development of mining brought higher economic income that influenced architecture, changing austere colonial houses into large over-decorated houses with European furniture.

At the end of the nineteenth century and start of the twentieth century, Chilean architects went to study in France as well as other European countries, bringing back historicist architecture. Between 1910 and 1915, several iconic buildings were inaugurated to celebrate the first centenary of



Traditional construction, Pisco Elqui Valley

Santiago's skyline is dominated by hills and modern high-rise buildings



Artequin Museum, Santiago

independence. During the twentieth century, Chile started to create its own architecture inspired by foreign models in general, but with its own signature. The country experienced an economic expansion that led to the emergence of able professionals and a better architecture. To this were added political decisions regarding public projects, such as large public buildings, important infrastructures, and housing politics, amongst others.

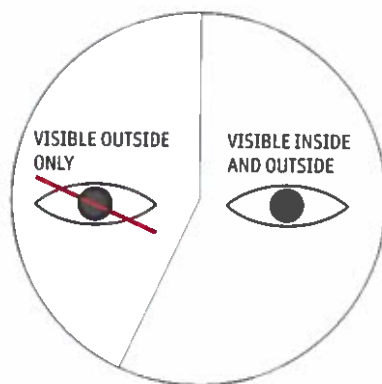
The constant expansion of urbanism and architecture ground to a halt in 1973 with the military coup. The dictatorship, which was to last seventeen years, ended the development of community housing managed by the State. The development was driven by private interests who bought important plots of land and built insignificant buildings. Urban regulations were also introduced, e.g. with regard to height, densification, isolated constructions, and natural light control, which are characteristics of Chilean architecture. The result was a series of low-quality buildings with neither aesthetic nor urban contributions. In the 1990s, with

democracy restored, new plans were developed regarding mainly housing, education, health, and justice that resulted in public and private competitions. From this point on, Chilean architecture finds once again a presence, with its own signature recognised around the world and acknowledged in various publications. Finally, the other important distinctive character of Chilean architecture is its connection to the seismic situation of the country. The frequent occurrence of earthquakes across the whole length of Chile forced the development of original construction techniques that are reflected not only in building shapes and materiality, but also the way in which the city is growing. Right now Chile has more than forty schools of architecture, with around 2,000 architects graduating every year. However, the economy is not able to cope with this figure; instead of architectural projects, many new graduates end up working on public constructions, mainly housing and district developments, or on private developments, such as office buildings and high-density housing.

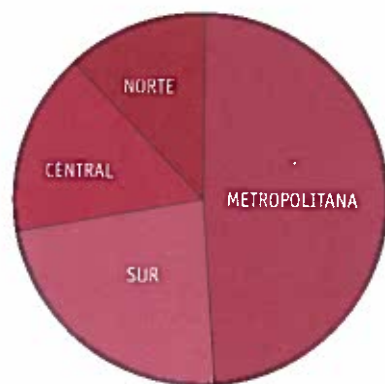


Regional Museum of Magallanes, Punta Arenas

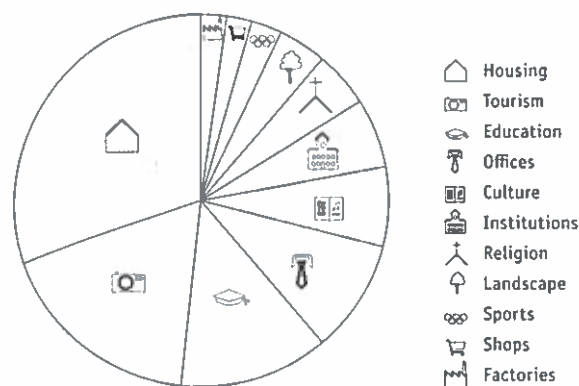
Visitability



Buildings per region



Types of programmes



A short presentation of the guide

This guide is in some way an external look at Chilean architecture. However, by living and working with local architects, our distant perception of this country morphed into inside knowledge. Contributions by local and foreign architects allow for a balanced and varied selection, representative of the last hundred years. The *Architectural Guide Chile* compiles 164 projects, spread all along the country. For an increased understanding, the works have been arranged in four geographical zones: North, Central, Metropolitan and South. Each zone is presented with a brief introduction and essays related to its architecture. The contributions of various authors on diverse topics complement the selected works by focusing on Chilean

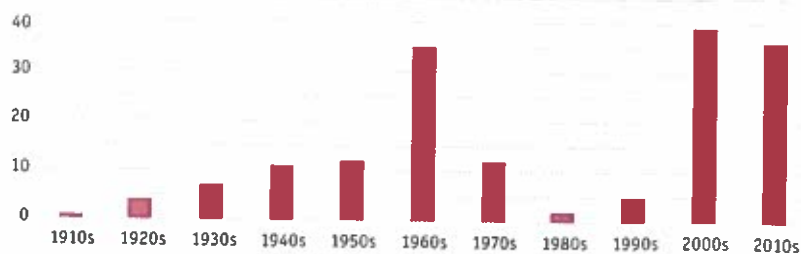
architecture and defining it in a better way. Like many capital cities throughout the world, Santiago is the centre of the country in all aspects. About 40 per cent of the country's population lives there. Therefore, almost half of the major Chilean projects are located in the Metropolitan Zone. The other half is evenly distributed among the three other zones: North, Central and South.

One of the main selection criteria was that projects should be accessible or visible from the outside. Therefore, more than half of the selected projects can easily be visited. Several interesting constructions had to be removed from the selection because they were not publicly accessible. One exception was made for Teresa Moller's project in Punta Pite, an interesting insertion into the landscape

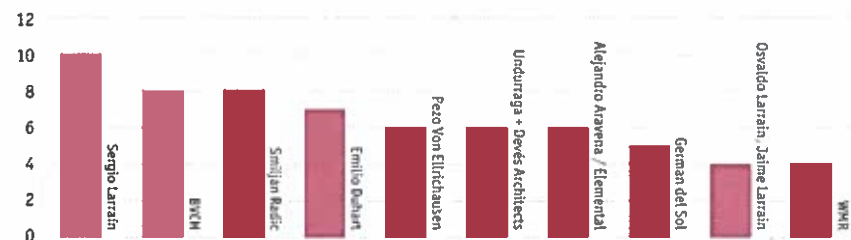
alongside the ocean waterfront, accessible only through a private property, or perhaps by the sea.

In terms of programmes, the selection is dominated by housing projects, including both individual and collective housing which represent a third of the works described here. Projects related to tourism, mainly hotels, are the second most represented type of constructions, before educational buildings. Other types of programmes such as offices, cultural buildings, or public institutions follow, covering less than 10 per cent each. Looking at the years of construction of the selected buildings, we can pinpoint – rising from the 1930s to the 1960s – the emergence of modern architecture in Chile. The following decades show a dramatic decrease in the construction of buildings, from the

1970s to the 1990s, due to the military regime. During the last two decades, the return of democracy is mirrored by a great number of projects shown in this book which highlight the vitality of today's Chilean architecture. Another fact to take into account relates to the authorship issue: 40 per cent of the selected works were designed by only ten architects, including several masters from the modern movement such as Sergio Larraín, the office of Bresciani, Valdés, Castillo and Huidobro, or Emilio Duhart, and contemporary architects, such as Smiljan Radic, Pezo von Ellrichshausen or Undurraga Devés. This final selection reveals a great diversity of architectures, the country's different socio-economic moments and the contributions of key architects all across Chile.



Buildings per decade

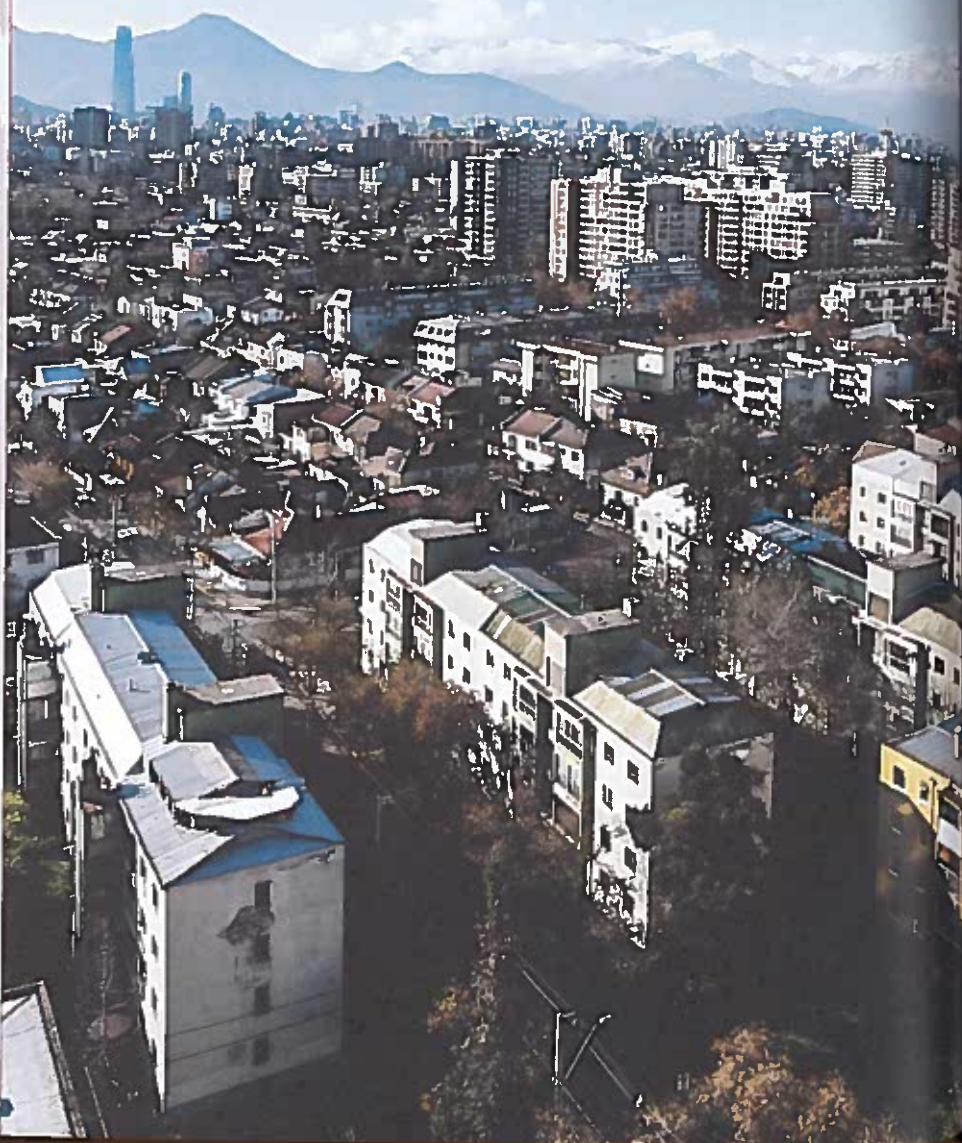


Buildings per authorship (top ten)

Zona Metropolitana



A sense of dynamism is present in Santiago's landscape



The Metropolitan Area: Always on the Look-out

Rodrigo Gertosio

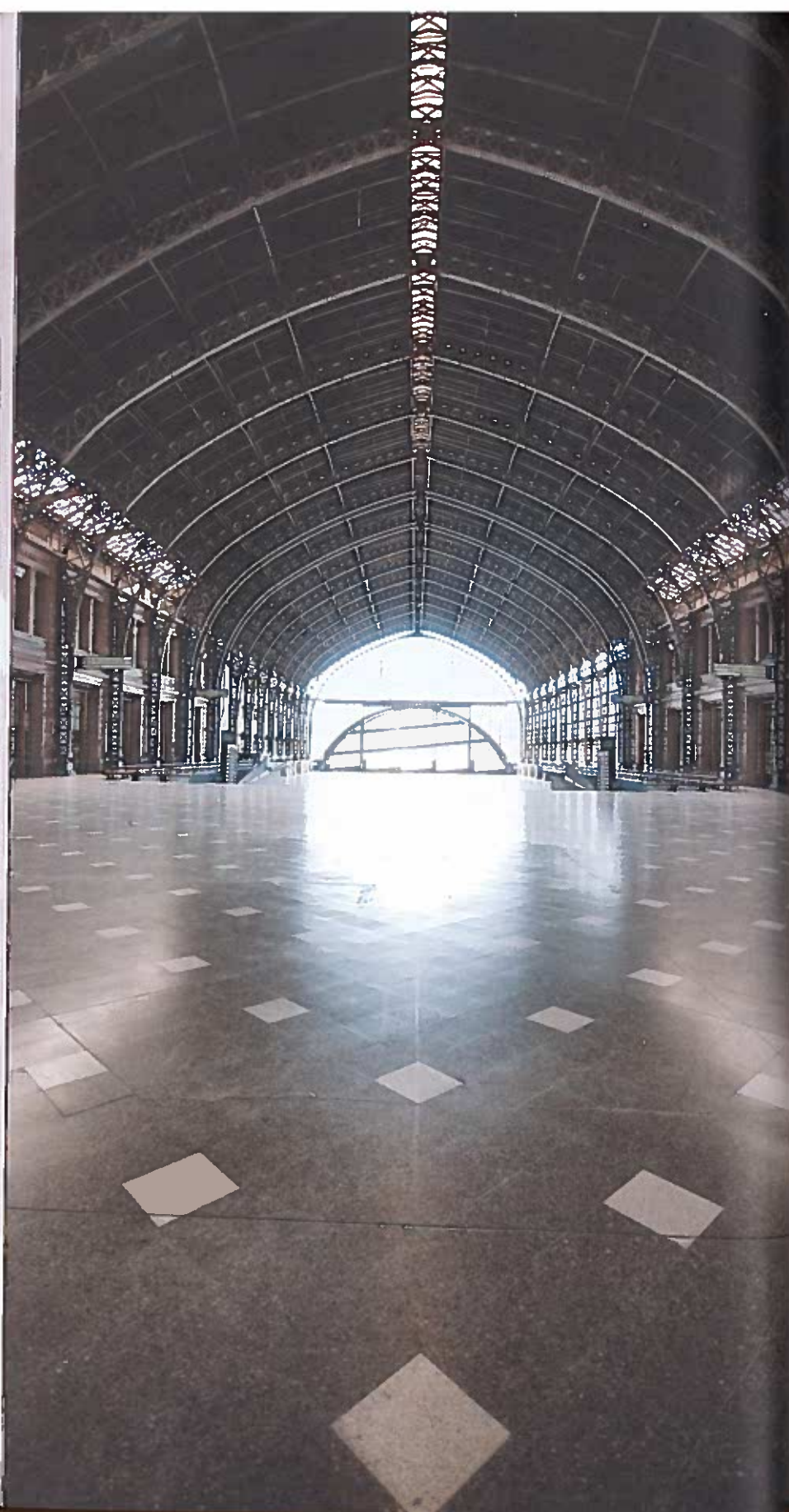
The capital city of Chile and its stretched metropolitan area is familiar with natural disasters, political events, and the need to demonstrate effort and resilience – a result of its own dynamism, meaning it always focuses on its future.

The history of the metropolitan area of Chile is relatively recent and is in constant expansion. It goes dying and arising all over again, a result of the terrible earthquakes which have shaped the geography and the city, including the architecture and the population, over time. Because of these constant earthquake episodes, an important part of colonial architecture was lost – including typical construction techniques using adobe, tiles, and wood, which were adopted in the capital and the rural area close to Santiago up to the first decades of the twentieth century. Flooding and fires also share their part of responsibility. Our path as a city has been winding, but has also been rich in architectural answers to overcome or absorb continuous climatic and geographic issues which constantly strike the region – the most populated of

Chile – and to respond to constant political, economic, and social variations that happened during the last century.

This territory was the main stage of radical political and economic changes that occurred in Chile: from the ancient farms, to the past active government involved in constructing housing and public buildings, up to the present dominant private investor role that creates a city as true consumer goods. Thus, we could assert that Chile and its metropolitan area is an interesting territory in perpetual evolution, resulting from its conditions, its location, and its destiny. This inevitably establishes creative challenges to deal with complex problems linked to our land, reflecting strong cultural events in our journey towards Santiago being crowned capital.

This guide includes an interesting selection of the most representative buildings of our capital city: offices, individual housing, residential buildings, hospitals, schools, squares, museums, and memorials which have been built from the 1920s until today. During almost a century, architecture has been testimony



to huge cultural changes in the country, where the large and complex variety of examples exposes an inevitable truth concerning the Chilean architecture of the metropolis, constantly looking for its own identity, constantly moving, testing its own image, its own meaning and destiny. All these buildings have an ambition: they wish to go further ahead, to bring progress to this discipline called architecture, and their designers represent the best of the technical and theoretical spirit of their time.

From the first example, the neoclassical Mapocho Railway Station constructed by architect Emile Jecquier, one can see the search for a language which defines a recognisable progress in a city where all local designers at the beginning of the twentieth century were obviously influenced by Europe. This building, together with the National Library and the Fine Arts Museum, will explicitly define a romantic and French-oriented architecture – a language also adopted by fortunate people of this period for the construction of their palaces in Santiago. On the other hand, post-war Europe was simultaneously leaving behind the sumptuous world of decorations in favour of formal rationalisation and the purity of the burgeoning modern movement. Thus, it is obvious that Chile at the time was importing outdated architectural models.

The Oberpaur building is commonly considered to be the first exercise in modern architecture in Chile with its simple lines and sensual curves that generated theoretical statements and represented new position standpoints, or also a generation turnover between past romanticism and local avant-garde.

The modern movement left an important footprint amidst local constructions by challenging and remodelling existing historical languages, such as the Plaza de Armas building which has a critical position inside the public urban framework of the capital, being the main square, directly inherited from colonial urbanism. In the 1940s, a local avant-garde spirit became easy to identify. This was a positive period – indeed very pro-positive

when the role of government was redefined to enable it to take part in the design of constructions, using architecture as a political tool. For example, these projects in their residential dimensions represent a symbol of the urban development of the country, a reflection of the inclusive and benefactor State. In this way, large residential complexes appear, promoted by the Old Prevision organisms, such as the Villa Portales, the Remodelación República, the Tajamar Towers and the villa Presidente Frei; recently declared a national monument.

These complexes represent a positive interpretation of how the society of the past middle classes and the family of the modern era could live in harmony with large open public spaces, facilities, great accessibility, and the avant-garde language. Here, the aestheticism and lines were still imported from great masters of the worldwide modernist movement, such as Le Corbusier, Mies van der Rohe, and Oscar Niemeyer – only to name the most prominent examples. At the time, these influences had not arrived too late and the global modern movement thus reached Chile at its peak, in parallel with Europe and Latin America.

The local modern influence included almost all architectural programmes, with notable examples such as Los Benedictinos Chapel in the eastern part of the capital, the Carozzi pasta factory in the outskirts, or the State Technical University (USACH). These three examples play with plastic rationalism and became icons of Santiago for their innovation and formal beauty without any decoration, the building itself being its own ornament.

The 1973 coup influenced architecture mainly because of changes in the economic model of the country. The State stepped aside and private real estate agents took over the management of most of the residential buildings, bringing the end of the above mentioned urban utopia in Santiago, as well as in the rest of Chile and Latin America.

Since the 1980s and the 1990s, commercial spaces and office buildings are increasing as new urban landmarks of

« Mapocho Railway Station, Emile Jecquier (1912)

the capital city, whose shapes allow both technological innovations and aesthetic changes. This is promoted by new materials, such as glass curtain walls, complex metallic structures, and playful use of concrete structures, highlighting the powerful resilience of local responses to earthquakes. Furthermore, these designs reflect the good economic situation since the 1990s which enabled sophisticated architecture of simple lines, each time becoming more complex. One good example is the Manantiales building, combining precisely and boldly a structural model which plays with the observer, inviting them to try to understand the sequence of pillars and slabs in a clear playful sense.

Contemporary architecture also takes over the historical and political events of our nation, i.e. the dark past of human rights violations during the dictatorship in Chile, thus bringing notable space for recollection, meeting, and healing in terms of the identity of the country. This is demonstrated by the Museum of Memory, with its delicate and abstract volume that could be constructed in many parts of the world. Or the Museum of Solidarity which honours Father Alberto Hurtado's donation, a Jesuit whose preoccupation with poor people made him a universal figure. This also uses a formal language to transpose the personality of a man through a delicate and avant-garde purity. In both cases, maximum abstraction is used in order to interpret remembrance and memory, avoiding iconic and allusive elements but using a poetry of form as symbolic construction.

Nowadays, the city of Santiago is characterised by expansion and acceleration of real estate and commercial activities with its virtues and its drawbacks, peculiar to neoliberal development as in most Chilean cities. This triggers a complex and critical direction for the shape and content of buildings only considered as real estate businesses, a model that is unfortunately extending all over the country. However, initiatives do exist, and they reconfigure and reinforce the surrounding environment with buildings

and urban interventions of strong identity which are symbolic of the territory and author. One example is the Parque Bicentenario de la Infancia, a large and clear area for children with a strong footprint on its location, taking advantage of steep slopes within an abandoned site of San Cristóbal Hill. The area is covered with hundreds of small slides, watchtowers and wooden houses, inviting children and adults to live in a space in harmony between nature and architecture.

Thus, technology, such as the sustainable approach, guided the necessities and worries of global and local architects whose designs, more in balance with the resources, have redefined a new language to enrich their works – not only in an aesthetic dimension, as was the case with the imported architecture belonging to the past.

This change of vision, from local to global, recognises and exerts an important contextual influence over present designs. Technology allowed a more daring and, at the same time, a more pleasant relationship with the site. Smiljan Radic is a very good representative of this new attitude.

The journey of our metropolitan architecture, as it has been very briefly explained, is full of challenges, political moments, and geographical whims that define us and make us difficult to categorise when compared to other cities of developing countries. This guide is an invitation to understand that behind each building there is a moment and a social context reflecting our metropolitan culture. The guide proposes liberating architecture from only its visual and aesthetic dimensions, interpreting urban progress within its production in the territory.

The reinvention seems non-stop. Authors bring us further and territory brings us back – maybe this is the architecture of the city, a constant search between stepping forward, stepping backward, and following, always with the desire to innovate and to learn. It seems that good architecture plays like that. Always on the look-out.

«The Solidarity Memorial honours the work of Father Alberto Hurtado, Undurraga Devés Arquitectos (2010)

Emblematic Residential Projects that Transformed Santiago

Beatriz Maturana Cossio

Residential architecture in Chile is as varied as the country's long and diverse history, culture and geography. Therefore, for this guide to be meaningful and useful, its aim will need to be modest, choosing a narrower focus on the capital city of Santiago, a city that is steadily gaining recognition for its architectural and urban heritage. In addition, there are common criteria used to select the projects discussed here: these are housing developments from the twentieth century (with references to earlier and later influences); these are housing projects that represent the reciprocal relationship with the social history that created them; and these are developments of affordable housing that affected the collective lives of many people, in contrast to residential architecture of houses for individual families.

In Chile, it is the architect's vocation to design beyond the envelope of the building and to influence the shape of the city. To design a housing development project requires a practice that considers the social role and relationship of urbanism and architecture. As such, the housing developments in this article, to varying degrees and in different ways, shaped parts of the city and its urban life. These projects played a large role in creating remarkable residential *barrios*¹, giving Santiago an exceptional identity that can be experienced by walking. It is important to note that the concept

of *barrio* has no direct equivalent in the English language or urban form, "neighbourhood" being its closest translation. *Barrio* is a sociological and urban phenomenon, involving identity of place and people and a sense of proximity and familiarity at a pedestrian scale. The *barrio* is not necessarily defined by physical boundaries but by its connection to the idea of the city.

In Chile's urban history, the period from the late-nineteenth to the mid-twentieth century was distinguished by large migration from the rural and mining towns to the capital city, Santiago. In this context, the following projects are a response to the pressures placed on the city but within the growing social demands for housing as more than simply shelter. In this way, Chilean architecture for housing developments is the writing of an urban history. This architecture of housing developments (*poblaciones* and *villas*) emerged from several factors, including social movements and struggles for better living conditions, innovations in building technologies and in response to the unforgiving geography of one of the most seismic regions in the world. This is an architecture that every so often has to prove itself in the face of cataclysmic earthquakes. A solid and austere architectural identity emerges from these circumstances, one that does not have the luxury to be too concerned with the superfluous.



The square and building of the Workers' Building Societies promote a *barrio* identity: Huemul housing development, Santiago. Larraín Bravo (1911).

Formally addressing the housing situation and the responsibility of the State in 1906

By-laws regulating minimum standards for workers' housing were established in 1843, 1854, 1872 (the Construction Society created by Benjamin Vicuña MacKenna) and 1891 (Society León XII created by Melchor Concha y Toro). These by-laws acted as guidelines and were applied by municipalities and different charitable associations connected to the church and industrialists. Their aim was to regulate and oversee hygiene and establish minimum conditions of habitability for labourers' housing. However, it was not until the enactment in 1906 of the Workers Living Quarters Law that the responsibilities of the State were asserted. The Workers Living Quarters Law regulated the role of charities and defined livable standards of housing for the poorest sectors of the population and also created incentives for labourers' monthly contributions to Workers' Building Societies. These Building Societies were favoured by governments of the time as means to improve the life of workers in an adaptation to an industrialised world².

An emblematic example of the architectural application of these early policy initiatives is Población Huemul (Huemul housing development). Huemul resulted from a combination of the coordination



Community infrastructure built as part of the residential project: Huemul housing development, Santiago. Larraín Bravo (1911).

of State and private assistance, the contribution of the workers' own savings and new housing regulations. Subsequent government policies would regulate and improved the use of new building technologies and enforced standards for living, safety and construction (including earthquakes) that would influence the design and location of housing developments.

Barrio Huemul

Población Huemul (1911), designed by architect Ricardo Larraín Bravo, originally comprised 166 houses and was located close to the place of work (factories), public transport (trams) and produce markets. Among other infrastructure, the project included a public square, public schools (for male and female students), a children's hospital, a nursery, a sport field, a library, workshops, the Workers' Building Society, a chapel, a bakery, a theatre, and living quarters for single men³. Each of these facilities were integrally linked to the concept of designing housing within a *barrio* as a means for the betterment of urban living conditions. Larraín responded to the concept of a housing development as more than simply a collection of houses. The second stage of the development, designed by Julio Cordero, was inaugurated in 1943, and added another 186 apartments, sixteen new shops, a pergola, and a swimming pool.



A simple continuous façade characterises one of the many housing typologies: Huemul housing development, Santiago. Larraín Bravo (1911).

Población Huemul materialised in architectural and urban forms the social aspirations for equity and opportunity. It constituted a model housing development that has not only given the city a historical and architectural legacy but has left something more important — a way to make cities from the making of residential developments. Today it is still possible to visit the square and encounter second generation, elderly residents, friendly and talkative, who share their personal stories of the place. How well people inhabit their houses in Población Huemul can be assumed, even today, from observing the life in its streets. This takes us back to the idea of *barrio* as an urban phenomenon, based on housing and social infrastructure, and draws our attention to the potential role of the architect in the design of current residential developments in the city.

The Cités: an attractive and resilient housing typology

Cités represent one of the first formal approaches to social housing in Chile that offered a dignified way to live for both working-class and, by historical circumstances, impoverished middle-class families of the early and mid-twentieth century. *Cités* are also the first form of housing development to formerly address the rural migration to the industrial cities of Chile. As a housing typology, the design and construction of *cités* extended from the end of the nineteenth century until the mid-twentieth century and its architectural style varied from restrained



The central open space in a two-storey *cité* for middle-class families: Cité el Capitol, Santiago. Parra Flores and O. Galleguillos (1926).

to ornate. The first *cité* built in Chile in the 1880s is attributed to French architect Emilio Doyere and this typology was tested and improved by architects such as Kulczewski, De La Noi, and the aforementioned Larraín Bravo.

In *cités*, a varying number of houses are arranged with a continuous façade along both sides of the lane that forms a common private central open space. This space has an entrance at one end, opening on to the street that is often marked by an ornate gate. There are many clusters of *cités* situated around the centre and peri-centre of Santiago. The central open space is the common area for each *cité* that facilitates and protects the social life of residents and provides a secure space for children to play. In other words, the *cité* is a *barrio* within a *barrio*⁴. A recent study estimates that in Santiago there are around 800 *cités*. This figure includes what are called *pasajes*, or lanes, which are the same morphology but with access to the street from both ends of the central open space.

Neo-cité San Francisco

As an architectural typology, *cités* have proven to offer a resilient, efficient, aesthetically pleasing, and affordable form of housing that is located in the consolidating areas of the older parts of the city. In the context of urban and housing planning and policy, the upgrade of existing *cités* is actively supported and promoted by the Municipality of Santiago. The intention is to preserve this housing typology as an urban and social heritage while



This *cité* boasts a contemporary, clean architectural design: Neo-cité San Francisco, Santiago. Iván Theoduloz (2014).

maintaining and improving this housing as a viable form of accommodation for local residents and new migrants and as an attractive housing type for younger generations. Further, this typology has been reappropriated in a pilot project by the Municipality of Santiago where the *cité* is redesigned to provide social housing that aims to retain low-income residents in the gentrifying city centre. In terms of social housing, the Municipality has excelled in developing a low-rise project named Neo-cité San Francisco (2014), by architect Iván Theoduloz. This housing development adopts and adapts the historical architectural morphology of the *cité* to accommodate forty-eight social houses, mostly in duplex and triplex apartments ranging from 50 m² to 70 m² and that are lined along both sides of a common open space.

Kulczewski and the right to beauty: housing designed for happiness and well-being

A significant contribution to the evolution of workers' residential developments was by the architect Luciano Kulczewski García (1892–1972). Kulczewski combined eclecticism with neogothic and art nouveau styles and became one of the pioneers of modernism in Chile. But his work was concerned with more than just style⁵. His active commitment to the improvement of the social conditions of the working class was manifest in his role as a founding member of the Chilean Socialist Party and in conjunction with his architectural projects that were predominantly



Distinctive entrance showcasing gleaming white perforated walls to Neo-cité San Francisco, Santiago. Iván Theoduloz (2014).

concerned with housing for workers. One early example of his architectural work is Población Madrid built in 1927, a housing development that is now heritage listed as Traditional Zone. Other housing projects for workers displaying a modernist style followed, many of these were built in the cities of provinces. The emblematic series of buildings for the Workers' Fund named *El Proceso* was built in Tocopilla, in the north of Chile. This architectural design is recognised as being a bridge between the right to housing and the right to beauty. For Kulczewski these are not mutually exclusive concerns but part of a dignity simultaneously expressed in the design, form, and detail of his architecture⁶. In his pursuit of this combined right for the working class, he states, *"... there is one thing that is important for an architect and this is that the work he produces assist happiness and well-being. This is the most substantial success."*⁷

Modern residential developments

In the design and construction of large-scale housing projects, architecture played a key role in the introduction of modernist principles to Chilean culture at an urban scale. The new pressures to resolve massive housing shortages during the mid- to late twentieth century reasserted the State's role in shaping the city and in the provision of housing. In the design of these developments, teams of architects considered efficiencies and aesthetics that could be achieved in construction through new materials and technologies to imagine different forms



Central open space and continuous façade in this contemporary high-rise cité: Neo-cité San Francisco, Santiago. Iván Theodulov (2014).



A common housing typology with individual façade treatments: Madrid housing development, Santiago. Luciano Kulczewski García (1927).

of affordable housing which meet the changing social demands and aspirations of the time⁸.

Residential projects such as Población Juan Antonio Ríos (1953–1959), Villa Frei (1965–1969), Villa Olímpica (1960–1963), and Torres San Borja (1968–1973) are among the many which were constructed within the promise of equity and improved living standards. Many of these projects were situated in less consolidated areas of the city and as such redefined the urban form from within the development and in relation to the city. These projects symbolise a shared vision for the city through the design of housing and are living statements of an urban history still in the making.

Although the modernist movement is generally contained within the early and mid-twentieth century, in Chile it is rather an intrinsic part of contemporary design culture. Modernist architecture had struck a profound cultural chord. This continues to resonate with a predisposition for solid and austere architectural solutions that are resilient to the pressures of passing trends in style. The various expressions of modernist architecture were embraced by all sectors of society, from low- to upper-class housing and this continues to define the urban and social character of many parts of Santiago.

Villa Frei: a micro-city housing development

Villa Frei was designed by architects Osvaldo Larraín Echeverría, Jaime Larraín Valdés and Diego Balmaceda as the winners of an architectural competition called by CORVI (the State Housing Corporation)⁹. The architectural brief aimed to provide affordable housing to low- and middle-class families and the project was conceived as a micro-city. This city comprises 1,918 modern apartments of varying and generous sizes in different spatial arrangements, surrounded by extensive open green areas, urban infrastructure, and services.

Santiago has only a few examples of post-modernist architecture and it has been argued that the local political situation of the 1970s and 1980s meant that, by and large, Chilean architecture has escaped, or at least deferred, the influence of this style¹⁰. However, while agreeing that the political conditions might have hindered postmodernism, it would be fair to say that postmodernism also faced a cultural resistance, particularly to its impersonality, fragmentation of the social space, and the non-functional aspects of the style¹¹. The 1972 and 1985 earthquakes came as reminders that the first and foremost concern for buildings in Chile was strength and stability.



Medium-rise walk-up apartment blocks, a high-rise apartment building and open public spaces which provide social and ecological value to inhabitants: Villa Frei, Ñuñoa, Santiago. Larraín Echeverría, Jaime Larraín Valdés and Diego Balmaceda (1969).



From 1973, the reduced role of the State in the delivery of housing was implemented in changes to housing policy that had a detrimental impact on the architectural quality of both social and affordable housing developments in Santiago and across Chile. The main change was in a shift to market forces that refocused the design and construction of social housing from a collective well-being to a focus on individual satisfaction with housing as a product. This shift has not only influenced the quality of the built form but also the architectural typology.

Santiago is a city that demonstrates architecture's historic role in the design of large-scale housing developments with living examples of a continuing legacy to the urban form. Walking through Población Huemul, pausing in the street at one of the cité's entrances of the inner urban area or wandering into and around the open public spaces of Villa Frei, one can appreciate and experience the public interface of an architectural idea for housing and the city. Neo-cité San Francisco represents an exception to the current trend in that it considers the space beyond the building envelope. Unlike individual housing, Neo-Cité San Francisco attempts to rescue integral aspects of the city's local culture and reestablish the role of the State in the design and construction of housing as part of the city.

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Inside the Dos Caracoles, shops are lined along a spiral walkway surrounding the atrium

Santiago: Oblique Utopias

Mario Marchant Lannefranke

A series of commercial buildings that retorted the singular shape of a *caracol* (literally "snail" in allusion to its spiral shape) began to colonise Chile's capital city, Santiago. This happened just in the early years of Augusto Pinochet's dictatorship in the mid-1970s. These buildings defined a new architectural typology that was multiplied through the large cities of the country and today constitute – perhaps unintentionally – the most radical experiment of Chilean commercial architecture, structuring a unique collection in the world.

El Caracol ("The Snail") – the very first specimen of this typology – was designed by the Bolivian architect Melvin Villarroel, together with his Chilean counterpart Eugenio Guzmán. It was opened on Nueva Los Leones Street (close to Santiago's main eastern-western axis, Providencia Avenue) at the end of 1974. This shopping centre, which would not have materialised without the real estate investor Osvaldo Fuenzalida's enthusiasm, triggered a brief but intense economic, social and architectural phenomenon (1974–1983) in the specific case of Santiago.

Chile was going through the beginning of economic, political and social significant changes that fitted with its urban milieu as a consequence of the installation of a neoliberal socioeconomic system. This new model, which was based on the privatisation of State assets and the reduction of State expenditure, encouraged the investment of private capital and allowed little by little a gradual resurgence of

commercial activity (or "shopping" as it began to be promisingly called then), along with the proliferation of the commercial collective spaces controlled such as the Caracoles.

El Caracol building on Nueva Los Leones Street detonated an explosion of architectural expression which produced a total of twenty-seven radical and sinuous reinforced concrete structures in seven municipalities in Santiago. Many of them, which were designed by Chilean architects to be exported to other countries, did not progress beyond the project stage due to the severe economic crisis that hit the country in 1982, as well as the construction of the first Chilean shopping centre, Parque Arauco, which was designed by the architect Jaime Bendersky in the same year. Later, the shopping centre became the replacement and standard commercial architectural typology of space.

The Caracoles materialise collective notions of spatial continuity and mobility which are specific to modernity. They appeared on a massive scale in Chile, but also later in North American and European contexts. In spite of that – and considering the real state investors' local commercial inventiveness and the architects' eclectic imagination to have designed the diverse morphologies of the Caracoles – they became characteristic and architectural objects of postmodern aesthetic without becoming evident, despite their sheer number.

The main spatial feature of the Caracoles is their continuous spiral pedestrian ramp



The Caracol Dos Providencias building

which lifts the pavement from the street (public space) towards the block's interior (private space) to generate a container for small shops (with an average surface of 12 m^2 to 15 m^2). All of them are placed around a huge central void that vertically intersects the whole building which is illuminated by the dome's zenithal light, the characteristic feature that crowns the building. The pedestrian ramp, which forms a narrow uphill interior walk, functioned as a narrow continuous balcony along the windows aligned with the small boutiques, where Santiago's upper class (especially the youngest generations)

went to see and be seen during the 1970s and early 1980s. Restaurants, cafés and inclusive ice-skating rinks were on the ground plan that is usually one or two floors below street level. The buildings gathered visitors together in a new social experience, all of them members of a new air-conditioned social ritual of consumerism which denied the external reality that existed in Santiago, e.g. the often troubled and insecure streets of the dictatorship's period.

The Caracoles buildings introduced a different form of perceiving, utilising and inhabiting the city in Chile by means of



The Caracol Irrazaval building

trade and the intensification of the land use. Their unique and striking form could support from their central core (a nod to Jeremy Bentham's panoptic surveillance and with hidden reference to Frank Lloyd Wright's Solomon R. Guggenheim Museum) new ways of collective life that were inclined to the interior and visual control of social life. This was adjusted perfectly to the dictatorship's political structure in which these consumer spaces emerged and spread.

The fact that these buildings are analysed as a system allows identifying significant morphological mutations of the

type. These mutations operate from geometry of the archetype (like El Caracol building) to double structures (like the Dos Caracoles, Caracoles Irrazaval, and Caracol Nuñoa Centro buildings). They are later derived into a series of hybrid spatial schemes where some of them adopted inclusive allegorical pyramidal shapes as a result of new programmatic organisations and adaptations to the irregular sites: Pirámide del Sol, Anfiteatro Comercial Alameda, Franklin and Eve commercial centres, to name just a few examples. It is particularly interesting to stare at Dos Caracoles building in this evolutionary



The Caracol Vip's building

context of the type, designed by the architects Sergio Larraín García Moreno, Ignacio Covarrubias S., Jorge Swinburn P., Enrique Riveros B., and Jaime Burgos in 1976. The project was organised around two helical connected volumes, each one with spiral ramps around the central void (a great vertical atrium) completely closed to the outside. Shops and facilities were nestled between them at every turn of the spiral circulation from the ground floor to the uppermost one. Dos Caracoles building – far more ambitious than the Villarroel and Guzmán's El Caracol building in terms of investment – included

more than twice the commercial surface of the latter, featuring new coatings and an air-conditioned system. It is outstanding the way in which Dos Caracoles building, from an urban perspective, is inserted into the urban fabric. In spite of its secretiveness towards the street and its peculiar siting in the L-plan type, its design defines a vertical commercial system. It is constituted by two interconnected structures of oblique circulations which offer an exciting new urban experience for pedestrians through the three entrances or exits (Providencia Avenue, Nueva de Lyon Street, and the



The Caracol Ñuñoa Centro building

inner courtyard of the block). These allow pedestrians to cross the buildings in an endless variety of footpaths. This new form (of connecting the inner and private commercial spaces of the block with the surrounding streets) is an example of what Germán Bannen (urban planner of the Providencia Municipality) had envisioned with his project Nueva Providencia at that time: the reconnection of the communal urban fabric through a network of circulations that make the interior of the blocks more permeable, thus allowing a multiplicity of simultaneous uses of the public space.

