



la Biennale di Venezia

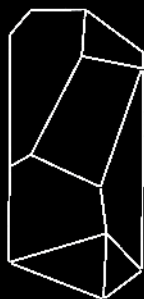
13. Mostra
Internazionale
di Architettura

Partecipazioni nazionali

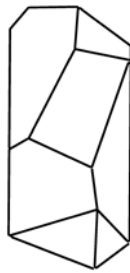
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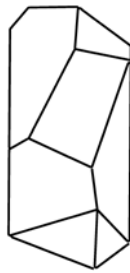
CANCHA

Chilean Soilscaapes



PAVILION OF CHILE AT THE 13TH INTERNATIONAL
ARCHITECTURE EXHIBITION - LA BIENNALE DI VENEZIA
CURATED BY MARÍA PILAR PINCHART AND BERNARDO VALDÉS





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Interdesign

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CANCHA

Chilean Soilsapes

**PAVILION OF CHILE AT THE 13TH INTERNATIONAL
ARCHITECTURE EXHIBITION - LA BIENNALE DI VENEZIA**
CURATED BY MARÍA PILAR PINCHART AND BERNARDO VALDÉS

Rayar la cancha

To outline the field, to clearly define the rules of a game, a relation or an agreement.

Ser canchero

To be proud, if not arrogant, about some skills.

En la cancha se ven los gallos

Tough guys should prove their skills in action.

Dar cancha, tiro y lado

To win by a long run.

Meter un gol de media cancha

To kick a goal from the centre field; to be lucky
in an adverse situations; to fool someone.

Nivelar la cancha

To level the field; to set equal and fair rules.

Abrir cancha

To widen and prepare the way for future
ideas, people or events.

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**CHILE AT THE
13TH INTERNATIONAL
ARCHITECTURE
EXHIBITION - LA
BIENNALE DI VENEZIA**

Luciano Cruz-Coke Carralfo

MINISTER PRESIDENT OF THE NATIONAL COUNCIL FOR CULTURE AND THE ARTS
GOVERNMENT OF CHILE

The curatorial work and exhibition
***Cancha: Chilean Soils* by architects Pilar Pinchart and Bernardo Valdés, proposes for the Pavilion of Chile at the 13th International Architecture Exhibition - *la Biennale di Venezia* a discussion from within architecture, addressing various issues related to soil in Chile.**

Cancha exhibition project brings together a leading team of Chilean architects: Pedro Alonso, Alejandro Aravena (Elemental), Juan Pablo Corvalán (Susuka), Genaro Cuadros, Germán del Sol, Iván Ivelic and Rodrigo Tisi. Each of them has been responsible for producing an unpublished essay along with a visual investigation, which has been especially prepared for this edition of *la Biennale*. In the same way, the photographer and documentary filmmaker Cristóbal Palma has made seven unreleased micro documentaries to enrich the content described above. This original work is presented in various exhibition formats: a brochure, a website and this catalogue as its extended form, being the pavilion setup the place where a visual summary of all content actually occurs.

This exhibition is particularly relevant for the National Council for Culture and the Arts, since it is done shortly after the launch of our Architecture Unit, which has been created to conduct strategic actions for the development of architecture and undertake its promotion in the most important specialized circuits abroad.

In accordance with these objectives, the Architecture Unit conducted a thorough process for selecting the proposal of the Chilean pavilion by means of an open call for both the curatorial and installation aspects of the exhibition. *Cancha* was selected by a panel of experts representing each of the institutions backing the Chilean participation in this Biennale: Macarena Cortés and Sebastián Gray on behalf of the of Cultural Affairs Bureau and Antonia Lehmann representing ProChile, both subdivisions of the Ministry of Foreign Affairs; Rodrigo Pérez de Arce representing the Fundación Imagen de Chile and Fernando Pérez Oyarzún, Magdalena Aninat and Cristóbal Molina on behalf of our institution.

The open call was conceived as a competition and sought to select a proposal that would not only tune with the state of architecture as a discipline within a highly specialized context such as the Venice Architecture Biennale, but also would present an opportunity to

innovate, introducing a radical installation consistent with the current development stage of our architecture as well as the recognition and prestige it has achieved.

Cancha continues the trajectory set by the various Chilean exhibits in recent editions of the Venice Architecture Biennale, following the path forged by initiatives such as *Chile 8.8* curated by Sebastián Gray in 2010; *I was there: Chilean Souvenirs* by Mauricio Pezo in 2008; *A square a re-encounter* by Cristián Undurraga in 2006 and the initiatives *Frontis* in 2004 and *Next* in 2002, both curated by Sebastián Gray, the latter in conjunction with Luisa Ulbarri.

It is a matter of pride to us that Chilean architects have turned into frequent guests thanks to the directors of many editions of the Venice Architecture Biennale: Alejandro Aravena was invited to exhibit by Aaron Betsky in 2008 and won the Silver Lion; in 2010 Kazuyo Sejima invited Smiljan Radic and Marcela Correa, as well as Mauricio Pezo and Sofía von Ellrichshausen.

This year the Chilean participation is complemented by the presence of Alejandro Aravena and Elemental, introducing under the curatorship of David Chipperfield the exhibition *The Magnet and the Bomb* which features PRES Constitución and Calama Plus, in addition to his work also present in the exhibition *La Ruta del Peregrino* as well as in the exhibition curated by the Swiss Valerio Olgiati. Also amongst the Biennale activities, the book "Elemental" is launched internationally by the prestigious German publisher Hatje Cantz.

There is no doubt that *Cancha* will help expanding the disciplinary discussion about the richness of our soil in a context of local and global interest, seeking to open up dialogue and increasing knowledge of architecture in a broader sense.

THE SOIL OF CHILE

German Guerrero Lavay

AMBASSADOR DIRECTOR OF CULTURAL AFFAIRS
OF THE MINISTRY OF FOREIGN AFFAIRS
GOVERNMENT OF CHILE

The proposal for this year's Venice Architecture Biennale by the outstanding British architect and curator, David Chipperfield is entitled *Common Ground*. Over the past years Chile has been gaining ground in this important world event, with exhibitions that have stirred not only an interest in architecture in specialists but also in the general public. The theme of the present edition of the Biennale aims towards the collaboration aspect involved in architecture today, a terrain that does not only belong to brilliant individual architects but also to the team work involved; something that connects peers and common factors, like the coexistence of architecture with design, engineering and sociology. This idea of common territory was taken under serious consideration by the Pavilion of Chile Selection Committee while choosing a collective proposal that would represent Chile in Venice.

The architects Pilar Pinchart and Bernardo Valdés designed an idea that reunites seven outstanding figures in Chilean architecture in a grand *mise-en-scène*. The architects involved are Pedro Alonso, Alejandro Aravena, Juan Pablo Corvalán, Genaro Cuadros, Germán del Sol, Iván Ivelic and Rodrigo Tisi, who through the presentation of their own particular discourses and in a common endeavour, will assemble a diagram that represents our soil, all concatenated by the filmmaker Cristóbal Palma, in an audiovisual presentation.

After the February 2010 earthquake the geographic reality of our country has become an imperative topic every time Chile is present at important architectural venues. But the examination of our ground and environmental conditions takes us far beyond Chile's seismic nature, into an assessment that refers to the particularity of our landscape, the living conditions of our inhabitants and future challenges of a multi-faceted territory of magnificent beauty, whose nature is periodically challenging.

A part of Chile's landscape will be represented in the Venice Biennale; an authentic salt floor brought from Chile's great northern territory will form a platform for the presentation in which the visions of our outstanding professionals will merge and represent us. While quoting tendencies from the Visual Arts, like land

art and minimalist installations, the Chilean Pavilion will offer multiple opportunities to perceive and interpret our local landscape.

One of the motivating factors of the of Cultural Affairs Bureau of the Ministry of Foreign Affairs (DIRAC) is to show Chile's richness to the world through insight and the disciplinary approach behind Chile's foremost professional architects. The DIRAC, in a joined effort with the National Council of Culture and the Arts (CNCA), ProChile and Fundación Imagen de Chile, offers the present assembly –a result of an open and public request for proposals– to focus on issues, like soil and territory, which are crucial to architecture.

Cancha, the exhibit at the Pavilion of Chile establishes an essential and indispensable problem that the evolution of Architecture is facing today.

Alejandro Aravena, one of our country's renowned and leading professionals as well as winner of a Silver Lion Award at the XI Venice Architecture Biennale (2008), will also be present in the international exhibition of this year's encounter.

The *Cancha* of the Chilean Pavilion is determined to evoke thoughts, spark reflections and associations, with a simple setting of elevated conceptual unity, aesthetically synthesizing the great diversity of soil, human settlements, time and meaning that represent this petite yet great country located in the southern hemisphere of the world.

CANCHA: CHILEAN SOILSCAPES

Pilar Pinchart Saavedra

Bernardo Valdés Echenique

***Cancha*¹, a word of Incan etymology used throughout South America, is the equivalent to Common Ground (so suggested two months after this project by Sir David Chipperfield, curator of the present edition of *la Biennale*).**

It refers to a vast area of open ground of free use, indivisible and sanctified, common in almost all our South American cultures; a playing field for contemporary and ritual games like the Mapuche game of *Palín*² and a clearing where the harvests are weighted and distributed.

Cancha is a project that involves curatorship, design and management. When in October 2011 the National Council of Culture and the Arts called for applicants to participate in this three part open and public call to represent Chile at the 13th International Architecture Exhibition - *la Biennale di Venezia*, our main challenge became pinpointing the elements which best identify Chilean Architecture (and that which came before it) always keeping in mind that a presentation of a limited number of specified works cannot convey the diversity of the architecture that coexists on a daily basis.

We worked within the limits of three fundamental ideas:

1. Hans Ulrich Obrist states, in *¿Qué es hoy exhibir/exponer arquitectura? (What does it mean to show/exhibit architecture today?)*,³ that only extraordinary displays are memorable. This means taking risks and leaving behind the typical explanatory format of blueprints and models.
2. To be politically coherent: to refer to our country's key problems and situations that identify the period of development and of social change, beyond contingency.
3. To develop the project based on the idea of absence: by limiting language, repertory and resources and by avoiding over-designing, to disappear.

In the same way that we come to the ground, we return to the roots, to emptiness and so settle down.

The root of the *Mapuche*⁴ culture (people of the land) and of all the ancestral tribes is the ground, natural order, with its laws that differ from political judicial laws. As Gastón Soublette states, *'It is what gives the native tribes a sense of order, including order in matters of the mind'*⁵. Our country which is rich in resources lives from the exploitation of the land and subsoil, which is today one of the principal debates involving

the reach of state. At the same time Walter de Maria's *New York Earth Room*, art work presented in New York in 1977⁶, comes to mind and becomes the starting point of our project.

From this point on the project focused on the search for a type of ground that could identify us as a country. Which one of our soils best represents Chile's territorial structure and can therefore act as host? While reading about the exploitation of Chile's enormous reserves of Lithium found underneath the Atacama salt flats, aware of the multiple options available, salt began to dominate and at the same time offered complex connotations and characteristics that we ignored.

The Pavilion of Chile is that: a playing field, sacred but independent of all religions, which illustrates the mystery.

The entrance is a neutral space where *Crystal*, a neon sculpture created specifically for *la Biennale* by the Chilean artist Iván Navarro in collaboration with Chilean architect Pedro Pulido, is installed. The purpose of this space is to disguise and mislead the visitor; to hide the interior of the central nave, the second inflexion: the problem of how to show architecture. What is the sense of elaborating an installation over an installation?

Above the ground, form and content become one. The nave of the *Isolotto dell'Arsenale*, the space it contains, is a scenario with such an impressive history that we decide not to intervene it, but understand and empower it by placing a 12.9 cubic metre (108 square

1 Cancha [cahn'-chah]: Field, ballpark, court; open space, fenced yard.

2 Ancient, pre-Hispanic ball game, similar to hockey, still played to this day.

3 *Exponer Arquitectura*, a conversation between Hans Ulrich Obrist and Pilar Pinchart, CIRCO 170, 2011. Editors: Luis Moreno-Mansilla, Luis Rojo, Emilio Tuñón. Madrid. [Downloadable pdf version: http://www.mansilla-tunon.com/circo/epoca8/pdf/2011_170.pdf]

4 Mapu=land, Che=People. Main indigenous pre-Columbian culture of what is now Chile.

5 Gastón Soublette, interview by Pilar Pinchart and Bernardo Valdés. Chilean philosopher and professor of Aesthetics; expert on Mapuche Culture.

6 *The New York Earth Room* (1977) is a 335m² room filled to a depth of 56 centimetres with 191 cubic meters of earth (the New York work is a permanent iteration of *Munich Earth Room*, 1968, a temporary installation in Munich).

metres by 12 cm) salt floor, with salt brought to Venice by ship from the Tarapacá Salt Flat in Chile. Meanwhile we struggle with the complexities involved in occupying such a large, practically empty space, a space like Chile, as the Spanish architect Federico Soriano once defined 'an empty country' that encloses huge complexities.

The project inspires absence and perception, a silence necessary for walking over a salt floor that reveals visions and sensibilities of a landscape and a territory, visions that seven architects will represent in the form of objects that, in order to be displayed and empowered, are separated from the ground and thus disappear.

The project here, guided by mystery, encounters and is inserted into a room whose walls were built between 1170 and 1300, walls (which we do not intervene) that play a part in the XXI song of the Inferno of Dante's Divine Comedy, and are also referred to in Galileo's *Due lezioni all'Accademia Fiorentina circa de La Figura, sito e Grandezza dell'Inferno di Dante*⁷. Both of these texts were studied 500 years later by one of the founders of the Institute of Architecture of the Universidad Católica de Valparaíso in Chile (and present in this exhibit), the Argentinian poet Godofredo Lommi, who describes them in his text "*Una digresión acerca de Galileo*".

Since its origins Venice has always been associated to salt, having been exploited nearby since the Roman era. Venice became the centre of commercial control of salt imported from all the Adriatic Sea, which can be recognized in one of its most emblematic buildings: *Il Magazzini dei Sale*. Since 1400 it has been a gateway to the city but also has developed to a curious space which mixes politics and culture, an unavoidable mirror of temporary economic, political, social and cultural movements.

Here, the main issue is the coherence and visual unity of the whole, more so than what it is represented. The foundation of the visual presentation is inspired by Caravaggio and Velázquez, Joseph Wright's *Scientific Experiment*, and possibly Georges de Latour's *Saint Joseph the Carpenter*. The pavilion is conceived as an elegant *Chiaroscuro* of great dramatic intensity where all elements are neutral except for the light of the seven lamps that exhibit each one of the architect's ideas, their light directed towards the floor, towards the *Common Ground* on which their differences do not cease to exist but cease to be important. From a certain distance, everything looks the same, loses definition.

ATLAS

Impregnated by the method used to reconstruct the identity of a collective based on territorial aspects, a common characteristic of the nineteenth century French *pittoresque* atlas, we decided to confront the curatorship inspired by Claude Gay, French naturalist who in 1830 was hired by Minister Diego Portales⁸ and the Chilean government, to do the first survey of the resources of this new, post colonial republic and of its territorial, social and biological reach. *How large was Chile? What could be found on it and how did its inhabitants participate within the territory?*

Gay set upon this endeavour by summoning an assortment of specialists to participate in the construction of the first Chilean Atlas⁹ of flora, fauna, cartography, history and illustrations.

Our curatorship is made up in a similar way, brought together by technology due to the fact that one half lives in Chile, the other in Spain and the work itself is developed in Italy. We invited seven architects, each with their architectural language and viewpoint, to narrate and illustrate our common territory, to participate in the creation of this new Atlas, to define our *Cancha*, to contemplate, describe and write about the actual state of Chilean ground, and to develop unpublished material for *la Biennale*. Their work was complemented by a series of documentaries created by the photographer and filmmaker Cristóbal Palma.

All this is our *Cancha*, which on the one hand represents colonization, division and trade, and on the other is part of an all, that includes animals, trees and people, as seen by the Mapuche, the people of the earth, that inhabit the south of Chile.

⁷ E. Galilei, *Opere*, Vol IX, pp 31-57, "Due lezioni all'Accademia fiorentina circa La figura, sito e grandezza dell'inferno di Dante". Edizione nazionale, Firenze 1899 (Gallica; document électronique), in Lomi, Godofredo, *Una digresión acerca de Galileo*, in "Ciencia Abierta" Vol.26, march 2005, Universidad de Chile, Santiago.

⁸ Plenipotentiary Minister between the years 1830-1832 and 1835-1837. He is seen by many as the Organizer of Chile.

⁹ Historical, physical and political Atlas of Chile. Paris 1854.



Cancha Agua Dulce, Sewell. Mining town in the Andes of the central region of Chile, 150 km south from Santiago. Inhabited until 1971. UNESCO World Heritage Site since 2006. Source: Archivo División El Teniente, CODELCO.



Walter De Maria, *The New York Earth Room*, 1977.
Long-term installation at Dia Art Foundation, 141 Wooster Street,
New York City. Photo: John Cliett. © Dia Art Foundation.



Mapuches playing Chueca, Claude Gay, 1854.
In Claude Gay, Atlas de la historia física y política de Chile, (París: Impr. de E. Thunot, 1854).
Collection of Biblioteca Nacional de Chile.



Salt mine. Cristóbal Palma, 2012.

Pedro Alonso, after two years examining the Atacama Desert, he describes this apparent emptiness as a territory that is in constant mutation due to human interventions, where these operations leave traces on the productive ground being exploited for resources.

Alejandro Aravena, along with **Elemental**, approaches the importance of the horizontal condition of land to suggest horizontality in a country whose topography and socioeconomic condition is uneven, by the project of a *metropolitan promenade* in Santiago. By the means of his proposal one can recognize the city as a tool to build social equality.

Juan Pablo Corvalán, through **Susuka** (part of *Su-persudaka*) and together with **José Abasolo**, show us how a *Cancha*'s spacial conditions exists because of its limits, just like a country. They show, in the likeness of a traditional Mexican mural, the linear historic process by which territorial limits of a nation are established, and at the same time how these dissolve, thus suggesting a continent like country.

Genaro Cuadros talks about the consequences of ground speculation; about the value of ground and how the control of it is a fundamental component that gave power to its many players. Based on the hypothesis that Chile has exceptional conditions and in reference to the revolutionary process of implementing a free market system, he lets us understand the fundamentals of a speculative system.

Germán del Sol directs us to the origin of common American space. By subtly changing the "c" of *Cancha* with a "k" he moves us from a colonial point of view into the Quechuan and pre-Hispanic roots, with their own spatial sources that established territories and landscapes with the presence of man, in order to show us how we can connect with the origin through architectural work.

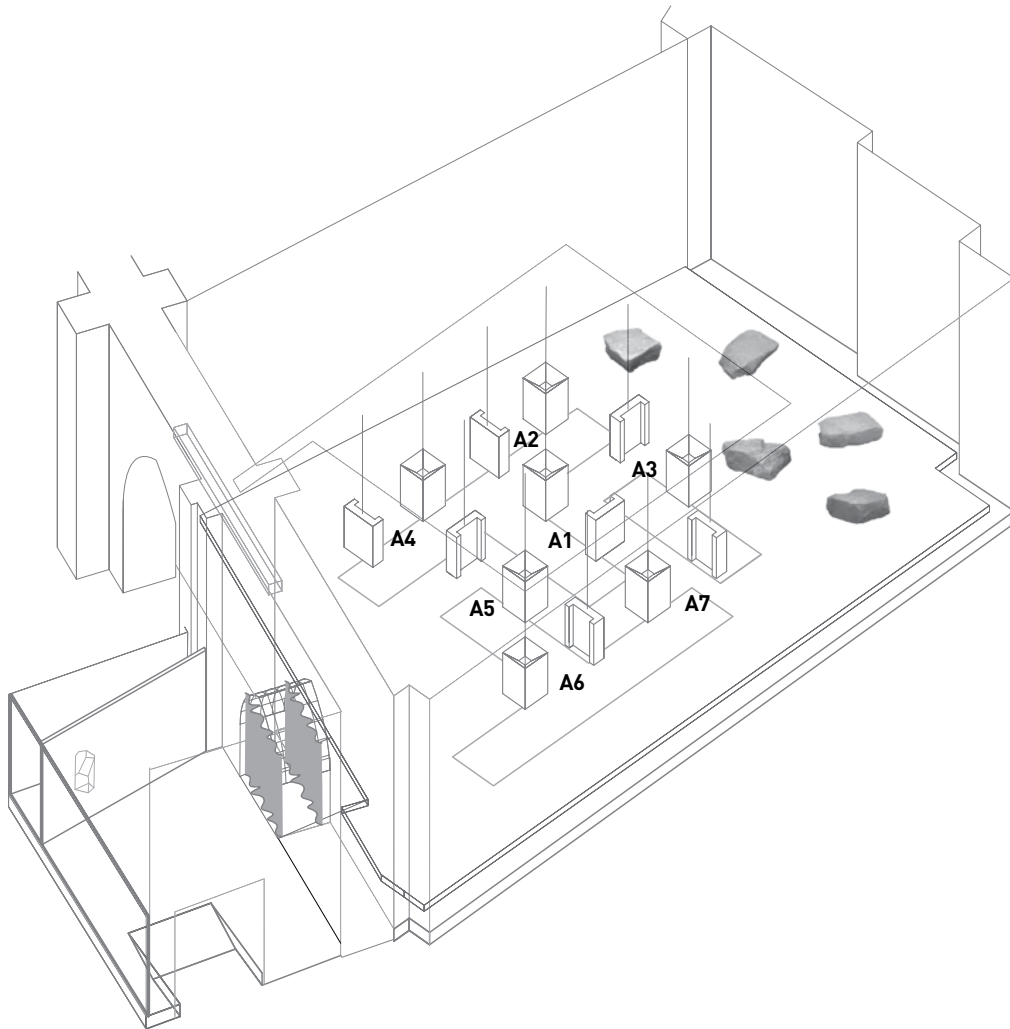
Iván Ivelic, through the method of teaching he shows us how the continent can be remodelled. The *Travesía* is a method used in the School of Architecture of the Universidad Católica de Valparaíso to train architects. It is a periodic system by which the workshops are organized as voyages that contribute to the reestablishment, using the South as a guideline.

Rodrigo Tisi talks about the conquest of the ground and suggests, through three case studies about Chilean territory, categorizations of the way that social and political individual bodies conquer the land.

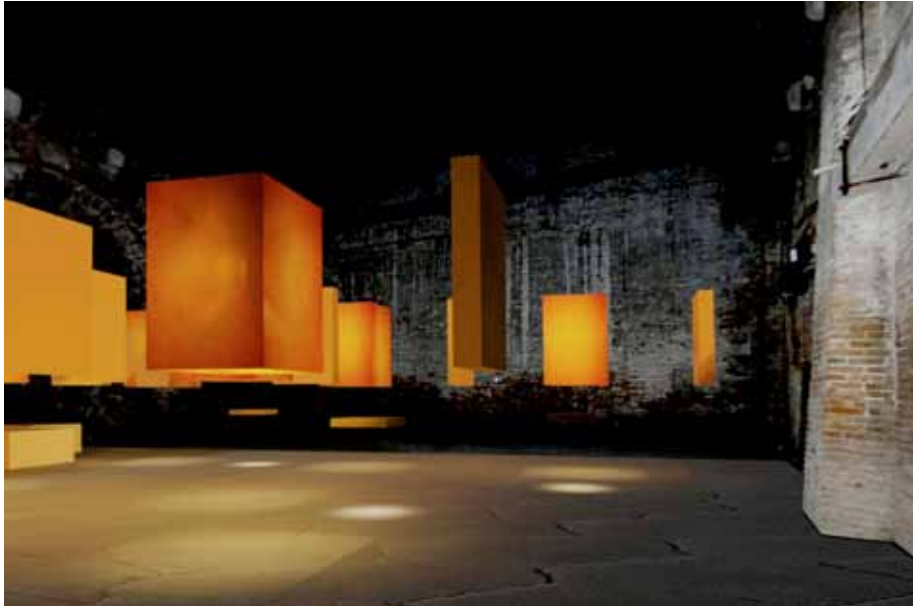
The floor of the pavilion receives these identities in an exhibit where diversity exists like in a city, where million identities roam its ground. In the end everyone is just a part of an all, like a grain of sand in the desert, even when the need to be different is present.

In *Cancha* there are no individuals, only seven generous architects willing to disappear as individuals in order to build a diverse but united landscape. Its importance stems from the extraordinary complexity of its simplicity, sustained in time. It is a ground made visible by the vision of the architect that, every time we return to it, offers new interpretations. It is thus that we leave the interpreting to you.

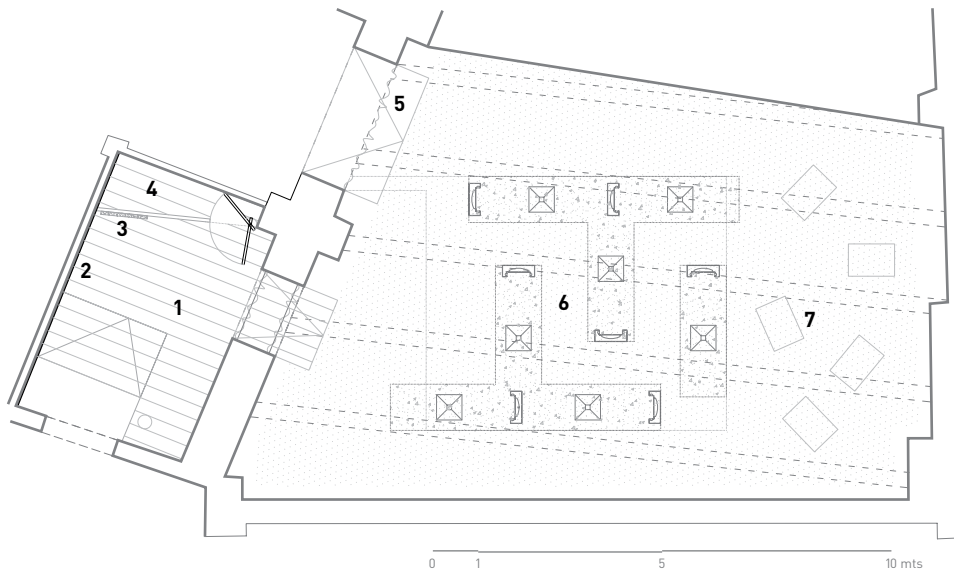
Pavilion of Chile at the 13th International
Architecture Exhibition - la Biennale di Venezia
María Pilar Pinchart and Bernardo Valdés



- A1. PEDRO ALONSO.** *Deserta.*
A2. ALEJANDRO ARAVENA ~ ELEMENTAL. *Metropolitan Promenade.*
A3. JUAN PABLO CORVALÁN ~ SUSUKA. *Limitless Chile.*
A4. GENARO CUADROS. *Playground.*
A5. GERMÁN DEL SOL. *Kancha.*
A6. IVÁN IVELIC. *Travesías of the Amereida.*
A7. RODRIGO TISI. *Performances of Conquest.*



Pavilion Render. Pilar Pinchart Architects.



1. Welcome Area / **2.** Curatorial Text and Credit List / **3.** Neon Sculpture made by Iván Navarro + Pedro Pulido / **4.** Storage & Control Room / **5.** Emergency Exit / **6.** Area of Exhibition: Salt ground, made by an isolated enclosure separated 30 cm from existing brick walls, that contains 15 cm thick of Chilean Salt surface, the exhibition areas are defined by a parterre of coarse grained Salt type C-32 / **7.** Roughly cut Salt Blocks of variable size and geometry brought from the Tarapacá Salt Flat, Chile.

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DESERTA

Pedro Ignacio Alonso Zuñiga

ATACAMA DESERT



The present work collects and extends arguments contained in the book *Deserta: Ecología e Industria en el desierto de Atacama*¹.

The photograph of Reyner Banham dressed as a cowboy and riding a small-wheeled folding bicycle across a Californian salt flat is one that has captivated architectural audiences for quite some time. A couple of years ago, while starting an investigation that would focus on Chile's Atacama desert, we couldn't help but imagine ourselves remaking this image, riding an identical *Bickerton* bike through the Atacama's own dried salt lakes, both as a homage to Banham and as a somewhat delusional way to legitimise the whole endeavour.



Reyner Banham, riding his Bickerton over Silurian Lake, California, 1981 © Tim Street-Porter.

Rodrigo Pérez de Arce, riding a Bickerton over the Tebenquiche salt lagoon, Atacama, Chile, 2011 © Tim Street-Porter. PUC/AA Visiting School to the Atacama Desert.

Thomas Weaver, riding a Bickerton over the Tebenquiche salt lagoon, Atacama, Chile, 2011 © Tim Street-Porter. PUC/AA Visiting School to the Atacama Desert.

Pedro Alonso, riding a Bickerton over the Tebenquiche salt lagoon, Atacama, Chile, 2011 © Tim Street-Porter. PUC/AA Visiting School to the Atacama Desert.

Pilar Cereceda, riding a Bickerton over the Tebenquiche salt lagoon, Atacama, Chile, 2011 © Tim Street-Porter. PUC/AA Visiting School to the Atacama Desert.

We tried to resist the poetic lure of this powerful landscape and the consideration of the Atacama Desert as containing the original, sublime, unadulterated conditions of the planet. On the contrary, our interest came from it as a worst-case scenario: constrained by scarcity of water and energy, located in the driest desert in the world², within the oldest hyper-arid zone on Earth³, under the world's most extreme weather conditions⁴, in the region with the highest rate of direct solar radiation in the world (9kWh/m²/day), in relative isolation and associated with productive activities of considerable environmental impact, it seemed to offer, even if for pure methodological reasons, a perfect laboratory for exploring architecture and technology from the strangely alluring image of Banham discovering his equivalent *America Deserta*. He was, after all, echoing Charles Doughty's classic, *Travels in Arabia Deserta* (1888). We hoped that the extreme landscape of northern Chile would allow us to enter this tradition, and so we named the project *Deserta*. From our *Travels*, and the *Scenes*, we have sought to make the Atacama *Deserta* a testing ground for exploration and to complete – in retrospect – a three-fold sequence with Doughty and Banham.

And while we were aware of the historiographical spirit behind the remaking of this photograph, we also simply wanted to indulge in the absurdity of riding a bike on the desert floor, feeling the salt under the rolling wheels, just as Banham had done 30 years before when writing:

*“Swinging in wider and wider circles or going head down for an ever-retreating horizon, the salt whispers under one's wheels and nothing else is heard at all but those minute mechanical noises of the bike that are normally drowned out by other traffic. Swooping and sprinting like a skater over the surface of Silurian Lake, I came as near as ever to a whole-body experience equivalent to the visual intoxication of sheer space that one enjoys in America Deserta.”*⁵

With rhapsodic passages like this in mind we kept telling ourselves that for Banham the desert floor was the field—or *cancha* – for the combination of space and experience and the technologies implicit in the small mechanism of the bike, almost as if revealing the first evidence of a conjoined human and mechanical existence. The image, in this sense, offers a rival to another,

more longstanding, illustration of architectural beginnings. But, unlike Charles Eisen's ubiquitous engraving of the Abbé Laugier's primitive hut, Banham's equally contrived image travelled as far as possible out of the idealised forest into a diametrically opposed desert ground.⁶ By occupying the smallest and lightest architectural construct (deliberately heightening the provocation of offering something as simple as a bicycle as a symbol of perfect architecture) he was subverting not only paradigms of architectural permanence but also the writing of architecture – conceiving his book as an image (or Scene) in *America Deserta* (1982), in which the text becomes the image and the image transforms itself into the text.

Back in Atacama, the combination into a single frame of Banham, the desert, and the smallest architectural construct, compelled us to extend the desert concept to towns, urban settlements, and their architecture, because it comprises 'all' that is subjected to the constraints imposed by the desert ecosystem as all things are intertwined through their competition

1 Santiago: ARQ, 2012. One of the author's essays in the book was written in collaboration with Thomas Weaver, and originally published as *Deserta*, in AA Files 62. The book is the result of a joint collaboration between the university's Architecture School and the *Atacama Desert Centre* (CDA) comprising two design studios (2009 and 2010), an international seminar entitled *Extreme Weather* (2009), and two international workshops that included the participation of Pablo Lazo (Arup, 2009) and *The Architectural Association's School of Architecture* (in 2011).

