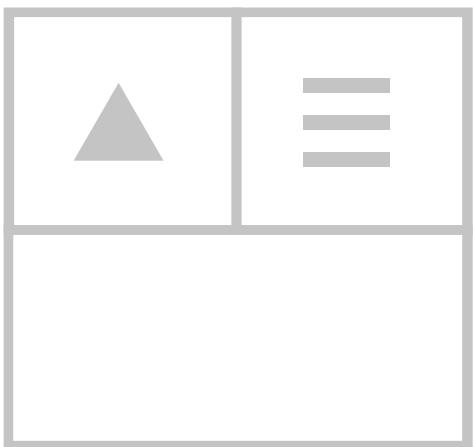




EDITORIAL
SA CABANA

CHILEAN
DELEGATION
20-24 OCTOBER







INTRODUCTION






To define Chile, even from its origins, there are many voices. Some of them say that its name comes from the Trile bird (*Xanthornus cayenensis*) that, when flying over the skies, sings “thrile”, which later evolved into Chile. Others claim that it comes from the Quechua word 'chiri', which means cold or snow, as the tall mountain range of Los Andes, which crosses it from north to south, or like the crystalline glaciers. However, the most accepted definition would come from the Aymara word “chilli”, which has two meanings: “the end of the world” and “the deepest place on Earth”.

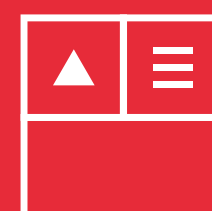
Chilean literature has a position as a Latin American referent, writing its own history, yesterday thanks to the poetry of its Nobel Prizes Gabriela Mistral and Pablo Neruda, today with a well-stocked ecosystem of books that enables one to integrate aesthetical, symbolic, cultural, and politic values to the debate.

In 2020, the pandemic crashed into the reality of the world, and also of the publishing industry. The difficulties went from the logistics in the chain of production to the intermittent closure of the markets. However, the Chilean publishing scene was able to do the unthinkable, and digital and physical copies in all genres followed an upward trend.

Según el informe estadístico de 2020 de la agencia ISBN, las publicaciones digitales crecieron históricamente en un 166,9% en comparación a 2019. El libro en papel tampoco se quedó fuera de la explosión de publicaciones y creció en un 15,96%.

En este ecosistema, además, la convivencia del libro digital y de papel se complementan. Mientras las editoriales universitarias y académicas operan con éxito el libro en digital, también están las que mezclan papel y digital instalando temas especializados con un diseño atrevido y aquellas que entregan diversión, comprensión y aventuras a los niños y niñas en formatos de materiales innovadores que privilegian la experiencia de la lectura en físico. Y es que las 10 editoriales que llegan a la Feria del Libro de Frankfurt, a la luz de la coordinación entre el Ministerio de las Culturas, las Artes y el Patrimonio, a través del Consejo Nacional del Libro y la Lectura y el Ministerio de Relaciones Exteriores a través de ProChile, son la punta del iceberg de una talentosa industria literaria cimentada en Chile, que hoy busca la internacionalización de sus catálogos.





INTERVIEW



INTERVIEW

EDITORIAL SA CABANA

FRANCISCA MUÑOZ / VERÓNICA VÉLEZ
sacabana.cl / contacto@sacabana.cl / [@sacabana](https://www.instagram.com/sacabana)

Independent and innovative. Sa Cabana puts something fundamental in the library of the inhabitants of Chile, graphic books of multiple disciplines in relation to the city. We spoke with Francisca Muñoz, an editor and multidisciplinary architect with a degree from the University of Chile. Since 2009, she has been heading this specialized publisher.



INTERVIEW
EDITORIAL SA CABANA**What has been Sa Cabana's contribution to the democratization of knowledge?**

Sa Cabana's contribution is linked to the format, to the graphic design. Through this, they reach the reader in a more didactic and simpler way, bringing them closer to knowledge that people often think is very specific, such as architecture, the city, urban planning, or landscape.

It was born, first of all, from a taste for books. My background is in architecture, and there is a great need and lack of space for publications on topics such as architecture. Therefore, we realized that there was a need to publish and also a need to read. Although our audience was originally quite small, we have been struck by how it has grown to an audience that has become interested in topics they thought they did not know about.

What has been the reception of the idea of bringing subjects such as architecture, science, to editorial innovation?

There is a term called bibliodiversity, which we at the Chilean Publishers Association work on a lot, and that is to understand that books are not only literature, novels, or classic narrative, but that all kinds of information and knowledge can be transmitted through a book. So, there is an element of innovation there; it could be more related to thematic innovation, which exists but is much more linked to the academic area. And I think that from there a niche of publications has opened up.

We have also contributed to the understanding of the architecture book not only as a beautiful coffee table book but to go beyond that and connect with the people, the inhabitant, the user of architecture and the city.

What objectives and new issues are coming up for Sa Cabana during 2022?

We are working on four books at the moment, which will be published soon, and we are constantly working to publish more books. Generally speaking, many of the titles we have published have their origin in research theses, whether doctoral, master's or seminar theses, and they are in a very academic language. Thus, our work is to generate an edition of these topics, to give them a different structure in order to reach a general public that is not so technical and academic. Among the new topics, we are working under this dynamic and, for example, this time we were joined by an author who is a lawyer. We had previously collaborated with architects, designers, and urban planners, talking about the most common topics in the field, we now wanted to expand the subject to hygiene and urban law.

We will also announce another photography book that has a story about the public-rural space in Talca. It is very interesting and very beautiful.

EDITORIAL SA CABANA

Sa Cabana means "the hut" in Mallorcan, so named by an architect from Mallorca who, when he visited a studio where the publishing house was being brought to life a few years ago, found it identical to Le Corbusier's cabanon, where the famous French architect spent his last days. They loved the name, and it even shaped their current logo. Since 2009, this innovative manufacturer of specialized page books has been placing more and more topics related to the city in the libraries of more and more readers. Now its challenges are to continue with its democratic and pedagogical task of bringing knowledge to all those who want to learn through reading.



ISBN 978-956-9082-06-1

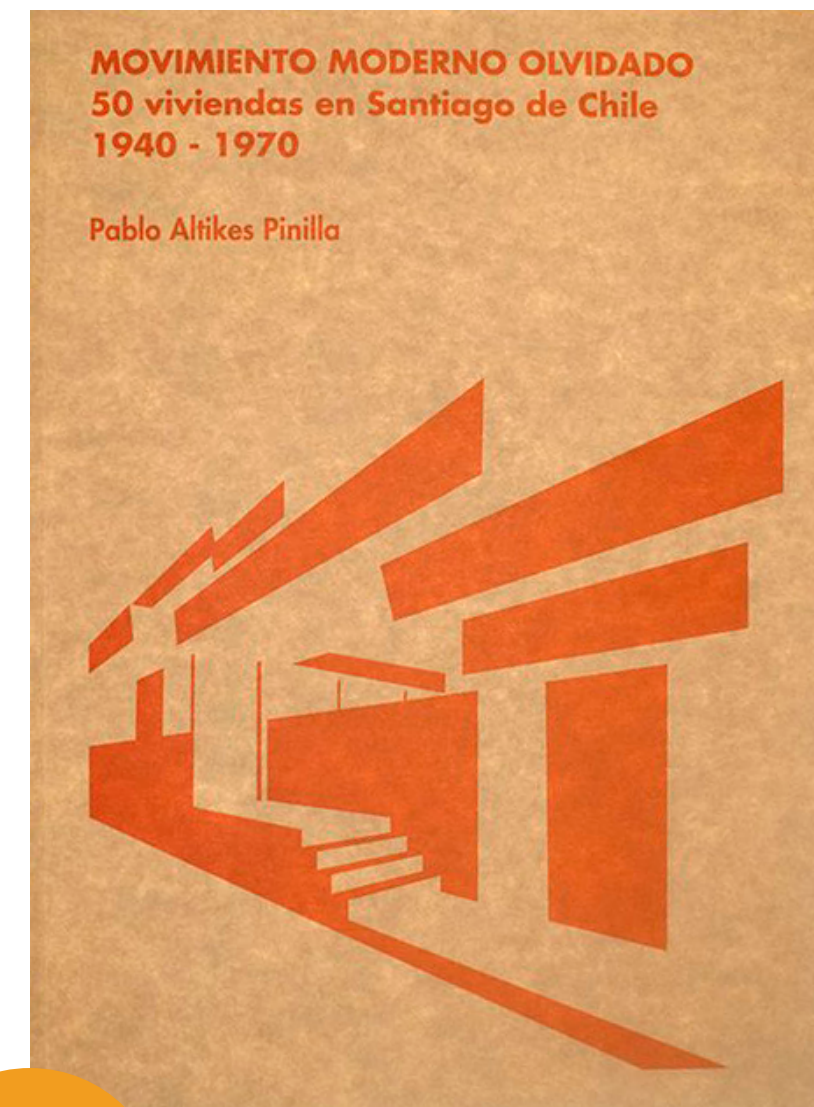


CIUDAD UTÓPICA, VILLA FREI (UTOPIAN CITY, VILLA FREI)

