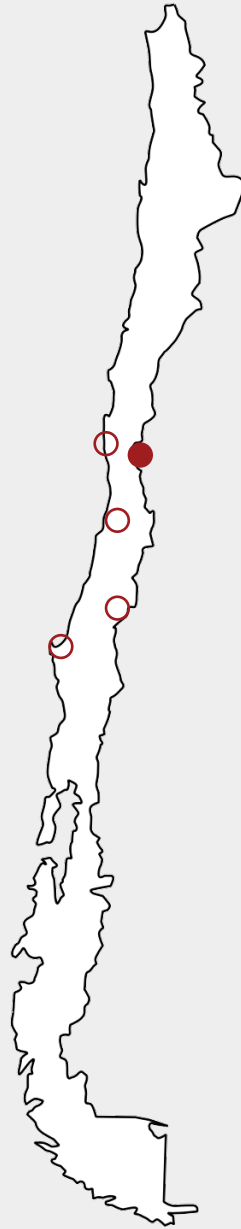


# CHILE

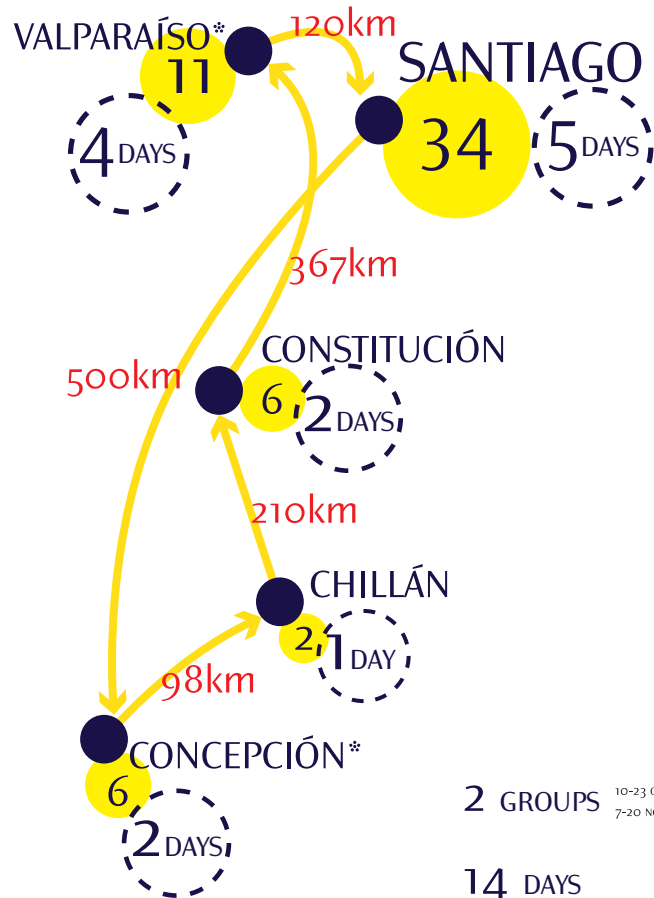
OKTOBER + NOVEMBER 2017

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



# TRAVEL PLANNING

CHILE 2017



2 GROUPS 10-23 OCTOBER  
7-20 NOVEMBER

14 DAYS

±60 PROJECTS

5 CITIES

## Oktober 2017

Pieter Boerstra  
Paul de Vroom  
Bart Duvekot  
Ieke Frankenmolen  
Digna Hiel  
Joke Lanphen  
Menno Ongering  
Jacques Prins  
Jos Speller  
Henk Spreeuwenberg  
Hans van Olphen  
Jasper van Zwol  
Mechtild Linssen

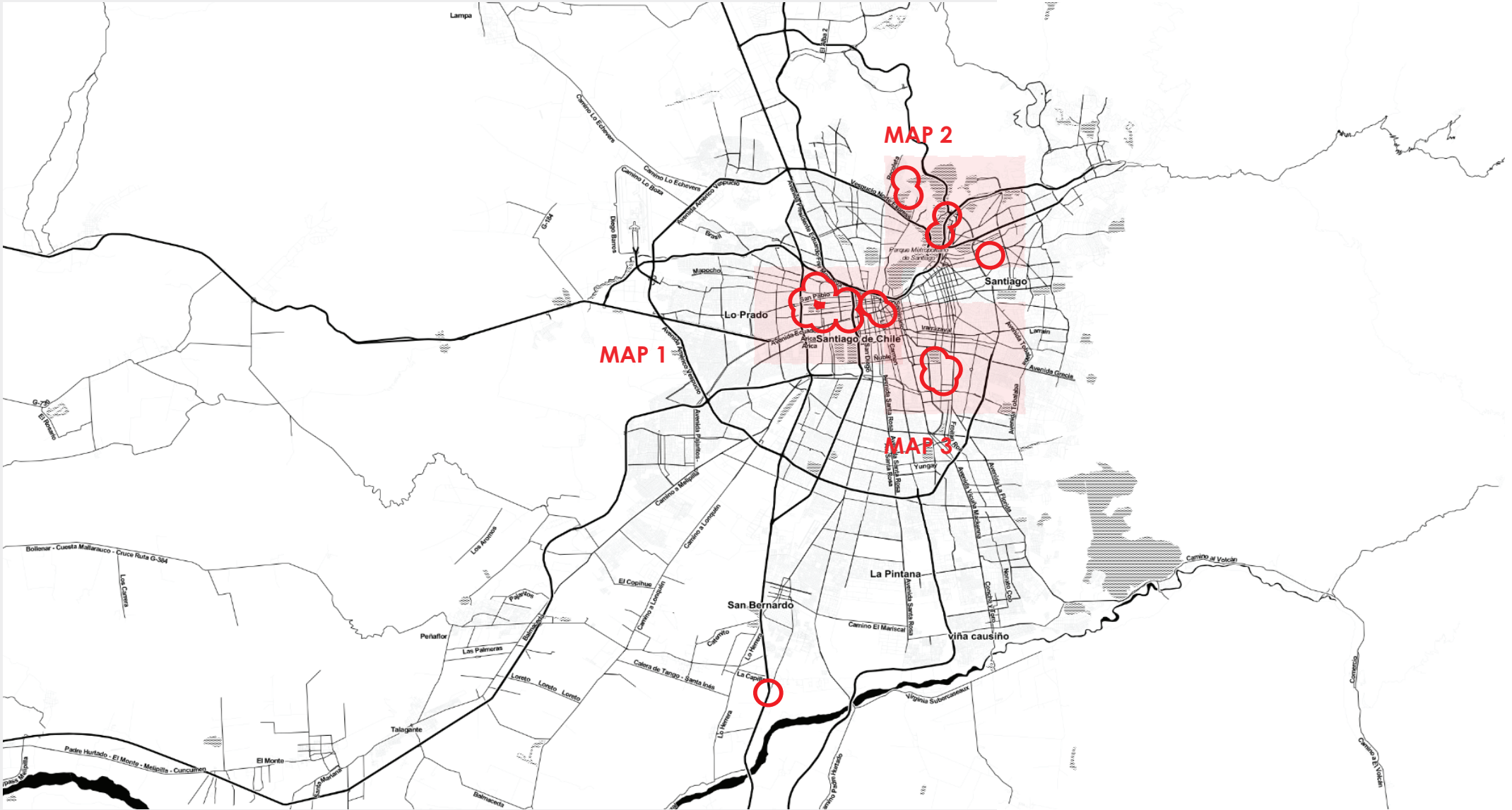
## November 2017

Marlies Cordia  
Jan Hein Daniels  
Juliette Daniels  
Joost de Haan  
Noud de Vreeze  
Natascha Drabbe  
Eugene Franken  
Simone Gerards  
Jeroen Geurst  
Maarten Grasveld  
Jannie Landa  
Maria Marechal  
Gert Jan Meijer  
Marion Grasveld  
George Pollman  
Esmeralda Geurst  
Joelma Rodrigues de Sousa  
Hans van Heeswijk  
Harry van Helmond  
Ton van Namen  
Rein van Wylick  
Fons Verheyen  
Anouk Vermeulen  
Ruud Wilmink

## ORGANISATIE

Bart Duvekot  
Jet Christiaanse  
Harry van Helmond  
Ton van Namen  
Manuel Toledo  
Paul de Vroom  
Jasper van Zwol