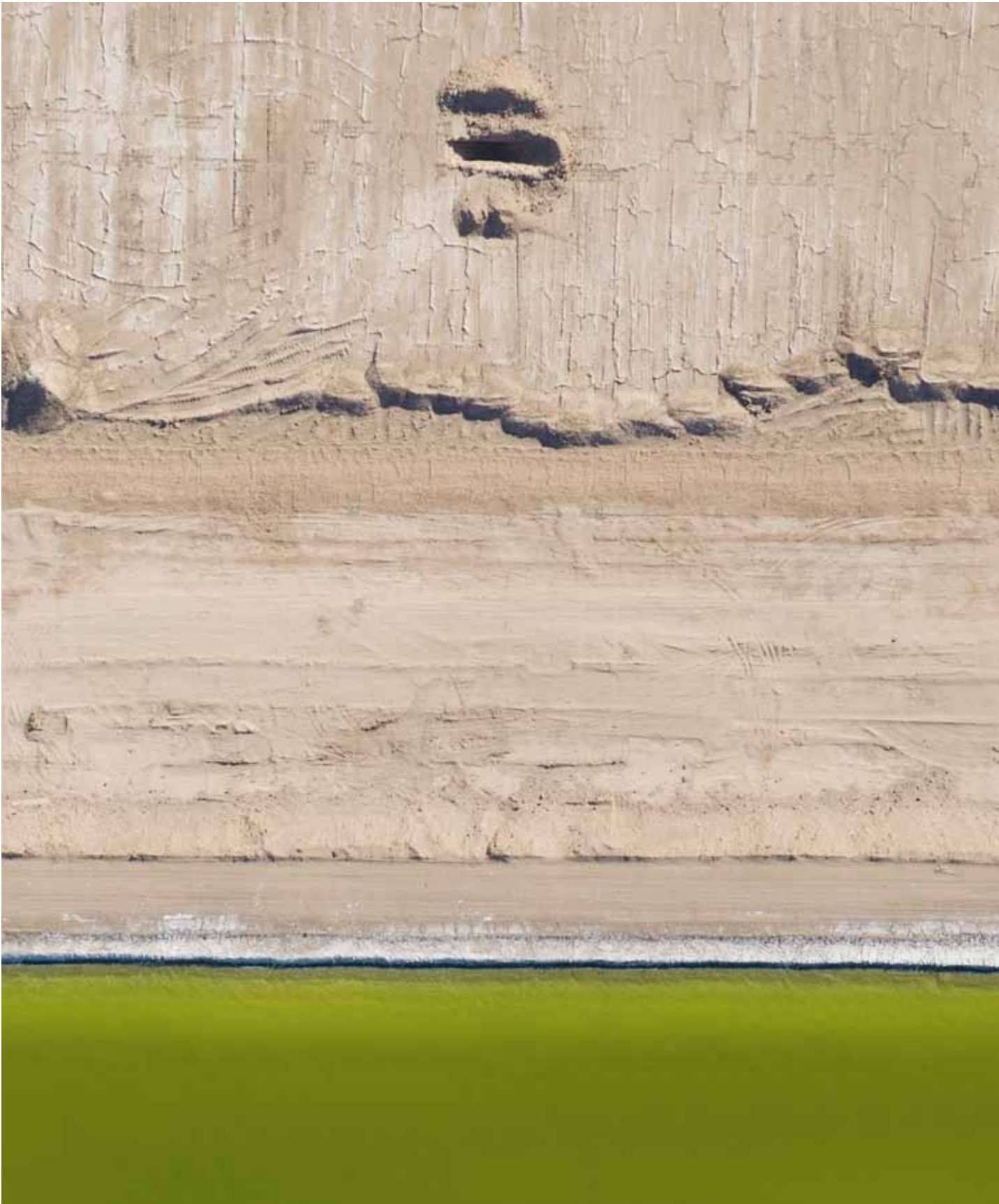
2 Jonathan Clarke, *Antiquity of aridity in the Chilean Atacama Desert*. In: "Geomorphology", Vol. 73, N° 1/2: 101-114.

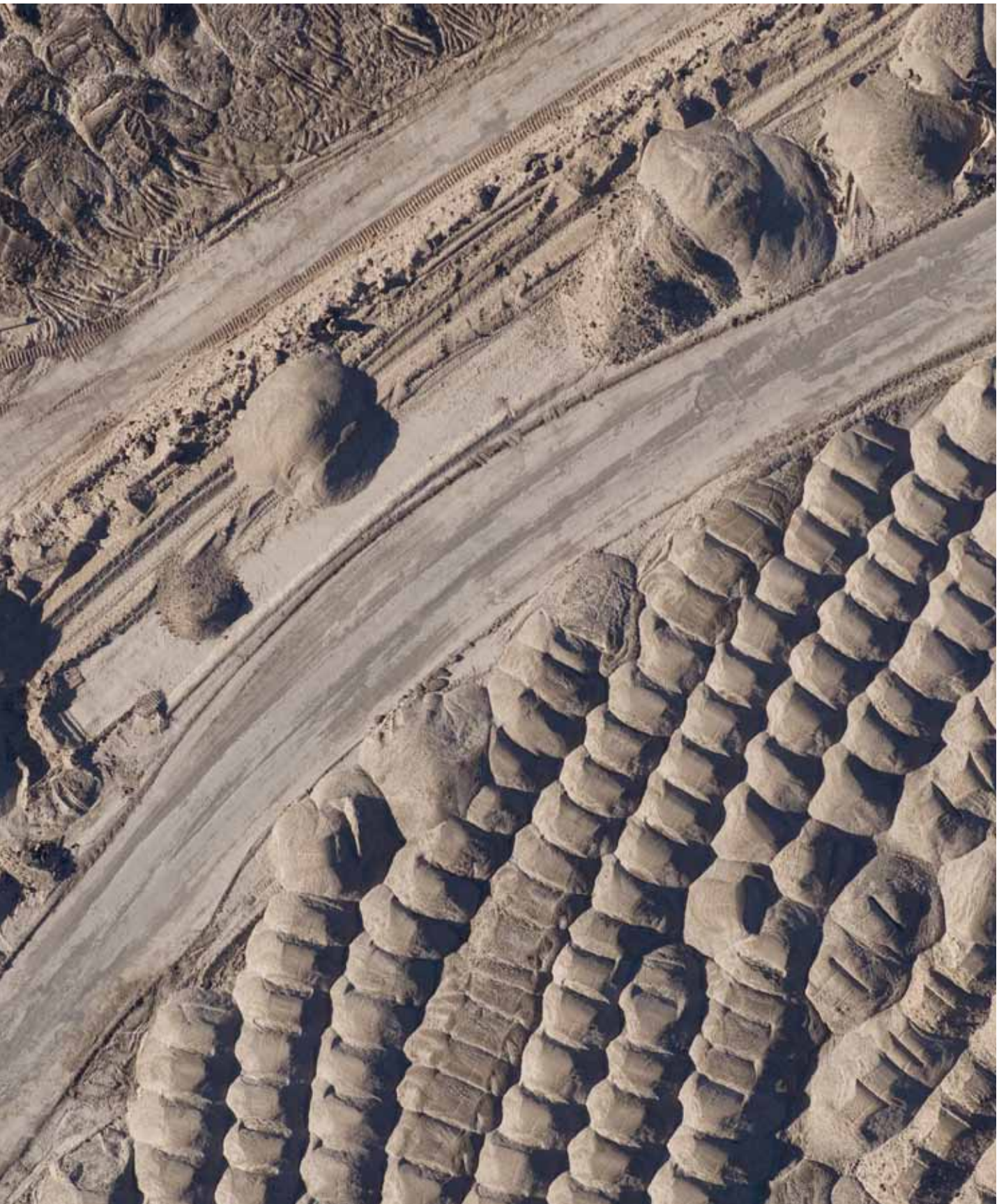
3 T.J. Dunai, G.A. González López, and Joaquín Juárez-Larré. *Oligocene-Miocene age of aridity in the Atacama Desert revealed by exposure dating of erosion-sensitive landforms*. In: "Geology", Vol. 33, N°4: 321-324.

4 Wolfgang Weischet, *Las Condiciones Climáticas del Desierto de Atacama como Desierto Extremo de la Tierra*. In: "Norte Grande", Vol. 1, N° 3/4 (March - December 1975), Instituto de Geografía, Pontificia Universidad Católica de Chile, Santiago, Chile: 363-373.

5 Reyner Banham, *Scenes in America Deserta* (London: Thames & Hudson, 1982), p. 99.

6 As the art critic Boris Groys has described it, the 'desire to get rid of any image can only be realised through a new image: the image of a critique of the image' – a sentiment that itself was a reworking of Roland Barthes' observation that 'the best weapon against myth is perhaps to mystify it in its turn, and to produce an artificial myth'.





for the same water, energy and so-called 'natural resources.' This includes not only the desert ecosystems and trophic webs, but also industries, industrial production and their metabolic functions, and underscores the idea contained with Banham's image that within a contemporary discourse it is no longer possible to draw clear-cut distinctions between nature and our technological culture.

This argument is not new. In a text introducing the exhibition *Art and Architecture for a Changing Planet*, art curator Francesco Manacorda presents us with the idea that in Western civilization; 'nature and culture' have traditionally been presented as a binary opposition. He explains that while on the one hand we have the 'original, unadulterated conditions of the planet,' on the other hand we have 'man's technological and cultural progress.' According to Manacorda, this dualistic way of thinking "arrives in the present via the 18th-century philosopher Jean-Jacques Rousseau's idea of the blissful state of nature that instigated the romantic ideal of idyllic nature".⁷ Marshall Berman reminds us that Rousseau was also "the first to use the word moderniste in the ways in which the nineteenth and twentieth century's will use it".⁸ We find the same dualism in Claude Lévi-Strauss's definition of anthropology as the discipline that investigates the relationship between nature and culture. According to Manacorda, one of the most dangerous side effects of this two-fold opposition is the segregation of nature into a separate space, remote from mankind, everyday life and culture, and totally disconnected from our responsibilities and actions. It goes without saying that this *romantic/modernist* distinction has for a long time been subject of critical reassessment.

Robert Smithson's legendary fascination with geology and industrial alterations on the earth's surface by bulldozers well exemplifies this tradition, where he insisted in the necessary dialectic between mining and land reclamation. According to him, the artist and the miner must become conscious of themselves as natural agents, art becoming a physical resource mediating between the ecologist and the industrialist.⁹ When the miner loses consciousness of what he is doing, Smithson explains, he cannot cope with his own inherent nature or external nature.¹⁰ His 1971's *Wandering canal with Mounds*, or his own interest in Robert Morris' proposal for an *Earth Mound*¹¹ exemplify his understanding

of the potential of using vast portions of land as a material support for his sculptures.¹²

Therefore, far from presenting a pure, pristine and unadulterated surface, the image of one's wheels swooping and sprinting over the surface of a salt lake was only part of a larger context that includes issues of land reclamation that would turn the horizontal flats into a quite a vertical problem, from the depths of subterranean water tables and mine or the importance for astronomy of dark sky conservation as it reacts to the dust and lights of industrial operations. These also embrace one of the most striking features of the Atacama Desert in the man-made mountains resulting from the mining activity: slag heaps in permanent growth by the action of trucks or mechanic spreaders pulling out inert material from the mineral quarries.

Ignacio Infante's photographs of the desert ground taken from the air show the grain, colour and texture proper to the fabrication of such topographies. The pictures evidence the manner in which these are carefully planned structures, designed and managed. And while they can be of three different kinds, according to their treatment, composition, distance to the quarry and environmental liability: *tailing, heap leach, and waste pile*,¹³ the last two kinds are relatively safer and more stable and remain as close as possible to the mining operation in order to reduce the amounts of transportation needed. In fact, purely economic reasons indicate that highly consuming trucks should never stop their engines, while at the same time endlessly making the shortest possible loops from the mine to the heap in order to maximize efficiencies. This rationale is clear in the case of the town of Chuquicamata, an urban settlement that was closed down, if only to be buried below the growing pile of mining waste. Taking the entire population to another nearby town was cheaper than removing the material increasing far and high around the exiting waste tracks.

Ignacio Infante's aerial views show that the two main ways to 'make up' a mountain –by using trucks or by deploying mechanic *open cast mine spreaders*– produce different and characteristic surface patterns. While trucks operate by piling up mounds from the amount of material they can carry, mechanical spreaders have been developed as the last element of the conveying line for dumping the overburden on the exterior and interior dumps of the mines.¹⁴ The former makes a

grainy texture; the later becoming sequences of radial fishbone-like structures. Their growth, from the inside to the outside, reminds us of crystal growth, connecting, as it were, micro and macro scales and the natural with the artificial (or rather blurring the boundaries between such distinctions). It brings us back to Smithson's interest in geology as it was distinctively connected with his interest in crystals, which he defined as a solid bounded by symmetrically grouped surfaces.¹⁵

The similarity between crystals and the growth of slag mounds might not be casual. According to Charles Bunn, crystals "...hold within themselves the keys to an understanding of the solid state of matter and the way in which atoms and molecules are held together in rigid structures."¹⁶ They are composed of particles stacked in regular array, closely packed upon ranks to form solid internal regular patterns.¹⁷ Fascinated as he was with crystals for scientific and aesthetic reasons, Bunn tells us that when crystal nuclei are formed (just as slag heaps in Atacama) "they grow outward, steadily increasing in size."¹⁸ As pointed out by Georges Teyssot "Smithson borrowed a number of motifs from the manuals of crystallography he was collecting, where systems of growth through molecular accretion were described."¹⁹ Teyssot explains that for many artists and architects of the 1960s "crystallography, symmetry and dissymmetry, and mirror effects, were all devices offering clues about the conditions in which topology operated."²⁰ Slag mounds (much in the sense Gilles Deleuze will use Gilbert Simondon's analysis of crystal formation to redefine time and events) "grow out of the edges, or in the edge,"²¹ and in creating new geographies for the desert, a very particular time—faster than geological time—plays a role in the growing of waste piles from the inside to the edge and in the edge, characterizing the crystal-like growth of man-made mountains in Atacama.

But despite of these facts, little is known about such massive structures. They seem too artificial to become matter of interest for geographers, or too natural to be relevant for architects or urban planners. Smithson himself reflects upon the fact that there is very little consideration in terms of what the landscape looks like after the mining operations are completed. So "a kind of blindness ensues."²² Perhaps because crystals are stubbornly considered connected to transparency, the slagheaps of Atacama still remain invisible to our sight, despite of their visual, cultural, economic, and environmental presence.

7 Francesco Manacorda, *There Is No Such Thing as Nature*. In: "Radical Nature: Art and Architecture for a Changing Planet 1969-2009" (London: Barbican Art Gallery/Koenig Books, 2009), p.9.

8 Marshall Berman, *All that is Solid Melts into Air: The Experience of Modernity* (London: Penguin, 1982), p.17.

9 Robert Smithson, *Untitled*, 1972, in: Nancy Holt (ed.), "The Writings of Robert Smithson: Essays with Illustrators" (New York: New York University press, 1979), p. 220.

10 Robert Smithson, *Untitled*, p. 220.

11 Robert Smithson, *Aerial Art*, in: Nancy Holt (ed.), "The Writings of Robert Smithson: Essays with Illustrators" (New York: New York University press, 1979), p. 93.

12 Francesco Manacorda, *There Is No Such Thing as Nature*. In: "Radical Nature: Art and Architecture for a Changing Planet 1969-2009" (London: Barbican Art Gallery/Koenig Books, 2009), p.10.

13 These can be of three kinds. 1) Heap Leach: made out of the rubbles of oxidized copper. It contains very small quantities of water and is composed by material no bigger than 1 inch. This heap also contains metals or chemicals used in the lixiviation process; 2) Waste Pile: artificial mound composed by the accumulation of overburden waste rock or the materials overlying an ore or mineral body that are displaced during mining without being processed. These contain large rocks and have major visual impact and dust contamination; 3) Tailings: composed by the sub products of the mining process in a mixture of very thin sand, large quantities of water and various chemicals and waste minerals. Mine tailings are usually produced from the mill in slurry form (a mixture of fine mineral particles and water). This kind of structure grows out of the accumulation of wet material by the setting of a previously constructed dam. It is complex because of its mineral and chemical composition, as well as its content of water that makes it to behave as a liquid mass, bringing structural instability and the possibility for the remaining chemical contents to reach underground water tables. For these reasons tailings are often the most significant environmental liability for a mining project, and are built as far as possible from both the mining operation and urban settlements.

14 See, for instance, *ThyssenKrupp Fördertechnik* http://www.tk-mining.com/spreaders_2nd_level.html.

15 Robert Smithson, *Entropy and the New Monuments*, in: Nancy Holt (ed.), "The Writings of Robert Smithson: Essays with Illustrators" (New York: New York University press, 1979), p. 17.

16 Charles Bunn, *Crystals: Their Role in Nature and Science* (London: Academic Press, 1964), p. V.

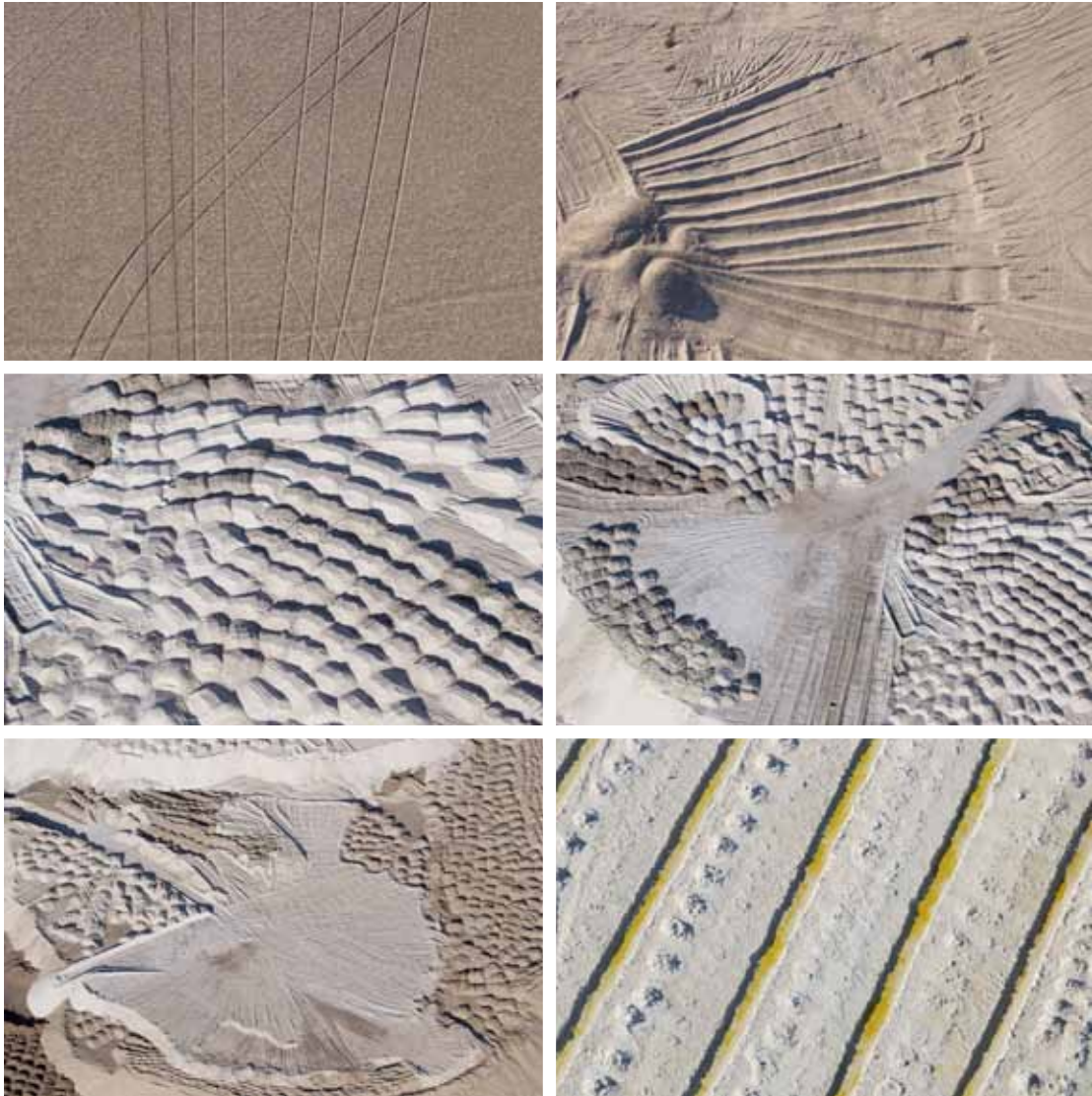
17 Charles Bunn, *Crystals: Their Role in Nature and Science*, pp. 7-11.

18 Charles Bunn, *Crystals: Their Role in Nature and Science*, p. 32.

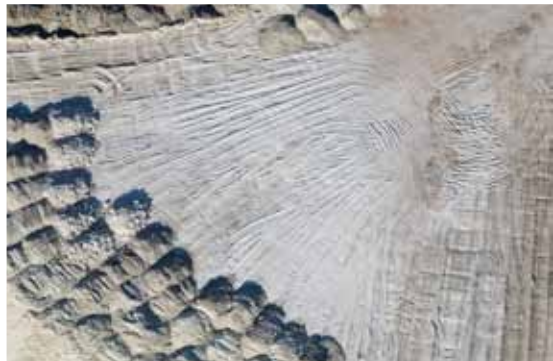
19 Georges Teyssot, *Time-Crystal: Information and Entropy*; in: Alessandra Ponte (ed.) "Entropic Territories," Architecture and Ideas Vol. XI (Montreal: Ai Press, 2011), p. 74.

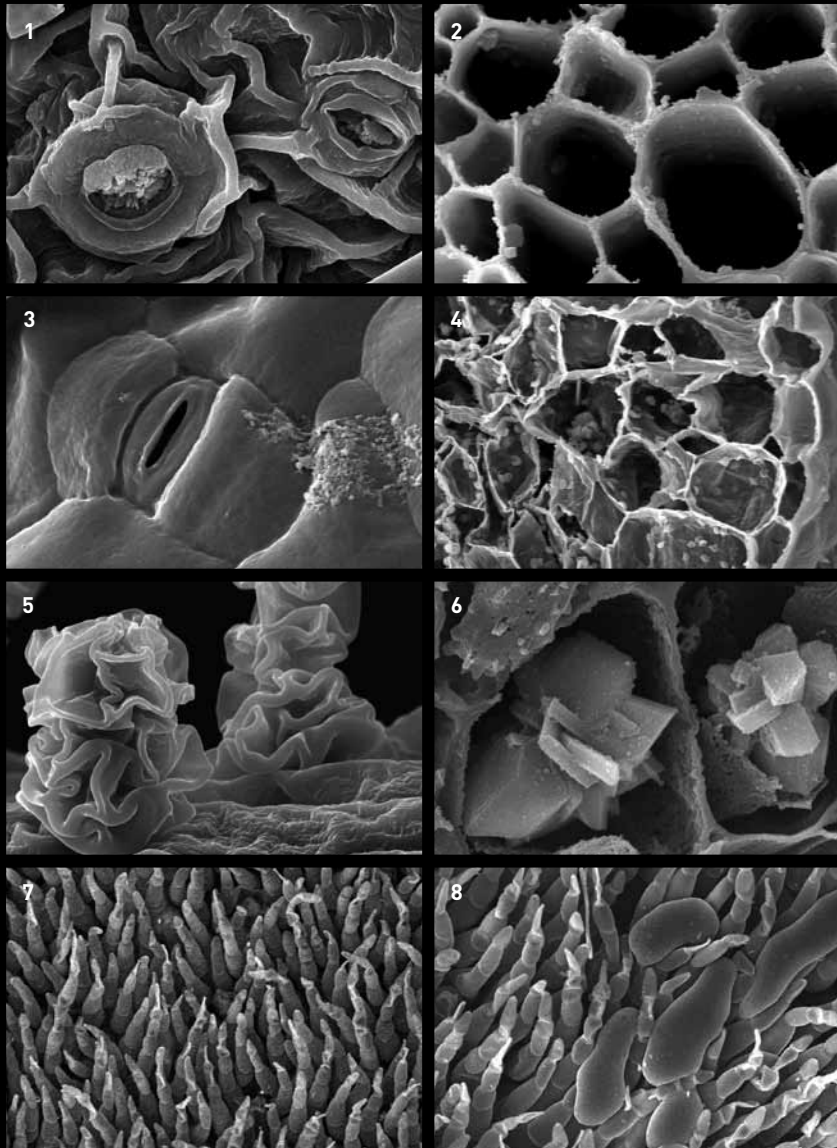
20 Georges Teyssot, *Time-Crystal: Information and Entropy*; p. 76.

21 Gilles Deleuze, *The Logic of Sense* (1969), trans. Mark Lester, Charles Stivale, Constantin V. Boundas, ed. (New York: Columbia University Press, 1990), p. 9.



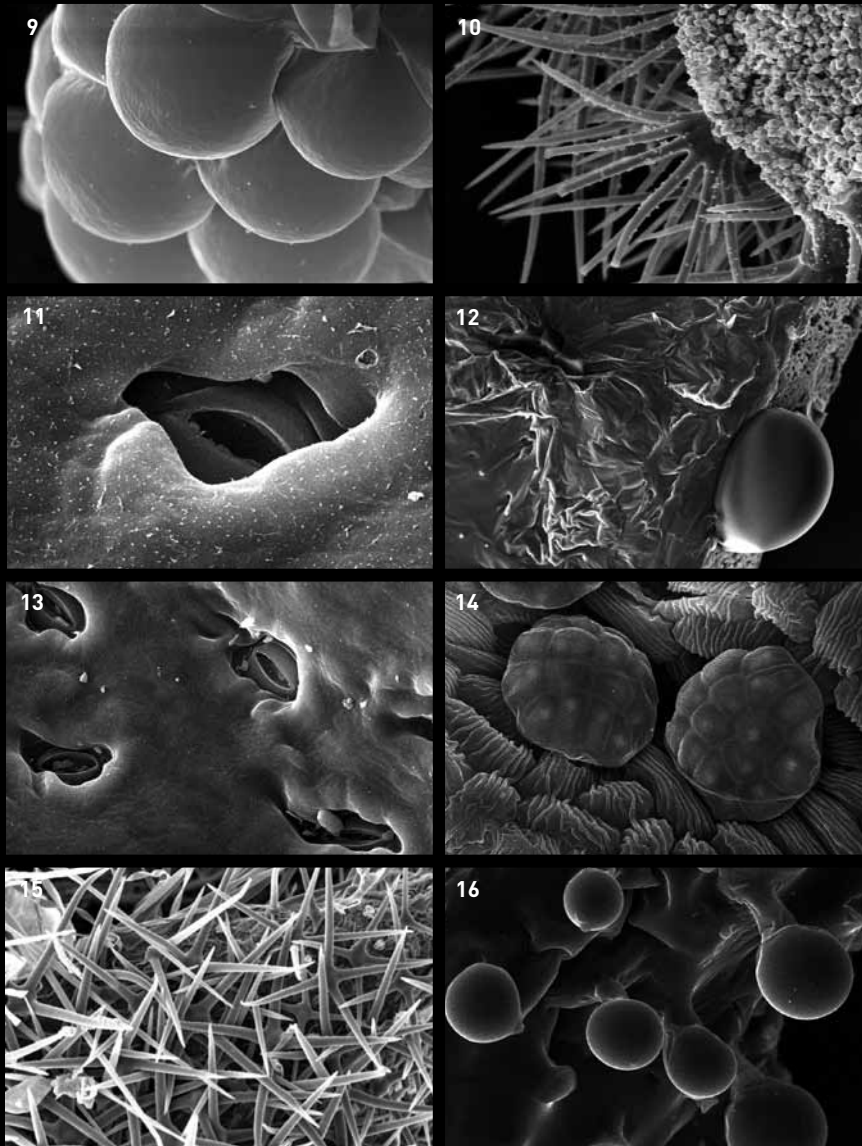
Series of aerial shots taken by Chilean photographer Ignacio Infante overflying the surrounding area of María Elena on an engine paragliding.





Ana María Mujica, Collection of pictures illustrating the survival mechanisms, anatomy and morphology of Chilean xerophyte plants. Scanning electron micrographs of desert plant leaves.

1 ~ CRISTARIA MOLINAE GAY. Zoom: 4020x. Rough foliar epidermis Stomata, exuding salt. Endemic perennial herb of abundant flowering that grows in the coastal Mountains desert of Niebla, at an altitude of 800 metres. / **2 ~ SARCOCORNIA FRUTICOSA.** Zoom: 2560x. Parenchymatous caulomatic cells. Native succulent Angiosperm of extensive geographic distribution in Chile (Region II – V). Belongs to a species that forms monospecific communities in the saline floors of the Atacama Salt Flats (2300msnm). / **3 ~ CISTANTHE PICTA.** Zoom: 2580x. Foliar epidermis Stomata. A type of succulent leaf that stores water, frequently found in rocky terrain of the Andes and sub-Andes. / **4 ~ VALERIANA ATACAMENSIS.** Zoom: 650x. Aquifer parenchyma of foliar mesophyll. A perennial endemic herb that grows between 0 and 1000 msnm in the coastal Desert of the II, III, and IV Region of Chile. / **5 ~ CRISTARIA MOLINAE GAY.** Zoom: 2800x. Foliar glandular trichomes that store water and salts. / **6 ~ SARCOCORNIA FRUTICOSA.** Zoom: 8530x. Salt crystals in the interior of a parenchymatous stem cell. A species that inhabits the interior desert. / **7 ~ TESSARIA ABSINTHIOIDES.** Zoom: 540x. Pluricellular (hairs) epidermis trichome that protects against Herbivora. A species of ample geographic distribution that inhabits the interior desert. / **8 ~ TESSARIA ABSINTHIOIDES.** Zoom: 680x. Resin secreting trichomes, product of the secondary metabolism of the plant. A shrub species that has been long used by the people of Atacama for saddle making.



9 ~ OXALIS HYSOPHILA PHILL. Zoom: 750x. Foliage epidermal cells that store water. Perennial herb of glandulous leaves. Grows between rocks and on ground at an altitude of 2000 metres in the Andes Mountains (High Desert) of the III Region of Chile. / **10 ~ SOLANUM PULCHELLUM.** Zoom: 1130x. Stellar trichome foliar epidermis with crystals of salt, a perennial herb with soft, meaty leaves. It grows in the XV Region of Chile in the High Desert of the Andes Mountains at an altitude of 2500 metres. / **11 ~ AZORELLA COMPACTA.** Zoom: 2980x. Stoma hidden underneath a thick, compacted layer of wax with lignin, complex polymer whose epidermis of the exterior leaves stops excessive water loss. Azorella is an extremely fibrous camefita plant of slow growth found at an altitude of 4000 metres in the High Desert of the Andes Mountains. / **12 ~ PLAZIA DAPHNOIDES.** Zoom: 1830x. Transversal cut through leaf in which a drop of oil can be observed, these oils correspond to a component of the secondary metabolism of the plant and is possibly used to protect against Herbivoria. Fibrous scrub grows in the interior High Desert of the Andes Mountains at an altitude of 3500 metres. / **13 ~ AZORELLA COMPACTA.** Zoom: 1650x. Foliar epidermis Stomata. / **14 ~ HAPLOPAPPUS RIGIDUS.** Zoom: 1980x. Foliar glandular trichome epidermis that store water. / **15 ~ CRISTARIA MOLINAE.** Zoom: 780x. Stellar protection trichome. / **16 ~ CALCEOLARIA INAMOENA.** Zoom: 1900x. Foliar glandular trichomeepidermis that store water. An evergreen shrub that grows en the high desert, between 3500 and 3800 m on the Andes Range.

But we know that the term crystal no longer designates transparent solids in general, but solids that, whether transparent or opaque, show in their natural state the flat faces and the symmetry, which appeared to be characteristics closely related to their inner structure.²³ The question thus remains as to whether such novel topographies are to be considered objects of shame, or rather tokens of our capacity to create man-made environments. It means to accept the task of rendering these newly made mountains visible through representation in order to turn the architect, as much as the artist, the engineer and the businessman, conscious of themselves as agents of large-scale territorial transformations beyond useless distinctions between the natural and the artificial.

In *The Politics of Nature: How to Bring the Sciences into Democracy* (2004) and by implying the notion of 'political ecology', Bruno Latour goes further in discussing the struggle between nature and our technological culture by proposing an end to this old dichotomy. He sets forth the argument that "political ecology has nothing at all to do with 'nature'—that blend of Greek politics, French Cartesianism, and American parks".²⁴

This statement might seem striking, in particular considering that the category of nature still remains fundamental to architectural discourse. Implicitly, Latour's argument rejects Rousseau's blissful 'State of Nature' and Lévi-Strauss's idea of anthropology and argues that the segregation of nature into a separate space has become a huge obstacle because any public discourse inherent in any notion of culture is constantly threatened by the notion of and outside a sublime and undeniable nature.²⁵ He would say, in conclusion, that "nature is not a relevant issue for ecology: on the contrary, ecology dissolves the boundaries of the notion of nature and then redistributes their agents".²⁶ Therefore, it could be said that the category of nature is in fact opposed to ecological thinking.

As it were a twenty-first century contribution to Claudio Gay's Atlas, we have developed a cartographic survey of the often-dismissed features of such man-made geographies by referring to the large-scale layering caused by the stacking of waste materials. This map is necessarily provisional, for as I write, active mining operations keep slag heaps growing and in permanent transformation. By making these mounts visible (and once alleviated from the burdens of a mythical pristine nature) it means to assert that if mountains can be designed and built according to plan.

The whole of the Atacama Desert must be considered (in itself) a project, much in the sense defined by British artist-sociologist John McHale who nearly 40 years ago argued in *The Future of the Future* (1968) that the notion of an industrial ecology should bring economic and industrial systems in close relation to technology. According to him, we need to conceptualize our global, man-made environ facilities and industrial systems in terms of models that are not based on simplistic notions of production/consumption.²⁷ An industrial ecology, he would explain: "as an integrally functioning 'organic' sector within the overall ecosystem".²⁸ McHale will go further in proposing that the very concept of culture should be used in an inclusive sense to describe a whole system. This should be called 'ecological context' as it encloses and screens all human activity within the biosphere.

And while redesigning an ecology in the Atacama Desert still emerges as a highly utopian goal (despite our capacity to radically transform its geography), it nonetheless sets forward our explorations on the idea of an 'ecological context' subjected to environmental redesign based on the redistribution of agents performed by industrial ecologies within a technological/historiographical path connecting i.e. Banham, Smithsonian, McHale, and Latour. The ultimate goal of our explorations is thus concerned with the possible redistribution from the point of view of architecture and urban design of the concept of nature through the articulation of technology and infrastructure.