Author. Rodrigo Gertosio Swanston
Genre. Narrative Nonfiction - Urbanism
200 pages / Year 2016

This compilation of historical information is intended to show the pride and affection of living in a neighborhood designed by neighbors. It is a dialogue between the housing organization of this "timeless city" built in the 1950s and how it was raised through high-level architecture. The book identifies the different stages of development of Villa Frei, its sectors, and housing typologies that place it as one of the most significant examples in the history of local urban planning, particularly in the context of modern Chilean architecture.

ISBN 978-956-9082-03-0

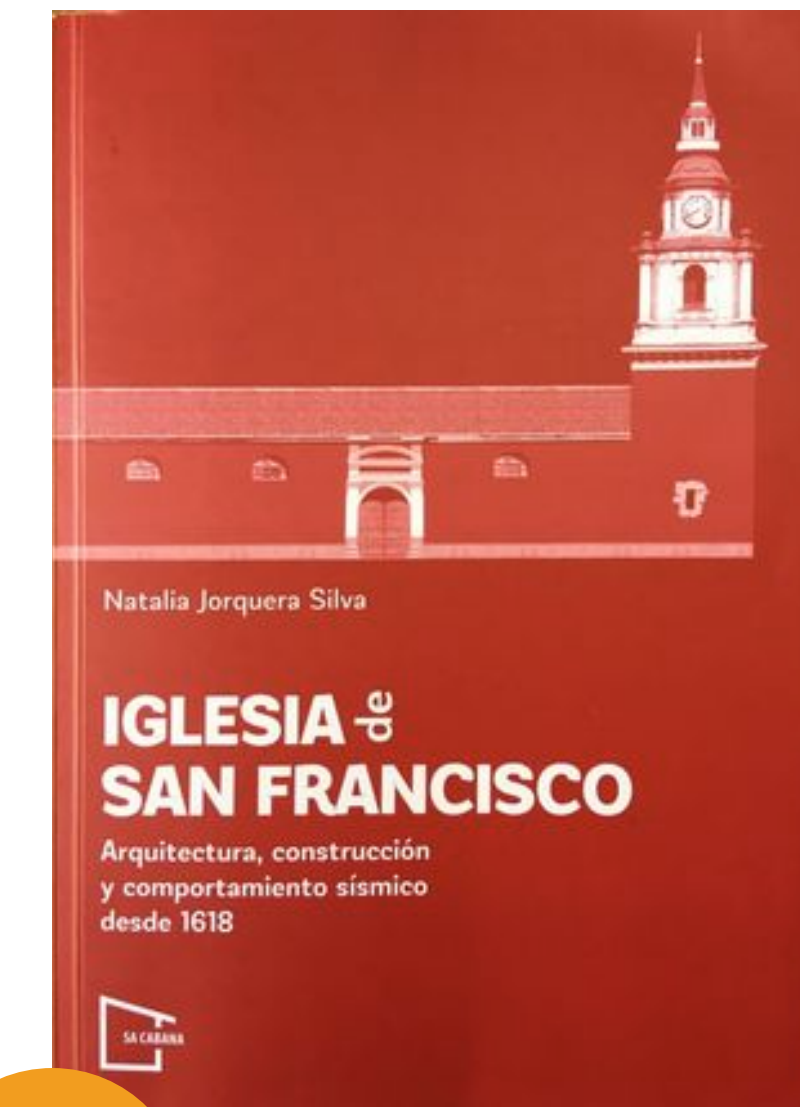


MOVIMIENTO MODERNO OLVIDADO 50 VIVIENDAS EN SANTIAGO DE CHILE 1940-1970 (FORGOTTEN MODERN MOVEMENT. 50 HOMES IN SANTIAGO DE CHILE 1940 - 1970)

Author. Pablo Altikes Pinilla
Genre. Narrative Nonfiction - Urbanism
224 pages / Year 2013

Each page of this research by Pablo Altikes, written for his doctoral thesis, is a contribution to the new generations of architects and to Chilean memory. Through interviews with architects and contractors, scale plans, photographs, and graphics, the book rescues 50 valuable houses built between 1940 and 1970, many of them already demolished. CValuable graphic material that highlights the value of the country's Modern Heritage.

ISBN 978-956-9082-14-6



IGLESIA DE SAN FRANCISCO (SAN FRANCISCO CHURCH)

Author. Natalia Jorquera Silva
Genre. Narrative Nonfiction - Urbanism
152 pages / Year 2018

The San Francisco church, whose walls are full of history, was built between 1586 and 1618. A history that speaks of the urban landmark it represents for the capital of Chile, to the point of becoming the building that has withstood the most earthquakes in this seismic country. This book aims to explain the basis of this church's ability to withstand so many earthquakes, exploring its construction history, analyzing its seismic behavior and ending with an epilogue that shows the archaeological findings found in the subsoil of the building, which opens a series of questions about what was in the place of San Francisco before the arrival of the Spaniards.

ISBN 978-956-9082-25-2



RECOMPOSICIÓN DEL ESPACIO URBANO (RECOMPOSITION OF URBAN SPACE)

Author. Sebastián Navarrete Michelini

Genre. Narrative Nonfiction - Urbanism

200 pages / Year 2020

From 1950 to 1970, the State of Chile carried out a nationwide modernization process of its institutions, thus defining in the role of the State the responsibility of improving the habitat of its population. Through the Housing Corporation (1953-1976), the State promoted the implementation of the Chilean Housing Plan in 1959, thus expressing in a concrete way the positioning of housing and city construction as a source of social change. The urban strategies developed are exemplified in a series of large-scale modern multifamily housing interventions in Santiago de Chile between the 1950s and 1970s, of which this book analyzes the cases of Unidad Vecinal Portales (1954-1964), Unidad Vecinal Exequiel González Cortés (1960-1963), Unidad Vecinal Villa Presidente Frei (1964-1968) and Remodelación República (1964-1968).

ISBN 978-956-9082-29-0



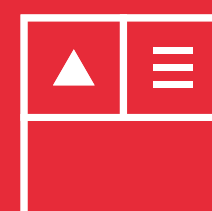
ESPACIO PÚBLICO RURAL (RURAL PUBLIC SPACE)

Author. Blanca Zúñiga Alegría

Genre. Narrative Nonfiction - Urbanism

112 pages / Year 2021

In the Maule Region, as in rural areas, there is a great variety of "unofficial" public spaces, which stand as expressions built by their inhabitants. Sometimes these spaces are filled with life, where the community completes them with interactions, appropriates them, and gives them qualities that later disappear. Portraying those places has to do with validating that way of being in the public sphere, in the territory. These spaces have this condition today, and we do not know if they will have the same characteristics a year or a decade from now. This book aims to preserve these ways of inhabiting in time and to unveil, through photography, the value that these places contain.



EXCERPTS



CIUDAD UTÓPICA, VILLA FREI
(UTOPIAN CITY, VILLA FREI)

Author. Rodrigo Gertosio Swanston
Genre. Narrative Nonfiction - Urbanism
200 pages
Year 2016
ISBN 978-956-9082-06-1

The book “Utopian City, Villa Frei” collects historical information on housing policies in Chile in the 1950s, focusing on the testimonies of the inhabitants of this “timeless city”, which proudly and affectionately narrate what their community life was like in a neighborhood designed with people in mind, the collective use of public space and its urban integration.

“Ciudad Utópica, Villa Frei” links this housing organization to the results of a high-level urban planification and architecture as a response to a social assignment. In the book one may identify the different stages of the development of Villa Frei, its areas and the housing typologies that position Villa Presidente Frei as one of the most significative cases in the history of local urbanism in the context of modern Chilean architecture.