Although Santiago's commercial snails were long ignored and criticised by the architectural discipline, they are, undoubtedly, a significant heritage which is recently being revalued and studied by architects and anthropologists, as well as being documented by photographers and rediscovered by new generations of Santiaguinos. In spite of a few Caracoles buildings today becoming out-of-date, they still maintain a captive trade and use – a commercial activity that is not associated with the aristocratic boutiques' luxury of the late 1970s and early 1980s, but rather with one that shows through its diversity



The Caracol Portal Lyon building

and fragmentation some of the cultural changes that have been produced in Chile in most recent years. A major transformation has been provoked in the Caracoles for that reason, propelling them into a new stage where the original typological radicalism has mutated into a radical concentration of commercial heterogeneity and a contemporary cultural appropriation of their spaces. Although they receive the ordinary and local influence of programmes which exhibit a significant degree of demand, they do not succeed in following the path of mass consumerism imposed by the shopping centres.

Normally these contain a number of small facilities (besides traditional beauty parlours and classic boutiques), such as international call centres, comic shops, skate shops, antique shops, sex shops, stores that sell religious objects, sewing workshops, *cafés con piernas* (literally, Spanish for "coffee with legs"), tattoo and piercing shops, and tarot reading stalls (to name just a few of them). The Caracoles produced unique micro-landscapes within their helical interior. Thus, these business premises of minimal proportions with their continuous space, defined by the oblique circulation



The Caracol Unión Latino Americana building

around their helical central void, gather a variety of people, ranging from adults who are antique collectors (Caracol Los Pájaros) and teenage groups (Portal Lyon) to Peruvian and Colombian immigrants, who together can all find a shopping space where they are able to unite and enjoy the ambience just a few steps away from Santiago's main square (Caracol Bandera Centro). It seems that forty years after the emergence of the first commercial Caracol building in Santiago, the Caracoles have paradoxically adopted the very street life which they denied at the beginning,

not only in the literal sense – since they lead to new levels and urban experiences through a continuous uphill spiral circulation – but also because they have been raised as symbolic structures where time seems to have stopped in their interior, allowing pedestrians to recreate, as a vestige, an idea of the city that is latent in the collective unconscious. The commercial Caracoles are ultimately spatial devices of cultural urban significance which, as a peculiar architectural typology, detonate critical issues in relation to Chilean society's past and present condition.



Buildings built by VEP (formerly KPD), Juan Gómez Millas Street, Macul, Santiago (1977-81)

Large-concrete Panel Buildings in Chile

Pedro Ignacio Alonso and Hugo Palmarola

On Wednesday 22 November 1972 president Salvador Allende and Soviet ambassador Aleksandr Vasilievich Básov inaugurated a factory to prefabricate large-concrete panel buildings for Chile's programme of social housing. Donated to Chile by the USSR under the leadership of Leonid Brezhnev, this plant was installed in the small industrial town of El Belloto, Quilpué, as one of the few Soviet donations to the Chilean road to socialism. It went by the name KPD after the original Russian acronym *КПД*, meaning "large panel construction" (*крупнопанельное домостроение*). As such, it belonged to an international genealogy of systems based on the prefabrication of large reinforced concrete panels, which began in 1948 with the French Camus, redesigned in the Soviet Union in 1955 and turned into the I-464 series, sent in 1965 to Cuba where it was readapted as the Soviet large panel, and its subsequent arrival in Chile in the 1970s, where the system was assimilated in two politically antagonistic stages: the socialist KPD (1972) and the neoliberal VEP (1974) systems. The successive typological and technical adaptations of these systems show that this almost universal adoption of a single modern language inevitably corresponds with successive rearrangements to different local contexts and cultures where they were implemented. Despite a thawing of Soviet policy towards developing countries initiated in 1964 by Brezhnev, during the Cold War the only Latin American countries that were donated KPD factories were Cuba in the 1960s and Chile in the 1970s. In both cases the ability to produce affordable mass housing was desperately needed, partly as a result of recent devastating natural disasters – Hurricane Flora had decimated the

Cuban coast in 1963 and the 1971 Chilean earthquake similarly destroyed many of the country's towns and housing stock. In these countries, as well as in the Soviet Union and the Eastern Bloc, the productive complex of a factory like KPD would be the most tangible territorial footprint of a logic signalling that the organisation of space would be subordinated completely to the purpose of increasing production. By this capacity, Chile's KPD plant ultimately went on to produce housing blocks in Quilpué, Villa Alemana, Viña del Mar and Santiago, annually generating the equivalent of 140,000 m² of housing (the factory was capable of producing up to 1,600 apartments a year). Each block typically contained sixteen flats – six three-bedroom apartments (approximately 84 m²) and ten two-bedroom apartments (approximately 67 m²), far beyond the usual standards of 36 m² and 42 m² provided by the Chilean Housing Corporation of the time (CORVI). To date, in Chile, no other industrialised building system has bettered either this annual production or the amount of internal space afforded to each flat. At the El Belloto factory around 300 people were employed (operating in two twelve-hour shifts) to fabricate the panels and another 400 workers were employed across various building sites, assembling the panels. The plant's ideal and economically feasible radius was 50 km (the delivery of the panels was thought to be uneconomic beyond this distance), and although only one KPD factory was ever in operation, the idea was muted at the time to relocate this plant when the housing stock in a certain region had been fulfilled, or even to introduce a series of factories throughout the country, with the plants converted into community centres once the necessary housing had been generated.



Buildings built by KPD, Estero Viejo, Belloto Sur, Quilpué (1972-73)



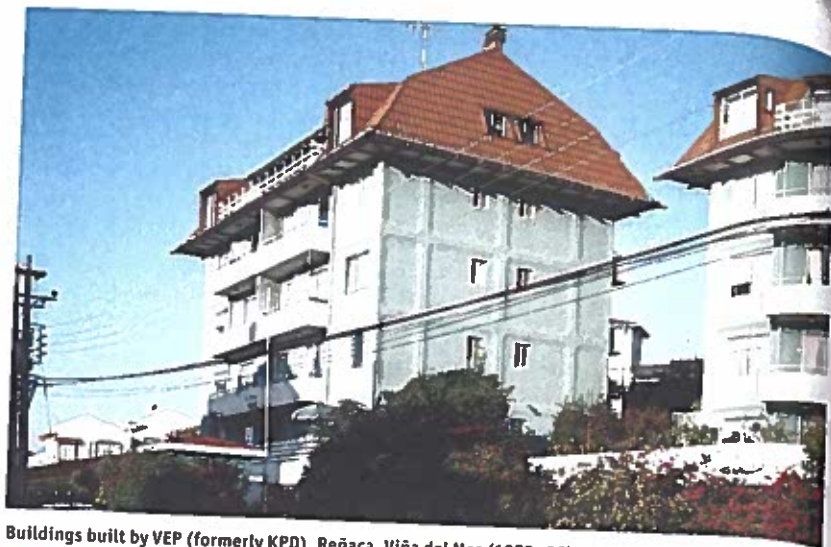
Buildings built by KPD, Meseta el Gallo, Viña del Mar (1974-75)

In parallel with the physical production enabled by KPD, the Chilean government also gave broad support to developing and disseminating news stories, photographs and films, celebrating the arrival of the KPD system and the industrialisation of social housing. Even a documentary on KPD that was to be broadcast through Chile's national television station and in cinemas across the country. While all physical traces of the film are now lost, the script's narrative sequence wanted to show the unifying effort made by both the Soviet Union and Chile. The obvious consequence of this socialistic and highly politicised message was that even before the 1973 coup, the KPD plant became seen by opposing political factions as some kind of malignant Soviet enclave.

Faced with an increasing barrage of criticism coming from newspapers allied to the right and to the Chilean Construction Council (enraged at how KPD was being used to precipitate the abandonment of all private tender agreements), the government upped its own propaganda efforts. *From the shovel to the button* became a slogan used to highlight the technological advances offered by the system within an idealised vision of automation that came to be metonymically symbolised by the panels. As the key protagonists in a well-staged choreography, these components were simply following a pattern of sequences dictated by a series of automated processes, both in terms of its production in the factory and its final assembly on the construction site.

As 1972 drew to a close, the limitations in the Soviet economic support to Chile were becoming increasingly more apparent. As practically the only project to be realised as a consequence of this Soviet/Chilean alliance, the KPD plant clearly resonated with a certain symbolic power. One day before travelling to Moscow, in search of additional financial aid, Allende had inaugurated the KPD factory with the sweep of his signature in the fresh concrete of a panel, which became a commemorative element – a symbolism not simply metaphorical but literal in being placed proudly in front

of the factory's main entrance. The panel also holds a characteristic feature of this type of construction method: the transfer of the structural weight and the technical demands of traditional construction techniques to the panel itself. In the Chilean case, this panel also transferred a particular ideological weight, becoming a symbol and agent of social transformation. This event was widely advertised, and was important for the Soviets because it offered tangible proof of aid they had always promised. For Allende, photographs of the panel would be taken with him to Moscow, as evidence of the viability and success of the Soviet investment in Chile, and the start of what he hoped would be further economic and infrastructural support. Allende, however, would return from Moscow empty handed, one disappointment that would quickly be overshadowed during the ensuing months by the violent polarisation of the country's political factions, by General Augusto Pinochet's US-backed coup d'état and ultimately and tragically by Allende's death on 11 September 1973. In the immediate wake of the coup, the KPD factory was taken over by the navy. As much as realising the importance of keeping the factory running, Pinochet's dictatorship also maintained the industrial paradigm pursued by the previous government. It seems as if the military junta valued the qualities of the housing system in the same way as the socialists. But in order to symbolically forgive (and erase) the original sin of the factory's commemorative first panel, a process of ideological resignification was carried out. Allende's signature was covered up and a religious altarpiece, with representations of the virgin and child added in between two colonial-style lamp fixtures. Once covered up, and dressed in the iconography of a traditional Chilean country house altar, the appropriation of a once so important sign was designed to remind workers of the divinity of the new administration, and signified (as much as the might of a military dictatorship) the triumph of Catholicism over socialism. In terms of production, at the time of the coup only one significant district had been built in Estero Viejo, Quilpué.



Buildings built by VEP (formerly KPD), Reñaca, Viña del Mar (1979–80)



Buildings built by VEP (formerly KPD), Quilín Avenue, Santiago (1977)



Buildings built by VEP (formerly KPD), Curicó Street, Santiago Centro, Santiago (1977–81)

All the rest was to be produced during the dictatorship. On December 1974, the KPD factory was transformed into a commercial society under the acronym VEP, meaning Economic Prefabricated Housing (Empresa de Viviendas Económicas Prefabricadas El Belloto Ltda.). The transition from KPD to VEP meant that for the first time a typology of this kind was retrofitted to a post-socialist architectural and urban context (more than a decade before the collapse of the Soviet Union). During this period the system was transformed and adapted to become high-income units in the "most exclusive neighbourhood of Viña del Mar" (as they came to be advertised). One of the most significant changes came in the size of the apartments, with floor plans up to 108 m². The transformation of KPD into VEP meant the elimination of several panel types, and the creation of new ones, together with the introduction of a hybrid combination of prefabrication and conventional handcraft labour in the addition of brick balconies and a wooden pitched roof. This last feature was big enough to accommodate an entire new storey, maximising the floor area without adding a lift – as it was prescribed by Chilean regulation for structures higher than four storeys. All these changes had the double purpose of superseding the Soviet look of the housing blocks, while at the same time adapting the system into the new logics of market economy, advertising, ownership, and profit.

Over the period of a decade, from 1972 to 1982, the KPD/VEP factory built approximately 148 housing blocks: in the city of Quilpué thirty-three are in Estero Viejo (1972–73), four in Villa Carmen (1974); nine in Preventorio (1975) and one in Schell (1974–75). Eighteen housing blocks were also built in the nearby town of Villa Alemana (1974). In Viña del Mar there are thirty buildings in Meseta el Gallo (1974–75), two in Santa Julia (1979–80), one housing block in Uno Poniente Street (1979–81), and six in Reñaca (1979–80). In Santiago, seventeen buildings are located in Quilín Avenue (1977), thirteen in Vital Apoquindo, Las Condes (1977–81), seven in Curicó Street, Santiago Centro (1977–81), three in Juan Gómez Millas

Street, Macul (1977–81), and another three isolated buildings are situated in the Ñuñoa Council, in Holanda Street (1977–81), Pedro Torres Street (1977–81), Monseñor Eyzaguirre Street (1977–81); and two more in the Recoleta Council, in Raquel Street (1977–81), and Dardignac Street (1977–81).

It is important to note, however, that the calculation for this listing refers to housing blocks independently of their length. KPD and VEP standards consider as "one building" the module composed of two-staircase units and the apartments these serve. Accordingly, sixteen apartments make one building. This leads to cases, as in Schell, where only one-staircase module was built (counting for half a building) while in many other four-staircase modules (sixty-four apartments) make one continuous housing block that is nonetheless, conceptually, four buildings. This distinction is especially relevant to explain the manner in which during the VEP period, gradually the factory stopped producing large districts of social housing made out of large socialist housing blocks, to launch itself into the production small-scale buildings, often in isolation.

Some time in the middle of 1980s, and despite an extraordinary degree of appropriation, Pinochet's radical application of neoliberal economic policies would collide with a factory that was still owned and managed by the state. The Chilean Construction Council, working closely with the authoritarian regime and empowered by its initial resistance to centralised building contracts, mobilised itself sufficiently enough to secure the elimination of the KPD. Soon the factory was dismantled. Today the site belongs to a private pharmaceutical company who have replaced the first KPD panel located at the factory's entrance with its own corporate logo. Only two concrete supports stand in the spot where the first panel proudly stood in 1972, a panel that has been found and saved from destruction by a former KPD worker. This panel is a remnant of a tradition that has lingered in the margins of the historical canon of modern architecture, despite the fact that more than 170 million apartments were built worldwide between 1945 and 1985.



1. Cerro Loma Larga
2. Cerro El Manzano
3. Cerro Dieciocho
4. Cerro Del Medio
5. Cerro Alvarado
6. Cerro Los Piques
7. Cerro Calán
8. Cerro Apoquindo
9. Cerro San Luis

10. Cerro Santa Lucía
11. Cerro San Cristóbal
12. Cerro Blanco
13. Cerro Rinconada
14. Cerro Renca
15. Cerro Navia
16. Cerro Amapola
17. Cerro Lo Aguirre
18. Cerro Chena

19. Cerro Hasbún
20. Cerro Adasme
21. Cerro Negro
22. Cerro Los Morros
23. Cerro Las Cabras
24. Cerro La Ballena
25. Cerro Chequén
26. Cerro Jardín Alto

Santiago's green areas and hills (Santiago Cerro Isla)

Cerro Isla: An Archipelago of Hills

Luca Magagnoli

The misperception of a city's geography

For some time the noun expression *Cerro Isla* ("island hill") has been of public knowledge, no longer reserved only for the intellectuals of the metropolitan region of Santiago. It is remarkable how this pun can be part of the daily reality of Santiago when one considers that until five years ago there was no documentation on the capital's landscape. Almost all the definitions under which one tries to catalogue the city of Santiago are by no means accurate. It is neither exactly a city, nor a metropolis. Of a megalopolis, it possesses only the size quality. Basically, it resembles a large town that has overextended itself to the point of losing control of its borders. Thus, artifice and nature come together in the same seemingly endless geography. The city grows within a valley, enclosed by the Andes mountain range to the east bordering with Argentina, and the coastal mountain range to the west, shielding it from the Pacific Ocean. The direct confrontation between these two dimensions, one predominantly horizontal and the other virtually vertical, generates a completely erroneous perception of the geographic landscape of the city. An inattentive eye could prematurely define the topography of Santiago as a horizontal plane within two distinctive borders. In reality, the geography of the city is full of natural extrusions that uninterruptedly span from one mountain range to the other.

The city as we know it now seems like a horizontal line which has completely eliminated the geographic richness of the valley, accentuating, therefore, the perception of an archipelago of hills.

In the imagination of Santiago citizens, the city appears completely flat, divided between north and south by the Mapocho and Maipo rivers and separated from the horizon by the slopes of the Andes. The valley where Santiago is nestled is an area where the wavy sea of buildings extends over twenty-six hills – in most cases are a source of pride for the district that has developed around them. Apart from a purely perceptual reason, there is a rhetorical influence that strengthens this erroneous approach to the design of the city.

The Santiago of today stands on the area predominantly occupied by indigenous settlements, although the structure of the city as we know it today has been based on the pattern of the Spanish military occupation. The Spanish imperial settlement which is characterised by the repetition of blocks, or *cuadras*, was a direct consequence of the typical army camp structure. The influence of the *castrum* (the Roman Empire army fort) is evident. It is a clear example of the theory that all cities founded by Spanish occupation in this age keep the same characteristic and plan: other examples include Lima, Panama, Cordoba in Argentina, Mendoza, and Buenos Aires.

All these cities of military establishment are based on a common diagram dictated

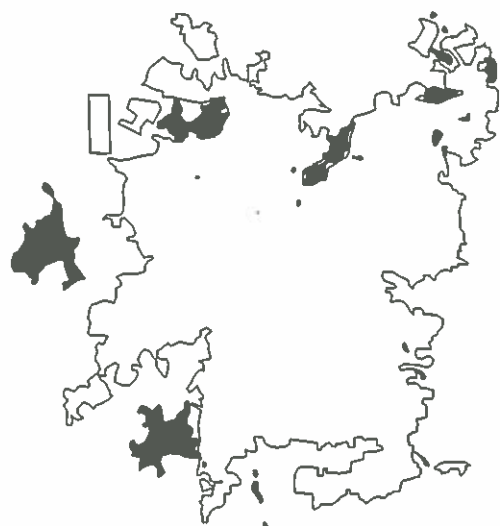
1600



1900



2010



Santiago's expansion (Santiago Cerro Isla)

by different polygons (*cuadras*) separated from each other to make roads. This system of separated blocks revolves around a central space that mirrors the city's main square: Plaza de Armas.

The more appropriate way to describe this design is indeed as a diagram, not as a project. The city of Santiago is thereby generated from abstract diagrams, which do not consider the geography and territory. The desire to literally take an abstract structure and repeat it indefinitely from the end of the 1500s until the present day has helped create this separation between reality and perception of the territory of the city. This approach, considering an abstract model of a city more than the actual geography of that city, has led to unexpected sloping anomalies.

On the slopes of the Andes, where now the system of *cuadras* can hardly compete at all with the territory, it is equally imposed, forcing the use of bridges and retaining walls that literally forced the geography of the Santiago valley inside a grid. It is very interesting how, in this case, not only the artifice was alien to nature, but also the fact that the military camp diagram was so successful despite the fact that nature and territory were imposing another scenario on to the city. For some years, there has been a theoretical project for the redevelopment of Santiago that foresees the possibility of joining the isolated hills together. Since 2011 the Santiago Cerro Isla foundation has been concerned with surveying and cataloguing the hills that surround the capital. The group is made up of architects and landscape planners who for the first time in the history of the city have turned their professional gaze towards the territory – and not just towards the structures on top of it. Their action is based on an official thesis (funded by FONDART) that redeems the geography of Santiago with the aim of protecting a natural heritage as yet ignored. The work of the foundation is not limited to research; their intention is to bring the institutions and the public opinion to observe their own territory and to respect it, and to educate them on the morphology of the valley. This educational phase has already

aroused political interests; for instance, competitions were held to incorporate the urban fabric of certain districts into the hills and the territory. It is a unique feature in a city like Santiago not to count many public spaces.

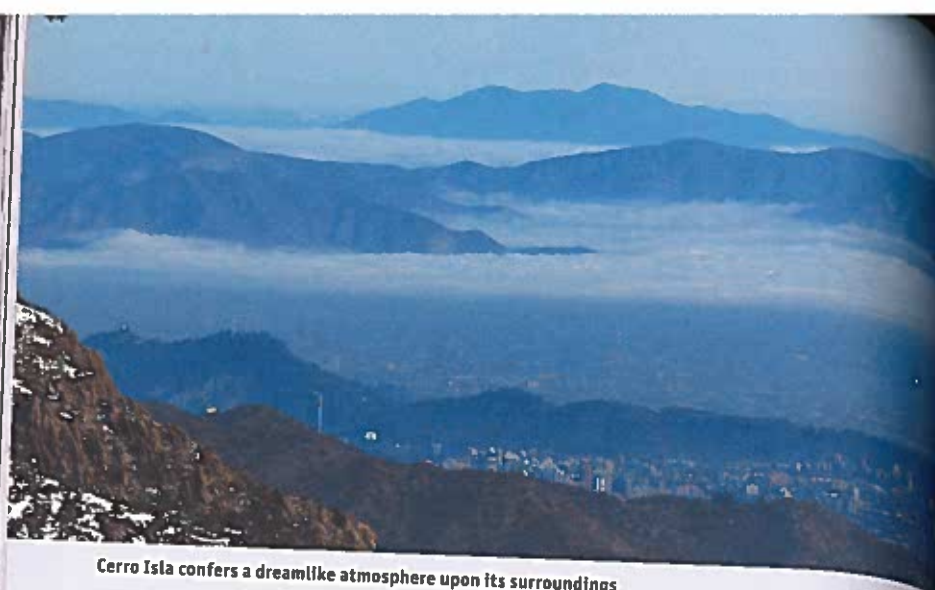
The final draft would be a protected area that foresaw the twenty-six hills included in one massive park system, constituting the largest metropolitan park in the world. Today, although there is no real park service, we see that the will of the citizens and the interests of tourists concentrate on the preservation of the hills in the city centre. The regular Santiaguino has the opportunity to completely escape from metropolitan life by travelling towards the mountain areas located within the boundaries of the city. Santa Lucía and San Cristóbal hills, for example, have acted like a natural *cardo* and *decumanus* and are inscribed in the history of the old town, appearing as the most impressive presence in the urban landscape of the city centre.

Cerro Santa Lucía and Cerro San Cristóbal as examples for the Santiago of tomorrow

San Cristóbal and Santa Lucía are the most memorable and described hills in the whole valley of Santiago. This article will consider these two hills as a matrix and an example of all twenty-six urban hills, explaining how the model of Cerro Isla could be considered as a concrete step for the future of Santiago.

The two hills that lie today in the heart of Santiago, as during its foundation, have played two very different, but crucial, roles in the development of the city, principally defining the general imagery for residents of Santiago.

The historical notions about the territories that would later become Santiago are drawn from the questionable Pedro De Valdivia's diaries. The dating of both hills therefore takes place through the narratives of the conquistadors who, like Christopher Columbus, did not discover a virgin land, but rather a territory that had been populated for several millenniums in a very different manner than that to come. Local indigenous people



Cerro Isla confers a dreamlike atmosphere upon its surroundings



had periodically settled these territories with a great respect and love for nature, and already occupied these hills as sacred sites and fortifications by means of a kind of urbanisation invisible to the eye of a westerner. It is useless to dwell on the fact that most of these cultures and traditions were completely erased by the arrival of the Spanish conquistadors. Both hills are linked by a common history and by two figures who have influenced the character given to them and the faces which they possess today. Both hills were baptised by Pedro de Valdivia. He appointed the name of Saint Lucía (in honour of Santa Lucía from Syracuse), patron saint of the day when he conquered the territories where Santiago was born; the second, San Cristóbal, in honour of the travellers' patron saint, a description common to all Spaniards battling for the Santiago Valley.

Saint Lucía has a key position in the historic centre of the city and, following the first Spanish invasion, became an important stronghold to outmaneuver the assaults perpetrated by the indigenous Mapuche² population. The conquest of Cerro S. Lucía thus represents the first attempted urbanisation of the geography of the future Santiago.

The first fate of the hill dedicated to travellers, San Cristóbal, was to be a quarry. With the stone of Cerro San Cristóbal were built the first great works of

the *triángulo fundacional*³ of the city. All buildings which crown Plaza de Armas, including the current presidential palace, La Moneda, were built with stone mined from that hill. Santiago, like all colonies, has always suffered the influence of European fashion, and it was with superintendent Vicuña Mackenna that these arid cliffs were capitalised on to create the appearance we see today.

Vicuña Mackenna was the second influential figure to contribute to the development of these natural structures in the middle of the valley; he was the first to imagine the hills as having a joint role in the evolution of the city of Santiago. The first experiment was made on Cerro Santa Lucía - Vicuña Mackenna believed in an urban garden, an image most likely absorbed through his travels in Europe. The project comprised the construction of actual paths (stairs and walkways) and the complete forestation of the surrounding land, with implementation of water tanks and irrigation systems. Once completed, the local bourgeoisie could finally observe the extension of their blooming city from a great viewpoint high above the rest, after enjoying a walk through the pathways, small lookouts and balconies, and attractions of different types. Museums, gothic cathedrals, statues, and thematic gardens enriched the path to make it the largest urban park in the city, with more frivolous attraction and

intellectual fulfillment than a regular park. The shade of a thousand plants would refresh visitors, making them forget that these environments started out as rocky extrusions.

San Cristóbal, representing an extension of the Andes into the basin of Santiago, also received a strong forestation agenda. Already since 1916, thanks to Alberto Mackenna (nephew of Vicuña Mackenna), the process was similar to that of its neighbouring cerro. Expropriation of land, the inclusion of large amounts of vegetation, and the installation of an irrigation system laid the foundation for the great metropolitan park it is today. The first attempts to urbanise San Cristóbal were prior to its forestation. These started with the creation of an astronomical observatory similar to that of Santa Lucía and the project of a shrine, crowned by a large statue of the Virgin Mary which is now an integral part of the skyline of the city. The construction of the funicular tram in 1925 and the opening of a 4.8 ha zoo opened the doors to one of the most important public spaces in the city.

Despite the parallel history and development, the two hills have two completely different personalities. Santa Lucía features a heavily anthropogenic geography. Nature is part of the design but is curtailed by walkways and pulpits. The various squares and gardens are part of a tightly controlled, decidedly man-made

project, with several buildings now part of the thematic route. All these ingredients enter into Santa Lucía's historical-romantic perception by Santiago's citizens and visitors. The sunset from its belvedere and the appointment at noon with the firing of the cannons are part of a postcard-like image of Santiago.

San Cristóbal has a romantic character, enriched by its funicular and an early-twentieth-century style zoo completely surrounded by nature. Because the flora of this hill is entirely due to the forestation at the beginning of the past century, one can define San Cristóbal as an artificially wild environment, although nature has been left uncontrolled over time. If Cerro Santa Lucía remains crystallised as a sort of souvenir from *la belle époque*, then San Cristóbal is punctuated by beautiful anomalies, such as the funicular, the zoo, the monument to the virgin, theatres, and event centres which make it a democratic and accessible public space. The human infestation in the early twentieth century is evident in the inclusion of two public swimming pools in the 1970s, arranged at different heights to give partial and panoramic views of the city of Santiago. Today San Cristóbal, joined to the summits of Cerro Los Gemelos, Cerro Tupahue, and Cerro Chacarillas, is a corridor straight into the Andes. San Cristóbal has become the catalyst of varied sporting, social, and religious activities.



Santiago's cityscape

In a city profoundly marked by an economic gap and social inequality, a public space that can meet the demands of the entire population makes this space a democratising force, one that does not limit participation because of class.

Draw according to territory

Cerro San Cristóbal and Cerro Saint Lucía therefore represent a project that could invest the whole capital valley. As shown by the city's history, the geography of Santiago and its main hills have been taken over by human intervention making them places of worship today. In the valley there are twenty-six hills of various sizes and characteristics which can be engaged in several ways.

Cerro Blanco, located at the end of a cemetery, could become the expansion of that cemetery itself and a symbolic landmark for the city. Cerro San Luis, located in the affluent neighbourhood of Las Condes, has been highly developed; its slopes welcome a golf course and a variety of buildings and private houses which stand out from the rest of the hills. Cerro Blanco and Cerro San Luis show two types of intervention in complete contrast to each other (one symbolic and the other speculative), albeit still effective. The question therefore arises: given the fact that there are already real examples of these hills participating in the social world and the urban

fabric, how is it that most other hills have been ignored? In most cases, the hills are not even considered in the mapping of the neighbourhood. This fact fosters detachment from the community, lack of interest by investors to see its potential, and a missed opportunity to exploit dynamic space for public or private use. The hill as a geographical feature in a city that is mainly flat has indisputable space and landscaping value. But, finally over the past few years, when we started to see the city not only as an artifact of construction but also in terms of its territorial value, public opinion and institutions have started to consider the hills as an important element for district development. Previously, hills were for the most part exploited as merely a geographic limit to delineate the various districts. This fact has caused several problems of appropriation and even today it is not obvious which district or owner has control over a certain hill. The work of Santiago Cerro Isla foundation addresses this point, trying to be the missing link between local communities and the town hall, and educate the population and public authorities with the purpose of observing the hills a certain way – not as a problem to be solved, but as a resource for the citizenship. The exemplary case of Cerro Navia, which now provides a green space for the members of its district, was accomplished by events involving the whole community.

The great value of a project that involves the archipelago of hills is the desire to identify and strengthen the unique aspect of each shape. It is more interesting to identify the diversity of each one, without wanting to concentrate everything at the centre, and achieve the union of twenty-six hills through a continuous system of parks. This intent is not based on the image of the green city in vogue. The projects take place according to the observation of the territory, through its shape it suggests this type of surgery. Most of the hills are located in the suburbs and in the most humble areas of the city. In this way, enhancing the heritage of the hills means giving a greater asset to places that are often forgotten by the inward-focused city centre.

In a city of five million inhabitants with an area of 641 km², expanding the variety of the territory assumes more importance day by day. It is therefore important to take a position with respect to the geography of the valley, to create the image of the future Santiago. We must observe therefore the morphology of the valley, and mapping the various cerros seems a sustainable solution that aims to strengthen the natural character of the green areas of the city. The never-ending sprawl can be ordered accordingly thanks to the flat surface and the cardinal hills. In a metropolis, or in a city of great size in general, the citizen is forced into the

logic of the built environment where public spaces often have an inhuman scale and parks are suffocated by road infrastructure. The presence of naturally lush topographies plays a fundamental role in mentally escaping from the pressures of urban life.

In an area such as the Americas, where the big city and the main destinations for recreation are separated by large distances, citizens are often confined within the perimeter of their own city. Cerro Isla is a proposal with a strong local character which provides for the well-being of the land and its inhabitants. The challenge for Cerro Isla is to become an engine on a regional scale and an example for a future urban planning which takes existing geography as a primary discipline.

1. Pedro de Valdivia (17 April 1497 – 25 December 1553). Spanish conqueror, known for the founding of Santiago de Chile. Dates sometimes given as 1510 – 1569, i.e. Robert Chambers, *Book of Days* (1868). REF: Luis de Roa y Ursúa, *El Reyno de Chile 1535 – 1810*. Estudio histórico, genealógico y biográfico. Valladolid 1945
2. Indigenous populations of the territories of central Chile
3. First urban centre of the city

Commercial Galleries in Santiago

Luca Magagnoli

This essay was made possible thanks to a friendly conversation with Tomas Rojas, a sociologist who has been conducting research since 2012¹ on the galleries of Santiago and the continuing evolution of this phenomenon.

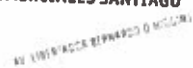
Europeans reading this article will probably find it to be a little excessive or unnecessary. In fact, an European strolling through the streets of downtown Santiago will never find the presence of these *la belle époque*-style commercial galleries unusual or special. Despite the general European influence in all of Latin America, only Santiago and a few other destinations contain this bizarre business model. The argument begins to be interesting if we leave aside the comparison of the galleries of the new continent with those of the old, and instead understand why this specific trading system has done so well until now out of its original context.

The model of passages opened at the end of the eighteenth century in France and officially died in the capital of that country in 1850, with the birth of the first department store. In 1853, Santiago opened the first gallery and the system

reached its peak around the 1930s, an era in which Europe's galleries were already seen as monuments of the past.

At a time when the system of galleries has been forgotten in Europe, it has found a place to develop in Chile. In an economic system characterised by free-market and unbridled capitalism, a business model like the galleries have prospered to this day. The extraordinary adaptability of downtown galleries represents its most interesting characteristic. Over time, Chile has increasingly moved away from the European model, and the shadow of the United States has dictated the new great influence over the last thirty years. The American influence has therefore brought a new trading scheme: the mall. Despite the success of the latter, (which spread across the planet) in the city of Santiago commercial galleries have found a way to compete with large commercial catalysts and ended up being considered a quite topical and distinctly Chilean form of trade.

In this article, galleries are not shown as fascinating glories of the past, but rather we consider their functioning today and the symbolic value that binds them to the Chilean capital.



GALERIAS COMERCIALES SANTIAGO

(Twenty-six main galleries)

01. Galería Las Rosas. Twenty-two stores; entry from Rosas 975 and San Pablo 950
02. Galería Bandera Centro. Built 1981; Sergio Larraín Arquitectos; 109 stores; access from Catedral 1083 and Bandera 521
03. Pasaje Plaza de Armas. Built 1953; Sergio Larraín & Emilio Duhart Arquitectos; 205 stores; access from north-east corner of Monjitas and 21 Mayo
04. Galería Bahía. Built 1973; Mario Pérez de Arce; eighty-six stores; access from south-west corner of San Antonio and Monjitas
05. Galería Santiago. Built 1952; Eduardo Vargas Arquitectos; twenty-five stores; access from San Antonio 434 and Merced 821
06. Galería Pacífico. Built 1951; Jorge Vidál; eighteen stores; entry from Huérfanos 1147 and Bandera 318
07. Pasaje A. Edwards. Built 1948; Jorge Arteaga - Sergio Larraín Arquitectos;

ninety-three stores; entry from Ahumada 340, Huérfanos 1011-1055.

08. Portal Fernández Concha. Built 1869-1924; Josué Smith Del Solar & José Smith Miller; thirty-five stores; south of Plaza de Armas
09. Pasaje Matte. Built 1884-1954; Claude Francois Brunet des Baines; 188 stores; access from Estado 344, Huérfanos 935 and Ahumada 341
10. Galería España. Built 1962; Alberto Cruz and Mateo Homar Arquitectos; twenty-five stores; access from Estado 337 and Huérfanos. 863-874
11. Galería Juan Esteban Montero. Built 1958; Ignacio Tagle, O. Larraín, J. Sanfuentes; eleven stores; access from Huérfanos 779, San Antonio 327
12. Galería de La Merced. Built 1982; Mario Pérez de Arce; thirty-eight stores; access from Miraflores 370 and Mac Iver 335
13. Galería Gran Palace. Built 1959; Jorge Arteaga and Alberto Cruz Arquitectos;

twenty-eight stores; access from Huérfanos 1178

14. Galería Alessandri. Built 1946-1962; A. Vargás, P. Vicuña, J. Arteaga, J. Bendersky; forty-two stores; access from Bandera 236, Agustinas 1161, Morandé 259 and Huérfanos 1160
15. Galería Crillon. Built 1917; Siegel & Geiger Arquitectos; thirteen stores; access from north-west corner of Agustinas 1035
16. Galería Astor. Built 1954; A. Cruz, J. Arteaga, S. Larraín, E. Duhart; forty-one stores; access from Huérfanos 878 and Estado
17. Galerías Imperio. Built 1955; E. Cuevas, C. Silva, C. Neira; thirty stores; access from Huérfanos 830
18. Galería Del Angel. Built 1953, S. Larraín, E. Duhart; thirty-four stores; south-east corner of Huérfanos 786 and S. Antonio 255
19. Galería Agustinas 715. Built 1951; O. Larraín; six stores; north-west corner of Agustina and Mac Iver
20. Pasaje Presidente Anibal Pinto. Built 1949-1953, A. Cruz, J. Arteaga, A. Cruz; thirty-four stores; access from Agustinas and Moneda
21. Paseo San Agustín. Built 1980; O. Cerda; 106 stores; extends from San Antonio to Estado
22. Galería Eurocentro. Built 1979; O. Borquez, M. Paredes; 132 stores; connections from Ahumada 83 to Moneda 970
23. Galería Santiago Centro. Built 1981; J. Aguirre Arquitecto; 200 stores; access from Alameda 949
24. Galería Del Rey. Built 1958; J. Arteaga; thirteen locals on the first level and thirteen on the second; access from Estado 33 and Alameda 853
25. Galerías Nacionales. Built 1981; J. Bendersky, J.L. Brunetti; 188 stores; access from Tenderini 80 and Moneda 772-782
26. Galería Metropolitana. Built 1951; O. Larraín, J. Larraín and J. Sanfuentes; sixty stores; access from Alameda 723, Tenderini 55, Moneda 720 and Mac Iver 52

Talking about an abstract model

The growth of population and the advent of the Second Industrial Revolution are some of the conditions that influenced the commercial world of the late eighteenth century in Paris. In this period, streets were a place of criminality and traffic that forced the marketplaces into more sheltered and secure locations. As a result, about 150 galleries spread throughout the centre of Paris near the Seine. It was a system of real streets bordered on either side by shops of various kinds, where it was possible to do business despite the season or weather. The Second Industrial Age brought new building materials, such as glass and cast iron, but even more revolutionary was the introduction of artificial lighting. Previously, a shopkeeper had to adapt to the weather, season, and time of day, which would affect consumers in his establishment. With the advent of electricity, it became suddenly possible to create a business independently from these factors. Among other obvious benefits, the shopkeeper could use spaces without any natural light, optimising his investment, and could even set up shop farther from the perimeter of publicly lit places.

Before the arrival of galleries and retail spaces, all business of the upper class was done in private spaces. The elite

financed galleries and commercial spaces so that the passages became the centre-piece of the high society characteristic of the nineteenth century. The evolution of this business model was so important that Walter Benjamin took the passages as an example for his thesis. The German philosopher understood the meaning of the entire nineteenth century society through the life and death of this commercial model.

The reasons for the installation of this model in Chile were the same than in Europe. In particular, there was an interest to develop this emerging capital with the image of a modern European city. In that sense, the Galería E. Montero is a great example. It is entirely decorated with black and white mosaics, with ornaments accompanying the visitor up to the entrance of the cinema built as a social gathering place for the elite of the early twentieth century. In this case, its materiality, based on stone, glass and decoration, and the programme (cinema and boutiques) comply with the European vision of the business model, but an adaptation occurred within the Chilean context. Artist Nemesio Antunez, called upon to design the gallery, selected the Quinchamalí ceramics characterised by typical labour-intensive black clay manufactured by the most humble and purely Chilean handicraft. This design not

only expressed the will to enhance Chilean products, but also showed the desire to give dignity to the proletarian. The world represented in the mosaics is far from the everyday life of the bourgeoisie, because it represents the humble world of the rural population of Santiago.

Settlement of a model which came from far away

Santiago de Chile is a colonial city. Like most of the Spanish settlements, the draft of future cities was based on the design of a military camp: Plaza de Armas², with the cathedral, post office and town hall. From this matrix, the city was developed throughout a system of *cuadras*: blocks which are repeated indefinitely as an orthogonal grid. This system ensured security and control by a handful of people far away from their homeland. In such a rigid system of blocks and wide streets, a subsystem of passages and covered roads would allow one to cross the city centre in a more porous and easy way. In fact, the first attempt of the galleries used the same logic as Parisian passages. For example, the Pasaje Matte, one of the first galleries of Santiago located in the south of Plaza de Armas, has all the elements mentioned in the writings of Walter Benjamin. Inaugurated in 1852, it was the property of Chilean bourgeois

society: first the former president Manuel Bulnes Prieto, then renamed Matte by its ultimate owner. It had fifty-two local boutiques of local high-quality clothing and fabrics, an extrapolation of the bourgeois salon in the heart of the city. As if to emphasise its overseas inspiration, it was designed and built by a French architect, a graduate from the School of Fine-Arts in Paris: Claude Francois Brunet de Baines. The advent of the Chilean *belle époque* can be considered as the affirmation of the galleries' structural model in the 1930s. The strategy adopted for the development of the galleries was principally implemented by the architect and urban planner Karl Brunner. Brunner saw in the insertion of a network of covered roads the possibility for the centre of Santiago to evolve and mature. Brunner's mission to develop a new urban model in the city resulted in the establishment of laws allowing the explosion of the passage typology. Indeed, the Article 460 of the *Ley normativa de ordenanza de construcción y urbanismo*, published in 1932, allowed new buildings to exceed the maximum permitted height if they incorporated areas of public transit and trade through the ground floor. This system motivated real estate speculators toward constructing public spaces throughout the city. According to this scheme, galleries were considered public land as they



Galería del Ángel

represented a form of deal with which speculators increased building volume within the allotment. Thus, a flow system was born, parallel to the logic of urban development, i.e. an irregular system that doubles or triples the space inside the network of the city centre.