From these observations²⁹, we have developed images in the form of a triptych. These have been conceived following Bernard Cache's understanding of architecture as the "art of introducing intervals in a territory in order to construct frames of probability."³⁰ In connection to three different desert ecosystems of *Loma*, *Riparian*, and *Puna*,³¹ these images do not seek to represent the project of cities or landscapes, but the introduction and combination of elements into a territory in order to construct the probability for new programs to happen. In other words, they aim at defining, with McHale, an ecological context in order to open up the conditions of existence for projects to come.

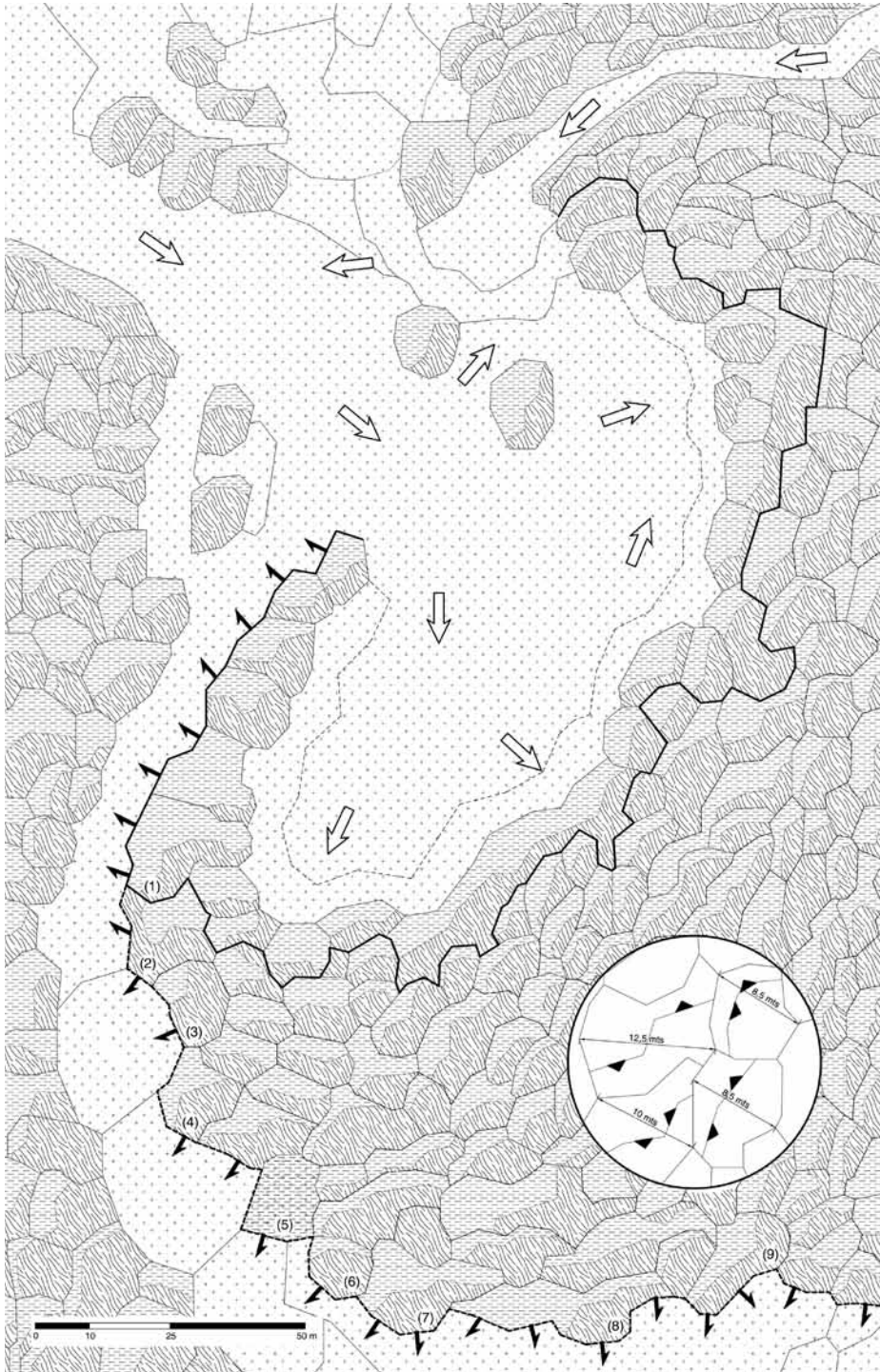
This context is designed from the introduction of new agents, disruptive, dirty and transparent (as characterized in the introduction to the book *Deserta*)³² creating assemblies and associations now deprived from

nature as organizing category into a set of relations and hierarchies thoroughly interlocked. Because different projects always have different constraints and requirements (political, geographical, economic), and because they would be set in different environments, there will never be two identical relations between such technologies. In other words, if the desert floor is the *cancha*, then we need to bring together, by design, the right players and their reciprocal relations. The argument follows by proposing that in creating new artefacts, infrastructures, industries, buildings, and organizational structures, design should attempt to specify in advance how and where a disruptive technology will show up in our everyday practices, opening new spaces in which we can work and play. Such design is therefore necessarily reflective and political.³³

Commenting on the intersection of two crises in architecture: one of the profession (seemingly solved by invoking relevance and responsibility) and the other of the university system (wishfully tackled by contemporary calls for the interdisciplinary), Robert Somol refers to Arthur Drexler's proposition that 'the purpose of technology is to make the dream a fact' (as it was used, in turn, by Reyner Banham to open up *The Great Gizmo*). But in quoting both Drexler and Banham, what Somol seeks is to extend this observation with the inverse axiom: 'that the purpose of theory is to make the fact a dream', which is to say "that a key function of theory is to demonstrate that what we take to be 'reality' is much more plastic and open to transformation than historical or current agencies allow."³⁴ Thus, the rather theoretical proposition contained in our triptych would set itself into the task of transforming the hard-core economic facts of mining, tourism and astronomy, into the dream of an ecological/industrial context for the Atacama Desert. Confronted against what we use to call reality, this is of course likely to be a failure, but without risk, Somol concludes, there is simply no possibility for a cultural practice: 'failure has to be an option for architecture to act as an agent of cultural change'. Especially if, with McHale, by culture we mean an ecological context: the whole system that encloses all human activity within the biosphere.

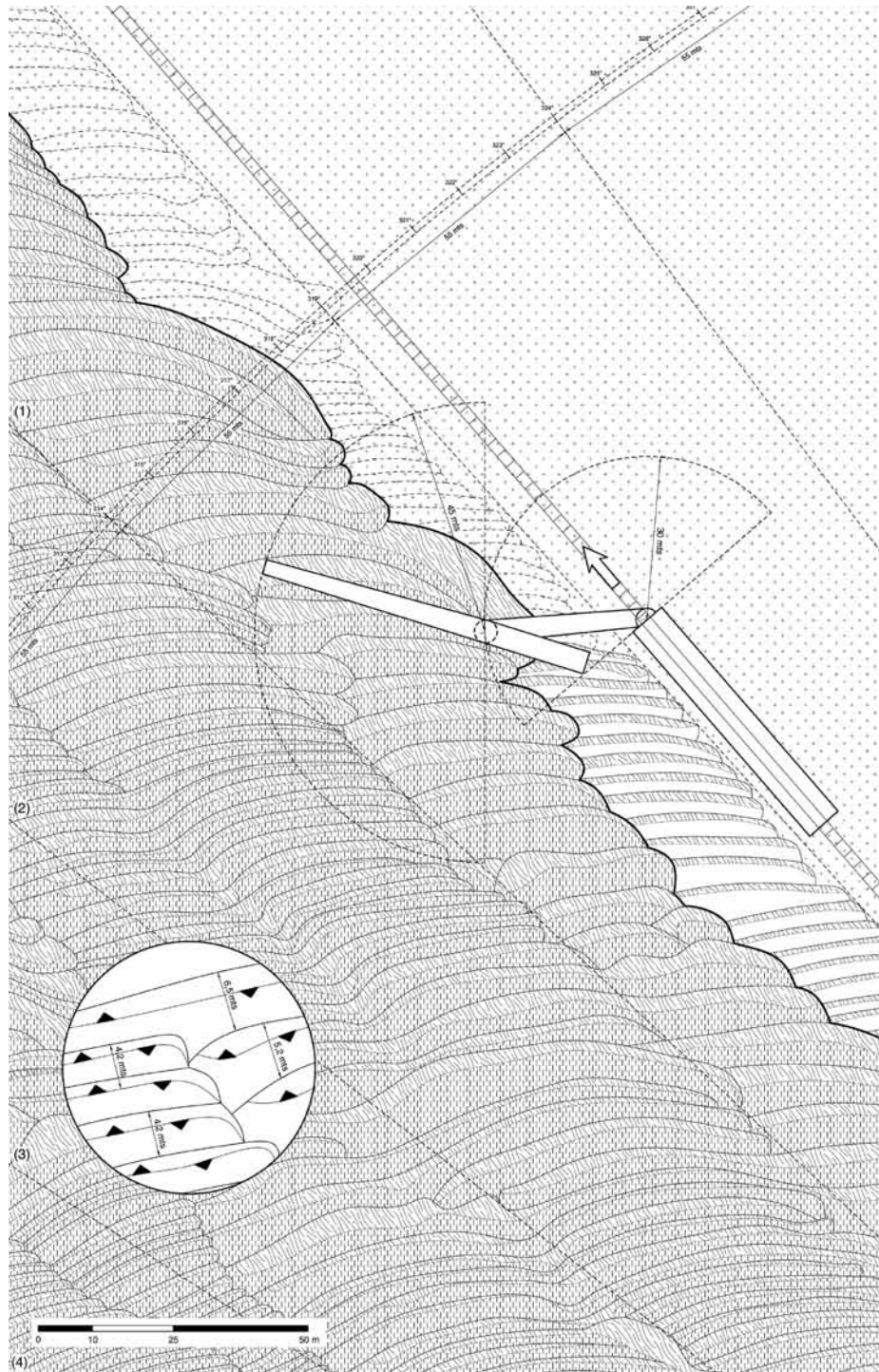
Thus the images in the triptych aim at framing the ground of the Atacama Desert in its vertical condition in search of transforming the trophic web- and not the plan or the aerial photograph -into the site for

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- 22** Robert Smithson, *Entropy Made Visible: interview with Alison Sky*, in: Nancy Holt (ed.), "The Writings of Robert Smithson: Essays with Illustrators" (New York: New York University press, 1979), p. 196.
- 23** Charles Bunn, *Crystals: Their Role in Nature and Science*, p. 4.
- 24** Bruno Latour, *Politics of Nature: How to Bring the Sciences into Democracy* (Cambridge: Harvard University Press, 2004), p.8.
- 25** Bruno Latour, *Politics of Nature: How to Bring the Sciences into Democracy*, p.10.
- 26** Bruno Latour, *Politics of Nature: How to Bring the Sciences into Democracy*, p.21.
- 27** John McHale, *The Future of the Future* (New York: George Braziller, 1968), p.232.
- 28** John McHale, *The Ecological Context* (New York: George Braziller, 1970), p.8.
- 29** In collaboration with UMWELT (Ignacio Garcia Partarrieu and Arturo Scheidegger).
- 30** Bernard Cache, *Earth Moves: The Furnishing of Territories* (Cambridge Mass.: The MIT Press, 1995), p. 22.
- 31** Pablo A. Marquet et al., *Ecosystems of the Atacama Desert and adjacent Andean area in northern Chile*. In: Revista Chilena de Historia Natural 71: 593-617, 1998.
- 32** Pedro Alonso, *Atacama Deserta*, in: Pedro Alonso (ed.), "Deserta: Ecología e industria en el desierto de Atacama" (Santiago: ARQ, 2012), pp. 14-37.
- 33** Fernando Flores and Terry Winograd. *Understanding Computers and Cognition: A New Foundation for Design* (Boston: Longmar Publishing, 1990), p.164.
- 34** Robert Somol, *Plastic Politics, or, Four and a third Earths are not Enough*. Visiting Scholar's Seminar at the CCA Study Center. Canadian Center for Architecture, 28th July 2011.



Ways to making up a mountain. Plan and diagram pattern

Trucks piling up waste material by making the shortest possible loop from the mine to the heap in order to maximize efficiencies. Pedro Alonso in collaboration with UMWELT (Ignacio García Partarrieu + Arturo Scheidegger).

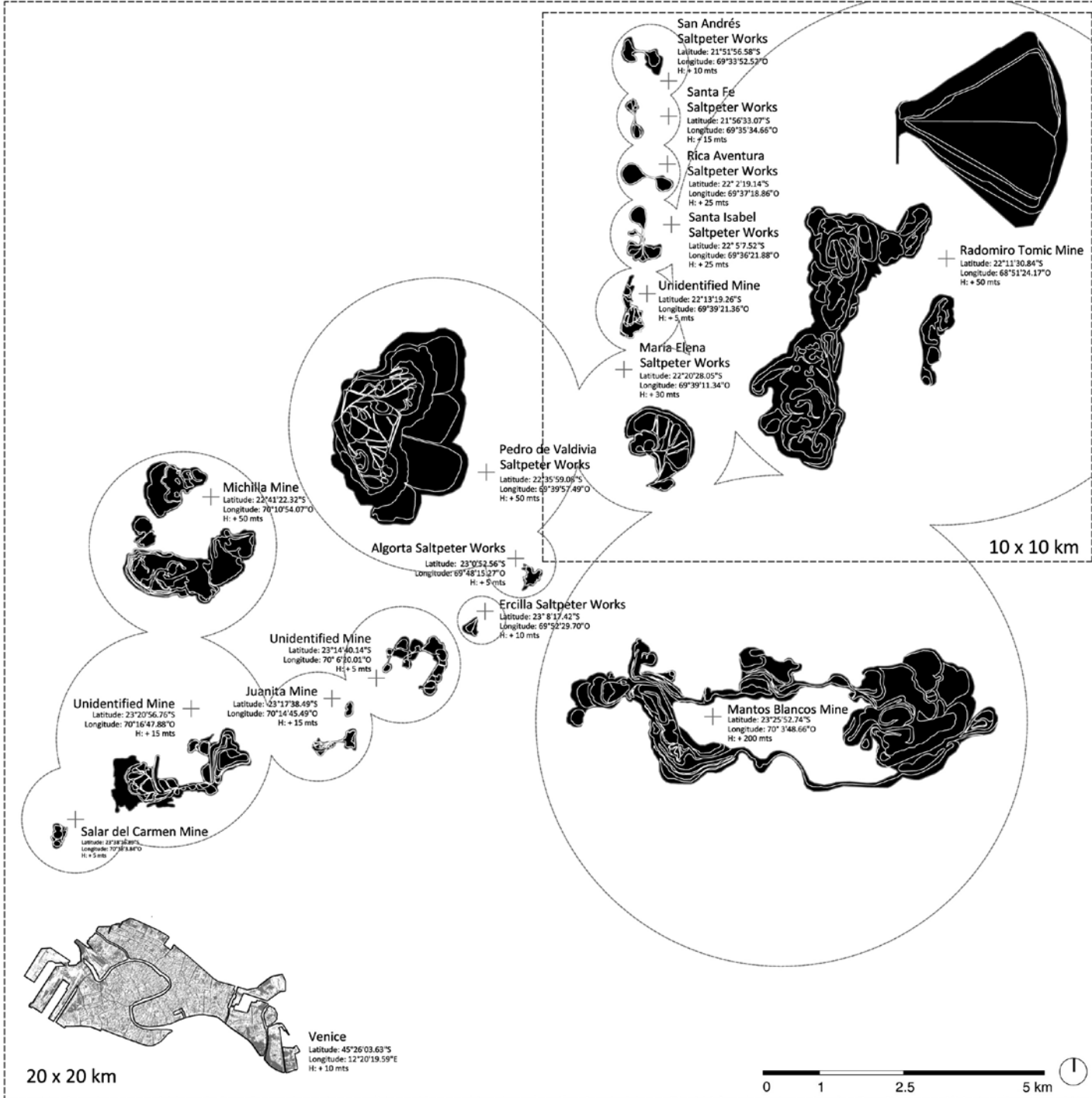


Ways to making up a mountain. Plan and diagram pattern

Mechanic open cast mine spreaders as the last element of the conveying line for dumping the overburden on the outside and inside dumps of the mines. Pedro Alonso in collaboration with UMWELT (Ignacio García Partarrieu + Arturo Scheidegger).

Atacama Desert Heap Leach and Waste Pile Mapping

Mapping of the Atacama Desert man-made slag heaps. Includes relative positions, heights, and scale comparison with Venice Island, Italy. A square of 20x20 kilometres has been drawn to indicate the land area required to produce the current energy usage in Chile, if implementing Concentrated Solar Power (CSP). Pedro Alonso in collaboration with UMWELT (Ignacio García Partarrieu + Arturo Scheidegger).





El Abra Mine
 Latitude: 21°55'13.96"S
 Longitude: 68°49'53.15"O
 H: + 10 mts



Calama Mine
 Latitude: 22°29'5.71"S
 Longitude: 68°53'7.69"O
 H: + 5 mts



Spence Mine
 Latitude: 22°47'44.69"S
 Longitude: 69°1'33.16"O
 H: + 5 mts



Esperanza Mine
 Latitude: 22°56'54.05"S
 Longitude: 69°5'20.90"O
 H: + 10 mts



Gaby Mine
 Latitude: 23°24'19.56"S
 Longitude: 68°48'37.59"O
 H: + 5 mts



Lomas Bayas Mine
 Latitude: 23°25'32.03"S
 Longitude: 69°30'24.05"O
 H: + 25 mts



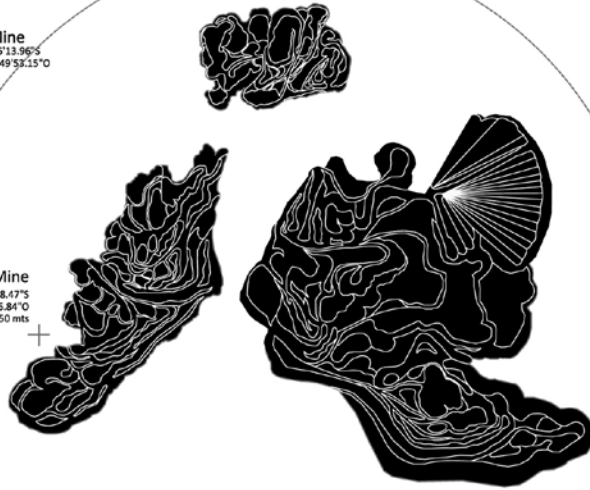
Zaldivar Mine
 Latitude: 24°12'8.57"S
 Longitude: 69°3'20.26"O
 H: + 250 mts



Escondida Mine
 Latitude: 24°18'40.63"S
 Longitude: 68°51'24.17"O
 H: + 150 mts



Tuina Mine
 Latitude: 22°32'1.88"S
 Longitude: 68°26'2.02"O
 H: + 10 mts



Chuquicamata Mine
 Latitude: 22°18'28.47"S
 Longitude: 68°52'16.84"O
 H: + 350 mts

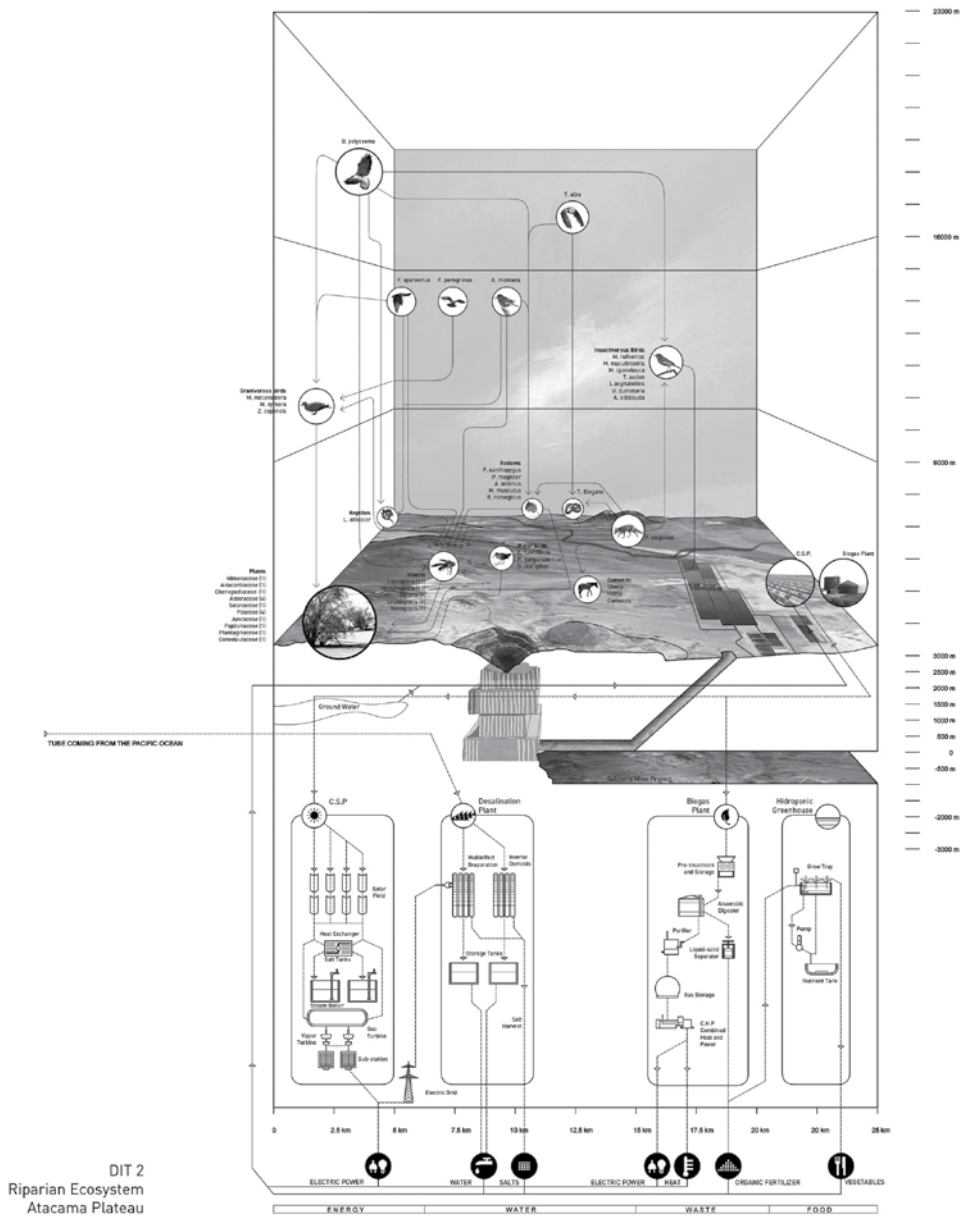
infrastructure and architecture. In other words, the site where to inset a project does not pre-exist our representation/understanding of it. Like Banham's own contrived image of architectural beginnings, these images shall resist classification by the geometrical disciplines by which most projects are dominated, and refer to something that "while not conforming to traditional canons of judgment, will require design to be immediately apprehensible visual entity".³⁵ For us these images are not the rendering of 'projects' conceived by other means, but reversing the project's reputed priority upon representation, they are conceived as architectural arguments. As long as Atacama is pure energy: the place on earth with the highest rate of direct solar radiation and thus the larger anti-entropic reservoir in the world—such images emerge at the consideration of architecture from the integration of technologies within the demands on the floor posed by different economic activities: vectors pulling in different directions in the shaping of the ground's surface. Thus we have drawn frames where to insert the mass of tradition and association and the energy of novelty and technology. Ultimately, as Banham himself would say, the desert is the perfect place for fantasy: in a landscape where nothing officially exists (as the case of our industrial man-made mountains confirms), absolutely anything becomes thinkable, and may consequently happen.³⁶

TRIPTYCH

Pedro Alonso in collaboration with UMWELT (Ignacio García Partarrieu + Arturo Scheidegger). The design of a diagram of technological integration DIT incorporates all actors considered relevant in search of introducing 'cycles' within alternative technologies and industries. These technologies are taken from Flavio Sciaraffia's Catalogue as published in Pedro Alonso's *Deserta: ecology and industry in the Atacama Desert*. They are not 'new' in the sense of high-tech innovation, but in the manner in which they would integrate within new assemblies and combinations, replacing obsolete industrial infrastructures heavily based on fossil fuels. This diagram is developed out of four main categories: energy, water, waste, and transportation, becoming into a quest on renewable energy, water and waste management and recycling, and low- carbon transport systems. The combination of these technologies into a novel system is what we call a Technological Mix. DIT opens up the possibility of defining a new ecological context for programs unthinkable within the previous linear carbon-based conventional process, from the incorporation of DIT to the trophic web proper to each particular ecosystem. In order to balance blind devotion to cutting-edge technologies, 'dirty' procedures (to use Alex Wall's use of the term) should be equally considered disruptive to current practices, including, for example the ancient Tiwanaku's *suka kollus* technique, Charles Wilson's first solar desalination plant in Atacama (1874), Alto Patache's water mist catchers, and the Tohá water treatment method. New agents, disruptive, dirty and transparent (as characterized in the introduction to the book *Deserta*) create new assemblies and associations now deprived from nature as organizing category and would consequently emerge into a new set of relations and hierarchies becoming available to be thoroughly interlocked in a close symbiotic relation, a man- made ecology integrally functioning within the overall ecosystem.

³⁵ Anthony Vidler, *Histories of the Immediate Present: Inventing Architectural Modernism* (Cambridge Mass.: The MIT Press, 2008), pp. 134- 135.

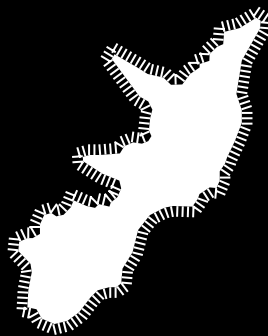
³⁶ Reyner Banham, *Scenes in America Deserta* (London: Thames & Hudson, 1982), p. 44.



METROPOLITAN PROMENADE

Alejandro Aravena Mori

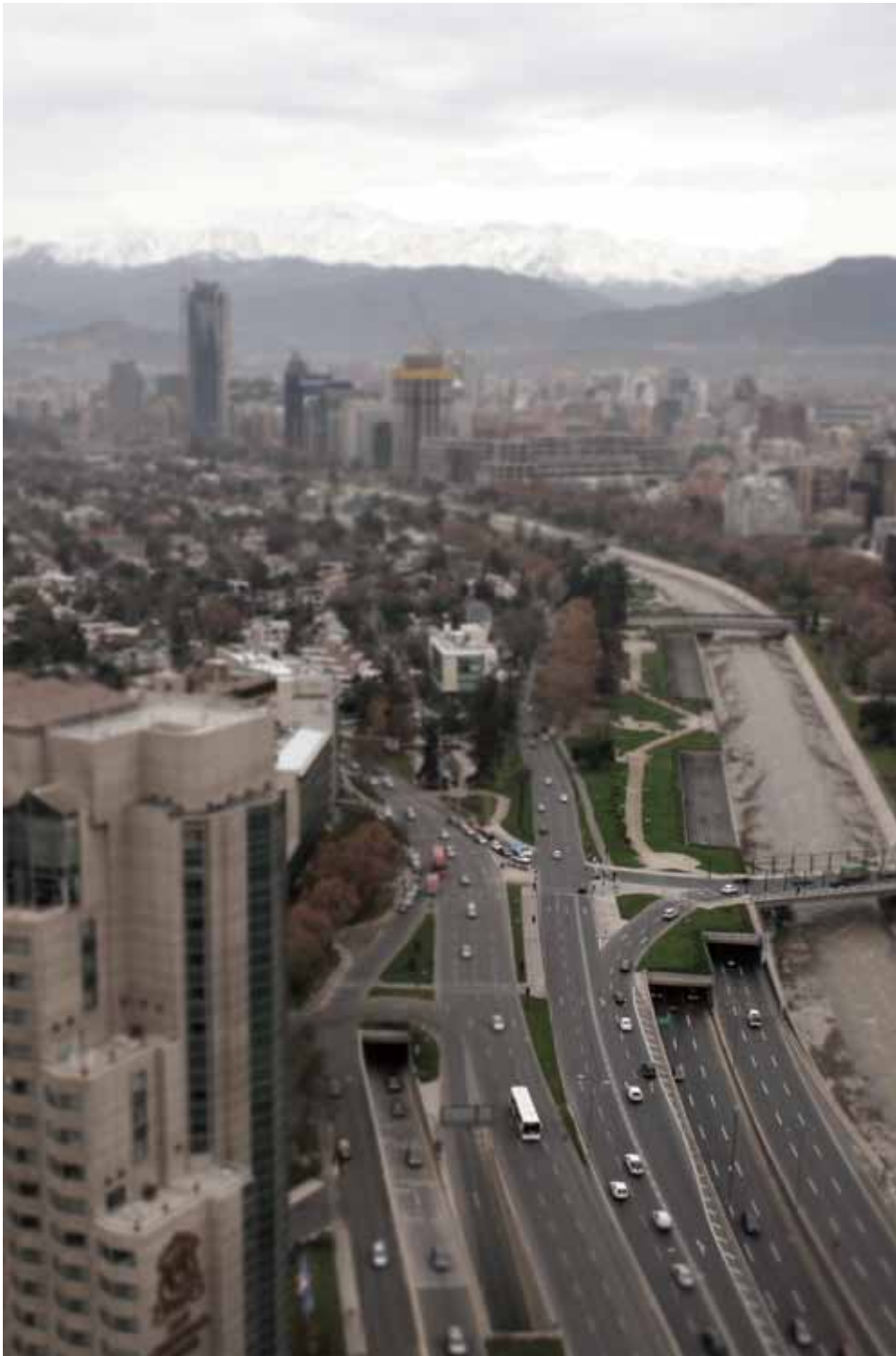
Elemental



METROPOLITAN PARK CERRO SAN CRISTÓBAL
SANTIAGO, CHILE

Chile is known for its strong geography; the Andes Mountains run from Alaska to Patagonia, along the entire length of Chile, and in Santiago, besides their stunning view and ubiquitous presence, is responsible for one of the most benign climates one could want for a city.

But Chile also has, despite sustained economic growth in the last decades, one of the most embarrassing levels of inequality in the region that is creating a very tense 'social climate'. These inequalities are brutally expressed in the city, where neighbors with first world living standards are segregated from poor neighborhoods.



Mapocho River is a natural place along which a promenade could have been built, has been taken over by highways, leaving only intermittent public spaces along its banks. Photo: Elemental.



Third world standard areas. Photo: Elemental.



Socio-Economic Map of Santiago, Chile.



First world standard areas. Photo: Elemental.

In view of this reality, the question arises: can relevant features like geography and weather contribute to the correction of our social inequalities? And if so: how?

Income redistribution is almost the only approach one hears about as a possible solution for social inequalities. However, in order to redistribute, education plays a key role. The assumption would be that access to better education might lead to access to better jobs and therefore a better income. A better salary can pay for a better quality of life.

Nonetheless, the city itself could become a shortcut towards equality. Strategically, identified urban projects may improve the quality of life without having to wait for income redistribution. Public space is a particularly effective and efficient means for generating a redistributive effect.

The most stunning public spaces tend to coincide with geographical elements: promenades along sea

sides, walkways along rivers, and belvederes on hill-tops, geographic elements naturally capitalized to create quality urban areas. Therefore, public spaces that take advantage of the local geography could become as a fresh resource contributing to the correction of social inequalities.

Unfortunately, Santiago neither has public spaces that make good use of its geography, nor uses geography as a resource to correct inequalities. There is not one single public space in the city whose dimensions are in proportion to the metropolitan growth. There are no areas where someone can go for a nice walk without reaching an abrupt end. Our public spaces are like those intermittent rivers in the desert that disappear after a while. In fact, our Mapocho River, which is a natural place along which a promenade could have been built, has been taken over by highways and infrastructure, leaving only intermittent public spaces along its banks.



The Andes, Mapocho river, San Cristóbal hill and the path of "Canal del Carmen". Photo: Guy Wenborne.



There is one exception: The Santiago Metropolitan Park, which is located on the San Cristóbal Hill, a part of a mountain chain that descends from the Andes into the valley in a north-south direction. Its form diverts the course of the Mapocho River, transforming the entire hill into a kind of dam that retains the geological material eroded by the river from the mountains. There is an 80 m drop when the foot of the hill facing east is compared to the one facing west.

Such a geographical barrier resulted in a shortage of water for agriculture in the northern part of the Santiago Valley. To solve this problem an irrigation channel –Canal del Carmen– was built around the hill in the Colonial period. Recently, in the 1960's, a tunnel was dug through the hill, in order to make better use of the scarce quantity of the river water. Nowadays, the irrigation channel is not functional and has become a dry trace, left along the foot of the hill.



Source: Elemental.

In 1999 architect Ricardo Torrejón presented as a project the transformation of the old Canal del Carmen, with an extension of more than 10 kilometers, into a pedestrian promenade. The slope of the Santiago Valley is 2 per cent whereas the one of the irrigation channel only 4 per thousand (in other words, it is practically horizontal). Therefore, as the channel advances around the hill it begins to rise above the city skyline and over the entire valley. Torrejón began working at Elemental where we assumed this project as a common task: to find the means of transforming the channel that runs through the park into a promenade of geographic magnitude. Given that the cut on the hill side had already been made, very few resources are required to provide Santiago at last, with a walkway where one can forget about roads and enjoy the geography.