# SANTIAGO



# MAP I

## SANTIAGO



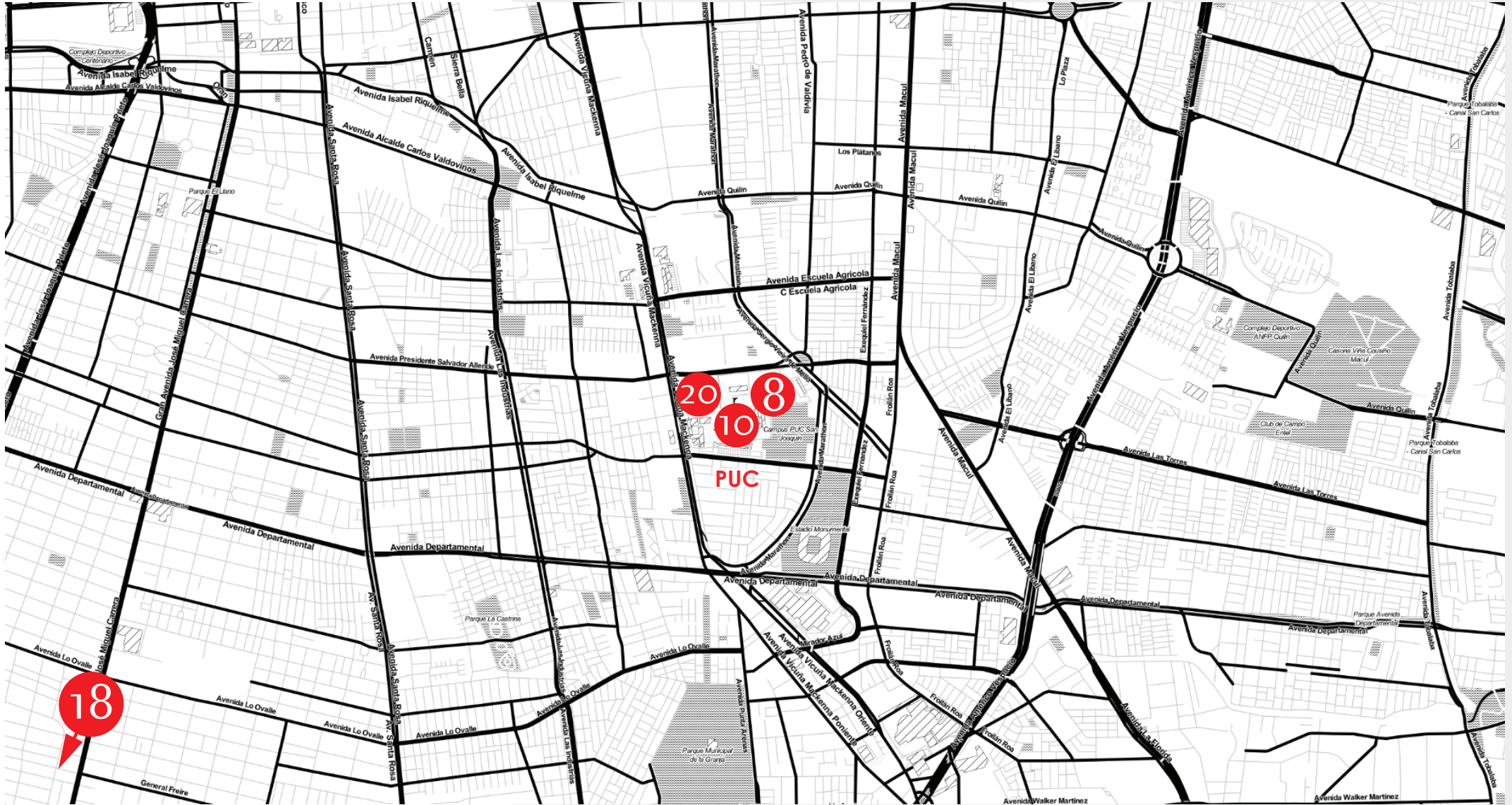
# MAP 2

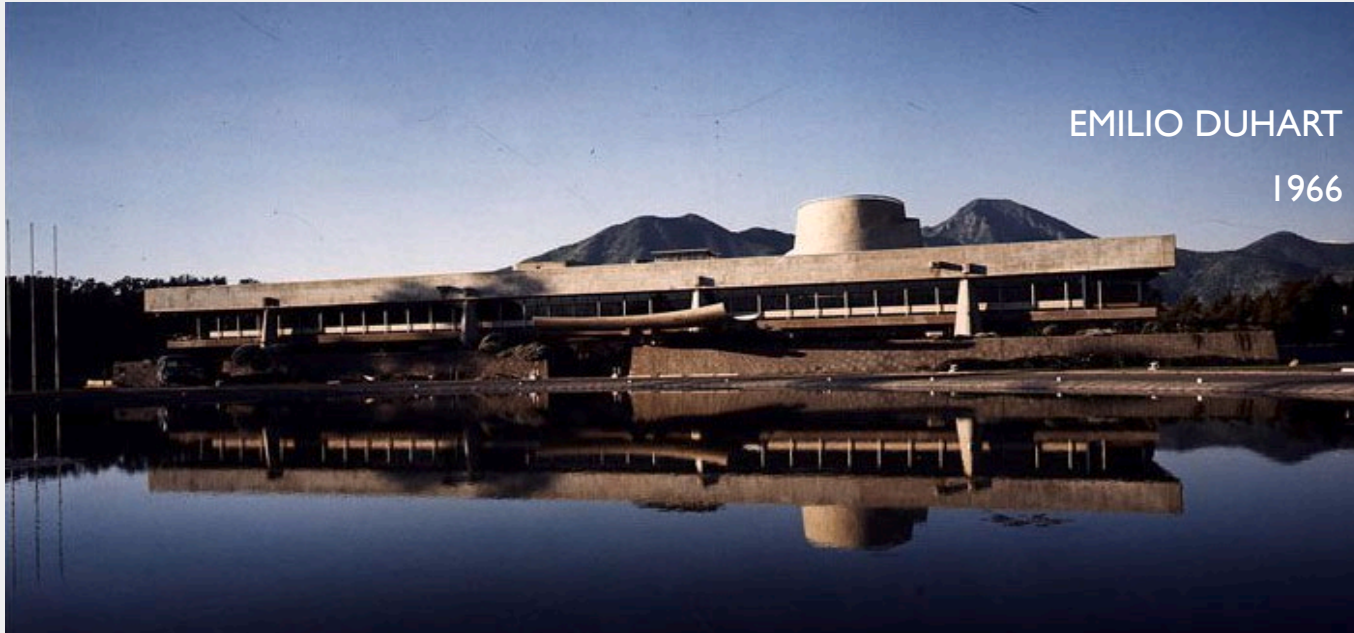
## SANTIAGO



# MAP 3

## PUC - SANTIAGO





EMILIO DUHART

1966

## CEPAL BUILDING

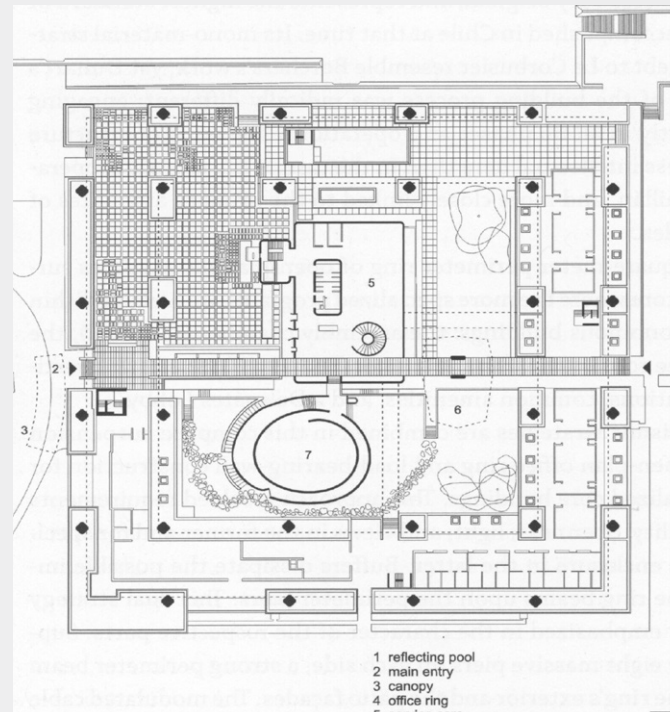
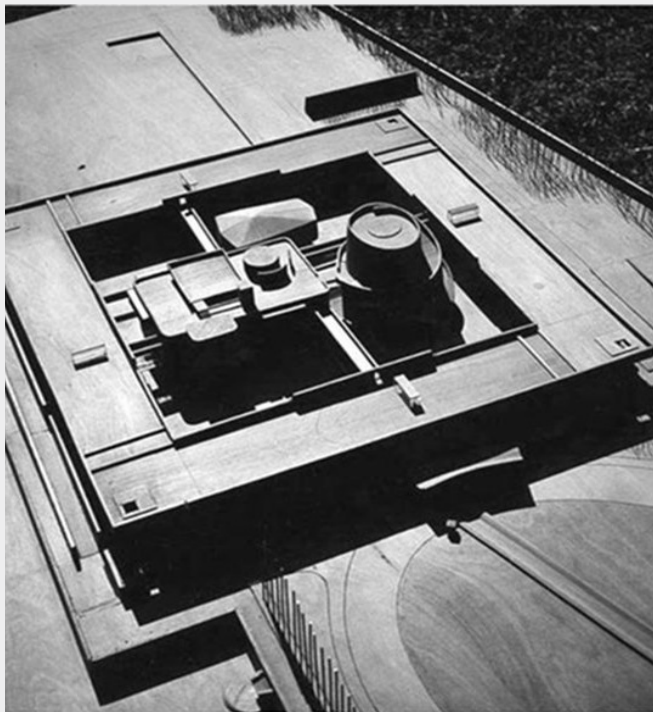
AV. DAG HAMMERSKJÖLD 3477,  
VITACURA, SANTIAGO

The ECLAC (United Nations Economic Commission for Latin America) building, inaugurated in 1966 and located in the commune of Vitacura, Santiago (Av. Dag Hammarskjöld 3477), is considered a landmark of modern Latin American architecture and one of the main referents of this movement worldwide.

It was designed by the architect Emilio Duhart with the collaboration of Christian de Groote, Roberto Goycoolea and Oscar Santelices, who were inspired by Le Corbusier.

The building suggests to the traditional Spanish architecture, because in its conceptual origin, the project proposed a scheme of a central patio with dimensions similar to the traditional apples. In this way, a “ring” of offices, 100 by 100 meters, forms part of a large central courtyard. In it are placed the most important and common places for all the organizations of the building; circular conference rooms and the central core of services (such as restaurants).

The design of the ground floor of the ring contemplated a free plant, to generate transparency. Unfortunately, subsequent use of the ECLAC building altered part of the original concept, due to an increase in the program and staff, which led to the occupation of most of the ground floor of the ring, including partition walls different compartments, thus breaking, with the transparency and free plant mentioned above. This is because the design of the complex, by its own characteristics does not allow future extensions to continue growing in conjunction with the organization. However, in 2008, several remodelling works were completed, including the recovery of wide open spaces on the north and south sides of the ring, where the Civic Plaza Carmelo Soria is located.



# GRUPO PRECISIÓN BUILDING

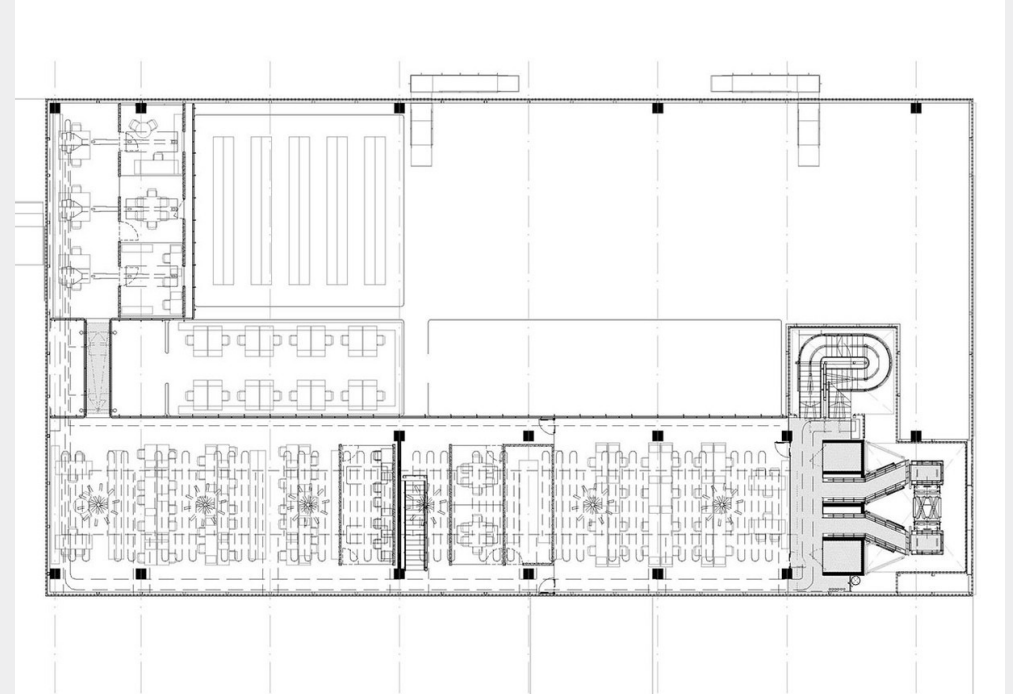
EL SALTO 4291, SANTIAGO

This building is designed to meet the needs of the Grupo Precisión – a company that creates automation and control processes for the oil, copper, gas, agricultural and airport industries – which needed a property that could combine different departments that had previously been scattered around Chile.

It is located in a mixed-use neighborhood containing office buildings, warehouses, industrial workshops and event centers that has taken a long time to establish itself in the city of Santiago.

The strategy for the project consisted of defining the working scales: The first, 1:1000, defined the geometric relationship between the building and its environment as well as its materials, lighting and interior climate.

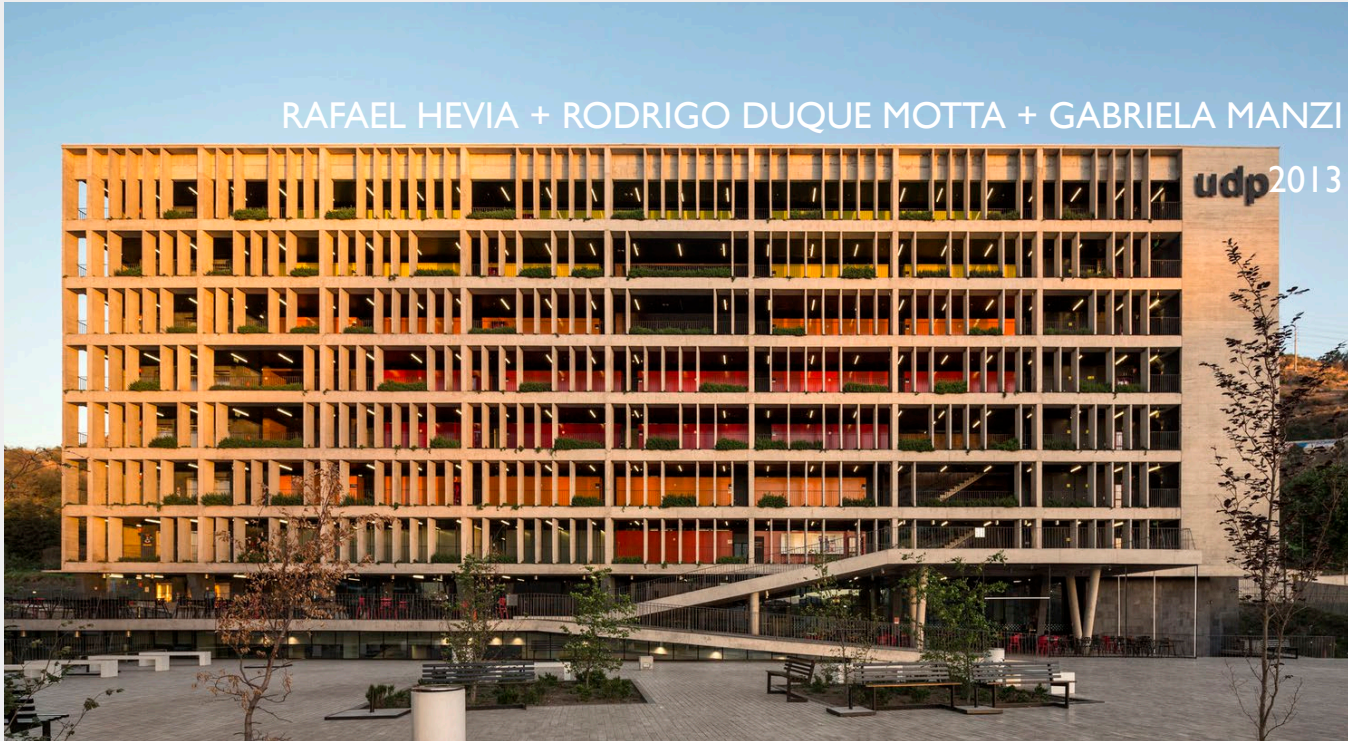
The second; 1:10, addressed problems with construction, assembly, networks and installations and all the mechanics and engineering needed to ensure that the building would function over time.





