

2018 COD INTERNATIONAL CONFERENCE

CHILE



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THE AIA COMMITTEE ON DESIGN

The AIA Committee on Design (COD) was founded to promote design excellence among members of the AIA, the broader design community, and the public at large, both nationally and internationally. The committee goals are to examine and promote knowledge of contemporary design issues, to compare current design and historic precedents, to learn from the contrast or progression of ideas, and to advocate leadership roles for architects within the fields of design and planning. As one of the largest interest areas within the family of the AIA Knowledge Communities, the COD is the standard bearer for design in the Institute. The committee makes recommendations for Gold Medalists, Firm Awards, Honorary Fellows, and Institute Honor Awards. But most importantly, we come together in a collegial atmosphere to learn and to celebrate design with old and new friends alike!

Design Excellence Matters!

2018 COD THEME

The theme for the AIA Conference on Architecture 2018 is Blueprint for Better Cities. During 2018, the AIA Committee on Design will visit Vancouver BC; New York; and Santiago, Chile. What better places to visit to learn about the Blueprint for Better Cities? Studying these three great cities gives us the opportunity to delve into the important issues of planning, urban design, architecture, and the significance of design! These cities display excellence in design at all levels, from the smallest scale to mega developments. Our journey will expose us to design excellence and the importance of design in our lives.

WELCOME TO CHILE

Welcome to the American Institute of Architects Committee on Design's first conference in South America. We have an action packed lineup of activities. We will be visiting Santiago and Valparaiso and have the opportunity to meet with prominent and emerging architects in this vibrant country rich with history. The architecture of Santiago reaches from colonial times to the present day and provides a global perspective on the Blueprint for Better Cities, Presidents Carl Elefante's theme for the AIA this year.

The conference includes presentations by urban planners and architects and we are visiting significant historical sites and recently completed buildings designed by prominent architects working in Chile today. Copperbridge International, the firm who helped organize the highly successful conference in Havana has been engaged to organize this conference in Chile.

Among the prominent sites and buildings that will be visited during the conference are the Plaza de Armas and the Metropolitan Cathedral, both within walking distance of the hotels. The hotels are located a short distance from the town center and offer the opportunity for self guided tours should you feel the need to do even more exploration than is formally planned! We will visit the National Museum of the Arts, the Contador School of Architecture and the Campus Joaquin where we will hear from representatives of Elemental. We will also tour the Monastery of San Pedro de de los Baños and the Baha'i Temple a building that has received numerous design awards world wide. A visit to the observation deck of the Gran Torre

Costanera Center, designed by Pelli Clark Pelli, will offer stunning views of the city and the surrounding mountains.

Our conference will also include a visit to the highly regarded VIK winery and Hotel, where we will stop on our bus trip to the scenic city of Valparaiso, located on the west coast of Chile. The conference includes dinner at the famed Mestizo Restaurant, a reception at the Patricia Ready Art Gallery and a visit with the leadership team of Arch Daily, a prominent resource for global architectural news. The Conference provides an exceptional opportunity to learn about the history of design in a prominent and growing country.

As all COD conferences, we will have the opportunity to catch up with old friends and make new friends! Thank you for making the COD and our annual conferences part of your design experience! Design Matters!

George H. Miller, FAIA
2018 Chair
AIA Committee On Design

Note: While every attempt has been made to define a schedule that can be maintained, please be aware that adjustments to our schedule may be required.

UPCOMING CONFERENCE IN CHILE

The Committee on Design's first conference in South America will take place in Santiago, Chile, from October 20 to 27, 2018 (springtime in Chile). Santiago has a rich history and architecture that reaches from colonial times to present day and provides an opportunity to study and learn how the Blueprint for Better Cities is an important global activity. We will learn how a South American city with a different economic structure and different challenges addresses issues similar to those present in Vancouver. During the week-long conference, we will hear from planners and architects while we tour historic centers, new universities and commercial centers, and visit the work of prominent Chilean architects. The conference will also include a visit to the important coastal city of Valparaiso. We have chosen Geo Darder of Copperbridge to help organize the conference. Many of you will remember that Copperbridge was the lead organizer of the extremely successful COD conference in Havana.

George H. Miller, FAIA
2018 Chair, AIA Committee on Design

THANK YOU

I would like to extend my warmest appreciation to all of the members of the AIA Committee on Design who are present for our committee's first excursion to South America! It is a privilege to share this journey with each of you and I thank you for your enthusiastic support of this conference. I also wish to thank the many architects and planners who have worked with us to arrange for special access to sites and to give us background on the buildings that we are visiting.

