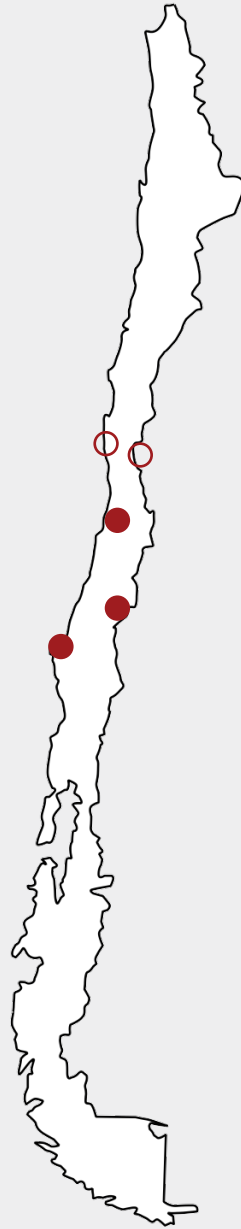


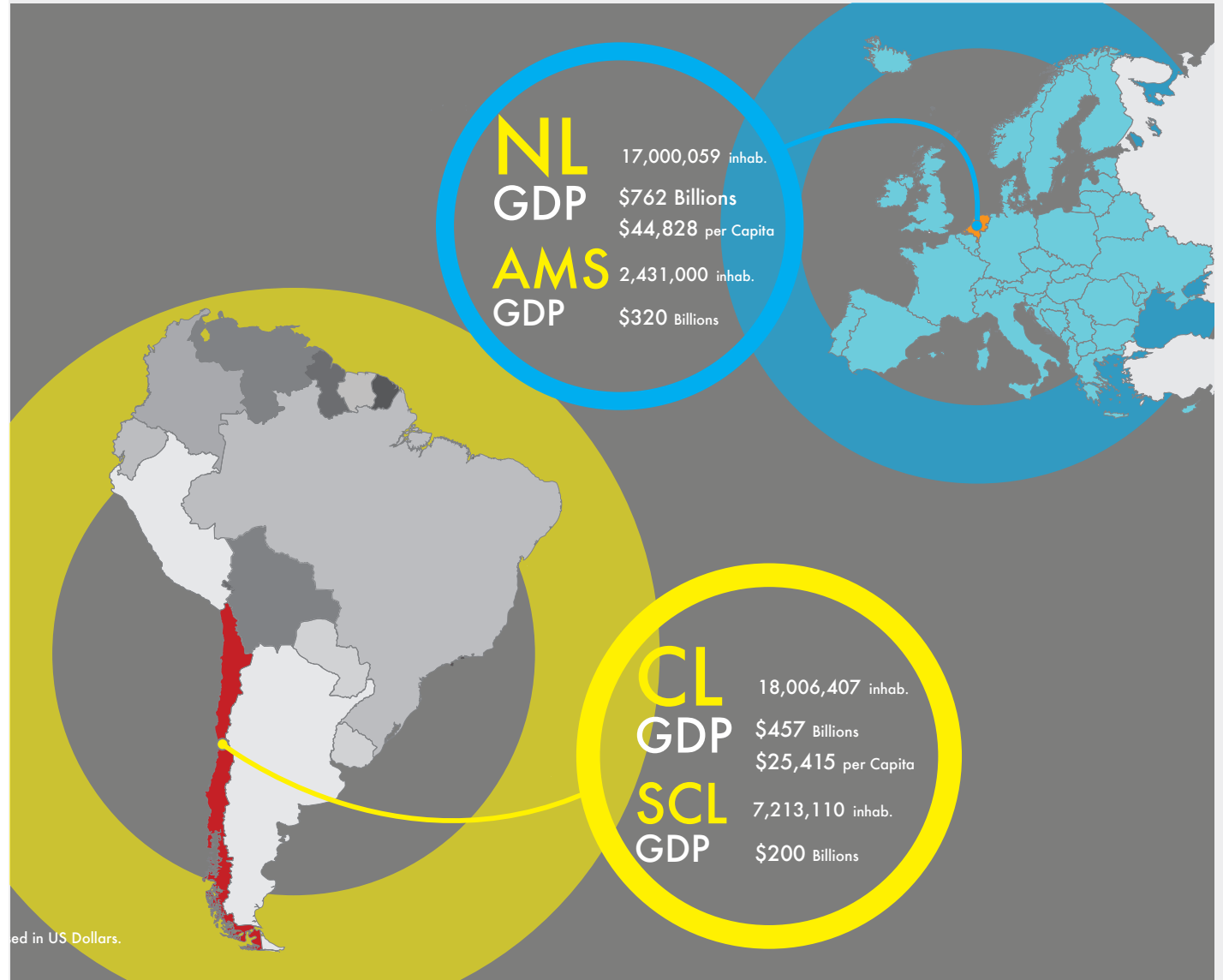
CHILE

OKTOBER + NOVEMBER 2017

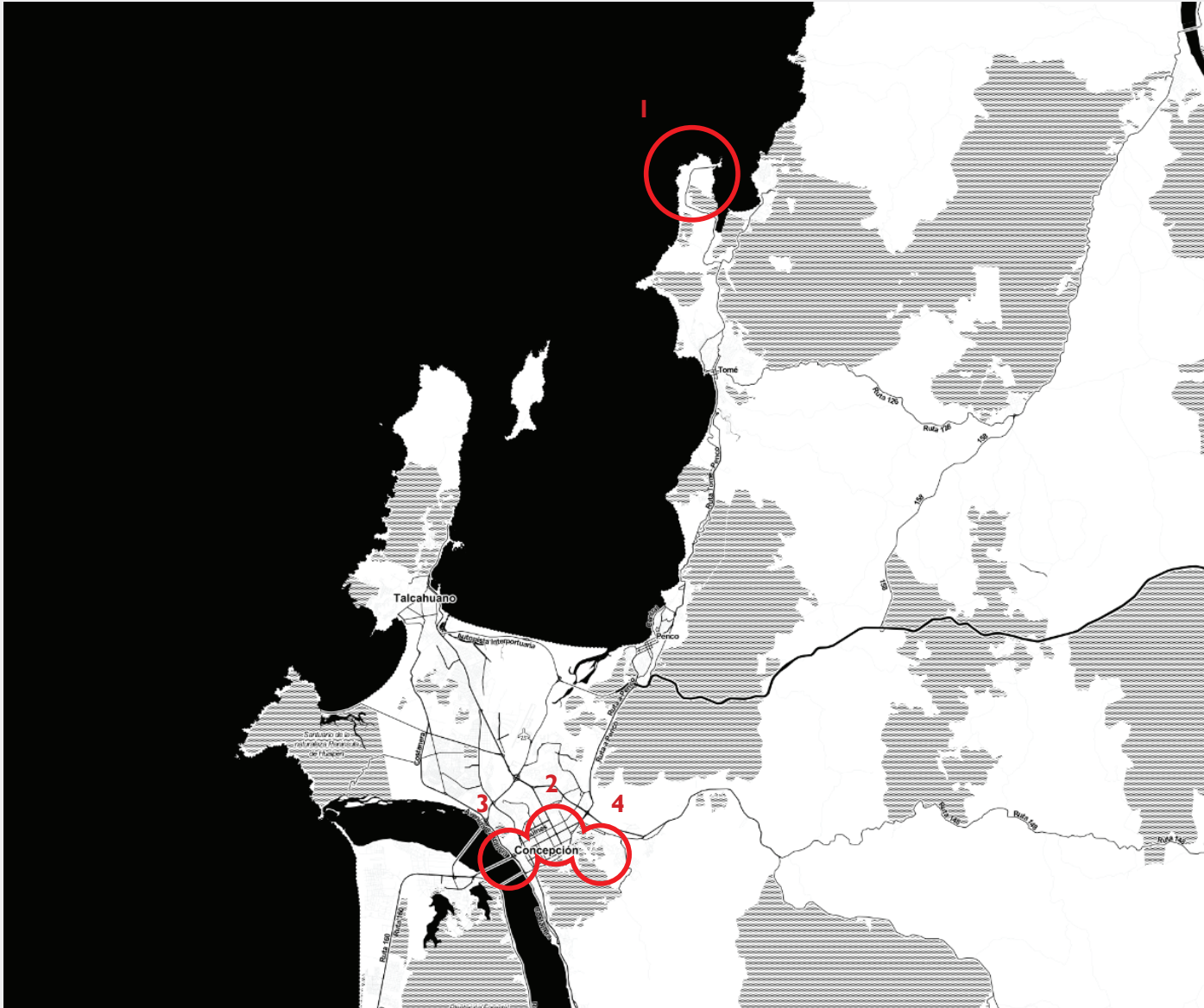
- 1 SANTIAGO
- 2 CONCEPCIÓN
CHILLÁN
CONSTITUCIÓN
MILLAHUE
- 3 VALPARAÍSO



ECONOMY



CONCEPCIÓN



- 1 **CASA POLI**
PEZO VON ELLRICHSHAUSEN
2005
Calle Rapa Niu 1, Peninsula de Collumo, Tomé
- 2 **EDIFICIO DE LA CAJA EMPLEADOS PARITUCULARES**
ABRAHAM SCHAPIRA, RAQUEL ESKENAZI, OTHERS
1971
Calle Castellón 435, Concepción
- 3 **EX-TRAIN STATION OF CONCEPCIÓN**
LUIS HERREROS
1941
Av. Arturo Prat 525, Concepción
- 4 **CENTRAL LIBRARY UNIVERSITY DE CONCEPCIÓN**
EMILIO DUHART, ROBERTO GOYCOLEA
1961
Chacabuco 1363, Concepción