Index

11	Prologue, by Humberto Eliash
23	Introduction
31	Chapter 1. The seed: the management of modern villas in Chile (1953-1963)
53	Chapter 2. The architectural project (1963-1968)
103	Chapter 3. The history of Villa Frei (1968-2016)
153	Chapter 4. Times to go out and show yourself: the heritage of Villa Frei and its proclamation as a typical zone
179	Chapter 5. Modern Villas in Chile: Heritage in Debt
195	Bibliography

Introduction

This investigation began a long time ago. Maybe, since the first day I came to live at this Villa, in Torre 9, in the year 2006. Furthermore, this date coincides with the birth of my son Santiago Gertosio and the beginning of my life with Loreto, behind a baby stroller, feeding bottles and thousands of smiles that your neighbors give you when they see a couple of first-time parents. As a result of these endless strolls we discovered every corner of Villa Frei, met their great people, were seduced by the exuberant number of trees, paths, little plazas and, of course, its three pedestrian bridges that enclose and compose this particular place. It is delightful the sensation of walking at ease while the cars are passing beneath you, like a little mockery or triumph of the pedestrian over the street and the automobile, in a city where this is totally unusual. So unusual as the little secret residing under the Torre 2: a huge public and community library, that provided with school texts to the three schools in the area, thanks to the actions of one of the first residents of the Villa, Mario Zavala.

This zone aroused my curiosity and senses in such a manner, that I began thinking that my neighborhood was not just my nearest surroundings, but the whole Villa (its four sectors), or that the whole borough was my home. It may be that the most puzzling thing about this is that it does not happen only to me, but it tends to occur to everyone who live in and visit Villa Frei. To explain this with simple words is almost impossible. A neighbor and friend of mine who lives here since its inauguration, told me that what he liked most was the sensation of feeling that the Villa was like a “little village”, and he earned my respect and gratitude for explaining with such simple words a world that is so complex.

This curiosity turned into a silent research without any methodology, that started by gathering blueprints, photos of the period, and testimonies, among other things. I was trying to understand Villa, how it work, and why people love it so much, although there are hundreds of problems.

SHOULD IT BE HERITAGE?

What began as a small research, ended up being a huge collective work, which ended up materializing in an interesting civic exercise to value this dwelling compound. Since the year 2012, year in which there was a turning point in history, due to the news of the construction of a future subway station for Metro Línea Tres, inside Ramón Cruz Park, and the announcement of the refurbishment of this park by the municipality. This naturally raised certain concern among the community and, then, a strategy to protect the area, promoting and considering its patrimonial characteristics, seeking its declaration as Typical Cultural Heritage. That is how the “Expediente para la Declaratoria de Zona Típica del sector 1 de la Villa”, Proyecto “Elaboración del expediente para la declaración de Zona Típica de Villa Frei” (FONDART, 2014, folio 41452) was born.

The team for the elaboration of the document was formed by Rodrigo Gertosio Swanston (director of the project), Salím Rabí Contreras, Irma Bravo Cobarrubias, Fernando Lobos Miralles, Marco Valencia Palacios, Paula Reyes, Andrea Santa Cruz, Raúl Olguín, Carolina Castillo, María Jesús Gutiérrez and Felipe Inostroza. The result was presented in April 13, 2015, in front of the plenary session of the Consejo de Monumentos Nacionales, achieving the declaration unanimously. The corollary of that file is this book, which includes streets, interviews, libraries, but, above everything, the voice of its inhabitants.

Strictly speaking, Villa Frei is one of the biggest dwelling compounds built by the Corporación de la Vivienda (CORVI), with funds of the Caja de Empleados Particulares (EMPART), between the years 1964 and 1969. It has 3,6999 homes, in a huge area of 90 hectares in Ñuñoa, Santiago. In terms of architecture, it is a milestone in the context of the Chilean modern architecture, and it positioned as one of the most significative cases in the history of our local urbanism.

As an extemporal city, this Villa is presented as that utopic city that remains in time, in spite of the changes in its environment, of the overthrown of the main ideologies and the dissipation of the so called “Social Welfare State”, due to the coup d’état and the end of the security funds.

The importance of Villa Frei is demonstrated in the numerous writings and specialized publications in modern architecture. Nevertheless, it is the “Methodological proposal for the comprehensive protection of the neighborhood and properties in the district of Ñuñoa”, designed by the Consejo de Monumentos Nacionales (2008), the one that kicks off the recognition of the importance of this villa and its valuation.

Although this search had as a goal to develop the file and to declare it a Typical Cultural Heritage, many of the findings in it are shared by other modern villas in Chile. One could talk about a “system of modern Villas” that should be evaluated to ensure its validity in the future, especially when the current way of building cities, “the Chilean way”, along with the real estate companies and the subsidiary State, goes in the opposite way.

This book includes the testimony of the inhabitants of Villa Frei, it was based on their stories that it was possible to evaluate this dwelling compound, not only due to its architecture and its urban planification, but also for the relations that were constructed in them. The testimonies are present along the whole book, with the purpose of account of the experience of living in this Villa.

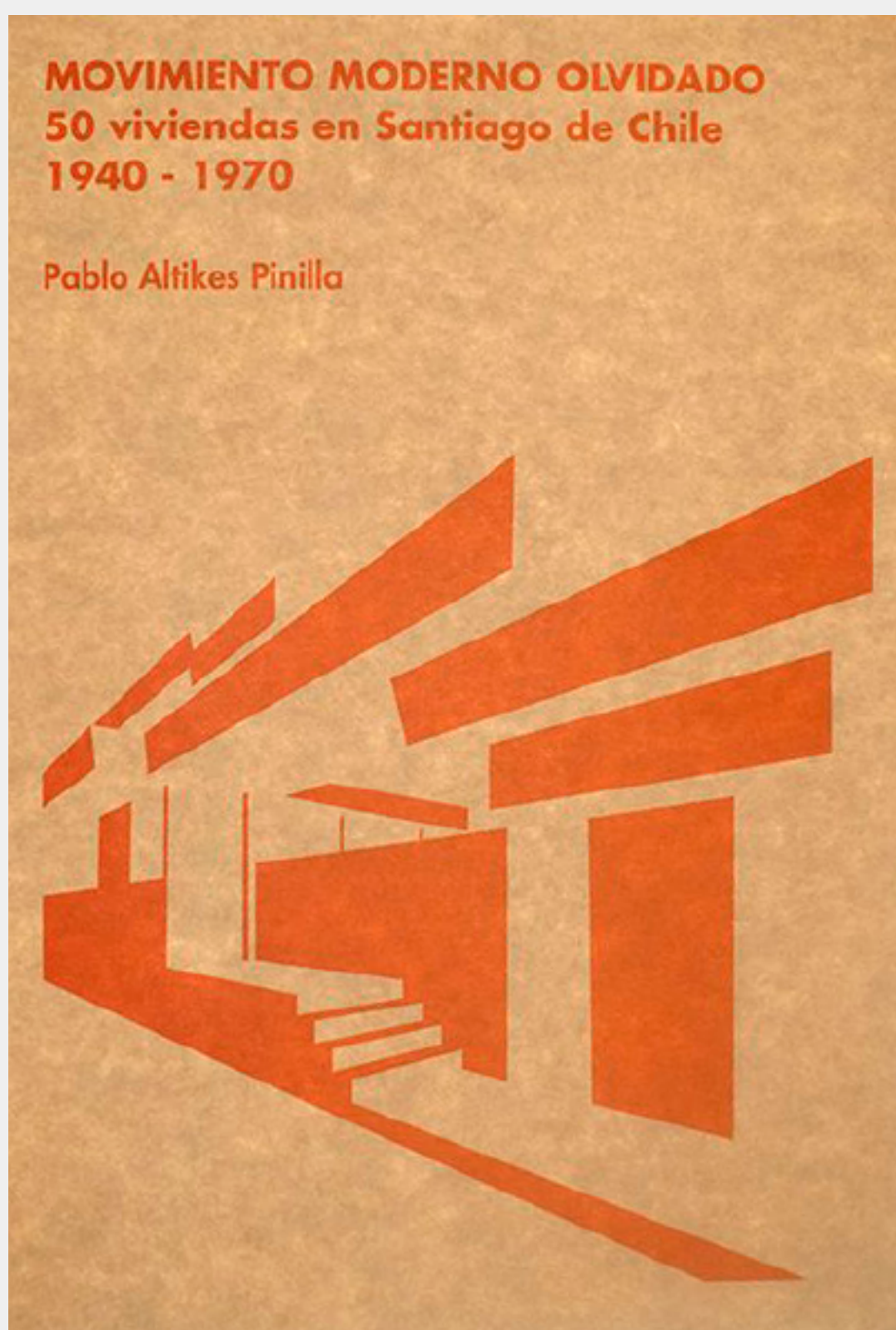
THE MODERN VILLA

Long before strolling with my family, I had heard many times in the university the postmodern speech about the failure of the modernist project in the world. It said that the designs inspired by this movement were cold, distant, and did not recognize the inhabitants in their domestic dimension. To top it all, the notable quote by Le Corbusier, who considered housing as “machines for living”, only helped to emphasize this idea that modernism should be discarded. Furthermore, when discussing