RAFAEL HEVIA + RODRIGO DUQUE MOTTA + GABRIELA MANZI

udp 2013



# SCHOOL OF ECONOMICS AND BUSINESS - UDP

AV. SANTA CLARA 797, SANTIAGO

The project is the result of a competition for the revision of the new Diego Portales University Huechuraba Campus masterplan, and the definition of a project for its first phase, the School of Economics and Business of the University.

The site is located at the foot of San Cristobal hill, sloping and slightly raised above the Huechuraba valley. With the location of the new campus, the School seeks to build a strong link between its academic development and the professional reality, as it is at one of the most important business centers in the city.

For the architecture, this presented the challenge of asserting a university identity in an environment governed by very different rules. Amid buildings that are mostly for office rental, glass boxes lacking a clear identity and designed with a short term logic, we wanted to build a contrast, a structure with weight that speaks of permanence and stability, to accompany the university in its long-range commitment and transcendence. The density of the volumes, the concrete that lasts and ages, walls to be covered with vines showing the passing of the seasons, a park that matures in years and stone squares, combine to consolidate over time.

In addition, the project seeks to build a connection beyond its neighbors, with its geographic environment. It takes advantage of the slope to render the courtyards dominant over the territory, and builds terraces at different heights, as well as a roof garden, that connects the everyday life of the project with the distant geography, San Cristobal hill, and Huechuraba valley. They are places that link leisure time with the surrounding landscape.



# NICANOR PARRA LIBRARY - UDP

VERGARA 324, SANTIAGO

The Nicanor Parra Library is part of a plan for growth and improvement of the infrastructure of the University Diego Portales, which I joined in 2001 as director of School and where I currently perform since 2004 as Dean of the Faculty of Architecture , Art and Design.

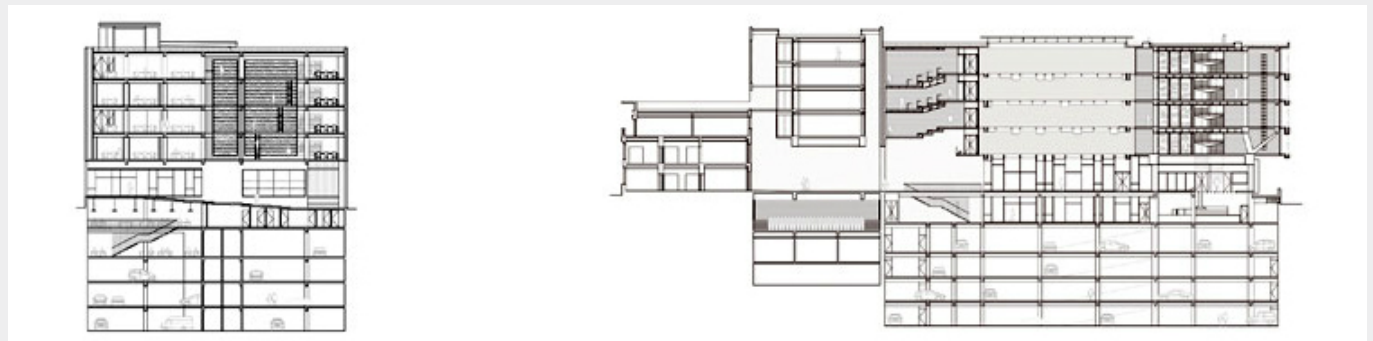
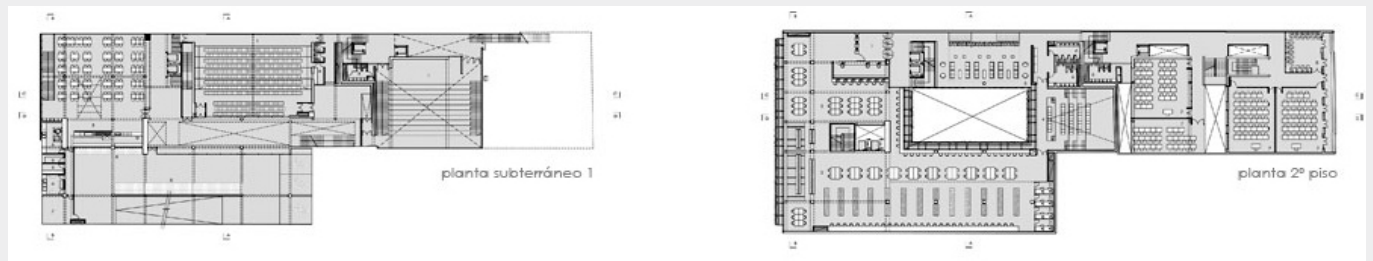
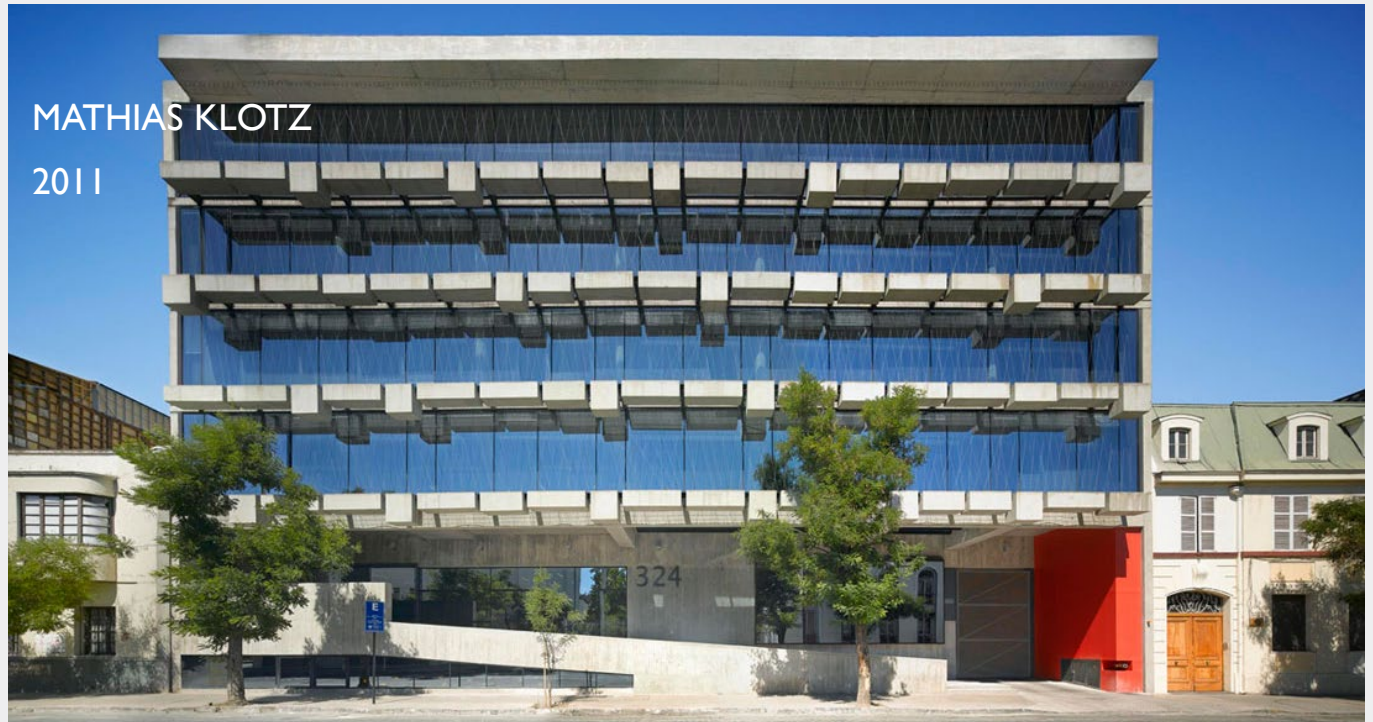
It is the second private Chilean university, created in 1982 by Manuel Montt Balmaceda.

Like other universities or centers of technical study, this was initially located in the southwestern corner of the commune of Santiago. This decision was taken, since in those times the neighborhood, despite its centrality, was very deteriorated and for little money, it was possible to acquire large semi-abandoned houses.

This is how the UDP grew unconsciously until it had an infrastructure close to 60,000m2.

The idea of this project was on the one hand to gain the spaces that these programs used in their respective faculties and to dispose of these spaces liberated to provide the students of study rooms and new areas of expansion.

On the other hand meant giving the university an iconic building that would represent its link with the neighborhood, its neighbors and the community in general. The Biblioteca Nicanor Parra is also a library, has been transformed into the university's extension center, so in the near future it will be expanded with new exhibition areas and new auditoriums, in order to consolidate its vocation to be integrated into the community.





# ARCHITECTURE, DESIGN & ARTS FACULTY - UDP

REPÚBLICA 180, SANTIAGO

The increasing needs of the three current schools and the Master's degree made it necessary to evaluate in 2008 the possibilities of extension of the current headquarters. The regulations for the sector are restrictive in height but allow a 100% occupancy of land, occupation that, if exploited, would put in check the space destined to patio and the university life that he welcomes. Thus, the challenge lies in conceiving the largest possible surface area with the least impact on the ground. We decided to take this question to the extreme. From this vision, it became evident that this body should be elevated, based on strategically chosen points to enable life from the yard around and under it.

The building is then located in the only sector of the land that had natural land to found: the courtyard of the second subway, anteroom of the auditorium in the northern border. It is proposed to create a structure that places the first level of the new building raised 10m from the ground, making it coincide with the second level of the original building and thus allowing natural light access to that triple height hall that is created, through the difference of a floor with respect to the level of the main patio.

In addition to the need to raise this foundation base, the major structural challenge is that, since the requested program was the creation of large rooms, it was not possible to imagine continuous vertical elements from the floor to the deck that would have fragmented the space in them. Thus, the idea of a continuous "spine" was replaced by a kind of "table" made of reinforced concrete, a new floor raised 10 meters from the floor, on which a metal building of three levels is installed.



ESCALA GRÁFICA

# MEDICINE SCHOOL - PUC

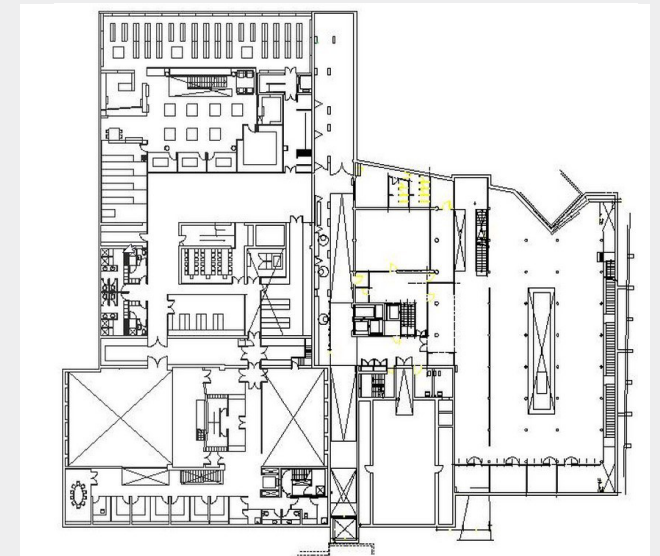
AV. LIBERTADOR BERNARDO

O'HIGGINS 340, SANTIAGO

We were asked to design all kind of classrooms- from seminars to auditoriums- in a very dense context. The only way out was to go high. Given that massive student occupancy in higher floors has always been hard to solve, we decided to bring the courtyard closer to each upper floor: This building is a vertical cloister.

ALEJANDRO ARAVENA + FERNANDO PEREZ

2001 - 2004



ARAVENA, RADIC, PUGA, IRARRAZABAL, OTHERS

1959

## FADEU - ARCHITECTURE FACULTY - PUC

AV. EL COMENDADOR 1916, SANTIAGO



In the Pedro de Valdivia Norte neighbourhood, between San Cristóbal hill and the Mapocho river, the presence of an enclosure that has remained almost unchanged during the last century is surprising. More surprising still is the fact that this place hosts the Faculty of Architecture, Design and Urban Studies of the Catholic University, that has formed some of the most relevant architects in the country, and that its old walls are interwoven with contemporary constructions, at the same time radical and respectful.

That an enclosure like this one has been conserved is due, to a great extent, to Sergio Larraín, who convinced to the Catholic University to install on it's territory the Faculty of Architecture, of which he was Dean. This happened in 1959 and, since then, the University has taken care of this place, today a national monument. It was he who bought for himself a residence of administration and the lands located in the middle east of the block, where he raised houses for his children.

The place adapted to its new university functions. In 1996 the new underground library designed by Teodoro Fernández, Smiljan Radic and Cecilia Puga was inaugurated, which contrasts with the house and at the same time adapts to it. A wooden deck on its deck, with the permanent presence of the mountain range and San Cristóbal hill, is the most common meeting place for students.

Visiting campus spaces, as students, teachers and officials do, and occasionally visitors and neighbours, makes it possible to enjoy an unusual historical and architectural density in which past and present shake hands.