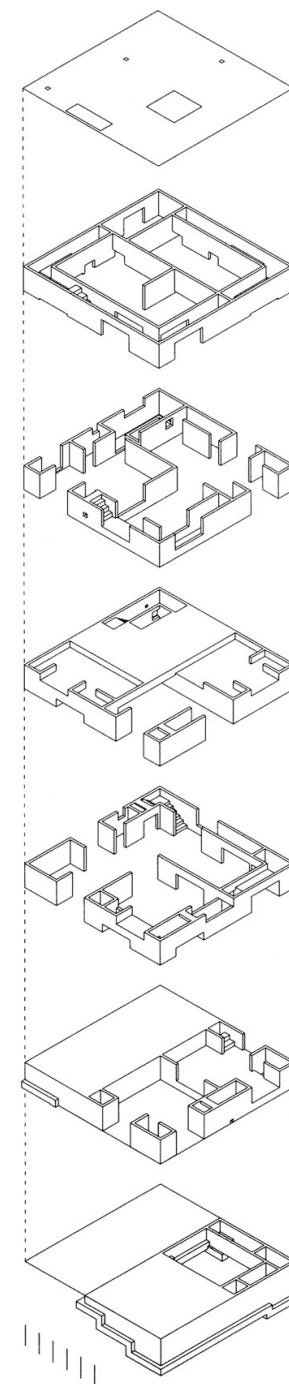
CASA POLI

CALLE RAPA NUI I,
PENINSULA DE COLIUMO; TOMÉ

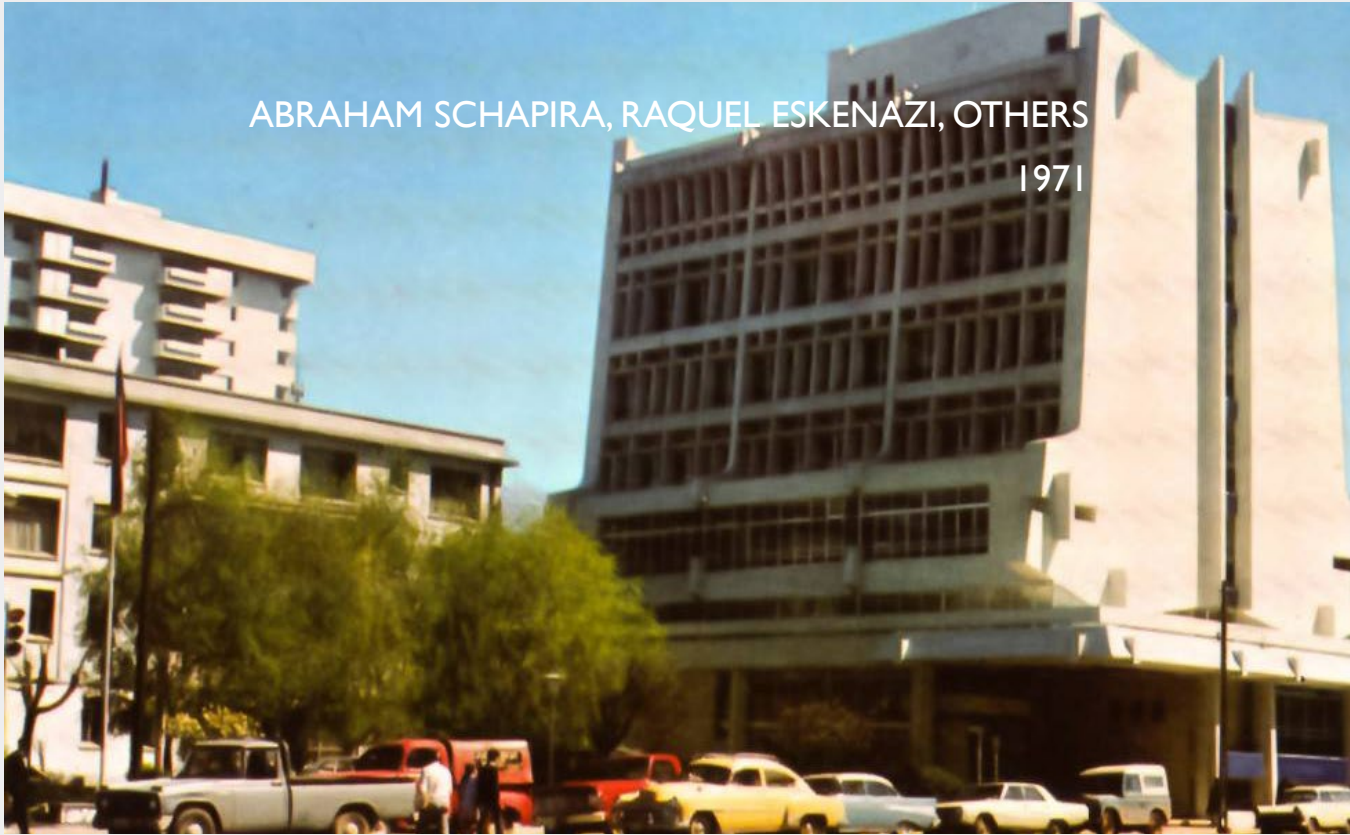
The work is located on the Coliumo peninsula, in a rural setting scarcely populated by farmers, independent fishermen and a few summer tourists. It is a distant location that, we believe, is not far from the reality of the raw dream described by Martinez Estrada. There, a compact and autonomous piece was built in order to capture at least two things: the sensation of a natural podium surrounded by vastness and the dizzying and wide open space produced by the sight of the sea washing against the rocks at the foot of the cliffs.

The building functions both as a summer house and a cultural center. This established a contradictory use: the interior would have to mediate between a very public aspect and a more intimate and informal one. That is, it had to be both monumental and domestic without any of the negative aspects of either one affecting the other. Therefore, we decided not to name the rooms by function but instead to leave them nameless and functionless, just empty rooms with varying degrees of connection between them. Then we decided to organise all the service functions in an oversized perimeter (the functional width), inside a thick wall that acts as a buffer. That hollowed, empty space houses the kitchen, the vertical circulations, the bathrooms, the closets and a series of interior balconies that protect the windows from the sun (to the north) and the rain (to the west). If necessary, all the furniture and domestic objects can be stored inside the perimeter, freeing up the space for multiple activities.

PEZOVON ELLRICHSHAUSEN
2005



ABRAHAM SCHAPIRA, RAQUEL ESKENAZI, OTHERS
1971



EDIFICIO DE LA CAJA EMPLEANDOS

CALLE CASTELLÓN 435, CONCEPCIÓN

Conceived by the team of architects Abraham Schapira and Raquel Eskenazi together with Leon Messina and Carlos de la Barra, this project won the competition called by the Caja de Empleados Particulares for two buildings in Concepción, one administrative and residential and one strictly residential with a base plate dedicated to commerce, (then discussed from the other located just meters from this).

A reformulation of the idea of the plate + tower in which the tower happens to be an expressive volume that in the original project seemed to float on the plate, which has the most public enclosures and inside the space flows through double heights and mezzanines that form a dynamic and different enclosure. The tower stood out for its height and expression, with subtle curves and a modern façade composition in which the windows were fused with blue acrylic pieces that give a significant presence, especially at night when the lights of the building are turned on.

The chromatic aspect was of importance for the project of this building. In its façades ceramics of an intense blue were applied next to white tiles and Irmir ceramics of floral motifs in access walls and of the zócalo. Inside, blue acrylic railings and floral ceramics again but with blue and orange tones formed a polychrome that unfortunately could not be maintained for long. During the 1990s and 2000s it was occupied by INP and is currently used by the offices of Chile Atiende and Fonasa.

EX -TRAIN STATION OF CONCEPCIÓN

AV. ARTURO PRAT 525, CONCEPCIÓN

The organisation of the construction of a new station relapsed in the general director of the company, Jorge Guerra Squella. The new building was designed by the architect Luis Herreros, with the modernist inspiration of Loos and Le Corbusier.

Its structure is composed of a horizontal volume of three floors. It has two reception rooms with their respective ticket offices, one of first and second of class. In the center of the building a clock tower balances the structure with a vertical volume.

Inside the Reception Hall of first class access is the mural Historia de Concepción, created by the Chilean painter Gregorio de la Fuente, between 1943 and 1946. This mural, now a historic monument, is 62 meters long by 4.5 meters high, totalling an area of 280 square meters. In this mural the painter presents the historical sequence that Concepción has had from its origins until the mid-twentieth century.