However, the case of the Galería Imperio demonstrated that this law was not strong enough to protect the city from various radical transformations. Effectively, the Galería Imperio was demolished in 2013 in order to build a new shopping mall. This demolition signified the disappearance of its public spaces, erased from the urban fabric. As claimed by architect Elcke Schlack³, the demolition breached the deal with the people, who felt deprived of their public area.

An interesting comment by architect José Rosas explains that the geometrical irregularities of the galleries are not at random but are part of a planified network. The discovery of some wells in the most secluded blocks of the centre suggests that the first galleries and passages were linked to the presence of ancient irrigation ditches and channels that were part of the infrastructure of Santiago. The ease of movement and the infinite diversity of products offered made the galleries an irreplaceable centre for trade. The prosperity of the system offering various combinations of services created an iconic place within the Chilean capital. Theatres, restaurants, and cinemas, such as the Cine España, the Ástor, or Windsor, accounted as meeting places of the whole Chilean society through several decades. Furthermore, the 1930s was the

beginning of a socio-political economic era that created a synergy, allowing rapid spread of the gallery system. This synergy allowed a unique mixture of stakeholders between private entities and municipal management. It may be added that the elite built the old town for the growth of the middle class, a quite unique phenomenon in Chilean history. High society no longer worked only for itself but promoted freedom of movement to the new emerging social middle class. According to Jorge Larenas⁴ reflection, there was an expansion of democratic space through political evolution, building a new citizenship along with the new city. The implementation of innovative social networks in a democratic space had the potential to be shared by anyone. This successful system started to decline only during the 1970s. At the same time, most passages were already demolished in most cities of Central Europe, keeping only the most significant as an architectural heritage, frozen in time like a postcard.

The expansion of Santiago in 1970 led to the development of other business models in more distant districts from the centre. The citizens, conditioned by great distances, could no longer depend on the galleries for all their needs. In this period appeared new commercial systems such as *los Caracoles comerciales* in Providencia and the mall in the rich eastern part of the city. These new typologies provide a displacement of commercial activities and above all served the interest of customers looking towards new attractions and services. It is undeniable that today the passages do not represent



Galería Edwards Gallery

an unique shopping experience but they have a great daily importance which still competes with the mall. According to a survey by *El Mercurio*⁵, 68 per cent of Santiago citizens consider the galleries as a quiet space used on a daily basis to move within the city centre (reaching an influx of about two million people a day). How is it possible that this outdated business model remained intact in a city marked by sprawl with a tendency to renew by destroying rather than preserving?

Galleries as a Symbol to Represent Chilean Reality

In Paris, *les passages* became an obsolete model in 1870, while in Santiago de Chile a century later they were still a main part of modern-day city life. Chile is a country marked by deep social inequality and obviously Santiago is representative of this situation.

Towards the north-east of the city, neighbourhoods and houses appear gradually more well-off and the town disintegrates into the sad destiny of city gardens without social life, where public spaces are composed of great roads for cars and malls and where families often gather when they aren't spending the weekend in the mountains or by the sea. There is no city in its European definition, but more the evolution of the city according to the American layouts. Moving in the south-west suburbs, most humble people live on a plot, including a house and garden which disrupt the urban structure. During working hours, these two apparently distinct worlds merge into the centre.

In this respect, the galleries represent the daily places in which these two distinct realities briefly coexist. They become the catalysts of daily integration between social and economic classes. Despite the fact that many private companies moved to Las Condes business district in the early 2000s, the location of public power and the headquarters of banks and corporations remain in the historical centre. The shift of the upper class to the eastern area of the city has freed many spaces and brought down costs, allowing more humble people to use some areas of the historical centre. The Santiago of today, particularly the life of the centre, is characterised by the unbounded growth of foreign populations – not only coming from neighbouring countries, but also from Europe and North America. Foreigners are increasingly moving into the streets bordering Plaza de Armas, American businesses are managed from the centre, and the invasion of Made in China has blended with traditional craftsmanship to create a contemporary image which it is now impossible to understand.

It is not just the temptation of an endless trade that makes galleries attractive nowadays, but their undeniable spatial qualities. The structure of the galleries is very interesting. If you think about it carefully, it is a public system inserted in completely private areas that makes this ambiguous space difficult to constrain under the label of private or public. Being a hybrid model of dubious nature makes the gallery system dynamic, easing adjustments over time. It is a great



Galería Juan Esteban Montero

system resulting from numerous small subsystems that may vary without altering the identity of the macro-system. Although Caracoles possess a certain spatial quality, they are closed structures with lack of continuity in the urban fabric. Therefore, the Caracoles can be considered as the intermediate between the galleries and the mall, an intermediate point between the public and private areas. The main quality of a shopping centre lies in its easy accessibility and the ability of international consumption. The fact of not having any architectural quality forces these suburb boxes to continually reinvent themselves through added surprise phenomena, magic, and enchantment. For that reason, it could be said that the mall owes its origins more to the logic and design of marketing than to the architectural design. And that is the reason why often the average life of the mall's business model lasts for about twenty years.

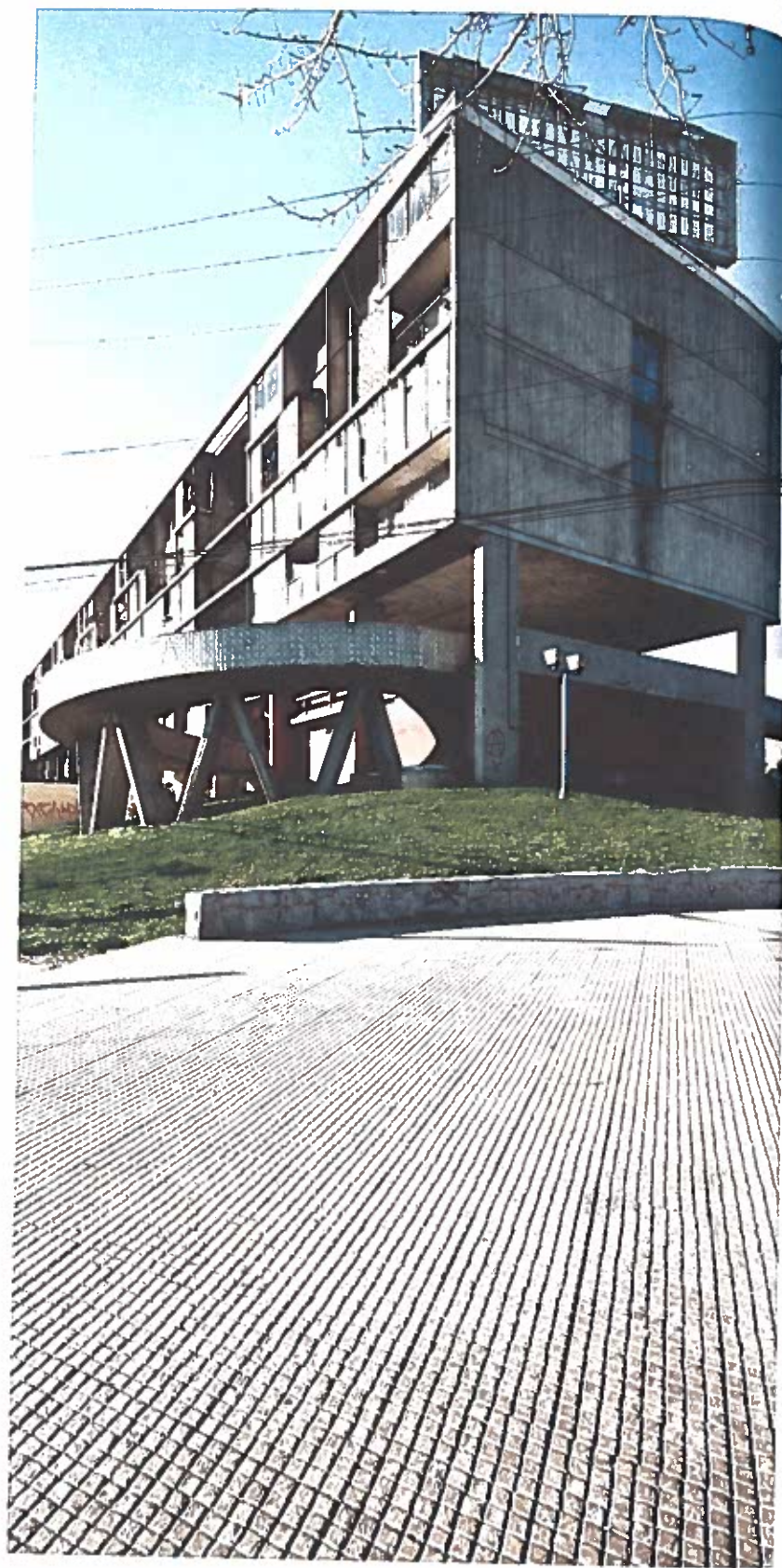
The emergence of a large population without cars prevents the mall constituting a centre of consumption. It is a new social fabric that is gradually growing across Santiago.

Despite the passage of time, decay, and lack of maintenance, a certain quality and spatial comfort remain. Part of being a city dweller is recognising the undeniable comfort of shortening the path in daily journeys. Galleries represent an oasis away from the noise of the busy streets and they provide shelter in the most extreme seasons of the year. Genaro Cuadro mentioned that "they may represent a successful business model if they were stimulated by adequate investment, even outside the historic centre"⁶. It can therefore be said that passages remain a unique model because they escape from the logic of the traditional shopping street and from the logic of the mall. The mall is actually an attractive presence in the urban fabric, but remains bound to its character of a large box, or conspicuous consumption, completely isolated from the outside world. The character of the galleries is the opposite, being perfectly integrated into an urban network that is self-regenerating and constantly improving.

As the world is increasingly looking to the past, preferring to observe reality through 1960s photographic filters, as recognised in the vintage films directed by Wes Anderson, it is not hard to believe in Genaro Cuadros' words. An early proof of this reflection is the development of Barrio Italia. It is a neighbourhood mostly dedicated to the world of design and underground art. The fact that this space is for elite consumers makes it less interesting than the galleries. Despite its captation, its structural model is owed to the galleries. The manzanas are perforated to make room for mini mazes such as cafés, craft shops, a design increasingly gaining influence in the neighbourhood. This example shows how the galleries could be easily extended and adapted to fit in various districts of the city. Considering that all big cities sooner or later turn their interest towards their most remote and forgotten spaces (the Tate Gallery and New Yorkers' lofts to name the most famous cases), commercial galleries could become the next model to follow. If the future of Santiago sees its citizens agreeing with more bicycle and pedestrian paths in order to recover more urban and ancient structures of the central and western city, then the galleries should be reconsidered. Santiago should be built not only from a macro-structure of the great transportation system and monumental blocks, but also by a substructure made of the proliferation of small, more humble projects.

This is the current reality of Santiago: a city that seeks life within its cuadras, breaking through the border of its edges to find itself in an intimate and social dimension.

1. Galerías Comerciales de Santiago Centro. Recorriendo su Historia y Patrimonio, Fondart 22088 Línea Patrimonio Cultural Inmaterial 2013
2. The main square of the city
3. Architect Pontifical Catholic University of Chile, professor at PUC and at University of Chile
4. Chilean sociologist specialising in urbanism practice, professor at University of Chile
5. *El Mercurio*, national newspaper, published on Friday 24 April 2015 by Sebastian Sottorff
6. Genaro Cuadros, Director of Laboratorio Territorio y Ciudad UDP



Unidad Vecinal Portales

Calles Apóstol Santiago,
Portales, Los Sophoras,
El Belloto, Estación Central
Oficina Bresciani, Valdés, Castillo, Huidobro
1954-64

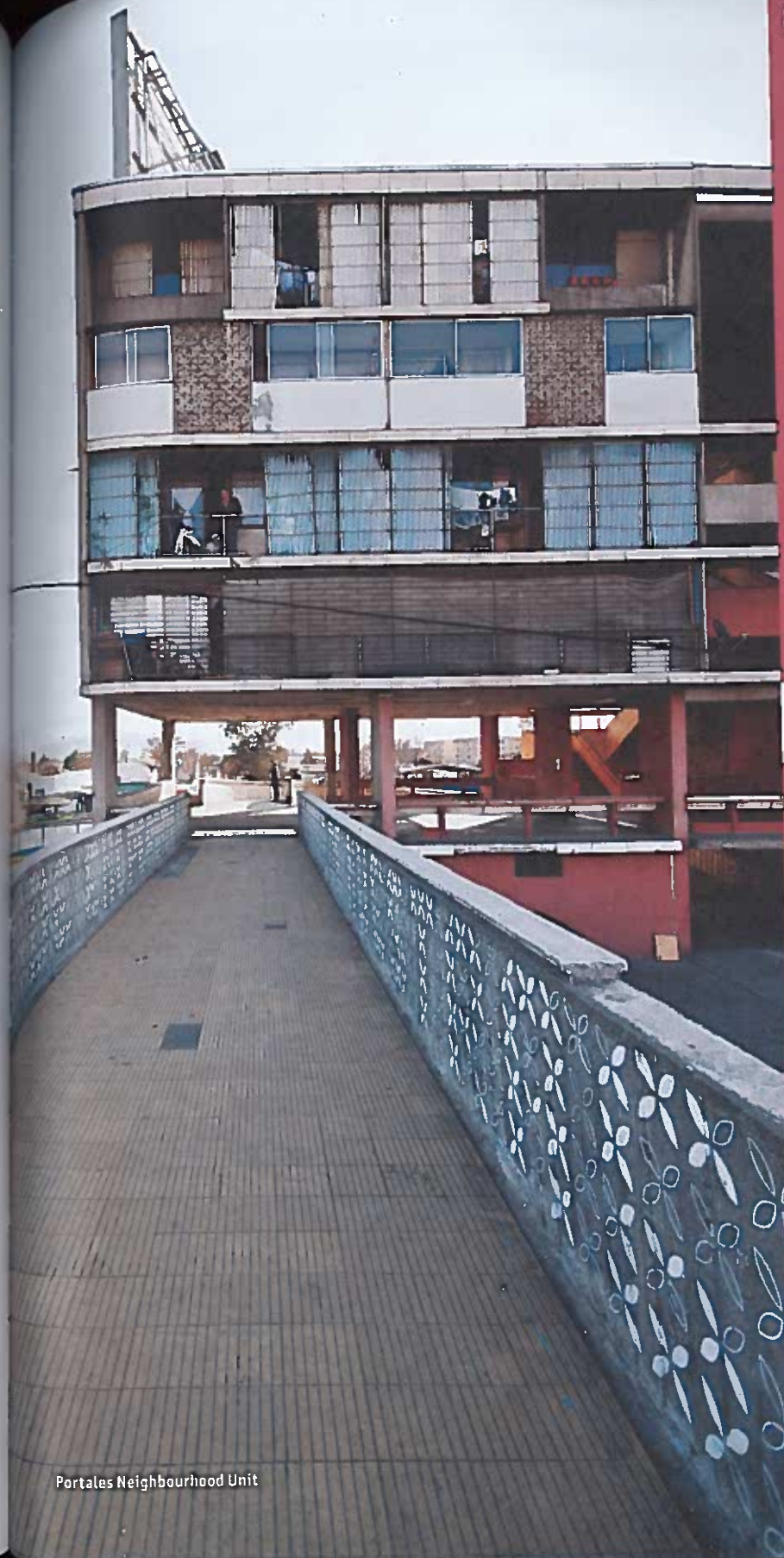
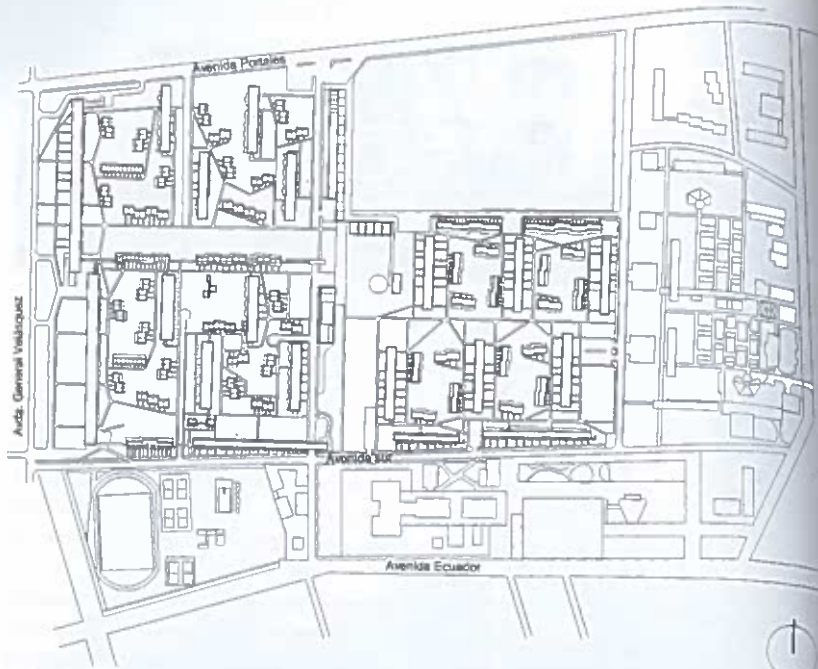
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In the 1950s, Santiago was reaching two million inhabitants – a huge growth due to rural exodus – and was encircled by slums on its outskirts. Thus, the Portales Neighbourhood Unit was built in a political context, giving a boost to the quality of life for the middle and lower classes. The project represented one of the most emblematic of that period with an avant-gardist vision, a great formal expression, and special attention given to urban planning. The project is located west of Santiago's historical centre, next to the central railway station. It is bordered on the north-east by Quinta Normal Park, on the east by the University of Chile, and on the west by the Panamerican Highway. The project was developed in continuity with its urban context and special consideration was given to existing green spaces and tree-bordered avenues. As a matter of fact, the concept was to develop the complex within a generous green public space. The project was designed dense and compact, using only 20 per cent of the plot area so as to keep a large number of native plants. The Portales Neighbourhood Unit is composed of nineteen blocks of distinctive functions, but with a common architectural treatment. Five long blocks, six or seven storeys high, are installed along the southern and western edges to establish a strong limit and allow wide openings offering the best views of the Cordillera and Santiago Valley towards the north and east. The longest two blocks, 240 m in length, create a physical barrier with the



Panamerican Highway. As these blocks were built higher than usually permitted, an elevated circulation was created to comply with accessibility rules dictating a maximum of four floors without elevators. Fourteen blocks, which are all oriented east-west, fragment the plot into smaller entities, easily recognisable to inhabitants. Finally, smaller blocks, one or two storeys high, punctuate the public area in between the larger blocks. A total of 1,860 housing units in thirty-eight typologies have been distributed across 1,500 apartments and 360 houses to accommodate approximately 11,000 residents within a 31 ha area. A central north-south axis divides the complex into two sectors, creating a main access and a link to Portales Avenue. Vehicular traffic and pedestrian circulations have been kept completely separated. From the main axis an elevated foot path leads west through various blocks. The architecture of the project follows an international style with pilotis, white-painted concrete, ramps, and pathways tainted with local craft-work such as brick claustras and lattice sunscreens. However, the project, constructed in two phases, shows two different architectural approaches. In fact, the first stage contains a richer and more complex composition, including a sculptural helical ramp, exterior coloured and patterned tiles, yellow- or blue-painted louvers, a bas-relief by artist Ricardo Irarrázaval, etc. Conversely, the second stage is more rational and economical; rough grey concrete is the unique material without any ornament or colour. Initially the project was really successful – however, the surroundings then became insecure and stigmatised until recently when a remodelling process would bring back the former prosperity.



Portales Neighbourhood Unit

IN MEMORIAM
NAME
MAGNET
MAGNET
PDE 100

C

1005 4-1-1950



Memorial de la Solidaridad San Alberto Hurtado

Av. Padre Alberto
Hurtado 1090, Estación Central
Undurraga Devés Arquitectos
2010

048 C



San Alberto Hurtado's Memorial is situated in a small and quiet private park inside a religious complex. Father Hurtado was a Chilean saint who devoted his life to the most unprivileged. The memorial designed by Undurraga Devés is surrounded by a sanctuary, a small hospital, a church, as well as the offices of Hogar de Cristo, a charity foundation created by Father Hurtado in 1944. The concrete two-storey building stands in the park next to other existing buildings. Its main façade faces a small meadow and appears monolithic, while a white concrete wall seems to levitate above the ground.

This wall is punctuated by hundreds of translucent glass bricks and three rectangular windows. The austere and repetitive architectural treatment of this façade strongly characterises the building. The diffuse light passing through the glass bricks imbues a spiritual significance into the main exhibition space. At night, the effect is inverted and the interior illumination reveals the random geometrical pattern outside. A vertical fault marks the entrance of the memorial. Once inside, the visitor is led through various semi-levels connected by ramps and stairs. The complex geometry with unparallelled walls and sloped roofs is balanced by simple materials, such as white concrete walls and bleached pine ceilings, conferring upon the structure an austere and peaceful atmosphere.

TUE-SUN 9:30AM-7:30PM

www.santuariopadrehurtado.cl



Museo de la Memoria y de los Derechos Humanos

Av. Matucana 501, Santiago
Estudio America: Carlos Dias,
Lucas Ferh, Mario Figueroa
2008-09

049 C



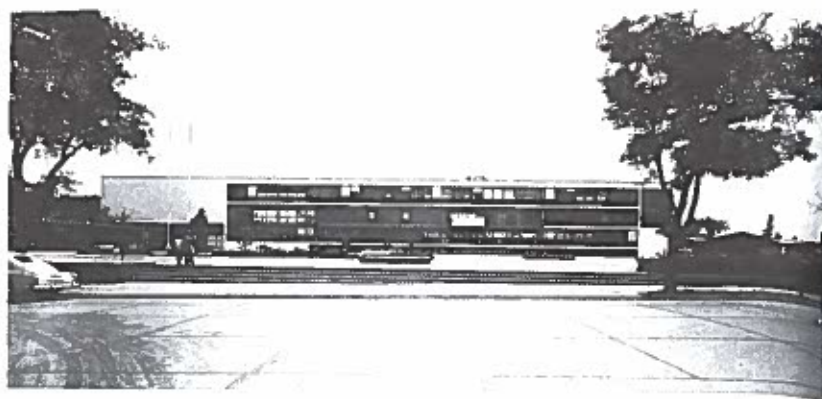
The Museum of Memory and Human Rights is situated at the junction of three municipalities: Quinta Normal, Santiago, and Estación Central. A pure volume sits above a public space, strongly reminiscent of Lina Bo Bardi's Museu de Arte de São Paulo, or Paulo Mendes da Rocha's Museu Brasileiro de Escultura. The project is divided into two parts: the Memory Square – a paved public space set into the ground – and the museum, a large parallelepiped floating above. The Memory Square is accessible by ramps and stairs, and hosts open-air events. The museum, café, auditorium, documentation centre,

and underground parking are all accessed via the square. The museum resides in the large suspended volume, seated over two water ponds that emphasise the levitation effect. The monolithic and opaque aspect of the volume is actually a filtering façade made of copper mesh panels placed in front of a random structure and a glazed curtain wall. The shorter façades are hollow and give to the volume a tubular aspect. The building includes three levels of museum space which illustrates the history of Chile from the 1973 coup to the end of the military regime. An atrium connects the different levels around an art piece composed of victims' pictures. Circulations are set on the perimeter of the space, allowing visitors to escape the trauma of the exhibition by enjoying the outside view.

TUE-SUN 10:00AM-6:00PM, JAN-FEB 10:00AM-8:00PM

www.museodelamemoria.cl





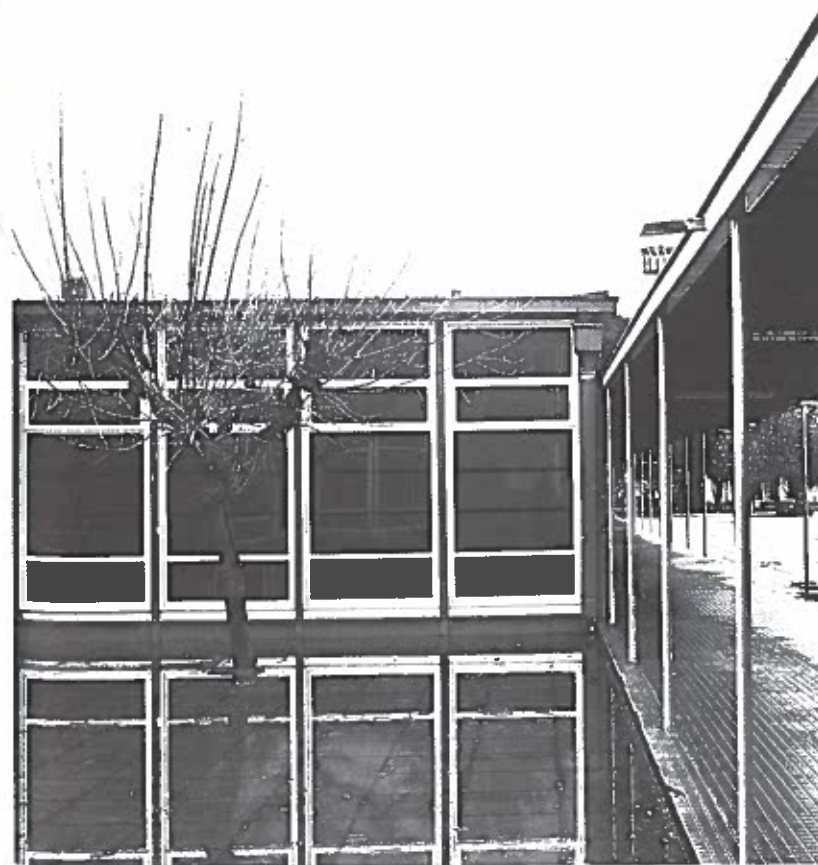
Universidad Técnica del Estado 050 C

Av. Libertador Bernardo
O'Higgins 3363, Estación Central
*Oficina Bresciani, Valdés,
Castillo, Huidobro*
1957-64



The complex is located west of Santiago's historical centre, between Quinta Normal Park and Libertador Bernardo O'Higgins Avenue, next to the central railway station. Very avant-gardist when inaugurated, the university wanted to communicate a technical image through the design and the materials used for its campus. Furthermore, the issue was to conceive a solution that brought freedom and flexibility for further evolutions. Like most projects from Bresciani, Valdés, Castillo, and Huidobro, rigorous geometric composition and architectural vocabulary reflect modern architectural principles. Similar to the Portales Neighbourhood Unit's programme, built on the western adjacent plot, the project was developed dense and compact, keeping the largest green spaces and integrating the campus into Quinta Normal Park. A longitudinal axis organises the

complex, leading from a main front volume, the Casa Central, up to a residential zone. Secondary pathways along the axis connect the other volumes. The main elements of the programme are the Casa Central, the Pedagogical Technical Institute, and the Technical and Engineering School. The Casa Central hosts the Rector's office and the administration. It was built as a longitudinal volume and positioned at an articulation point between old and new constructions. The disposition of other volumes was inspired by Alison Smithson's mat-building theory: a network of covered circulations, ground-floor buildings, and patios laid on a perpendicular grid. This principle could expand and be adapted to the university's future needs. Structurally, the buildings are made of concrete walls – addressing seismic constraints – as well as metallic beams and columns. The non-load-bearing partitions are made of pre-cast panels set on a 1.25 m metal grid. A mural offered by painter Roberto Matta decorates the council chamber. The modern design of the buildings slightly evokes Mies Van der Rohe's MIT buildings in Chicago and fits the technical spirit of the school.





NAVE

Calle Libertad 430, Santiago

Smiljan Radic

2010–15

051 C



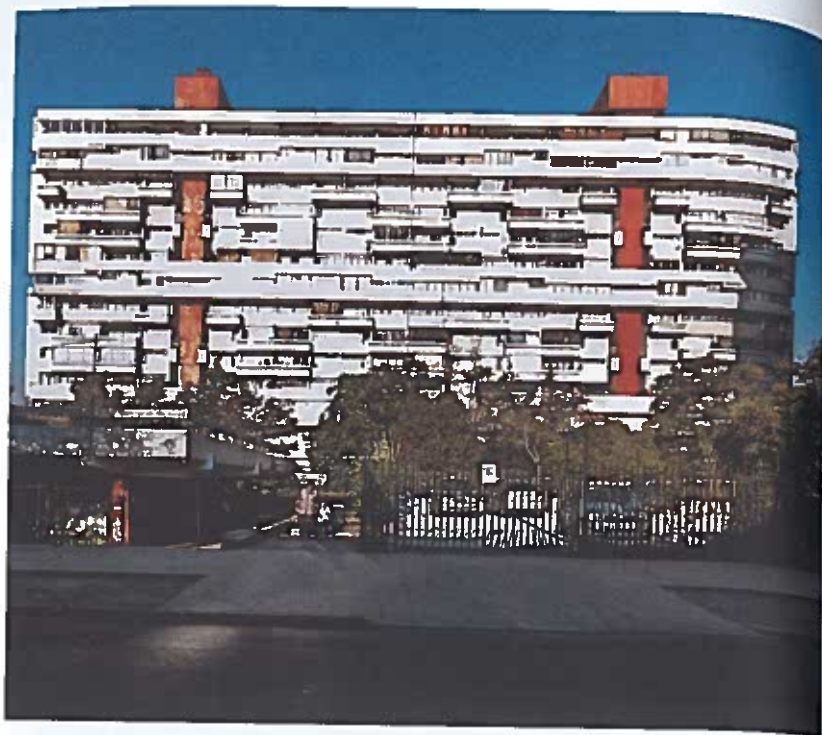
The Yungay district inherited a rich historical past that helped to preserve a very active cultural effervescence which has lasted up until now. The neighbourhood appeared in the nineteenth century in colonial style and witnessed a period of great prosperity. It received upper- and middle-class families as well as major figures who shaped the development of the country. By the end of the twentieth century, wealthy families had abandoned the area and moved further east towards the Andes. The district, badly deteriorated, was declared a protected zone by the National Monuments Council in 2009 thanks to the efforts of the Yungay community. NAVE has settled in an old house damaged by a fire in 2007, followed by the 2010 earthquake, leaving only the façades almost intact. NAVE is a Centre for Contemporary Performing Arts, including dance, performance, music, theatre, experimentations, residences, i.e. an innovative programme with strong cultural traditions in the process of renewal. From the exterior, the preserved existing façades maintain their original character and the neighbourhood's small scale. In contrast, the interior reveals a brutal aesthetic released




from the rigidity and rigour of the façades. The entrance directly leads to a generous flexible space of 750 m² dedicated to performances, with a capacity of 500 standing and 146 seated on retractable steps. This open space, called the black box, can be completely closed or partially opened with wooden shutters placed in front of the existing windows and doors which provide framed views of the neighbourhood. A sculptural concrete staircase crossing the main space leads up to a 750 m² roof terrace, offering outstanding views of the Santiago cityscape. There, the incongruous shape of a large circus tent is discernible which receives performances to create a popular atmosphere. In the northern part of the building, where the former house structure was less damaged, several smaller performance rooms were built on two levels together with services, bedrooms for resident artists, and offices for the administration. Partly opened towards the black box, a smaller performance room for 120 people – called the white cube – receives natural light from the roof. The project plays with contrasts between the small-scale façades and the wide interior space; between subtle patterns of classical architecture and rough concrete volumes, and between the permanent mass of concrete and stone versus the light and ephemeral nature of the circus, etc.

www.nave.io

NAVE
MUSEUM
MUSEUM
MUSEUM



Remodelación República

Av. República 600, Santiago
Vicente Bruna, Germán Wijnant,
Victor Calvo, Jaime Perelman y
Orlando Sepúlveda
1967 



The project was the first prototype for a large-scale housing complex that the Chilean government promoted in downtown Santiago. It is located at the southern end of República Avenue in a university district composed of dense low-rise urban blocks. The project is settled on a super-block composed of three former plots. Here, the urban context was completely ignored and the project thus developed in *tabula rasa*, thus evoking Le Corbusier's Radiant City. As a matter of fact, the project is composed of two high-rise housing units and a base platform to provide multiple public spaces. The base platform hosts commercial facilities on a semi-buried level and a mineral square on its rooftop. The public spaces offered luxurious green areas to the inhabitants and provided access to both buildings which had independent accesses. Today, the only connection left with the neighbourhood lies in

the commercial area since all the green spaces have been transformed into parking areas and accesses to both buildings have since become private. The two housing units are set out according to a north-south axis parallel to República Avenue in order to provide east-west oriented apartments. The interior distribution was organising according to a particular system of semi-levels which reduces the surface of common areas to only five levels of corridors for a fifteen-floor block. Each corridor distributes mono-oriented apartments on the same level on one side, and double-oriented triplexes, accessible by a lower and upper semi-level. The triplex apartments are organised on a public semi-level hosting the living room, kitchen, toilets, and service room; and a private semi-level hosting the bedrooms and bathrooms. The internal distribution is clearly exposed through the façades, while the complex combination of apartments and the vertical and horizontal distributions are left visible from the outside. The composition evokes brutalist architecture which is referenced in the works of Lina Bo Bardi, Le Corbusier, or Alison and Peter Smithson.





Conjunto Empart

Av. Matta, San Ignacio de Loyola, Santiaguillo y Viel, Santiago

Oficina Bresciani, Valdés, Castillo, Huidobro 1958

053 C



This housing complex reflects the political will at that time to revitalise deteriorated old districts in order to respond to an increasing densification in Santiago. The principles adopted for this complex were very innovative and were largely reused afterwards in many projects such as the Portales Neighbourhood Unit. The composition is inscribed in its existing urban fabric and occupies a small plot next to O'Higgins Park. The developed concept, consisting of a comb-like figure, offers generous openings towards the park and a great balance between built volumes and open spaces. As a matter of fact, the main volume is positioned along San Ignacio de Loyola Street while three smaller blocks are arranged perpendicularly to the first one to maximise the visual porosity with the park. Unfortunately, the subsequent

construction of the Panamerican Highway and the metro line completely disrupted the relation between the complex and the park. The main six-storey high block is fragmented into six modules, thus breaking its monotonous linearity. In terms of organisation, the main volume presents two floors with simplex apartments and the upper two ones with duplex apartments. In the three smaller blocks, external corridors lead into duplex apartments. Commercial facilities have been organised on the ground floor opening on to Matta Avenue. Green spaces between the blocks were designed for leisure activities. The buildings are laid on pilotis and are topped with sculptural water tanks, bringing lightness and elegance which contrast with the rational and ordered composition. The creativity of this ambitious project also lies in the choice of materials, such as the combination of exposed concrete and stone walls or coloured ceramic tiles. The materiality represents a hybrid solution – less radical than other projects subsequently built by the same office.

Casa Matriz del
Banco del Estado de Chile
Av. Libertador Bernardo
O'Higgins,
Santiago
Héctor Mardones Restat.
1945

054 C



The Banco del Estado building is located on Libertador Bernardo O'Higgins Avenue next to La Moneda Palace, downtown Santiago. At the time of its construction, it was considered to be the tallest building in South America. With a monumental and austere appearance, this institutional building boasts a strong presence. It is composed of two nested volumes, a massive one unifying the entire composition, and a vertical one acting as a visual signal

on the avenue. The main volume is ten storeys high, composed of a two-storey base widely opened towards the street, seven office floors with a grid of repetitive square windows, and a top level with horizontal windows, a canopy crowning the volume. The curved corner on Bandera Street is interrupted by the second vertical volume, shifted 3 m towards the street and placed upon two-storey high pillars to mark the main entrance. Its façade is divided into three parts, highlighting its vertical proportions: the central part with a slightly concave balcony on every level, flanked by two square windows on each side. The balanced relation between both volumes, the simple plan organisation, and the austere details make this building a good example of rationalism.



Plaza de la Ciudadanía »
 Av. Libertador Bernardo O'Higgins, between Calle Morandé and Calle Teatinos, Santiago
Undurraga Devés Arquitectos
 2004–05

055



In order to celebrate the bicentennial of Chile's independence, the government planned to construct various projects of great emblematic and civic importance across the entire country. Undoubtedly one of the most symbolic projects was the remodelling of Citizenship Square facing La Moneda Palace, which entailed a new cultural centre situated beneath the square. Libertador Bernardo O'Higgins Avenue (also called La Alameda) divides the square into two parts. The northern part, located along the palace, consists of a 10,565 m² esplanade, including a green space, a water surface, and a forecourt. A generous lawn area is structured by stone paved pathways designed in a strict orthogonal grid and diagonal lines. The central pathway passes through a water basin before heading to a mineral courtyard positioned adjacent to the palace. Two pedestrian accesses to the cultural centre are placed at both ends of the courtyard. On the southern part, the composition is arranged symmetrically to the northern part. Therefore, the green pattern continues similarly along La Alameda and a mineral space gives a new continuity to Bulnes Promenade, south of the Square. Bernardo O'Higgins' crypt, in the centre of this area, is accessible by ramp, bringing the visitor to this ceremonial space where symbolic elements are exhibited. A final phase, still to be constructed, will consist of remodelling



Libertador Bernardo O'Higgins Avenue, creating a continuous space and unifying the northern and the southern parts into a single great esplanade.

Centro Cultural Palacio La Moneda »

Av. Libertador Bernardo O'Higgins, between Calle Morandé and Calle Teatinos, Santiago
Undurraga Devés Arquitectos
 2004–05

056



La Moneda Cultural Centre is located under Citizenship Square. This complex is accessible through two excavated patios which are positioned on each side of the central mineral square on a lower level under the street. A system of stairs and ramps connects the patios to the street level. The continuity between the water surface of the square and the patios is highlighted by water falling along a wall into the patios. Inside, a three-storey interior courtyard is naturally lit up through the glass pavements of the square above. In terms of size and shape, this central space evokes the interior courtyards of the palace. The wide space surrounded by galleries distributes two large exhibition rooms, an auditorium, shops, and administrative offices. The size of this interior space, the natural light, and the presence of vegetation in the courtyard helps to forget that it is located underground. Next to the courtyard, below the central green area, an underground public parking area was also constructed. Its materiality is sober and minimalist, displaying a variety of generous public spaces bathed in light.

① www.ccplm.cl



**Colegio Secundario del
Instituto Nacional de Chile**
Calle Arturo Prat 33, Santiago
José Uambias Merchant
1962-63

057 C



The project consists of a state high school for boys, the most important in the country, with a capacity of 2,500 students. It is located in the heart of Santiago, occupying an entire city block between San Diego, Arturo Prat, and Padre Alonso de Ovalle streets. Thus, this huge complex of 33,000 m² was set up on a plot of 14,000 m² where some parts of the programme were distributed on buildings up

to seven levels high. The project is organised on a strict orthogonal grid, including fifty-five classrooms, twenty-five special rooms (workshops, laboratories), an auditorium, dining rooms, a gymnasium, and a striking volume above the entrance hosting administration offices and the library. A series of courtyards of different scales and uses punctuates the composition. The project, entirely built of reinforced concrete, reflects a great synthesis between modern principles – such as pilotis and horizontal windows – and elements adapted to South American climate conditions, such as roof courtyards, covered pathways, and brise-soleil façades.



**Edificio ex-EFE Empresa de
Ferrocarriales del Estado**
Av. Libertador Bernardo
O'Higgins 924, Santiago
Oficina Costabal y Garáfulic
1934

058 C



The building is on Libertador Bernardo O'Higgins Avenue, in the space between La Moneda Palace and Cerro Santa Lucía. It is an exceptional piece of work which characterises the eclecticism of the architects Costabal and Garáfulic. Their most emblematic project, the Santa María Clinic, was severely transformed and is almost unrecognisable compared to this example,

still in very good condition. The project incorporates rationalist and streamline styles, the machine being the first symbol of modernity, giving full identity to the railway company. The plastic approach with curved angles and horizontal lines is reminiscent of Enrich Mendelsohn's work, while the distribution in plan is symmetrical and quite classical. The building features a main access on the avenue, and two symmetrical secondary accesses on Serrano Street and Omer Huet Passage. It projects massiveness and monumentality so as to be well integrated in its urban context. Today, the building hosts the Urbanism and Housing Department.