the designs of this period, they are usually referred to as utopic, in a derogative way, as ridiculous ideas of eccentric architects that did not work in a world that needed more rationality than emotion. For this book, the utopic city is the city that represents a place that has existed in the imagination as a “good place” for a certain epoch, in which the human being is placed on the front, and their communal living and relations with their environment become fundamental to reach happiness. This concept was materialized in Chile by the hand of the modern movement, which had an extraordinary impact on the everyday life of the inhabitants due to the fact that, since the ‘40s, cities were filled with utopic Villas with a modern influence to host the new middle classes, due to the CORVI projects and the different security funds there existed. With their operations, thousands of families were able to have a decent and just housing, with great communal areas and the necessary equipment. Their houses, certainly, socially promoted their inhabitants, granting them the concept of “housing dignity”.

These were all utopias of a heterogeneous and prosperous society, one that would opt for a kind of inhabitant who is exposed to a collective system of life, open and with a great prominence of the public space. Villa Portales, Remodelación San Borja, Población Chile, Villa Olímpica, the Unidad Vecinal Providencia -to name a few-, are noteworthy examples in Santiago that work as a clear example of this. Nowadays all these features may seem to us as if they came from another planet. But they do not. That was the Chile that existed up to the decade of the seventies. The boroughs of that period are based on values such as trust, equality, the pride of being and belonging to the middle class, and the nostalgia for a Welfare State. The creators of these complexes had the great opportunity to create, not only a series of homes, but to invent, within the national context, microcities or great self-sufficient boroughs. All this within the modern imaginary of the boroughs of the future. That is how there ended up being streets going underneath pedestrian bridges, elevated

walkways, and plazas with plenty of symbols, all set in the highest standards of aesthetic finesse. This book pays homage to the triumph of the model of creating a city by people to people, in an era where the Chilean State watched over and took care of its citizens, such as it takes care of my family: Santiago, Loreto, and little Rosario, who is nowadays learning to ride her bicycle over the Ramón Cruz bridge, while the world runs under our feet.



MOVIMIENTO
MODERNO OLVIDADO
50 VIVIENDAS EN SANTIAGO DE CHILE
1940-1970
(FORGOTTEN
MODERN MOVEMENT.
50 HOMES IN SANTIAGO DE CHILE
1940 - 1970)

Author. Pablo Altikes Pinilla
Genre. Narrative Nonfiction - Urbanism
224 pages
Year 2013
ISBN 978-956-9082-03-0

Through interviews with architects and constituents, scale drawings, photographs and graphics, the book "Modern Forgotten Movement" rescues 50 valuable homes built between 1940 and 1970 in Santiago, Chile, many of them already demolished. This book makes public a valuable graphic material of the Chilean Modern Heritage and values its existence.

Without detracting from the importance of the public, this book is a contribution to the new generations of architects that are being trained, so that they may know how to find explanations and inspiration in little big projects whose main characteristic is to develop a simple, adequate architecture, measured in the use of its materials and discreet.

INDEX

5	Acknowledgements	76	16	Casa Flores-Bosch	156	36	Casa García-Falabella
7	Index	80	17	Casa D'Ottone-Morales	160	37	Casa Waisbein
8	Prologue	84	18	Casa Pincus-Mendel	164	38	Casa Marticorena-García
10	Modern Movement	88	19	Casa Gabor-Meth	168	39	Casa Fergie
14	Map of the location of the 50 houses	92	20	Casa Becker	172	40	Casa Montanari-Mazzarelli
16	01 Casa Guendelman	96	21	Casa Stern-Hönig	176	41	Casa Jara-Araya
20	02 Casa Lerner-Itzcovich	100	22	Casa Galleguillos	180	42	Casa Spichiger
24	03 Casa Torres	104	23	Casa Leclerc-Valderrama	184	43	Casa Ruiz Tagle- Errázuriz
28	04 Casa Marzolo	108	24	Casa Grez	188	44	Casa Denegri-Morales
32	05 Casa Galván	112	25	Casa Rechmeier-Siewekw	192	45	Casa Reyes
36	06 Casa Kuflik	116	26	Casa Figueroa	196	46	Casa Rojas
40	07 Casa Flaño	120	27	Casa Balada	200	47	Casa Zerbi
44	08 Casa Dueñas	124	28	Casa Cortés	204	48	Casa Bril-Goldfarb
48	09 Casa Froimovich	128	29	Casa Jiménez-Olmo	208	49	Casas COPELAN
52	10 Casa Merani-Lavados	132	30	Casa Yaconi-Santa Cruz	212	50	Casas SERFACOO
56	11 Casa Berenguer-León	136	31	Casa Ravera	216	Credits of the photographsCredits	
60	12 Casa Pollak-Rosenbaum	140	32	Casa Palomer-Caiozzi	of the photographs		
64	13 Casa Wachholtz	144	33	Casa Casanovas	218	Bibliography	
68	14 Casa Raffo-Oehninger	148	34	Casa Burger			
72	15 Casa Nahmias	152	35	Casa Costabal-Anguita			

FORGOTTEN Modern Movement

“Architectonic heritage of the Modern Movement is nowadays at greatest risk of disappearing, more than in any other period, due to its age, to the constant technological innovation with which it was carried out, to the changes in the functions for which it was designed, and due to the dominant cultural climate”.

DoCoMoMo International

Documentation and Conservation of the Modern Movement

Modern Movement in Chile

The arrival of Modernity to Chile, according to authors Eliash y Moreno, was established in 1929 with the construction of the Oberpaur building, work of architects Sergio Larran Garca-Moreno and Jorge Arteaga –located on the southwest corner of Estado and Huérfanos, in Santiago. That same year would appear in the scene two paradigms of modern architecture, Villa Savoye by Le Corbusier, in France, Mies Van Der Rohe’s Pavilion, in Barcelona, Spain. Nevertheless, Colombian architect Andrés Téllez Tavera, in his thesis for his master’s degree at Universidad Católica de Chile, dismisses the influence of these European architects and Mendelsohn's German Expressionism on the design of the Oberpaur building.

At the beginnings of the ‘40s, the middle and upper class in Santiago were located in the

new neighborhoods of Ñuñoa, Providencia and El Llano Subercaseaux. A new language was being instituted: the curve, the skylight, and the metal banister that gave architecture a nautical image. Curved walls lodged the living room, the dining room, and, in some cases, the stairwell and the main bedroom on the second floor. The skylights, usually, are usually located in humid areas such as bathrooms. The light and slender banisters, for their part, were located on the balconies overlooking the street. Morphologically, these projects spoke of perspective, speed, movement and of a new image.

The Modern Movement began to decline towards the end of the '40s. In the next decade one can observe a new morphology, with clearer projects, without a dichotomy between image and function. The concept of "inhabitable box", the idea of the curve as a container was left behind, the circular windows, the piling on the facades and the adjacent bay as an image.

One of the factors that would explain this change would be the shift of attention that occurs after the Second World War, from Europe to the United States. Also, in Chile, by those same years, they were celebrating the First Congreso Internacional de Arquitectura Moderna, CIAM, leaded by Enrique Gebhard, Waldo Parraguez, Emilio Duhart, and the director of Arquitectura y Construcción magazine, Marchant Lyon.

This way, it may be established that the Modern Movement is divided in two moments: the First Modernity, from 1929 to 1940, and the Second Modernity, from 1950 to 1973, as the Coup d'état of that year stops the process of architectonic production until it is resumed, under the name of postmodernism, during the '80s.