The building was remodelled between 2006-2007, to be reopened by President Michelle Bachelet on September 14, 2007, as the new headquarters of the Regional Government of Biobío (Gore Biobío), the Regional Office of Biobío and the Regional Council of Biobío (Core Biobio). The building was redesigned according to a remodelling project that won a competition in 2000, prepared by the architects Smiljan Radic, Eduardo Castillo and Ricardo Serpell. The remodelling meant adding a fourth floor. Its clock tower was modified, and the galleries that connected to the main building with the Arturo Prat Avenue were eliminated. Thus this building happens to be the center of the Civic District of Concepción.

LUIS HÉRREROS

1941



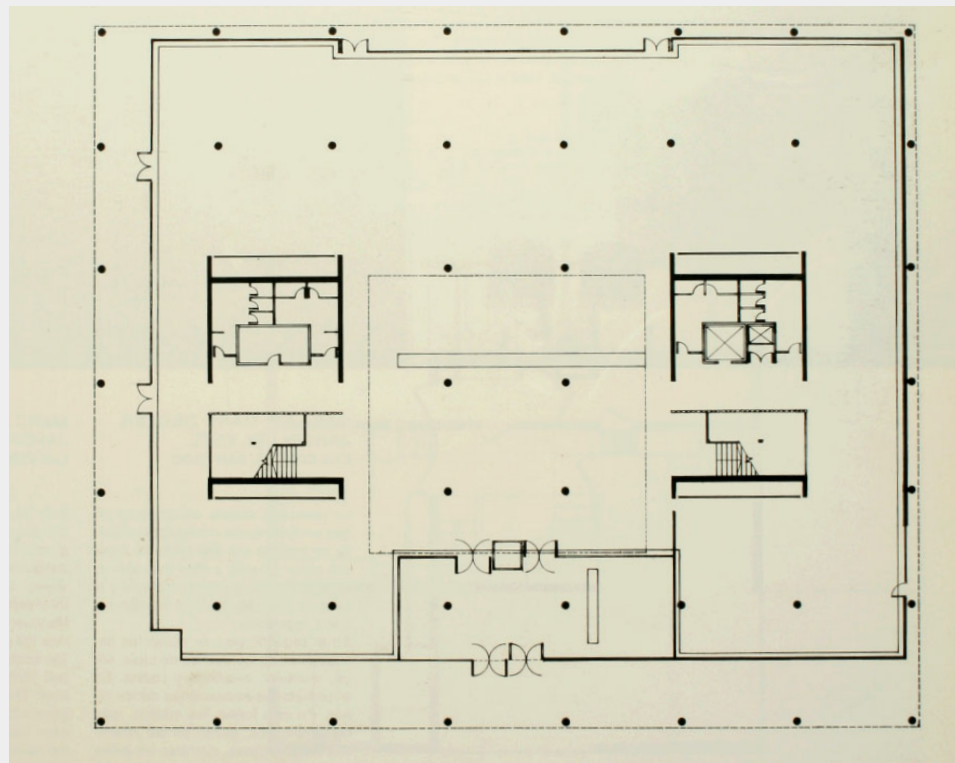


CENTRAL LIBRARY UNIVERSITY

CHACABUCO 1363, CONCEPCIÓN

The first master plan for the University of Concepción campus was developed by Karl Brunner in 1930. The composition considered isolated buildings in a park area and convergent avenues to a square that was characterized by a campanile and a Central Library. The space was left closed towards the southeast.

In 1959, under UNESCO patronage, a new plan for the next 25 years was initiated and Emilio Duhart H. was selected as city planner and architect. A fundamental concept in the inception of the proposal was the transformation of the campanile square, initially conceived as a center of gravity of the complex and confluence point for the new axes of growth, given by the topography of the site, and the existing, of Brunner lay-out. The southeast is opened creating a magnificent longitudinal space that acts as a spine giving order and meaning to the organization of a new campus. To achieve this, one of the hills partly had to be leveled and modelled. As a result the whole campus is firmly rooted in the space formed by the surrounding hills and one feels a profound sense of place. The center is formed by a huge lawn and pedestrian walkways. On one end the space is crowned by the Forum and the old Campanile, on the other by the new Central Library. The northeast axis the has not been built.



The new Open Air Forum forms the core of the campus, a gathering point for all citizens and frequently the seat of the many cultural and social activities. Its space is organized by the Campanile and the "Monument of the Founder". The architect designed several modular steel structure buildings, using steel elements produced by the, at the time, new steel-mill of Huachipato. The last building completed was the Central Library for 300,000 volumes. This work received the University Architecture Prize in 1970.

CHILLÁN

- **1 CATHEDRAL OF CHILLÁN**
HERNÁN LARRAÍN ERRÁZURIZ
1939
Avenida Arauco 505, Chillán
- **2 COPELEC BUILDING**
JUAN BORCHERS, JESÚS BERMEJO,
ISIDRO SUÁREZ
1964
Calle Maipon 1079, Chillán
- **3 ESCUELA MÉXICO DE CHILLÁN**
MURALS BY DAVID ALFARO SIQUEIROS
1942
O'Higgins 250, Chillán





HERNÁN LARRAÍN ERRÁZURIZ

1939

CATHEDRAL OF CHILLÁN

AVENIDA ARAUCO 505, CHILLÁN

The St. Charles Borromeo Cathedral (Spanish: Catedral de San Carlos de Borromeo) Also Chillán Cathedral, is a temple of the Catholic Church, home of the Diocese of Chillán located in the center of the city of Chillán, Chile in front of the Plaza de Armas, in the corner of streets Arauco and Libertad. It is also a symbol and icon of the city, as a result of the city's progress after the Chillan earthquake of 1939. It was declared a National Monument in December 2014.

The first cathedral of the city of Chillán was established in what today is known as Old Chillán, but this one was destroyed after the earthquake that affected the zone in 1835. As a result, the city was devastated and was transferred and reconstructed in its current location. The cathedral at that time was made of lime and brick.