« Edificio Santiago Centro »

Av. Libertador Bernardo
O'Higgins 933, Santiago
Jorge Aguirre Silva, Carlos
Bolton, Sergio Larraín, Luis Prieto
1964-80

059 C



This complex was developed in a rectangular plot facing Libertador Bernardo O'Higgins Avenue, between Ahumada, Estado, and Matías Cousiño streets. Three independent office buildings emerge over a base commercial platform. A twenty-five-storey hexagonal tower is positioned in the centre of the composition and gives the complex its identity. The two fifteen-storey lower volumes are placed on each side of the tower and lean on the existing buildings. The two-storey commercial platform and one underground level extend through the entire plot. The platform hosts a shopping centre where a pedestrian network links la Alameda to Matías Cousiño Street and connects to the commercial centre next door. These public galleries are characteristic of downtown Santiago. A direct link to the University of Chile metro station is also available. The commercial platform is interrupted along the avenue in front of the tower to provide space for a small square where everything interconnects and where elevators serve all platform levels. The three buildings have the same type of structure and distribution: open-plan offices organised around a central core and a perimeter structure. However, all façades were designed diversely. The tower has curtain wall glass façades, while the concrete structures of the two lower volumes are visible in front of glass windows, the western one featuring posts and beams, and the eastern one only expressing the horizontality of the slabs.

« Edificio Endesa »

Av. San Isidoro 85, Santiago
Oficina de arquitectos edificio
ENDESA, Jorge Aguirre,
Emilio Duhart, Gastón Etcheverry
1965-70

060 C



The building is in downtown Santiago, a few blocks south of the so-called "Alameda Avenue". Its simple parallel-epiped shape is enhanced by the strong



concrete grid expressed on its façades. As a matter of fact, thick slabs and hexagonal pillars with a floor to floor layer of glass set back 2 m behind the structure are the components of the façade. Thus exposing the skeleton bestows upon it a rational and austere appearance, and also enables wide views without thermal problems by using the structure as a brise-soleil. The slab between the ground floor and the second floor is hidden, showing a double-height level and creating a monumental effect. The pillars of the ground floor and the first two slabs are treated differently from the other ones in order to distinguish offices from other facilities. The building was built for the Endesa Electric Company offices designed for 1,000 persons, including offices, meeting rooms, a library, an auditorium, a restaurant, a parking, and warehouses. The nineteen-storey tower is built on top of two undergrounds levels. The ground floor is intended for public services, the second floor for the library and auditorium, the third for the restaurant, while from the fourth floor upwards each level consists of a 30 m by 47.5 m free floor for offices with a system of light subdivision around a central core. This central core, also in concrete, hosts height elevators, two staircases, and services. At the top, two technical floors are set back from the façade. The two underground levels of parking are laid on the entire plot, built under a mineral plaza around the building. In 2008, an extra external staircase was added on the western façade to comply with recent fire regulations.

Centro Cultural Gabriela Mistral

Av. Libertador Bernardo
O'Higgins 227, Santiago

Sebastián Baranov,

Christian Fernández, Christian Yutronic

2009–10

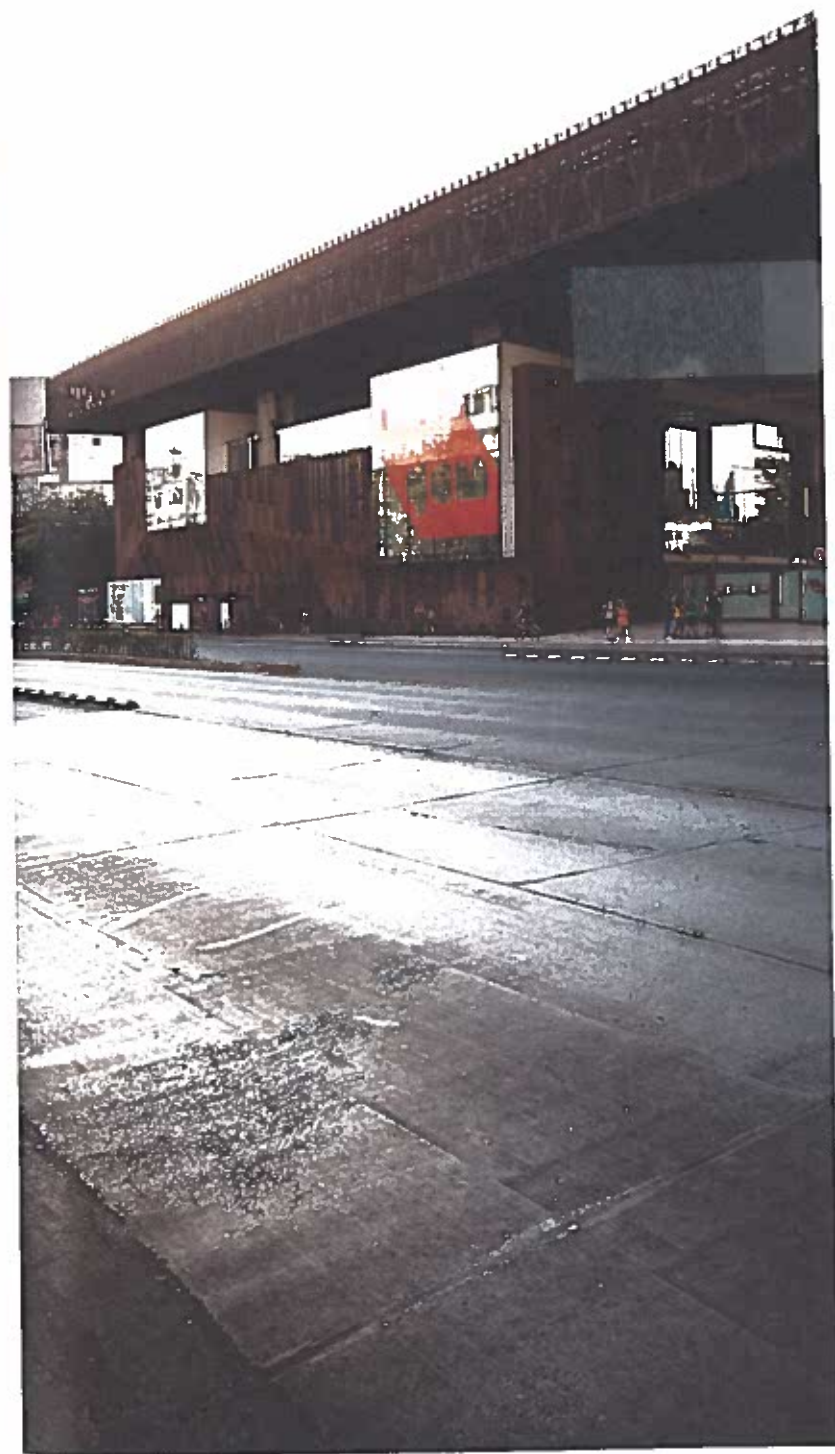
061 C




The Gabriela Mistral Cultural Centre is situated on Libertador General O'Higgins Avenue, which is also popularly known as La Alameda, Santiago's main avenue. Originally built so as to host the United Nation's Third World Conference on Business and Development in 1972 by Salvador Allende's socialist government, the building was characterised by the political and social divisions of the country's history. Used by General Pinochet's regime from the 1973 coup until 1989, it was then occupied by four governmental departments, including the Ministry of Defence. This bipolar occupation by fundamentally different types of power has paradoxically led to the building's neglect. After severe fire damage in 2006, the government had to call for an international architectural competition for the design of a new cultural centre. The architects designed a large canopy structure held by monumental concrete pillars enveloping the public facilities below. The administration and offices are concentrated in a tall tower to the rear of the site. This canopy design allowed for gradual development of the buildings on the site, permitting the construction programme to be completed in less than a year. The new project's ambition was to establish relations with the city by

breaking the existing complex. Two main strategies were adopted: firstly, a spatial relationship, creating physical links between large public urban spaces; and secondly, a social relationship, welcoming the local communities through events and social programmes. The size of the complex establishes an impressive presence on both the main avenue and the residential neighbourhood behind. The Cultural Centre is separated in three blocks located under the canopy, each containing major programme areas: a documentation centre for the performing arts and music to the west, a training room for the performing arts in the centre, and the Great Theatre Hall of 2,000 seats to the east (still incomplete as of 2015). These different programmes are easily recognisable as different entities, separated by a transversal public space. In situ concrete, perforated rusted steel panels, and glass and timber from the original conference centre are reused in the new development. When viewed from a distance, the perforated steel panels appear almost solid but, on approaching the building, the interior spaces become more apparent through the cladding. From within, the opposite occurs and the panels appear more transparent. Carefully placed window openings selectively reveal a few areas of the interior and its activities. The Gabriela Mistral Cultural Centre, also referred to as G.A.M., is open to the public every day of the week. The best time to visit is during the frequently organised festivals when the overall open public space is occupied by various activities.

www.gam.cl



Facultad de Medicina de la Universidad Católica de Chile ≈ 
 Campus Casa Central de la Pontificia Universidad Católica, Av. Libertador Bernardo O'Higgins 340
 Alejandra Avarona · Fernando Pérez
 2001-04

The project involved a meticulous work of insertion into the dense urban context of this historical campus. The issue was


to connect a new building to a variety of existing buildings – all differing in height, materiality, and period of construction – and an existing circulation network. The building is positioned on an east-west axis so that its northern façade borders the southern limit of an existing courtyard, and its southern façade creates a new patio. The programme contains different types of academic spaces, such as classrooms, auditoriums, anatomy laboratories, computer lounges, and a new library.



The challenge was how to fit the whole programme in the allocated space. The architects thus decided to bury parts of the programme, i.e. the biomedical library, in three underground levels, and to organise the rest of the facilities in a large seven-storey vertical volume. The lack of space demanded that an element of the main volume be spread out, i.e. the student's lounge, in deference to its important role in student life. The architectural language of each façade is completely different.

For instance, the northern façade hosts vertical and horizontal circulations behind colonnades made of oversized concrete pillars coated with ceramic. These generous circulations constitute a monumental transitory element between interior and exterior spaces. In contrast, the southern façade has a conventional smooth glazed surface which is only perturbed by the student's lounge cantilevered glass volume. The façade becomes a giant mirror provoking an interplay of reflections.



Colegio de Arquitectos ≈ 
 Av. Libertador Bernardo O'Higgins 115, Santiago
 Luciana Kulczewski
 1920

Originally designed to host two family apartments and four commercial spaces, the building is one of the best examples of art nouveau in Chile. It is located on Libertador Bernardo O'Higgins Avenue, also known as La Alameda, next to Baquedano Square. The main façade on La Alameda has a classical appearance, symmetrical, subtly curved, incorporating balconies in front of second- and third-floor windows. The entrance was positioned in the centre of the façade with commercial spaces on both sides. The residence had a common staircase leading to the apartments on the second floor. Each apartment was

organised around a central double-height hall illuminated by stained coloured glass windows with naturalist motifs. Each apartment also had access to a panoramic roof terrace, an innovative idea at that time. The project was built in reinforced concrete, facilitating the construction of curved and organic lines which symbolise the art nouveau movement. Typical floral patterns decorate doors, windows, cornices, and ceilings. The undulating design evokes some of Victor Horta's buildings, such as the Tassel hotel built in Brussels in 1895. The building was transformed into the Chilean School of Architects in 1974. The restoration carried out by Gonzalo Mardones has respected the original architecture, however the building is right now badly deteriorated due to lack of maintenance.

 www.colegioarquitectos.com



Edificio la Gárgola «
Calle Merced 84, Santiago
Luciano Kulczewski
1927

Luciano Kulczewski was an architect who was unique in that he adhered to different architectural styles throughout his career, going from neoclassicism to rationalism. Here, the architect created a building with strong art déco characteristics. The long and narrow plot offers a façade on both sides – to the north on the Forestal Park and to the south on the so-called Alameda. Both façades were designed almost identically and symmetrically. Their reduced width lends a slender and graceful aspect. This effect is reinforced by their division in two vertical parts. A first volume, including the entrance, looks like a tower and is composed of bow windows ending on top with a balcony. The second part, two storeys lower than the former part, is divided into three: two comprise windows and the third is left totally opaque. The volume is decorated with bas-reliefs around the windows and is crowned by a terrace. Decorative elements are placed on to the façade: a mythological monster standing on the upper part and an elongated amphora along the street – a few striking features without explanation. The composition could be related to some works by French architect Henri Sauvage. Luciano Kulczewski himself explained the building as “shapes founded in France to express the reinforced concrete, and the lintels’ corbelings were related to the period’s nationalism”.

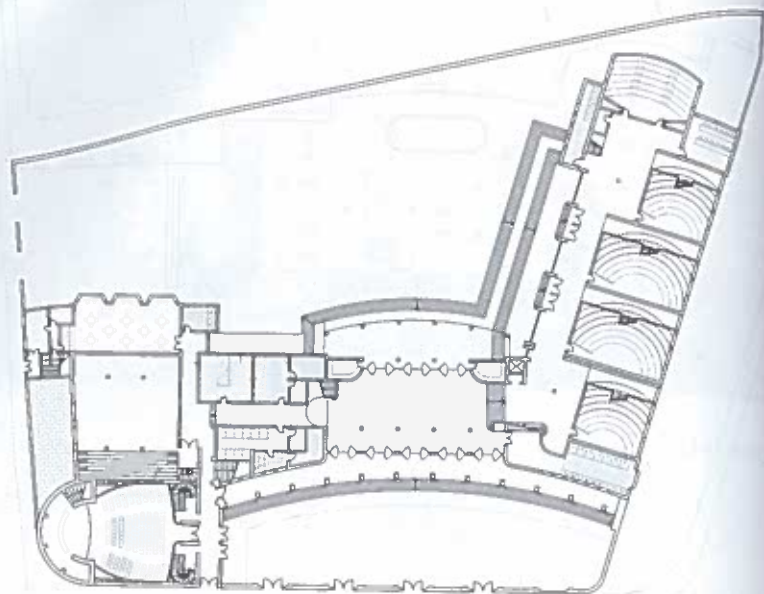


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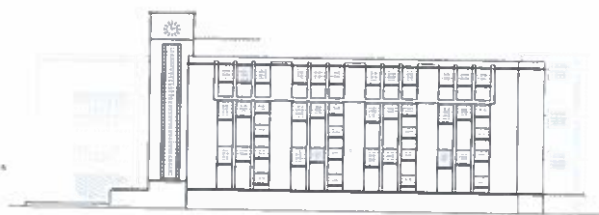
Edificio Turri «
Plaza Italia, Santiago
Guillermo Schneider
1929–31

065 C
QR code

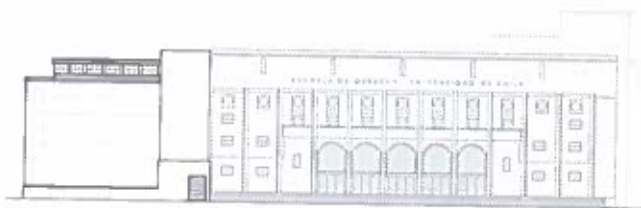
The Turri Buildings are located on Plaza Baquedano, also known as Plaza Italia, one of Santiago's central squares situated at the interface between the city centre and Providencia. The buildings are facing the Mapocho River and have a frontal view of Cerro San Cristóbal. Built next to the former Pirque Train Station, where the Bustamante Park lies today, the art déco project is composed of three vertical volumes. Along the plaza, a central gap splits each volume into two, giving the impression of six vertical volumes. All façades are divided into three elements that highlight the vertical effect. Subtle bas-reliefs made of geometric patterns decorate the corners and the upper parts of the façades. Originally, the two lateral volumes were only five storeys high, but they were raised to eight storeys to be aligned with the central one in the 1940s. Each volume is organised with two apartments, approximately 100 m² each on every level, distributed by a staircase and two elevators. On the ground floor, the buildings host commercial and cultural spaces such as the former Cine Palacio in the central building. This theatre was inaugurated in 1931 with 2,300 seats and is presently known as the Teatro Universidad de Chile. As one of Santiago's most important constructions of its decade, these monumental buildings represent an iconic figure in the city landscape.



Ground floor plan



Southern elevation



Western elevation



Cross-section and western elevation

Facultad de Derecho de la Universidad de Chile

Calle Pío Nono 1, Santiago
 Juan Martínez Gutiérrez
 1934–38

066 C



The University of Chile's Law Faculty is located along the Mapocho River, in front of Plaza Italia and Pío Nono bridge, thus becoming a gateway for the Bellavista district and the Cerro San Cristóbal. Juan Martínez Gutiérrez received a classical education but was also inspired by European rationalism. His other major projects, such as the Votivo Maipo Temple or the military school, also combined these opposing architecture styles. However, with this building, he went one step further with modernism, leaving aside symmetry, arches, and ornamentation. The principal characteristic of this striking building is the combination of classical gesture with functionalist organisation. As a result, the architecture shows coherence and monumentality. The building is composed of three volumes organised around two courtyards, one positioned



along Pío Nono Street as an access esplanade, and the second as an inner garden. The central entrance volume articulates the two other volumes and is composed of a monumental façade, a slightly curved colonnade providing access to a spacious hall. The colonnade extends into the hall, connected to both courtyards. The northern body, located at the corner of Pío Nono and Bellavista streets, houses a coffee shop, a library (initially a gymnasium), and the main assembly hall with its cylindrical opaque shape at the north-west corner of the plot. The three-level southern volume, built along Santa María Avenue, contains eleven amphitheatres and eighteen classrooms distributed by galleries looking towards the garden. A thin clock tower articulates the junction between the entrance and the southern volume. The composition of the façade facing the river reveals the organisation of the amphitheatres on the lower levels with an upper level of classrooms. This relation between form and function is also expressed by the variety of façades exposing their different programmes.



Edificio Punto de Diamante «
Calle Ismael Valdés Vergara 251,
Santiago
León Pietro Casanova
1945 ▢

067 C



The Punto de Diamante building is situated next to Forestal Park at the junction of Ismael Valdés Vergara and Monjitas streets. Positioned at the end of a thin urban block, its gable wall faces both the park and Monjitas Street. The tightness of the plot forced the architect to design a building aligned to the street without any courtyard, receiving natural light only from its façades. The symmetrical composition of the building highlights the plot narrowness. Both long façades were given an austere architectural treatment which adopt a curved shape at their junction, creating two cylindrical volumes. On this gable wall façade, the slabs of the balconies on each floor create a third curved volume in between the two cylinders. On the ground floor, the entrance is located under those balconies in a central position, while on the top floor, the façade is pushed 2 m back. Like many other buildings designed by León Pietro Casanova, the geometry is quite classical, yet mixed with modern materials and techniques. Moreover, curved lines are a recurrent theme in his compositions.

Edificio Plaza del Bombero «
Calle Santo Domingo 534,
Santiago
Jorge Aguirre Silva
1936–40 ▢

068 C



The project represented a real challenge considering the complexity of this narrow and elongated plot. The strategy was to separate the building in two parts, articulated by a central vertical circulation core and two light wells. Given the geometry of the site, Jorge Aguirre Silva solved each layout of the apartments independently, abandoning any attempt to standardise the units. From the street, the curved façade solved ingeniously the outline of Santo Domingo Street at this specific location. The expression of this façade is streamline and functional, evoking the shape of transatlantic liners. The façade is composed of two parts, separated by a column of bull's-eye windows positioned on the axis of the curve. On the western side, on each floor two large bay windows provide access to a balcony with tubular handrails which are smoothly curved at both ends. On the eastern side, a column of smaller windows creates a strong asymmetry. This asymmetrical composition is accentuated by the position of the entrance below the balconies. The top level is set back from the façade and hosts a roof terrace.





Edificio Santa Lucía »

Av. Santa Lucía 382 with
Av. Merced, Santiago

Sergio Larraín, Jorge Arteaga
1932–34

069 C



Edificio Estacionamiento Lido »

Calle Huérfanos 626, Santiago
Jaime Larraín, Osvaldo Larraín
1964

070 C




This nine-storey apartment building is located at the corner of Santa Lucía and Merced Avenues, facing the bucolic Cerro Santa Lucía. This imposing building, together with the Merced building which was also designed by Sergio Larraín and was built right behind it on Merced Avenue, has generated a sudden modern novelty in a neighbourhood historically composed of small adobe houses. In fact, it was the first building of such height to feature apartments in Chile. A central corridor distributes five apartments on the ground floor, then two apartments per floor on the upper levels, all accessible by a wide staircase and an elevator positioned on the rear façade. The project was considered to be one of the first examples of streamline architecture, widely influenced by the transatlantic liners with its subtle rigorous curved façade following the street, bull's-eye windows, and tubular railings on terraces. This variation of the art déco style was also mixed with some properties of neoclassical elements, such as symmetry and embossed base walls.

The Lido's parking lot is situated along Huérfanos Street in Santiago's historical centre, a few blocks away from Libertador O'Higgins Avenue (Santiago's main street). The building encompasses twelve floors, including three underground levels. The three upper floors comprise offices, while the other ones are dedicated to parking lots. The plan, simple and functional, is interrupted in its centre by a staircase and an elevator shaft surrounded by the vehicle access ramp. The façade is composed of a series of precast concrete folded modules covered with copper-coloured ceramic. The juxtaposition of identical modules evokes the pattern of a fabric, giving texture and depth which creates a kinetic effect. This graphic and abstract composition gleams poetically during the day, governed by the movement of the sun. The building has become a recognisable iconic landmark, engraved in the collective memory of citizens. In the same neighbourhood, other parking lots were also designed at the same time and have a strong architectural identity, such as the Moneda's parking lot.



Edificio Plaza de Armas

Calle Veintiuno de Mayo 505,
Santiago

Emilio Duhart, Sergio Larraín G.M.,
Osvaldo Larraín, Jaime Sanfuentes
1956 

This building is located on the north-east corner of Santiago's emblematic Plaza de Armas. The programme comprises shopping facilities and housing. The overall volume – a base platform and a tower – evokes Lever House, constructed in 1952 in New York City by Skidmore, Owings and Merrill. The typology, i.e. a thin high box placed on top of a low and large base, was an innovative concept at that time and influenced many other buildings in the world. Two levels of shops are aligned with the stone textured base of the classical buildings around the Plaza de Armas. The base responds to urban continuity by absorbing pedestrian flow inside its galleries. A twelve-storey apartment block is superposed and stands as an autonomous volume, bearing no relation to its context. Responding to their own programmes, these two separated

071 C




volumes, unified as a whole, are composed of different façades. The glazed façade of the shops on the ground floor is set back a few metres and creates a covered gallery. On the second floor, a simple curtain wall with vertical rhythm was filled with glass and opaque window sills. Unfortunately, the façade was deteriorated and was remodelled into a steel grid of translucent horizontal windows. A public plaza was planned above the base volume but was never used because of access problems. The third floor, the lower floor of the tower, is set back in order to articulate the junction between the base volume and the tower. The apartment's façade is characterised by its system of sun protection: moving wooden panels composed of vertical blades which can entirely seal off the eastern and western façades, hiding the balconies and revealing the strong orthogonal structural concrete grid. Organised around a central corridor, the western and eastern apartments are all alike, i.e. mono-oriented. Apartments at both ends are larger and have a double orientation. One year after creating the Plaza de Armas building, the same architects designed

the Arturo Prat building, located at the corner of Libertador O'Higgins Avenue and Arturo Prat Street, which features a lot of composition similarities. Both buildings have become icons of the international style movement in Chile.

Edificio Oberpaur

Corner of Calle Huérfanos and
Estado, Santiago

Sergio Larraín García Moreno y
Jorge Arteaga
1929 

072 C

The Oberpaur building is considered to be the first example of modern architecture in Chile. Its curved façade with horizontal windows is deeply reminiscent of the Schocken department store in Chemnitz, Germany, designed by Enrich Mendelsohn. At the time, architects started to become aware of the advantages of using reinforced concrete – which offers great formal, structural, and functional possibilities. Featuring a roof terrace, a free design of the ground plan and horizontal windows, the building carefully follows the principles of modern architecture. It was

also the first building with an escalator – a source of attraction for younger and older people at that time. The building is located at the corner of Huérfanos and Estado streets in the centre of Santiago, next to the Plaza de Armas and La Alameda (Santiago's main avenue). The project was built in two sections, allowing the evolution of its structural system and its architectural radicalisation to be observed. For the first section, including the corner itself and the part along Estado Street, the pillars are still part of the façades, while in the second section the structure is set back inside the building to enable non-load-bearing façades. The building was initially occupied by the German department store Oberpaur, but was soon taken over by Goyescas, its Chilean competitor. It had such success and became such an important meeting point that it was immortalised in collective memory as *Goyesca corner*, before fading into anonymity in the 1970s. The Oberpaur building is facing the Cine Teatro Astor building, designed by the same architects in 1952 in collaboration with Emilio Duhart, Mario Pérez de Arce and Alberto Cruz Eyzaguirre.





Museo Chileno de Arte Precolombino

Calle Bandera 361, Santiago

Smiljan Radic

2014

073 C



The Chilean Museum of Pre-Colombian Art is situated in downtown Santiago in the former Royal Customs Building. Recently a renovation and expansion were needed to enlarge exhibition spaces for improving the distribution and to create technical spaces for storage and restoration. The existing building is organised around two courtyards and an outdoor public gallery. The strategy chosen was to build the expansion underground to preserve the original character of the historical building. Therefore, two underground levels were added to create a large exhibition hall and a storage room beneath it. Hosting the new permanent collection which is entitled *Chile before Chile*, this new exhibition space is made of charcoal grey concrete and Amazonian wood cladding which accentuate the stark contrast between the original construction and the new intervention. The proportions

of this room, with its 8 m high ceiling, and the twilight atmosphere – since it is only illuminated by two skylights at each end – invite visitors to focus on the 350 artefacts presented in the exhibition. The museography is made of concrete and glass minimalistic cantilevered showcases. A large dark grey staircase connects the upper floors with the underground. On the ground floor, the relation between the museum and the city has been enhanced by the renovation of the traditional galleries surrounding the building which are accessible to the public. The entrance has been maintained in the northern courtyard, covered with an inflated translucent Low-E ETFE membrane which means it can be used all year long and includes a reception desk, a shop, and a café. The southern courtyard, which is not covered, has been designed to receive sculptures. Its floor is made of regular pebbles set in sand, evoking the material found on site during the archaeological excavations.

TUES-SUN 10:00AM-6:00PM

www.precolombino.cl





Banco del Estado
 Corner of Calle Huérfanos 1202
 and Morandé, Santiago
 Ricardo González Cortés
 1929

074 C



In the 1920s Latin America was in search of an identity, while the world was contrastingly becoming more globalised. The Banco del Estado building reflects that period since its architecture follows the art déco movement, albeit with a specific Chilean influence. As a matter of fact, the general volumetry is quite classical, i.e. symmetrical with geometrical patterns, so representative of art déco elements. Nevertheless, here the decorative motifs

are inspired by the Mapuche, a group of indigenous inhabitants of south-central Chile. The building is located at the corner of Huérfanos and Morandé streets; the architect used this particular location to create a more complex geometry, highlighted by the main entrance. The corner is divided into two parts: a two-storey bottom part for the monumental main door and a four-storey elevated part set behind with a decomposed geometry opening on to the corner. The elegant proportions and vertical emphasis give the illusion that the building is taller than it actually is. Refined geometrical motifs are sculpted on the masonry and on the wooden and copper door.



C

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1202

Edificio Huérfanos

Calle Huérfanos 1373, Santiago
Jaime Larraín, Osvaldo Larraín,
Roberto Muller, Jaime Rodríguez
1964

075 C



The Huérfanos building highlights the most significant elements used by Jaime and Osvaldo Larraín: rhythm, repetition, and last but not least colours. It is composed of two volumes, a one-storey base and a twelve-storey volume slightly set back from the latter. Situated on the ground floor, a public gallery accommodates forty-five commercial spaces and an entrance hall. The other level hosts eleven apartments distributed by a central corridor. The apartments, of two or three bedrooms, are all mono-oriented,

except for the ones located at both ends of the building whose gabled walls are oriented in a different direction. The main façades, oriented north and south, are identical. Their apparent homogeneity, however, does not reflect the inside distribution. The façades are transformed into a piece of art built with repetitive elements: balconies arranged on staggered rows, covered with the same coloured ceramic as the Copacabana building – either blue, white, or yellow. The offsets of the balconies, centred from the windows' axis, produce an empty and full effect. The colours of the balconies alternate from one level to the next, i.e. either white and yellow, or white and blue. Thus, this geometrical coloured pattern converts the façades into an abstract plastic composition.





**Centro Cultural
Estación Mapocho**
Plaza de la Cultura s/n,
Former train station, Santiago
Emilio Jecquier
1905-12
Joaquín Fernández, Montserrat Fabre,
Rodrigo Pérez de Arce y Ramón López
1991-93

076 C



The train station was built to celebrate the centennial of Chilean independence and was considered the largest station within the country's railway network. The building was designed by the Chilean architect Emilio Jecquier who studied in France at the School of Fine Arts, where he developed a monumental neoclassic style influenced by Gustave Eiffel. Built along the Mapocho River, the building was organised on a U-shaped plan around a main hall. This 280 m long by 17 m wide hall was protected under a glazed roof, supported by a steel structure made of articulated vaults. Three two-storey high volumes surround the main hall and host the main entrance, public facilities, and the offices.

The *Beaux-Arts* expression of the building is visible in its symmetrical composition, on the front façade with its three arches marking the entrance, and in the columns and domes of the entrance hall in addition to many other details. In December 1976, in recognition of its architectural and historical values, the station was declared a national monument. The traffic stopped in 1987 when the Valparaíso-Santiago line was suspended indefinitely. In 1991 a group of architects was selected to transform the station into a new cultural centre. Their proposal involved a rehabilitation with minimal alterations to the original architecture. The entrance hall, along with the lateral volumes, was restored and the parking area in front of the station transformed into a pedestrian cultural plaza. The main hall was converted into an exhibition hall, changing the glazed roof for an opaque roof covered with copper. The Mapocho Train Station is reminiscent of Orsay Train Station in Paris with a pretty similar architecture, urban location, and historical past.

www.estacionmapocho.cl





Consultorio de Maruri ㄹㄹ
(Former Compulsory Labour Insurance Fund)

Calle Maruri 272, Independencia
 Departamento de Arquitecto de la
Caja de Seguro Obligatorio
 1935 ㄹ

077 C



Maruri Hospital was part of an important construction programme held by the Chilean National Health Service that took place in the 1930s. As health care was a new concern from a social point of view, the building had to be resolutely modern. The hospital is located at the northern end of a long urban block. Its architecture is streamline modern, a late art déco style which accentuated curved forms and horizontal lines with elements like port-holes and balustrades evoking transatlantic liners. The almost symmetrical composition is reinforced by an impressive central clock tower. Two volumes positioned on both sides of the tower comprise the façade along Maruri Street. These two volumes are punctuated with horizontal windows that contrast with the verticality of the tower. Curved balconies mark the building angles and look like vibrant slender little towers. The building was meticulously designed down to the finest detail, from the general volumetry to smaller scale elements, such as geometric decorations around door and window frames, motifs under the balconies, concrete slabs, basement light wells, etc. This particular attention gives a strong identity and harmonious unity to the project.



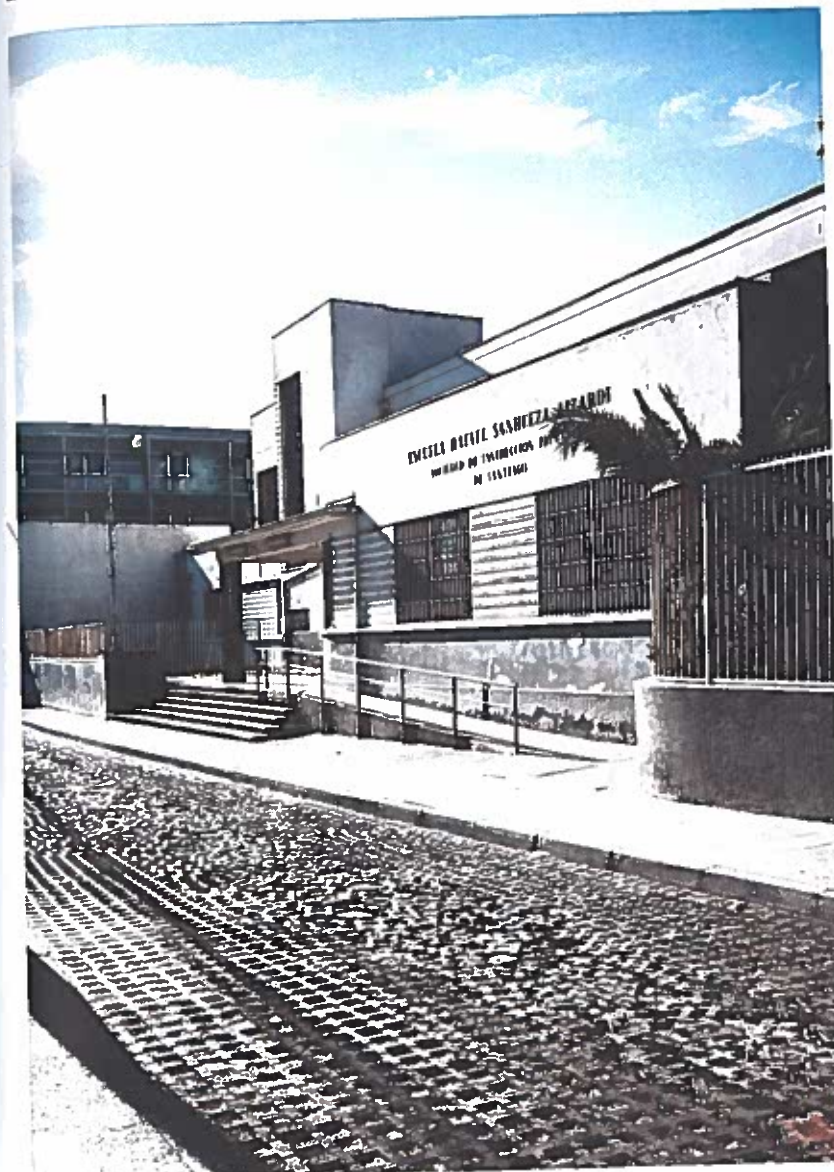
Escuela Rafael Sanhueza Lizardi ㄹ

Calle Eusebio Lillo 479, Recoleta
Gustavo Monckeberg, José Aracena
 1940 ㄹ

078 C



Rafael Sanhueza Lizardi School is located in Recoleta, a district on the northern shore of the Mapocho River, next to Bellavista. At the time of its construction, Chile adopted the Popular Front with the famous slogan *Gobernar y educar* ("govern and educate"). Thus, education became a major concern and a large number of schools were built all over the country. Gustavo Monckeberg and José Aracena are authors of hundreds of schools featuring a modern rationalist approach adapted to the geographic and urban context. The school is assembled of simple and elementary volumes without any ornamentation. From the street, the composition is defined by the addition of a long parallelepiped with a lower volume in front and a vertical volume for the staircase. The two-storey long volume hosts the classrooms. A second long volume for the gymnasium, not visible from the street, is set perpendicular to the first one, creating an L-shaped plan. As a matter of fact, the school is organised around a large rectangular courtyard along those volumes. Situated at the intersection of the two volumes, the staircase is designed with a two-storey high window. The lower volume, hosting the administration, is curved on one corner to mark the entrance. Here, form follows function.



Parque Bicentenario de la Infancia

Av. Perú 1001, Recoleta

Elemental: Alejandro Aravena,

Gonzalo Arteaga, Juan Cerda,

Fernando García-Huidobro, Víctor Oddó,

Diego Torres, Ricardo Torrejón

2012 ♀

079 C



The vibrant Bicentennial Children's Park is situated on a hillside of the Cerro San Cristóbal in Recoleta. As well as being part of a programme to celebrate Chile's bicentennial, the park was also built to

create new green areas in a neighbourhood severely lacking in public spaces. The project sought to be innovative and inventive by using the site as a source of inspiration for the design of custom-made activities. One key issue was also to provide recreational spaces that would be safe for children. Along Perú Avenue, a 2.5 m high structure or linear labyrinth is used as a fence and an exposed playground, thus animating the street. At the south-western end of the park, a small building hosts the entrance and public facilities. Next to the entrance,



a water feature consisting of large concrete spheres lies beneath tree houses, accessible from an upper path. The park is organised into various zones of activities, such as an amphitheatre, a circular area for swings, water fountains, etc. Since the 4 ha plot presents a steep slope, the architects decided to work with the site's characteristics to form unique playground structures. Thus, the main attraction of the park is located on the upper part, where a wood of almond trees has been planted above a large circular pattern consisting of slides,

stairs, and pathways. A funicular located along the northern edge of the park brings visitors to the upper part. To get back down, they can either use the slides or walk along the paths. A large pathway built on the upper part of the park comprises the first installation of a promenade around the Cerro San Cristóbal to be completed in the coming years, also designed by Elemental. Furthermore, a 10 km horizontal promenade, following a former agricultural canal, will run at the base of the Metropolitan Park, connecting different neighbourhoods.





Edificio RC «»

Calle Rafael Cañas 127,
Providencia
MAPA_A: Cristián Larraín,
Matías Madsen
2015 ◻

080 C



The RC housing building is situated in Providencia, in a small and quiet street perpendicular to Providencia Avenue. The surrounding urban fabric is widely homogeneous, with constructions from the 1940s practically immaculate. The project consists of the remodelling of a residential building left unoccupied for the last thirty years. The main task consisted of modernising the preexisting facilities and bringing more light to the apartments. Along the street, the architects decided to modify the original aspect of the façade and to distinguish the intervention from its environment. As a matter of fact, this façade was designed by adopting a remarkable textured brick cladding perforated by generous black-framed windows. The pattern is composed of handmade bricks cut diagonally in four trapezoidal pieces, then placed with their protruding angles facing the street. This meticulous handcrafted work



generates an interesting texture, evoking the mouldings and stucco details of the surrounding classic structures. The large windows are constructed with steel plate framing, corresponding to the new thickness of the wall (existing wall and new cladding), and reinforcing the modified structure. This wall thickness of 45 cm enabled bench seats to be installed inside the rooms along the fixed section of the window, positioned on the outer limit of the frame. The inner façades opening on to three small patios were also modified with large metal plate framed windows. The seven apartments have been opened up, creating wide open spaces for living rooms, dining rooms, and kitchens.

Edificio Parque Bustamante «»

Av. General Bustamante 58-62,
Providencia
Mauricio Despouy
1962-66 ◻

081 C



Located along Bustamante Park, this apartment building is interesting owing to the unusual and refined design of its façades. It is composed of two parallel-piped volumes, one visible along General

Bustamante Avenue, and a second one arranged perpendicular to the first in the back courtyard. Both blocks are six storeys high with independent structures and are distributed by footbridges. To optimise the apartment spaces, the vertical circulation composed of one elevator and two staircases was positioned within the courtyard, outside both volumes. The apartments are duplex with a double orientation, providing good natural lighting and cross-ventilation. The living rooms are located on the duplex's lower floors, and the bedrooms placed above. The façades are composed of curtain wall structures made of vertical I-shaped steel profiles suspended above the ground. This metallic grid is filled with horizontal windows positioned above coloured opaque acrylic window sills and balconies, revealing the interior layout. On the ground floor, a subtle metallic lattice is based on a circular pattern. Another building from Mauricio Despouy, the Asociación Chilena de Seguridad, is located next to Bustamante Park, at the intersection of Ramón Carnicer and Francisco Bilbao streets, with a concrete façade evoking Le Corbusier's secretariat building in Chandigarh (India).



Torres de Tajamar

Av. Providencia 1100,
Providencia
*Luis Prieto Vial y Oficina
Bresciani, Valdés, Castillo, Huidobro*
1962-67



The project acts as a gate between Providencia and the centre of Santiago, located along the Mapocho River at the junction of Forestal and Providencia parks. In the context of fast demographic growth, it was the first project with such density in Chile: 387 apartments hosting 2,200 inhabitants on less than 1 ha. The complex is composed of four volumes: the tallest twenty-eight storeys high, two medium twenty storeys high, and the smallest fourteen storeys high. The four volumes are organised parallel to each other, two by two, oriented 45° to the streets to create a structure opening on

to Providencia Park. The first two floors host commercial spaces which open on to public spaces within the building complex. A mineral public square, surrounded by covered pathways, was designed as an interface between the complex and the park. The north-eastern volume has been perforated on three floors to bring sunlight to public spaces. The design of the façades features the colours of grey, the natural concrete colour, and white, for the white textured tiles used to highlight horizontal lines. The façades are composed of a variation of common elements, such as glass panels, opaque window sills, recessed balconies, in addition to overhanging planters. Prior to the year of 1978, the tower was considered to be Chile's tallest building. Unfortunately, like most social complexes of that time, the buildings have suffered from lack of maintenance.