The architecture of the Second Modernity, developed since the beginning of the '50s, establish a number of design criteria, such as:

Morphology of the parallelepiped: "the inhabitable box". The irruption of the straight line, establishing the angle at 90 degrees at the corners of the body and the compact figure, of only one reading, without elements attached or dependent of the main body.

A new aesthetic of habitation. Along with the new body that lodged the acts typical of residence, is the appearance of furniture made of straight lines. Enclosed windows are replaced by picture windows that go all the way from the floor to the ceiling and viewpoints in dialogue with the exterior -frontal garden. The program locates the bedrooms and the service areas in opposite extremes of the house. The "grand" closet, now called the walk-in closet, begins to make its appearance.

Clear and minimal spaces. It allows the existence of the corner, breaks on volumetry, inflections. Solutions, both interior and exteriors, are of great aesthetic simplicity, only one voice for plane is prioritized, there is no ornaments anymore.

Double materiality. There begins to be a work on materiality that becomes a recognizable language: on the first floor, walls will showcase a stone masonry displayed in a geometric fashion. The second floor will be coated with a vertical wooden tongue and groove construction in vertical position, creating a dialogue between both materials under a common denominator: pure geometry.

Dialogue between interior and exterior. The garden as a space that dialogues with the interior, which, in some cases, becomes part of the program of residence on the first floor, in the access zone on part of the hallway that connects with all the other facilities. This interior garden acquires, at times, its own space within the residence and the other facilities.

The new urban dialogue (The limits between the building, the front yard, the sidewalk, and the street). This is the most transcendental point when it comes to recognize a new language or dialogue of the work with the city. Architecture begins to hide the program, making it unreadable from the outside, refusing in the hardest way that architecture has: a clean and reference-free wall

both in its use as in the symbology that it shows.

The Modern Movement began to disappear in the decade of the '90s. The return to democracy had increased local and foreign investment, unchaining a frenzy of constructing high-story buildings that would devour, like an insatiable monster, everything it found on its path. Thus, works are demolished without considering the damage in terms of heritage that is being caused.

Great part of the projects studied here were located in strategic areas of the city, in terrains fancied for their number of square meters and in districts with a huge demand for buildings to inhabit and for offices, reason why the survival of these works is, usually, exceptional.

Forgotten Modern Movement This book is titled "Forgotten Modern Movement" because in our country residential architecture for single families has been considered frivolous, deprived of a deep conceptual design and, in consequence, it has not become known very much.

The architecture of dwellings for single families was developed by direct assignment to the architects and was not subject to tendering processes, reason why there are also no guidelines in base of which to contend or make propositions.

The great complexes, such as Matta Viel, Villa Portales, Villa Frei, Remodelación San Borja, Torres de Tajamar, Villa Olímpica, Unidad Vecina de Providencia, UNCTAD 3, Universidad de Santiago, Monasterio de los Benedictinos, Instituto de Biología Marino, the buildings for Copelec and for the United Nations Economic Commission for Latin America and the Caribbean (CEPAL), on the other hand, are projects of a huge magnitude that transformed the city, creating a dialogue at a greater scale with the citizens.

We must add to all this the factor of "the author", as international class architects yell so loud in the city that they silence the lower voices. This way, the few existent texts are focused on the great milestones of our production, causing many makers to go unnoticed.

Current architecture displays a formal catalog of languages coming from the concept of "inhabitable box", that rescues the approach that international architecture had from 1930 to 1960. Due to this, the return to the classics has been decisive in the revaluation of simple languages and pure forms that were proposed in those years.

It arises then the will to preserve the memory of the anonymous architecture of our city, appraising projects that set the guidelines four decades after they construction, becoming extemporal referents of the plastic posture of the bodies and the use of the space and the architectonic program.

The 50 dwellings appearing in this book were selected by walking through the districts that were new in the '40s, such as Ñuñoa, Providencia, Vitacura and Las Condes, and then consulting the Cadastre Department of each of the municipalities involved. The planimetry given by the municipalities was digitalized in a vector format. This enabled the study of the forms, surfaces, heights and bays, along with the different uses given to the program at that time.

We held interviews with the original architects and clients of the dwellings. In some cases, mainly due to passing, it was not possible to count on the complete information, so we complemented the investigation by researching publications, municipal cadasters or interviewing the families of the clients and architects.

The result is a catalog of 50 modern dwellings in Santiago de Chile, a general view of the architectonic design of dwellings for single families during these three decades, a publication that intends to be the first one of a work aimed towards the rescue of those dwellings belonging to the Modern Movement in our country. In addition, the book delivers material for an international comparison with the development of the Modern Movement in the rest of the world.

About the bibliography

Few texts refer to the Modern Movement and, in specific, to the development of dwellings for single families in the '40s in our country, but that is not the case in the international scenario. In Chilean bibliographic history, texts register events of the everyday chores only during the last 15 years, and, in the last decade these works refer mainly to current architecture, leaving a gap regarding the old one. One of the fundamental books to understand historical processes in Chilean architecture is "Arquitectura Moderna en Chile 1925 – 1965". In it, authors Eliash and Moreno place the works in time, and establish a general view of the situation and of the paths to take. It also provides a base platform of knowledge to discuss on said period, clarifying the gaps typical of a global, and not particular, perspective of domestic chores in architecture.

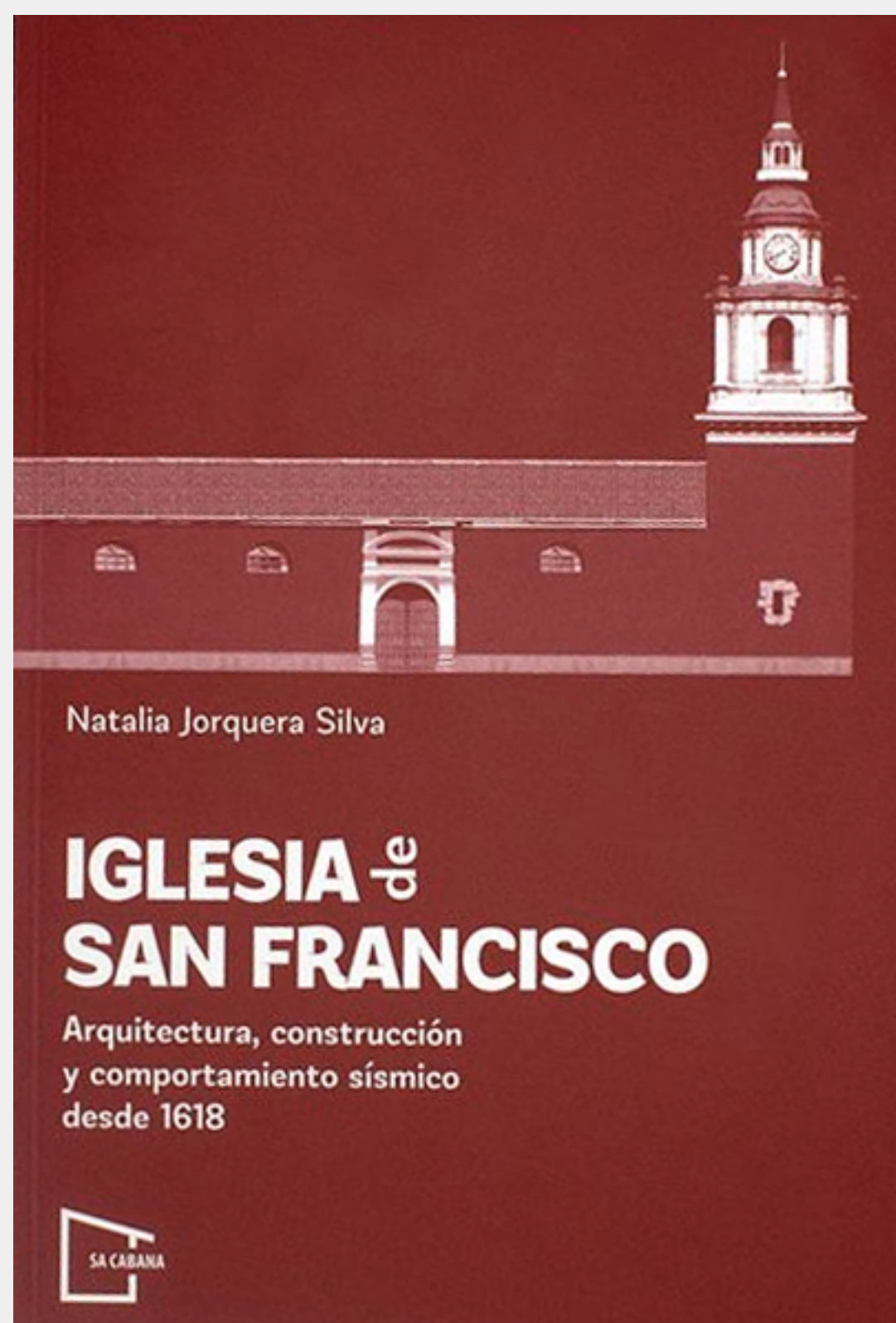
"Nuevos caminos de la arquitectura latinoamericana", by Argentinian author Francisco Bullrich, for its part, explains the situations that gave way to these architectonic designs, providing the historical basis for the rising of new approaches.