After the Chillán earthquake of 1939, the cathedral was completely destroyed again, beginning that same year the reconstructions that culminated in 1950. In this new reconstruction, the architect Hernán Larraín Errázuriz was based on ideas of modernism. The figure of the 10 arches represent the prayer and the sign that is made with the hands at the moment of praying intercalando the fingers of the hands and closing them of oval form.



COPELEC BUILDING

CALLE MAIPON 1079, CHILLÁN

Due to the earthquake that destroyed Chillán, modern architecture flooded the city, being one of the most important works the Building of the Electric Cooperative of Chillán, located in the street Maipón.

Declared a Historical Monument in 2007, this work is based on the modernist approaches of Le Corbusier, but including an original contribution thanks to the critical analysis by the architects, resulting in an icon work of the country.

All this is reflected in architecture, through its elements and spatiality, especially in the innovative work of light within. Completely built in reinforced concrete, almost sculpted forms were designed, perforations, generating interior spaces that are part of a whole, and a facade that gives a unique character to the street where it is located.

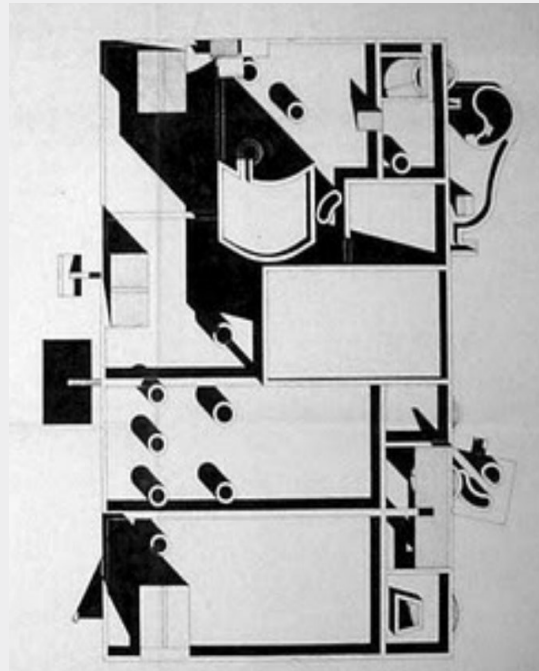
A very original concept with respect to the modern movement, was the generation of a building that respects the continuous facade inside a block in checkerboard. This is a result of the values of the reconstruction of Chillán, where we find continuity in the development of the existing plot, deeply rooted among its inhabitants.

In its interior we can see that the surfaces of the walls were used to generate the play of light, and on its exterior the design of the facade as a light filter, the curved shape on surfaces of double curvature, such as the box stairway, and access wall.



JUAN BORCHERS, JESÚS BERMEJO, ISIDRO SUÁREZ

1964





MURALS BY DAVID ALFARO SIQUEIROS
1942

ESCUELA MÉXICO DE CHILLÁN

O'HIGGINS 250, CHILLÁN

The murals of Siqueiros and Guerrero are a set of paintings made by Mexican artists David Alfaro Siqueiros and Xavier Guerrero at the Escuela México de Chillán, located at Avenida Libertador Bernardo O'Higgins No. 250, opposite to Plaza Héroes de Iquique, traditionally known as Plaza Santo Domingo. Since 2004, the murals as a whole are considered National Monument of Chile, in the category of Historical Monument.

The Mexico School was donated to Chile by the Mexican government, as a gesture of solidarity before the 1939 Chillán Earthquake, which destroyed several provinces of the country. Its construction took two years, inaugurating on March 25, 1942. Thanks to the efforts of the poet Pablo Neruda, the Mexican artists David Alfaro Siqueiros and Xavier Guerrero arrived in Chillán in the middle of 1940, with the task of translating the history of Chile and Mexico into the walls of the school. For their artistic value, the works they performed were declared National Monument of Chile, in the category of Historical Monument, by Decree Exempt No. 331 of May 20, 2004.

During 2008, the murals were submitted to a restoration by experts from the National Center for the Conservation and Registration of Artistic Heritage, CENCROPAM. The works were completed on November 21, 2009. However, only six months later, came the earthquake of 2010, which caused various damages. The mural From Mexico to Chile was the most affected, as it collapsed 35% of its pictorial layer. Again, the Mexican government provided assistance for the restoration of the murals, with a deadline of execution of 17 months, which is met in April 2013.

CONSTITUCIÓN

- **1 CONSTITUCION CITY LIBRARY**
SEBASTIÁN IRARRAZABAL
2015
Calle Oñederra 525, Constitución
- **2 CONSTITUCION CITY HALL**
PLAN ARQUITECTOS
2015
Portales 450, Constitución
- **3 CONSTITUCION CULTURAL CENTER**
ELEMENTAL
2015
Cruz 440, Constitución
- **4 SANTA ROSA SCHOOL & MEMORIAL**
LAND ARQUITECTOS
2013
O'higgins, Constitución
- **5 VILLA VERDE HOUSING**
ELEMENTAL
2010
Constitución



SEBASTIÁN IRARRAZABAL

2015



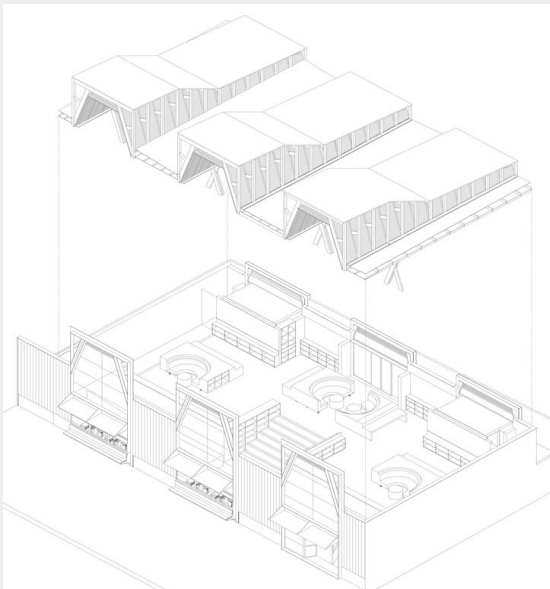
CITY LIBRARY

CALLE OÑEDERRA 525, CONSTITUCIÓN

The Public Library is part of a public-private initiative taken to rebuild the city of Constitución after the 8.8 degrees earthquake and tsunami that devastated the town during the year 2010. It is a small settlement situated in the very core of one of the biggest clusters of wood production in Chile. This situation gives identity to the town and also creates the best conditions to find not only high quality wood materials but also extremely well gifted carpenters to carefully craft a wooden building.