# BENEDICTINE MONASTERY CHURCH

CERRO LOS PIQUES, SANTIAGO

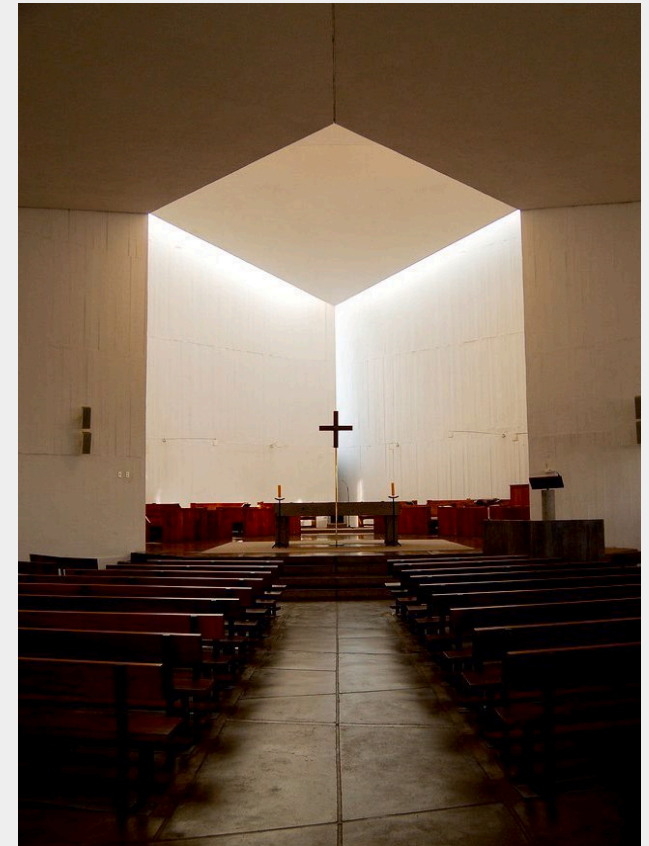
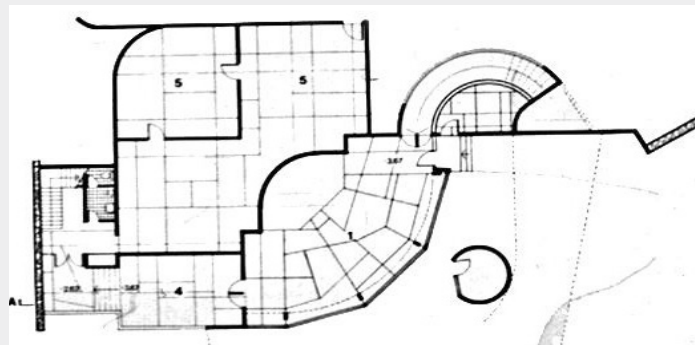
The chapel of the Benedictine monastery of Santa María de las Condes, appreciable from different points in the eastern zone of Santiago, Chile, is a white volume, located in half skirt of the hill Los Piques.

This work was able to reflect a long reflection on the ecclesiastical theme and a very particular way of conceiving a modern architecture. One of the important decisions of its architects was the interpretation, with talent and originality, of the sense of a decade of collective search around these subjects.

The central concept of this project, that is, the simple white volumes, which are characterized by the way they are penetrated by light, finds its origin, at least in Chile, in the chapel for Fundo los Pajaritos, one of the first works by Alberto Cruz Covarrubias.

The origin of this church starts with the foundation of the Benedictine community of Las Condes, which took place at the end of the thirties. They temporarily settled in the Lo Fontecilla farm and then moved to the place that now occupies the Hospital of the Air Force. Finally the community is consolidated with the support of the abbey of Beuren in Germany and settled in its current site in the hill Los Piques.

There were several projects for the monastery, from a private contest, where only the cells and a temporary chapel were built, to a project of the Catholic University of Valparaiso, which contributed with a diagonal circulation and the idea of leaving the church in the access to the whole set.



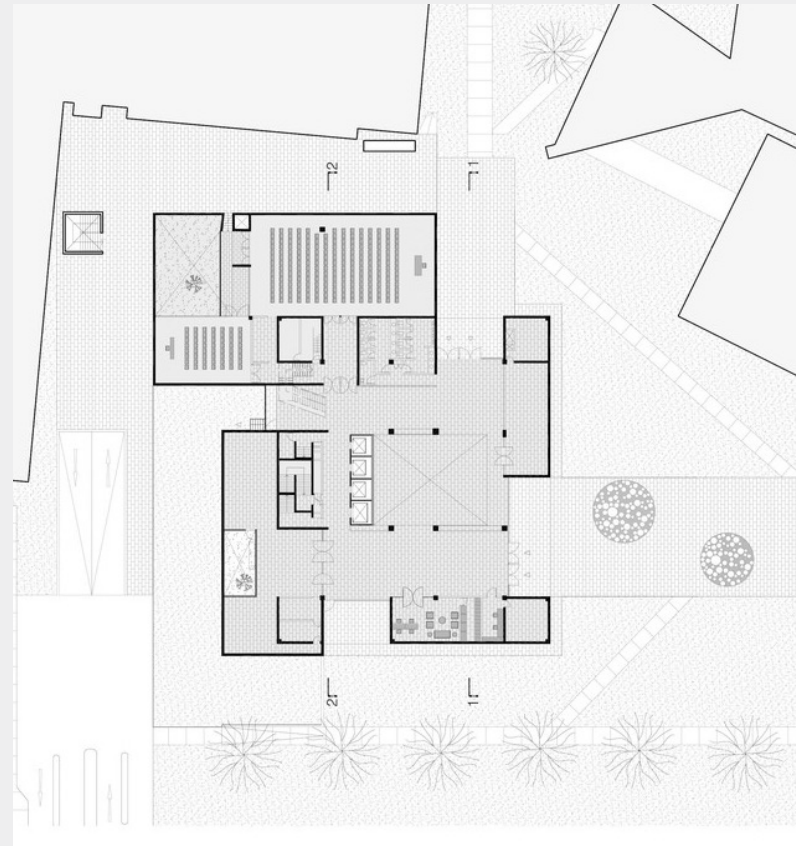


ELEMENTAL  
2014

# INNOVATION CENTRE -PUC

VICUÑA MACKENNA 4860, MACUL,  
SANTIAGO

Santiago's climate requires to change the conventional approach to working space design. We substituted the contemporary typical glass skin, responsible for serious greenhouse effect in interiors, for a thermal mass on the perimeter that avoids undesired heat gains. On the other hand, innovation and knowledge creation requires increasing encounters among people, so openness is desired. We multiplied open air squares throughout the building's entire height and proposed a permeable atrium core so that while circulating vertically, people could see what others are doing. This reversed placement of opacity and transparency is the way sustainability and human relationships informed the form.

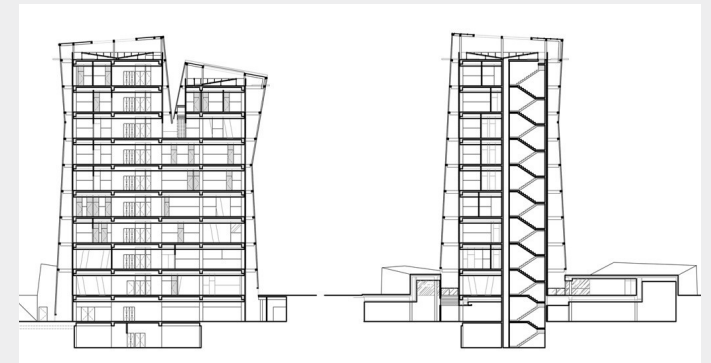
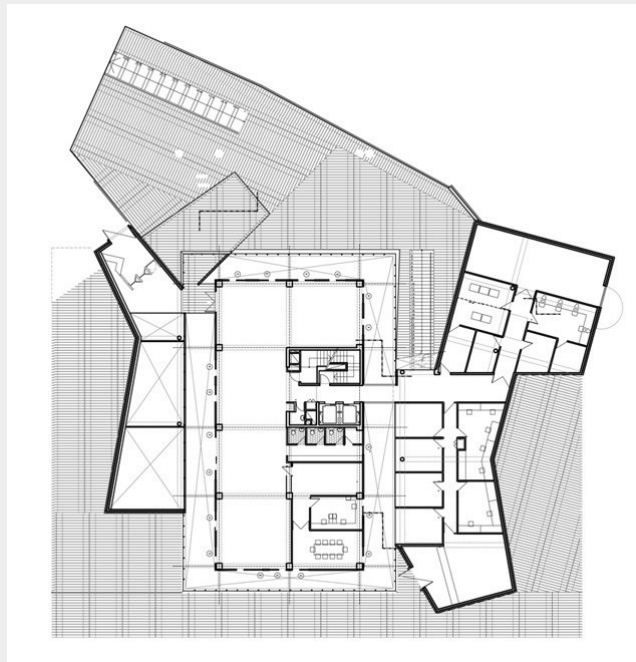
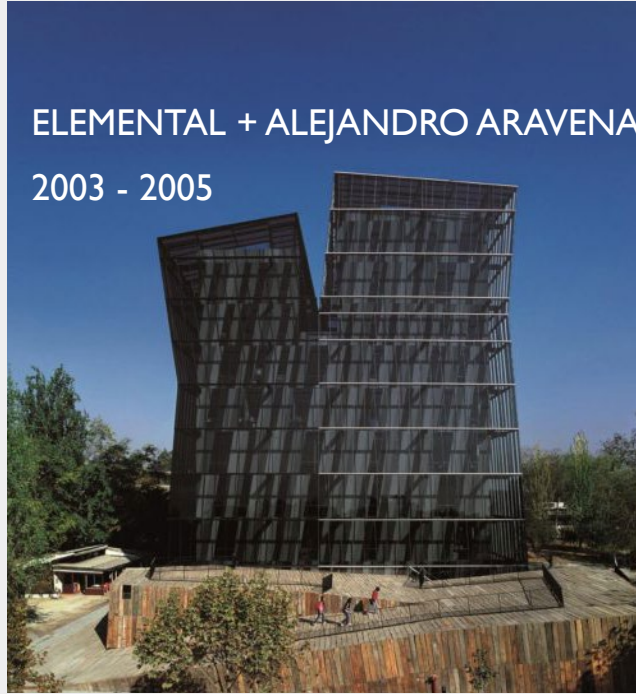


# SIAMESE TOWERS - PUC

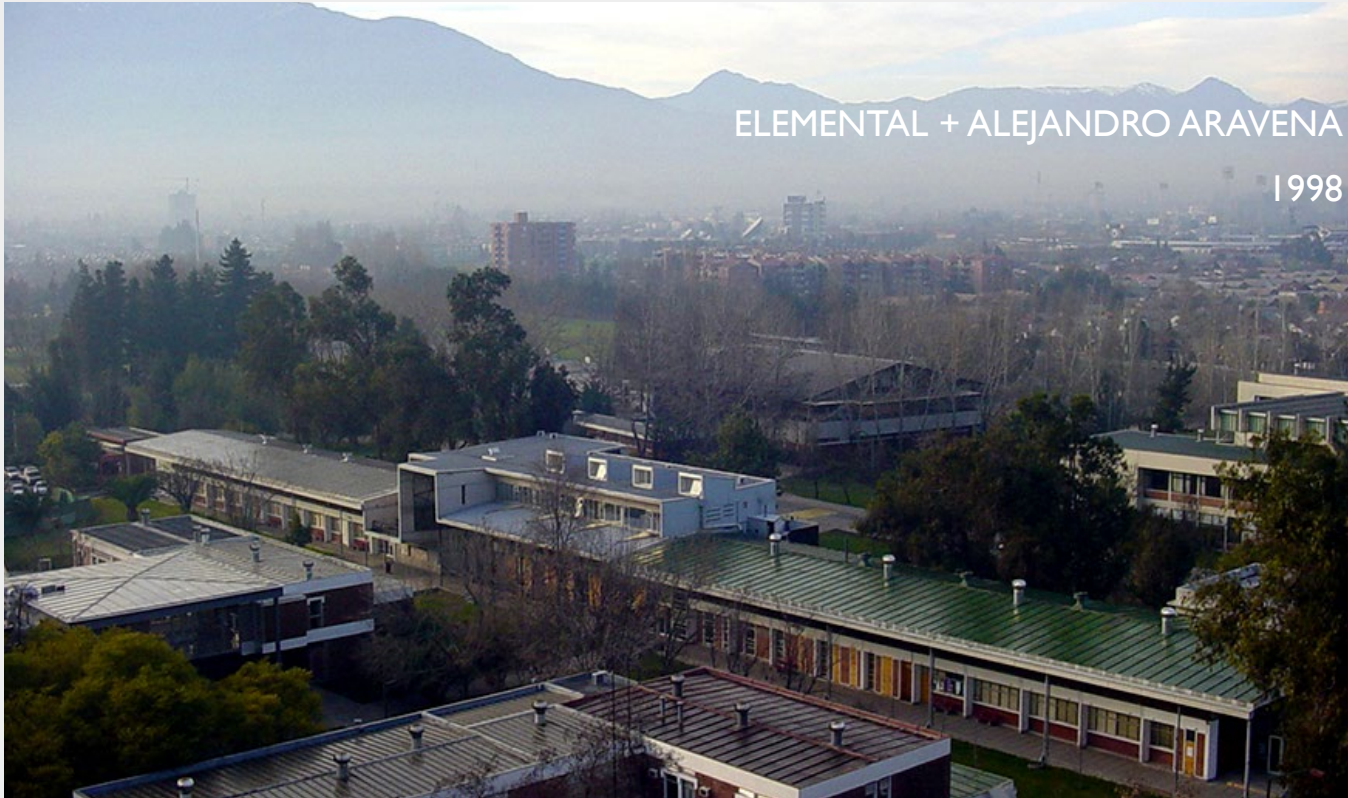
VICUÑA MACKENNA 4860, MACUL,  
SANTIAGO

We were asked to design a glass tower. Glass is very inappropriate for Santiago's climate, because it generates green house effect, even though it's a nice material to resist rain, pollution and aging. So we thought of using glass for what it's good, on the outside, then do another building inside with efficient energy performance and allow air to flow in between the two. Convection of hot air, creates a vertical wind which is accelerated by the "waists" of the building by Venturi effect, eliminating undesired heat gains before they reach the second building inside.