The Metropolitan Park, despite its privileged position in the valley, is only visited by 5 million people each year (i.e. each citizen of Santiago visits the park only once a year). A monumental effort has been made to turn the original mountain into a green space, but because it is a hill it is not a place fit for walking. Furthermore, the same ways are shared by cars and pedestrians. Some sports may be practiced, but bike riding with children, walking with elderly people, ball playing or simply walking are cumbersome because of the absence of flat areas. The Metropolitan Promenade project would represent a continuous flat pedestrian walkway that would make the hill accessible to all citizens with the additional advantage of its low cost. Clearing the bushes from the channel and leveling the ground with gravel is all it would be required to create a public space of a geographic scale. Nonetheless, even such a minor venture needs a driving force, particularly from a political point of view.

Santiago, Chile



Parque Metropolitano
Cerro San Cristóbal



5 million visitors per year

New York, USA

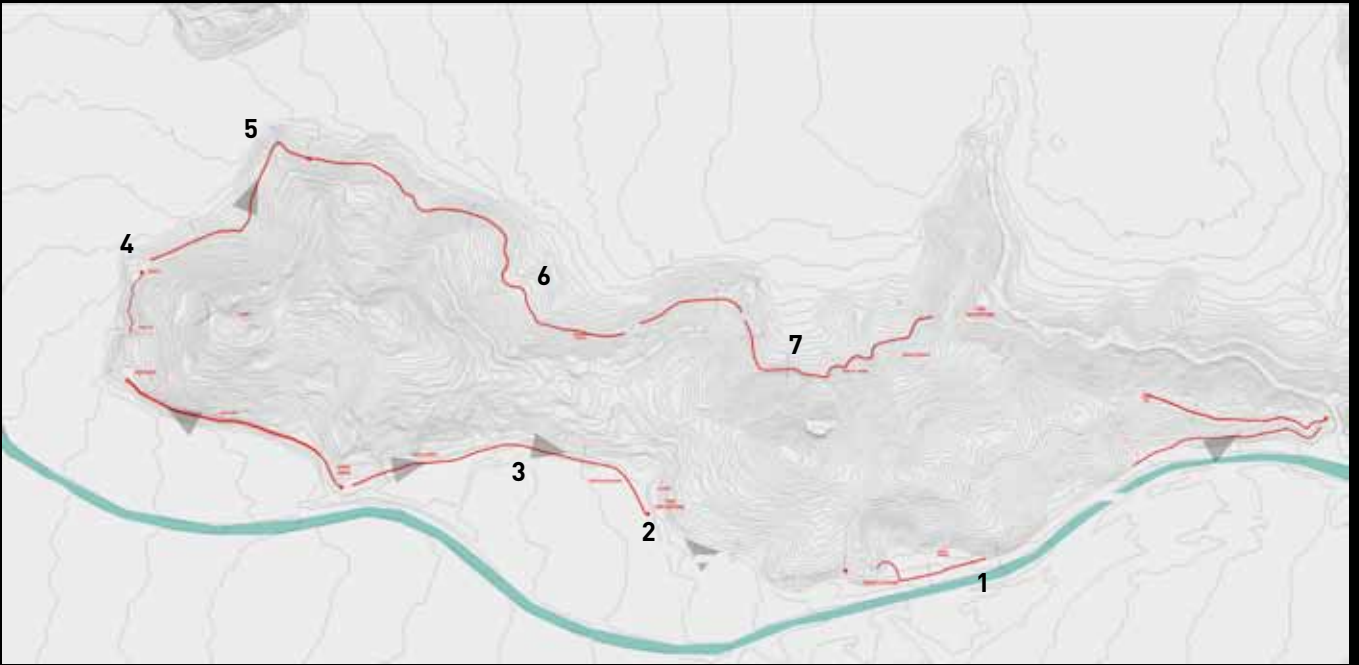
Central Park



25 million visitors per year



Old canal trace, today.



1



2



3



4



5



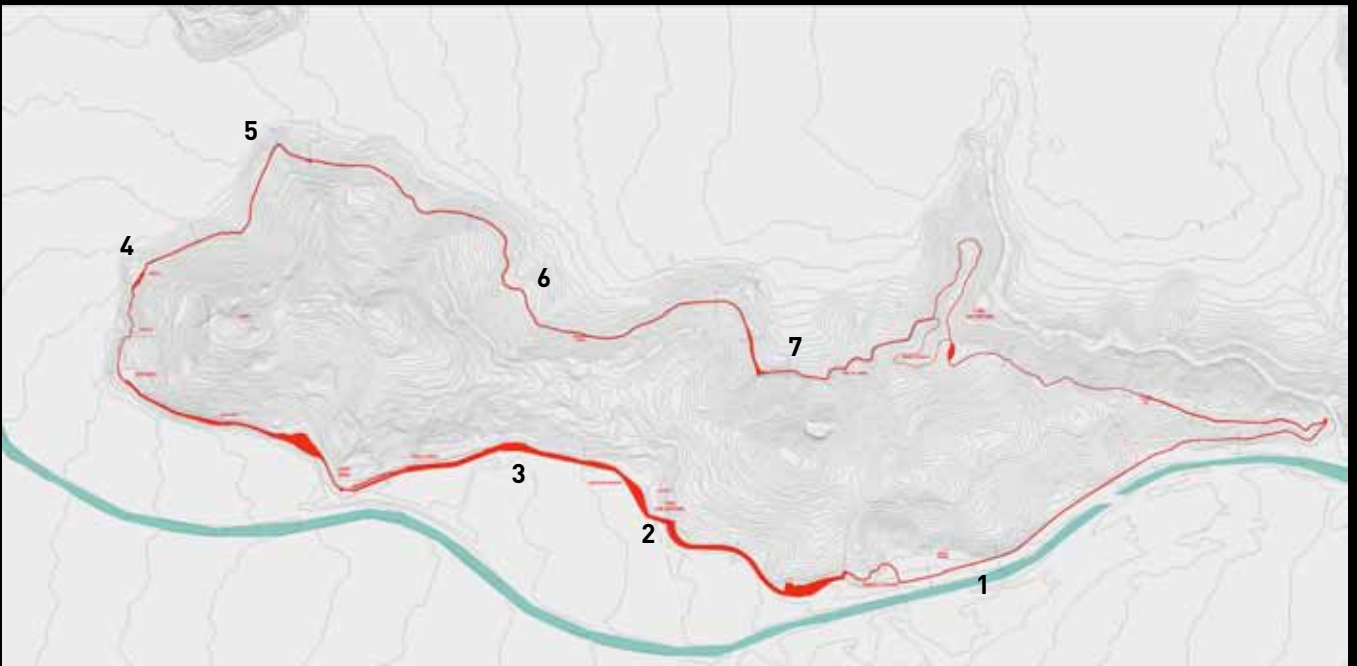
6



7



Masterplan proposal.



1



2



3



4



5

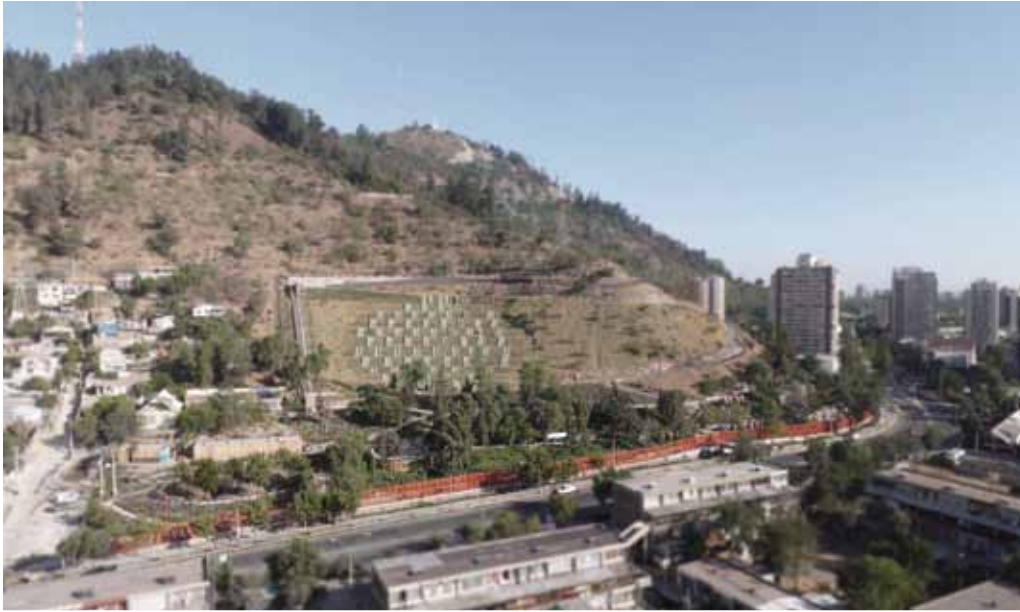


6



7





Bicentennial Children's Park, colonizing the slope with slides. Photo: Elemental.

In 2008, after several attempts, we managed to get the support from the authorities to create a public space of such magnitude. The foundational moment for the Promenade had arrived. The National Service of Day-care Centers, (JUNJI), was looking for a place to create a Children's Park. We met with JUNJI's National Director, Estela Ortiz, and agreed to design the Children's Park on the western end of the San Cristobal Hill, using its upper limit as the first phase of the Metropolitan Promenade.

The site we were given had a steep slope and we decided to transform this difficulty into its major advantage. The slope could be used to resolve the old dilemma children's parks face: to make them safe or to make them fun? For example, the hillside allowed us to make the slides higher (fun), but only 30 centimeters above ground (safe). Likewise, tree houses were built on top of the trees which were accessible using a horizontal ramp and hence eliminating the need to climb.



Original condition ex Canal el Carmen.



Metropolitan promenade, first phase. Photo: Elemental.

Because the upper limit of the Children's Park coincided with the old irrigation canal, the inauguration of Children's Park in April 2012, was also the beginning of the first phase of the Promenade. Soon after, the Administration of the Metropolitan Park built a one-kilometer path connecting the Children's Park with the nearby Zoo.



1. Children's Park / 2. Zoo / 3. Acces



Metropolitan Promenade and Bicentennial Children's Park. Source: Elemental.



The next step is to extend the Promenade about two kilometers in order to connect the eastern and western parts of the Park, hence closing the gap between rich and poor districts of the city. Such development would reduce the historical debt of public space that Santiago has with its inhabitants. Currently, the average public space in the city is 4 m² per person with a variation from 18 m² in the wealthy areas to barely 1 m² in the poor ones. These figures not only reflect a serious deficit but also great inequalities.

The Metropolitan Promenade would result in direct and massive access to Santiago's main environmental asset: the Metropolitan Park, located in the San Cristóbal mountain range. The development of parks and green areas that are very much in demand in the poor areas of the city requires both resources and time. Until such goal is reached, an improved access to the green areas already in place would represent a momentary so-

lution. In fact, the Metropolitan Promenade would connect wealthy and poor municipalities and at a very low cost improve the quality of life of great many people.

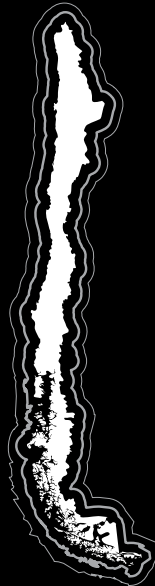
Cities are rated, among other criteria, according to what they offer to their inhabitants for free. Quality public spaces are not a demand of a society that has already solved its basic needs. In a country as unequal as Chile the development of green areas could in a way be seen as a sort of a redistributive tool, as a form of compensation to those who have no access to a quality life style. The ground we are standing on, if well designed, could become a more efficient resource than money for the improvement of the quality of life.

1 The OMS recommends 9m²;
London has 44 m² per person.

LIMITLESS CHILE

Juan Pablo Corvalán Hochberger

Susuka



**Can we think of Chile without limits?
Without customs, without country; just territory?
It is probably that what originally defined Chile was ground
demarcation, as a local expression claims: 'un rayado de cancha'
(Eng.: to outline the field), used when declaring rules
or strongly stating a point.**

Today however;
How do we outline Chile while facing globalization?
What is our actual range? What is representative?

Ambassadors versus retail businessmen?
Wine producers versus poets?
Architecture versus earthquakes?
Even though we are only 0,3 % of the world's
population, there is always a Chilean around,
even in Forbes World's billionaires.

The outline fades.

And tomorrow?
Will Chile play a continental role?

In this post crisis era and in contrast
to the past century could Chile export,
alongside fresh fruits, fresh ideas?
Do we dare think about new
psychological and sociological realms?
Due to prominent exterior investments, could we
encourage a common continental economic space?

Concerning bio-resources, could Chile
promote a multilateral energetic strategic plan?
Can we address rather than emulate developed
countries' thinking?

This essay pursues the possibility of global
contribution, by the liberation of national internal
fears, by connecting virtues and by empowering
a Latin American integration agenda.

Based on Claude Gay's "*Historia física y política
de Chile*"¹, the previous scope of questions
is illustrated in three stages:

- 1. Chile: the limits of invention**, from the colonial outlined field to the nation state creation, Claude Gay's original geographical sense.
 - 2. Chile: blurring limits**, globalization, a psycho-econo-geographical journey, based on Guy Debord's *Psychogeography*.
 - 3. Mashup City**, a *psycho-magical* projection, based on Alejandro Jodorowsky's method.
-

LIMITS OF INVENTION

Two hundred years ago a ground was delimited and named Chile. Obviously, everything inside these boundaries was determined to be 'Chilean'. Nevertheless, not only a territory needed to be ruled: a whole nation remained to be invented.

Of course natives inhabited Chile before Chile². Still, traces were few. Mapuches, a southern nomadic tribe, were warriors rather than builders. Their resistance is known as the longest lasting in the Spanish colony. On the other hand, Incas dominated half of the actual territory, the rest was inhabited by disperse clans. Besides different kinds of human settlements, the land rested, relatively vacant.

Claude Gay, a French botanist, was commissioned by the early state of Chile to discover the traits of Chilean political and geophysical history. It is no surprise that our first Atlas was made by a naturalist rather than geographer. This picturesque venture becomes the stepping-stone for moulding a Chilean identity.

Corollary, a double process started, Chile was to become populated and simultaneously defined by its occupants -and vice versa. A barely traced landscape was a fertile and virgin mental map: limits led to possibilities.

1 Claude Gay, *Physical and Political History of Chile*, 1844-1848.

2 More than five hundred years ago, the noun Chile was used to refer to a very small territory, the Aconcagua valley.

Portrait of Francisco de Pizarro



VAITARO
The last Inca ruler who was killed by Pizarro's men in 1532.

MAYOCHA
The Inca province that was the center of the rebellion against Pizarro.

MARIQUE
The Inca name for the province of Arequipa.

FOUNDED BY BARRIAGO
The site of the first settlement in the region, founded by Francisco Barrriago in 1534.

SANTA LUCIA HILL
1541

MALÓN
The Inca name for the province of Cuzco.

MINO
The Inca name for the province of Arequipa.





JOSÉ MIGUEL CARRELA
Chilean general and president of Chile, 1910-1914

ANDRÉS BELLAS
Venezuelan general who led the military in 1843, in the name of Colombia

BERNARDO O'HEEGAN
Argentine independence leader

JOSÉ DE SAN MARTÍN and BERNARDO O'HEEGAN
Spanish War of Independence, 1808

JOSÉ MENDOZA
17th century

SWEET VENDOR
18th century

CANJA VENDOR

ICE CARRIER
19th century

MELON VENDOR
18th century



FRUIT VENDOR

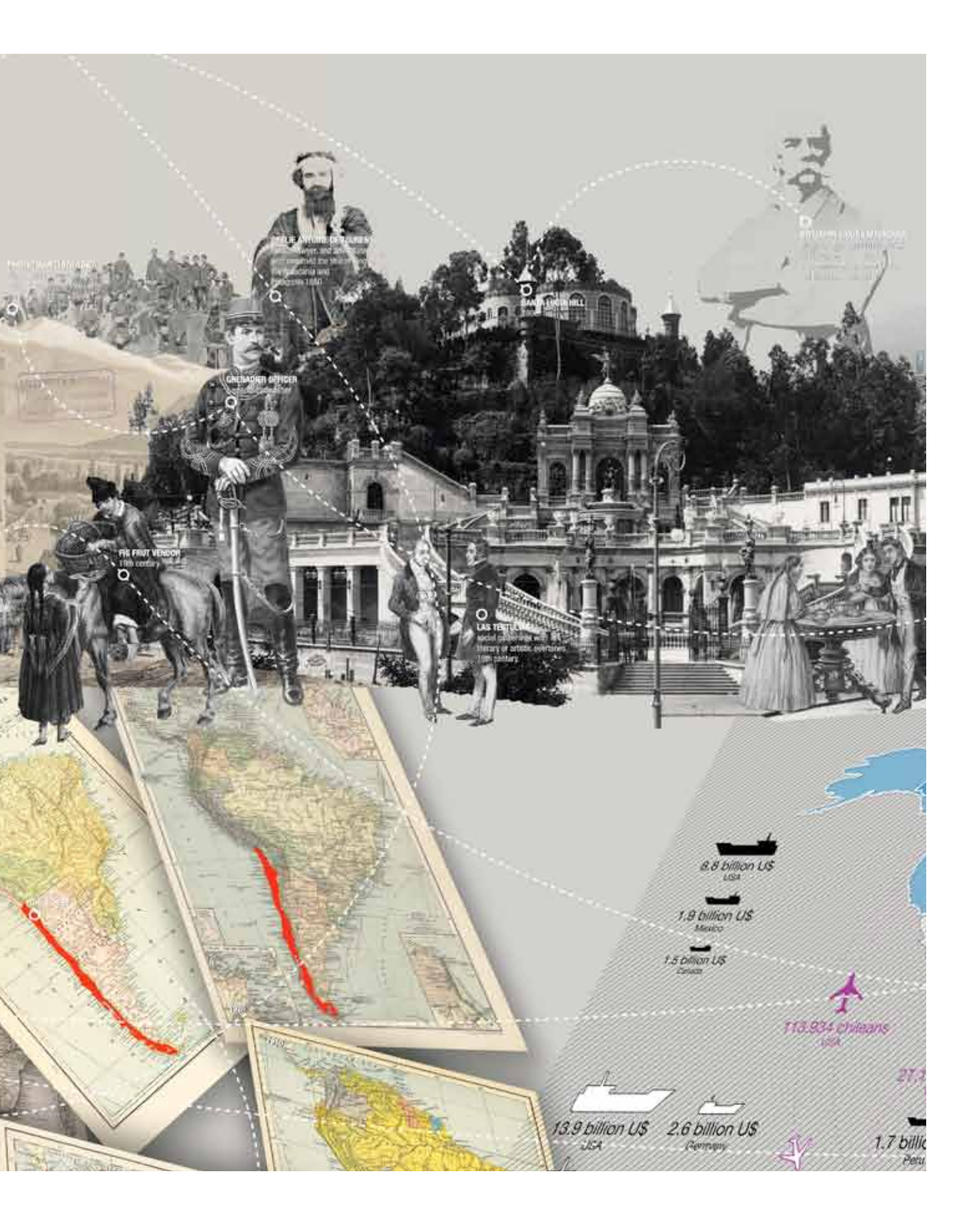
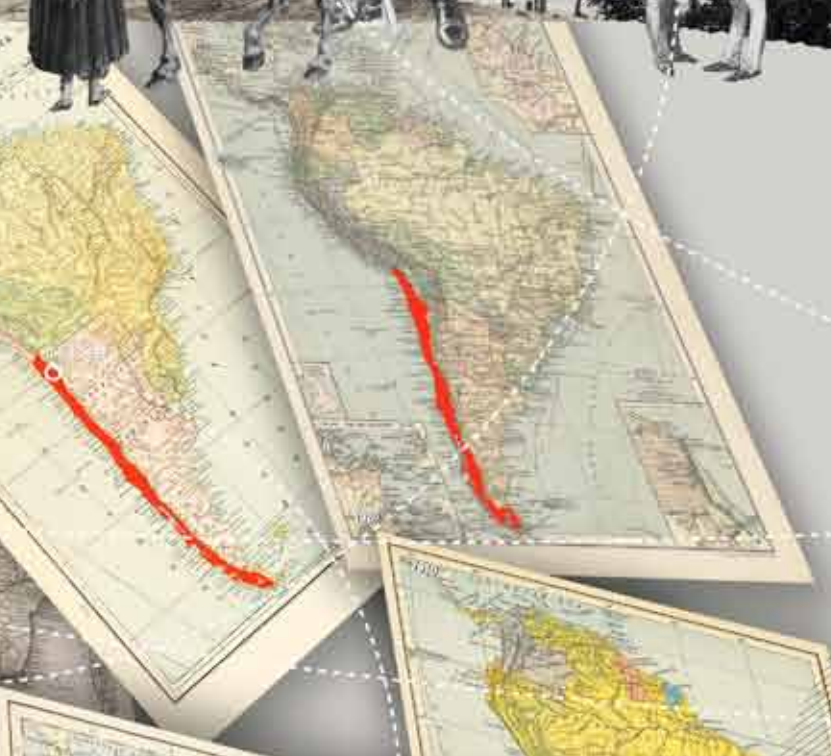
THE ANIME DEPARTMENT
The anime department
represented the first
of its kind in the
country since 1980

FRUIT VENDOR
19th century

CREAMER OFFICER
19th century

FRUIT VENDOR
19th century

LAG TENTE
social gathering with
library of artistic objects
19th century



BLURRING LIMITS

Dramatic changes continued in Chile from the consolidation of a nation state to its positioning within globalization. Industrialisation processes developed strongly, through mining and a war, from the saltpetre fertilizer apogee to the present era, which led us to be known as the world's greatest copper producer.

The free market economy was imposed very early in Chile and state policies followed. Due to sustained growth, Standard and Poor's rating agency recognized the country to be in a leading position within Latin America through an A+ category. Chile became South America's first member of the OECD (Organisation for Economic Co-operation and Development).

During the last two decades poverty was reduced from 37% to nearly 13%. However, not even the high ranked place in the Global Competiveness Index, nor being devised as one of the most open economies worldwide (Free Trade agreements with 50 countries) managed to downgrade social inequality, as revealed by the GINI index.

Chilean credibility and experience in commercial relationships blurs its originally isolated geographical and political condition. Despite not being a full member of the Mercosur³, nor of the Andean Community of Nations, Chile has an important diplomatic presence in Latin America and should not avoid playing a key cohesive role.

³ Chile is an associate member of Mercosur.

LA PATRIE: A JOURN OF CHILE
 1970-1973: A JOURN OF CHILE
 1970-1973: A JOURN OF CHILE



THE PLAZA BAQUEDANO
 presenting statues of
 Chilean heroism

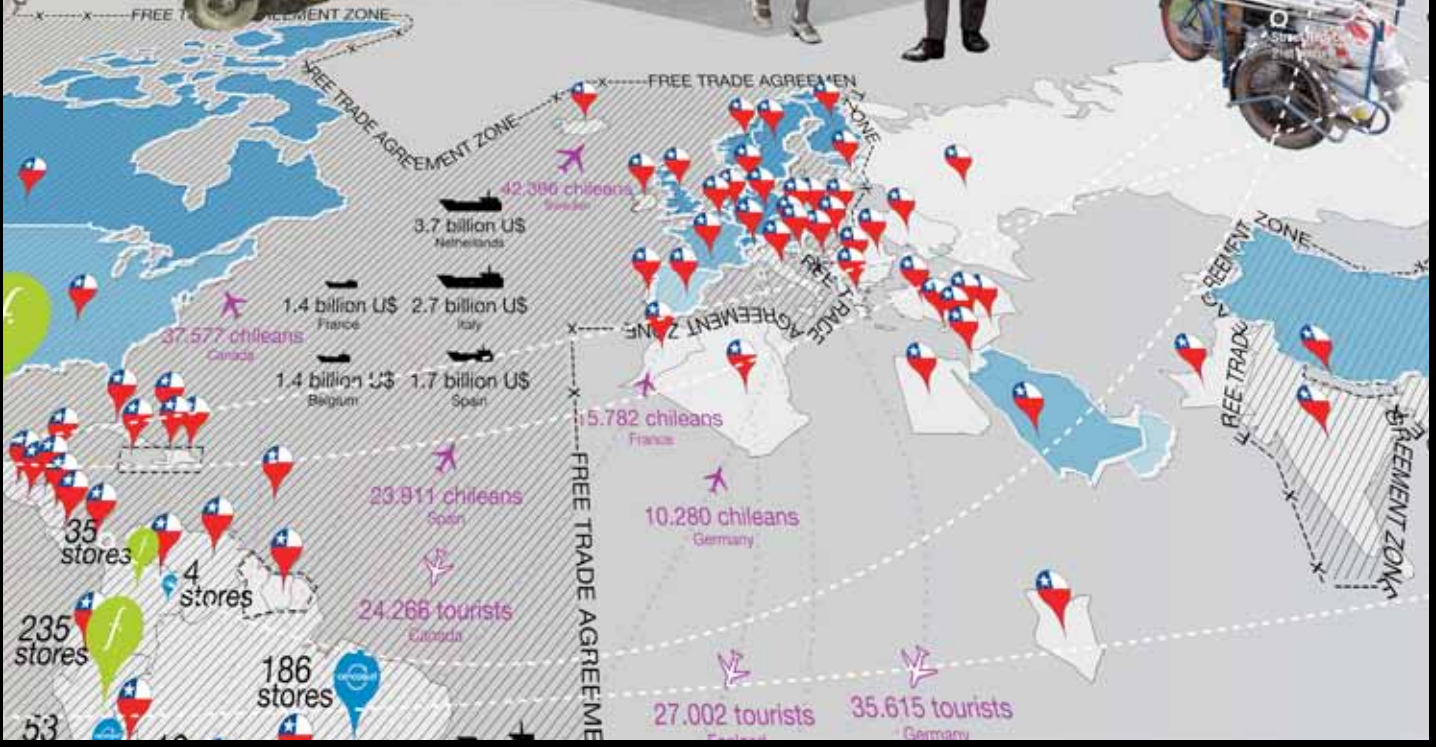
UNCTAD BUILDING
 was built to serve as the head-
 quarters for the United Nations
 Conference on Trade and Develop-
 ment held in Santiago, 1972

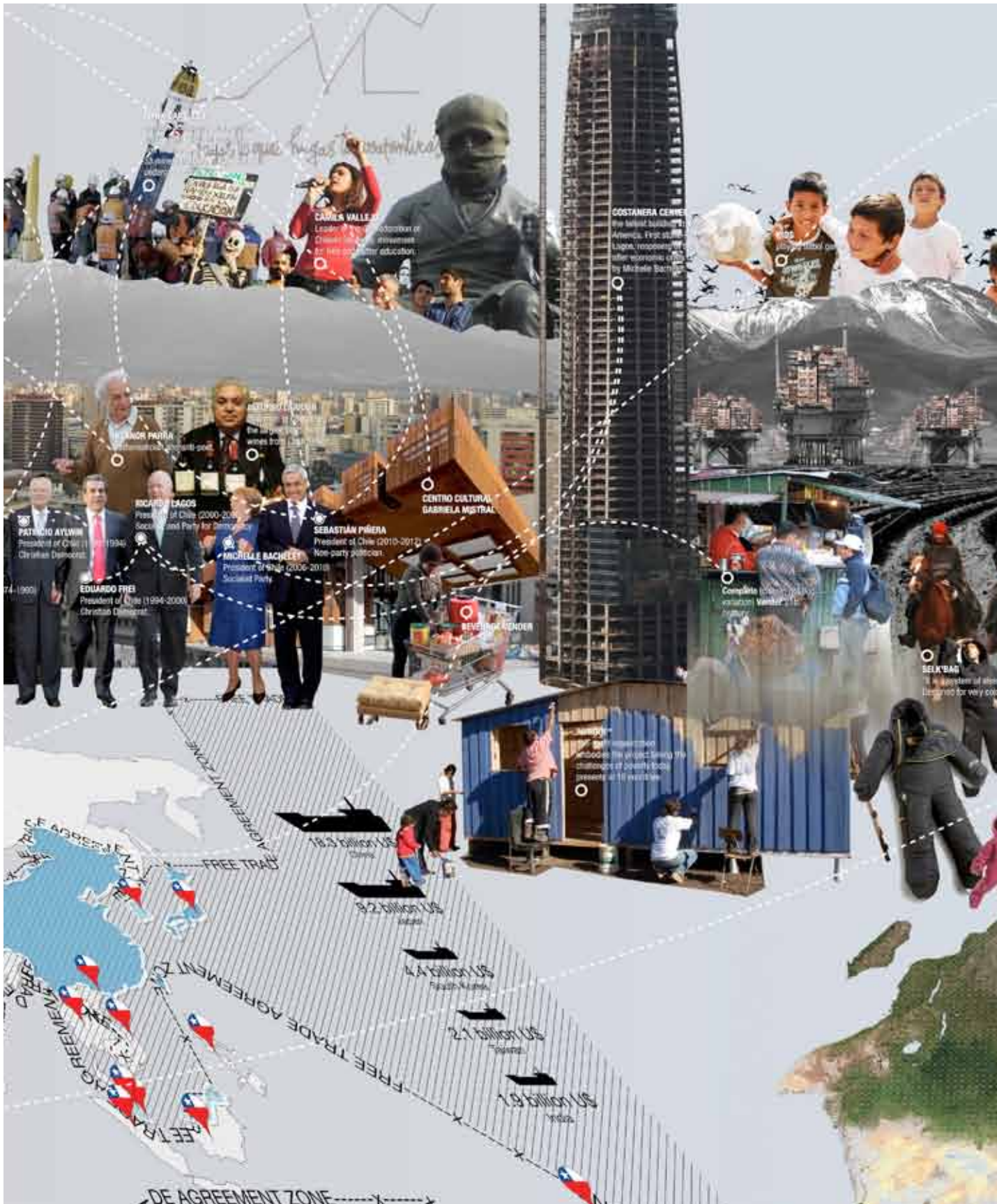
MINER
 a man carrying

SALVADOR ALLENDE
 President of Chile (1970-1973)
 first Marxist to become
 President of a Latin American
 country through open elections

THE 1973 CHILEAN COUP D'ETAT
 La Moneda Palace bombing by the
 Chilean Air Force

AUGUSTO PINOCHET
 President of Chile (1974-
 1990)
 Military Dictatorship





...que sigue sufriendo

EVERY CHILD IN CHILE NEEDS EDUCATION

CAROL VALLE
 Leader of Chilean movement for free public education

...graduate of government

COSTANERA CENTER
 The tallest building in America. First skyscraper in Latin America. Designed by architect Cesar Pelli. After economic crisis by Michele Bachelli.

CHILEAN CHILDREN
 ...with birds

ANDRÉS BUNYAVEHUE
 ...

RICARDO LAGO
 President of Chile (2000-2006)
 Socialist and Party for Democracy

PATRICIO AYLWÍN
 President of Chile (1990-1994)
 Christian Democrat

EDUARDO FREI
 President of Chile (1994-2000)
 Christian Democrat

MICHELLE BACHECCHETTI
 President of Chile (2006-2010)
 Socialist Party

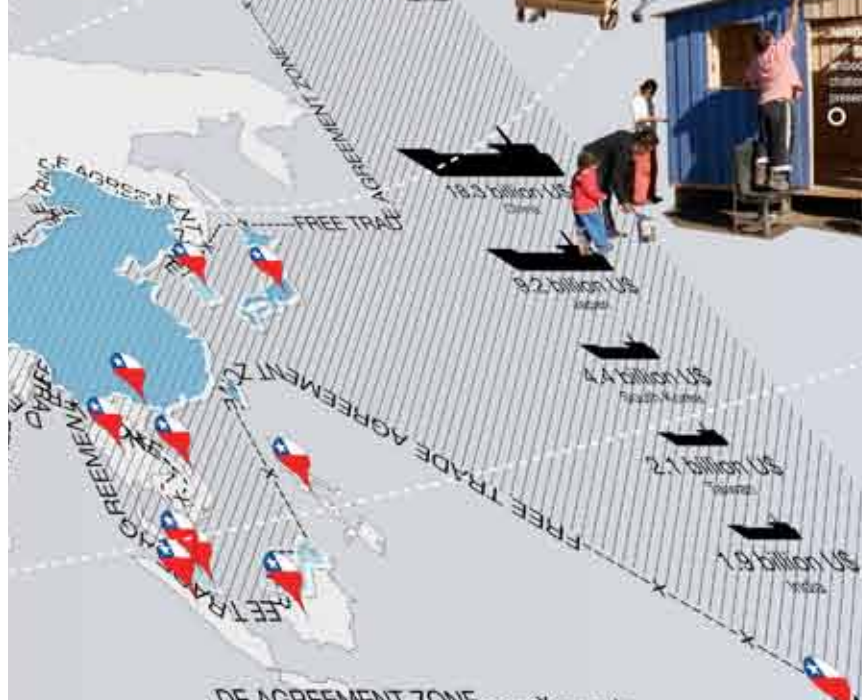
SEBASTIÁN PIÑERA
 President of Chile (2010-2012)
 Non-party politician

CENTRO CULTURAL GABRIELA MISTRAL

REVELINO FONDEN

Complete

SELK'NAM
 ...