Torre Santa María

Av. los Conquistadores 1700,
Providencia
Alemparte Barrera y Asociados
1978-80



The Santa María tower is located next to Cerro San Cristóbal in the northern part of Providencia. It was the first high-rise building constructed in Santiago and was inspired by Minoru Yamasaki's New York World Trade Centre. As a matter of fact, like the latter twin towers, the original project included two towers, although in the end only one was built. The 110 m high tower designed by Alemparte Barrera contained new technical features for the time, such as air conditioning, high speed elevators, and curtain wall façades. As a result, twenty-nine storeys of offices were erected on top of four underground parking levels. On the semi-buried ground

floor, shops and facilities are placed on the perimeter opening on to a large circulation located around a central core. Organised around this central concrete core hosting vertical circulations, each office level has an open-plan layout with a perimeter structure comprising concrete and steel girders. The height of the tower is visually accentuated by the repetition of vertical concrete elements on the four identical façades. As no particular fire regulations existed at that time in Chile for high-rise buildings, Northern American regulations were applied. Thus, the building was supposed to be the safest in Santiago. However, a tragic fire occurred when some workers were finishing the interiors one year after the opening of the tower. The tower nevertheless remained the highest building in Chile until 1994 and has become one of Santiago's urban landmarks.

Centro de Información y Documentación Sergio Larraín García-Moreno

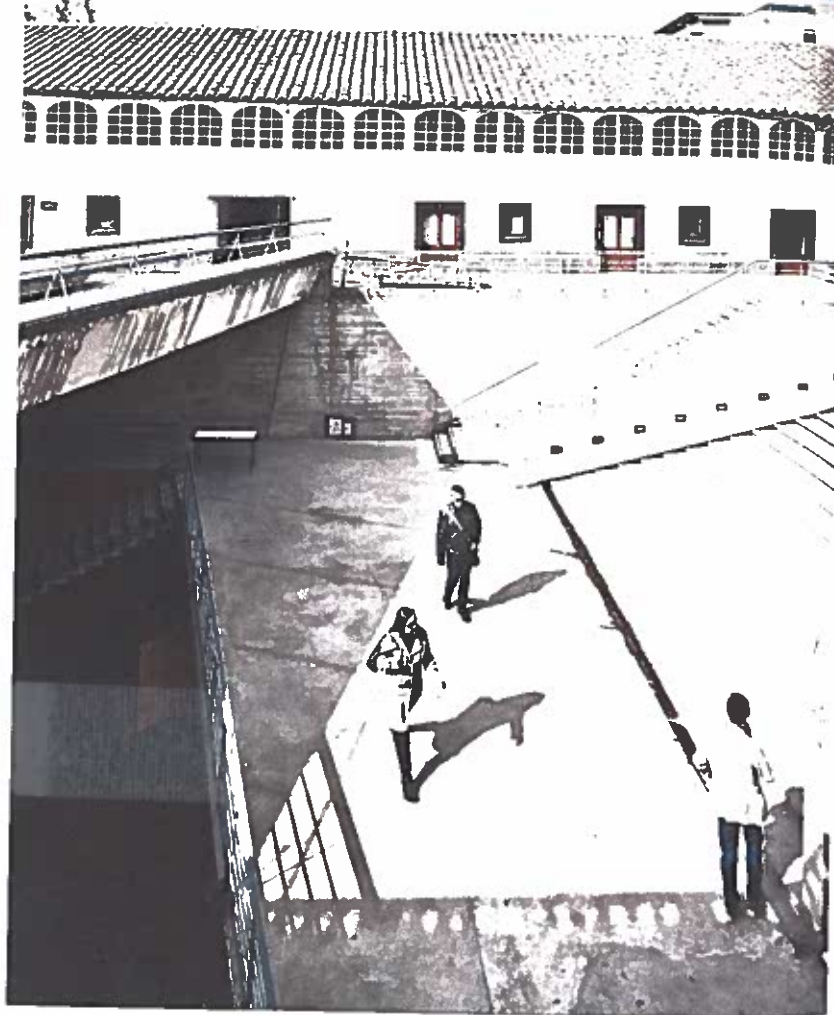
Campus La Contador of the Pontificia Universidad Católica de Chile
Av. El Comendador 1916, Providencia
Cecilia Puga, Teodoro Fernández,
Smiljan Radic (1st phase),
Cecilia Puga (2nd phase)
1995-96; 2004-06

084 C



part. A glass and concrete volume rises in the middle of the esplanade to mark the entrance to the library. The 20 m by 54 m volume forming the library spreads out on two subterranean levels and is lit on both ends by large patios, accessible via a large staircase. The main auditorium is also hidden under this main staircase on the western side, while two smaller auditoriums are positioned on the opposite side and are covered with zinc roofs slightly emerging from the esplanade. A corridor connects the patios and different programmes via the underground level. Construction began in 1995, but since costs exceeded the available funding it was halted and stayed incomplete. Ten years later, a second phase had to adapt the original design to the changes that the campus had undergone in the meantime. However, according to Cecilia Puga, the concept behind the first design was kept: "on one hand, a spatial structure that facilitates a process of growth and occupation for the campus (a necessarily dynamic process that unfolds in time) and, on the other hand, the construction of spaces and scales that assures maximum flexibility of use by assuming that the current requirements will change".

The Lo Contador campus in the Pontifical Catholic University of Chile hosts the Faculty of Architecture. Lo Contador House was built around 1780. It is a traditional structure made of adobe and has been declared a national monument. The house is organised around a cloister-type courtyard. The main entrance leads to this courtyard, thus providing access to the rest of the campus. Located between Lo Contador House and other existing buildings along the north side of the plot, the Sergio Larraín García Moreno Information and Documentation Centre is hidden under a generous open esplanade. While the patio of the former house is planted with greenery, this new public space is constructed of a mineral treatment: stone pavements on the outer edges and a wooden deck in the central





**Escuela de Diseño e
Instituto de Estudios Urbanos**
Campus Lo Contador of the
Pontificia Universidad
Católica de Chile
Av. El Comendador 1916,
Providencia
Sebastián Irarrázaval
2010

085 C



Situated in the north-eastern part of Lo Contador campus, the School of Design and Urban Studies Institute rises above the other buildings with its towering and monolithic shape. However, this contemporary composition is intended to enter into dialogue with the surrounding colonial buildings by reinterpreting their architectural vocabulary, such as courtyards, vertical windows, a predominance of walls over windows, strong orthogonal axes, inexpensive materials, and a persistent repetition of elements.



From the outside, the building seems to be organised as a concrete podium supporting five levels of rusted steel façades. The first floor, made of wooden shuttered concrete, provides access to the building through a loggia along the main north-eastern façade facing the esplanade. This main façade is almost completely opaque while the others are striped by vertical windows. Behind the façade, a spectacular staircase distributes all levels. The programme is organised into three volumes separated by two inner courtyards, a wide one and an extremely narrow one. A corridor providing access to the three volumes is wide enough to host extra space for students' informal work. In contrast to the exterior roughness of the façades, the inner courtyards are covered with white tinted wood. As a gift offered to whomever reaches the last floor, a roof terrace offers a view of the San Cristóbal mountain through a wooden frame.



Casa Froimovich

Calle Los Navegantes 1960,
Providencia

Juan Tapia Chuaqui
1962

086 C



This single-family house is located in a quiet residential area between the hustle of Providencia and the peaceful Cerro San Cristóbal. The house reflects simplicity from both a geometric and programmatic standpoint. In fact, the project is organised on two levels, the first one for public spaces (living rooms) and the second for private spaces (bedrooms). As identified by Louis Kahn, the "served" spaces, including the living room, dining room and bedrooms, widely open on to the north to capture maximum sunlight, and also to preserve greater intimacy, since the access on the street is from the south side. The house is installed in the middle of the plot, surrounded by a luxuriant garden composed of a great variety of vegetation. The special feature of the house remains the southern wall which is completely opaque and covered with white ceramic, punctuated by a regular grid of dark blue rectangular tiles, thus creating an abstract composition. The project expresses a modern style that evokes some Brazilian projects, such as the work of João Batista Vilanova Artigas, leading

to a reflection on materials, forms, and landscape, and giving a strong identity to Latin American architecture.

Parroquia la Sagrada Familia

Calle Los Misioneros 2176,

Providencia
Ismael Echeverría,
Hugo Herrázuriz
1958

087 C



La Sagrada Familia Church is located in Pedro de Valdivia Norte, a quiet sector of Providencia's neighbourhood between the Mapocho River and the Cerro San Cristóbal. The church was built on the axis of Padre Letelier Avenue, raised a few steps on a terrace in order to highlight its monumentality. From the outside, its general volumetry is modern, sober, and elegant. The main horizontal volume is covered with small ceramics, creating a cross pattern. The centre of this volume is marked by the main entrance, a wooden door framed by stained glass panels and positioned under a concrete canopy. A glazed façade is placed above this volume and reaches a white roof, floating above the volume and supported by blue metallic pillars. To the east, a slender and refined bell tower rises with a cross at its summit. Inside, blue metallic pillars stand on both sides of the volume, close but detached from



the walls. Geometrical stained glass windows placed above the walls bring a subtle coloured and diffuse atmosphere. Behind the altar, a blue ceramic wall with a gold and silver cross pattern is lit by an invisible skylight in front of a crucified statue of Jesus levitating. The floor of the forecourt, the entrance, and the central alley, made of patterned ceramics, contrast with the wooden floor on both sides where the pews are positioned. All these subtle details reveal its constructive simplicity and beauty.

Edificio Costanera

Av. Pedro de Valdivia 193,
Providencia

Juan Echeñique, José Cruz,
Roberto Boisier
1976-77

088 C



The Costanera building is located at the corner of Andrés Bello Avenue, known as La Costanera, and Pedro de Valdivia Avenue, two of the main axes of Providencia's neighbourhood. The building is known as the *Chocolita*, a famous and highly popular ice-cream stick, because of its shape: a wide prismatic volume on top of a thin base. As a matter of fact, its principal characteristic is its ground floor, reduced to a minimum which only encompasses the entrance and the vertical circulations.

The above eleven floors are built 6 m in cantilever around the central core. The building is composed of ten office levels organised freely around the central core and a final level of technical facilities. To ensure building stability, two underground levels of parking lots extend across a wider area. According to the geometry of the plot, the section of the building is a flat hexagonal shape. The two thin opposite sides of the hexagon are treated as opaque gabled walls, originally covered with ceramics. In contrast, the four other faces of the hexagon are made of curtain wall glazed façades, including opaque and ventilation window sill panels. On the ground level, the pavements are extended and welcome visitors through the plot in the middle of a lush garden under a canopy, created by the overhanging levels.





Torres Carlos Antúnez

Av. Providencia 1645,
Providencia

Carlos Barella, Isaac Eskenazi
1953–68

089 C



The Carlos Antúnez Towers are located in the heart of Providencia. Due to its emblematic location on Providencia Avenue, the idea was to create a new and easily identifiable icon. Thus, the project consists of two elegant and curved Y-shaped 50 m high towers built on a wide mineral esplanade opening on to the avenue. The two towers are connected by a two-storey volume, hosting commercial spaces and located at the back of the plot, along Doctor Luis Midlenton Street. Each Y-shaped tower is organised around a vertical central core containing four elevators. In each branch of the Y-shaped volume, five apartments

are distributed on every level, except on the lower two floors dedicated to commercial spaces. The concrete structure of the partition walls has enabled the creation of non-load-bearing façades, striped with long horizontal windows on every level. In contrast, the gable walls are divided into three parts, an alternation of windows and concrete panels, highlighting its vertical effect. The project reflects the functionalist principles developed in the Athens Charter¹. Although it has become a landmark in Santiago's landscape, this type of architecture remains disconnected from the rest of the city. The buildings fell into decay over time; however, a first step of restoration recently started with the creation of gates at the entrances in order to prevent criminality.

¹ First International Congress of Architects and Technicians of Historic Monuments, Athens 1931.



Casa Panayoti

Calle Valenzuela Castillo 1661,
Providencia
Osvaldo Castillo Vial
1939 

090 C





This house is noticeable from Valenzuela Castillo Street because of its remarkable vertical semi-cylindrical glazed wall. The design evokes on a smaller scale the Santa María Clinic designed by Eduardo Costabal and Andrés Garafulic in 1937, which was considered one of the most innovative projects at that time. The client, Doctor Panayoti, was surely familiar with the modern esthetic of the latter project. Nevertheless, the curved glazed wall does not host a staircase as in the clinic, but a generous double-height entrance hall. This volume was positioned at the



junction of two distinctive zones. In fact, the western part includes the living rooms on the ground floor and the bedrooms on the second floor, while the eastern part hosts the garage and the service bedroom on the ground level, and the doctor's office on the second floor. Apart from the glass structure, the design of the façade is very simple, with large French windows opening on to balconies with horizontal tubular handrails. Initially, a ramp twisted around the bottom part of the glass structure, leading up to the doctor's office, but this was removed. The curved glazed wall is like a kaleidoscope since light constantly changes throughout the day. Initially it bears a translucent aspect when the morning light crosses the building, but then it becomes opaque before transforming into a lantern during the night.

**Bip Computadores**

Av. Francisco Bilbao 2296,
Providencia
Alberto Mozó
2007  

091 C



Historically, Providencia was a residential neighbourhood of individual housing, but since the beginning of the twentieth century it has been in constant mutation, reaching high density today with an average of ten- to fifteen-storey apartment buildings. The Bip Computers building is settled in this urban context – the new building stands between two existing houses which have been transformed into offices for this same project. Considering the high value of the ground and the fact that the commission was looking for a small three-level shop and office building, the architect decided to design a project that could be easily disassembled to enable the construction of a more valuable building in the near future. A laminated wooden structure has been designed in order to fulfill these requirements:

a constant standard section of a strait laminated wood beam measuring 9 cm x 34.2 cm has been used for all parts of the design: the joists, the steps of the stairs, the transversal porticoes, and the main façades. For the pre-assembled façades, a three-level wooden grid has been created: inclined pillars outside/horizontal elements at each level/inclined pillars inside. The floor to floor layer of green glass is set back behind the grid, enabling the western and eastern façades to remain totally glazed (transparent glass or translucent polyester thermo-panels in between two glass layers) by using the wooden structure as a brise-soleil for thermal control. The northern and southern façades are completely opaque at the level of the upper two floors. Designed like a reversal of the roof, they are covered with prefabricated concrete tiles of 50 cm by 50 cm. As the wooden structure needed a foundation, an underground level was built in concrete and is used for storage. The wooden grid structure was left visible which gives the building its strong identity.

Colegio San Ignacio El Bosque 092 C

Av. Pocuro 2801, Providencia
 Alberto Piwonka, Patricio Schmidt
 1958-72



The San Ignacio El Bosque School is located on Pocuro Avenue, on the axis of El Bosque Avenue. The project was erected on a plot in which existing school buildings had to be kept and complemented. The extension of the project included a church and an entrance pavilion as public entities placed along the street and private spaces such as classrooms, workshops spaces and services positioned at the back of the entrance pavilion. As many projects were built in several phases over the years, some parts of the initial plans, such as the church, were never built. The entrance pavilion gathers in a single volume three different types of programme: a chapel, an auditorium, and administra-

tion offices. This linear volume placed parallel to the street hosts the auditorium on its western side and the chapel on its eastern side. Both elements are connected by a covered exterior space which is supported by a colonnade, creating a wide entrance portico. The administration is located in a long and lower volume under this portico. The auditorium's façade along the street is opaque and presents an abstract geometrical mosaic mural designed by Cuban artist Mario Carreño. The chapel's façade evokes Le Corbusier's Ronchamp Chapel since it plays with a composition of small coloured windows in a massive wall. Behind the entrance portico, the school is composed of long linear pavilions linked by covered external pathways, creating a succession of patios and gardens. The monumental and horizontal character of these pavilions creates a subtle dialogue between the school and its neighbourhood.



Edificio Hernando de Aguirre 655

Calle Hernando de Aguirre 655,
Providencia

Gustavo Krefft,
Alejandro Méndez
1966

093 C



The residential building reflects the desire to provide a better quality of life through architecture. Its principles are based on flexible spaces – sunlit, ventilated, and harmoniously connected to nature. In this respect, the six-storey building is set back 7 m from the street to allow enough space for a small garden, immersing the project within a lush green space. Additionally, the main street-side façade is entirely

glazed to offer greater luminosity to the living rooms and to provide more permeability with the exterior. The running balconies on this façade are the main characteristic of the project. Their large and generous proportions create a sense of openness connected to the surrounding environment. The balconies run along the façade and are extended at both ends to accentuate their horizontal effect. Each balcony slab is interrupted in its centre, creating a symmetrical composition around a vertical void. The moucharabieh service balconies on the rear façade – which is more introverted for the bedrooms and service spaces – are an interesting experimentation in the use of plastic regarding materiality and texture.



Edificio Holanda

Av. Holanda 5, Providencia
Oficina Bresciani, Valdés,
Castillo, Huidobro
1953–54

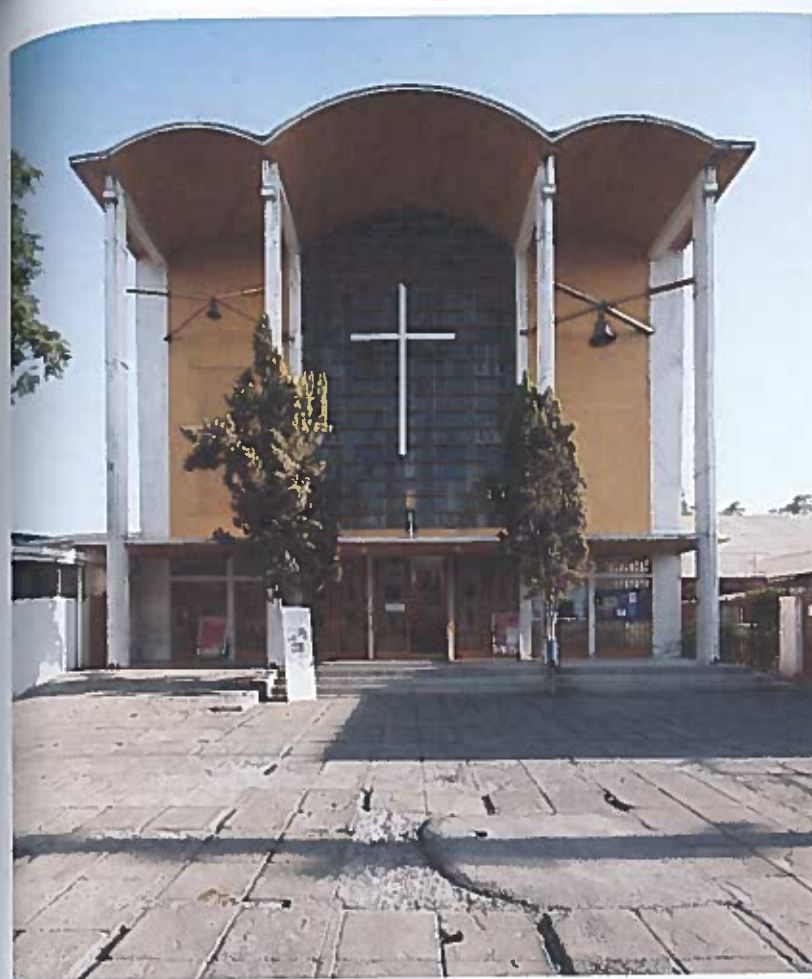
094 C



The building reflects the innovative and radical work of BVCH office. This project was their first high-rise building, reaching 20 m – the maximum height authorised at that time. The composition is simple and quite unusual as it doesn't strictly follow the alignment of the limits of the plot. The project is composed of two seven-storey rectangular volumes positioned parallel to each other on a north-south axis, served by a common circulation. This organisation creates a large space at the

corner to provide a public access and to allow commercial spaces along Providencia Avenue. The project is also evidence of an interesting experimentation in materiality since the concrete walls are left exposed and the stripped moulds, used vertically and horizontally in an alternate manner, produce an elegant checkered pattern. On the façades, beams are covered with blue glass pastes – leaving the composition more abstract – whereas only columns express their structural function. The façades are filled with prefabricated panels composed of white-painted window sills and wooden framed windows. This innovation illustrates an urban approach but also stemmed from a global reflection on high-rise housing.





Parroquia San Andrés

Av. Antonio Matta 230,

Santiago

Jorge Searle

1956 入

095 C



This church reinterprets the traditional church featuring a three-nave partition into a modern rational language. Located on Antonio Matta Avenue, the church has a strong urban presence but suffers today from visual pollution. A canopy made of three concrete vaults supported by four pillars marks the entrance within a small front yard. As a matter of fact, this canopy is an extension of the church's general geometry which is composed of a main vault and two smaller vaults on each side. However, the relation between the vaults inside the building is interesting because there are no more pillars between the side vaults and the central one. In fact,

invisible inverted beams are placed above the vaults perpendicular to the naves, supporting the roof and carrying the loads on the sides. To the east, the upper part of the wall is filled with coloured stained glass which allows morning light to penetrate the interior. To the west, a textured concrete wall undulates on the upper part, upon which the effects of natural light change constantly and create a visual dialogue between both facing walls. The last span to the west is also filled of stained coloured glass, allowing western sunlight to be directed at the choir. The ground is slightly leaning towards the altar. The floor of the central alley, made of terrazzo, contrasts with the wooden floor on both sides where the benches lie. These subtle details help to achieve the church's constructive simplicity and arguably evoke Auguste Perret's ingenious Notre-Dame du Raincy Church (near Paris).



Casa Marzolo

Av. Sucre 2286, Ñuñoa
René Barassi Baeriswyl
1959

096 C



Marzolo House is in Ñuñoa, a quiet and central residential neighbourhood of Santiago which is a few minutes' drive south of Providencia Avenue. Largely inspired by Frank Lloyd Wright, the house is quite remarkable if compared to other houses built at that time in Santiago. The plan is based on a honeycomb grid using angles of 20°, 60° and 100°. White wall slabs, slightly cantilevered, mark both levels. The glazed façades which produce a strong visual effect are composed of

transparent and blue-coloured glass with black-painted metal tubes. This composition with strong horizontal lines evokes Wright's prairie style. The ground floor hosts a large double-height entrance, a living room, a dining room, a kitchen, and a service bedroom. The second floor is organised around a central corridor distributing a living room on the front garden side and four bedrooms and a bathroom on the back garden side. Most of the furniture was created for the house to fit into the particular angles. René Barassi Baeriswyl designed this house for his cousin, M. Lorenzo Marzolo. Construction was supervised by the client's son who was an architectural student at that time.



Edificio Plaza Pedro Montt

Calle Bremen 237, Ñuñoa
Cecilia Puga
2003-05

097 C



This apartment building stands in front of a small square in the neighbourhood of Ñuñoa. With the growth of Santiago, these residential districts are now being transformed by property speculation which gives rise to unattractive projects built by developers. Cecilia Puga intended to design a different and very interesting small housing block within this context. To achieve this goal, the design focused on high-quality collective areas and simple façades with a minimalistic aspect.

The sixteen apartments feature four identical units. On the ground floor, an outdoor circulation serves three one- or two-bedroom apartments with north-oriented gardens. On the second and third levels, central corridors organise four apartments comprising one to three bedrooms per level. The upper two floors are set back from the main façade to the south due to local regulations, thus creating a stepped effect and forming the fourth-floor terrace. This large roof terrace provides access to an entrance hall for the upper five units which were developed as duplexes. Here, smooth warm interior wooden floors contrast with austere exterior concrete finishes.



Auditorio y Rehabilitación
Facultad de Artes
Universidad de Chile
 Calle Las Encinas 3370, Ñuñoa
Tidy Arquitectos, Emilio Marín
 2007

098 C



The University of Chile's Faculty of Arts is located in the Juan Gómez Millas campus in Ñuñoa, a central and residential neighbourhood of Santiago. In the early 1970s, the Salvador Allende government asked the architect Ricardo Alegría to build a new department for plastic arts. Pinochet's military coup ground construction to a halt when only the steel structure was built. Using these steel columns, a central minimalistic glass volume has been created within dense existing constructions. This low single-storey parallelepiped is hollowed in its centre by the main pedestrian axis. On one side of the axis stands the cafeteria, and on the other the auditorium. The unifying roof is

punctuated by light boxes, slightly resembling small sheds which allow soft light to enter the volume. The auditorium has been partly dug in the ground in order to fit in the low volume. As a box in a box, its external wooden walls are set few metres back from the glass façade. Inside the auditorium, the same simple serenity has been preserved with a dark atmosphere for the seats, floor, walls, and a more cosy but simple atmosphere for the stage and its wooden floor. A subtle ground treatment, i.e. dark and shiny floors in the building surrounded by the gravel and concrete pre-fab slabs outside, also places the project in its context. The exterior glass façade unifies the volume and creates a strong contrast with the surrounding buildings, while at the same time reflecting them. In a sense, the project disappears in reflection. Far from an extensive architecture, the project's simplicity evokes some of Eduardo Souto de Moura's works, such as the Music School of Braga.



Villa Presidente Frei

Corner of Av. Irrazaval and
Calle Ramón Cruz Montt, Ñuñoa
Jaime Larraín Valdés,
Osvaldo Larraín Echeverría,
Diego Balmaceda
1965-69

099 C



The Villa Presidente Frei development is a positive manifestation of Chile's exploration of the concept of micro-cities for middle-class families. Government programmes were based upon high-quality housing, green spaces, and various public services. The project was largely influenced by the principles established in Clarence Perry's Neighbourhood Unit, and in the Athens Charter written during the Fourth International Congress of Modern Architects (CIAM) directed by Le Corbusier. The Villa Presidente Frei is located south of Irrazaval Avenue in the centre of Ñuñoa's district. The plot, formerly called Chacra Valparaíso, was an ancient 40 ha agricultural field which entailed a park at the corner of Irrazaval Avenue and Ramón Cruz Street. The project presented by the architects Jaime Larraín Valdés, Diego Balmaceda and Osvaldo Larraín Echeverría was selected after an architectural competition and built by the CORVI (Corporación de Viviendas, or Housing Corporation) with funds from EMPART (Caja de Previsión de Empleados

Particulares, or Provident Fund for Private Employees). In 1968, it was president Eduardo Frei Montalva who inaugurated the complex, hence the name Villa Presidente Frei. A central spine forms the backbone to the building's structure from which the housing, totalling 498 apartments, stems out. The development comprises three fifteen-storey towers, eight ten-storey towers, twenty-three five-storey duplex blocks, and twenty-one four-storey simplex blocks. The scheme is divided into three elements which are unified by landscaped spaces and public services, such as convenient stores, a church, a college, and sports fields, etc. Vehicular traffic is almost non-existent. Dublé Almeyda Avenue and Castillo Velasco Street pass below ground level, while small footbridges provide a means of connection across the whole site. There is a common architectural vocabulary: floors and stairwells are painted in white; bush-hammered concrete is used for the façades, and non-load-bearing walls consist of painted bricks. The project's high-density requirement is counterbalanced by expansive green spaces. Today, Villa Presidente Frei is referenced in the Chilean Cultural Heritage since it is considered to be one of the most significant examples of modern urban planning, along with Villa Olímpica and the Portales Neighbourhood Unit.





Edificio Corporativo CCU «
 Av. Vitacura 2670, Las Condes
 +arquitectos, ADN arquitectos
 and Flaño, Núñez, Tuca arquitectos
 2005–06

100 C



The Corporate CCU building is located in the business district of Las Condes on a plot formerly occupied by an ancient brewery. Its formal simplicity and the qualitative urban spaces created on the ground floor contrast drastically with its surroundings. The building has a simple rectangular volume of 52 m by 19 m by 105 m, whose orientation takes advantage of the natural lighting. The southern and northern façades are totally covered with homogeneous curtain walls. On the north side, the glass was treated with a fine serigraphy in order to regulate lighting and thermal conditions. The main eastern façade along Vitacura Avenue gives the building its identity. As a matter of fact, a 50 cm deep orthogonal grid made of concrete is positioned in front of a glazed façade. The rhythm is marked horizontally by highlighting each floor level, and vertically by installing elements which ensure solar protection and preserve a good viewpoint of the Andes Cordillera. This concrete structure is folded above the roof to emphasise the edges of the volume. The back façade, on the west side, faces another building and is rather opaque. It is composed of a massive concrete wall perforated by small vertical windows. The simple and rigorous structure of the building allows open and flexible spaces on every floor. On the ground level, the southern façade is set back by 3 m in order to highlight the main entrance and welcome visitors under a covered exterior space. Generous public spaces give more precedence to pedestrians. A large mineral esplanade punctuated by pieces of art is located on the south side, while an amphitheatre-shaped public space is situated on the north side. A commercial zone, usually positioned along the street, is settled on two levels on the back of the site and is distinguished by a patio. Four underground levels of parking fill the entire plot surface to comply with the number of parking lots requested.

Edificio Manantiales »

Av. Isidora Goyenechea 3132,
 Las Condes

Izquierdo-Lehmann Arquitectos,
 Raimundo Lira, José Domingo Peñafiel
 1998–99

101 C



The Manantiales building is located in the heart of El Golf neighbourhood, in the municipality of Las Condes. It is positioned at the intersection of two streets, diagonally to Perú Square. The geometry is simple and reflects all requirements in terms of urban regulations and its programme. As a result, the project is composed of a seventeen-storey parallelepiped tower opening on to Perú Square and surrounded by a lower ten-storey volume. The tower and the lower volume are distributed by a nucleus of vertical circulations. This core is centred until the tenth floor and positioned along the eastern façade on the upper floors. The lower volume is defined by load-bearing walls with small windows on the northern and eastern sides, while the tower structure is made of concrete slabs and exoskeleton. This difference between both construction principles creates a structural asymmetry, rebalanced by the striking design of the tower's southern and western façades. As a matter of fact, the vertical and tilted columns' layout, passing from one façade to the other, reflects the load diagram under seismic stress, giving a strong identity to the building. The tower's façade also shows a superposition of levels by alternating horizontal concrete strips and windows. Concrete window sills hide office furniture; this includes horizontal ventilation routes and electrical ducts to avoid suspended ceilings. High-performance glass panels optimise natural lighting and thermal control. The main access, a double-height atrium, is remarkable in terms of the atmosphere it creates and its materiality: wood for the ceiling and interior walls; dark marble for the ground floor, and alabaster panels that filter the light coming from the west. The building's architecture exploits its textures, the deepness of its structure and its shadows, unlike typical office buildings which are completely flat and smooth.



Edificio Manantiales

**Casa Galleguillos**

Calle las Peñas 2995, Las Condes

Juan Galleguillos Orrego

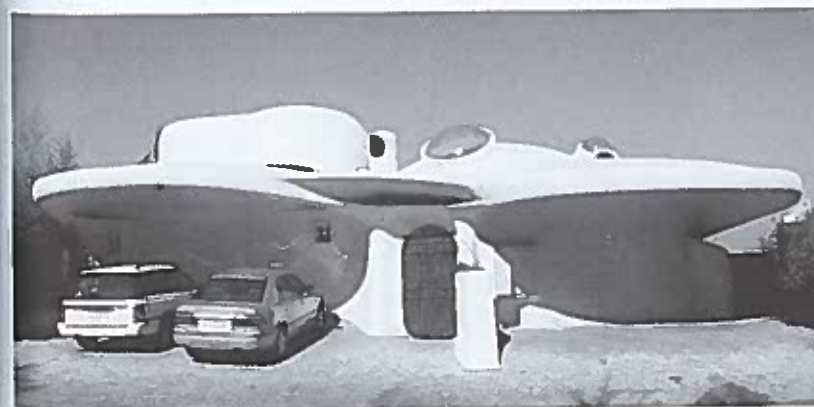
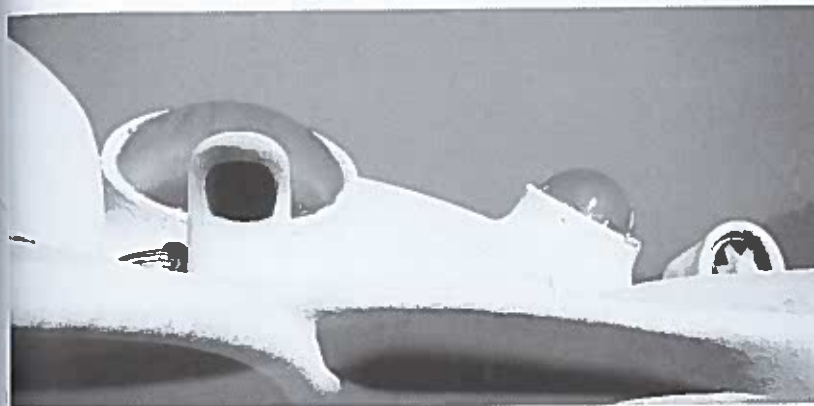
1978

102 C



This house was built by Juan Galleguillos Orrego for himself and his family. Located on the Cerro San Luis, it is clearly recognisable by its organic shape. The project strongly evokes the bubble houses designed by Hungarian architect Antti Lovag in the south of France. In terms of organic structures, Juan Galleguillos Orrego has always been inspired by nature and curved lines, seeking to achieve harmonious compositions. The steepness of the plot was used here to organise the house on three levels with the entrance

on the upper floor, along Las Peñas Street. A curved stair and a spiral staircase provide access to all house levels. The lower floor hosts three bedrooms and two bathrooms. The intermediate floor is organised on semi-levels with a double-height ceiling to create ample space for the living room, while the dining room and kitchen are located in the back, like caves in the hill. Next to the entrance, the upper floor hosts a master bedroom with a private bathroom. To build this complex geometry, Juan Galleguillos investigated the use of sand to mould the concrete. Since he was developing a research project on concrete shell structures, some of the concrete slabs are only 6 cm thick but have proven resistance to many earthquakes.



Escuela Militar»

Calle Los Militares 4500,
Las Condes
Juan Martínez Gutiérrez
1943–47



The work of Juan Martínez Gutiérrez reflects an architecture inherited from a classical education, combining monumentality and functionalism. His most representative works include the Votivo Temple in Maipú, the military school, and the University of Chile Medicine Faculty. The military school encompasses a very diversified programme, such as classrooms, dormitories, a theatre, a gymnasium, a chapel, and dining rooms, organised around a central patio. The complex is composed of an alternation of buildings and courtyards included within a rigorous orthogonal grid, in which everything is structured in a hierarchical order. The abundance of peristyles and podiums illustrates furthermore the classical influences of the project. The main volume, facing Américo Vespucio Avenue, is characterised by a large colonnade which is accessible by continuous steps. It faces the Honour Courtyard used for military training and ceremonies. In the original plans, this courtyard would have been bordered by a chapel on the north and a tower on the south in order to create a harmonious balance between horizontal and vertical volumes. Unfortunately, only the chapel was built, leaving the composition unfinished. The triple-height main hall was designed symmetrically with two monumental staircases naturally lit by zenithal light. Located at the north end of the plot, five identical volumes – arranged in a comb-like fashion – host classrooms and dormitories. At the north end of those volumes, an exterior space is protected



by a semicircular canopy, supported by cylindrical pillars. The choice of reinforced concrete as a unique material gives a monolithic entity to the complex. Here, architecture represents a monumental and formal image of the institution.

Edificio Glamis»

Calle Glamis 3296, Las Condes
Gonzalo Mardones
2003



The Glamis building is located in El Golf, a mixed dense business district and high-standard residential area in Las Condes. It is built on a small street on a narrow remnant plot. According to urban regulations, the width of the building should not exceed 8 m and no component is allowed to extend beyond that limit. The programme consists of four luxurious loft apartments. Taking into consideration the site and programme constraints, the composition was resolved in cross-section. As a result, apartments are interlaced with each other in three dimensions so as to bring natural light and organise private exterior spaces. This spatial organisation can be read in the eastern and western façades which are composed of two 30 m long by 30 m high concrete walls. These walls are perforated by windows of various size, arranged slightly diversely from one level to the next. On Glamis Street, the main façade displays a horizontal stratification with a repetitive pattern on every other floor; this is crowned with a large inclined concrete wall on the top floor. The whole carpentry is made of red cedar which highlights the composition and contrasts with the concrete. As a result, its geometry and materiality give an abrupt and minimalist identity to the project.





Edificio Cruz del Sur

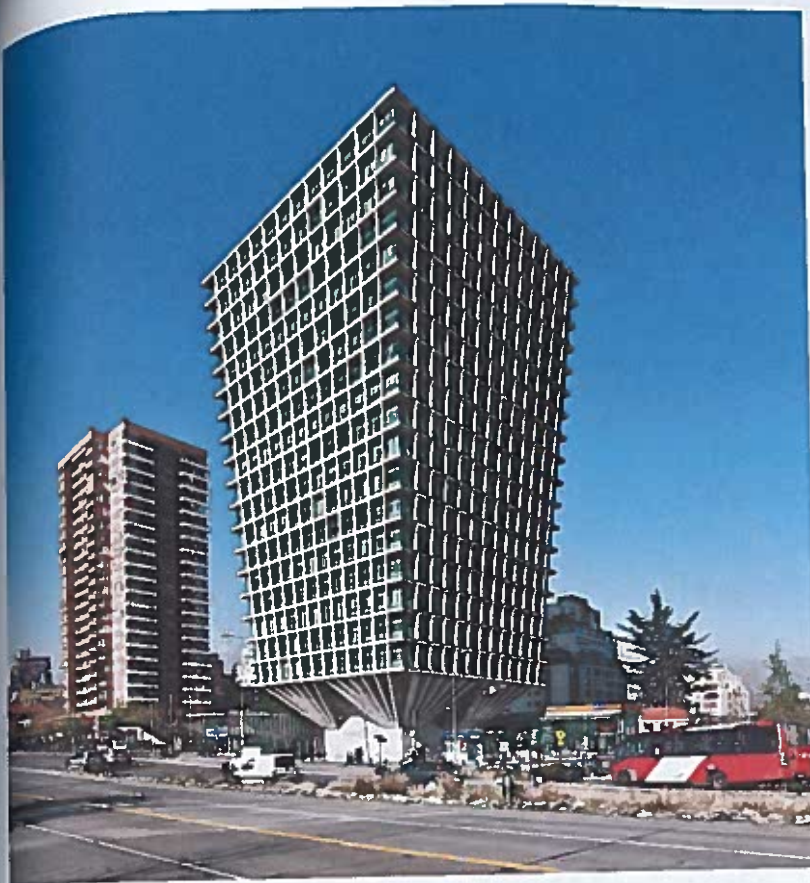
Av. Apoquindo 4501, Las Condes
Izquierdo- Lehmann Arquitectos
2008-09

105 C



The Cruz del Sur office building has become a landmark in the business district of Las Condes. It is positioned at its most strategic point, i.e. at the intersection of the main east-west axis and the circular beltway, to highlight its iconic effect. Its inverted pyramid shape also makes it very singular, giving it the appearance of an unique object in this urban landscape. The structural concept is quite simple: an exoskeleton attached to a central core. The lower floors are reduced to the minimum, keeping only the central core. This allows space to be created for pedestrian traffic on the ground. In fact, the Escuela Militar metro station is nearby and brings a very dense flow of people to this area. The central core hosts eight elevators, two enclosed double staircases, and services. It occupies an area which comprises

approximately 15 m by 15 m and supports the weight of the building, having enough strength to transfer both the baseline shear and torsional moment during seismic stresses. The eighteen office levels, free of pillars, occupy an average area of 1,000 m², starting smaller on the lower floors and increasing in size to balance the total surface of office space required. The result is a singular shape that enables larger upper floors, offering more profitable rental surfaces and benefiting from better views. The office façades clearly express their concrete structure, giving a strong grid effect which is reinforced by the position of the glass 90 cm behind the structure. This simple scheme enables wide views by using the structure as a brise-soleil for thermal control. Commercial programmes required by city regulations have been stored away on two sides of the plots on two levels detached from the tower and on the first underground level. Below, a five-floor parking lot occupies the entire plot and hosts 600 parking spaces.