ELEMENTAL + ALEJANDRO ARAVENA  
2003 - 2005







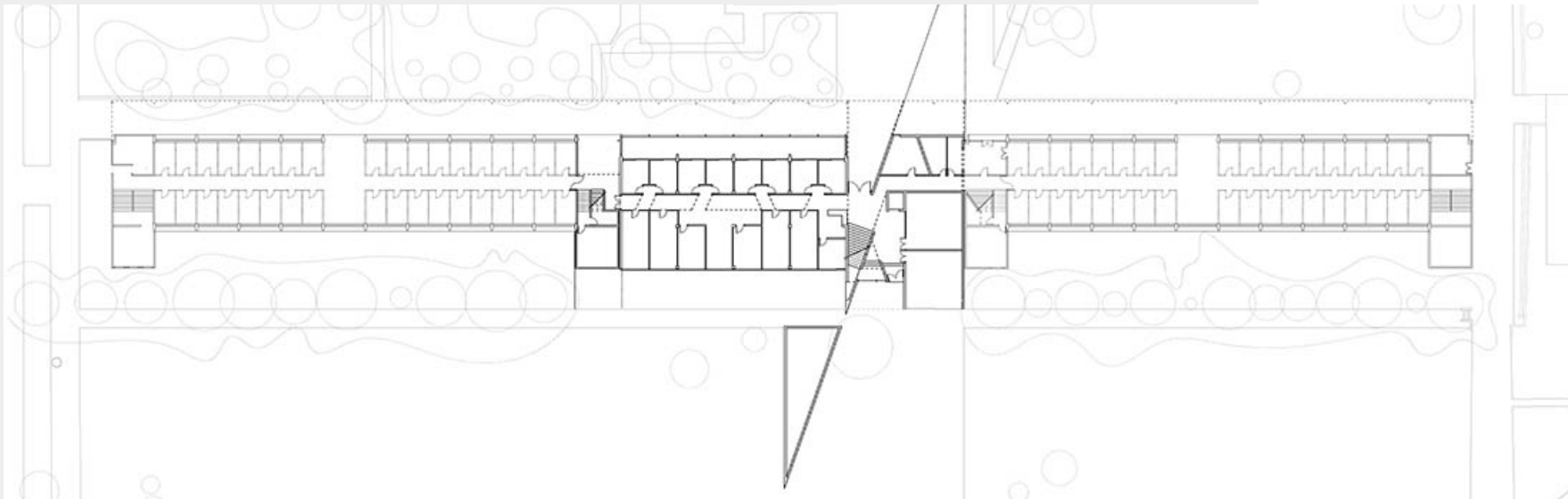
ELEMENTAL + ALEJANDRO ARAVENA

1998

## MATHS SCHOOL - PUC

VICUÑA MACKENNA 4860, MACUL,  
SANTIAGO

"A mathematician is a machine that transforms coffee into equations." We thought that this joke expressed one of the dimensions by which knowledge is produced: the casual encounter of people. Besides the coffee room, we identified the corridor as a design opportunity, as the moment where you see other people before they disappear into the isolated retreat of the individual working unit. We decided to add the new building to two existing ones, so that after the operation we had fewer elements than at the beginning.



# NAVE CENTRO DE CREACIÓN Y RESIDENCIA

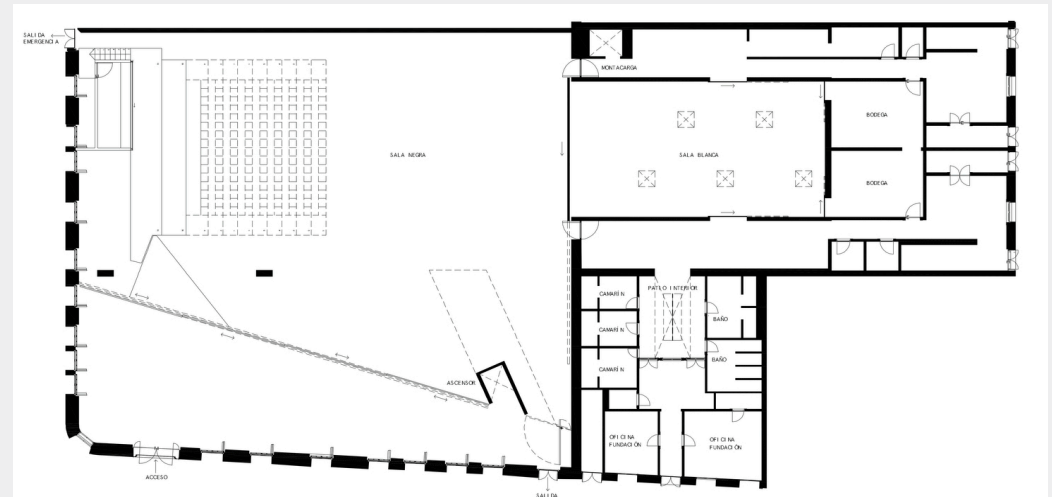
LIBERTAD 410, SANTIAGO

The design for this experimental performing arts hall proposed an “emptying operation,” for which we used to our advantage the same municipal rules that had previously immobilised the building’s renovation leading to its state of disrepair.

The building’s façade is the only structure that remained partially in place following several fires and the earthquake in 2010. These events opened the interior, destroying any remnants of the households that used to occupy the space.

This project completely emptied the property, recreating the original façade in its entirety, and making it into a sort of friendly disguise. Through its openings, the city appears on the inside, forming part of the backdrop of some of the shows.

Few structural elements touch the ground on the first floor: the elevator, stairs, and the support wall for the movable stands. The public walkway throughout the space hangs from a central master beam and culminates on the roof terrace in the middle of the city’s natural landscape where a circus tent can be installed. Everything seems measured from above. The circus was one of the first shows imagined, the most primitive and austere. Above the building the tent will appear every once and a while like a strange object, distant from its natural ground. It will generate a certain type of joy throughout the neighbourhood.



MARIO FIGUEROA, LUCAS FEHR, CARLOS DIAZ  
2009

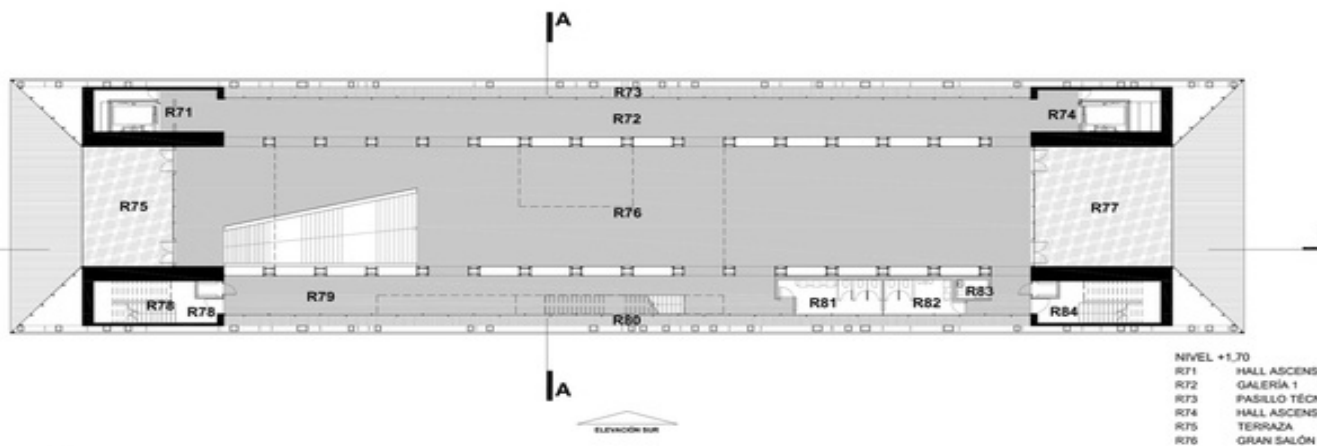


# MUSEO DE LA MEMORIA Y LOS DERECHOS HUMANOS

MATUCANA 501, SANTIAGO

The Museum of Memory and Human Rights (in Spanish: Museo de la Memoria y los Derechos Humanos) is a Chilean museum located in Santiago, dedicated to commemorate the victims of human rights violations during the civic-military regime led by Augusto Pinochet between 1973 and 1990. It was inaugurated by former President Michelle Bachelet on January 11, 2010, which formed part of government works celebrating the bicentennial of Chile.

The museum houses memorabilia of torture devices used during the Pinochet dictatorship, letters to family members by prisoners in detention centers, newspaper clippings, and testimony from survivors. The museum also includes a philosophical examination of human rights. Chilean popular icon and folksinger Víctor Jara's last poem, Estadio Chile, written in the moments before his death in the stadium during the 1973 coup, sprawls the entrance to the museum.