...the impact being the

...for very cold



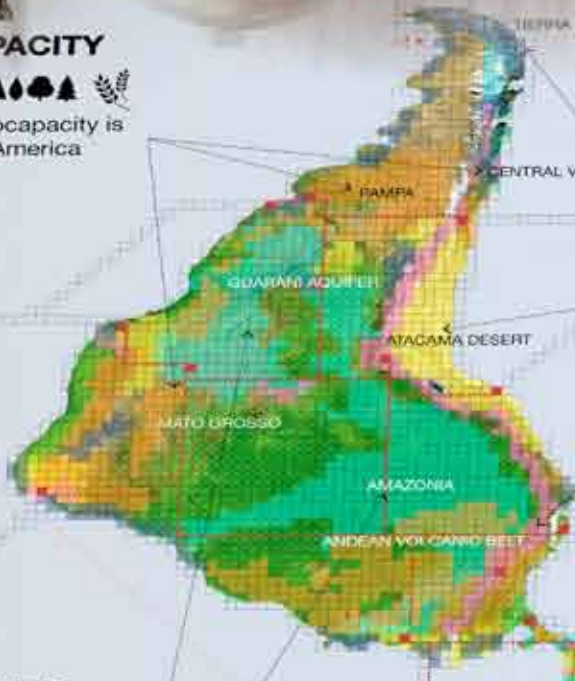
BIOCAPACITY



33% of all biocapacity is in South America

RENEW

Wind energy: C
Wind Speed a
Solar energy: T
Irridian
Geotherm:
Geothermal er



WATER

MASHUP CITY

Chile is a culture of survival amid others guidelines. Its internal development is intrinsically correlated and involved in the erection of a continental vision. What is out there to encourage?

Latin America counts with the highest bio capacity worldwide and concentrates more than one third of available fresh water. Plus, with a very low population (world's 7%) the continent scores a low ecological footprint. Its future global role appears greatly attached to intercontinental sustainable compensation.

A new *Common Ground* pattern may rise. If the colonial empires' quest was for discovering and disputing land, nation states struggled for economical power and stability. Inevitably, the future leads towards a new social and territorial organization correlated to energetic, alimentary and environmental assets.

Latin America may have a say in renewable resources. Yet its environmental policies are meagre: deficient recycling, high fuel energy dependence and chronic urban pollution issues are characteristic. Yet, its impact worldwide is minor, again an opportunity by avoidance.

Future Chileans could just be Latin Americans, encourage extreme openness, regain the tradition of dissolving all limits towards a new ground, a *mixtopia*: the layout of mixed urban, crop and productive landscape ideals. Instead of *Collage city Mashup city*, an action in place, where all limits change permanently and coexist. A territorial melting pot, where good or bad ideas are not lost; they transform, alongside opportunity and redemption.

An invention, true to Chile's origin.

SOURCES

Encuesta CASEN (Ministerio de Desarrollo Social, Chile),
Biblioteca del Congreso Nacional (Chile), Forbes,
Worldmapper, WWF, UNDP.



RENEWABLE ENERGY
 Wind, solar, hydro, geothermal, biomass, ocean energy, and other clean energy sources are becoming increasingly important in the global energy mix.

RENEWABLE ENERGY



Wind energy: One of the top 5 Global Mean
 wind speeds at 80m areas (over 13 mph)
Solar energy: The highest Global Horizontal
 irradiance (over 225 w/m2)
Geothermal energy: World active
 geothermal energy sources (pacific ring)







Source: Juan Pablo Corvalán ~ Susuka, co-author José Luis Abasoto/URBZ, Gabriel Vergara, Renata Sinkevic.

70

85

PLAYGROUND

SUCCESSFUL NEO-LIBERALISM AND FAILED CITY PROJECTS

Genaro Cuadros Ibáñez

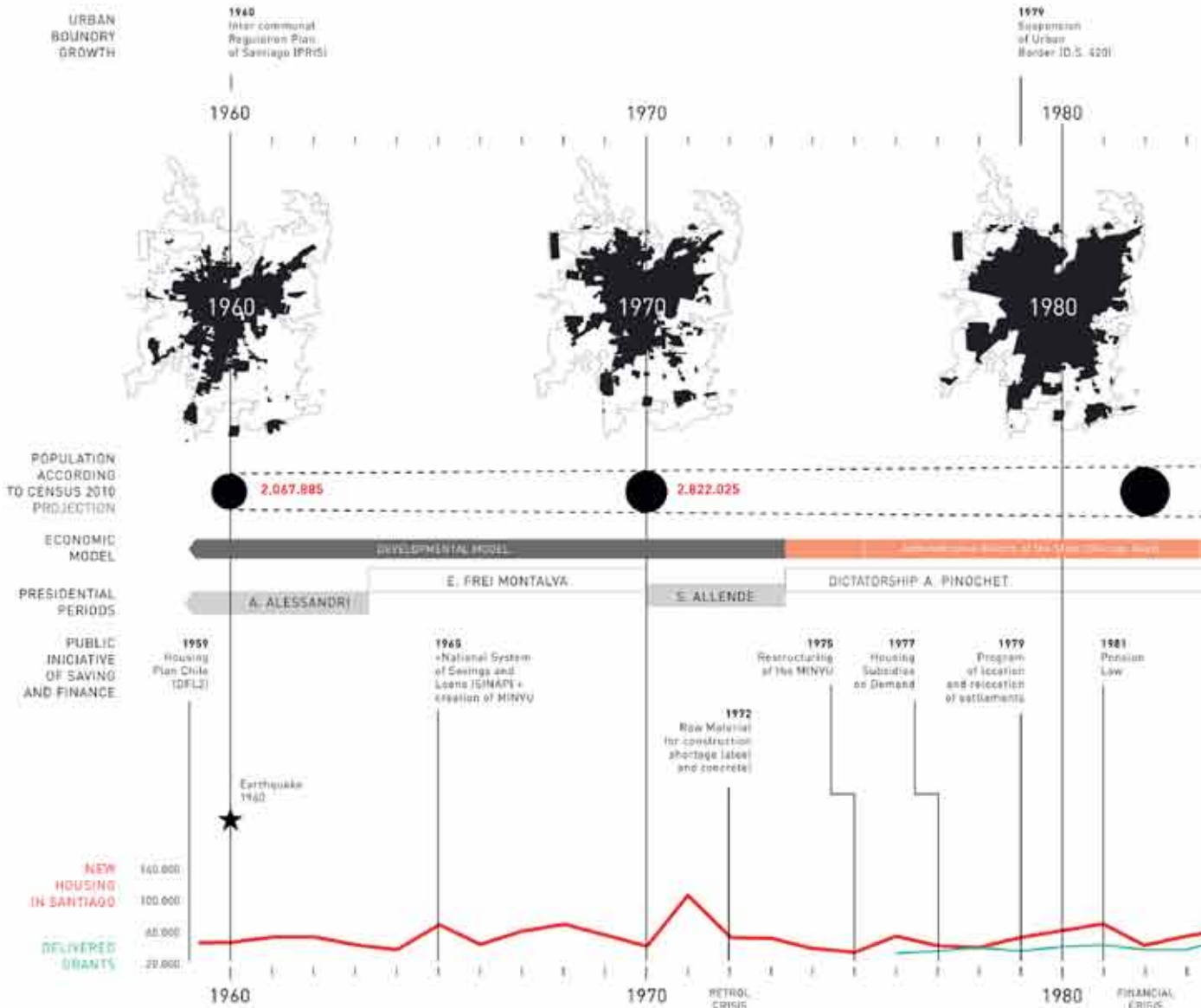


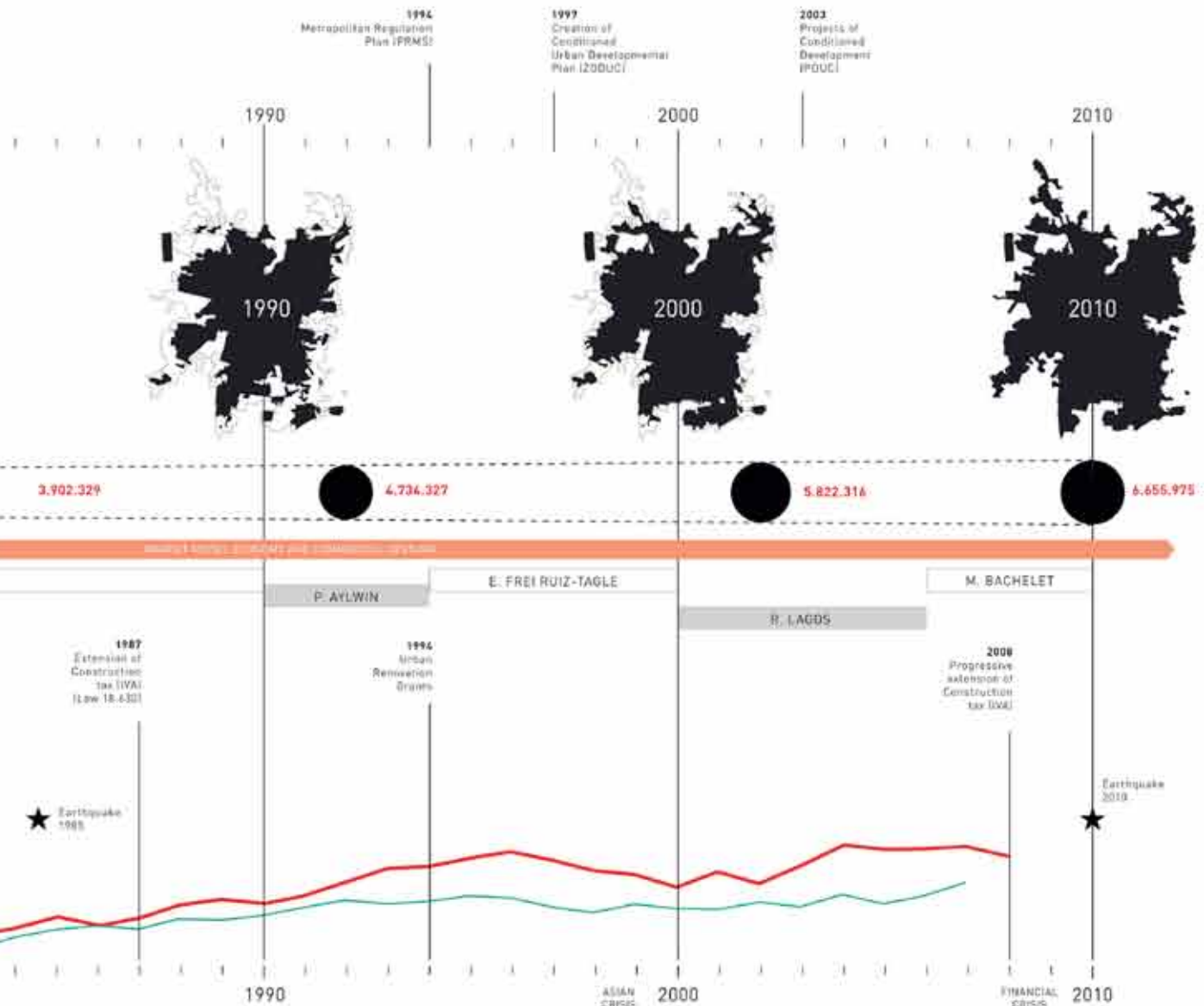
SANTIAGO, CHILE

The ground as a natural resource is what defines social, economic and environmental success in our societies. Just like water and air it is a resource necessary for society's subsistence; as Hardin states, a '*limited resource that requires clear rules*'.¹ The ground and the administration of its exploitation, directly affects the quality of our cities and the relationship our communities have with one another.

In a successful neoliberal economy the urban ground has become the best possible investment. In Chile, as in many other cities worldwide, long term profit and the low risk involved has made buying land and property in general, the favourite investment of the elite and even though they do not participate in the stock market, of the middle class as well.

EVOLUTION OF THE REAL ESTATE MARKET IN SANTIAGO, CHILE 1960 - 2010





SOURCES

- Observatorio de Ciudades, Pontificia Universidad Católica de Chile (OCUC) 2010.
 Instituto Nacional de Estadísticas, 2011.
 Observatorio Urbano, Ministerio de Vivienda y Urbanismo (MINVU), 2009.
 Eduardo Rojas, *The Long Road to Housing Sector Reform: Lessons from the Chilean Housing Experience*, In: "Housing Studies" 16(4), 2011.
 Fernando Kusnetzoff, *Urban housing policies under Chile's military dictatorship*. In: "Latin American Perspectives", 53 (2), 1987, p. 157-186.
 Cámara Chilena de la Construcción, 2011.
 José Simián, (2010) *Logros y desafíos de la política habitacional en Chile*. In: Centro de Estudios Públicos 117, Santiago, 2010.

The dream of buying a home has been the centre of public policies on social housing, the most successful policy of the last 32 years having integrated 2.6 million new owners of social housing, and causing the indebtedness of the poor due to property grants. What is not clear is if the dream is not really a nightmare, due to the social and spatial segregation present in our cities.

This predilection provoked by the economic growth of the last 20 years has made the value of urban land, and the houses build on it, grow at a rate that has surpassed people's salaries and their buying power long ago.

A schoolteacher for example, with 10 years of teaching experience, can buy a house today that will be smaller and in a worse location than the one he would have bought under the same circumstances 20 years ago. This clearly shows the deterioration in the quality of life for the middle and low sectors of a large majority of countries with a neoliberal economy.

In Chile the considerable disparities between salaries increase and the heightened value of urban terrain has led to the indebtedness of citizens who in some cases land in a spiral of financial debt known in Chile as the *Bicycle*.

The availability of ground, the gigantic housing deficit, along with the creation of a more sophisticated financial system derived from the 1980 neoliberal reforms, allowed many Chileans to buy plots of land and at the same time contribute to the capitalization of a more complex financial system. The cyclic behaviour of the housing industry became a motor for the neoliberal model installed in Chile, shaping the landscape of the country's larger cities. In this way Chile has become territory for exploration and at various moments, a laboratory for experimentation.

Over the years various Chilean architects have obtained worldwide recognition for their contributions to the trade. Yet a worrisome paradox appears: *why, having such good architects, do we have such bad cities?* A comforting answer would be to say that it is not us architects that make the cities. But this is not a good excuse, because fortunately cities make themselves without our intervention. We, the architects, have simply played a functional role –and why not add, have become accomplices to this system– probably contributing to the raised value of the ground due to our projects, but above all contributing because of our neglect in thinking about the effects of this growth, without a plan or project

for the city and the living conditions it generates, has on the housing industry.

It was the architect that suggested the morphological innovations that characterize the closed neighbourhood in the first place, most of these inhabited by high income families and which tend to have a positive impact on the market value of the land but a negative impact on the quality of the city and the co-existence with poorer sectors.

Secondly, we have the tendency of dedicating a greater part of our professional capacities and critique to the service of power found in the dynamics of private and public commissions where great works –in other words luxury homes– are much more acknowledged by the guild than less visible works. On the contrary; dedication to the service of collective and popular housing has been scarce, and in our case, the abandonment of the idea of city as a public space has left for last 30 years the characterization of the Chilean landscape in the hands of the financial market and housing industry. Mostly we remained passive and insensitive in regards to the consequences of our professional practice on the future impact and success that these purely economic actions will have on the value of land and on the quality of life.

Presented here is the uncertain connection urban land has in the production of our territory; an interpretation of the meaning of land speculation and the dream home; a territory where a game is played, a *Cancha*, with rules that apply to some and not to others.

¹ Garrett Hardin, *The tragedy of the commons*.
In: "Science" n3859, 1968, p. 1243-1248.

WHY HAS LAND BECOME SUCH AN ATTRACTIVE INVESTMENT?

In it all social roles confabulate, transforming property speculation into a practice inherent of the neoliberal system:

1. Landowners work so that land and real estate increase their value:

One of the basic operational premises of the neoliberal system is that we all function under its logic, and thus become individuals worried about our own interests. It is in the basic interest of the landowner that the investment should increase its value as time goes by. In some cases this increase in value will be the result of investments made by the owner to better the property. In others it is the struggle to keep away all factors that could negatively affect the market value. Keeping away adversities becomes a priority for many proprietors.

2. Society works so that land and real estate increase their value:

Not only landowners do everything possible to raise the value of real estate. The collective effort of all citizens archived by the materialization of public and private investments in infrastructure, transport, cultural and recreational spaces, has a positive effect on value. In this way, and without having to invest time and money on determined real estate, value can be enhanced by the appearance of *'positive assets'* like a subway line, hospital, park, public or private service that liven up a neighbourhood. This situation provokes certain questions about future attributes of the State, about who administers this information and how the access to these decisions benefit those with the influence and the buying power of real estate that they know with certainty will raise their value in time, thus favouring corruption.

3. The market works so that land and real estate increase their value:

If something characterizes the actual neoliberal system it is the high integration level of all the agents that work in the market. In this way one corporation can be the owner of a construction company, a television channel and a bank. In this con-

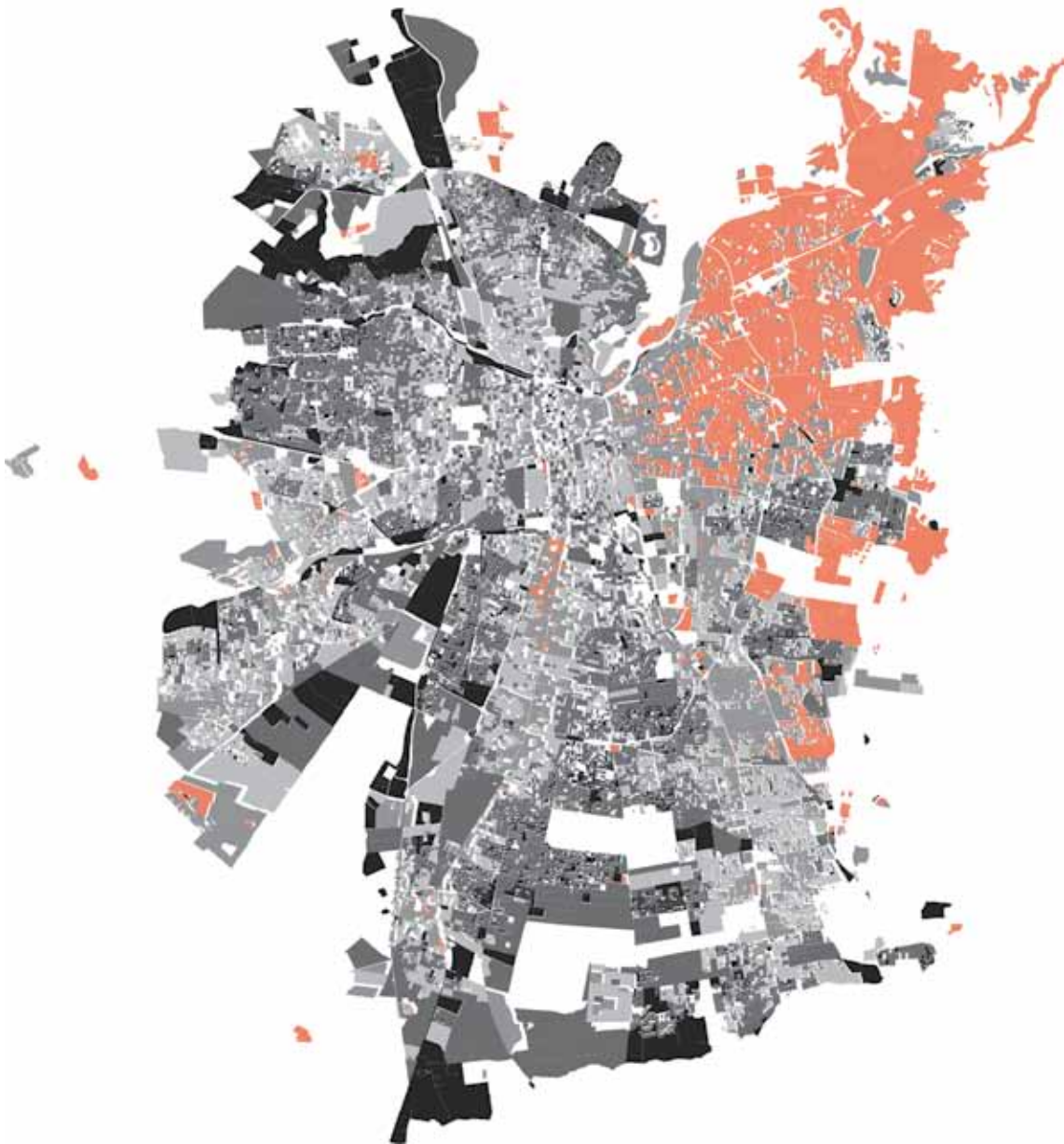
text, the more stable and successful the economy is the greater the need and the likelihood for a private bank to loan money to companies and people. This possibility of making capital more accessible to people generates in them a greater capacity for payment and debt. This greater capacity of payment is rapidly spotted by landowners and real estate agents, who raise the value of the products they offer and with it, increase the utility margin or, simply maintain the prices but decrease the square metres of the realty. It is clear that once the market is aware of this greater paying capacity it absorbs it by raising the value of the properties.

4. The world works so that land and real estate increase their value:

Progressively the capacity of movement has grown extensively, especially within the upper classes. It is not rare that people who live in one city work in another, or those who live in one country to work in several other places, or even worse, those who live and work in one country and prefer to pay in one that is more convenient. It is not rare that some people look to buy real estate in places different to their habitual residence. In this way a high executive of a transnational corporation can own property in Chicago, in Sao Paolo and in London. How does this affect the value of the land?

Until some years ago, when mobility was still scarce, the value of land and real estate of a determined city or region was determined by the ability of the inhabitants of that city or region of payment. Today, the value of the land or real estate is determined by the capacity of payment of all those interested in buying in that particular city or region. This way, the value of the land in Rio de Janeiro can rise not only because the increase of the capacity of payment of its inhabitants, but because the world is full of high executives and members of an elite who desire having a property. In the case of Chile, the value of the properties in Valparaiso rise due to the greater buying capacity of the inhabitants of Santiago who wish to have a second house in Valparaiso, meanwhile the value of the properties in Patagonia, in the Chiloé archipelago and in the Lake Region rise because of the tremendous amount of foreigners that are looking for a nice quiet vacationing place in which to invest.

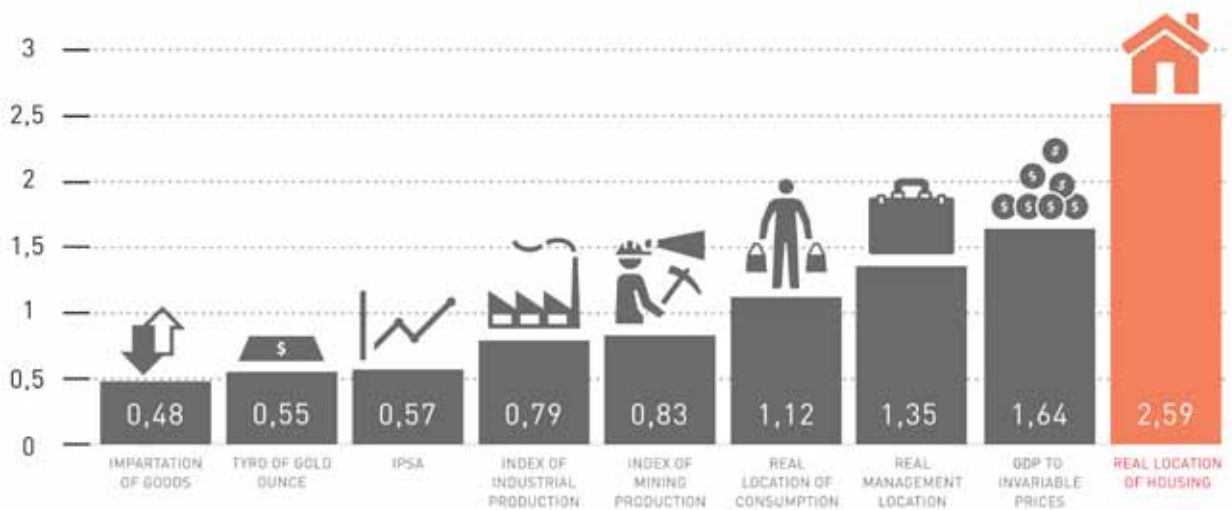
SOCIOECONOMIC STRATUM



SAFE BETTING RENTABILITY INDEX V/S SECURITY INVESTMENT

Between 1990 and 2011 the real housing investments –credits given for the purchase of a property– had the maximum connection between profit of the investment and long term stability. They increased in 21 years at an annual average of 11.25% and its variations were relatively small. The size of the mortgage never stopped growing: in 1991 it increased “only” 3.8% in comparison to 1990, the best variation of the entire period.

The index was created by relating the average annual variation for the years 1990-2011 with the same variable, calculated based on the difference in standard deviation of that period.



SOURCE

Personal development based on: Banco Central de Chile, 2012.

WHY DOES THE LAND INHABITED BY THE POOR NOT INCREASE, BUT DECREASE, IN VALUE?

For capital gain to exist, the profit generated from the difference in value of land bought at one price and sold at a higher price, is only possible in a city with great inequality: areas where the value of the land is low need to exist.

Unfortunately the urban territory that does not increase in value –and in many cases even decreases in value– is the territory inhabited by the poor and outcast of our society.

1. The ghetto does not actively work to increase the value of land: If in some neighbourhoods the passing of time brings about the emergence of *positive infrastructure*, in other neighbourhoods inhabited by the less fortunate, the accumulation of social needs and problems contributed by each family tend to accumulate and worsen with time. Thus, poor neighbourhoods tend to be the ones with high crime rate, drug abuse, high school dropouts and unemployment. If, at the moment of buying a house, all low income families have the dream home in mind, as well as the hope of progress and social rise, the building of a life project based on this property, they soon have to face the reality of living daily with fear and disappointment.

2. The market does not actively work to increase the value of land: Private agents only invest in those properties in which the expected evaluation justifies the investment. This generally means that private investment, constituent of positive assets, is almost nonexistent in poor neighbourhoods: there is no publicity in the streets, no entertainment centres and business is reduced to the most basic and essential items.

In order to compensate this absence of private investment the public sector should invest proportionally more in poor neighbourhoods than in those inhabited by the middle and upper classes, something that in general never occurs.

To this we can add that in deprived sectors a higher level of support is needed to advance –a deprived child needs a greater investment in order to evolve harmoniously than one of the well to do: a park should be bigger

and better equipped when families do not have playgrounds, private gardens or pools. What we have here is a society that dedicates insufficient backing to those neighbourhoods in need which, as a result, provokes the stagnancy of the value of the ground.

3. In Chile the State has worked actively so that the value of the ground does not rise: It is not only due to the lack of public investment that the value of the ground inhabited by the poor does not raise in value. There were public policies that actively contribute to this result: in the first place, the need to buy cheap land for the construction of social housing contributes to the devaluation of the chosen territories, be it because of its remoteness or because it is already inhabited by poor families, incentive that follows the logic of the housing industry. In this way, by putting more poor families in the same sector, marginalization tends to increase and with it the value of the land decrease: the lack of diversity and social mixing affects even more the land of the poor.

Secondly the abundances of grants given to the poor to invest in a new home –something that greatly benefits the housing industry– makes it so that investing in older, used housing is not even considered as an investment possibility. This radically decreases their demand, consequently lowers their trade value and thus strengthens neoliberal destructive creativeness.

When the value of land inhabited by the poor begins to grow: Due to the housing industry the price of the land inhabited by the poor begins to rise when it has reached such a low point that it is worth paying for, in order to resell at a greater price to families with higher incomes, even if the operational risks are high. This is known as '*gentrification*'.

The real estate capital has developed three types of standard global operations: the first is the production of units or housing complexes in closed neighbourhoods and self sufficient communities in which the risk of deterioration is severely reduced; the second standard is the transformation of territory by the production of roads, highways and public transport; the third, urban marketing where events tend to be the most common strategy which tends to increase the status of the place. In all of these cases the goal is to convince the buyer that the proletarian land they bought, in other words land

where only the poor live, is now adequate to be inhabited and a desirable investment.

In the case of Chile, the construction of highways and roads by the State has made accessible some areas of the periphery that until then had only been inhabited by the poor. By connecting these areas to those inhabited by families with greater income, the value of the land consequently increases.

In this way the inhabitants of typical peripheral and poor communities of our capital city, such as Huechuraba and Peñalolén, have been benefited by the arrival of new neighbours with greater income, contributing to better job opportunities and to the access to better services in the same territory. On the other hand, the rise of the value of the land in these communities has made it impossible for new local families to settle in the same neighbourhood, and will probably contribute to the future expulsion of poorer residents.

OTHER REFERENCES

~ Rodrigo Cattaneo, *Los fondos de inversión inmobiliaria y la producción privada de vivienda en Santiago de Chile: ¿Un nuevo paso hacia la financiarización de la ciudad?*, In: *Eure*, n112, 2011, p. 5-22.

~ Eduardo Rojas, *The Long Road to Housing Sector Reform: Lessons from the Chilean Housing Experience*, In: "Housing Studies", (2001), 16 (4), p. 461-483.

~ Ana Sugranyes, *La política habitacional en Chile, 1980-2000: un éxito liberal para dar techo a los pobres*. In Rodríguez, A.; Sugranyes, A. (Eds.) "Los con techo. Un desafío para la política de vivienda social." (Santiago: Ediciones SUR, 2005).

REDEFINING THE FIELD

In our country today and according to the Central Bank² the housing industry represents 7% of the total GDP and 8% of employment. This pro-cyclical behaviour of the housing industry is acknowledged in regards to the economy and to its incredible influence on the decision making in regards to the city and our economic destiny. Also well known are the permanent demands made by developers to urbanize more land.

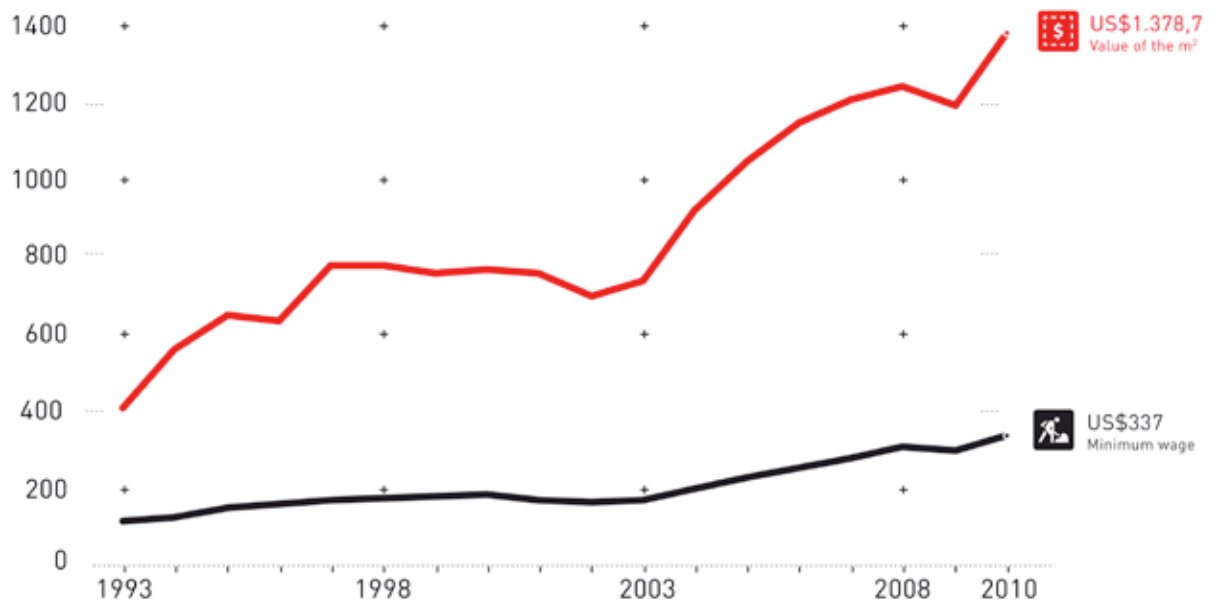
Facing the financial capitalist crisis –thought by many to be related to the real estate bubble- it seems unavoidable to evaluate the speculative dimension of the land, or to review enunciations of triumphant cities. Its growth, and in many cases its dynamics, hides an explosive mix of inequality and debates about a scarce common good like the urban land. But, as we see in this text, the increase of the value of land co-exists with the economy of the market. Therefore any solution based on market principles is condemned to be absorbed by it.

The solution is unavoidably found outside the market and is related to the arbitration of interests through strong regulations that restrict the capacity of the market to move freely and without counterweight within the city, through public land administration, the recuperation of market value, social integration, an increase in taxes for such transactions, public banks, or simply by abandoning the idea of the dream home as the only possible way of becoming a landowner.

Social disintegration generated by the speculative use of urban land reveals a growing need for arbitration, where the political, constituent of what is urban, becomes urgent in the same way that a 'new interpretation of the limits' is needed to re-establish the balance of power and competitiveness within our cities. We have before us a challenge: to interfere in the conditions in which the land market operates in Chile, to make use of it to integrate our communities within the city, and to shape the spatial conditions required for a better lifestyle.

² Central Bank of Chile,
(Source <http://www.bcentral.cl/bde/index.htm>, 2012).