**Edificio de Oficinas
Los Militares**
Calle Los Militares 5885,
Las Condes
*Mobil Arquitectos,
Cruz & Browne Arquitectos*
2010

106 C



The office building on Los Militares Street is Nueva Las Condes, a former residential neighbourhood which has currently been converted into an urban area of mixed-used residential, office and retail space. From an urban point of view, the project has minimum ground impact to provide a wide and generous public space for pedestrians. The building is composed of two identical bodies which are slightly shifted from each other in order to soften proportions and integrate two large patios on the lower level. Those patios add a level of sophistication to the basement, providing natural light and diversifying the public space in a three-dimensional manner. This project not only involved designing a stereotypical office building with curtain walls, but demonstrated a special focus on materiality and spatiality. The design is aesthetic, i.e. simple, regular, minimal, with a sober elegance. Each façade is treated depending on sunlight and heating requirements. The first floor, marked by its wooden shuttered concrete, is rather opaque, exhibiting a strict

rhythm of thin vertical openings and only one loggia marking the entrance. The northern façade has a rigorous composition of glass, interrupted on each floor by a concrete slab, and a vertical grid of prefabricated concrete panels used as brise-soleil. These panels, displaying a surprising trapezoidal form, reduce the grid's rigidity. In contrast, apart from being interspersed horizontally with glass windows the southern façade is completely open. Inside the offices, the thickness of the façade is supposed to awaken a feeling of enclosure and create distance between the interior and exterior, thus constituting more than just a layer of glass as an interface. On the eastern and western façades, the architects used 4 cm thick cellular concrete panels in a rather unconventional and intriguing manner. In fact, this material is normally used for low masonry buildings rather than for external cladding. Constituting an unusual and very innovative method for a country such as Chile, where energy saving legislation does not exist, these cellular concrete panels ensure a rather efficient thermal insulation. As it happens sometimes, the architects installed their office in their own building. However, in this case, instead of choosing the best view from the uppermost floor, they believed in their design and located their office in the basement around the western patio.



Casas FM MM

Colina Vista Hermosa 2320,

Las Condes

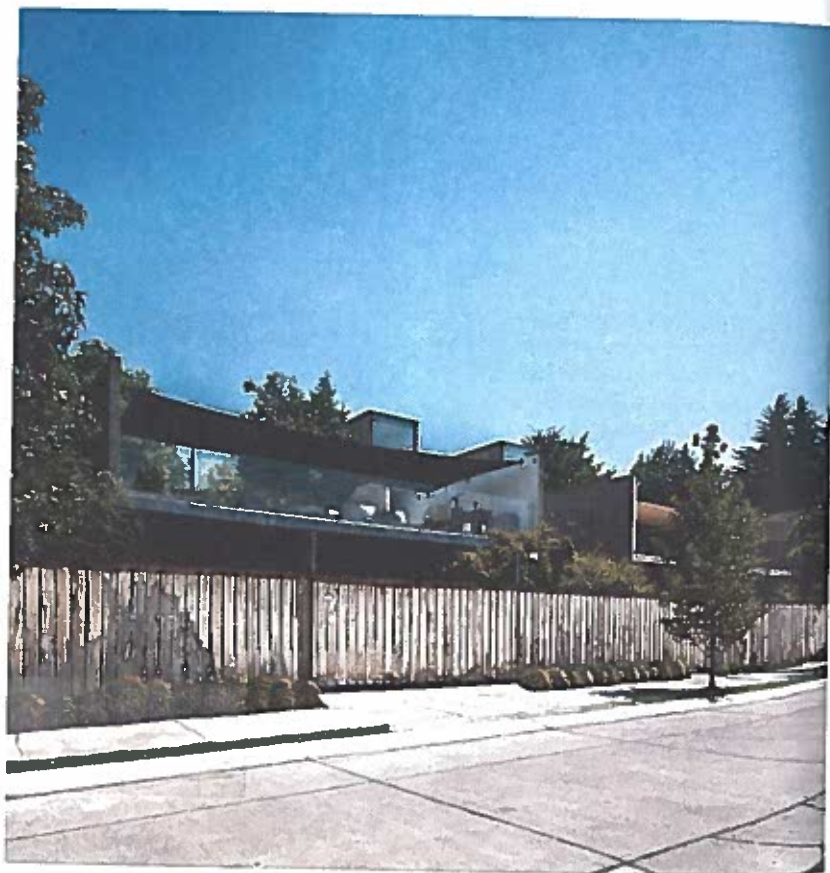
Smiljan Radic

2006-07

107 C

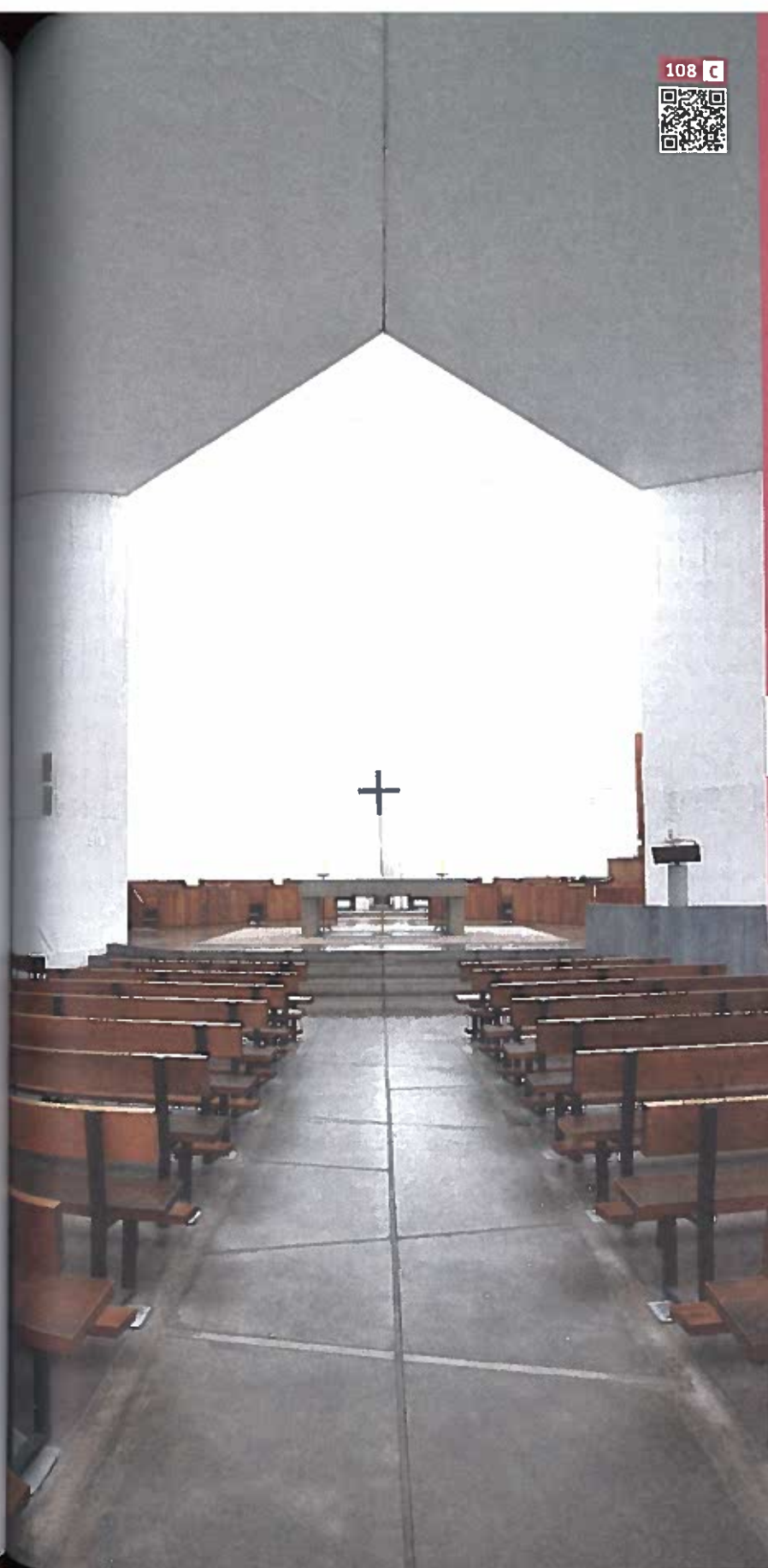


Two brothers and their respective companions bought two adjacent plots to build two houses. The plots are located in a residential neighbourhood of Las Condes, on the footsteps of the Andes. The couples contacted Smiljan Radic who proposed two symmetrical mirrored houses that would take advantage of the natural slope of the land. Even though their architecture looks identical, the two houses are occupied differently and adjusted to the needs and lifestyle of each couple. The access from the street passes through a unique wooden fence which runs along the border of both plots. Above the fence it is possible to perceive two large terraces which seem to jump towards the landscape. The houses are organised on three levels. The ground level comprises the parking, the cellars, and two staircases leading to the entrance



door of each house. The first floor, a public level, hosts the dining room, living room, kitchen, toilets, and service bedroom. A generously planted courtyard and terrace overlook the living/dining room. The terrace courtyards are bounded by two concrete walls that frame the view towards the Andes and provide more intimacy. As a result, this U-shaped shape becomes a structural support for the cantilever over the parking spaces in conjunction with a diagonal pillar underneath. A second staircase, placed in a sculptural wooden volume at the side of the courtyard, leads to the bedroom level. This level has a double orientation: one side to the Andes and the other side overlooking a planted common backyard with a swimming pool. Both bedroom levels are made of metallic structure and wooden cladding. The two houses are built in concrete, featuring wooden planks moulds – one left rough, the other painted black and white. A common garden between both houses is designed along the slope, displaying lush vegetation.

108 C





**Monasterio Benedictino
de la Santísima Trinidad
de Las Condes**

Calle Montecassino 960,
Las Condes

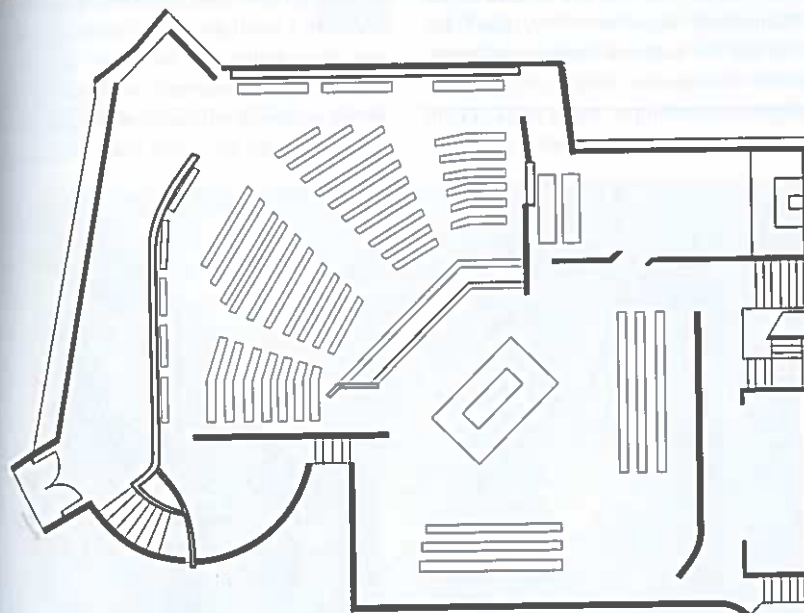
Brother Martín Correa Prieto,
Father Gabriel Guarda Geywitz
1962–64

108 C



The Church of the Benedictine Monastery of Las Condes is located on a small hill called Cerro Los Piques in the foothills of the Andes Cordillera. The monastery resulted from a conceptual architectural competition attributed to Jaime Bellalta, an architect from the Pontifical Catholic University of Valparaíso. Based on the original concept, the project for the church was developed by two young students of architecture who had renounced the architectural profession to dedicate themselves to monastic life: Brother Martín Correa Prieto and Father Gabriel Guarda Geywitz. Thus, their only work became a masterpiece of modernity and spirituality, and was the first modern building to be declared a national monument in Chile (1981). A cursory look is sufficient to gain an understanding of its design complexity. The path providing access to the monastery follows the topography of the site by gentle ascent, encouraging one to contemplate the beauty of the surrounding landscape. A large esplanade provides access to the church on one side, and discreetly to the monastery on the other. The geometry of the church is the result of two white

cubic volumes intersected at their diagonal axis and articulated by smaller volumes. The most obvious smaller elements are the cubic steeple and the lobby volume with the ramp leading to the nave. Each cube measures 14 m by 14 m in plan, with a height ranging from 10 m to 14 m. This volumetric disposition results from the desire to create a meeting place between two communities – the assembly of the faithful and the monks – in two distinct volumes. Inside, the diagonal axis connecting both volumes starts from the image of the Virgin at the north and extends to the opposite side of the monk's cube at the south. In the centre, the altar represents the place of intersection and union between the assembly of the faithful and the monks. The Santísimo Chapel, located north-west and flooded by a yellow light, is signified by a small window visible from the faithful's nave. All furniture, simple and unassuming, allows a full appreciation of the richness and variety of spaces in which it is placed. Light is the key element of the project – complex and varied, penetrating from different points in diverse forms and intensities to bring a spiritual quality. The concept of the light cube thus attains perfection. The edges of the volumes are perforated to reach full abstraction. The white-painted concrete walls almost seem to float, elevated by the soft indirect light shining from unjointed corners. The tangential light on the rough concrete provides a singular beauty to this austere and ascetic architecture.



Vivienda Social Mapuche ≈

Calle Uno, Huechuraba

Undurraga Devés Arquitectos

2011

109 C



The Mapuche are a group of indigenous inhabitants from the southern-central region of Chile. Many have migrated to the metropolitan area for economic reasons. Huechuraba, a neighbourhood in the northern outskirts of Santiago, where this project was built, is a Mapuche word that means "where the clay was born". This project was part of a Housing Solidarity Fund launched by the Chilean Ministry of Housing in collaboration with the local municipality, the private social management organisation A Roof for Chile and the National Indigenous Development Corporation. The dwellings were designed according to the Az Mapu, a kind of Mapuche code of ethics which connects

the human being to the rest of the visible and invisible world. For example, the housing was organised with the front door facing east towards the sunrise, following an ancestral tradition. Facing a hill, the main doors open on to a small semi-public street inspired by traditional Mapuche common space. Thus, twenty-five houses are built in a single row on the edge of the city on the footstep of the hill. Each 61 m² house is composed of two volumes: a two-storey high main volume and a smaller one on the ground floor used to separate two adjacent main volumes. The ground floor hosts a living room, including a dining space and kitchen, a small bedroom, and a laundry opening on to a small garden, whereas the second floor includes a bathroom and two bedrooms. The interiors were delivered to the residents without finishing, allowing each family to supply them according

to their tastes and budget. The houses are made in brick masonry within a concrete frame. A double-skin made of *añada de coligüe*, a lattice made of local reeds, covers the wall and windows of the main volume on the eastern and western façades. A pinewood pillar is placed diagonally in front of the lattice to hold the side walls together in the event of an earthquake. These façades were created to filter the light, recreating an atmosphere similar to the *Mapuche Ruka*, traditional housing made of branches and tree trunks.

Vivienda Social ≈

Calle Uno, Huechuraba

Undurraga Devés

2011

110 C



On both sides of the Mapuche social housing project, a larger social housing complex was built in 2011. This consisted

of fifteen pairs of buildings, including twelve to twenty-four dwellings organised around a patio. Built on the slope of the hill, each group of houses shares a common access via two staircases positioned on each side of the patios. These patios are organised as a series of terraces following the slope and were built with associations and residents during workshops. The two-storey dwellings are built in brick masonry within a concrete frame under a common roof which is parallel to the slope of the ground. An entrance patio is protected behind a *moucharabya* brick wall. Each house has a double orientation: one towards the patio, the other towards a small backyard. The houses were supplied to the residents with only the basic components which meant each family had to provide the finishes themselves according to their tastes and budget, creating a broad variety and contrasting façades.





Edificio Grupo Precisión

Calle El Salto 4291, Huechuraba

Guillermo Acuña

Arquitectos Asociados

2011 

111 C



Grupo Precisión is a company specialised in measurement, weighing, automation, control systems and power, whose mission it is to improve the production processes of different industries. The idea was to gather all departments previously spread across Santiago into one single project. The new building would become the trademark of the company with the aim to reflect a strong, technological, and innovative identity. Unity was the main concept behind the design. The project would also consolidate all activities into a single building with a glass-brick skin. This material would address the needs of natural lighting and visual obscuration, and would also strengthen the desired unitary effect. The programme incorporates two volumes set one above the other. The lower volume combines two levels of offices which open on to a double-height warehouse.



Meanwhile, the upper volume, smaller in surface area, comprises three office levels and a top level for the management. In between the two volumes, a gap – i.e. a level without a façade which exposes the building's concrete structure – is used for the cafetería. Offices are organised in open spaces, punctuated by glass boxes hosting meeting rooms. Well lit, albeit without windows, the atmosphere evokes Frank Lloyd Wright's Johnson Wax Administration Building: elegant and introverted, a poetic scenery of distorted landscape. The access has been designed for cars rather than for pedestrians. In front of the building, the driver must follow a ramp which leads down to the parking. A wide opening in the building's base leads to the interior parking area where a glass box hosts the lobby. An additional exterior parking lot is located in front of the building on a wide mineral esplanade, while a staircase and two sculptural elevators evoke a piece of scenery from a science-fiction film. Two black-painted chimneys mysteriously crown the building; their dynamic effect echoes the style of the vertical circulations.

**Facultad de Economía
y Empresa Universidad
Diego Portales**

Calle Santa Clara, Huechuraba
Rodrigo Duque Motta,
Rafael Hevia, Gabriela Manzi
2011–12

112 C



The Economics and Business Faculty of Diego Portales University is located in Ciudad Empresarial, a business district in Huechuraba, on the northern outskirts of Santiago. The guiding principle was to create a link between academic and professional developments. Paradoxically, the architects tended to develop a design in total opposition to the typical surrounding office buildings. Here the architecture is massive and monumental. It tethers the faculty to a long-term commitment, unlike the surrounding buildings which were constructed on a short-term rental logic. The project lies on a slope on the footstep of Cerro San Cristóbal and is composed of four elements. The first element, the park, which is located on the lower part of the site, acts as a green belt to provide a great distance between the faculty and existing buildings. The park features a rich promenade along a sinuous pathway, skirting

around sport facilities. A base, the second element, is composed of a series of elevated mineral esplanades. These wide terraces on various levels are used as public spaces opening on to the landscape which connect the different buildings. The base also hosts public facilities such as a cafeteria, a library, and an auditorium. The third element is a simple parallelepiped volume, eight storeys high and 65 m long. It is built above the base along Rinconada El Salto Street. Exterior corridors overlooking the raised terraces distribute classrooms. Facing this long building, the fourth element, a singular cubic volume, stands on the other side of the base. This building is punctuated by small square windows and larger voids which sculpt the volume. Inside the building, which has become the icon of the faculty, a central patio largely opens on to the public spaces. The patio hosts a monumental staircase distributing graduate classrooms and academic offices. These four components of the project are part of an overall master plan for the expansion of the campus. The base and the long building will expand along Rinconada El Salto Street and four other singular volumes will be situated in front of them along the park.



Edificio Parque de las Naciones 113 C

Av. Vitacura 3085, Vitacura

Gustavo Krefft

1964



This residential building was inspired by the city garden concept which is based on a healthy balance between urban and country life. The project is installed on a 2,900 m² diamond-shaped plot facing the prestigious Los Leones Golf Club. The building, set back 8 m from the street, is embedded in a generous green landscape. The sixteen-storey residential block comprises two apartments per level. The south-east and south-west corners were allocated the living rooms to benefit from the best views of the golf course. Repetitive continuous terraces surrounding the

apartments, 1.5 m in width, provide solar protection and also invite residents to spend more time outside amidst the landscape. The structure is made of reinforced concrete. Two transverse walls form a first structural axis that includes vertical circulations. A central longitudinal wall composes a second structural axis that spatially distinguishes public from private areas. All three walls are strengthened with perimeter pillars. The running terraces, composed of white-painted concrete slabs and parapets, strongly mark horizontal lines and provide a dynamic and sculptural effect, becoming almost abstract. Unfortunately, parts of the terraces have been closed and covered with glazed panels which interferes with the original appearance of the building.

**Edificio Arys**

Calle Aurelio González 3390,

Vitacura

Peñafiel Arquitectos

2013

114 C



This office building is in the residential neighbourhood of Vitacura next to the CEPAL building. The client, a law firm, asked the architects for a building that wouldn't appear like a regular contemporary office building and where they could feel at home. The six-storey building has a simple parallelepiped shape, crowned by a circular volume in the attic. Its distinctive characteristic lies in the exposed concrete structural grid that varies on each façade according to the needs and requirements of the interior. In fact, the southern façade reveals a classical post and slab grid with squared columns, while the vertical profiles become thicker to offer protection from the sun on the northern side. The western and eastern façades present a similar ingenious design

where the columns are extended in a diagonal fin-shape used as brise-soleil, oriented according to the course of the sun. Thus, the exposed skeleton lends the building a rational and austere aspect but also offers wide views without thermal issues. Wooden window frames were also designed in a diagonal fin-shape to function as sun-shades. The exterior structure and the wooden window frames helped to get rid of the shiny glass aspect in evidence in most office buildings, which the clients wished to avoid. It also means windows can be opened to provide natural air circulation. In terms of organisation, each level consists of a 10 m by 17.5 m open plan for offices, a central core, and a six-storey high atrium with a sculptural staircase. The central core, also in concrete, hosts two elevators and services. The building was erected on top of four levels of underground parking areas. The upper floor hosts a kitchen, a hall, and a terrace facing the Andes to the north and to the west.



**CEPAL, Comisión Económica
para América Latina
(Naciones Unidas)**

Av. Dag Hammarskjöld 3477,
Vitacura

Emilio Duhart
1960-66

115 C



In 1960, an architectural competition was held to build a new United Nations headquarters in Chile. This project completed a trilogy of buildings installed on three continents, following on from the United Nations headquarters in New York City in 1947 (Oscar Niemeyer, Le Corbusier, Harrison & Abramovitz), and the Unesco headquarters in Paris in 1952 (Marcel Breuer, Pier Luigi Nervi, and Bernard Zehrufuss). Emilio Duhart was the architect selected to build the project. At that time, Duhart had demonstrated great professional maturity after a long partnership with Sergio Larraín and a period working at Le Corbusier's office in Paris. This project represents an exceptional contribution to Chilean modernism as it reflects an open dialogue between local cultures and the global ambition of the United Nations. The design was based on a strong relation with the landscape but also, on a larger scale, with the local geography and history which became symbolic elements of the project. The project was built in Vitacura, located at that time in the metropolitan outskirts near the

Andes Cordillera. Duhart described it as both house and monument, an allusion to Le Corbusier's concept of *une maison – un palais*. In fact, it is a house where work is equated with pleasure and efficiency, a house of the United Nations coming together as a community. It also shows a functional and plastic unity – a monument to the Nations, yet a monument reflecting the country where it is constructed: its capital, its valley, its cordillera, its climate, its flora, its residential character, etc. Placed on a raised podium is a continuous perimeter building, the ground floor of which is completely open with only columns supporting the structure above. At the centre of this open podium space, exceptional objects are arranged. The podium acts as a levelling instrument, resolving the topography of the site. Built in concrete with large rustic aggregate – the stone taken from the Mapocho River – it evokes Greek temples' propylea and hosts lecture halls and libraries. A 95 m² single-storey office platform, hollowed in its centre, seems to hover above this podium. This floating effect awakens comparisons with a bridge-like structure. A total of eight pillars support long perimetric concrete beams. In order to accentuate the division between pillars and beams, the concrete pyramidal pillars are placed diagonally, while metal supports disassociate them from the beams. Tension cables,



hanging from these beams, support the suspended volume. The offices are organised behind a 1.22 m modular curtain-wall façade, in line with the rhythm of the tension cables and glazed above an opaque travertine window sill. By raising the office platform, free space on the podium level is created which acts as both a public space and promenade. Inside the perimeter office platform, three relatively autonomous volumes were added: a central hall also called Nucleus; a Cone for the conference halls, and a Diamond – though never built – that was supposed

to accommodate meeting rooms. Unlike the office platform, these elements were placed directly on to the podium, balancing the different elements of the composition. The central hall is a rectangular volume with curved edges and hosts a spiral staircase and public facilities. Its double-height southern wall is punctuated by one of Emilio Duhart's masterpieces: a series of windows of different apertures. Elevated walkways link the second floor of the Nucleus to the office platform, cutting the patio into four smaller areas, with each representing the landscape and



plant diversity of the four different climates of Chile. The cone, which is called *caracol* or "snail" in English, rises above the perimeter ring and serves as a vertical axis. At the same time, this structure evokes pre-Colombian monuments and the Assembly Chamber of Chandigarh (India). It gained its sobriquet from an external helical walkway leading to the belvedere roof terrace. Pictograms are carved like bas-reliefs in the concrete along the path, describing the story of America in an historical spiral. Inside, two conference rooms are superposed, both coated in native wood lattice cladding. The upper room thus receives indirect natural light. The structure forms a regular and homogeneous perimeter, counter-balanced by the eclectic elements arranged inside. Duhart explained

that the structure's relatively hermetic effect reflects the strong character of Latin America. The raised podium was later altered by parasitic constructions due to an expansion programme. Nevertheless, since 2008 several remodelling works led to the reintroduction of open spaces in the northern and southern sides of the podium to restore it to its original state. The Nucleus' roof terrace on the uppermost floor was recently transformed into an auditorium. The United Nations building in Santiago, now the headquarters for the Economic Commission for Latin America and the Caribbean, has been recognised as a major contribution to Latin America's architectural production of the twentieth century. Duhart is thus considered one of the leaders of Chilean modern architecture.



Parque del Bicentenario ≈ Av. del Bicentenario, Vitacura Teodoro Fernández 2007 ♀

116 C



The Parque del Bicentenario is located between the Mapocho River and the quiet district of Vitacura (along the Costanera Norte Highway which is hidden by a slope). This 27 ha park was developed along a long strip of flat land one level below Bicentenario Avenue to create a cosy and peaceful place, far removed from urban disturbances. It also offers views of the surrounding mountainous area, overlooking the most famous hills of San Cristóbal and Manquehue. The project is part of a system of green areas spread along the south bank of the Mapocho River which features – from west to east – Parque de los Reyes,

Parque Forestal, Parque Providencia and Parque Bicentenario. The park is organised as a new large-scale territory and attracts different communities from nearby neighbourhoods, such as Vitacura, Providencia, Huechuraba and Las Condes. Vitacura Civic Centre was constructed a few years earlier but was completely integrated into the project. The project also offers different programmes and green areas: wide grass fields, gardens, children's playgrounds, ponds, kiosks, an amphitheatre, a restaurant (the Mestizo by Smiljan Radic), and a memorial (the M9 Memorial by Gonzalo Mardones Viviani). The park has a landscape with very rich, complex and diverse characteristics – sometimes in relation to mineral, vegetal, or aquatic elements which led to the creation of a variety of meeting, relaxing or meditative places.





Restaurant Mestizo
 Av. Bicentenario 4050, Vitacura
 Smiljan Radic
 2007

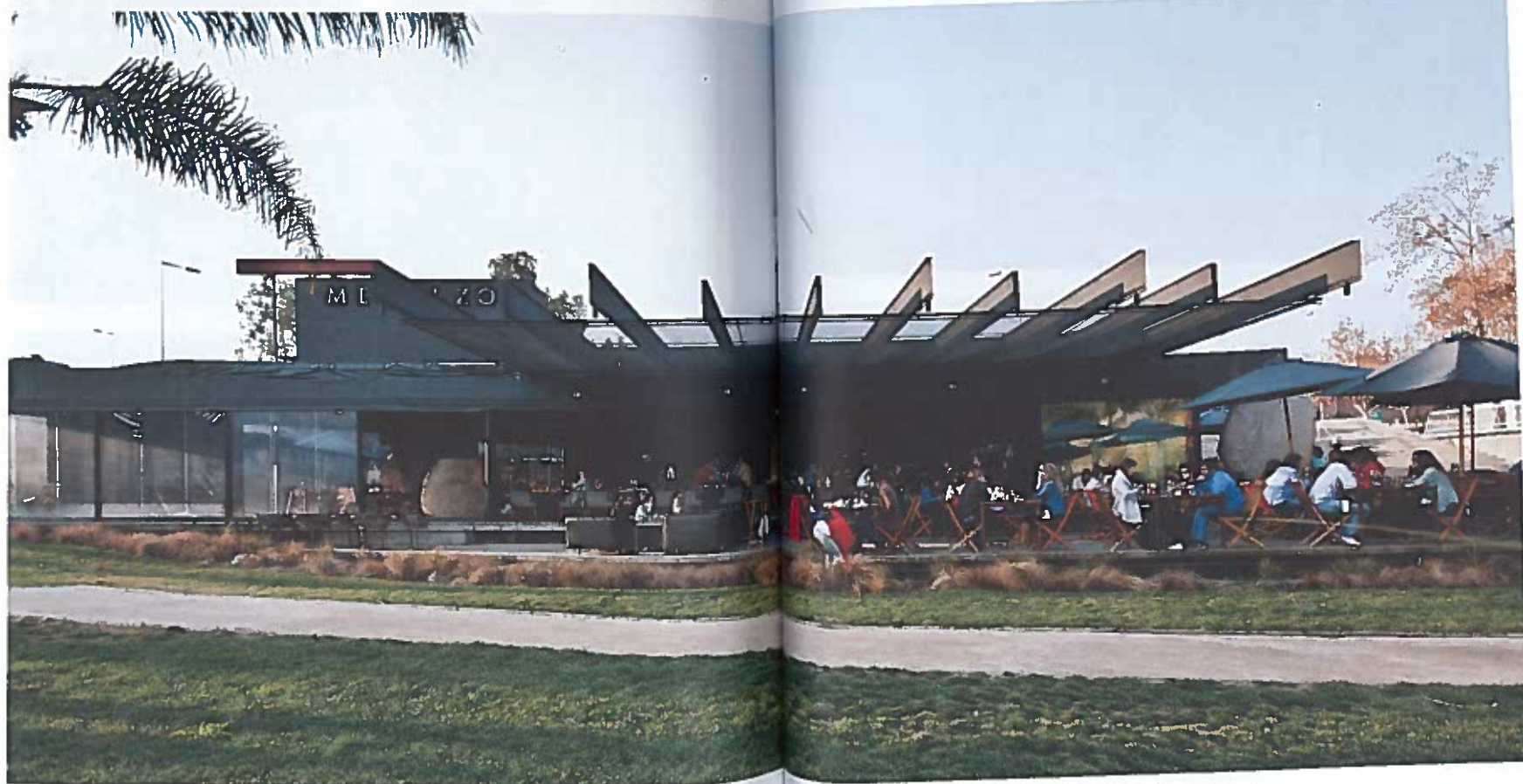
117 C



The Mestizo restaurant is located in the municipality of Vitacura, one of the most privileged neighbourhoods of Santiago. It is situated at the north-east end of Parque del Bicentenario, a park built at the same time by Teodoro Fernández. The restaurant has been designed as a large terrace protected by a translucent roof overlooking the water gardens. Eight granite boulders, strategically positioned, are used as pillars to support the roof structure which is composed of an irregular black-painted grid of concrete beams and slabs under a layer of glass. The architecture here is defined by the presence of these huge stone shapes. While the granite boulders transfer vertical loads, the grid on the roof transfers the dynamic horizontal forces to the rear retaining walls in the event of

an earthquake. The kitchen and services are at the back of the building along the retaining wall. Seen from the park, on the left a large black volume rises one level above the other parts of the building. Hosting the staircase, it acts as a visual signal and is also visible from the street behind the restaurant. This project reflects one of the most recurrent aspects of Smiljan Radic's work – a work based on opposition, i.e. in this case, a subtle dialogue between rough and refined materials: large wooden planks, boulders, stone pavements, and rough concrete on one hand, and sliding glass doors, glass handrails, and a glass roof with extra thin metal beams on the other. The design of the bathrooms is particularly interesting in this sense since the washstands are carved into a sliced boulder, rough on the exterior and polished on top and inside the basin. The faucets, also custom designed, are made of stainless steel tubes hanging from the ceiling.

www.mestizorestaurant.cl



Galería Patricia Ready

Calle Espoz 3125, Vitacura
 Izquierdo-Lehmann Arquitectos,
 Elton-Léniz
 2007-08

118 C



Patricia Ready Art Gallery is located in the very exclusive district of Vitacura, in the middle of an artistic circuit of private galleries. The plan, based on a square, is divided into two equal spaces: in the southern part, there is a large courtyard that hosts sculpture exhibitions, the reception, a bookshop, and a café, and on the northern part, the main exhibition space, a smaller exhibition space and an auditorium. The main exhibition space and the café surrounding the courtyard can be entirely opened to create a continuous open public space. The courtyard, accessible from Espoz Street,

is partly enclosed by concrete walls on its south and west sides to protect it from the street and emphasise its calm and relaxing atmosphere. The main exhibition room is lit by a suspended translucent glass ceiling which also contains a technical system. This is able to adjust artificial lighting according to the needs of each exhibition. The ceiling diffuses the light from an upper volume which comprises a metal structure of beams to form sheds opened to the south, allowing natural light but not direct sunlight. The proportions of this room, 12.1 m wide by 24.8 m long and 5.1 m high, were determined in order to display the maximum number of paintings on its perimeter, according to its surface. The southern wall of the exhibition room is made of glass but, once again, the light is filtered by a 3 m high partition wall positioned



3 m behind the glass façade and floating 30 cm above the ground. This opaque wall softens the light contrast between the courtyard and the exhibition space, and moves the boundary of the exterior space inside the building. The auditorium features walls covered with wooden lattices which assure perfect acoustics. Even if the auditorium is partially underground, it receives natural light from a small longitudinal patio that also surrounds salesrooms and offices. Above the auditorium, a small open room overlooking the reception and bookshop is dedicated to exhibit artifacts of smaller size. There is also a basement floor with storage rooms and a car parking. However, the parking space can also be used as a more informal exhibition space.

MON-FRI 10:30AM-7:30PM SAT 11:00AM-5:00PM

www.galeriapready.cl

**Edificio La Candelaria**

Corner of Av. Candelaria
 Goyenechea 4013 & Espoz, Vitacura
 Jaime Bendersky Arquitectos
 1966

119 C



The Candelaria building is a small housing project in a quiet residential neighbourhood. Respecting the height of its surroundings, the building is gently inserted into the urban fabric. It includes four apartments grouped two by two around two separate accesses and staircases. The apartments are organised in such a way so as to take advantage of the orientation. The lush vegetation appears to continue on the public pavement. The southern façade along Espoz Street is a great example of expressionism, emphasising horizontality and punctuated with elements that give rhythm to the composition.



Universidad Adolfo Ibáñez «
 Diagonal Las Torres 2640,
 Peñalolén
 José Cruz Ovalle
 2000-07

120 C



The Peñalolén campus of Adolfo Ibáñez University is located in an impressive landscape in the foothills of the Andes. The campus is composed of white concrete buildings designed as several sculptural volumes emerging from the slope. The construction of the campus began in 2000 with an undergraduate centre and athletic facilities, followed by an auditorium – all designed by José Cruz Ovalle and completed in 2005. The project has been developed along trajectories inhabiting the natural landscape. All buildings possess a similar architectural language to create a homogeneous composition. The newest building, the graduate centre, is situated slightly higher to the south-east of the other buildings. Inside, the programme – including lecture halls, offices, and a library – is arranged around a multilevel skylit atrium distributed by curved and criss-crossing ramps. The soft white surfaces of this three-dimensional circulation network can also be regarded as sculptural elements. Mineral planted patios open on to the Cordillera and give the impression that the project blends within its environment.

① www.ual.cl/ta-universidad/campus/campus-penalolen

Colegio Altamira «

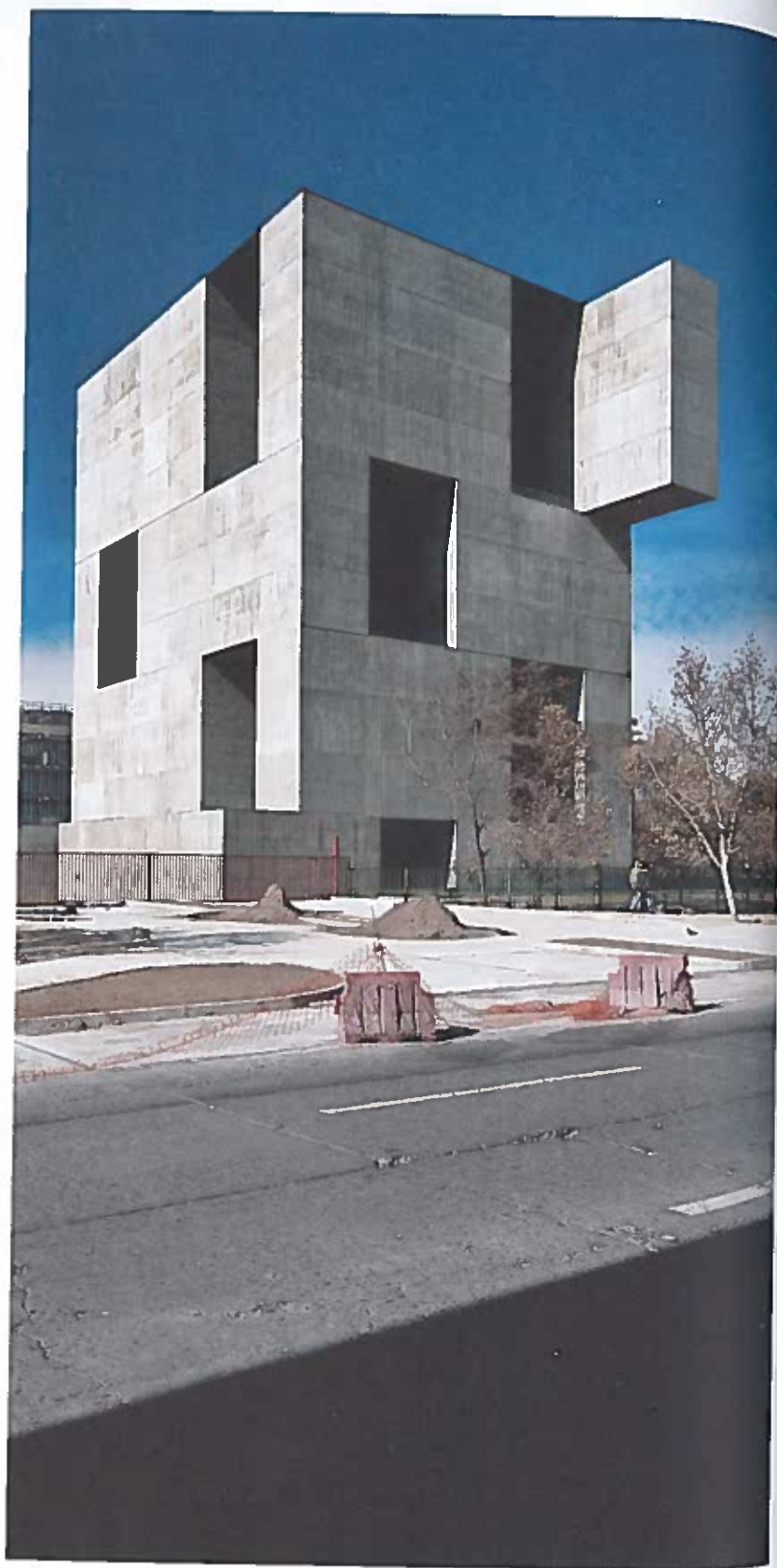
Calle Acueducto 2104, Peñalolén
 Mathias Klotz, Rafael Fernandez,
 Juan Fernandez
 1999-2000

121 C



The Altamira School is situated in Peñalolén, an outskirt neighbourhood of Santiago in the Andes foothills. The 60 m by 200 m hilly plot has a 20 per cent slope in its length. The access from the street is on the lower part of the plot. A central linear courtyard distributes four classroom buildings which are positioned two in a row on each side. These blocks have a concrete structure with pillars and slabs, as well as a variety of façades depending on orientation and use: white-painted wooden cladding or aluminum frames filled with glass or coloured panels. A fifth volume, completely transparent, hosts the canteen and gymnasium. It is inserted within the courtyard, partly buried in the ground in order to unite the upper part of the courtyard to its roof terrace as a continuous space. The roof, slightly inclined in the opposite direction of the natural slope of the plot, offers at its summit a belvedere overlooking the city skyline, while the view from the courtyard is oriented towards the Andes. A few blocks away, the Chinkowe Sports and Culture Centre – also built by Mathias Klotz – stands at the corner of Grecia Avenue and Ricardo Grellet de los Reyes Street.