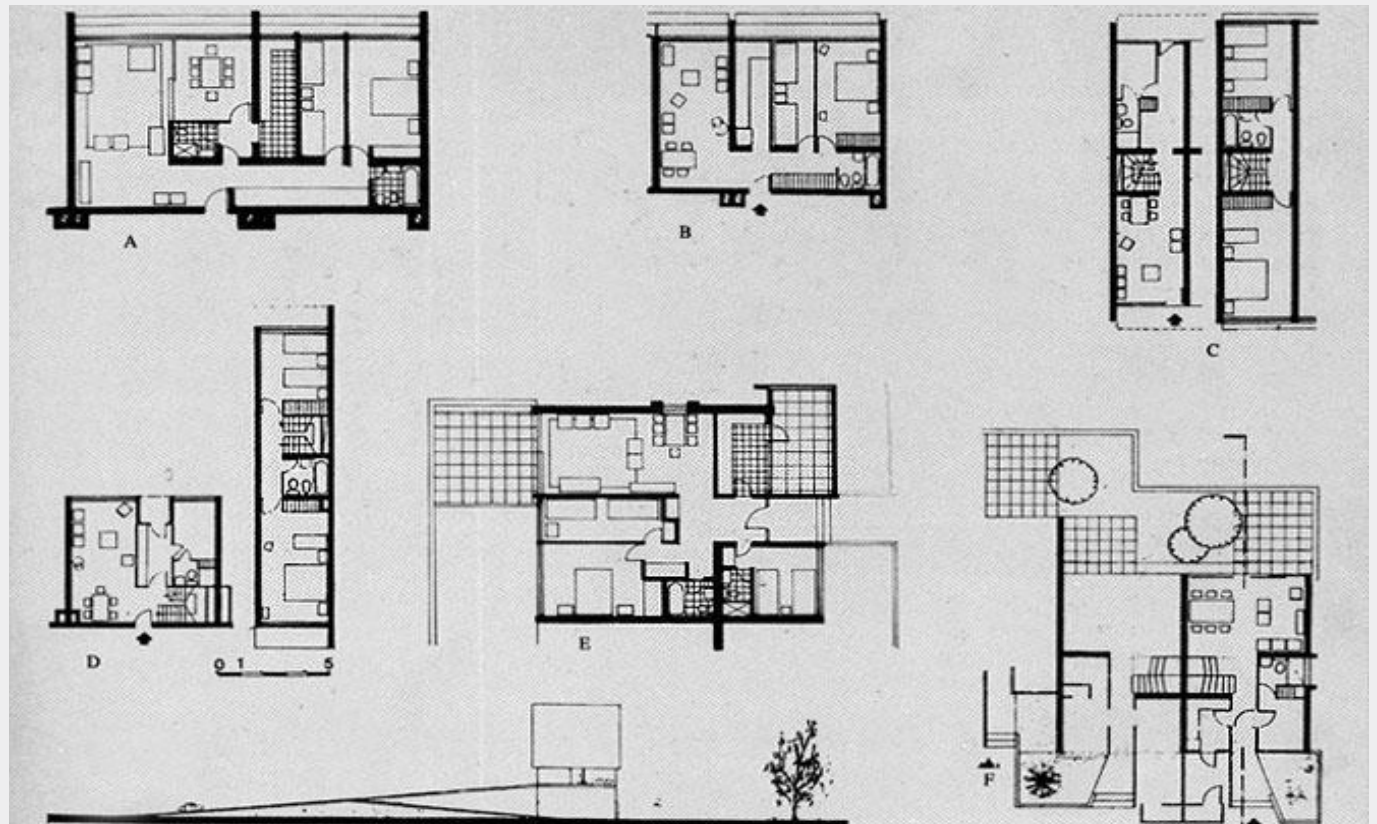


# UNIDAD VECINAL PORTALES

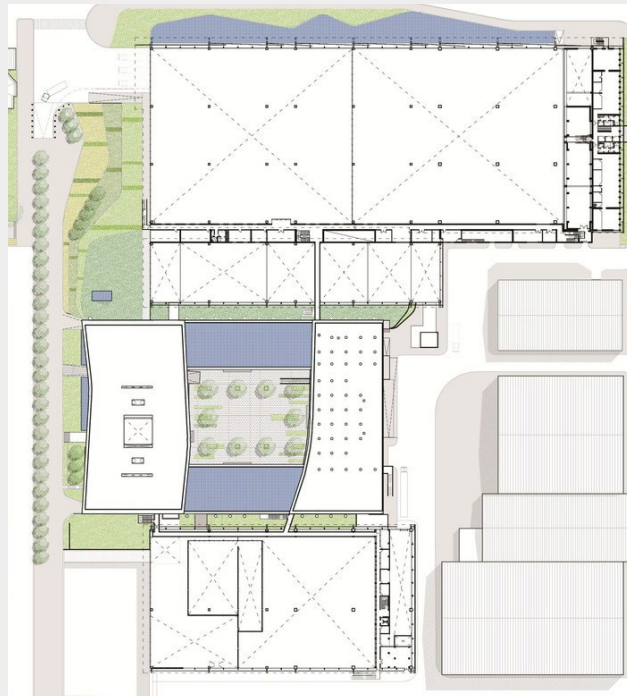
SANTIAGO (ESTACIÓN CENTRAL)

Since passing the Ley de Habitaciones Obreras (Law for workers' housing) in 1906, Chile had been one of the most active countries in the Americas in creating government-supported housing. The institutions created during the 1950's and 1960's, such as the Caja de Habitación Popular (Popular housing fund), the Corporation de la Vivienda, and, in particular, the Ministerio de Vivienda, were critical to this effort. Operation Sitio, born during the presidency of Eduardo Frei, encouraged self-construction with economic assistance from the United States-backed Alliance for Progress. Heavy prefabrication, by contrast, inspired by methods being utilised in the Soviet Union, were favoured during the presidency of Salvador Allende.

Architects made vital experiments with new housing types and methods of grouping them, in settlements such as Portales in Santiago and Chinchorro in Arica. A daring project of urban transformation in the city center with focus on housing, is equally noteworthy but was interrupted by the military coup of September 11, 1973.



GH+A / GUILLERMO HEVIA  
2012



# CAROZZI PRODUCTION + RESEARCH FOOD CENTRE

AV. DIEGO PORTALES 5201, SANTIAGO

The Project is born out of the need to rebuild the Carozzi factory, burnt in 2010. New social and industrial concepts, innovation, new technologies and company sustainability are expressed in the buildings architecture. The complex formed by the pasta and cereals factories contains between them the “civic center” and the open square in which the staff meets. This public space is surrounded by the waving forms of the factory roofs, and at the south by the office building, and horizontal red volume, simple and clear, seems to float over water. The shape of the roofs recreate the mountains of the Andes on the surrounding geography, the flour mill of 1964, an icon in Chilean modern architecture.

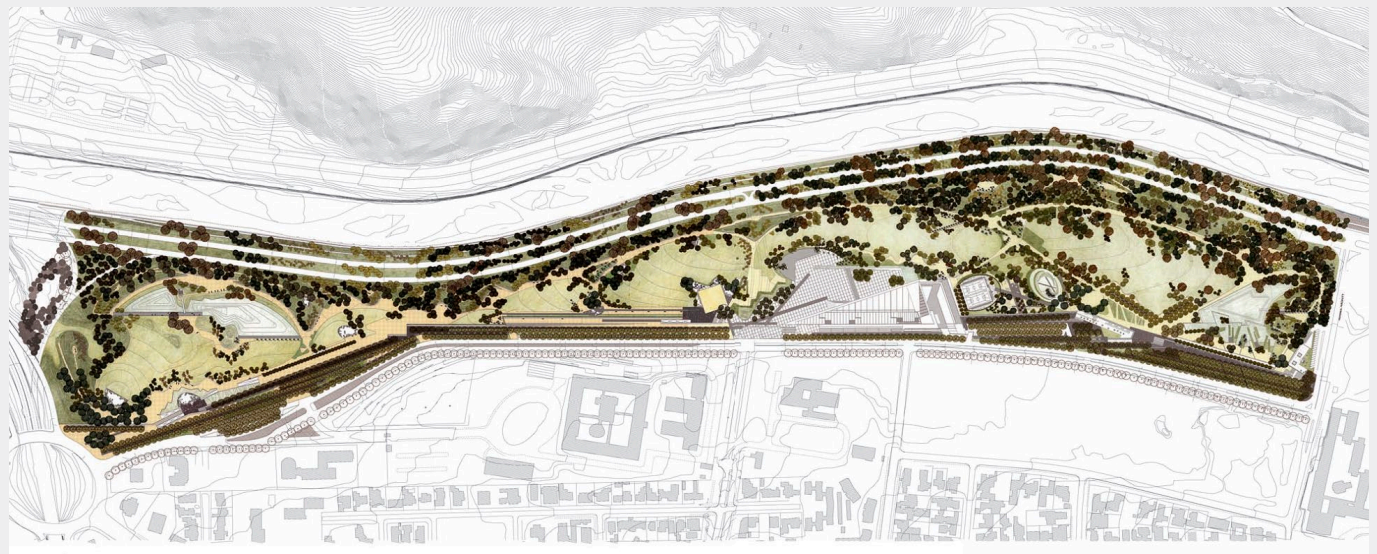
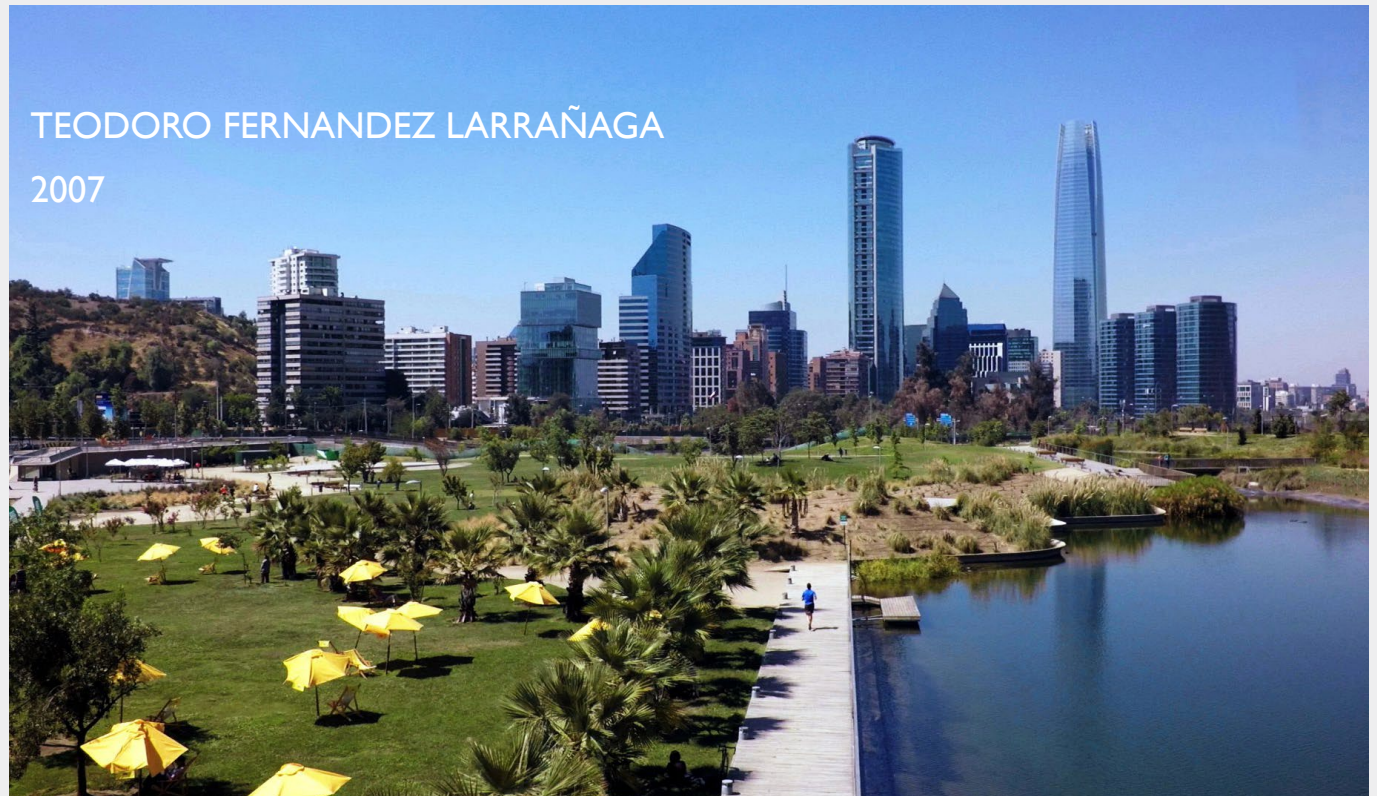
The design incorporates sustainable and last generation strategies; passive ventilation, water recovery, natural illumination, rational use of the hydric resources, among other, will transform this Project in the first national industry, with Leed certification. Double skins, ventilated façades at the work areas, green coverts and amazing gardens, which tends to give better quality for the workers life and protection of the environment. In the heart of this industrial Project there’s a civic center, a cloister contents a big gathering plaza, emulating the colonial house from Valle Central, with alleyways that connect the offices and personal services. The new industrial Project Carozzi at Nos – San Bernardo – R.M, which has a sensible architecture and free gestures is capable of showing a big corporate image, that accomplish a great gathering between two architectures that were separated fifty years ago.

# PARQUE BICENTENARIO

BICENTENARIO 3236,  
VITACURA, SANTIAGO

The Bicentennial Park is a public park located in the commune of Vitacura in the city of Santiago, Chile, contained by the Bicentennial Avenue and the Mapocho River and formed by 30 hectares: the first stage was inaugurated in 2007,4 while the second and final was inaugurated in 2011, totaling exactly 314,314 m<sup>2</sup> of green areas and a constructed area restricted to a maximum of 1%. It integrates the network of parks on the south bank of the Mapocho River, bordering on the north with the Mapocho 42K Cycloparque, to the east with the Park Monsignor Escrivá de Balaguer and to the west with the Titanium Park.

The central center of the park is the Civic Center Vitacura - concentrating the public services of the commune in the town hall building - and has a restaurant in its far east, two artificial lagoons, extensive lawns, a catalog of diverse trees and programmatic spaces to develop activities of leisure, rest and walk in family.