"Latin American Architecture since 1945", published by the Museum of Modern Art of New York in 1955, written by Henry-Russell Hitchcock, supports the thesis of a new architecture in Chile, and establishes a point of view on Latin American architecture. In this book two Chilean works appear: the house designed by Cristián De Groote on El Vaticano street, at Las Condes district, and the house designed by Jorge Costabal on O'brien street, at Vitacura district. The author explains the way in which factors such as place, form, and lifestyle define the project.

It is worth noting the text by Carlos Eduardo Das Comas and Miquel Adrià "La casa Latinoamericana Moderna de mediados del siglo XX" in which also Cristián De Groote makes its appearance: his own

house, located at the intersection between Lota and Suecia streets, and the Casa Valdés by Cristián Valdés, from 1966 – 1967.

Magazines have also played a fundamental role as far as influences is concerned, with Architectural Record and Progressive Architecture standing out, both publications that set the guidelines to follow in the exploration of housing models, materials, constructive systems and new standards in language.



IGLESIA SAN FRANCISCO:
Arquitectura construcción y
comportamiento sísmico desde 1618
(SAN FRANCISCO CHURCH.
Architecture, construction, and
seismic behavior since 1618)

Author. Natalia Jorquera Silva
Genre. Narrative Nonfiction - Urbanism
152 pages
Year 2018
ISBN 978-956-9082-14-6

The San Francisco church, built between 1586 and 1618, in addition to being a recognized urban landmark and a witness of the evolution of the capital Santiago, is the building that has withstand the most earthquakes in Chile, despite being built with techniques today considered fragile. This book aims to explain the basis for the ability of this Church to resist so many earthquakes, investigating its construction history, analyzing its seismic behavior and ending in an epilogue that shows the archaeological vestiges found in the subsoil of the building, which opens a series of questions about what was in the place of San Francisco before the arrival of the Spanish.

Contents

6	Prologue.
	Patricio Gross
10	Introduction.
	Natalia Jorquera
17	Chapter 1. Construction History
	Natalia Jorquera, David Cortez, and María de la Luz Lobos
39	Chapter 2. Architecture and construction
	Natalia Jorquera, David Cortez, and María de la Luz Lobos
75	Chapter 3. Seismic behavior
	Giulia Misseri, Nuria Palazzi, Luisa Rovero, and Ugo Tonietti
95	Chapter 4. Archaeological findings: the unwritten history of the oldest building in Santiago
	Catalina Soto
115	Chapter 5. The State of Conservation and the Future of this national landmark
	Natalia Jorquera
128	Final words: the unveiled secret
130	Quotes and references
144	Bibliography

Introduction

This book collects the results of the investigation “Rediscovering vernacular earthquake-resistant knowledge”, developed with the aim of discovering the basis for the resistance to earthquakes of the oldest historical buildings in Santiago, keeping in mind that the majority of them are built with techniques considered “frail” by modern engineering (sun-dried bricks, stone masonry, and simple brickwork), in one of the most seismic countries of the world.

Thus, the study began with the idea of deciphering the “technical secret” hidden in these buildings that has allowed them to survive the seismic action; a secret that has been called “vernacular” knowledge given its popular origin and because it has been generated empirically, reconstruction after reconstruction.

The San Francisco Church, the oldest building in Santiago, became the main case study, not only because of its indisputable patrimonial value - which has made it declared National Monument in 1951 and included in the “Tentative List” to run for UNESCO’s World Heritage—, but also because it is the only capital survivor of the Santiago earthquake of 1647 and a dozen later earthquakes .

Moreover, in its four centuries of existence, the church has undergone several transformations and expansions, all of which have materialized with said “frail techniques”, employing stone masonry in its original parts, and sun-dried bricks and simple brickwork in its successive phases, thus being an apparently very “frail” building, which makes its good seismic behavior even more curious and, therefore, more interesting to inquire about its constructive mysteries.

In this way, besides constituting a recognized architectonic and urban landmark—because of its location in the city’s main street—and witnessing the evolution of the capital, San Francisco possesses the major quality of being “earthquake-resistant”, despite being conceived in a period lacking structural calculus. Accordingly, with the 400th anniversary of its inauguration - 23

September 2018 - its historical, architectonic, and urban merits have been added, increasing the structural configuration of the building, but also its employed materials and their properties, because they are the physical testimony of the effort of its many builders to design a building lasting through time.

Discovering the “technical secret” of San Francisco has not been an easy task: its great age, the many transformations it has undergone—many of them without record—, the hundreds of anonymous hands that have participated in its construction and in the reparations following earthquakes, make it a complex building, a hard to characterize palimpsest. Furthermore, despite being one of the most studied buildings in Chile’s history and the one that has inspired more publications—with authors as important as Eugenio Pereira Salas, Roberto Montandón, Sergio Villalobos, Armando de Ramón, Alfredo Benavides, Patricio Gross, and Antonio Sahady, amongst others—, the documents discussing it tend to reproduce the same historical signposts and the main architectonic characteristics. Thus, its everyday history has been omitted, even more that related to its construction, which possesses many lacunae and contradictions that made even more questions come up on the survival of this old building in one of the most seismic countries in the world as the research moved forward. Because of this, it has been necessary to perform a complete and actualized architectonic analysis, an exhaustive survey of all the construction components, to analyze the main employed materials on a laboratory, to diagnose the current state of conservation with an emphasis on the damage of the building, to model its seismic behavior, and reconstruct its construction history; all actions that used the building itself as a main source of information, that is, it was its walls and its transformational remains which threw light on the seismic behavior of the church. Each of these analyses has become a chapter of the present book, making a complete architectonic-constructive study of the oldest building in Santiago known, delivering new and

unpublished knowledge on it as we await its 400th anniversary.

The publication also includes a chapter disclosing the archaeological findings recovered from the building’s subsoil during the research, which open a series of questions on what was in the site of the church before the arrival of the Spanish to the Santiago basin. In this way, we have wanted to complete the study by proving that San Francisco constitutes an ongoing patrimonial landmark of inexhaustible values, many of which still need to be discovered.

The following people took part of the research on San Francisco:

- **Natalia Jorquera Silva.** Architect, professor in the Department of Architecture of the University of Chile. Responsible for the research and coordinator of each one of its phases.
- **David Cortez Godoy.** Architect, University of Chile. Research assistant in each one of its phases.
- **María de la Luz Lobos Martínez.** Architect, University of Chile. Research assistant in each one of its phases.
- **Ugo Tonietti.** Architect, professor in the Department of Architecture of the University of Florence, Italy. In charge of the seismic analysis of the church.
- **Luisa Rovero.** Architect, professor in the Department of Architecture of the University of Florence, Italy. In charge of the seismic analysis of the church.
- **Nuria Palazzi.** Architect, Ph.D. student of the Department of Architecture of the University of Florence, Italy. Research assistant for the seismic analysis of the church.
- **Giulia Misseri.** Architect, Researcher from the Department of Architecture of the University of Florence, Italy. Research assistant for the seismic analysis of the church.
- **Sara Stefanini.** Architect, Master student of the University of Florence, Italy. Research assistant for the seismic analysis of the church.
- **Fabio Fratini.** Geologist, Institute for the Conservation and Valorization of Cultural Goods, Italy. In

charge of the analyses of the church's mortar.

- **Rodolfo David Veloz Milos.** Engineer, Laboratory of Rock Mechanic, University of Chile. In charge of analyzing the physical and mechanic properties of the rocks in the church's walls.