With regard to the formalisation of the project; it is the result of three main decisions. Firstly: In order to overlook the millenary trees of the civic square that is in front of the site; to rise the library 1,6 meters over street level. Secondly: With the purpose to filter and balance the light; to cover the 3 main areas of the programme (children, young and adult readers) with 3 reticulated wood naves and Thirdly: In consideration to communicate the public character of the edifice; to organise the façade with 3 monumental glass cases that not only invites to see new books arrivals but also-with its benches and canopies- offer shelter to the passerby.

Regarding the construction of the building; it is made almost entirely in wood and only the firewalls are done with exposed poured concrete. The structure is prefabricated and is made out of laminated pine. In order to rhythm the interior space and to make the loads and the construction process understandable, the wood beams an pillars are kept as visible as possible.



CITY HALL

PORTALES 450, CONSTITUCIÓN

Constitución Town Hall building was conceived not only because of the need to unify all local government offices in one building but also as part of the reconstruction of the city, which was devastated by an earthquake in 2010. The building is located in the civic center and adjacent to Current Town Hall building, which should be remodel.

The city has a particularity compared to other medium-sized cities in central Chile, because, in front of its “main square”, it has an equal sized site, open and walkable, called “The Civic Center”, which is transformed into a complex of two connected spaces visually unified.

In this “Civic Center”, our project is defined a separate series of volumes and shapes isolated among themselves, where the existing building is located. The virtue of this is that an open place originates and, therefore, drivable and observable from many points of view, being a noninvasive project to the current morphology of the place.

A number of circulations unify these volumes, including the existing building, allowing access to the town hall departments from different locations, resulting in a better versatility and approaching to the building by users.

The heights of the project are determined by volumes in context, maintaining two floor levels on the edge, same as the existing building, and three floor levels in the inner part of the project, matching the height of the already demolished old theatre and its new replacement building.

PLAN ARQUITECTOS
2015





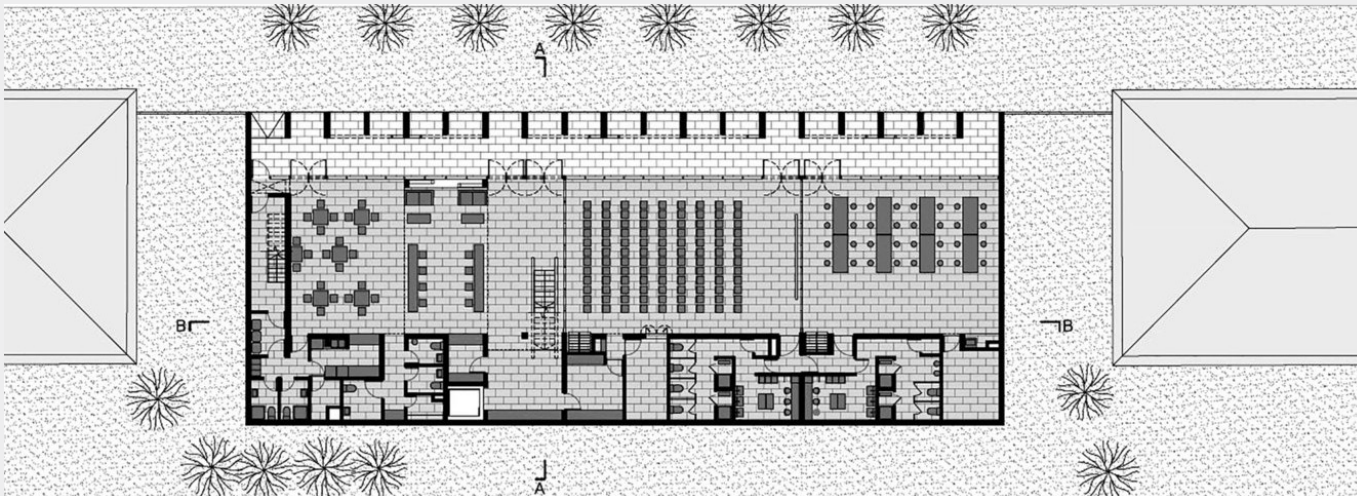
ELEMENTAL
2015

CULTURAL CENTER

CRUZ 440, CONSTITUCIÓN

Public building part of the project pipeline prioritized by the community for the Sustainable Reconstruction Plan for the city of Constitución after de 2010 earthquake and tsunami (PRES Constitución).

The project is located on a side of the town square, inaugurating the new civic character of Constitución's public buildings. The double-height portico is reinstalled as the characteristic space of institutional edifications, serving an environmental, urban and symbolic function. The project includes independent and flexible spaces, in order to give freedom of use to the community. Through simplicity and austerity, the design aims to give timelessness to a building intended to remain.