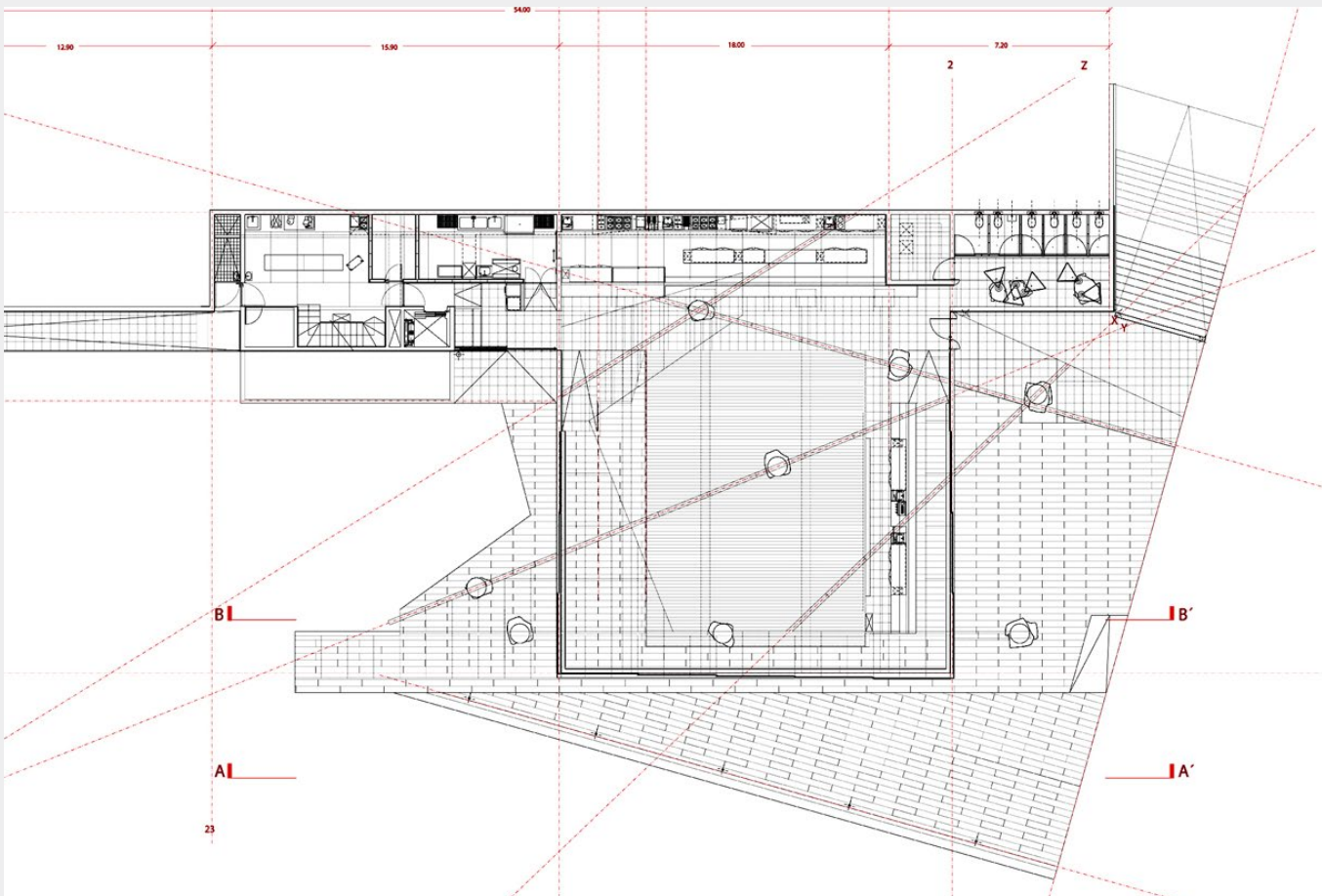




# MESTIZO RESTAURANT

SANTIAGO

This project won a public competition convoked by the Municipality of Vitacura in Santiago in 2005 for a restaurant in Las Américas Park. The restaurant is sited at the northeast end of the park- a work by architect Teodoro Fernández that is still under construction - and occupies a corner opposite some extraordinary water gardens stuck between a lookout hill and the pavement skirting the Bicentenario Avenue.



The first scheme for the competition consisted of constructing a built artifact with bits of imagery taken literally from other places. Hence, in the trial model there appeared a kid's rubber ring, which would be the ceiling, made of an inflated PVC-lined polyester membrane, of the salon, along with lattices of the kind used for industrial watering as a perimetral support for said ceiling and a number of big lumps of granite transported from the quarry to the site. One was thus trying to generate an atmosphere with regard to an interpretation of the particular physical weight and density of each element. The aim was to create a strange sort of pavilion, a folly like those seemingly improvised ones in old parks: the Chinese pavilion, or the Japanese or the Greek, the birdhouse, and so on.

Although it was accepted by the client, this version never got made because it was thought the Municipality wouldn't accept such an ephemeral artifact. It was decided, therefore, to change the weight and the imagery without changing the initial concept of estrangement: black reinforced-concrete beams joined to decks of the same material were set in place; these formed a "false" ceiling of the enclosure.

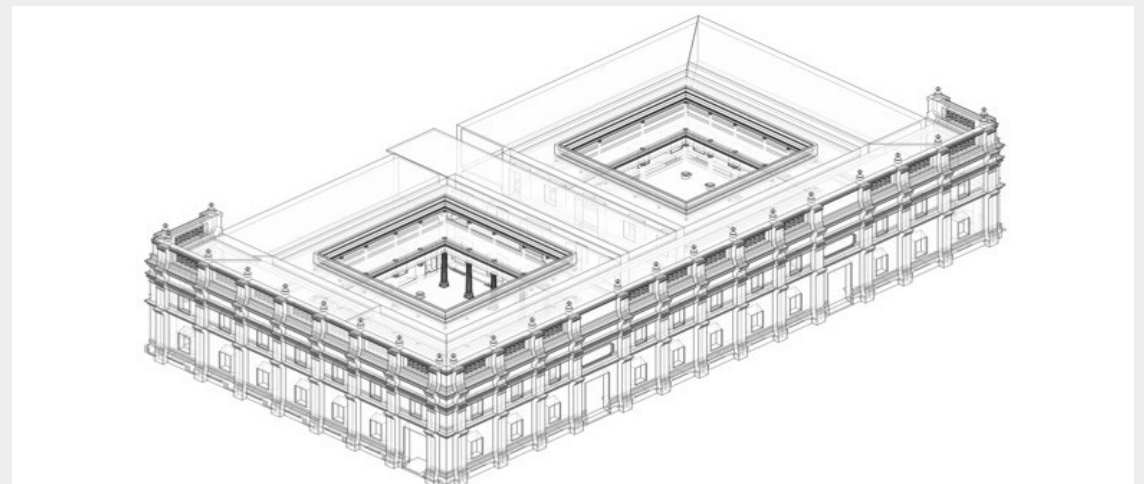
# PRECOLUMBIAN ART MUSEUM

BANDERA 361, SANTIAGO

The Chilean Museum of Pre-Columbian Art, located in downtown Santiago, Chile has just received an expansion of 70% that has allowed it to increase display areas, storage space and its conservation laboratories. Due to an investment of \$17 million and a long-term alliance between BHP Billiton and Minera Escondida, the Museum was able to renew its facilities and open its doors to the public this month after 2 years of construction.

Among the highlights of the expansion is a 450 square meter showroom designed by Smiljan Radic, which will house a new permanent exhibit.

The objectives of the intervention were to maintain and integrate the Chilean Museum of Pre-Columbian Art more effectively and fully into its urban environment, improving the standards of preservation and the exhibitions of the collections. It also sought to keep the spatial structure of the former Royal Customs (1805) building intact, allowing for needed renovations that improved quality overall. The program was also reorganized in order to improve the distribution of functions and centralize vital functions that had been scattered throughout other buildings. Thus, a renovated space utilizing the newest technologies and international standards of exhibition, research, and conservation was achieved.



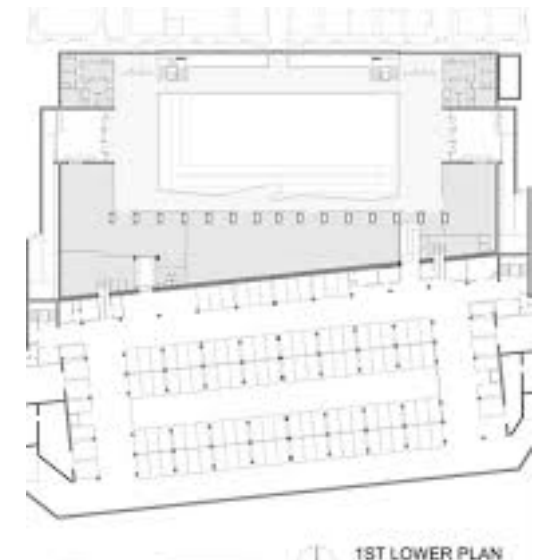
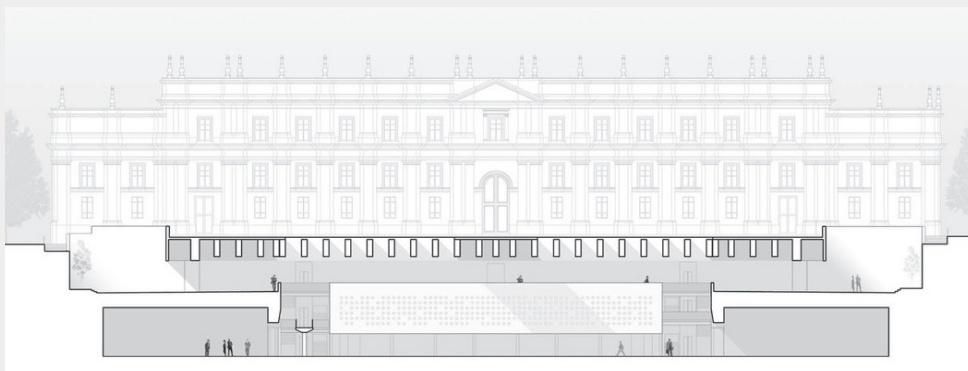




# CENTRO CULTURAL PALACIO LA MONEDA

AV. LIBERTADOR B. O'HIGGINS, SANTIAGO

To celebrate the first Centenary of Chile's independence, various works of great symbolic and civic importance were built, especially in Santiago, such as the Museum of Fine Arts, the Forest Park, the National Library and so on. This time, to celebrate the Bicentennial, a large number of works are being carried out throughout Chile. Undoubtedly one of the most symbolic is the Plaza de la Ciudadanía, which was inaugurated in December 2005. It is one of the most important civic works built in Santiago during the last century. The project, designed by Undurruga Devés, seeks to articulate solemn public spaces of the administrative center of the city to another macro system of axes proposed as major intervention. It proposes to gather activities that are currently dispersed, to host and to gather diverse citizen acts. It complements and consolidates the void of the administrative helmet proposed by Karl Brünner in 1930.



# OBERPAUR BUILDING

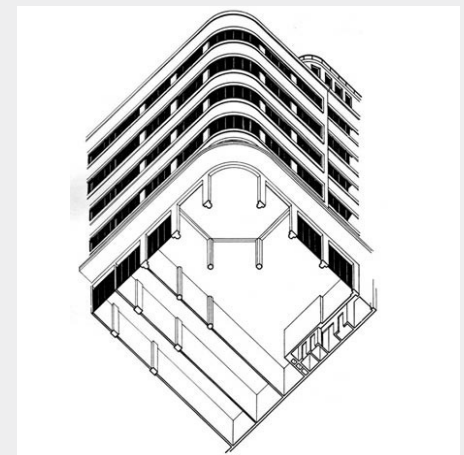
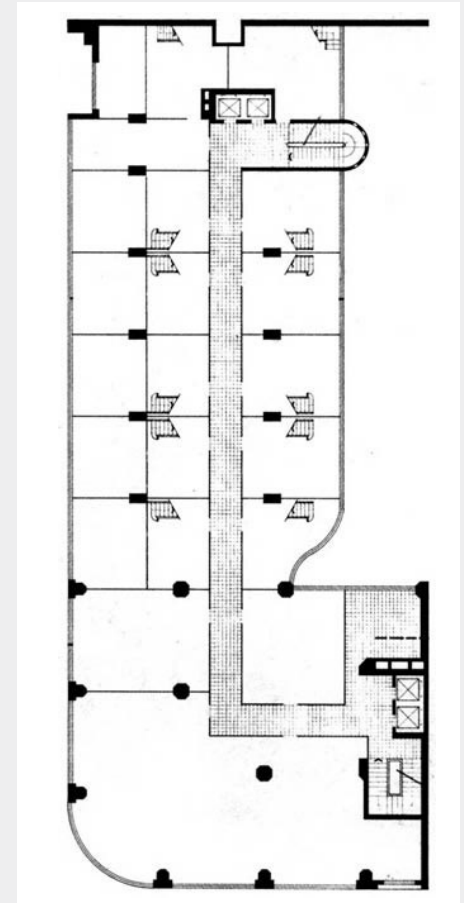
CALLE HUERTOS, INTERSECTION ESTADO,  
SANTIAGO

The Oberpaur building, built in 1929 by the renowned Chilean architects Sergio Larraín G. and Jorge Arteaga, is considered the first modern building in Chile, becoming one of the most recognisable icons of the city of Santiago. Its completely continuous horizontal spans and its free plant demonstrate the power of the new material; reinforced concrete.

This building, a work of Expressionist lines made for the German merchant Oberpaur, was conceived on the basis of a new building typology and an aesthetic inspired by the modern architecture of the department store in the style of the Schocken Warehouses in Chemnitz of the year 1928, work of Erich Mendelsohn.

Located on the south-west corner of the State Streets with Huérfano, the building merges with the urban context by maintaining rationalist language and the structure of contiguous buildings. The corner was solved by a great curvature in the facade, realising a continuity in its form, and the movement. Thus, the Oberpaur Building meant the beginning of a period of important interventions in the central area of the city of Santiago.

Although it was originally thought of as a department store, it eventually housed offices and trade into the street on its first level. In its beginnings, in the main access floor was a place called Oberpaur, which was then occupied by the "El Goyesca" Cafe, who immortalised the great corner in the conscious and unconscious collective of the city, to the point that it remained registered in the nomenclatura santiaguina like the "corner Goyesca". In fact, it was one of the main meeting places in the city, in its success years.