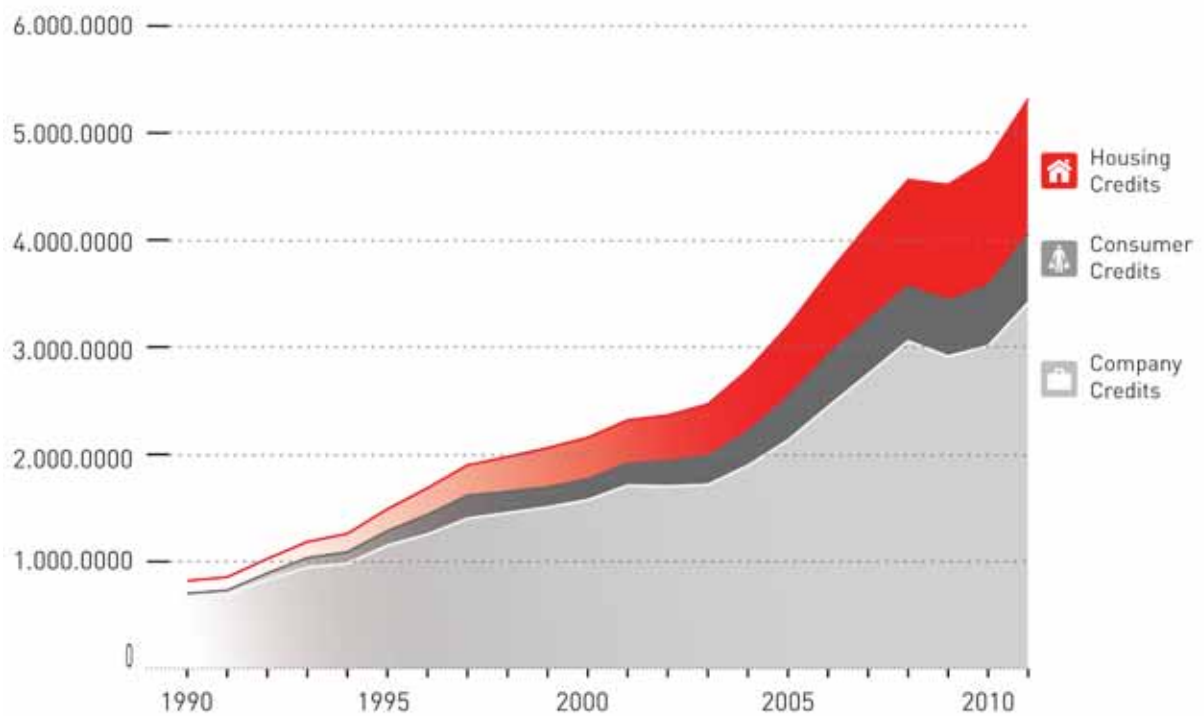
MINIMUM WAGE AND THE VALUE OF THE SQUARE METRE IN SANTIAGO 1993-2010 in Dollars



SOURCES

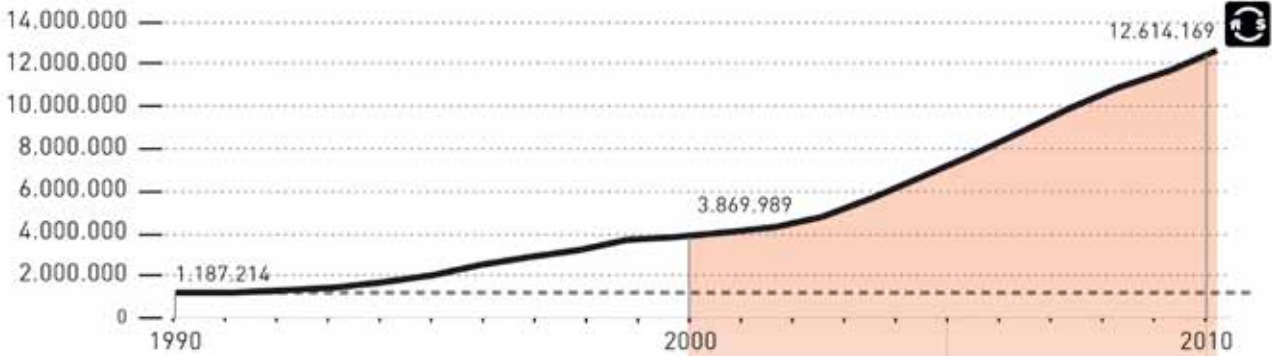
Banco Central de Chile, 2012.
Observatorio de Vivienda, MINVU, 2011.

PARTICIPATION OF DIFFERENT TYPES IN CHILEAN CREDIT MARKET 1990-2010



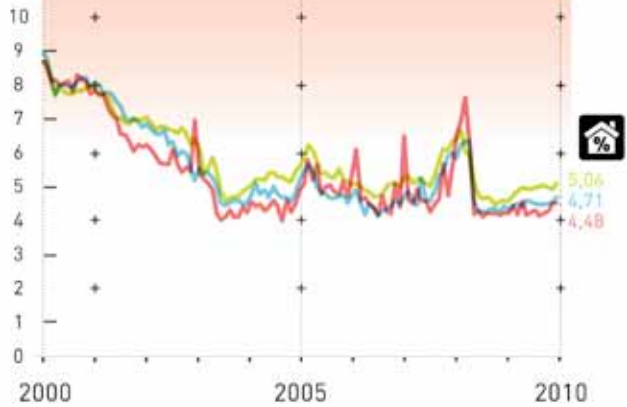
SOURCE
Banco Central de Chile, 2012.

MORTGAGE CREDIT INCREASE IN THE MARKET 1990-2010 in millions of pesos



ANNUAL INTEREST RATE AVERAGE ACCORDING TO ORIGINAL TERMS 2000-2010 in percentages

- ▲ Mortgage Credit of 1 to 8 years
- ▲ Mortgage Credit of 8 to 12 years
- ▲ Mortgage Credit of 20 or more years

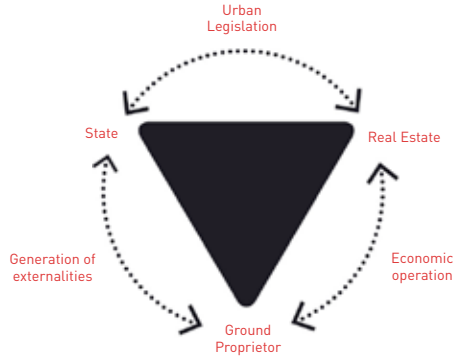


SOURCES

Banco Central de Chile, 2012.
Observatorio de Vivienda, MINVU, 2011.

AGENTS OF THE REAL ESTATE MARKET

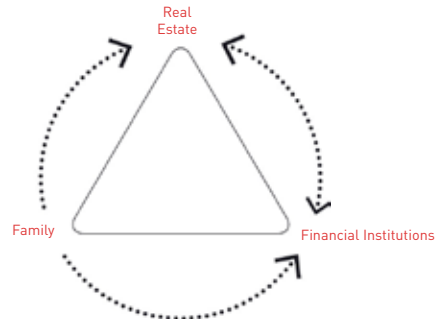
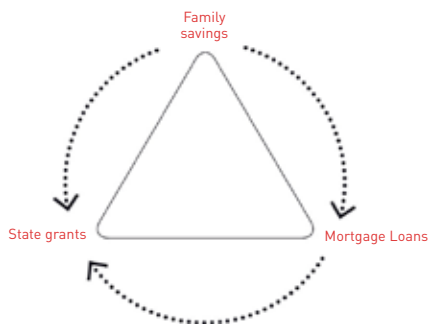
As Rojas¹ indicates (2001), the Real Estate Market in Chile is divided in three large products:



- a. Housing made by the State (even if the construction was done by a private company), for families with low income, mainly granted with direct loans through the State Bank.
- b. Housing backed by the State, for segments of society with medium and medium-low income, mixes public grants and loans from financial institutions. This promotes development of the Real Estate Industry.
- c. Private Homes, directed to the sector with medium and high income, that have access to mortgage grants offered by the banking sector.

SUBSIDY FOR THE DEMAND OF SOCIAL HOUSING

FINANCING THE PRIVATE HOME



In the development frame of the subsidiary role of the State, housing is defined as “*real estate that is acquired with the effort of the family by the saving and contributions of the State through subsidies*”² (Sugranyes, 2005). To access it is necessary to apply to a subsidy, after proving saving and debt capacities. This way a triangulation is formed between candidate, State and Financial Industries –that unite components of saving, subsidies and credit- oriented towards guaranteeing the provision of housing to the poorer sectors.

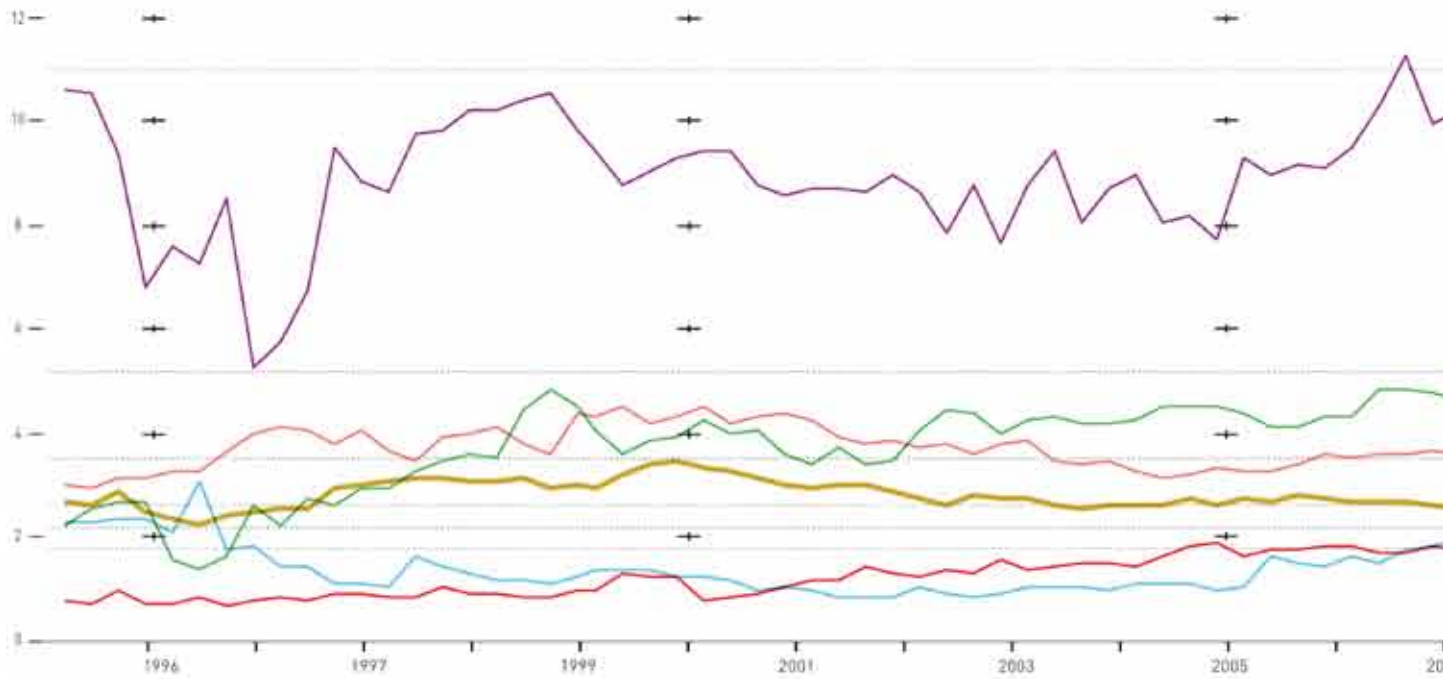
The system of production of the city is aware of a new cycle of transformations since the mid 1990s, especially since the first market capitals reforms of 2001 (...), a multiform movement of union is intensified between the financial field and real estate promotion: growing participation of institutional investors, opening of capitals by principal developers, creation or acquisition of real estate firms for financial holdings.³

¹ Eduardo Rojas, *The Long Road to Housing Sector Reform: Lessons from the Chilean Housing Experience*, In: “Housing Studies”, [2001], 16 (4), p. 461-483.

² Ana Sugranyes, *La política habitacional en Chile, 1980-2000: un éxito liberal para dar techo a los pobres*. In Rodríguez, A.; Sugranyes, A. (Eds.) “Los con techo. Un desafío para la política de vivienda social.” (Santiago: Ediciones SUR, 2005).

³ Rodrigo Cattaneo, *Los fondos de inversión inmobiliaria y la producción privada de vivienda en Santiago de Chile: ¿Un nuevo paso hacia la financiarización de la ciudad?*, In: *Eure*, n112, 2011, p. 5-22.

**HOUSING SOLD
RELATED TO PRICE AND QUANTITY
1995-2011**

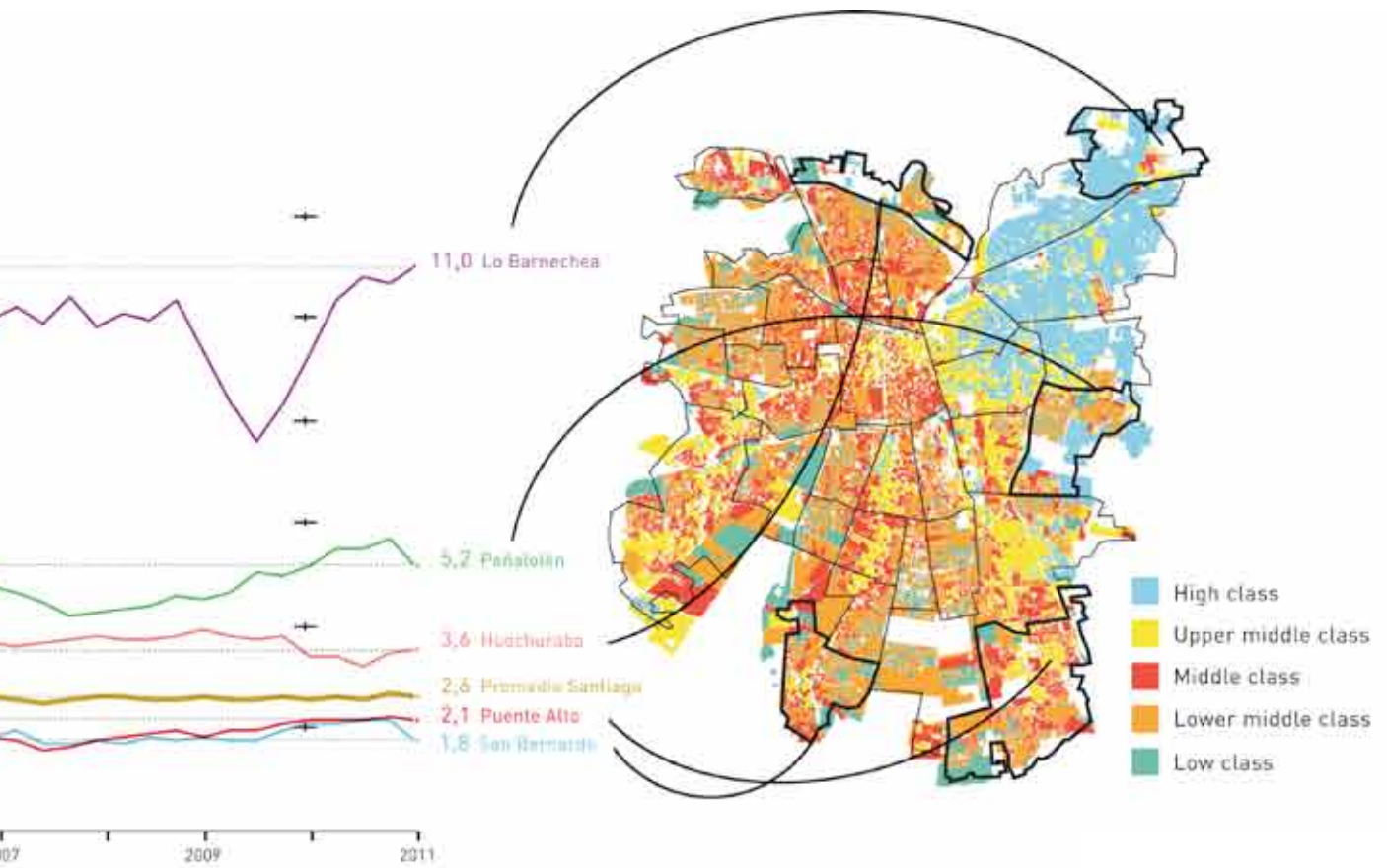


SOURCES

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Banco Central de Chile, 2012.

Observatorio de Vivienda, MINVU, 2011.



KANCHA

German del Sol Guzmán



What is a *Kancha*?

For over three thousand we have been building America,
large common, empty enclosures,
opened within nature like a gift,
so that people can fill them with what is theirs:
some with their belongings and isolated palaces,
others with the emptiness of what they remember,
all that they care for and is not present.

Gratuitousness -
to do more than strictly necessary -
makes us human.

**Gratuitousness makes humans
do things for the pure pleasure of doing them.**



Colchane, Chile. Photo: Germán del Sol.



Biennale Presentation 2006, Chile, Germán del Sol. Photo: Guy Wenborne.

The gratuitousness of art means doing more than necessary.



Sacsayhuamán (Cusco), Perú. Photo: Germán del Sol.



Mirador Viña Seña, Chile. Photo: Guy Wenborne.

An interior facing a vast exterior.



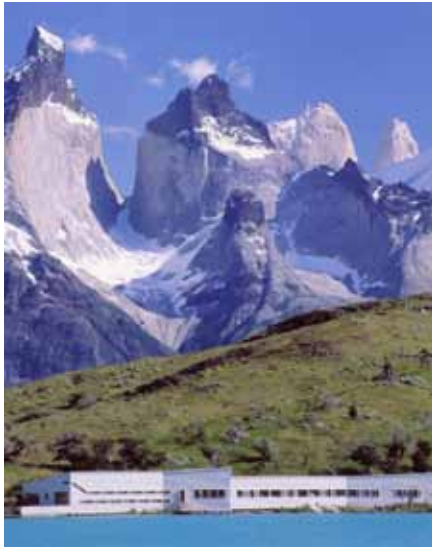
Surire, Chile. Photo: Germán del Sol.

Landscape is cultural.



Hotel Explora in Atacama, Chile. Photo: Guy Wenborne.

**An interior in the middle of nature.
An interior in the wild.**



Explora Hotel in Patagonia, Chile. Photo: Guy Wenborne.



Isluga, Chile. Photo: Germán del Sol.

A fruitful vacuum.



Chan Chan, Perú. Photo: Germán del Sol.



Mirador Viña Seña, Chile. Photo: Guy Wenborne.

The walls separate what is near, so that what is far appears from nostalgia.



Chan Chan, Perú. Photo: Germán del Sol.

The horizontal line of the wall reveals the unknown that lies beyond.



Hotel Remota in Patagonia, Chile. Photo: Guy Wenborne.

**A Kancha is opened within nature to give life its space.
Where what is absent makes itself present.**



Chincheros, Perú. Photo: Germán del Sol.



Kancha, Hotel Explora in Atacama, Chile. Photo: Guy Wenborne.



Pisac Platforms, Perú. Photos: Germán del Sol.



Puritama Hot springs, Chile. Photo: Guy Wenborne.

The splendours of caretaking.



Pisaq Platforms, Perú. Photo: Germán del Sol.



Guayabo, Costa Rica. Photo: Germán del Sol.



Pisaq Platforms, Perú. Photo: Germán del Sol.



Mirador Viña Seña, Chile. Photo: Guy Wenborne.



Pisaq Platforms, Perú. Photo: Germán del Sol.



Geométricas Hot Springs, Chile. Photo: Germán del Sol.



Abstract geometry transcends beyond its utility.



A Ball Game, Monte Albán, México. Photo: Germán del Sol.

TRAVESÍAS OF THE AMEREIDA

OPENING VOYAGES, RESEARCHES AND WORKS
GATHERED FROM THE AMERICAN CONTINENT

Iván Treviño Yanes



TRAVESÍAS OF THE AMEREIDA
1965 - 2010

Poetry of Amereida

In 1967 a poem entitled Amereida was published in Valparaíso. Texts, maps and poems belonging to various authors were compiled by Godofredo Iommi M. into this great volume that as hinted by its name, intends to be the *American Aeneid*.



[1] [2]



[3]

I. ORIGIN

A. POETRY OF AMEREIDA

In 1967 a poem entitled *Amereida* was published in Valparaíso. Texts, maps and poems belonging to various authors were compiled by Godofredo Iommi M. into this great volume that as hinted by its name, intends to be the American *Aeneid*¹. His intention was to give America a founding myth in an epic form under the assumption that, in the absence of traditional legends, the continent could not provide its inhabitants with a sense of destiny.

The fact that *Amereida* is an epic and not a lyrical poem is especially important for understanding the implication of the theoretic and poetic formula of the *Travesías*. The participants of such *Travesía* must 'think epically' because it is the only way to fearlessly set out on an endeavour of such vast dimensions and impossible goals. This form of poetry has been named *ha*

lugar because it unites spatial and temporal dimensions and it implies to make place, being place². It is a poem that praises the extension of the American continent and gives reason and meaning to trades and their works. The poetic word points out the primal origin of the continent whereas architecture generates the Form, which is the intimate beginning of all work³. The *Travesías* thus have their origin in this poetic *ha lugar* that awakens the profound essence of the American land and its territories: mountains and seascapes, plains and landscapes. The *Travesías* today are still crossing the continent based on these poetic coordinates.

B. THE FIRST VOYAGE

In 1965, while the *Amereida* poem was forging, a small group of professors (founders of the Institute of Architecture and Design of the Universidad Católica



[4]

de Valparaíso) accompanied by American and European intellectuals and artists, embarked on a poetic six week journey from Cabo de Hornos to Santa Cruz de la Sierra⁴. A similar expedition was carried out again in 1984, when the *Travesías* became part of the university's curriculum, with the participation of professors and students.

Noteworthy, the first excursion inspired the formation of a new original interpretation of the American continent. This singular vision included all aspects of reality and undertook the rethinking of every detail of life, of the works and of learning. From the faculty's poetic womb enormous questions emerged that motivated artistic, academic and professional projects which completely reformulated architecture and the university. The academic, artistic and formative mandates then created are still essential in the orientation of the faculty and its activities today.

[1, 2, 3, 4] First Travesía, 1965.

Participants: Alberto Cruz, Godofredo Iommi, Claudio Girola, Fabio Cruz, Jorge Pérez Román, Edison Simons, Jonathan Boulting, Michel Deguy, Henry Tronquoi, François Fédier.
Location: Chile, Argentina, Bolivia.

¹ Godofredo Iommi, *Introducción al Primer Poema de Amereida*, (Valparaíso, Taller de Investigaciones Gráficas. Escuela de Arquitectura UCV, 1982).

² In Spanish, judges in the language of law say '*ha lugar*' when they want to say 'sustain': to uphold justice or the validity of justice. The words '*ha lugar*' unite a temporal verb -action (ha)- and a place. It means that what is being said may exist, to be an existence.

³ Various Authors, *Ritmoque: Ciudad Abierta*, In: "Revista Arquitectura Panamericana" n° 1, 1992, 130 a 141.

⁴ Claudio Girola, *Bitacora de la Travesía y Notas, Amereida Volumen II G. I.*, [Viña del Mar, Taller de Investigaciones Gráficas, Escuela de Arquitectura y Diseño, PUCV, 1986]: p. 159-219.



Amereida, p. 21



Amereida, p. 29

así américa nos desnuda
la luz de su regalo
y es éste ya
su primer mapa

Amereida, p. 19

*and so america undresses us
the light of its present
and it is this one now
its first map*

vivir en los contornos de una figura
frente a su mar de dentro
es nuestro modo
huir
o enfrentar
es guardarnos

Amereida, p. 23

*to live in the outlines of a figure
in front of its interior sea
is our method
to escape
or to confront
to hide away*



Amereida, p. 39

su hélice
en el mar interior de américa
tracémosla sobre estos ríos
que la guardan
reflejándola
sobre las pampas que se desnudan
para darle tierra
sobre las selvas
que le esconden sus vergüenzas

Amereida, p. 37

*its helix
in americas interior sea
let us trace it above these rivers
that keep her safe
reflecting her
over the prairies that undress
to give her earth
over the jungles
that hide her shame*



Amereida, p. 43

¿un lenguaje?
¿acaso este
el que ya escucha las olas sordas del mar americano
golpear tras toda imitación
y arrepentimiento
el que urge continente
y nos abraza con su constelación
para que haya suelos?

Amereida, p. 45

*a language?
perhaps this one
the one that listens to the deaf waves of the American sea
hit after all imitation
and repentance
the one that urges continent
and embraces us with its constellation
for there to be ground?*



[5] [6]



[7]

C. UNIVERSITY REFORMATION AND THE OPEN CITY

One of the first and most important results of this new perspective was the new posture that the university adopted. A great and intense reorganization of the university had to take place based on principles like: creative peace, love for the feat, and the intrinsic equality of all trades⁵. The University Reform began in this faculty in 1967 and spread through the entire country in synchrony with the movements produced at universities worldwide. However, despite the importance and the implication that the reform had on the reality of national universities, the political process it generated did not carry out the poetic ideas that the School of Architecture and Design had projected⁶. This void gave way to the foundation of the *Open City* in Ritoque at the beginning of the 1970s. Academics, artists, intellectuals and students would gather (and still do to this day) driven by the challenge of reuniting life, work and learning, with the ambition of creating works that would

testify the will to inhabit poetically. The idea was to make cities following poetic rules like the permanent search for consent, and the rejection of a power imposed by some individuals over the rest⁷. The *Open City* project is now fully developed and it assumes the absence of private property and work projects are designed and developed within creative circles that promote the idea and the belief that liberty can be extended and amplified. Fifteen years ago this group of professors and students managed to apply architecture, graphic and industrial design (trades incorporated to the Faculty of Architecture by the Reform) to the original works, with a profound creative freedom that gave way to theoretic formal and material innovation. Now it is the time to advance another step.

In 1984 important modifications were made to the study plan of the faculty like the addition of subjects like '*Music of Mathematics*', destined to strengthen creativity and rigor in the formation of architects and



designers. The most important of these innovations was the introduction of the *Travesías*.

II. ORIGINAL VISION OF THE AMERICAN CONTINENT

A. THE PLACE

The first journey of the *Travesías* of 1965, along with the recollection of accounts and investigations, shaped a unique vision of Latin-America, of its geographic extensions and people. This process was further expanded by the *Ameréida* poem, the *Open City* experience and all the Voyages since 1984. More than 170 places that have been visited and work have been erected along the American continent.

We no longer understand the concept of extension as a process geared to the exploitation of natural resources

[5, 7] Travesía Puerto Guadal, 2004.

Location: Puerto Guadal, Aysén Region, Chile.

[6] Travesía Mocha Island, 2009.

Location: Mocha Island, Tirua, Araucanía Region, Chile.

5 Godofredo Iommi, *Fundamentos de la Escuela de Arquitectura UCV. Voto Propuesto al Senado Académico 1969*. (Valparaíso, Impreso en los Talleres del Consejo de Rectores de las Universidades Chilenas, 1971).

6 Godofredo Iommi, "De la Reforma", In: "Anales de la Universidad de Chile", 150, 1969, p. 61-70.

7 Various Authors, *Apertura de los Terrenos*. (Viña del Mar, Ciudad Abierta, 1971).

Archivo Histórico José Vial Armstrong.

8 David Jolly, *La Capital Poética de América* (Departamento de Proyectos Arquitectónicos de la Escuela Técnica Superior de Arquitectura de Barcelona. Barcelona, Universidad Politécnica de Cataluña, 2012).



[8]

leading to colonialism⁸, nor as a space for technical migration provoked by the job market, when people move from the poorer outskirts to the wealthier urban centres (even between countries and continents), nor *as it was regarded* in ancient times when migration was inspired by religious beliefs⁹. Instead, we believe in a “*welcoming oriented extension*”¹⁰, and in a different interpretation of the concept of *place*. The *Travesías* are human constructions within extensions that promote the communion of trades. Therefore, a place can be understood as such only when an encounter occurs. Even though it may seem strange, the idea specifically refers to the encounter with the place. The land (and the sea and mountains and valleys) emerges when *‘it encounters us’*, because “not even memories, climates or events that concern us make a place”¹¹. Hence, architecture and trades occur “without privileging places or commissions beforehand”¹² but by occupying a site guided by poetry.

B. HERE AND NOW

This conceptualization of place has been by itself moulding an idea of time which occurs by applying the simple exercise of understanding the present as a gift. By extension, the continent becomes a *finding* instead of a *discovery*. A finding is the same as a present. In this way America came to be and stay –because it is its permanently endowed condition– a gift. It is very different living in a gift than living in a discovery¹³. This alternative view of time permits working on the donation. A poet is the giver who opens time allowing the trades to take over and build what takes time¹⁴. *‘Being present’* necessarily implies a corporal condition and not only a semantic yearning or an abstract projection. Only being present allows the direct understanding of places, moments and people, or to know and savour the unique unrepeatable potential of the occurrence, every time and in a renovated fashion. That potency is manifested to those who are there -now and here- and while being recog-



[9] [10]

[11]

nized and sensed it inspires the celebration and the party. Such a celebration that soothes the human condition is produced when a project requires it, when we know that the gods of the place have given their approval.

The magnitudes of these two dimensions of the American continent –time and place, word and position– are unveiled by the journey and by the work. The formula *ha lugar*, both implies what a place is and how the work should be done: *hic et nunc*¹⁵. This concurrence is the secret of the *Travesías*, and it is there where the everlasting question about being American is established in time.

[8] *Travesía of Vasos Comunicantes - Pangal, 2006.*

Location: Maullín, Pangal. Los Lagos Region, Chile.

[9] *Travesía Coipasa, 1987.*

Location: Coipasa, Tarapacá Region, Chile.

[10] *Travesía Puerto Williams, 2006.*

Location: Puerto Williams, Magallanes Region and Antarctica, Chile.

[11] *Travesía Mocha Island, 2009.*

Location: Mocha Island, Tirúa, Araucanía Region, Chile.

⁹ Various Authors, *Amereida Volumen II*, (Valparaíso, Taller de Investigaciones Gráficas, Escuela de Arquitectura y Diseño, PUCV, 1986).

¹⁰ Escuela de Arquitectura UCV, *Exposición 20 Años Escuela de Arquitectura UCV*, Escuela de Arquitectura, Universidad Católica de Valparaíso, (Valparaíso, 1972).

¹¹ Various Authors, *Amereida*, (Santiago, Editorial Cooperativa Lambda, 1967).

¹² Juan Baixas, B. Barla Hidalgo, et al, *Travesía y obra en Cordillera de los Andes*, In: "Revista CA" 48, 1987, 46-51.

¹³ *Eneida - Amereida*, (Viña del Mar, Taller de Investigaciones Gráficas, Escuela de Arquitectura y Diseño, PUCV, 1982).



[12]

III. THE JOURNEY

THE JOURNEY?

Perhaps one by chance has to come celebrate in the actual place, to see, to mark, to inscribe; things only remain close to us when we have made the first step towards them.

These brief verses of the *Amereida*¹⁶ offer an explanation to the motive of the journey or to what travelling is about, especially for *Travesía*. The journey is not just covering the distance to fulfil the objective of arriving, like so many journeys dedicated to tourism and vacationing. Distance is not an obstacle that makes the completion of a work more difficult, or that obstructs *'seeing and marking'* in the *'place itself'*. It is, like the word *Travesías* indicates, to go through, to cut across, to cross country.

One could say that travelling also means *'to be going'*; that distance detaches us from our everyday

places and leads us into strange situations. It is during these *'brief journeys'* that the "elements appear in the nude"¹⁷, provoking maximum liberty and gratuitousness in the mind and body. The poet Godofredo Iommi even believes (in note 46 of the second volume of *Amereida*) that captain Ajab could be the pure muse of each *Travesía*, precisely because he understood that beauty counts less than the route itself; that the route *'is always a renewed beginning, a keeping an open course; a beginning without an end, like love'*. The adventure of the journey is a vital component of the experience, especially through the abysmal America, a continent with its enormous geologies, politics and geographies that are not easy to cross. The gigantic distances in America filled with new and different dimensions obligate the use of terrestrial, aerial and aquatic transportation, sometimes all of them in a single journey that lasts only days. The epic is evoked during these adventures, and one, *'refusing to wager on failure'*, can feel the charac-



[13] [14] [15]

ter of a work¹⁸. And so the *Travesías* consider the journey like a passing through the geographic, climatic, social or cultural extensions, among local contexts and their architectural expressions.

In this journey across America, the *Travesía* stops to build works that construe, form and place every extension that is summoned.

IV. TO WORK IN *TRAVESÍAS*

A. THE CAMP

In all these years the *Travesías* have travelled to very different places; great capitals with thick urban centres or small settlements and uninhabited landscapes. Whichever the situation may be it is vital to consider the difference between the camp and work. This means:

[12] *Travesía Mocha Island, 2009.*

Location: Mocha Island, Tirúa, Araucanía Region, Chile.

[13] *Travesía Barreal, 2008.*

Location: Queilén, Los Lagos Region, Chiloé Archipelago, Chile.

[14] *Travesía de la Piedra, Curimahuida, 1986.*

Location: Curimahuida Plains, Coquimbo Region, Chile.

[15] *Travesía Mocha Island, 2009.*

Location: Mocha Island, Tirúa, Araucanía Region, Chile.

14 G. Iommi, G. And J. Reyes, *Carta de Alemania* (Valparaíso, Taller de Investigaciones Gráficas e[ad] PUCV, 2010).

15 Various Authors, *Amereida*, (Santiago, Editorial Cooperativa Lambda, 1967).

16 Various Authors, *Amereida*, (Santiago, Editorial Cooperativa Lambda, 1967), Pg. 80.

17 Various Authors, *Amereida, Volumen II* (Valparaíso, Taller de Investigaciones Gráficas, Escuela de Arquitectura y Diseño, PUCV, 1986).