SANTA ROSA SCHOOL & MEMORIAL

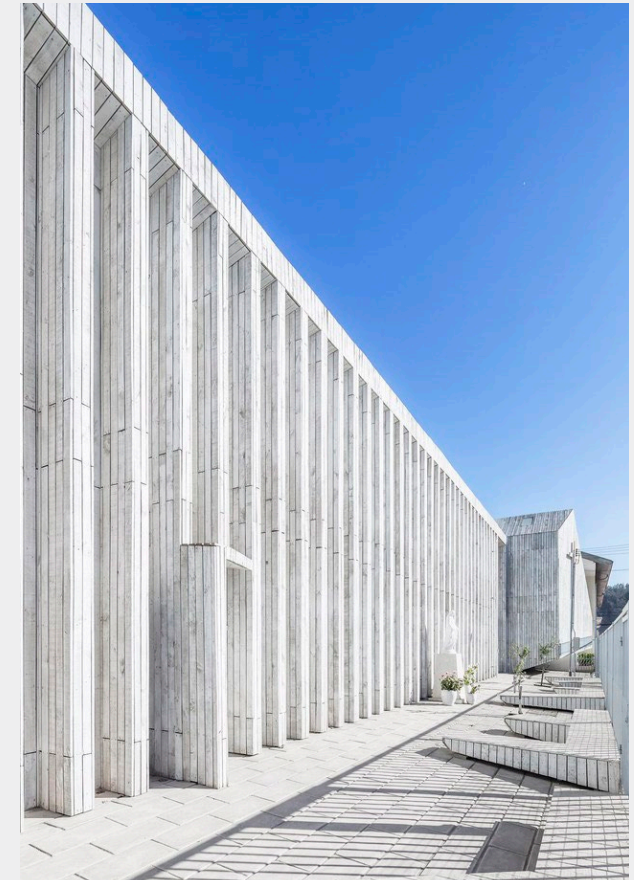
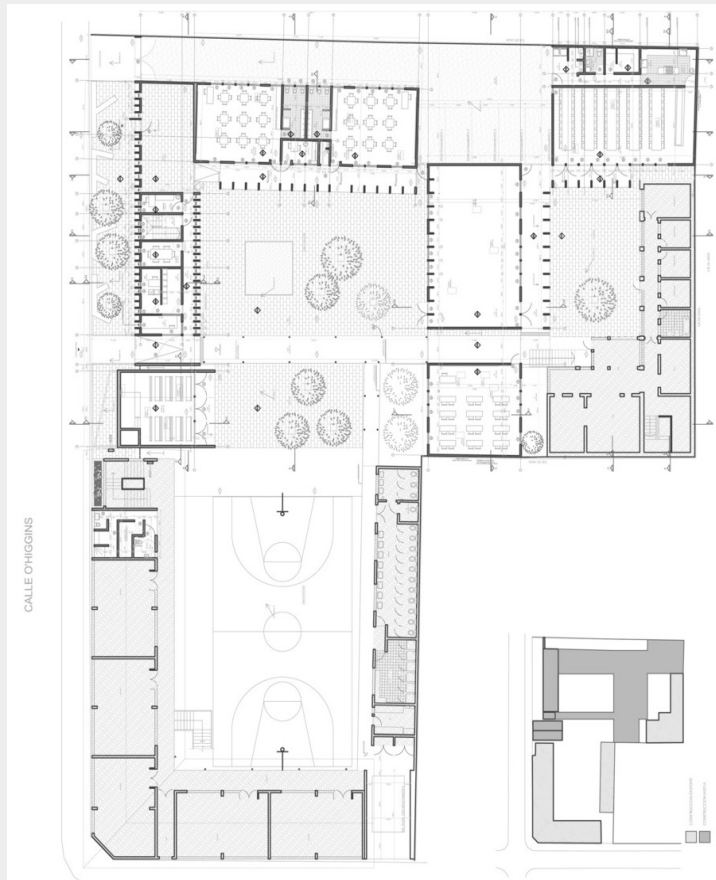
O'HIGGINGS, CONSTITUCIÓN

The 27th of February year 2010 Chile was stroke by an earthquake 8.8 on the Richter scale and Tsunami. These events strongly impacted the south central part of the country where the city of Constitución and Santa Rosa School is located. The coastal city of Constitución was one of the most devastated cities in the country with 80% destruction concentrated mainly in the historic city center. The Santa Rosa School lost about 50% of its facilities allocated inside an old adobe building.

To achieve this goal, the architects proposed different strategies: The first strategy is to create a public plaza for the city by setting back the building façade line about 4 meters into the site interior area (maintaining a continuous façade which also rescues the pre-existing and typical formal element of the old adobe building at historic center) freeing 140 m2 of public space for the city center of Constitution. In addition the plaza provides the main access to the school.

A second strategy is to contain the plaza space on the north-west extreme with a sculptural element that at the same time hosts the school chapel inside. This sculptural element was inspired by typical local rock formations seen along the coast of this city.

In addition, the chapel being a sculptural element plus the public space provided by the plaza is intended to be a Memorial for the victims of the catastrophe for all citizens that would visit this space.



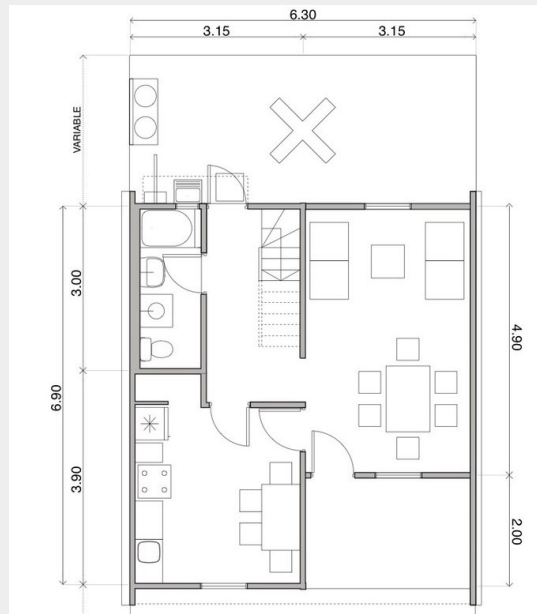
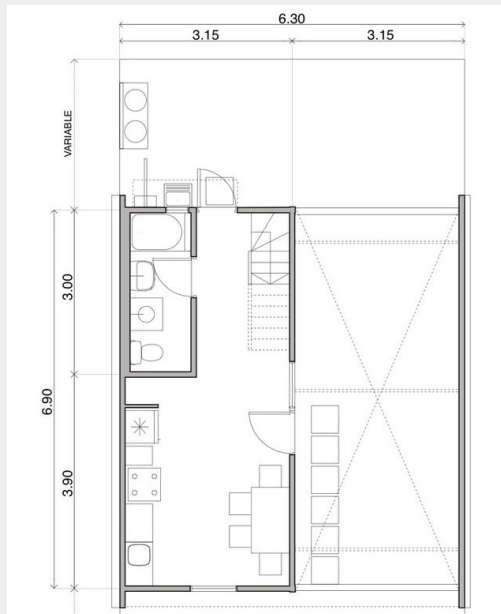