Centro de Innovación UC
Anacleto Angelini
 Av. Vicuña Mackenna 4860,
 Macul
Elemental, Alejandro Aravena
 2011–14

122 C



The UC Innovation Centre marks the entrance of the San Joaquín campus in the Pontifical Catholic University of Chile that is located in the neighbourhood of Macul. In 2011, Angelini Group, a private company, decided to donate funds to the university for the creation of an innovation centre in which businesses could collaborate with university researchers. A new mixed programme was established for the project: university research laboratories, office spaces for private companies and public facilities on the first floor, such as an auditorium, meeting rooms, a café, and services. The building had to respond to the client's expectations with a contemporary design marking the entrance of the campus. Thus, the building looks monumental, austere and primitive – giving it a timeless character which is an interesting characteristic for an innovation centre. From afar, the building appears like a monolith that has been sculpted. Looking closer, one can identify four levels of concrete blocks stacked above each other. Some of these blocks are shifted in cantilever, creating wide spaces in between

them. The proportions of the composition emphasise its massive aspect and seem to play with gravity. As a matter of fact, concrete blocks vary in height, starting on the ground with the smallest and becoming taller towards the top, hiding the actual number of floors. The refinement of the concrete's treatment owing to the subtle human-scaled rhythm of the wooden formwork enhances the impressive monumental sensation. Inside the building it is another story: no more concrete, no more blocks, but rather wooden cladding and regular open-floor flexible layouts organised around a central atrium. The architects avoided the traditional high-rise design of a central core, open spaces, and glass façades, and if the result is interesting from the outside, it still maintains a corporate architectural atmosphere on the inside, losing the concrete block scale and materiality. From an energy-efficiency standpoint, placing the mass of the building on to the perimeter would prevent direct solar radiation and allow cross-ventilation. Underground, three levels of parking lots extend over a surface wider than the building. These underground floors serve as a base but are independent from the upper structure; in fact, for seismic reasons, the building stands on shock absorbers that are visible from the first parking floor.

① www.centrodeinnovacion.uc.cl





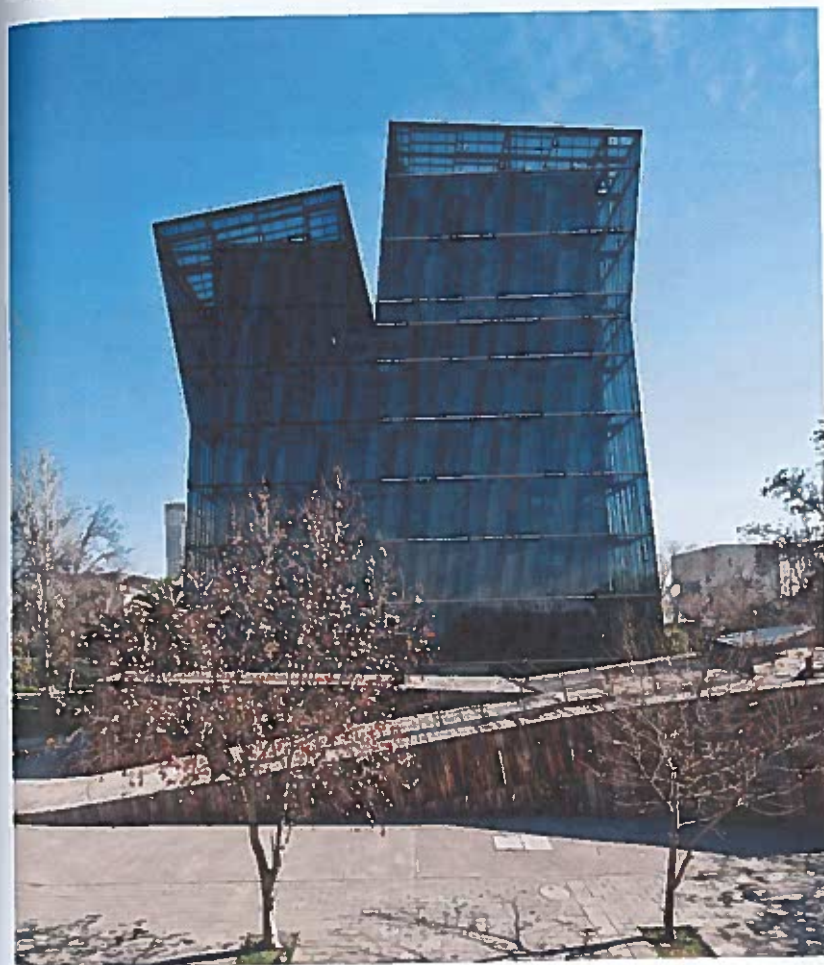
Torre Siamesas
 Av. Vicuña Mackenna 4860,
 Macul
 Alejandro Aravena
 2005

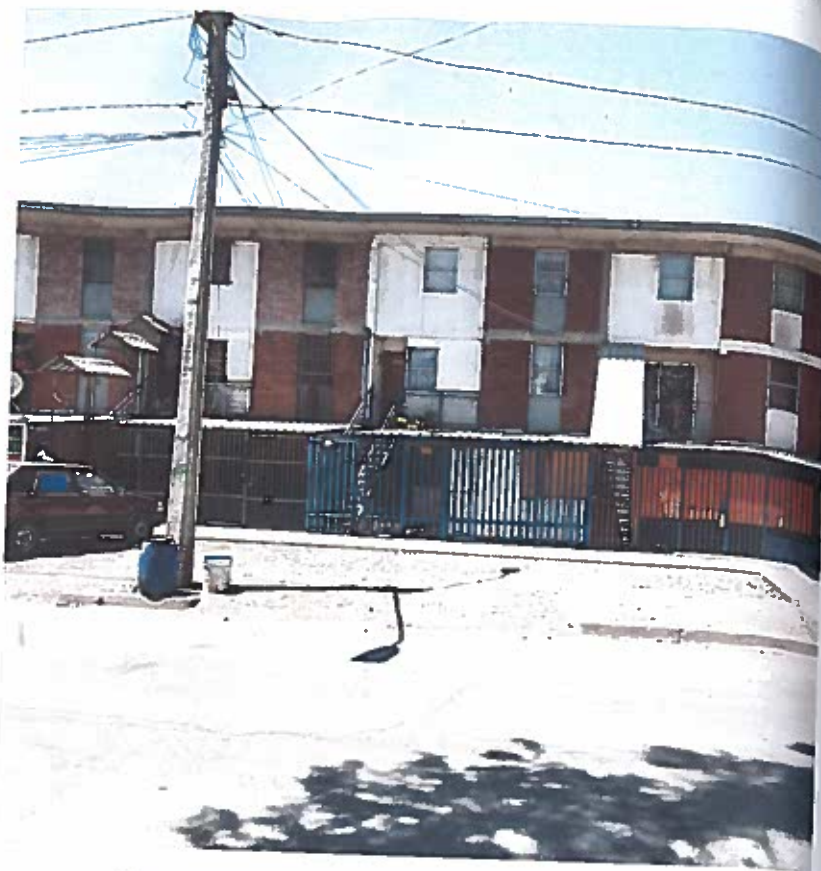
123 C



The Siamese Tower is located in the San Joaquín campus in the Pontifical Catholic University of Valparaíso Chile in Macul, 10 km south of downtown Santiago. The architect was asked to build a glass tower in order to host the campus' computer centre. This request was quite a challenge, knowing that a glass façade in Santiago means controlling the strong greenhouse effect and working on computers means controlling sunlight. The budget did not allow for the construction of a double-skin curtain-wall façade which could have solved these issues. Therefore, the architect's idea was to build a rather low-tech double-skin façade: a single glass outer skin, poor in terms of insulation but very

efficient against weathering, and an internal fibre-cement façade with opposing characteristics. In between the two layers, natural air circulation – obtaining the chimney effect – enables the sun-heated façade to cool down. As the facility was not important enough to look like a true tower (only ten storeys high), the volume was halved on the upper floors, creating the illusion of two crooked towers. This dual structure is reinforced by changing the vertical stiles' colour from one part to the other in order to look like two separate entities. This iconic shape offers a monumental effect, giving in photographs the impression of a much taller building. The relation between the tower and the public space at its base creates an unusual contrast of materials. In fact, the base featuring ramps and large sets of low wooden struts creates a contrast with the glass façade above, establishing a dialogue between rough and sharp textures.





Conjunto Lo Espejo «
Calle Juan Francisco
González 9461, Lo Espejo
Elemental. Alejandro Aravena,
Gonzalo Arteaga,
Fernando García-Huidobro
2005-07

The project comprises a social housing complex of thirty houses, following the same principles as the Quinta Monroy project in Iquique. Actually, the so-called "parallel building" typology was reused for this project: a flat on the ground floor and a duplex apartment above. The partial constructions provide a safe structural system; dividing walls; well-lit and ventilated bathrooms; kitchens, and living and dining rooms. Afterwards, the bedrooms were easily built by the inhabitants inside the structural frame. Each flat was originally composed of a 6 m by 6 m area covered by a concrete slab, with a possible expansion planned towards the backyard. Above the slab was a duplex apartment designed on two 3 m by 6 m levels, with a void of the same dimensions set aside for the extension.

124 C

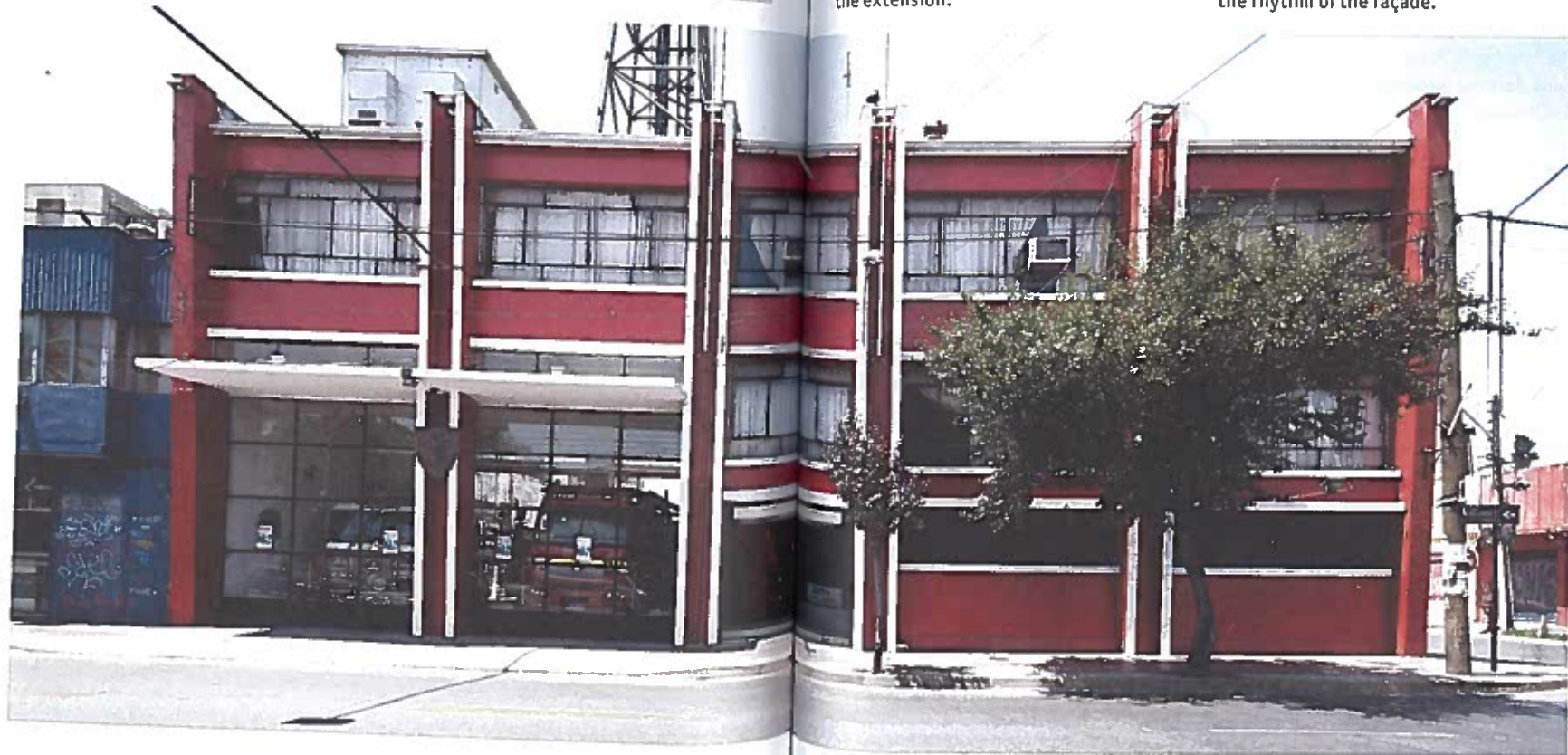


Primera Compañía del
Cuerpo de Bomberos
Metropolitano Sur «
Gran Av. José Miguel
Carrera 8694, La Cisterna
MOP architects.
1950

125 C



This fire station is located in the centre of La Cisterna's neighbourhood in the south of Santiago. The general volumetry is simple and efficient, addressing the needs of the programme. A simple parallelepiped aligned with the surrounding buildings is organised on three levels. The volume is then fragmented into five equal parts by a rigorous grid of vertical walls. The red-painted main façade has become a very symbolic and recognisable object within the area. The interior layout is functional and left visible from the outside. On the ground floor, two double-height glazed doors open to display the fire engines, while the other three modules comprise the main entrance in the centre and the offices. The vertical walls are doubled and white-painted on their edges to highlight the rhythm of the façade.





Templo Votivo de Maipú

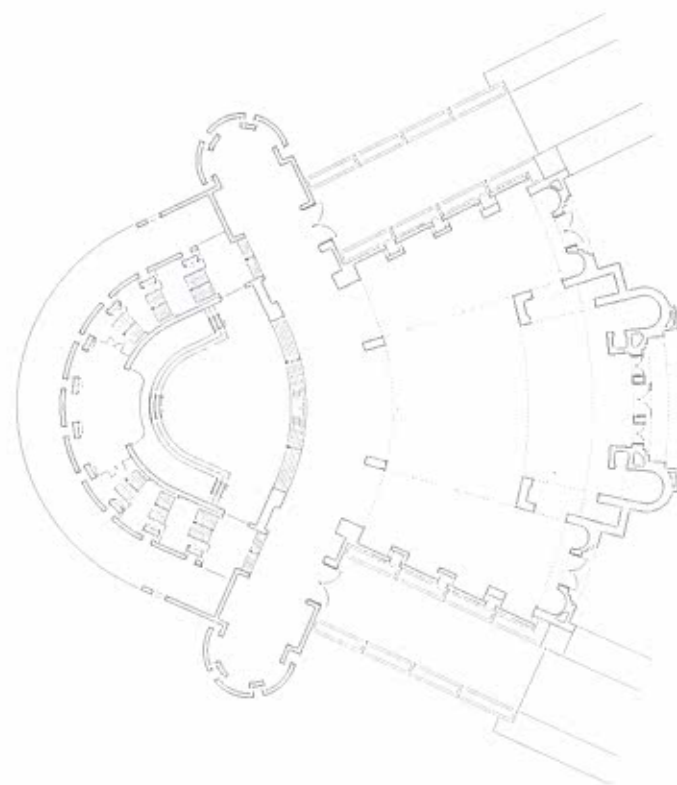
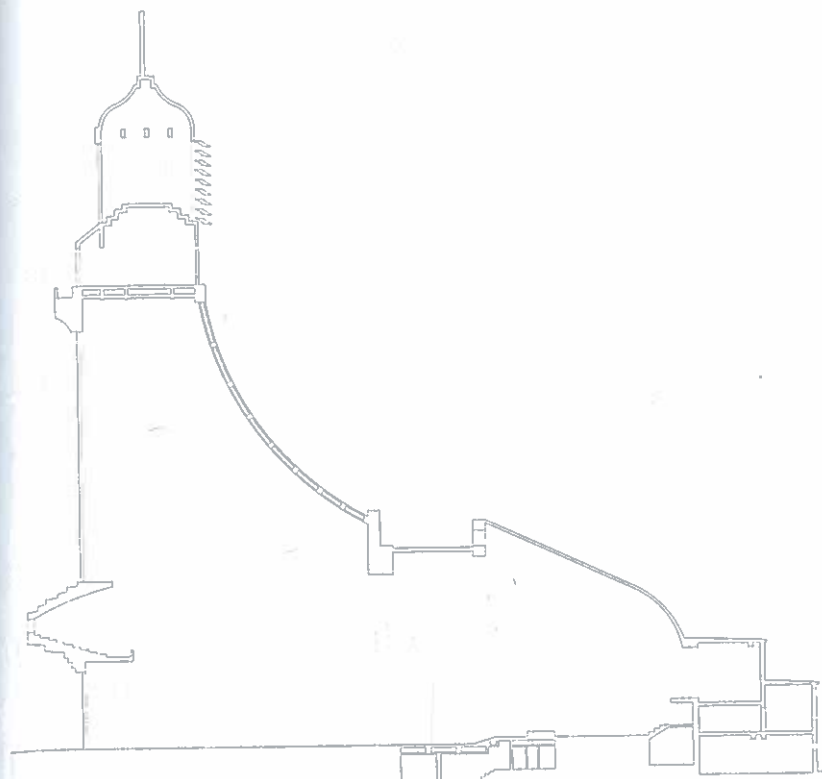
Corner of Calle Carmen 1750 and
Av. 5 de Abril, Maipú
Juan Martínez Gutiérrez
1943–74

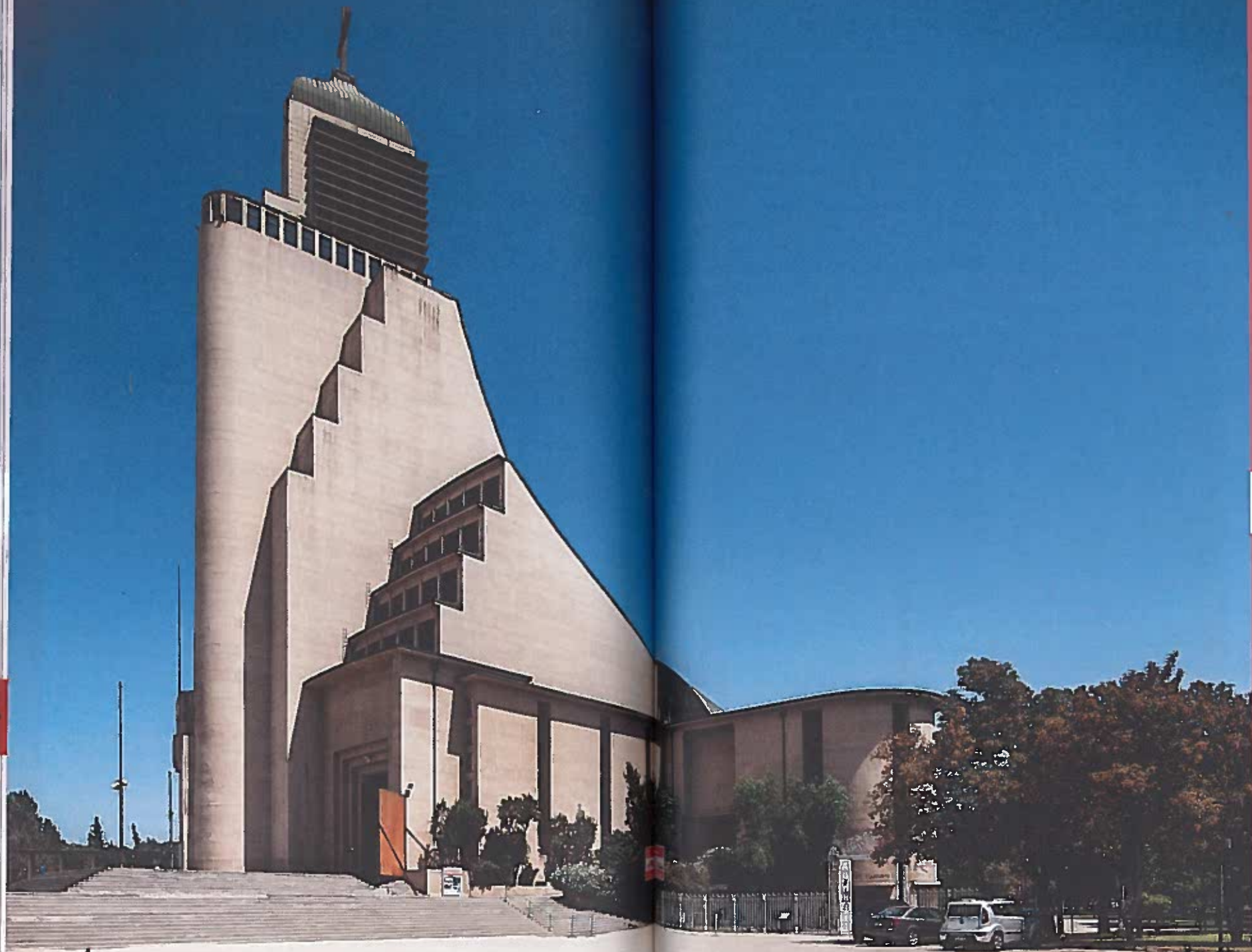


The Votivo Temple is located in the centre of Maipú in a low-density area, where the structure strongly dominates its urban context with its imposing dimensions. The temple, dedicated to Our Lady of Carmen, commemorates the victory of the Maipú battle that took place at this precise location. As the specifications requested a symbolic and emblematic building, the architect designed a sculptural project with a stunning dramatic design. The composition illustrates the classical inspiration of Juan Martínez Gutiérrez's architecture. Therefore, the geometry follows a symmetrical organisation along an east-west axis, including the temple, two colonnades, and the ruins of the ancient chapel. A wide elliptical esplanade, bordered on each side by prefabricated concrete columns, was planned to host large religious commemorations. The temple, raised upon a podium, is accessible via

large and generous steps. Unlike traditional churches, the plan is organised according to a radial geometry focused on a central point – the choir – where all axes meet and structure the entire building. The main façade is composed of a central 88 m high bell tower, bordered by two lower cylindrical volumes set behind. Three 8 m high stained glass doors provide access to the central nave and to the aisles. The main entrance door is located in the axis of the tower under a tall arched stained glass window. Both lateral volumes are marked by horizontal lines which contrast with the tower's verticality. The lateral façades alternate between curved and stepped straight lines, taking advantage of the concrete plasticity that allowed formal and structural liberties to be taken. The geometry results from the interior organisation, from the highest point, the entrance door, to the lowest point which corresponds to the altar. The slender and dynamic structure evokes Hugh Ferriss' drawings, as well as the verticality, monumentality, and mass of Sant'Elia's futurist projects.

1 www.santuarioliberal.cl





Votivo de Maipú Temple boasts a bold swooping design

Fábrica Carozzi

Av. Diego Portales 5201,
San Bernardo
Emilio Duhart, Luis Mitrovic
1961–62

127 C

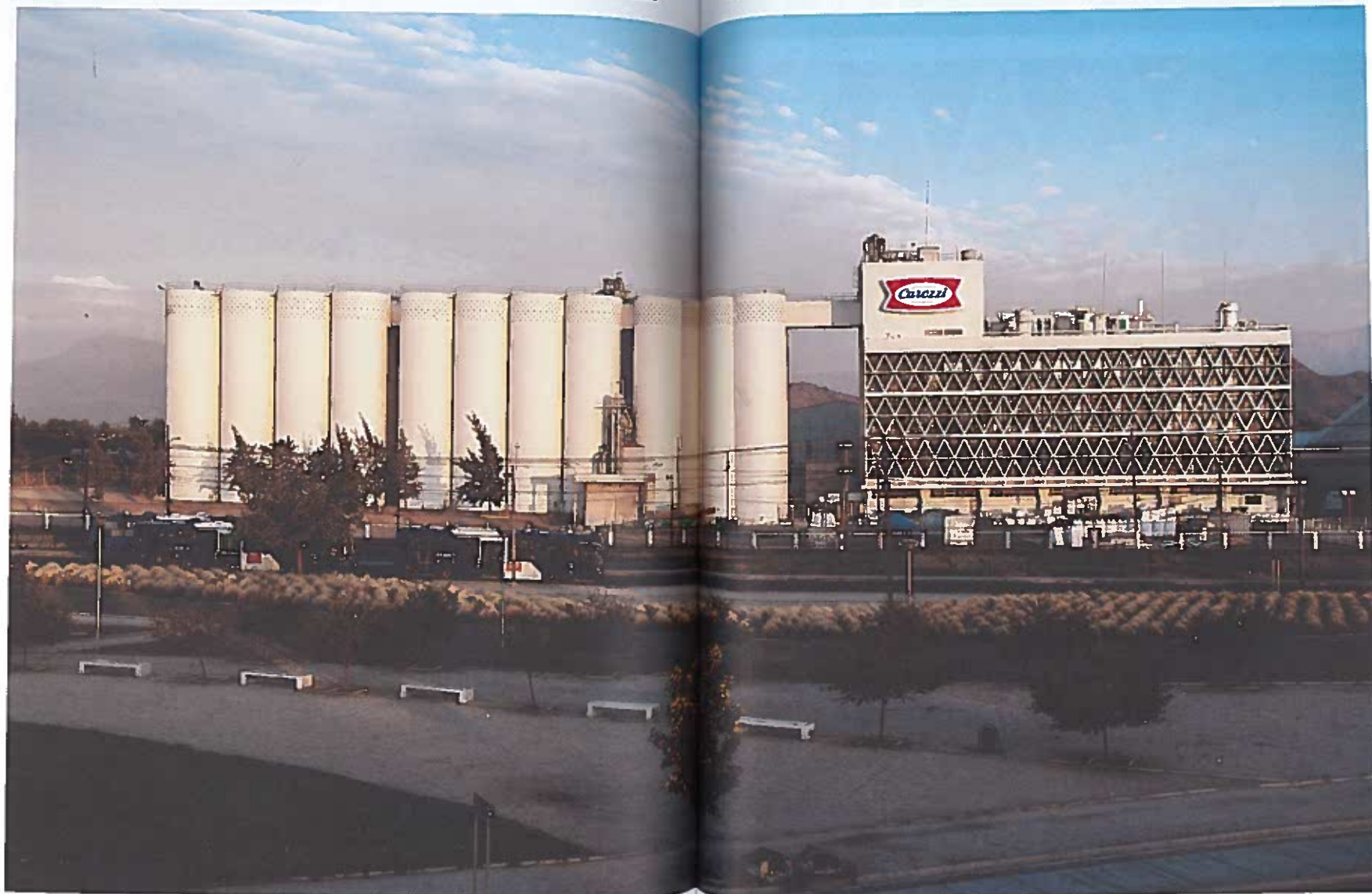


At the beginning of the 1960s, the Carozzi company decided to settle on a strategic site between the agricultural production area of the Central Valley and the dominant consumer market of the capital. The factory is located 25 km south of Santiago along the Panamerican Highway. The project was composed of grain silos, a flour mill, a pasta factory, laboratories and offices. The silos, opaque and vertical, the flour mill, transparent and sculptural,

and the factory, horizontal in form, created a very harmonious group. In 2010, a fire destroyed the laboratories and office, although fortunately the grain silos and flour mill were left untouched. The silos are ordered and compact in size but their arrangement creates a strong impression on the landscape, with the Andes as a backdrop. Occupying the north of the site are two rows of silos which were constructed in fours and are simply decorated by a regular motif of small square openings. In contrast, the mill's volume is characterised by its transparent façade, a remarkable innovative structure. The diagonal grid responds to the building's structural requirements and also resolves

seismic constraints. Horizontal elements were added on to the structure to deal with thermal problems due to the western orientation. As a result, natural light is optimised in the interior spaces to ensure the best working conditions. Furthermore, the façade's transparency reflects the perpetual movement of the mills. As the mill system uses gravity, grain is pumped up to the top floor and processed through the machinery on each floor to eventually be transformed into refined flour at the base of the building. This process was organised on three double-height floors above ground floor level with the façade plainly showing the interior workings. The whole complex, made

of reinforced concrete, is painted white with the plywood shuttering texture visible to give a clean and hygienic appearance. After a fire in 2010, a new Production and Research Food Centre was designed by Guillermo Hevia with the intention of giving the company a rejuvenated and successful image. The new complex features factories with a civic centre and public space between them. The architect explained that the wavy volume was inspired by the Andes skyline, and the 45° angle expressed in the façades opens a dialogue with the mill's existing façade. The combination of both developments is a juxtaposition of two architectures belonging to distinctive periods.





The diagonal grid of the Carozzi factory constitutes its most distinctive architectural feature



Hotel Palafito del Mar

Pedro Montt 567, Castro
 Ortúzar Gebauer Arquitectos
 2013

151 D



Palafitos are traditional constructions specific to Chiloé which are built without official regulations. Rather, only informal codes developed over the years are used which created an unique architecture. Historically, these houses settled upon stilts over the ocean were constructed by the less fortunate who wanted to move closer to the city but couldn't afford any land. As the palafitos became one of the main attractions of the island, private initiatives started to rehabilitate deteriorated buildings into cafés, galleries, and hotels, enabling a self-revitalisation without any State support. The project of Palafito del Mar consisted in the remodeling of an old building into a boutique hotel. The two-storey building hosts

seven bedrooms on two levels. Traditionally, these houses consisted of elongated volumes arranged next to one another, leaving openings only at both ends towards the street and the sea. The architects proposed a comb-like plan in order to create inner courtyards which bring more natural light to the rooms. A long corridor on two levels, lit from a linear skylight, distributes all the spaces. A lattice floor in between the two levels creates a unique atmosphere and allows light to enter the lower corridor. A double-height space is positioned at both ends of the corridor: on one side, the reception, and on the other side the living room which widely opens on to a terrace facing the ocean. The bedrooms are organised on one side of the corridor to provide everyone with their own private terrace. This contemporary intervention plays with elements like colours, shapes, and textures from the local culture.

www.palafitodelmar.cl





Hotel Patio Palafito «
 Pedro Montt 431, Castro
Ortúzar Gebauer Arquitectos
 2013

152 D



This hotel is situated in a traditional palafito neighbourhood next to Castro's centre. Two authentic stilt houses located one next to the other were rehabilitated; one converted into a café and the other into a hotel. A common entrance was designed, while the café also functions as a reception and a living room. This was regarded as a central meeting place, designed as a patio covered with a translucent roof. The patio is enclosed in between two triple-height walls covered of shingles, evoking the narrow gaps that exist between palafitos. This space extends towards the sea on to a terrace positioned a few steps lower in order to free up the inner patio view. This spacial scheme enables the terrace to be flooded by high tide waters, creating a particular relation with the sea. Four bedrooms are accessible by a mezzanine placed above the reception, and an independent apartment is located beneath the bedrooms on the ground floor. Over time, the stilt houses have mutated through their endless changing use, from precarious houses to shops, to wooden storage, to a carpenter's workshop, to a café, to a hotel... awaiting the next programme.

www.patiopalafito.com



Hostería de Castro «
 Chacabuco 202, Castro
Emilio Duhart
 1962–66

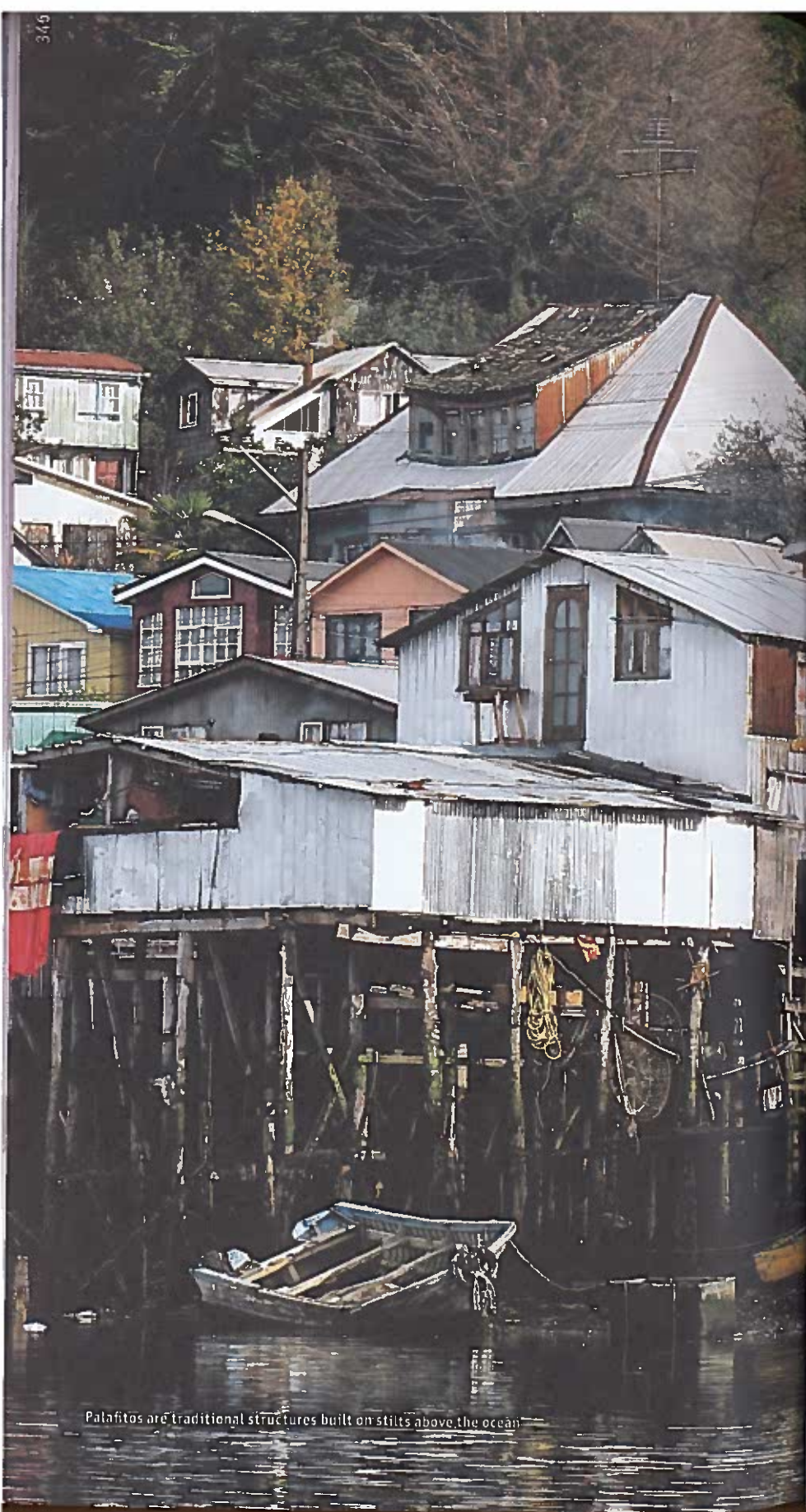
153 D



This project was part of a governmental programme conducted by the Honsa (Hotelería Nacional S.A.) to promote tourism in southern Chile. Emilio Duhart, who previously built a hotel in Ancud for the same programme at the end of the 1950s, designed this project as well as all the furnishing. The 2,000 m² hotel is located in the city of Castro above a small cliff overlooking the sea. Its integration within its surroundings was achieved by the use of a large pitch roof. The building was entirely built of reinforced concrete and clad in wood. Public spaces are organised on the first two floors around a spectacular central staircase and two chimneys, while living and dining rooms are positioned in a double-height space which completely opens on to the sea. Twenty-nine bedrooms are organised on the upper three floors around a wide central corridor. The pitch roof was also clad in wood, except its central part which is entirely glazed to illuminate the corridors. The main façades are punctuated by small windows corresponding to the bedrooms. The image of the hotel evokes southern Chile's traditional mills, although the internal organisation is resolutely modern.

www.hosteriadecastro.cl





Palafitos are traditional structures built on stilts above the ocean

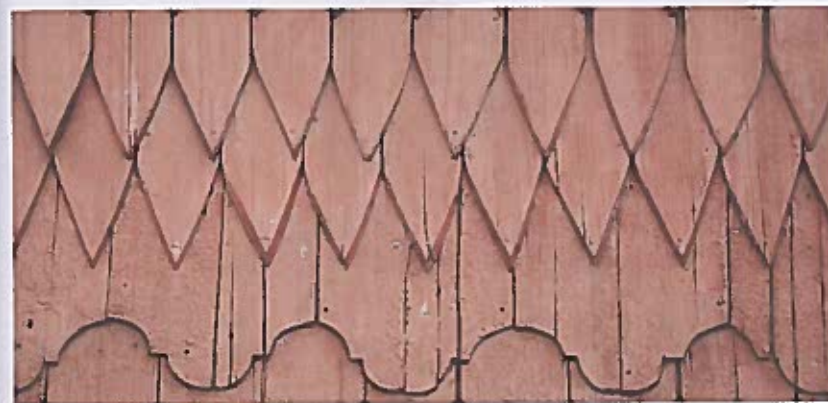
Chiloé is a Magical Land

Tania Gebauer

"...It is a land sculpted by frozen glacier masses, occupied by oceanic waters in the wake of the Pleistocene Epoch to form an interior sea containing over fifty islands. These are the highest peaks of an ancient flooded valley trapped between two mountain ranges: the Chilean coastal range, which at 42° south latitude plunges into the sea and reemerges as Isla Grande [Greater Island], and the Andes, which steeply descend to the sea with all the telluric weight of their volcanoes with eternal snows and melodious names, visible from the Greater Island..." Lobos, J. (2006)

Chiloé is a magical land, possessing a unique culture with its own worldview. A mixed culture comprising a people born of the racial and cultural cross between natives and Spanish colonists, sheltered by the rurality and isolation characteristic of its geographic, climatic and historical condition, forming a cultural syncretism. Settlements scattered by the seaside would be expressed as real and concrete work by means of wood, with architecture being its ultimate expression. The Chiloé Archipelago is a fragmented territory composed of a large island, *The Greater Island of Chiloé*, and several islands situated along the southern coast of Chile. The Greater Island

of Chiloé serves as a protective screen against the strong winds and rains from the Pacific Ocean, forming an inland sea that provides a fertile place where was born a seaside culture. Chiloé has a rainy climate with short, cold winter days and long, hot summer days. Nevertheless, during the same day it is possible to feel all four seasons due to the winds that change the skies: the *Travesía* wind ("onshore wind") brings heavy rains; the north wind, from which we protect ourselves, brings strong rains and storms, and the south wind cleans the sky, giving us sun and colour to the landscape. Its seaside is a dynamic space between the highest and lowest tides produced by the inland sea which rises and falls four times a day, delivering a landscape that mutates, that is reconstructed by a natural, new and fertile scenery where the sea, when it recedes, delivers us a seabed full of animal and vegetable wealth, and when it returns, comes back with numerous birds, such as the black-necked swan. This force of nature is the one that influences the life of the inhabitants, defining time, rites and customs – the moment to sow, to harvest, to go fishing, to catch seafood, to trim. This fragmented seaside in which land and sea are one is where





The Church of Húyar Alto

the first interracial blending took place between the *Chonos* people, inhabiting the sea with their nomadic and canoeist culture, and the *Huilliches* people (part of the Mapuche macroethnic group who changed their name during their migration to the southern part of the country), inhabiting the land and forest with their sedentary and agricultural culture. This cross-cultural mix of land and sea peoples would produce a new culture, an amphibious self-sustaining culture in which every family would take the most of what this wide and fertile seaside delivers and would allow these settlements to maintain their condition of rurality and autonomy for years. This new culture would use wood from ancient forests – which once covered the whole island from coast to coast – as their main raw material. From these forests they extracted the wood, transforming it into shelters around fires, ships, and footbridges linking disintegrated pathways. This raw material would give rise to a culture of wood in which craftsmen and carpenters developed ingenious ways to use it. Wood would also provide heat through fire, which has been the central element in the origin of this way of living and continues to be so to the present day. The autonomy of these settlements explains why even with the arrival of the Spaniards they maintained this condition of rurality and why Spanish administrators adopted the aboriginal peoples' ways of life, reproducing their own original rural tradition.