18 Various Authors, *Amereida*, (Santiago, Editorial Cooperativa Lambda, 1967).



[16]



[17] [18]

the restrictions and the needs, and whatever is freely offered by the world. The group of students and professors that chose a place to build must first set up a camp. But a camp set up for a project, or a lodging in a large city, isolate themselves by the use of technical mechanisms from what is inhospitable, and do not interfere with it in order to be able to deal with the whatever is unfavourable from one day to the next . The camps and lodgings are provisional, set up for the project, and do not initiate the work. On the other hand, the work generated by the *Travesías* is capable of generating hospitality and in this way changes the adverse into favourable¹⁹.

One begins to understand the mysteries of working when it becomes evident that everything has to be done; learning not to "privilege a trade in particular"²⁰; realizing that all tasks and labours, from the seemingly less important (like sweeping the kitchen) to the supposedly more elevated, like calculating structures

or designing forms and share an equal participation in creation²¹. Rimbaud used to say that *'the hand of the feather is worth the same as the hand of the plough'*.

B. THE WORK

In this transition from the individual to the common body or corpus, the celebration will surge; where the individuality is lost and where "we are few but a multitude"²². This is what we have called the Circle (game), a peculiar way to "study, conceive and carry out together"²³. A work in a *Travesía* -largely due to the extension of the *Open City*- is not build by a single author or individual but by the Circle, 'because in it everything is shared, the observations, the act, that which is on the tip of the tongue, not knowing, the realization of the form and its edification'; work 'made by all', students and professors, at an extraordinary moment: the pure present. A time for simultaneous living, working and learning.



[19]

A work accomplished in a *Travesía*, which is also a work of art, is like the expression of a compliment; that “which enables us to see again, to see original facets; to witness and to hopefully engage in an unknown reality”²⁴. Because of the work we penetrate into the territories and seascapes of America, into the American model. These works are also signs like the open signal that explains: “the sign placed in the middle of the landscape shows itself like an object to guide our steps, to point out a before and an after, to operate like an indicator of a certain horizon”²⁵. It is not only about trying to establish infrastructure that responds to needs and urgencies; this sign can also point out bearings and perspectives. “During the *Amereida Travesías* signs were made in those places where time appeared ‘shut off’ and silent; not in others. In other places works were made. Shut off and silent was *Espora...*”²⁶. In this way each work formulates a question about what is particular of each extension or place in America. It signals to hints and clues and becomes an open invitation or provocation.

[16] *Travesía Queilén*, 2008.

Location: Queilén, Los Lagos Region, Chiloé Archipelago, Chile.

[17] *Travesía Atacama Desert*, 2006.

Location: Bayas-Baquedano Sloops, Atacama Region, Chile.

[18] *Travesía Coipasa*, 1987.

Location: Coipasa, Tarapacá Region, Chile.

[19] *Travesía Atacama Desert*, 2006.

Location: Bayas-Baquedano Sloops, Atacama Desert, Chile.

¹⁹ e[ad], T., T. a. d. A. y. D. Industrial, et al, *Nuestra latitud Patagonia. Proposición poética para una visión de América: Amereida*. In: “Revista CA” 40, 1985: 11-17.

²⁰ Godofredo Iommi, *Fundamentos de la Escuela de Arquitectura UCV. Voto Propuesto al Senado Académico 1969*, (Valparaíso, Impreso en los Talleres del Consejo de Rectores de las Universidades Chilenas, 1971).

²¹ Eudaldo Serra Buixó, *Vida espiritual. El Camino de la infancia espiritual: breve comentario a la doctrina de Santa Teresita*. Volumen 4. (Barcelona, Balmes, 1946).

²² Various Authors, *Amereida*, (Santiago, Editorial Cooperativa Lambda, 1967).



[20] [21]



[22]

A work should devote itself to making space for human chores. To work at a site includes habituating and being. It is the effective and concrete union of life, work and learning. It allows thinking and doing in unison through the dialogue of the common body in situ. In other words, the works build in situ not the construction of a preconceived idea, foreign to the place itself because "there is always 'something' or 'someone' behind those works -that surpasses- (the god of the place, as we have called him)"²⁷. It is because of this that sculpture has always been present in these adventures through the American continent ever since the first *Travesía of Amereida* in 1965. Claudio Girola, Concrete Argentinian sculptor, understood that in the *Travesías* sculpture could indicate the 'natural place' by inaugurating it, and so enabling 'the birth of all subsequent construction'. The 'natural place' is that "which is revealed by the celebration, by the craftsmanship, the source of the gathering of all the constructions of the *Travesías*"²⁸. Sculpture could be seen as the first manifestation that marks the spot in the *Travesías*.

Works by *Travesías* are not conceived in the same manner that social works are conceived, but are always elaborated with the community; "a community makes something donated its own sooner, if it creates bonds with 'the builders' during the construction"²⁹. Its priority is not problem solving but revealing that which is singular and unique about each place. 'We have come to reduce the unknown so that, for example, the other side of the earth can abandon its non-existence and become that which we carry with us, the invisible, like the fire-god sprouting in our hearth'. The intersection of man and territory is what the work is trying to reunite, sometimes in inhabited territories and other times in extensions still to be inhabited. At the same time, the work comprised by the organization of existing resources and materials allows the land itself to be a part of the scenario; the ground itself can be present in a work. 'It is because hospitality -as the *Open City* shows us- needs a location that can accommodate itself with its size and ground'; in this way "the extension makes room"³⁰.

ellas abren en su cruz
 todos los puntos cardinales

el norte la designa sur

pero ella no es el sur
 porque en este cielo americano
 también sus luces equivocan la esperanza
 - regalo o constelación

para encender de nuevo el mapa

bajemos su señal sobre esta hora
 introduzcamos sus ejes
 en nuestra intimidad

Amereida, p. 37

they open in her cross
 all cardinal points
 the north designates her south
 but she is not the south
 because in this american sky
 her lights also mistake hope
 - present or constellation

to ignite the map once more
 let us lower her signal over this hour
 let us insert her axis
 into our intimacy

[20] Travesía Barreal, 2008.

Location: Queilén, Los Lagos Region, Chiloé Archipelago, Chile.

[21] Travesía Puerto Guadal, 2004.

Location: Port Guadal, Aysén Region, Chile.

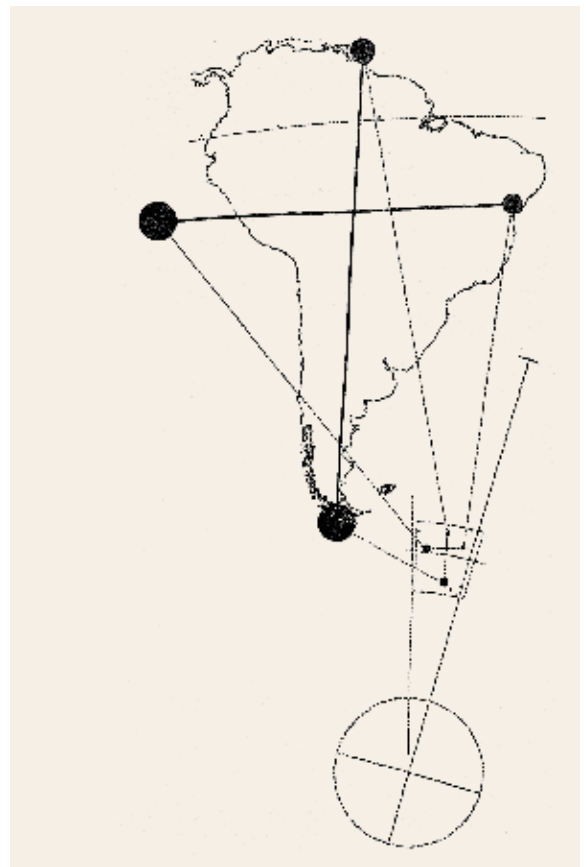
[22] Travesía Monte Pascoal, 2000.

Location: Porto Seguro, Bahía, Brazil.

Facsimile pages and mappings: *Amereida Volume I*
 Photographs: Historic archive Jose Vial Armstrong.
 E [ad] School of Architecture and Design, of Universidad
 Católica de Valparaíso

23 Alberto Cruz, *Amereida V. Amereida y Palladio. Carta a los arquitectos europeos. Cuadernos de Amereida V.* De las Relaciones entre Estudiosos, (Viña del Mar, Escuela de Arquitectura y Diseño PUCV, 1995).

24 Fabio Cruz, *El mundo del croquis; Observación*



Amereida, p. 35

y croquis en la UCV *Acerca de la Observación Arquitectónica*, (Valparaíso, www.ead.cl., 1993).

25 Alejandro Crispiani, *Objetos para transformar el mundo: Trayectorias del Arte Concreto - Invención, Argentina y Chile, 1940-1970: La Escuela de Valparaíso y las teorías del diseño para la Periferia*. (Santiago. Buenos Aires, Ediciones ARQ.

Universidad nacional de Quilmes, 2011).

26 S.Arriagada, C. Brunson, et al., *Claudio Girola: Tres Momentos de Arte, Invención y Travesía 1923-1994*. (Santiago, Ediciones Pontificia Universidad Católica de Chile, 2007).

27 H. Spencer, M. Araya, et al., *Taller Inicial Común 1a y 2a Etapa. Bitácora Travesía Las Lástimas* (Viña del Mar, 2008).

28 Claudio Girola, *Diez separatas del libro no escrito. Acto de la Contemplación del Espacio y Tiempo de la Escultura*. (Valparaíso, Escuela de Arquitectura y Diseño PUCV. 1985).

29 Rodrigo Saavedra, *Las Travesías por América: Aprender arquitectura a través de los viajes* (Departamento de Proyectos Arquitectónicos, Escuela Técnica Superior de Arquitectura de Barcelona. Barcelona, Universidad Politécnica de Cataluña, 2007).

30 G. Iommi y A. Cruz, *De la Utopía al Espejismo*. In: "Revista Universitaria" n° 9. (Santiago, Pontificia Universidad Católica de Chile, 1983), pp. 17-25.

PERFORMANCES OF CONQUEST

Rodrigo Tisi Paredes

PUERTO VIEJO

SANTIAGO, CHILE

CASTRO



Occupation (*Ocupación*): Symbolic act executed on a piece of land with the purpose of exercising some kind of pressure or manipulation.

Appropriation (*Toma*): Act of using and occupying a piece of land of unknown ownership with the intention of acquiring the rights over the course of time.

Imposition (*Imposición*): Act of executing laws on a piece of land by installing certain type of rules within society.

Occupation, appropriation and imposition are some actions that are currently taking place on Chilean soil. These actions will be presented by using three different cases: the first one refers to Santiago's Plaza Italia¹, located in the city's central district. This location constitutes the place to witness many collective actions executed by groups and individuals that congregate to 'appear' in front of society; they are all of a sudden temporal occupants that charge the territory in symbolic terms. What happens here is relevant because it constitutes an embodied display (in terms of resistance or joy) on a public realm. Public manifestations in Plaza Italia are of public interests for the Chilean society; the ground of this territory literally reflects the collective desires that people have. The second case refers to Puerto Viejo Bay in northern Chile. It corresponds to a small group of individuals that live by the seashore in an improvised 'resort' made of precarious houses. This location was built up by the appropriation of the ground and it is the representation of an action won by arguments about needs and rights. The third case is the Castro Shopping Mall in the island of Chiloé, in the south of Chile. The case here refers to a large-scale commercial structure that has been installed in the city of Castro. This intervention is nowadays transforming the landscape of the city into a 'developed' one. The mall promotes a context that stimulates a form of social development through the imposition of new commercial living spaces. These three examples consider temporary and permanent interventions of the soil onto which they are placed. All these actions executed because of the desires and needs of Chilean people could be understood as environmental performances² that shape the perception we have of social spaces. The notion of performance, when associated to the act of the architect, enables the analysis of human actions taking place in the many different contexts where they are located. It reflects the goals and effects caused by the construction of new participatory spaces that, in the majority of the cases here, refer to matters of social, political and cultural characteristics.



Photos: Dámaso Ulloa, Archive of Eugenio Dittborn.



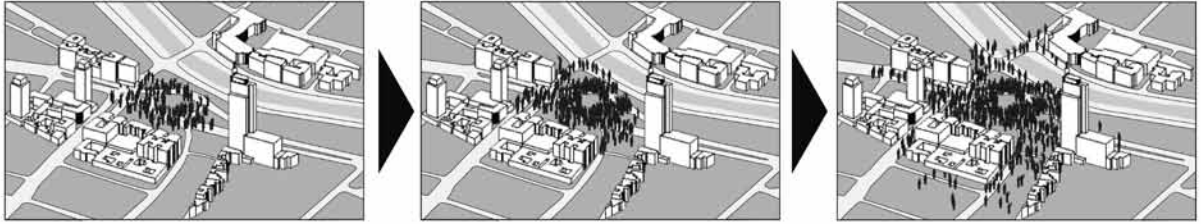


Photo: Dámaso Ulloa, Archive of Eugenio Dittborn.

1. PERFORMANCES OF TEMPORARY APPROPRIATION IN PLAZA ITALIA, IDEAS OF *BOTTOM-UP* AND *TOP-DOWN*³

The photographs collected by the artist Eugenio Dittborn are the evidence of the significance of being on a place, that someone that was frozen in a certain specific moment. The territory of Plaza Italia is important not only because it give us the space to express ourselves (as citizens that live in society) but also because it has a significant symbolic value for Chileans. The interest of these people to be photographed in Plaza Italia is even more relevant when we analyse the value of the self-constructed identity when occupying that place. Dittborn's archive suggests: I am here and now. His photographs describe temporal captured presences to be projected into the future by means of documentation.⁴ The photographs build the history of citizens, ordinary people who visit the 'square' to say that they were there. The people photographed constitute a gesture that explains the importance of the place where these bodies are placed and inserted: in this case, a society of a country with history, close to modernity and on the road towards development.⁵ These portraits are a testimony that corroborates the meaning of this place that is representative and referential to all Chileans.

The ground of Plaza Italia, known because it shows the level of participation of Chileans, refers to the many different places that exist around the Baquedano roundabout, a prime component of the metropolitan connectivity of the city, where main avenues and transportation lines meet. Plaza Italia and the Baquedano roundabout represent the space of encounters. It is in fact and at the same time, a location that houses many different historical monuments. The Plaza Italia means the emotional centre of our capital place and society and has been described as the main visible boundary between the rich and poor, between that which is developed and that which is not. This place is the witness of the arrival of global economy promoted after dictatorship. Plaza Italia is the first sign of the neoliberalism installed in Chile. It perfectly characterizes the faults of our system. And from another perspective, it also concentrates examples of the country's topography; it is where the Mapocho River, the San Cristobal hill and the Andes mountains meet. As demonstrated by the photographs, this location becomes visible with the participation of the people who, as Dittborn's suggests, mix and mingle with the monu-



ments that narrate our history, through the monuments and the buildings that embody the country's history.

Plaza Italia constitutes an ambiguous space, but above all, a place that represents desire. It is a temporary space that only appears when people occupy it in an orderly or disorderly fashion.⁶ The place described suggests a territory of limits that fluctuate on the re-

presentations and presentations of our society. These demonstrations (performances) constitute the combination of a combined *Bottom-up* and *Top-down* scenario. The place establishes the act of being part of something bigger which means Chile, from individual to collective participation (for the sake of necessity, which points upwards) and from the one with power to the one

1 The square is named this way in reference to the monument given to the Chileans by the Italian government. This monument was given to celebrate the nations' centenary in 1910.

2 *The Metapolis Dictionary of Advanced Architecture* defines Performance as a contemporary paradigm in architecture; Performance is the one which seeks to evaluate the efficiency of architecture's ambitions. See the definition of the Actar publication of 2003. Other definitions of Performance can be found in the book: *Performance Studies: an introduction* of Richard Schechner. (London: Routledge, 2002).

3 The ideas of *Bottom-up* and *Top-down* have been developed in the world of design with the purpose of processing and arranging knowledge and information (facts and statistics the majority of the time). In the case of this text, these ideas are suggested with the purpose of describing a process of forces and agents that enable the articulation of a space that end up organizing a society. It is suggested that the *Bottom-up* idea organizes a type of information, needs and desires that come from within people, the individuals that live in a specific place or territory. On the contrary, the idea of *Top-down* organizes a type of information that imposes a (generally adopted) vision, ideology or policy. Briefly said, these are two opposing ways to think about participation, one that comes from the people and the groups that they represent and the other, that comes from the need of control of a certain institution or organization that promotes 'growth' (neoliberal thinking). The second idea is often used to apply political, social and cultural order by the implementation of an economical control. From this perspective, the *Bottom-up* notion, in a contemporary world society, is resisting the ideas imposed by capitalism, while the *Top-down* notion suggests a form of acting in society that ends up convincing society by imposing a form of

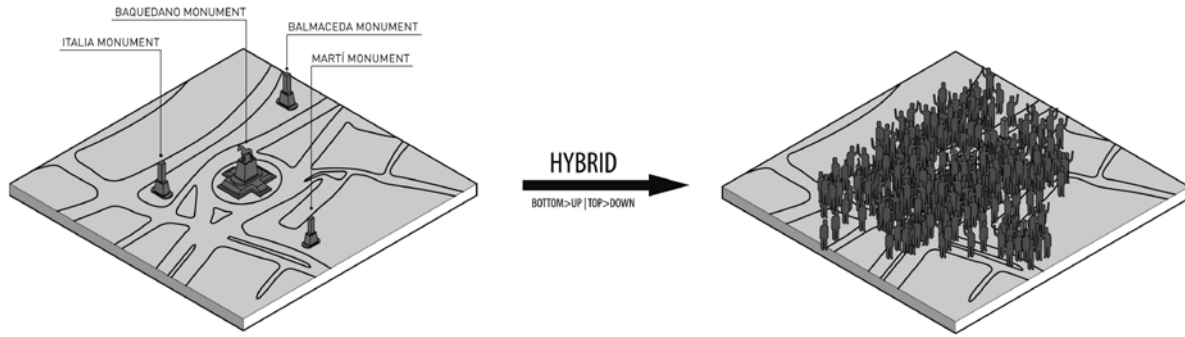
life assumed as adequate (around consumerism).

4 A photograph is a document of registration that can capture a certain act or situation into one image. This kind of archive cannot capture the real content of the action (it can only describe it) and even less can it capture the real impact of the reception such an act had on a specific context. Documental photography and portraits describe people and places in order to tell, remember and share a history. To further explore documentation on performances, I recommend reading Peggy Phelan, "The ontology of performance: representation without reproduction" in *Unmarked, the politics of performance*. (New York, Routledge, 1993), pp.146-166.

5 Eugenio Dittborn bought these portraits from Dámaso Ulloa, a street photographer that used the light box technique. These images were taken between 1960 and 1980. The photographs are of people who did not like them and not pay for them. The photographer kept them as the documentation of his own work. While interacting with Eugenio Dittborn, he described these photographs as the solidification of poses and symmetries and as the art critic Nelly Richard suggests, these photographs represent common people that have been led into the literal centre of the city and society. For more information on the work of Nelly Richard see: "The freezing of the pose and urban velocities" in *Residues and Metaphors [critical essays about Chile during the transition]*. (Santiago, Editorial Cuarto Propio, 1998).

6 Occupying the soil of *Plaza Italia*: as a central location of the city of Santiago, right in the heart of Chile, this place becomes a scenario that receives people during public manifestations. The location is the literal representation of joy and conflict, exemplifying the differences between individuals that make up our society.

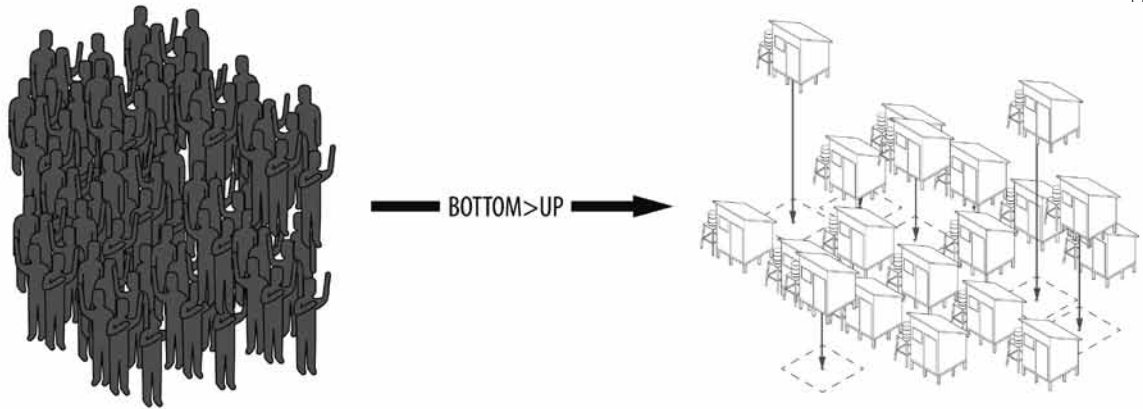
Fig. 2



without it (for the sake of interest and desire of control, which points downwards).

The spatial situations that appear in Chile, because of soil variations, are above all, the representations of a cultural phenomenon caused by the interventions that politicians, investors and we, as architects, make to our surrounding. These situations enable all of us to examine different social scenarios provoked by the 'occupation' of the soil and also to evaluate the 'efficient' use of the land. Social spaces are materially less tangible but still perceivable, and most importantly, they are created by social interaction.⁷ In the context of new urban development, the use of the ground entails the installation, establishment and re-establishment of certain practices about how we should live (and participate), by doing and practising our own spaces. It is the opportunity to communicate what we are based on what is 'possible' and what is not.

⁷ Doreen Massey, "Space-time and politics of location" In: *Architecturally Speaking: practices of art, architecture and the everyday*, edited by Alan Read (London: Routledge, 2000), p. 49-61.



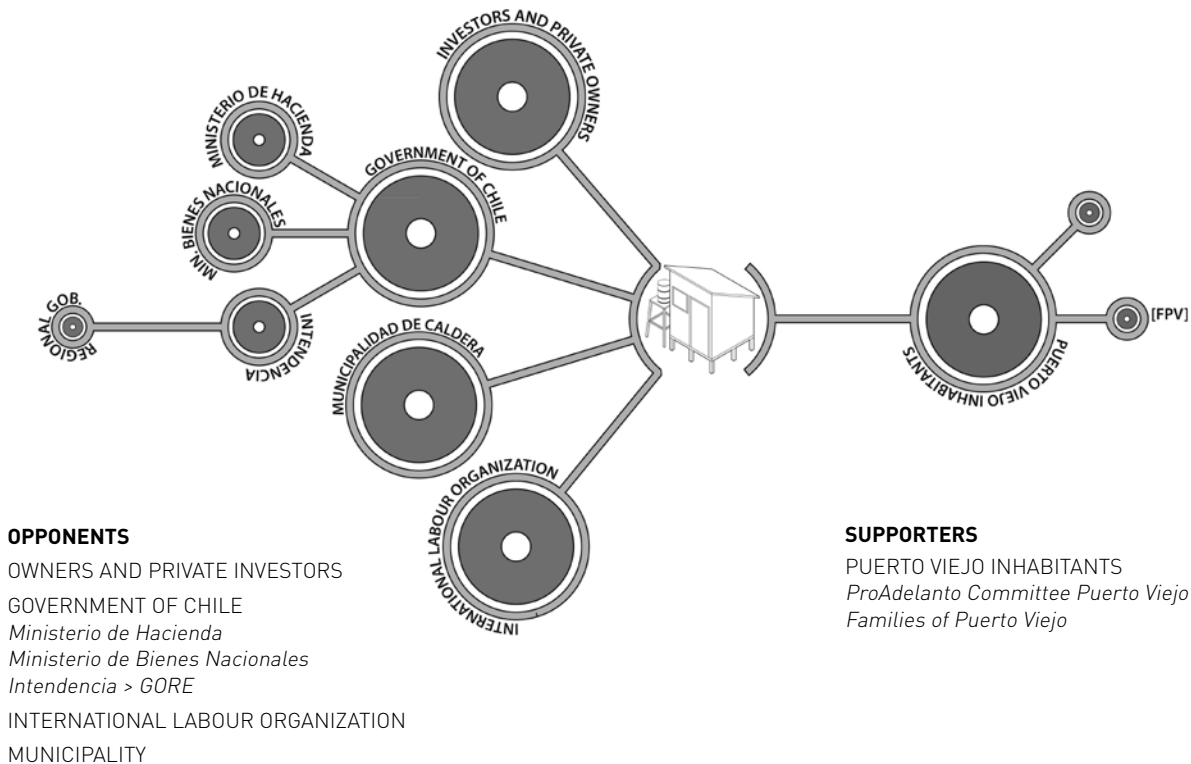
2. BOTTOM-UP PERFORMANCES, THE APPROPRIATION OF PUERTO VIEJO'S SOIL

Puerto Viejo⁸ in northern Chile is a fishing settlement in where a much larger group of people spontaneously appeared. Two thousands of summer dwellers created in an illegal community (a *toma*) that has become the image to identify the bay. In this case the *toma* characterizes a type of flimsily build, illegal and self-made homes. The appropriation of Puerto Viejo is a territorial invasion that was provoked by people's common desires of owning a second vacation home. In the year 2001, the Chilean court declined a judicial act imposed by a family arguing ownership of the land (the family stated that their will was to use the land for the development of a large resort). The ownership of this land was never clarified because of local legislations in relation to the coastline. The Puerto Viejo appropriation is located exactly in the illegal area in where the sea moves.⁹

The recent earthquake in Japan (2011) produced a tsunami that reached the Chilean coastline and seriously affected Puerto Viejo, particularly the houses of the *toma* and their inhabitants. Even after that event, the people requested the ownership of the land by demanding rights they believed were there after 20 years of the *occupation* of the site.¹⁰ At the same time, and due to all the residues produced by the settlement, the *appropriation* is dangerously deteriorating the local ecosystem. The local government denied the private ownership and declared that all settlements in the area are illegal, declining acquisition of ownership by prescription. Puerto Viejo is a place that represents the desires of certain individuals that want to have access to a vacation space but without having the land to do that. This case exemplifies a *bottom-up* idea of desire: people organize themselves to settle a property, a site that they do not own and that is not occupied.

PUERTO VIEJO. Parties in Conflict

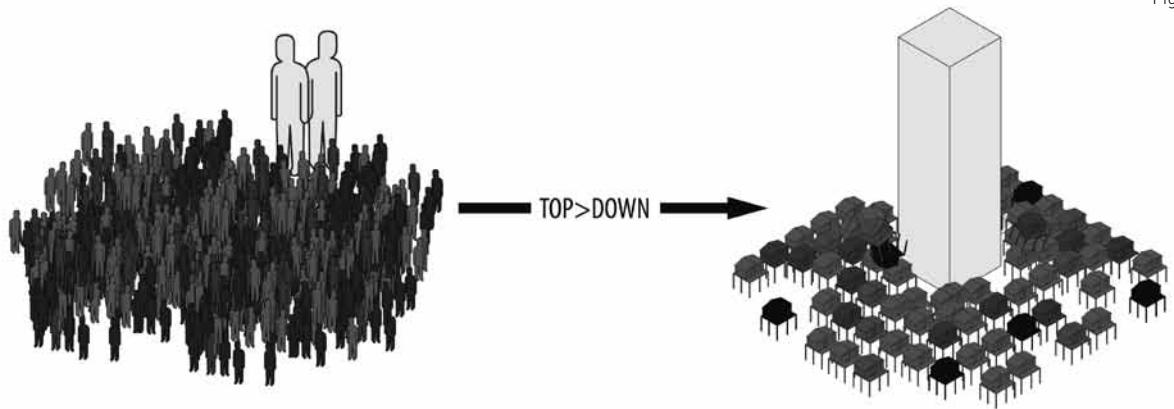
[based on press appearances]



8 The appropriation of *Puerto Viejo's* soil: located in northern Chile, *Puerto Viejo* represents the desire of hundreds of Chile's inhabitants that dream of owning a summer home. Year after year hundreds of people have been taking over the area with the installation of precarious houses.

9 But, as stated in a north Chilean newspaper on April 2012, the Treasury of the government of Copiapó establishes, in the Ordinario N° 246 dated April 30, 2007 that the terrains of the appropriation of Puerto Viejo belong to the Treasury. This is still in dispute. <http://www.elquehaydecerto.cl/noticia/sociedad/documento-oficial-confirma-que-puerto-viejo-es-propiedad-fiscal>, revised June 4th, 2012.

10 A group of citizens demanded their rights in the centre of the city of Copiapó and also wrote the following letter to the actual President Sebastian Piñera: "Mister President, please do not take these words as a challenge, but dismantling *Puerto Viejo* is impossible and impracticable; it is impossible to imagine the destruction of 80 blocks and 4 thousand homes, of a playground, a 700 square meter community building, a sport centre, 6 commercial establishments, 4 restaurants and a police station; and the happiness of thousands of workers, professionals and merchants who have build something in this beautiful corner of Chile, that stopped being an abandoned land 20 years ago." <http://www.elquehaydecerto.cl/noticia/sociedad/carta-abierta-presidente-pinera-puerto-viejo-donde-el-sol-brilla-para-todos>, revised June 4th, 2012.



3. TOP-DOWN PERFORMANCES, IMPOSITION OF A NEW MALL STRUCTURE IN CASTRO

In the island of Chiloé we find typical architectural attractions that are representative of the heritage of the south of Chile. In there, nowadays, we can also find the construction of one of the largest malls ever built in Chile. According to the investors, this structure will facilitate services that had not been available on the island. It will be a source of employment and opportunity for the region. According to the people that is opposing the project; it is a sort of imposition, of a global order that has nothing to do with the local context and the distinctive characteristics of the city of Castro.¹¹

The construction of these types of structures is a recurring characteristic of the transformation of the landscape (cityscapes) in Chile; Castro is not indifferent to the argument of development, an investment that does not consider the concrete geographic context. The massive invasions of these buildings in places that experiment some financial development represent a country in 'progress', imposing conducts of consumption that, seen from this perspective of resistance, ignore local characteristics and identities.

The Castro Shopping Mall, understood as an imposed infrastructure, favours real estate speculation that has by far surpassed legitimacy. The project was developed with permits that in 2007 established certain limits and restrictions but that were modified later, in 2008, due to the dimension of the project (not foreseen in the first approval for construction), which, according to the then valid legislation, could not have existed. The law was modified to 'accommodate' the project, not the other way around. In terms of scale¹² this project radically illustrates a *Top-down* model. In other words, it constitutes a construction that imposes radical transformations in the normal cultural and spatial practices of the people in that locality. The spatial intervention is tremendous, especially in terms of the economic speculation that the region will gain from the use and exploitation of the ground. While no new investment laws exist, and due to the economic success of the country, investments are raising the value of the land. The location will reach its 'maximum' (speculative) value and then consequently will stimulate new investments that, with more speculation, will highlight the region of the Chiloé Island to attract new development.