Camilo Sánchez Yáñez. Geologist. In charge of the mineralogical analysis of the rocks on the church's walls.

- **Felipe Leyton Flórez.** Seismologist from the National Seismological Center, University of Chile. In charge of offering data on the soil seismicity of San Francisco.

- **César Pastén Puchi.** Geotechnical Engineer. Professor in Department of Civil Engineering, University of Chile. In charge of offering data on the seismic characterization of the San Francisco church's soil.

- **Sergio Ruiz Tapia.** Geophysicist. Professor in Geophysics Department, University of Chile. In charge of offering data on the seismic characterization of the San Francisco church's soil.

- **Catalina Soto Rodríguez.** Archeologist, Master in Arts. Center for Cultural Latin-American Studies, University of Chile. In charge of excavations in San Francisco.

- **Elvira Latorre Blanco.** Archeologist. The researcher was in charge of analyzing the metallic material found in the excavation of San Francisco.

- **Pablo López Mendoza.** Archeologist, Ph.D. in Anthropology. In charge of analyzing the zoo-archeological remains found in the excavation of San Francisco.

- **Daniela Grimberg Latino.** Archeologist, archaeobotanical analyst. In charge of analyzing the wood in the roof and tower of the church.

- **Iván Arregui Wunderlich.** Licensed in Physical Anthropology. In charge of analyzing the bioanthropological remains found in the excavation of San Francisco.



RECOMPOSICIÓN
DEL ESPACIO URBANO
(RECOMPOSITION
OF URBAN SPACE)

Author. Sebastián Navarrete Michelini
Genre. Narrative Nonfiction - Urbanism
200 pages
Year 2020
ISBN 978-956-9082-25-2

From 1950 to 1970, the State of Chile carried out a process of modernization at the national level of its institutions, defining in the role of the State the responsibility of an evident improvement of the habitat of its population. This is how in 1953 the Housing Corporation was created (CORVI 1953-1976), through which the State promoted the implementation of the Housing Plan of Chile (1959), thus expressing in a concrete way the positioning of the construction of housing and the city as a modeling source of social change.

The urban strategies developed are exemplified with a series of large-scale modern multifamily housing interventions in Santiago de Chile between the 1950s and 1970s, of which this book analyzes the cases of the Portales Neighborhood Unit (1954 - 1964), the Exequiel González Cortés Neighborhood Unit (1960 - 1963), the Villa Presidente Frei Neighborhood Unit (1964 -1968) and the Republic Refurbishment (1964 - 1968).

Contents

9	Prologue: Collective Housing and features of a good city By José Quintanilla
11	Introduction
15	General context and urban situation of Santiago de Chile
16	Country-city migration and the new possibility of city planning.
22	Historical and geographical aspects of the city of Santiago
30	Urban-residential transformation and social housing in Chile
36	Housing Corporation (CORVI): the new conception of housing and city planning in Chile
43	Work analysis
47	Portales Neighborhood Unit
60	Exequiel González Cortés Neighborhood Unit
72	Villa Presidente Frei Neighborhood Unit
84	Republic Refurbishment.
97	Recomposition of urban space
98	Built limits and visual continuity as a method to give a functional scale to the residential landscape of Portales Neighborhood
109	Emptiness as a system of block-conformation in Exequiel González Cortés Neighborhood Unit
118	Public space as an element of urban articulation: the continuity of the park in the Villa Presidente Frei Neighborhood Unit
127	The duplication of collective space: the site understood as park in Republic Refurbishment
139	Recomposition of urban space
151	Bibliography

Introduction

Today, we have in Latin America expansive and disaggregated cities. Their planning and physical and environmental design set an unclear development, dictated more by guidelines regulating usage zonings, and heights and densities than by an integral idea between space and service-networks contributing to the habitat and accommodating an “idea of city”.

Thus, the results of cities are mainly defined by a market factor, being location and profitability influences that tend to leave big areas void of services, equipment, and connectivity. The icons in this unfair city are cases such as the Bajos de Mena in Santiago, Chile. The late economist Manfred Max Neff called them “cynical cities”, because they hid their realities, making the disadvantaged invisible to other areas of the city. This has drawn through the years not only an image of disparity of a social kind, but also of a physical and spatial.

It could be said that housing is set in an urban context with the premise of being the basic “room” in a city. It is true that it is that which repeats the most and defines our intimacy and collective relations as it gathers, yet it requires equipment, services, and networks of connections in order to develop correctly.

This is such a fundamental fact that the architectonic and urban design could be understood to possess an ethics of the city that should apply to a greater or lesser extent to every building there is. Nevertheless, our current reality shows cities that differ from this idea, themselves understood not as an integral system. Given the liberalization of the use of soil in Chile, the market was allowed to regulate said urban idea, but who regulates these actors?

The quality of the housing habitats of our cities defines abruptly unequal realities. Middle- or upper-class sectors possess partially balanced zones at the level of urban habitat, yet with very high economic costs associated to living there, while lower class sectors have inhabitants that have been

left behind by opportunities and see few possibilities for their following generations to thrive, generating a series of pathologies of a social kind, but also in the physical and spatial value of the areas they inhabit.

However, if we look at our recent urban and architectonic history we can find a series of grand scale housing units that, looking to solve the housing deficit, found justification to reflect on how to contribute and be a part of the city, looking to renew and regenerate life in it.

A good part of these units is inscribed within the architecture and city planning of the modern movement from the early 20th century, in which collective housing was one of the great issues it developed. Industrial cities have experienced enormous growth since the early in the 1900's. The awful housing conditions of the proletariat were real problems that society had to confront, and that the architects used as a justification for an internal renovation. During the period between the wars and after it, Europe was the place where this problem was posed with the greatest urgency, but in the decades following World War II, and given some economic strength, it is in America where the greatest quantity of high-quality buildings was built, developed under the principles of a mature modern architecture.

In Chile, from the beginnings of the 1950's to those of 1970, a modernization of State institutions allowed it to accommodate the responsibility of improving the habitat of its population, and hence the quality of its cities.

The main innovations on housing policies made during the 1950's relate to the process of reform lived by Chilean public management during those years. They were based in the principles of rationalization of public resources and the transformations involved the creation of new instances articulating housing policies, which would then be centralized in the Ministry of Public Works. This generated a first National Housing Plan through an agency specially formed for it: the Housing

Corporation (CORVI), in 1953. This plan allowed to generate new strategies of urban intervention around housing, which were cut short by the State coup of 1973, after which the CORVI was dissolved.

The series of projects the CORVI developed are presented in order to exemplify the programmatic lines that this institution carried out through the entire country. With them, they tried to renovate not only the residential park through government-pushed policies, but also the way of acting, setting orientation guidelines in the planning and development of the grown and densification of cities. This book is set in this historical and political period, and discloses part of the housing production managed by the CORVI, where two urban intervention strategies stand out: the first, under the concept of neighborhood unit, which encompasses large empty urban lots, mainly in the outskirts of the city, and was implemented from 1953 to 1968; and the second, called refurbishment, which corresponds to interventions implemented from 1964 to the mid-seventies, which sought to regenerate the deteriorated urban tissue of the city's pericentral areas. Both strategies renew the guidelines of the city, taking inspiration in the foundations of modern city planning through the dissolution and reinterpretation of the morphology of the traditional block, being the aspects of usage zoning and the definition of collective space as a main ordering principle for housing ensembles especially important.

We will present major housing projects implemented in Santiago, Chile, most of them developed with a linear scheme of blocks synthetizing the work made by the CORVI during two decades implementing this type of urban strategies. These cases are the Portales Neighborhood Unit (1954-1964), the Exequiel González Cortés Neighborhood Unit (1960-1963), the Villa Presidente Frei Neighborhood Unit (1964-1968), and the Republic Refurbishment (1964-1968).

Made between the years 1954 and 1968, this ensemble of works is located near the outskirts of

Santiago during those years, and is thus conceived as projects solving a quantitative necessity of housing. In this way, a group of architects, some of the CORVI and some external, runs into the opportunity of generating strategies of urban recomposition of deteriorated zones. To this, one can add that, in all these projects, urban planning is also under the team of architects designing and exciting every work. Similarly, the brief historical period in which modern architecture was developed in Chile is inscribed during these years.