This new fusion of cultures is reflected in the housing since the *ruca* ("hut") is still respected. The fire in the centre – a meeting point to cook meals and dry meats and seafood – becomes the kitchen as the central core; the woodstove, and the subdivision of sleeping spaces are features borrowed from the European home. The Circular Mission of the Jesuits strengthened the urban native structure. The Jesuits were a consolidating movement for faith and created the Circular Mission as a maritime circuit to deliver the sacraments and Christian rites to the population during a trip that was repeated each year. Currently there are more than

150 wooden churches, sixteen of them declared World Heritage Sites by Unesco in 2000. The Jesuits recognised where the native population settled and defined a system of spatial organisation, i.e. an axis linking a sequence of spaces: the pier (a ceremonial and social void), the church and the cemetery. The pier acted as the connector between sea and land, and the church the connector between earth and sky. Around this spatial model, settlements would develop an urbanism close to the water, so that the church was transformed into a referential milestone for the navigator. Every settlement would keep these spatial elements according to the particularities of each territory. All these settlements would form a virtual network, a system of maritime communication consolidating the seaside culture. The strategic location in southern Chile and the Spanish Empire's concern to defend and control America resulted in the construction of a fortified complex in the mid-1750s on the Lacuy Peninsula, a wide bay open to the Chacao Channel where Ancud is located today. These fortifications, the proximity to the continent, and, more importantly, a greater link to the Pacific would allow Ancud to develop into a shipping and commercial centre. This facilitated a process of more intense and permanent residential occupation than on the rest of the island. Being the first port on the Pacific Ocean after the access through Magallanes Strait, Chiloé experienced an upsurge in maritime commercialism. This brought with it new influences and contributions from countries such as Germany, England, Italy and France, in addition to a mercantile boom that impacted the productive systems and increased the exploitation of natural resources. This new fusion or cultural exchange brought new forms, techniques and materials, which once captured by local carpenters would be reinterpreted in a vernacular or neo-classical Chilotan architecture. These are more noticeable in the façades than in the interior organisation. This is an architectural catalogue reinterpreted in Chiloé, with wood still as a protagonist.



A typical Chilotan house with shingles incorporated into its design

Due to its versatility, wood seems like a living organism in constant mutation; buildings are in turn expanded, recycled, repaired to the rhythm of its residents or to the will of its carpenters. The wood-working tradition, handed down from father to son, helps discover which wood is appropriate to achieve the best structural and aesthetic results. The high level of development that carpentry reaches is best seen in the wooden churches. After the expulsion of the Jesuits in 1767, the new religious orders developed diverse church models, temples of large dimensions with a broad diversity of spatial structures and architectural elements, such as towers, skylights, domes and corridors. On account of the cities' growth and the need of the countryside's poorest immigrants to draw upon the benefits of city life, stilt houses were born (pier houses constructed on economical sites, urban beaches, or no man's land by the edge of the sea). These formed the first social camps, structures built between rural and urban areas, where the countryside dwelling was reinterpreted as a building by the sea. With the construction of the Panama Canal in 1914, Chiloé stopped being the gateway to the Pacific, and the prosperity of the cities declined. The great earthquake and tsunami in the

1960s allowed the State to get involved in Chiloé's development and reconstruction. It also gave Chilotans the opportunity to reconstruct their environment with a modernist ideology. Town planning and series houses appeared towards the periphery, far from the sea, preventing inhabitants from continuing with their traditional activities.

After the start of the dictatorship in Chile in 1973, the architecture in Chiloé began to be recognised with the arrival of architects to the island. The local architecture was then considered to have an almost archaeological value: an architecture without author that was to be studied and then reflected in the first works from a conservationist's viewpoint, defending traditional models. The fascination for the traditional models led them to idolise the vernacular architecture. Postmodern architecture then focused mainly on appearance and put value on architectural elements: larch shingle covers, wooden pillars, small windows, and corridors. The recognition of a traditional vernacular heritage by young architects led to the definition of Chiloé's architecture as unique and intercultural, changing throughout the years but always combining the existing with the new – an ever-changing world that preserves its essence.

Hotel Tierra Chiloé appears to levitate above the landscape





Hotel Tierra Chiloé

San Jose Playa,
Península de Rilán, Chiloé
Mobil Arquitectos
2011

154 D



The Tierra Chiloé hotel is located in an isolated lush and serene landscape. Its location offers gorgeous views over the surrounding scenery of green hills and the inland sea. Even the Andes volcanoes are sometimes visible on the horizon. Perched on a hilltop, the building rests gently on the undisturbed natural landscape, highlighting its great beauty. Indeed, the project seems to levitate to capture the splendour of the diversified atmosphere offered

by the changing climate conditions specific to Chiloé. Facing the view, the main volume, a long and thin wooden parallelepiped, is suspended on four wide concrete pillars which are placed two by two perpendicularly. Behind, a second wooden volume stands perpendicular to the first one and creates a T-shaped structure organised on two levels. This unusual structure presents a multitude of different aspects depending on the viewpoint, either floating or anchored in the ground. The ground level hosts the public services, while the upper one accommodates more private spaces. The entrance is located on the first floor at the junction of both volumes along the rear volume, while a double-height space



hosts the reception and an elegant wooden staircase. Passing the reception, the visitor discovers the magnificent view from the dining and living rooms. Both spaces located under the main volume are completely transparent and open towards the landscape. The kitchen and services are positioned on the rear volume. On the second floor, the main volume hosts a small lounge and twelve rooms distributed by a corridor placed on the northern side. A spa and the administration are located above the kitchen. Each bedroom is equipped with a wide window overlooking the best view. However, as the scenery is oriented south, a second window facing north and placed above the corridor allows direct

sunlight to enter the rooms. The building encourages visitors to establish contact with the environment, either through large openings or through the use of local materials. The use of larch shingle cladding is part of the local culture in Chiloé. Here, the combination of shingles with complex geometric forms was central to the project. The shape of the wooden volume was designed to be completely covered with this cladding, avoiding flat roofs which this choice of material prevented. A parametric design was used to predict the optimal shape for each shingle and allows the geometry to be tailored to the carpenters' manual skills.

① www.tierrahotels.com



Planta Embotelladora de Agua 155 D

Carretera Austral,
Fiordo Queulat
Panorama Arquitectos
2010–11



This bottling plant collects glacier mineral water from a small waterfall visible from the site. The project is located along the Carretera Austral, next to Queulat National Park. As a starting point, the architects considered the characteristics of the building's surroundings to conceive the project in harmony with its landscape. Reflection was the main concept adopted to highlight the close environment and

enable the building to "vanish". This process strongly evokes the work of American artist Dan Graham. To achieve this effect, the four 18 m long by 6 m high façades have been entirely covered with black tempered screen-printed glass panels which are very resistant and highly reflective. A few windows provide views to the exterior, in particular towards the waterfall where the water is collected. To cope with extreme climate conditions, the project was constructed with prefabricated modules which were rapidly and easily assembled on site. Inside, the bottling machines occupy the whole height of the building, while offices are spread on two levels.



Singular Patagonia 156 D

Puerto Bories s/n
Pedro Kovacic
2012



The Singular Patagonia consists of the restoration of an ancient cold storage plant for the sheep-raising industry and its remodelling into a museum and hotel. Located in Puerto Natales, 5 km north of Puerto Natales, this former industrial complex is one of the most interesting regional examples of industrial architecture in terms of materials, shape and technical equipment. As a matter of fact, part of the complex was declared a national

monument in 1996. The project involved the rehabilitation of existing buildings and the creation of new ones for the bedrooms and the spa. The architectural intervention on existing buildings is minimal and discreet to preserve the original buildings' characteristics. The concept is based on transparency, fluidity and a scenography, highlighting the patrimonial value of existing buildings. A series of interventions, such as paths creating a fluid promenade and living spaces gently resting on the existing structure, evoke Carlos Scarpa's architecture. These minimal interventions unify all parts of the project. The restoration attempts to keep existing buildings





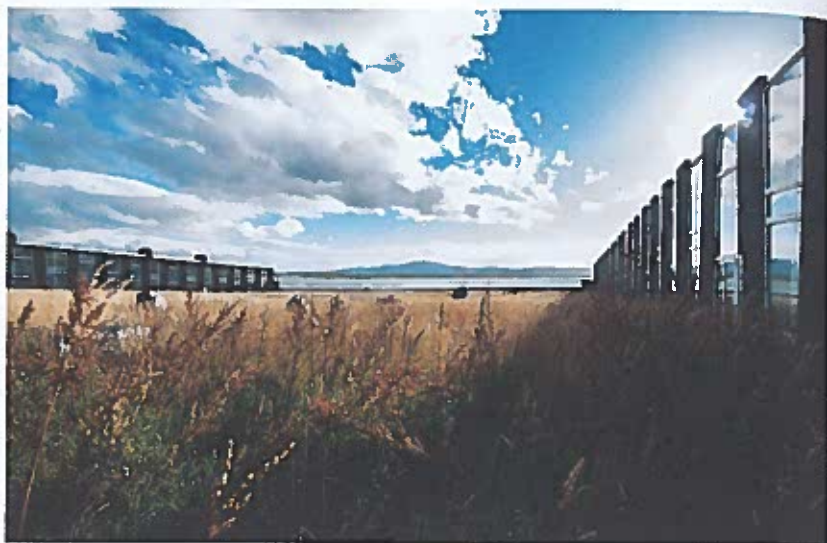
identical in terms of spaces, textures, and shapes in order to highlight their original splendour, while assigning new functions to some areas of the existing buildings. A glass box designed in a warehouse marks the entrance of the complex, while a small funicular links this warehouse to the main buildings located a few metres below. The museum presents the former boiler room, the Victorian engine room, and the power room, while parts of the former tannery are kept empty for artistic events (besides a restaurant designed on the southern part of this volume). A building formerly used for offices, an engine house, and a blacksmith and turnery shop have been transformed into dining rooms and a grill house for special events. A new building is installed on the ruins of the former weighing room in between two original brick walls, hosting fifty-seven bedrooms with suites distributed on three levels. This new volume's location and size appears to be the central core of the project, unifying the different parts of the complex. Its architecture brings together contemporary materials, such as concrete, metal and glass, with more vernacular ones like bricks and wood. The two main façades of this volume present different architectural languages. The northern

façade, which can be seen when arriving on site, features a wide lattice made of recycled wood. This façade, located in front of the corridors distributing the bedrooms, reinterprets local wooden architecture in a contemporary design. The perception of this wooden lattice is pure contrast, whether it is seen from the inside or from the outside. The inner perception of filtered sunlight is subtle and fuels an abundance of reflection effects, while the outer perception is clear and strong, creating a unitary volume. On the southern side, the façade is widely glazed to open the bedrooms on to the Ultima Esperanza fjord scenery. Wooden slats of different lengths are positioned horizontally on every floor to give a particular rhythm and an unfinished aspect to the façade. Another new building placed along the Ultima Esperanza fjord shore hosts the spa. This construction, dissimulated by the ground's natural slope, is almost invisible from the hotel. The spa is directly linked to the bedroom's volume by a long underground corridor. In addition to its patrimonial value, this project features a harmonious composition which beautifully balances past and contemporary buildings.

① www.thesingular.com

The wooden slats incorporated into the design of the Singular Patagonia cause sunlight to be filtered





Hotel Remota Patagonia

Ruta 9 Norte,
Puerto Natales
Germán del Sol
2004–05

157 D



The Remota is not a hotel like any other; rather, it presents an invitation to travel, explore, and discover the impressive “end of the world” landscape that Patagonia offers. The hotel provides all the tools required to fulfill that dream and appreciate this inhospitable environment where it is good to find a refuge at the end of a long exploration day. The project was not simply installed on site but emerges from the ground. Its curious appearance invites

visitors to disconnect from daily life and discover new sensations specific to traveling. From a distance, the hotel looks like a large black barn that unexpectedly reveals its interior splendour through vertical windows. The project is organised around a courtyard which introduces a piece of wild Patagonian nature at its centre. This courtyard is surrounded on three sides by buildings with irregular and winding shapes that follow the natural slope of the site. The main volume located on the upper side of the courtyard includes wide common spaces. Two two-storey buildings facing each other – positioned on the sides – host the bedrooms, while wide corridors face the courtyard with the



bedrooms oriented towards the external façades. This geometric layout widely opens towards the sea and beyond the various plains which compose this vast natural scenery. Native vegetation from the Patagonian plains grows around the buildings and on the rooftops. Three black-painted wooden corridors frame the courtyard and connect all three buildings – two corridors are covered and the third one, leading to the pool and sauna house, has been left open. The façades are composed of a synthetic asphalt membrane, providing insulation and protection against rain and wind, which is furthermore covered by thin black gravel to protect it against UV damage. The trapezoidal-shaped windows,

alternatively placed upside down, feature PVC double-glazing thermo window panes. The interior spaces, whose ground floor follows the natural topography, have a very warm and welcoming atmosphere. The modest main entrance contrasts with the extended size of the common areas; this space is organised around different elements in reference to local culture and tradition, such as the fireplace – usually used as a meeting point – and the lighting which evokes candlelight. The furniture was custom designed to encourage craftsmanship rather than industrial production. All these details lend a primitive touch to the project.

① www.remotahotel.com





Hotel Indigo Patagonia

Calle Ladrilleros 105,
Puerto Natales

Sebastián Irarrázaval

2006–07

158 D



The Indigo Patagonia hotel is located in Puerto Natales along the Ultima Esperanza fjord. Built on six levels, the hotel features twenty-nine bedrooms organised around a wide atrium and a spa on top of the building. The simple volume of the hotel occupies all the site and presents a

strict rhythm of vertical windows on the street façades. The composition of the side façades is less rigorous, i.e. either totally blind to the south, or open with different window sizes to the north. The materiality of the façades also varies: red-painted corrugated steel panels along the streets and pine cladding on the sides, reinterpreting a duality principle often used in this town. On the rooftop, the spa is integrated into a smaller volume set back from the main façades in order to free up exterior spaces for outdoor pools. Once inside, the space



seems generous and cosy, creating a surprising effect in contrast to the introverted and austere image from the outside. The common areas form a central monumental space that radically contrasts with the intimate spaces of the bedrooms. The perception of this large atrium is fragmented by a series of elements such as staircases, bridges, and balconies that offer a rich vertical promenade. A wide screen made of thin wooden branches divides the inner void in two spaces: a vertical space, with superposed balconies and stairs, and a

monumental staircase. This scenography full of contrasts is complemented by a graphic sign system incorporated into the interiors, but also on the façades. It is based on the Navimag iconography, the only ship that reaches Puerto Natales. Along the hotel, an old Patagonian house was converted into the hotel's lounge and restaurant. A Y-shaped void was created on the intermediate floor to connect both programmes, the restaurant on the ground floor and the lounge above.

1 www.nolhotels.com



Hotel Explora Patagonia

Salto Chico s/n, Torres del Paine

José Cruz Ovalle, Germán del Sol

1992–95

José Cruz Ovalle

2004–05

159 D



The Explora hotel is located in one of the world's most gorgeous places, the Torres del Paine National Park. The park is characterised by its landscaped heterogeneity: mountains, glaciers, valleys, ponds, and lakes. It is named after three totemic peaks of the Paine Massif: the Paine Towers. The hotel is installed on the shore of the turquoise lake Pehoé. It offers an

unobstructed view of the Cuernos, the other touristic attraction of the park, with their black ridge of easily recognisable peaks. The project is inspired by the Patagonian building tradition which consists of shelters, i.e. reduced and warm spaces. Indeed, the Explora philosophy is identified through the indepth exploration of wilderness, that is to say, the hotel as a base camp. Thus the hotel becomes a place for meditation, a warm place that offers a sharp contrast to trekking in the cold and infinite nature. This is a place inviting visitors to rest and ponder over the landscape which lies before them. Germán del Sol explains, with

reason, that it is impossible to understand the project at first glance. In fact, this project is both simple and sophisticated, modest and luxurious. From the outside, it looks like a plain cabin whose volume extends itself in an elongated and winding way. Its façades, originally clad in white-painted wood, have subsequently been renewed in fire-resistant synthetic cladding. Façades are characterised by long glazed windows which follow the internal paths in a continuous way. These windows offer uninterrupted viewpoints of the landscape and provide natural light. Internally, walls are completely covered with wood,

either natural or white-painted, delivering a warm and cosy atmosphere. Common facilities are located on the ground floor, while the fifty-one bedrooms are distributed on higher levels. The dining room on the west side of the volume offers a panoramic view as well as a glimpse of the Salto Chico waterfall below. A few metres south of the main building, a second volume accessible via a wooden pathway hosts a spa. The Explora hotel was built in two phases, the first one comprising the western wing, and the second encompassing the eastern wing bedrooms and the long corridor that forms the main entrance.

1 www.explora.com



Hotel Tierra Patagonia

Road to Portería Sarmiento
Parque Nacional,
Torres del Paine
Cazú Zegers
2010–11

160 D



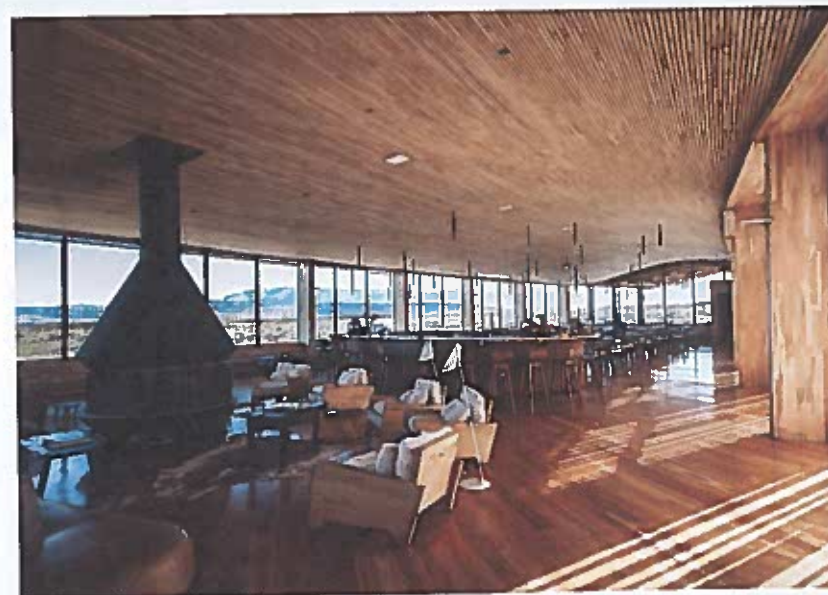
The hotel is located at the edge of Torres del Paine National Park within the South American pampa and along Sarmiento Lake. The Tierra hotel provides all of the tools required to explore and discover this impressive landscape during daytime and offers a refuge at the end of the day. The building is immersed in the landscape

and emerges from a hillside with a gorgeous view of the granite peaks of the Paine Towers reflected in the lake. At first glance, the hotel appears as a discreet roof integrated into the landscape. Stone embankments anchor the construction to the ground and a silver grey wooden cladding covers its particular shape, following the curves of the hills. The building is composed of two volumes, a small one for the reception and services separated from the main volume by a small patio. The main volume, arranged parallel to the lakeshore, organises three programmatic zones along its curved shape that

give the best orientations towards the view. The public area, a wide living room and dining room organised around a central bar, is located in the northern part of the volume, next to the reception. This wide space, characterised by the wave of its wooden ceiling, is extended to the north by a large protected terrace, and to the south by a reading room positioned as a mezzanine. The central part of the volume hosts the bedrooms organised on two levels and distributed by a double-height corridor. This longitudinal circulation space is punctuated by footbridges, providing access to the bedrooms on the

upper floor. Partly buried in the ground, this space is lit by openings designed as large cuts in the ground on the eastern side of the volume. The spa stands at the southern end of the volume, separated from the central part by a small corridor glazed on both sides. The building has been designed as a shelter hidden in the landscape, but at the same time protected from the harshness of the Patagonian climate conditions. Like a second skin all clad in wood, the Tierra allows visitors to experience the magnificence of this mystical place.

① www.tierrahotels.com





The cinema of Cerro Sombrero can accommodate up to 440 guests

Cerro Sombrero: A Modern Utopia at the End of the World

Pamela Domínguez Bastidas

Cerro Sombrero is located in the northern part of Tierra del Fuego, in the Pampa area in the east of the Magellanic territory, between 69°30' and 66° West. Cerro Sombrero is settled in a place where the endless horizontal landscape is interrupted by the presence of Side Hill that, as a natural landmark in the north-eastern plain of the island, marks the wide Magellanic steppe. Positioned on the hill, the settlement becomes a natural viewpoint to the horizon, this infinite line that divides the landscape into two – pampas and sky – immutable characteristics of the northern sector of Tierra del Fuego.

The beginning of the development of the current Cerro Sombrero settlement is linked to the economic history of the country and the region with the discovery of oil in the spring of 1945. This period would mark the productive destiny of Tierra del Fuego province. Since then, explorations and discoveries of oil fields have occurred in the entire territory.

Due to the large amount of new wells which turned out to be productive, an administration was needed to organise

oil exploration and extraction. Thus, the National Oil Company was created (Empresa Nacional del Petróleo, known as ENAP) in 1950. Since the activity in the first Cerro Sombrero settlement was increasing, a second settlement with the same name was created in 1953. The productivity of the territory and its distant position to other populated centres determined the settlement of a village for workers and production facilities. The extreme isolation and the harsh climate made life for the oil workers a daily challenge. The enormous production process contrasted with these difficult living conditions.

The commission

The need for improvement in the workers' living conditions, together with the need to consolidate the administrative activities of the oil fields' production, led to the decision to establish and plan a definitive settlement. The new village would be situated in a strategic location, midway between areas of exploitation and



The sports centre of Cerro Sombrero comprises three main parabolic volumes

exploration, and marked by a natural rise: Side Hill. Thus, between 1958 and 1961, the Cerro Sombrero camp was built as the first town planned from scratch and constructed by the ENAP. It was conceived for the company workers and their families with the intent that it would meet and even surpass the standards of city life.

Because of both the quality and the cost of the investment, the construction of Cerro Sombrero was directly managed by ENAP headquarters in Santiago. Around 1955, ENAP Department of Architecture, directed by Julio Ríos Boettiger, started to design a project for the installation of the workers' camp. Julio Ríos Boettiger, who graduated from the School of Architecture at the University of Chile in 1947, was a professor among the same faculty, and had actively taken part in university reforms. He was the project leader and technical supervisor for the design, planning and implementation of the settlement.

Julio Ríos Boettiger had a fundamental role in the coordination of the design teams and of the founding layout that

developed the camp around Side Hill. In addition, he designed different types of housing and appears as the lead architect for the church. To achieve the challenge involved with the commission and to ensure the quality of the project, the most renowned Chilean architecture and construction firms were also contracted. They took charge of the project and the development of the main buildings, including the civic centre, sports centre, cinema and supermarket in which were involved the following architects: Monckeberg, Echeverría y Briones; Jorge Searle, Bolton, Larraín, Prieto, Juan Echeñique and José Cruz.

The modern ideal

The foundation of the camp meant the challenge of establishing a self-sufficient, populated centre that would work as an autonomous organism, providing the conditions of comfort and habitability projected for entire families. The ideas adopted by Chile's architectural schools through reforms in the 1940s equipped

architects with the best skills to design and plan Cerro Sombrero. Thanks to these reforms, architecture became a discipline that would serve the progress and modernisation of society. This social character of architecture, promoted by the universities, was a major factor in Chile's thirst for development and progress.

Bringing modernity and progress to Tierra del Fuego by ENAP, including the foundation and construction of Cerro Sombrero, was an unprecedented effort for the State, and necessary to move forward with the ambitions for a modern Chile. Cerro Sombrero was conceived as a self-sufficient village with top-level amenities that offered the best possible quality of life in harsh conditions. Thus, the settlement consisted of a planned urbanisation with all the necessary facilities to shape a city and to address the most basic needs (housing, hospitals, schools), as well as spiritual, social and leisure activities (church, cinema, gymnasium, bowling alley) that are fundamental for living together in such an isolated community. The general planning and supervision

of the construction by the company in charge ensured a high level of quality in the infrastructure and, therefore, in the quality of life.

The project

Modern principles are demonstrated at several scales, from the plan of land use in a clearly defined way, to the high level of comfort achieved in housing and furnishings, including concerns for the design of the landscape and street furniture. In Cerro Sombrero, productivity plans and distributes human vital functions related to work, dwellings, leisure, and circulation. This translates into three main areas: the industrial sector, housing areas and the civic centre.

It is important to understand that modernity represented a real challenge in Tierra del Fuego, where the programme and urban planning had to be adjusted to the specific topography, climate and socio-cultural environment. Rationalisation of the urban layout can be interpreted by the principles of modern urbanism as

described in the Athens Charter: in the working sector is installed a large industrial zone located far from the civic centre and the housing district, with immediate accessibility from the international road connecting the different sites of exploration and extraction.

In terms of dwellings, there were three housing sectors, differentiated according to the social levels defined by productive activity. For example, workers and drivers would be housed in a different area from those holding higher positions of employment. The leisure sphere was equipped with suitable facilities adapted to indoor recreation. The civic centre's facilities – a gymnasium, a cinema, a church, and a supermarket – were considered to be recreational spaces and services that were real alternatives to the leisure activities afforded by the large green space on the nearby hill. As for traffic planning, the layout of routes corresponded to the morphology of the hill. Moreover, road importance differed according to the uses: main roads were for industrial use, and roads within housing areas were considered secondary.

Within the civic centre one can identify buildings of high architectural quality, whether for their urban relationship to the project as a whole, their clear volumetry, or their obvious reference to modern architecture. A characteristic element of this architecture is the use of modern materials, such as concrete walls,

steel structures for the roofs, and glazed façades. Although the final shape of the buildings is distinct, the sports centre, cinema, church and supermarket used the same constructive system. All the spaces were designed to achieve maximum functionality and, in every case, managed to offer an open plan which hosted the required activity. Buildings appeared to be singular well-defined volumes, since each one presented itself as unique in form and function. The project includes the design of urban space in harmony with the design of the buildings. One can recognise planters, fences and pavements custom designed for the location, such as wooden windbreaker fences (trellis style) and concrete block compositions.

The construction of Cerro Sombrero between 1958 and 1961, together with its exceptional architecture, corresponds to a chain of historical events that occurred together during a specific period, beginning with the discovery of oil and the spirit of development stimulated by the Chilean government during the 1950s. As a village which provided to the oil-industry workers and their families a high standard of living despite a hostile territory – namely strong winds and chilly winters – Cerro Sombrero represented an architectural and urban modernity in which a huge logistical and technical effort materialised, marking a milestone in the occupation of the northern zone of Tierra del Fuego.



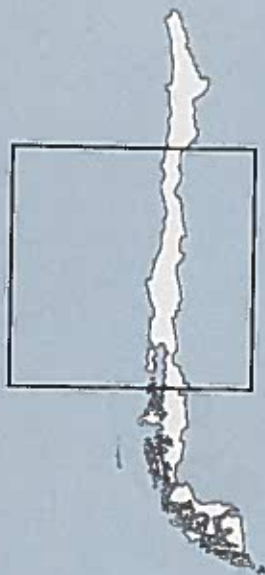
Cerro Sombrero is the residential and services centre for the National Petroleum Company of Chile, ENAP



The large pitch roof of the Church of Cerro Sombrero gives it its striking triangular shape

Appendix

B Zona Central



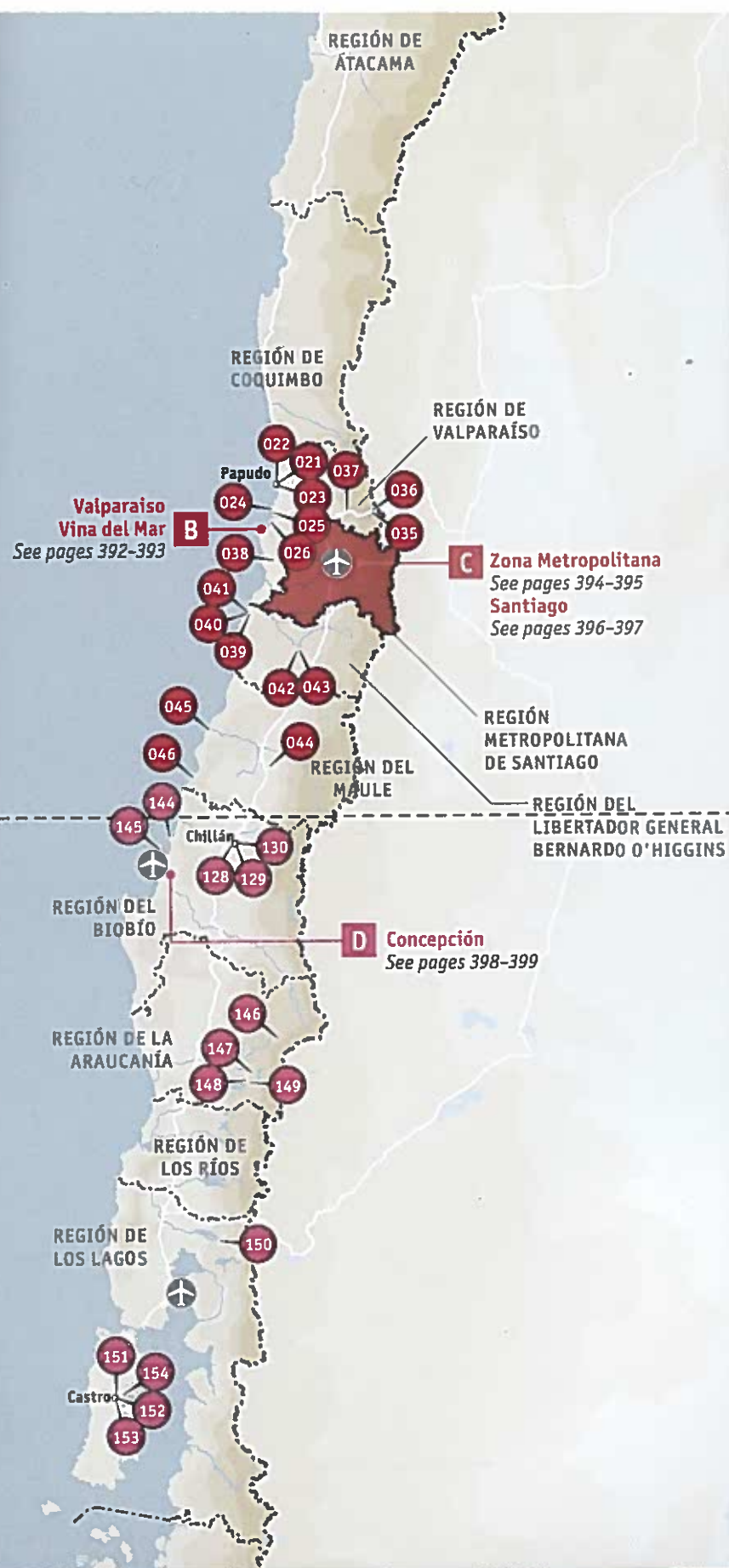
D Zona Sur



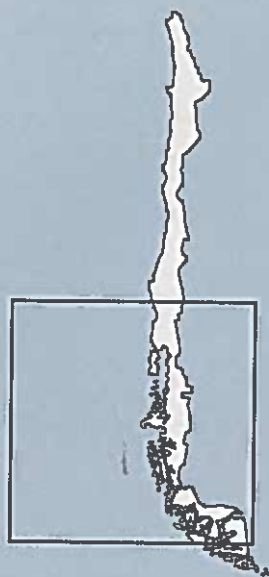
500 km

Pacific

Ocean



D Zona Sur



Pacific

Ocean



500 km

REGIÓN DE LA
ARAUCANÍA

REGIÓN DE
LOS RÍOS

REGIÓN DE
LOS LAGOS

Castro

REGIÓN AYSÉN
DEL GENERAL
CARLOS IBÁÑEZ
DEL CAMPO

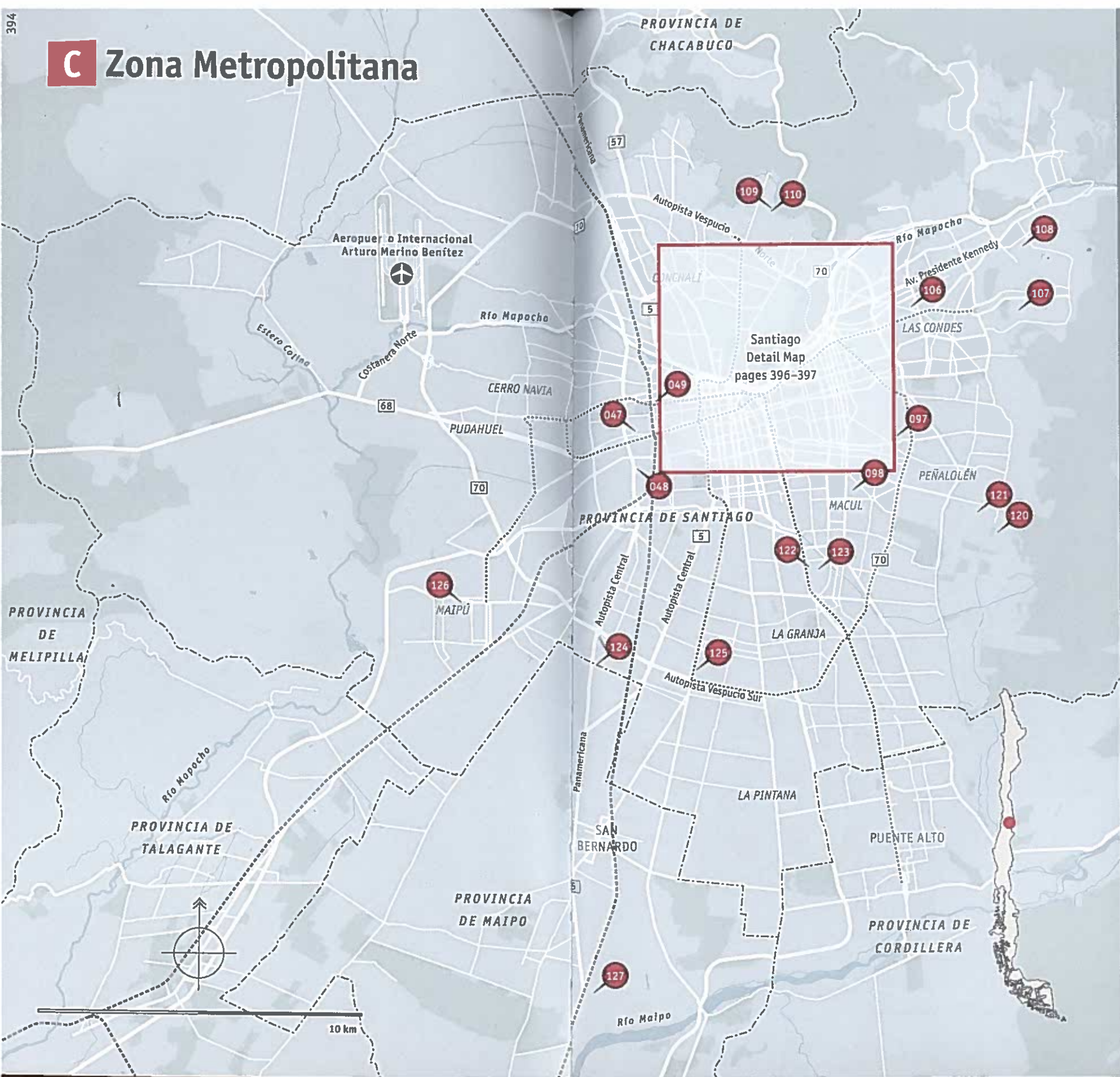
Puerto Natales

REGIÓN DE
MAGALLANES Y DE LA
ANTÁRTICA CHILENA

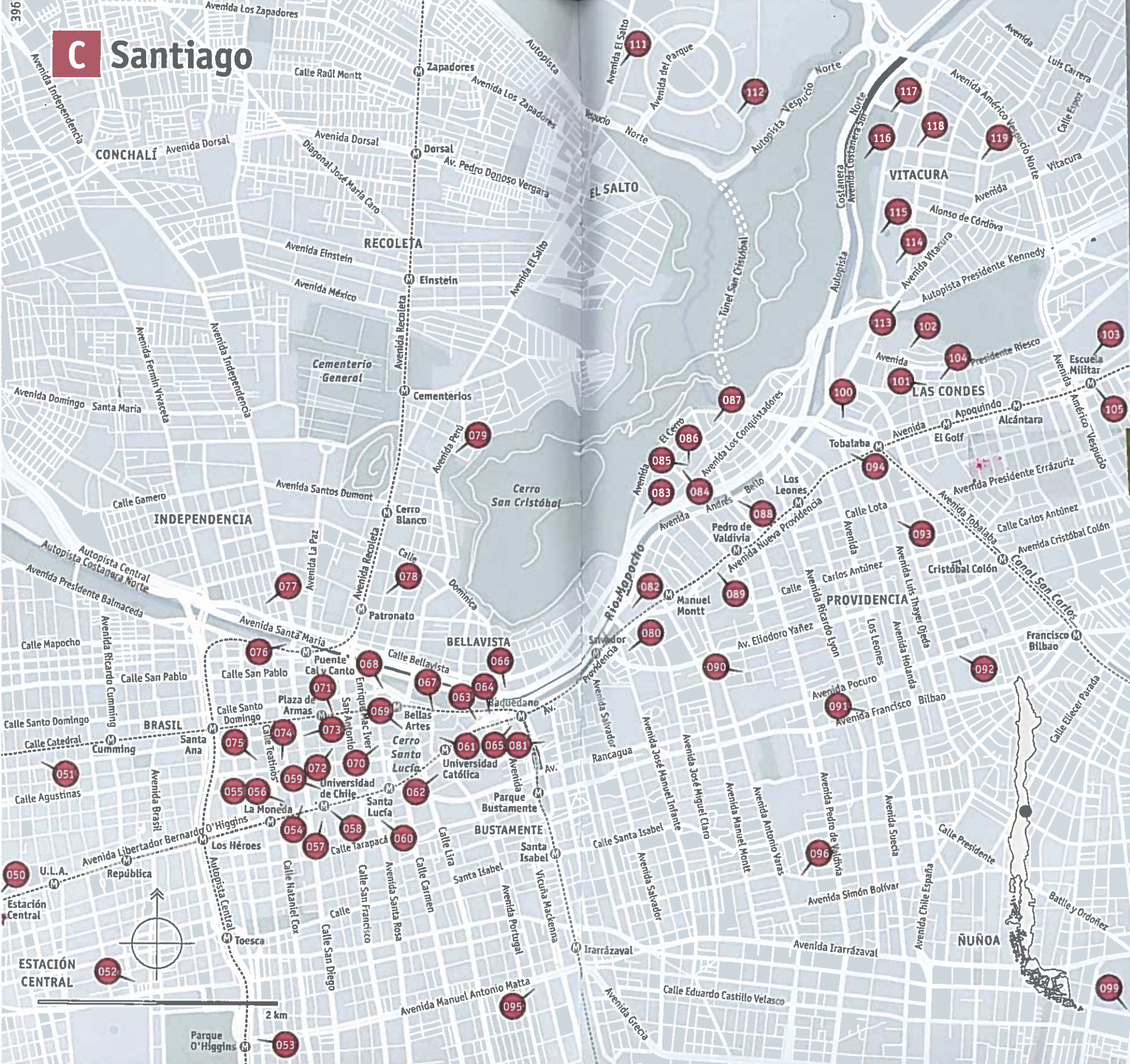
Cerro Sombrero



C Zona Metropolitana



Santiago



Architects

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A		
+arquitectos	100	
Acuña, Guillermo	111	
ADN arquitectos	100	
Aguirre Silva, Jorge	068	
Aguirre, Jorge	059	
Alarcón Carreño, Felipe	060	
Alarcón Carreño, Juan Paulo	044	
Alberto Cruz, Carlos	083	
Aldo I Testa	007	
Alemparte, Sergio	083	
Aracena, José	078	
Aravena, Alejandro		
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Arteaga, Gonzalo	079	
Auer Weber	016	
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Baixas, Juan Ignacio	013	
Balmaceda, Diego	099	
Baranoa, Sebastián	061	
Barassi Baeriswyl, René	096	
Barella, Carlos	089	
Barreda, Ernesto	083	
Bendersky, Jaime	119	
Bermejo, Jesús	130	
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Besa, Jaime	034	
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Miranda, Sergio	005	Schneider, Guillermo	065
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Piwonka, Alberto	092	V	
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Edificio corporativo CCU	100	Escuela de Diseño e Instituto de Estudios Urbanos	085
Edificio Costanera	088	Escuela Militar	103
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