# VIOLETA PARRA MUSEUM

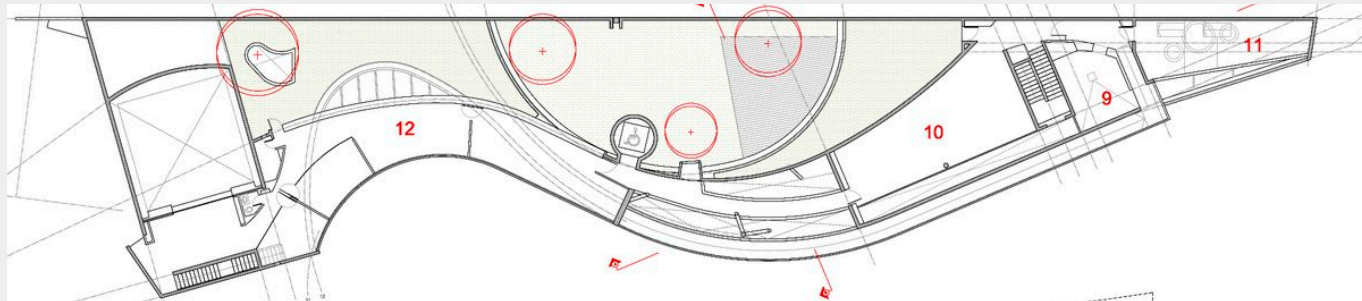
VICUÑA MACKENNA 37, SANTIAGO

This museum stands as a tribute to Violeta Parra (1917-1967), one of the most complete and notable artists born in Chile. The multiplicity of her facets, (music, poetry, visual art, ceramics, popular researcher, stubborn defender of the people, uncompromising artist) make her work and her life a kind of cultural kaleidoscope where multiple edges and infinite reflections are mixed.

The museum is located on the edges of the historic center of Santiago in the “San Borja” neighborhood, an urban area that has evolved from a compact city model to a city of isolated towers where the formal clarity of traditional public space has become blurred in time.

The Violeta Parra museum assumes the longitudinal deployment of its facade as urban strategy, with the responsibility to shape the pedestrian walkway. Compression and expansion of this facade along the route results in a figure whose variable width imposes slower traffic on the urban space. Within this route, the access to the Museum is defined by a broad concavity which suggests a pause in the journey.

The main facade of the building, which receives light from the south, is made up of double glazing panels with a wicker weave in between, which allows on the one hand, the passage of subdued light and on the other a private and protected interior. This wicker weave announces, from the urban space, the artist’s commitment to craftsmanship. Inside, a set of curves and counter curves refer to a rich and complex microcosm, anticipating the multiple realities that Violeta Parra witnessed.

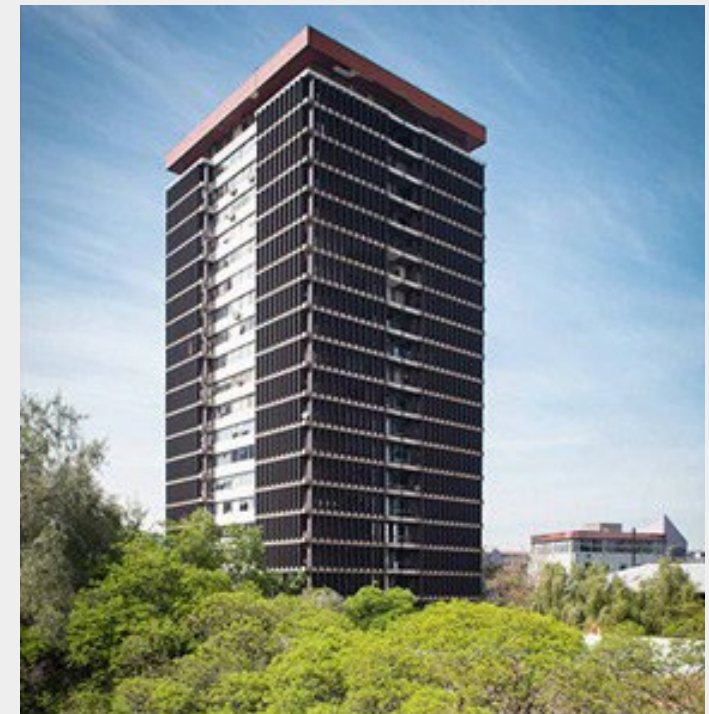


# REMODELACIÓN SAN BORJA

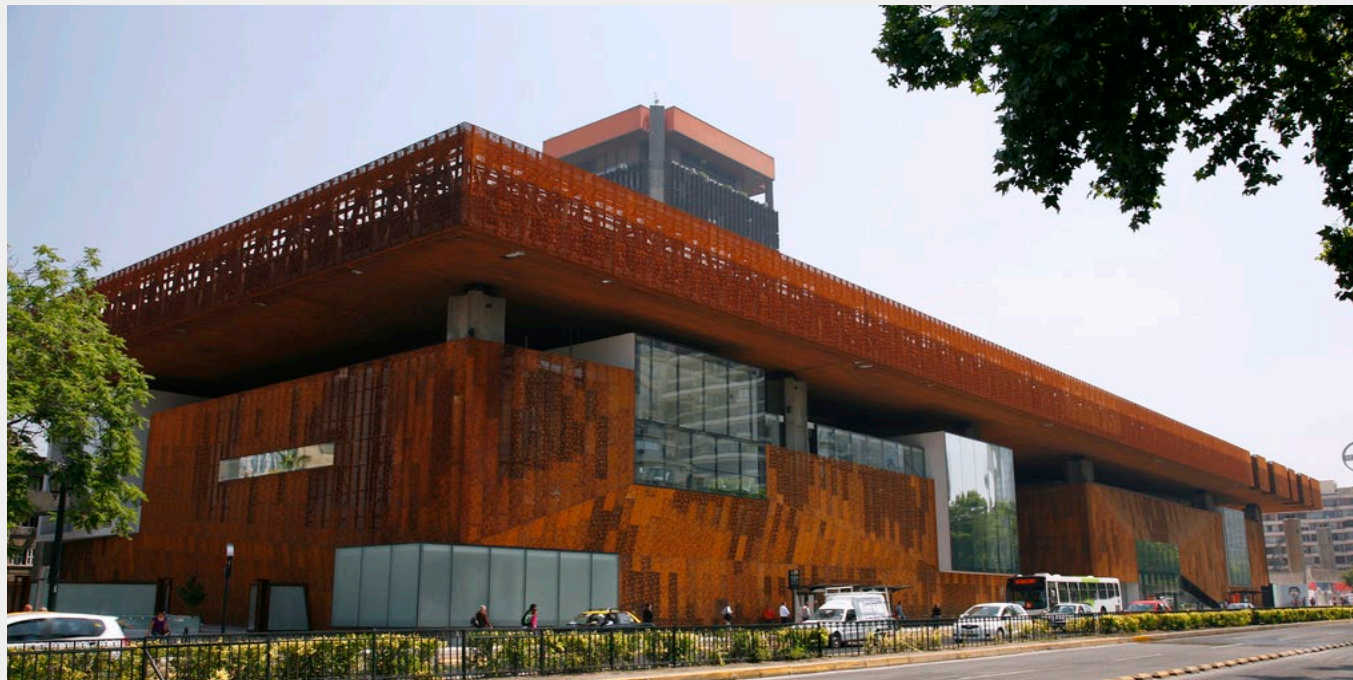
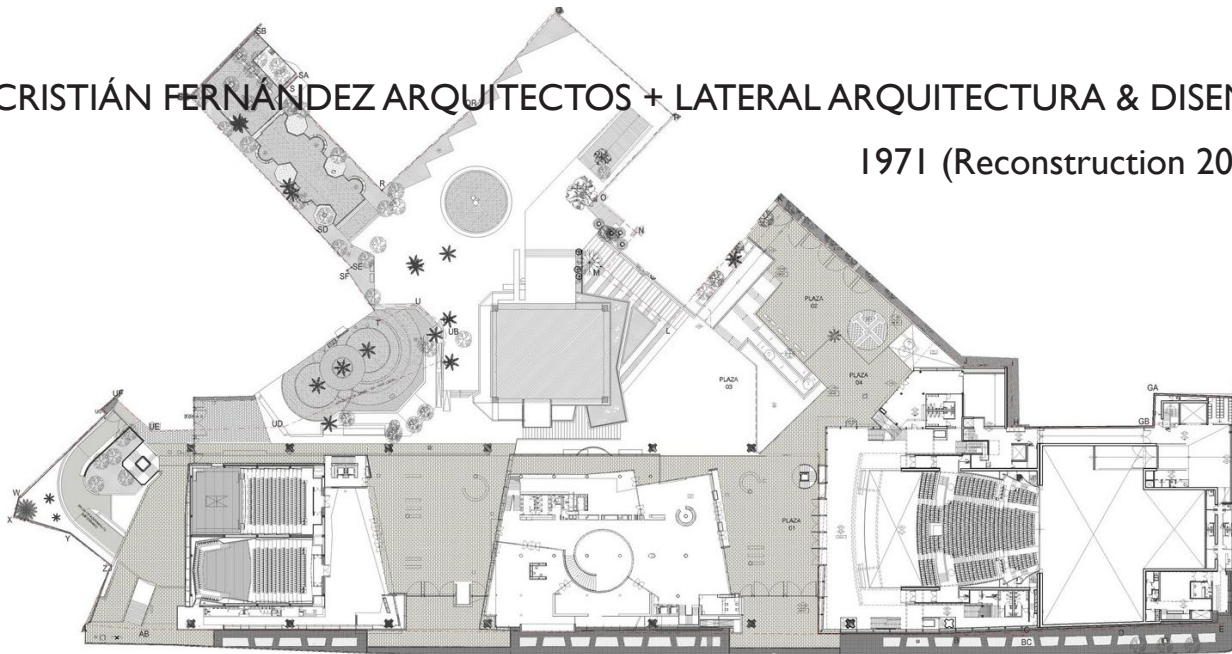
UNIVERSIDAD CATOLICA, SANTIAGO

It has 21 towers in which live about 10 thousand people, with its own system of drinking water supply and heating, as well as commercial premises, walkways and park that are united in a space on a human scale. This project of the Corporation for Urban Improvement (CORMU) sought to bring people to live in the center of Santiago together with a solution to the housing problem of the time. This re-modeling followed the postulates of modern architecture, and where each tower was commissioned to different offices of architects. They all projected that each tower would not shadow another at any time of day and would join through elevated corridors to accentuate the concept of community life. Construction was carried out in three stages, starting in 1970 with 12 towers, then in 1974 with 6, and in 1976, ending with 3. In the first floor plants are different grocery stores and bookstores. The most well-known towers are Tower 15 that houses the central services of the University of Chile, and Tower 10, emblematic space that gave rise to a television series of 1984 transmitted by TVN.

One of its strangest characteristics in the times that we live, is that the system of supply of drinking water and heating is proper for all its inhabitants. It is a boiler that works, because every day tons of wood chips are burned, through a network of 4 km concrete tunnels that houses more than 12 km of underground pipes for these purposes. And the owners of this company (COSSBO) are the same as the towers. In 2014, a participatory project was carried out with the community of San Borja called "Pasarelas Verdes", promoted by the Faculty of Architecture of Chile to recover the bridges of the re-modeling, clearing, planting different tree species and beautify the place.



CRISTIÁN FERNÁNDEZ ARQUITECTOS + LATERAL ARQUITECTURA & DISEÑO  
1971 (Reconstruction 2008)



## GAM

AV. LIBERTADOR BERNARDO O'HIGGINS  
227, SANTIAGO

This complex was originally built to serve as the headquarters for the third UNCTAD conference, which was held in Santiago in 1972, and consisted of a convention center and an adjoining 22-stories building. The building was finished in only 275 days in a significant effort supported by several thousand volunteers. This effort was part of a major propaganda initiative performed by the socialist government of Salvador Allende, in power between the end of 1970 and September 1973.

After the conference, the building was used as a cultural center until the 1973 Chilean coup d'état. After the end of the Pinochet regime, it hosted a number of conventions and the adjacent tower became the main building for the Ministry of National Defence. In early 2006, a fire destroyed parts of the building, which led the government of Michelle Bachelet to rethink the original sense of the building and return it into a cultural center, open to the public. Adapting the structure of its urban environment, the building takes on the concept of transparency and many artworks from the original design. The second phase that contains an auditorium with space for more than 2000 is going to start soon.

The Centro Cultural Gabriela Mistral was inaugurated in September 2010. Today it's a cultural centre devoted to disseminate and promote performing arts and music. Among many other activities, it offers contemporary drama and dance, as well as classic and popular music, a space to continuous development and experimentation. Furthermore, with an emphasis on contemporary photography and popular arts, the GAM houses a range for visual arts.