By situation ourselves in the context of the major projects of linear blocks, the necessity of understanding the origins of these sort of works but also the social phenomena causing them comes to the fore. This implies understanding how the issue of residential habitat becomes an element to reflect on the city planning of big European and American cities, considering that the great urban transformations undergone by Latin-American and European cities were mainly due to problems in the so-called industrial era. The city began to enter crises after a great country-city migration, which led to their growth and densifying. The problems of overcrowding within existing housing altered the morphology of some residential zones, forcing to rethink the typology of the collective residential habitat in order to develop new strategies of urban ordering and expansion. Thus, the question on whether these works had the goal of recuperating, reinterpreting, or more precisely planning the development and growth of city areas is posed. This study seeks to understand each case as a part of the city. In this manner, we study these works not only as autonomous units resolving a specific housing problem, but as a system of projects linked to the city.

In good measure, these urban attributes have to do with a gradual treatment of scales within each project, which allows to set a method of analysis for the functional and spatial relations of each work, demonstrating how these relations are in dialogue with their immediate environment, and

therefore assume an urban compromise with the area around it and with the totality of the city.

The vision and action developed by the CORVI, exemplified in this body of projects, allows to deliver an integral view from the historical and political framework and, above all, to understand the housing dimension as a tool and means to construct the city. In this way, the reader will be able to understand the factors that in time have given value to said projects, and how they have been recognized by the population itself, being classified as works of patrimonial value, and two of them declared typical zones.



ESPACIO PÚBLICO RURAL
(RURAL PUBLIC SPACE)

Author. Blanca Zúñiga Alegría
Genre. Narrative Nonfiction - Urbanism
112 pages
Year 2021
ISBN 978-956-9082-29-0

Nuptial Flight

In the acknowledgements for this book, professor Blanca Zúñiga thanks her students for lending their eyes and cameras at the service of the project –and now the product– that is in our hands.

The allusion to the eyes is crucial. Because the panorama in front of the photographer has no limits. It never ends to form, confusing profile with front, top with bottom, closeness with distance, visibility with concealment; rolling randomly, like a fetus inside the amniotic fluid that –without saying “I’m going!” “I’m staying!” or “I’ll disappear!”– welcomes the Big Bang, settles on the retina, and decides to be born.

Before that birth, the precision of the eye becomes fundamental. It’s at that moment that the grandiose becomes closer, the crumb becomes vital, and arrogance becomes humble. It is when the eye achieves its greatest excitement: charges, shoots, and poof! The panorama becomes “objective.”

And the “unofficial” is unleashed.

Watch out! This is a collective viewfinder. Apparently, it acts alone, but it is always under the influence of an eye that is also collective, supportive. There is, thus, a super-objective, and it is called “Rural Public Space.”

Is this “Rural Public Space” designed a priori?

–Of course, you go, take a car, a bus, and there it is... Waiting for you.

–Waiting for me... For what?

–For you to do whatever you want with it.

–What I want?... Or, what I can? Or, what did I discover?

–Or what the observer of the photograph re-discovers?

And we return to the playful fetus.

Is this a tidy eye? There is an order, but it is hidden. What can be guessed is the following: when we see a large general shot and then another, the little chain articulated by the two of them is not innocent. In the case of the aerial shots of Puertas Negras, the pretext is both informative and expressive: “What a great display of the landscape!”, and so it is. But since this is a book, a collective eye, we will feel, perhaps without understanding it, something like: “This is a syncopation,” an alteration in the rhythm, because both pictures come together.

First, a series of photos at the town of Aurora, where nature, men, and bicycles are caught by surprise in the foreground... And then, at the back of the picture, men under lush trees, whose sole purpose would be nothing more than to protect their children or the elderly, so that they can play the Liar's dice or dominoes (that is, in fact, the enigma), calm once and for all.

But watch out again. Suddenly, an indiscreet shot appears, prying, marvelous, in which a kind of walking stick made of cane is shown, in dispute with one of the old players' pants hems... A syncopation within another syncopation!

Second, another series, also in Puertas Negras, whose protagonists are wooden gates, wooden posts, wooden ceilings, wooden benches... And always, in different perspectives, wooden men, in a recurring nuptial union. Interrupted by the dogs adrenaline stench, or the one of men, facing another gathering game.

Here, there is no mystery in the game: they have been gambling all the time.

In this case, dogs are worth it.

The third intention in the copulation of those innocent and purely natural panoramic shots is precisely that syncopation.

The strategic mechanism is repeated with different nuances throughout the trip.

Deep down, we are witnessing multiple tales whose style will only be elucidated (if it is ever elucidated) by a last reading or receiving eye. An observer who, whether knowing it or not, experiences acute and strategic arrhythmic gymnastics every time they advance or retreat in this journey.

Let us go back then. Shall we?

At the beginning of the trip, passing through Corinto and Chanco, we meet a nuptial trio: bricks, man, wooden bench. And we can extend it to a quartet: the dog. The series is wonderfully devious.

In this part of the trip, there is not much syncopation happening between panoramas of nature versus man, elements, or utensils. Rather, it occurs between camera angles and objects.

Frontal-frontal plane versus frontal plane in perspective. The gymnastics here is more continuous, but it still generates little shocks when men, objects, and materials appear (wood, metal, concrete poles), bringing about a serene and no less disturbing journey.

Anyway, the passage through the “Rural Public Space” is multiple and fascinating because fascination is often hidden in the small and even in the insignificant. Thus, we start to see that the “unofficial” is not only a matter of what is captured –photographed–, but also the mission of that generous and sharp personal and collective eye, which has managed to give the landscape a nuptial flight of infinite readings and feelings.

And that is much appreciated.

Gregory Cohen

Rural Public Space

In the Maule region (at Chile's central valley), we have cities that were implemented following city models imported, initially, from Europe, and then, in the last century, from North America; models that are not our own.

As a result of this (among other diverse factors), public spaces usually fail to reflect values of citizenship representation. Due to the low identification of citizens with these spaces, there have been arduous efforts to give life to several public spaces within the cities of the region, primarily through standard devices applied homogeneously throughout the country.

However, there is a great variety of "unofficial" public spaces –or at least not recognized as such– within the region, in peripheral areas of cities, and particularly in rural territories, where these appear as expressions built by their inhabitants, accounting for their own requirements of representation. So far, the intrinsic value of these places has not been granted since they are regarded as "casual" spaces that are not necessarily capable of being replicated or reproduced.

This book aims, through the portrayal of these spaces and the ways in which they are inhabited, to understand their internal logics, rooted in their place of origin; how these manage to become "public" under the classic gaze of "public space" of both Arendt and Habermas.

These spaces are filled with life at times, usually very briefly, where the community completes them with interactions, appropriates them, and gives them qualities that then disappear.

Often these places are only small shelters from the climate, spaces of a very limited life span that, however, build within them the notion of community.

These are the spaces of the *munus* in Latin, where one owes the other. Where the ideology of the *communitas* is established, functioning as a body in which the relationship to each other, among the citizens that inhabit such spaces, is fundamental.

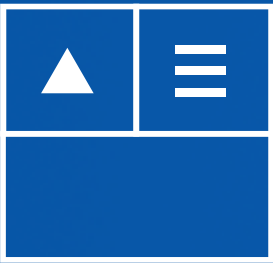
In these places, we find those who, in their role as passive spectators, simply let time pass, silently observing the movement around them. Dressed in hats and shiny shoes, even in dusty environments, they become the audience of that which unfolds within the public.

The front door of the house from time to time is no longer the boundary between the public and the intimate, but the portal that links them, as those doors always remain open, eager for someone to wander around to generate that fortuitous encounter. The living room's armchair becomes some times a street bench; the bench under the shade of a tree, leaning on the fence of the house, becomes the place where the afternoon passes in cool hours.

The public mixes with the intimate, in a relationship indissoluble between the inhabitants of the same community, and that, however, is inaccessible to the outsider since the codes of the boundaries between public and private are different.

Identifying and portraying all the places contained in this book is about validating that way of being in the public, in the territory. These spaces have this condition today, and we do not know if they will have the same characteristics in another year or decade. It is from here that this book aims at capturing in time these ways of inhabiting, revealing, through photography, the value that these places contain.

Blanca Zúñiga Alegría



PUBLISHERS CHILE
FRANKFURTER
BUCHMESSE 2021



CHILEAN
DELEGATION
20-24 OCTOBER