Fig. 6

PUERTO VIEJO. Parties in Conflict

[based on press appearances]

OPPONENTS

ORGS. INTERNACIONALES

UNESCO
ICOMOS Chile

CITIZENS NGO'S

Habitantes de Castro [HDC]
Chiloé Cómo Vamos [CCV]
Ciudadanos por Castro [CC]
Defendamos la Ciudad [DLC]

GOVERNMENT OF CHILE

Ministerio de Economía [ME]
Ministerio de Educación [MINEDUC]
Consejo de Monumentos Nacionales [CNM]
Consejo Nacional de la Cultura y las Artes [CNCA]
Ministerio de Obras Públicas [MOP]
Ministerio de Vivienda y Urbanismo [MINVU]
Consejo de Defensa del Estado [CDE]

INDEPENDENT STATE ORGS. [OAE]

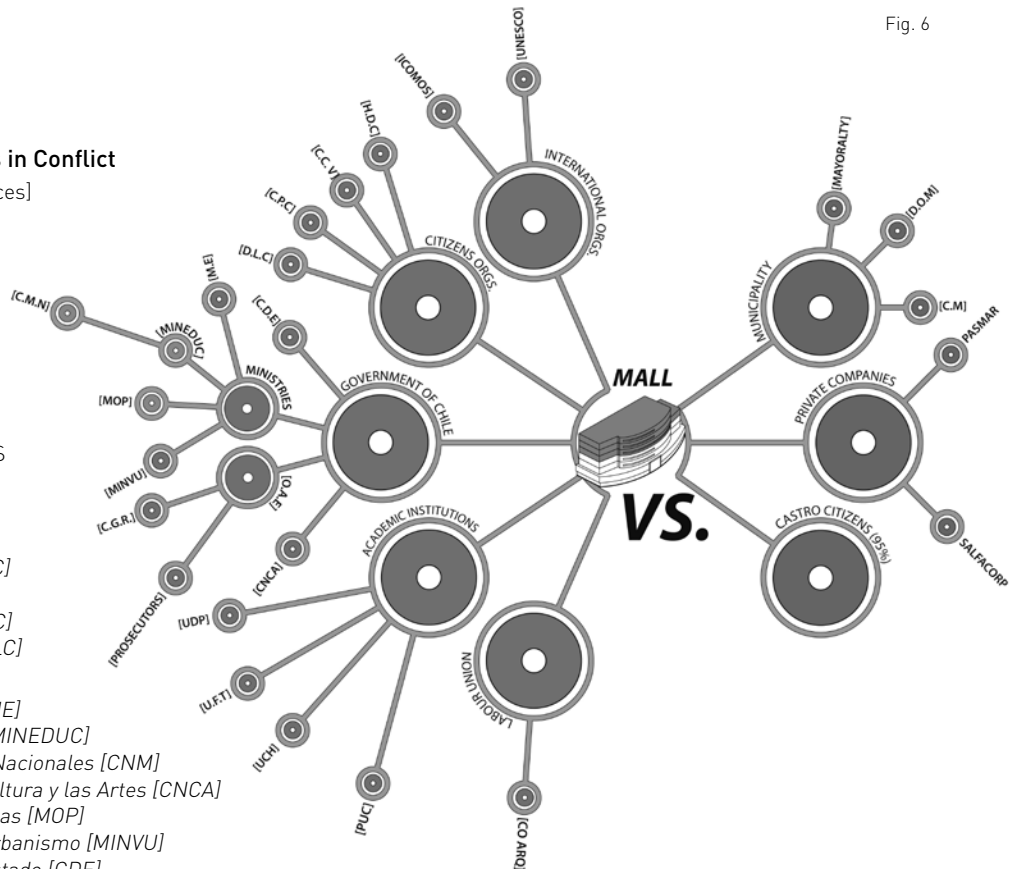
Contraloría General de la República
Prosecutors

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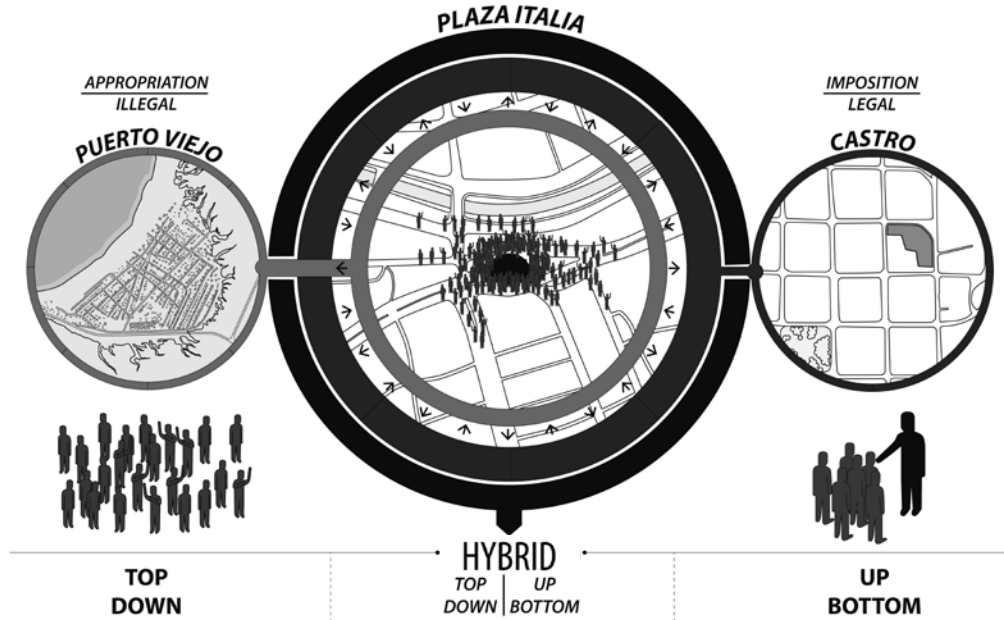
MUNICIPALITY
Mayor
Municipal Council
Municipal Works Department

PRIVATE COMPANIES
Salfacorp
Pasmara

CASTRO CITIZENS
96% approval

11 The installation of new infrastructure: the city of Castro, located in the Island of Chiloé in the south of Chile, is characterized for having a grid of street blocks that stem from the colonial system of land organization imposed on our territory by Spaniards (colonization). All the main services of the city are buildings located around the main central square which house provisions and services that supply the central sector of the city. At the moment, the city does not have a relevant commercial area; the equipment and provisions for this central part of the city are not sufficient. This is how the arrival of a mall can be explained.

12 In this context, the Minister of Obras Públicas, Laurence Golborne, refers a problem of criteria and common sense, of how the norms are interpreted: "it coincides that here there is a problem of criteria and common sense, and above all a problem with the rules, because even if I may or may not like the mall, and in fact, may find it incredible to make that structure there, in reality, and as a society, we have to understand that we have to clearly define what we expect and want in the zone" (Santiago, El Mercurio newspaper, Friday March 2, 2012).



Graphics: Pedro Silva.

OCCUPATION <=> APPROPRIATION <=> IMPOSITION

The occupation in Puerto Viejo and the imposition of the Castro Shopping Mall give account of a Chile that is shaped by its people and by its economic and political power. Both are major forces involved in the construction of a country that is inserted in an economic global culture, but also and at the same time describes a contemporary culture of participation. It has been said that we are in a process of strong local development produced by the success of political and economical stability, and as a result, we have a society that actively participates in the social values of the 21 century, massive groups demanding rights.

Public grounds –accessible to all people– become important and potent not only because of what happens on them but also because of what they inspire. All these performances of people, investors and architects suggest the development of a new kind of spatial project that considers not only the solution of space on a programmatic level but also proposes the adjustment of diverse variables of dynamic characteristics that welcomes the participation and independence of certain imposed cultural beliefs. When the project model changes, then we can be the witnesses of the resistance that an architectural project can provoke. People not only want a rightful space but also want to

participate in the process of building it. Social networks and mass-media become relevant because of the possibilities they offer to inform and to state opinions and –most importantly– to become part of the process of social construction.

Those are important tools to think about the new ways we project our future environments in terms of an ecological performance. Concepts such as social justice, energy and sustainability point towards the development of new models that are beginning to be explored, not only from the point of view of architecture, that might be suggested for a certain location, but also from the social forces that give it to shape a more holistic sense of life. Architecture in association to social participation becomes a tool of cultural profiling that gain value to our society as it develops its resources. In Chile the use of the soil can give visibility to a number of demonstrations and scenarios that clearly illustrate the tension (that prompts a point the balance) between *Top-down* and *Bottom-up* organizations. In the case of Plaza Italia both directions are simultaneously suggested. That metaphorical space of encounter represents a hybrid that enables the co-existence between individuals that make society and the structures and systems that are organizing us by the spaces given by our architectures.



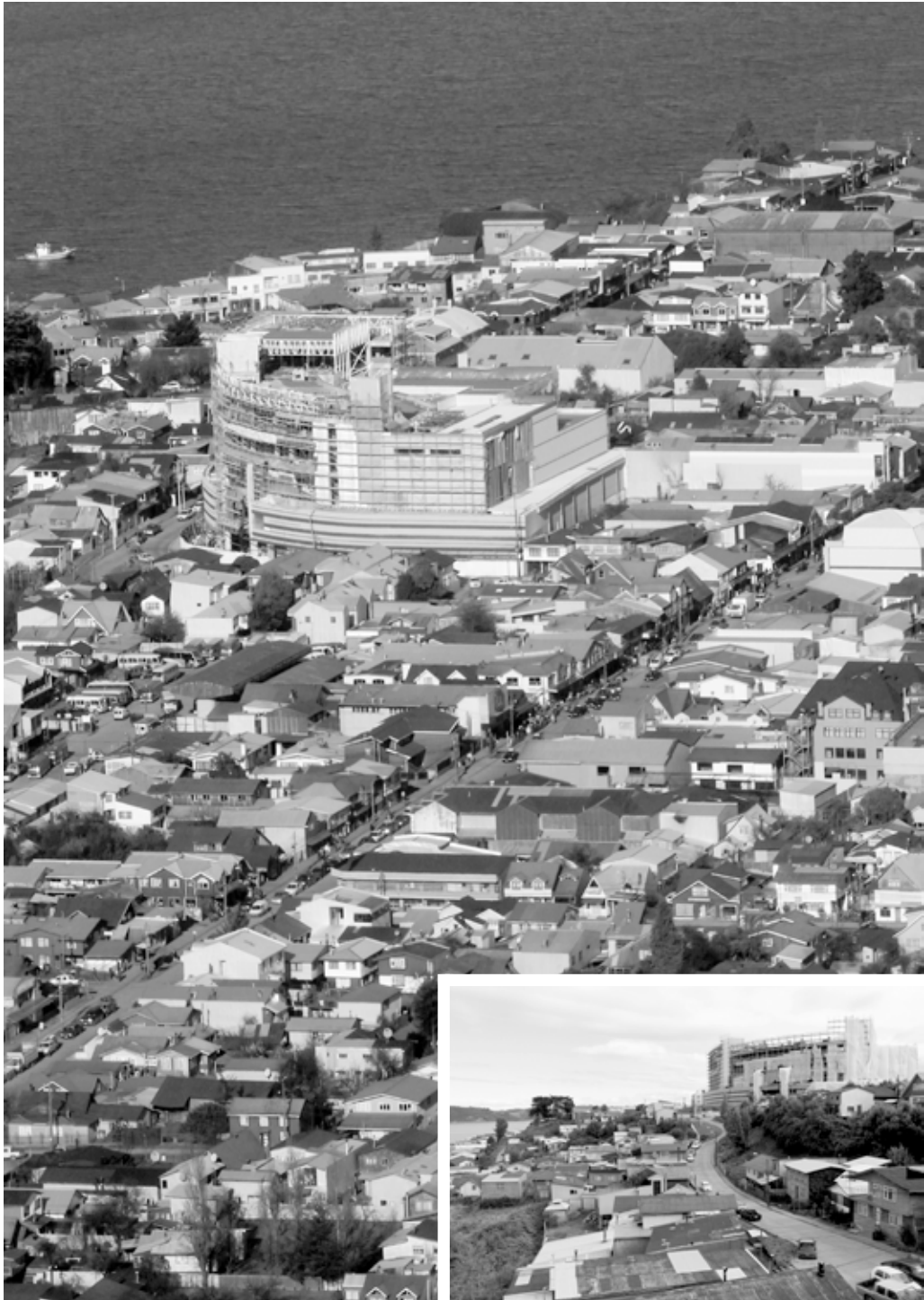
BOTTOM > UP



PUERTO VIEJO



TOP > DOWN



CASTRO



TOP > DOWN / BOTTOM > UP

66 Las divisiones entre los chilenos deben ir sanándose 99
Monseñor F. J. Errázquiza
Arzobispo de Santiago

DETENCIÓN DE PINOCHET 399 DÍAS

Crece violencia preelectoral

A COMBOS DEFIENDEN PZA. ITALIA

EL JUEL
Página 29
ESTO LAMA
Página 34
STULAR
Página 40
L ALZA
Página 46

VIERNESABATICO

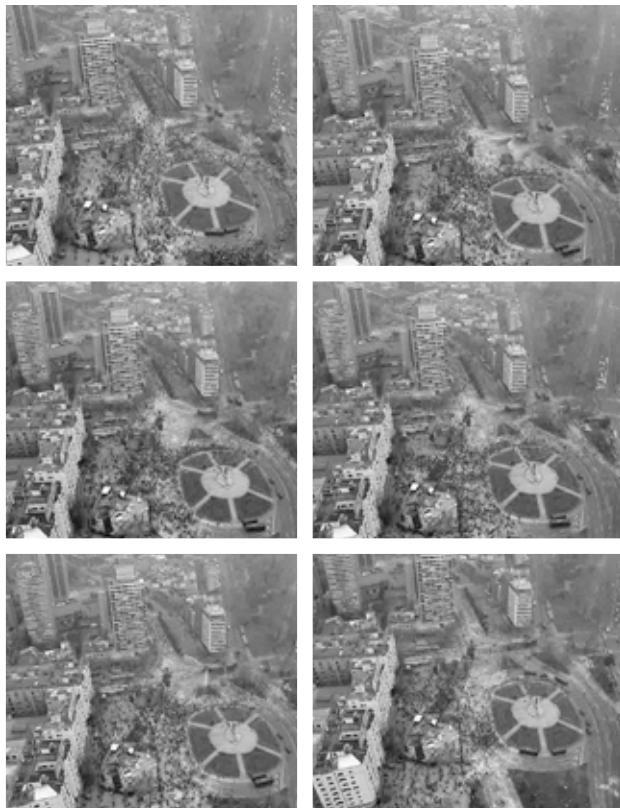
-Una noche con las brigadas bravas son, cómo funcionan y el miedo con que trabajan



Reportaje especial en páginas 2 a 4

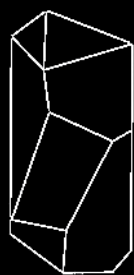
Los reportajes de combos de Leguía y Lazo muestran un pacto de no agresión. Aunque todos tienen que defenderse de un ejército de combos que desarmaron combos del ala izquierda socialista

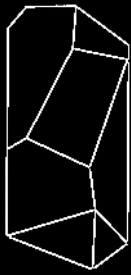
URGENTE. LO IMPORTANTE



PLAZA ITALIA

Photos: Rodrigo Tisi, Daniel Cruz, Arturo Scheidegger, Álvaro Vidal, Pedro Silva and Piero Mangiamarchi.



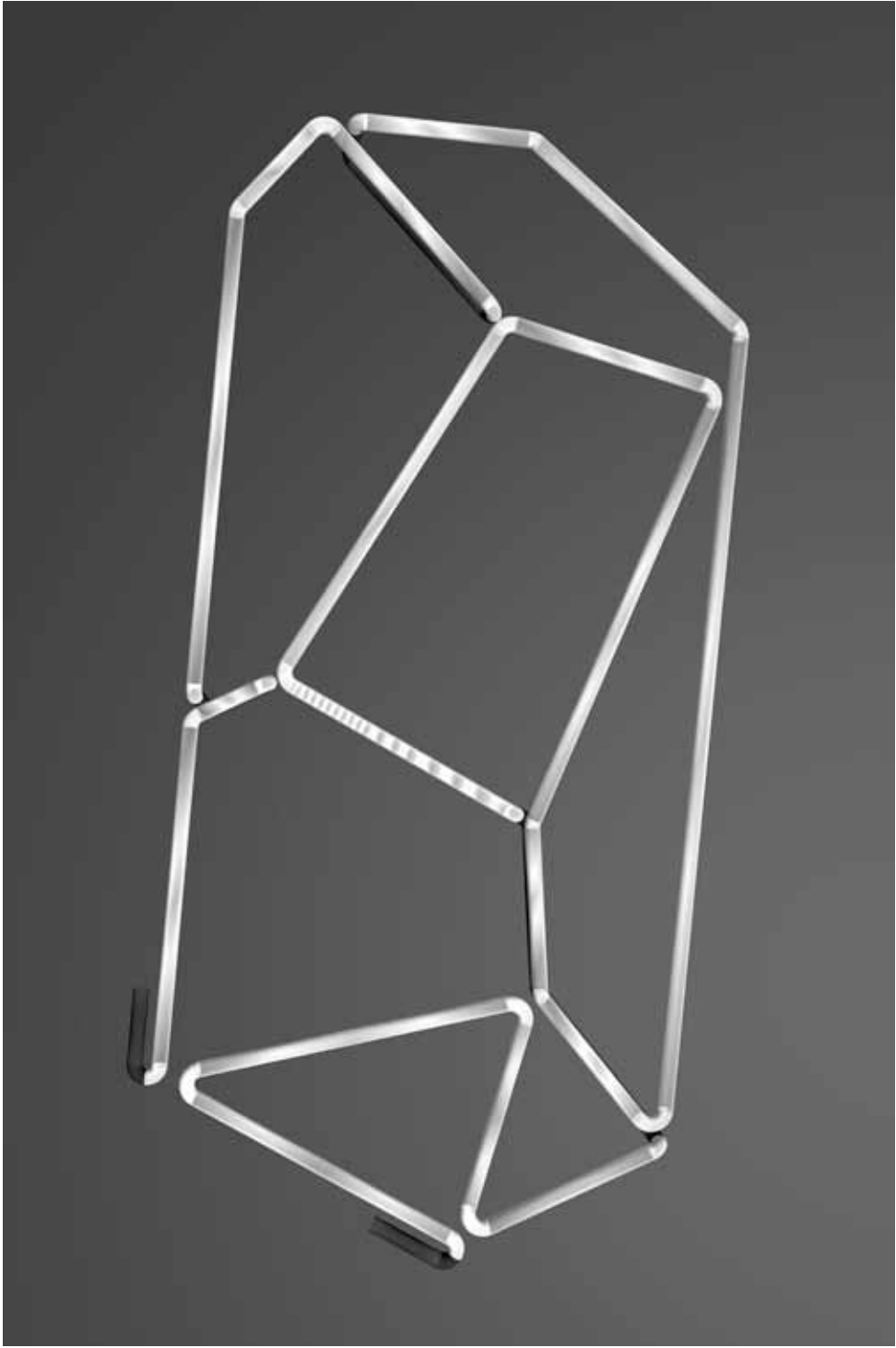


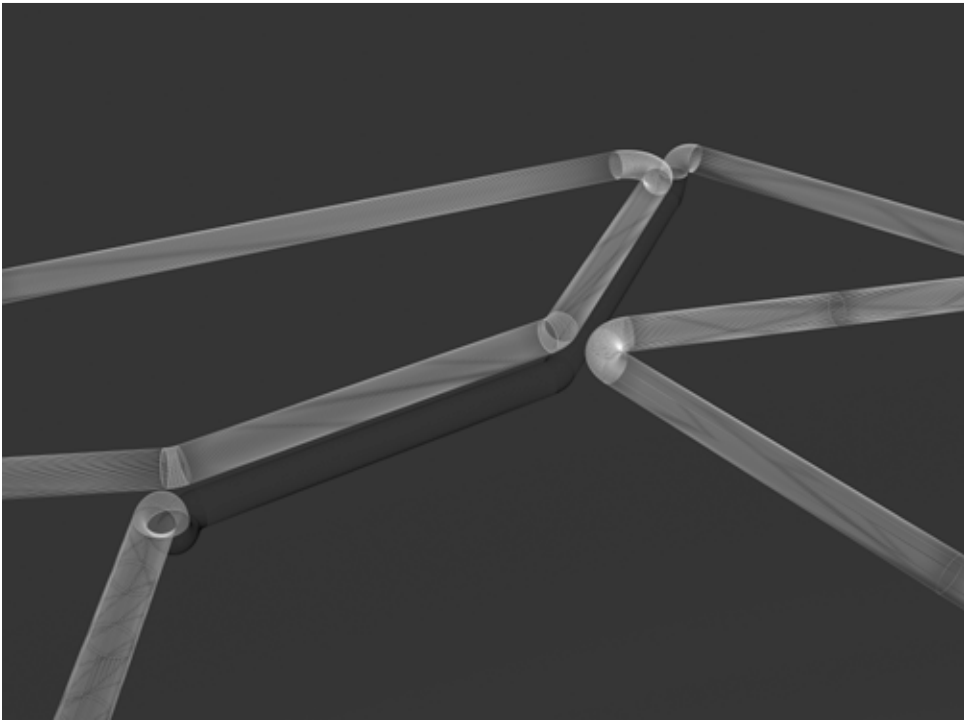
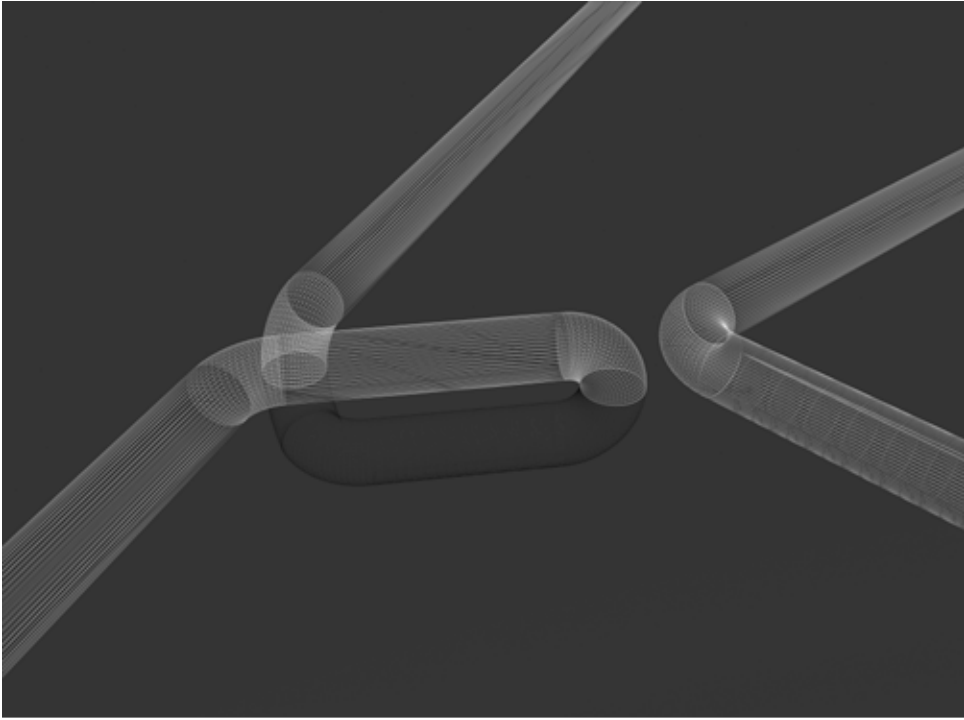
NEON SALT CRYSTAL

Iván Navarro Carvacho

Pedro Pulido Anker

TEXT BY ALEJANDRO MORENO JASHÉS





Details of digital model for Neon Salt Crystal sculpture by Pedro Pulido.

All we have learned about the universe –by looking at its endless exterior of unthinkable dimensions– one could learn by reading the interior, by penetrating the ground that we stand upon to reach the always mythologized underneath, because the centre is unknown, our centre.

We are into unknown territory while human beings attempts cities, communities, languages.

Minerals are the colours that are made under the ground; the colours that emerge surprisingly, red the blood of the body that opens when cut and unveils the exterior. The salt circulates through the blood and favours it. Scientifically we are made of 500 gr salt.

Sal (Eng.: salt) is also the informal command of expulsion in the Spanish language; the title of a pavilion that implies 'get out', but keeps you in through the appeal of the artistic lighting.

The neon is the analogy for the mineral that acquires colour underneath an always unknown ground. The neon crystal is the immanence, the power that certifies a presence. The neon that illuminates a country that when it advances it does not see the trail it leaves behind, because Chile advances forwards and backwards. Over an anorexic and saline geography, the neon crystal is from the land of the salt that creates scenery, a replica of a landscape that awaits encounters and accepts catastrophe without aesthetics or compassion.

Neon is the writing of the extension; the welcome and the humour that an ephemeral cultural construction confronts when entering into a possibility of space, always incomplete, tense and naked.

The space is nakedness; architecture is shame, the transaction of discomfort the individual.

The *Crystal* is the representation of the mirage that is without a doubt the threshold into the centre of the earth.

LOCAL TERRAIN

Cristóbal Palma Domínguez



A set of 7 short films were commissioned to Cristóbal Palma to accompany the exhibits of the seven architects participating in the Pavilion of Chile at the 13th International Architecture Exhibition – la Biennale di Venezia.

These short films were conceived as a complement rather than an illustration of the work presented by the participants.

In some cases the approach is more abstract, in others more didactic, but always trying to allow the viewer to get a better sense of the issues presented in the different essays of the actual locations involved.

7 short documentaries filmed and directed by Cristobal Palma during the first semester of 2012.



Chuquicamata (Pedro Alonso exhibit).



Geometric Hot Springs (Germán del Sol exhibit).



Salt Mine.

BIOGRAPHIES

Curators and Pavilion Design

MARÍA PILAR PINCHART SAAVEDRA was born in Santiago, Chile in 1971. Architect from the Pontificia Universidad Católica de Chile. Based in Madrid, Spain, since 2001, she obtained a Master's Degree in Business Management, a Master's in Heritage and Conservation Studies Chile at ETSA, Madrid, and is a doctoral candidate in Architectural Projects at ETSA Madrid, specializing in Economy and Corporate Branding. Currently she teaches at the School of Architecture of the Universidad Pontificia de Salamanca and in the Master Programs at the Instituto Europeo di Design in Madrid. She has worked and directed projects in four different countries and has been the head of two studios of architecture in Madrid. In 2008 she founds her firm Pilar Pinchart Arquitectos, based in Madrid. Her theoretical and practical work has been widely internationally exhibited and published in architecture and art magazines. In addition to her professional practice, she is editor of the architectural and social issues fanzine Skfandra.

BERNARDO VALDÉS ECHENIQUE was born in Princeton, United States in 1975. He is an Architect and Master in Architecture from the Pontificia Universidad Católica de Chile. He taught at the School of Architecture of the Pontificia Universidad Católica de Chile and Universidad Andrés Bello. He has worked in the Ministry of Housing and Urban Planning of Chile. He is currently based in Santiago, Chile where he works focused on the relationship between architecture and policies. He is partner and co-founder of MAPA Consultants that has actively participated in private and public sectors. His architectural work includes the exhibition design for the XVI Architecture Biennale in Chile. He is currently a professor at the School of Architecture of the Universidad Diego Portales, where he is also the Coordinator of the Continuing Education and Globalization Department.

Commissioner

CRISTÓBAL MOLINA BAEZA was born in Santiago, Chile in 1976. He is an Architect, educator, researcher and editor. He obtained a B.Arch and M.Arch from TSA Tulane University and is a Ph.D candidate at ETSAB-UPC in Barcelona, Spain. He was formerly the Architectural Editor of CA magazine and Editorial Coordinator of ARQ magazine. He has published articles on modern and contemporary architecture, participated as a juror in architectural competitions and commissioned the

Chile Pavilion at the 2011 Shenzhen & Hong Kong Bi-City Biennale of Architecture/Urbanism that won the Public Choice Award. He is currently the Architectural Coordinator of the National Council of Culture and the Arts of the Chilean government and a professor at the School of Architecture of the Universidad Diego Portales, where he has taught courses in architectural history, theory and architectural design since 2005.

Participants

PEDRO ALONSO ZÚÑIGA was born in Santiago, Chile in 1975. He obtained a Bachelor and a Master's degree in architecture at the Pontificia Universidad Católica de Chile, 2000. He has a Ph.D at the Architectural Association, where he teaches since 2005 and is currently a visiting tutor of the History and Critical Thinking' Masters Program (HCT MA). He teaches Design and Architectural Theory at the Pontificia Universidad Católica in Chile, institution where he is the Director of the Master's Program in Architecture (MARQ). His book, *Deserta; ecology and industry in the Atacama Desert* (Santiago: ARQ, 2012) was published along with numerous articles in international magazines. Along with H. Palmarola, was awarded with the RIBA Research Trust (2008). In 2010 he was awarded the Getty Research Grant, a Fellowship as Visiting Scholar at the CCA in Montreal and the Prince Claus Fund in Amsterdam (2011).

JUAN PABLO CORVALÁN HOCHBERGER (SUSUKA) was born in Geneva, Switzerland in 1973. He is an Architect from Ecole d'Ingénieurs de Genève, studied at the Universidad de Chile and has a Master's degree from the School of Architecture at the Berlage Institute. He has published articles and his projects have been published in international architectural magazines and he lectured and imparted workshops worldwide. He is currently a professor at the Universidad de Talca and is a founding member of Supersudaca and Susuka (the Chilean base), founded in 2004. Susuka, together with José Luis Abasolo Llarías (who has worked on reconstruction projects and investigations in several countries and is a member of URBZ, a think tank based in Mumbai and Santiago, who he works with since 2012 on the project "Sao Paulo Calling" curated by Stefano Boeri), collaborate together in this occasion.

ALEJANDRO ARAVENA MORI (ELEMENTAL) was born in Santiago, Chile in 1967. He is an Architect from the Pontificia Universidad Católica de Chile and he had postgraduate studies from the Università IUAV di Venezia and Etching studies at the Accademia di Belle Arti di Venezia. He teaches at the Pontificia Universidad Católica de Chile since 1994 and he taught at GSD of Harvard University from 2000 to 2005. He is a jury member of the International Pritzker and Fellow Award at the Royal Institute of British Architects (RIBA). He received the Silver Lion Award at the 11th International Architecture Exhibition of la Biennale di Venezia among other international awards. He is currently the Executive Director at Elemental S.A.

GENARO CUADROS IBÁÑEZ was born in Santiago, Chile in 1967. He is an Architect from the Universidad La República and he has a Master's degree in Applied Science, special mention in Urban Studies and Land Development from the l'Université Catholique de Louvain. He has been a policy-maker in urban heritage, and investment coordinator of urban and rural lands pertaining to the Chilean government. He is also consultant for the Mexican government in local crime prevention in Tapachula, Monterrey, Torreón and Ciudad Juárez in México. He is currently professor of Urban Studies at the School of Architecture of the Universidad Diego Portales where he is also the Director of the City and Landscape Lab.

GERMÁN DEL SOL GUZMÁN was born in Santiago, Chile in 1949. He is an Architect from the ETSAB-UPC in Barcelona, Spain in 1973. He has obtained awards in Chile and other countries, like the first prize at the III Latin-American Architecture Biennale (2002) and in the biennales of Miami (2001), Quito (2000), Santiago (2004), and the Grand Prize at the Landscape Competition in Moscow 2005, the World Architecture Arup Award for Best Latin-American architectural piece in 2001 and the National Architectural Award of Chile in 2006, among others. His main projects are the Chilean Pavilion at the Expo Sevilla in 1992, the Explora Hotel and the Remota Hotel in the Chilean Patagonia, the Explora Hotel and the Puritama Hot Springs in Atacama, the Gracia Vineyard in Totihue, the Geometric Hot Springs in Villarrica, the Seña vineyard in Aconcagua, as well as housing projects in Madrid and Barcelona. His architectural ideas have been published in two books and his works have been published in over 300 articles in books and architectural magazines.

IVÁN IVELIC YANES was born in Viña del Mar, Chile in 1970. He is an Architect from the Pontificia Universidad Católica de Valparaíso and he obtained a Ph.D from the Universidad Rey Juan Carlos de Madrid. He is currently professor at the School of Architecture and Design of the Pontificia Universidad Católica de Valparaíso and an active member of the Open City of Ritoque. He has focused his researches on architecture and its surroundings. In the framework of the workshops at the Pontificia Universidad Católica de Valparaíso, and since the year 1988, he has made several voyages dedicated to the study and development of Travesías in South America.

RODRIGO TISI PAREDES was born in Santiago, Chile in 1971. He is an Architect and a Master in Architecture from the Pontificia Universidad Católica of Chile and he obtained a Ph.D in Performance Studies at the Tisch School of Arts of New York University. He has taught at the Pontificia Universidad Católica of Chile, Universidad Diego Portales, Universidad Técnica Federico Santa María, New York University and Parsons School of Design. He is currently the Dean at the Faculty of Arts, Design, Architecture and Applied Technology of Universidad de Artes, Ciencias y Comunicación (UNIACC).

PEDRO PULIDO ANKER was born in Santiago, Chile in 1971. He is an Architect from the Pontificia Universidad Católica de Chile. His interest in public Architecture led him to design and built two municipal Schools and several residential projects in his hometown Chile before he moved in 2005 to New York City, to work for Iván Navarro as a studio and Project manager in several Art assignments that needed an Architectural approach. Parallel to his artist collaborations he remained close to the Architectural practice working for Jonathan Kirshenfeld Architect P.C. He currently works and lives in Brooklyn, where he formed the Music Project "Recipol" and is part of the band "Nutria NN", both part of Navarro's music label "Hueso Records".

IVÁN NAVARRO CARVACHO was born in Santiago, Chile in 1972. He is known internationally for his socio-politically charged sculptures of neon, fluorescent and incandescent light. In 2009, he represented Chile at the 53rd Venice Biennale. His work is held in the public and private collections of the Hirshhorn Museum and Sculpture Garden (Washington, DC), Virginia Museum of Fine Arts (Richmond, VA), Fonds National d'Art Contemporain (Paris), Towner Contemporary Art Museum, (Eastbourne, UK), LVMH Collection (Paris), Saatchi Collection (London), Martin Z. Margulies Warehouse (Miami, FL), and Centro Galego de Arte Contemporánea (Santiago de Compostela, Spain). He also is the creator of the record label "Hueso Records", through which he produces several independent Musicians from the alternative scene around the world. He currently lives and works in Brooklyn.

CRISTÓBAL PALMA DOMÍNGUEZ was born in Oxford, UK, in 1974. He studied at the Architectural Association (AA) in London to then start his career as a photographer focused primarily on architecture and urban landscapes. Some of his recent editorial work includes commissions for titles such as: *Monocle*, *Wallpaper*, *Wire*, *The New York Times*, *Domus* and *Architectural Digest*. In addition to his photographic work, Palma began to produce short architecture films in 2010, work which has been shown in Canada, Colombia and Portugal. Since 2008 he is based in Santiago, Chile and is represented by Galería AFA.

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ALEJANDRO ARAVENA - ELEMENTAL

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Photographies: Alejandro Aravena, Felipe Combeau, Víctor Oddó. Guy Wenborne (www.guy.cl) (Aerial Photo of Santiago).

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GERMÁN DEL SOL

Collaborators: Francisca Schuler, Carlos Venegas.

Photographies: Germán del Sol, Guy Wenborne.

IVÁN IVELIC

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Cancha (nf, 'kantʃa) is a pre-hispanic Quechuan word that indicates a void that enables the connections with our ground as well as among people. In urban terms similar to the Spanish *Plaza Mayor*, the word is used in South America to designate a field with limits and rules where people play, where the harvest is measured and distributed. Sacred during the Mapuche *Machitún*, it is the field for the ancient game of *Palín*.

Cancha is the reference used to comprehend our Chilean Ground, our *Common Ground* which is not urban but territorial, not a "via Apia" but the Andes (used by the Incas to connect their domains), so in the same way that for Ruskin the monument disappears when it is seen, geography disappears when is recognized in a process where territory becomes resources, producing a heritage that builds a landscape.



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