VILLA VERDE HOUSING

CONSTITUCIÓN

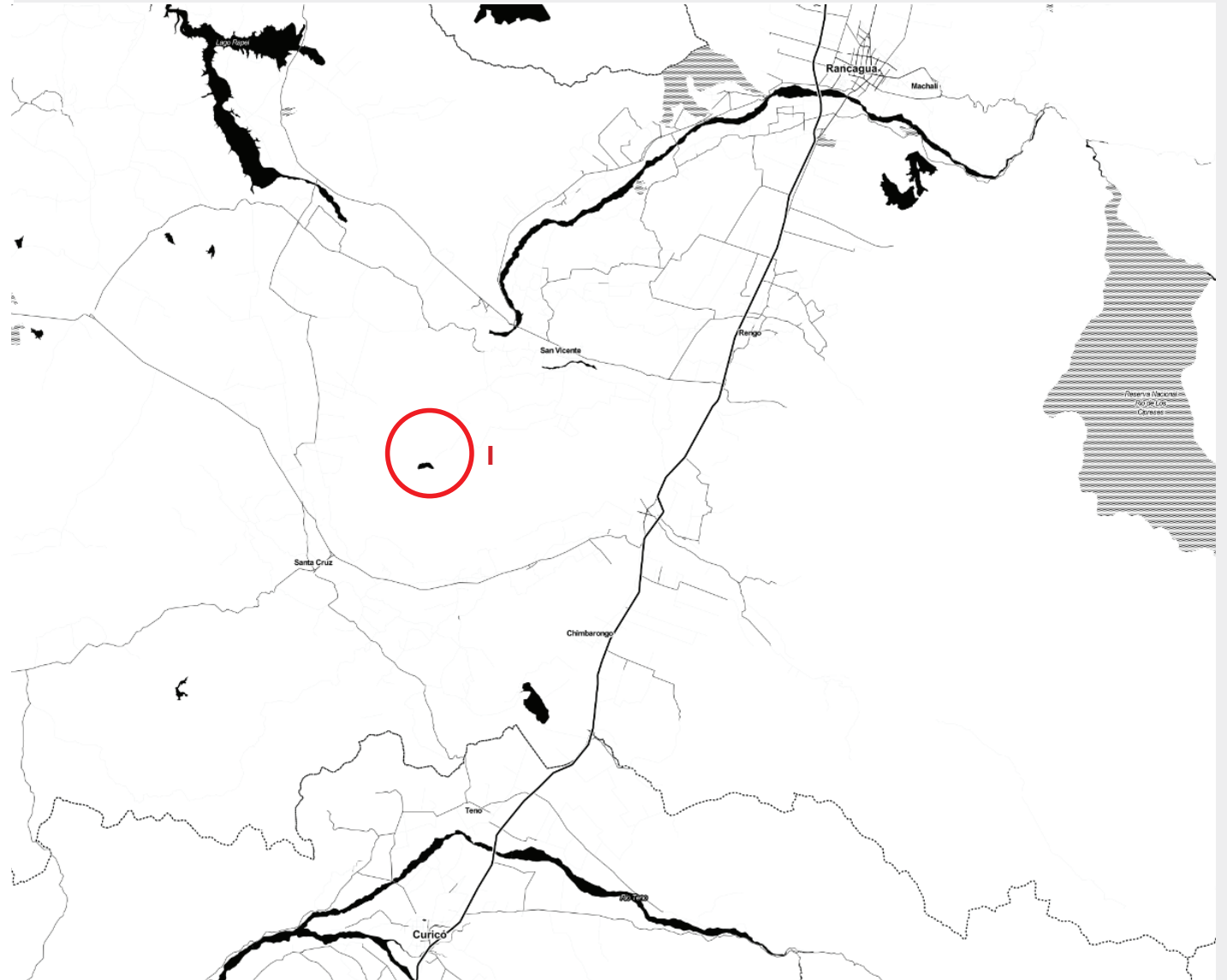
Arauco is a forestry company that called us in 2009 to develop a plan to support their workers in the process to have access to their definitive house. The architects were asked to develop a set of typologies within the current housing policy for Fondo Solidario de Vivienda I (FSV I, units up to 600 UF or US\$25,000 without debt) and for FSV II (units up to 1,000 UF or US\$40,000 with a bank loan). These designs would be a contribution of the company to their workers, a kind of subvention, so that housing committees could use them when applying for the regular system of public funds.

The importance of this project is that on the one hand, for the first time, it allowed to think about a design for the upper niche of the housing policy. If an innovative and competitive typology would be designed, it was possible to broaden the possible contribution to social housing.



MILLAHUE

I VIK WINE YARD
SMILJAN RADIC
2014
Millahue, VI Region





VIK WINEYARD

MILLAHUE, VI REGION

The VIK winery features a unique and unprecedented design, which is at once state-of-the-art, highly sustainable, technologically creative and a stunning visual experience which redefines the wine experience. The visionaries Carrie and Alexander Vik, embarked on an architectural competition of Chilean architects in 2007. Set amongst the mountains and sweeping valleys with the soaring Andes mountains in the distance, the winery has been thoughtfully designed to have minimal impact on the landscape and has implemented the most cutting-edge and advanced technology while also striving to create a unique design.

The transparent, stretched fabric roof allows for natural sunlight to permeate the winery and thereby to operate without artificial lighting. The entrance to the winery is an arresting visual display of a two-degree sloping plaza of running water streaming over the space, which provides an additional cooling element. Placed throughout the plaza of the running water is a sculptural installation by Smiljan Radic and Marcela Correa, Chile's talented husband and wife team. The majority of the building is located underground to naturally cool the wine during the wine making process by maintaining a consistent temperature of 57 degrees using the natural thermal amplitude of the valley.

Upon entering the interior of the winery, visitors will be guided through the internal workings of the winery which takes them through the entire wine making process, depending on the season, from crushing and fermentation to barreling, aging and tasting. Dining takes place in the glass pavilion among sculptures by Marcela Correa while viewing the VIK vineyard in the surrounding majestic nature.