In early 2016, the Advisory Committee began to discuss venues for the fall 2018 conference. We chose Chile because it offered an opportunity to learn about and to see exciting architecture that responds to different cultural and societal requirements than those familiar to us. We were interested to see the work of emerging architects as well as the work of established architects who are held in high esteem in Chile and abroad. We have a number of AIA Honorary Fellows from Chile, many sponsored by the COD, and we will have the opportunity to meet with many of them during our conference. We thank them for their assistance.

When Santiago and Valparaiso were selected as the conference locations, I reached out to Geo Darder, the successful organizer of the informative and exciting Havana COD

conference. Together, we have arranged a conference where design will take precedence in all that we do. As in Cuba, we have added cultural and social activities to enrich our experiences in Chile.

On behalf of all of our COD members, I would like to specifically thank our sponsors and specifically US Gypsum who has been an integral part of the COD for many years. And none of our conferences would be successful without the dedication of our trio of highly talented and skilled AIA staff members, Susan Parrish, Lori Feinman, and Akanksha Singh. Thank you all!

George H. Miller
2018 COD Chair

Exploring the riches of a country always begins with its people. Over the course of the past year, I have spent three months in Chile that have allowed me to gather and get to know the best ambassadors to represent the rich culture and design of this Latin American country. It is my pleasure to now introduce you to Chile, through these connections and friends, and welcome you, not as a tourist, but as a guest for this week that we have designed for you. I am grateful to George Miller and AIA for trusting me and Copperbridge Foundation to create an equally fulfilling experience to the one we provided in Cuba. Sincere thanks to my colleagues Jeannette Plaut, Diego Baloian, Catalina Rojas, Ignacia Paris, and all the wonderful people and places they have shared with me in Chile, Isabel Fernández, Alejandro Rojas, Andrea Zerbin, Fran Goycolea, Baloian and Paris family, my loyal team at Copperbridge, and all of those I have met along the way to make this possible. Thank you and welcome to Chile!

Geo Darder
Copperbridge Foundation

CHILE

A country of intense and recurring earthquakes, its cities have been devastated innumerable times, which is reflected in a scarce colonial past. This apparent disadvantage has developed a modernity during the 20th century as an effective constructive response to the seismic reality that has been encouraged by the State through an agenda in public works, social housing policies, education, among others, from universities in plans educational, extending to the private sphere with great success, reflected in a large number of works of great architectural quality around the sixties as has been recognized in the exhibition: "Latin America in Construction" exhibited at the MoMA in 2015 and curated by Barry Bergdoll. First it was the reinforced concrete as a structural plastic response and afterwards the steel. Being at the present time a material multiplicity as well as an interesting key of architectural research that extends to the industrialized use of wood. Chilean architecture today has a great international prestige, a situation that has been built from a high quality modern base in every order including architects such as Pritzker Prize Alejandro Aravena, former curator of the Venice Biennale, Smiljan Radic, Mathias Klotz, José Cruz and Izquierdo-Lehmann.

SANTIAGO

Chile's capital city shows an imbricated relationship between the geography of the Andes, the valley, the Mapocho river and the architecture itself. This is organized with a foundational structure from a Spanish disposition of checkerboard in the center, extending systematically throughout the valley, reaching the mountain ranges in the borders. Its privileged location allows it to be connected an hour away with the mountain range and the sea, being the Mapocho river the main axis that directs the slope of the city connected east to west.

During the 21st century a new architecture has been developed around new Business Centers with high-rise buildings, social housing complexes, university campuses such as UC San Joaquin, university neighborhoods, among which the UDP neighborhood reactivating a heritage architecture with new uses and constructions as well as isolated complexes such as the Campus of the Adolfo Ibáñez in Peñalolén by José Cruz in the mountain range of the Andes. The reactivation of old downtown neighborhoods from a renewal enhanced by cultural and gastronomic offerings taking up a pedestrian scale as the Lastarria neighborhood associated with the Gabriela Mistral Cultural Center (GAM) and the Barrio Italia are part of a new reality that rescues a social dimension with a heritage scale.

VALPARAISO

Chile's main port, declared Patrimony of UNESCO in 2003, has an outstanding architecture of English influence of the XIX century in wood that has managed to survive a succession of fires and earthquakes.

The city is ordered from the plan - the lowline of the city - where the activities of the port and institutional are linked to the heights of the hills where the residential area expands organically. An old network of funiculars connects the city with different stations spread throughout the hills and a series of pedestrian paths that maintain the condition of balconies towards the sea. Some of the hills close to the plan have been renovated lately generating in their old houses, interesting architectural projects, basically a series of small boutique hotels together with restaurants and design shops that have maintained the character and scale of some areas of the city, as well as medium-sized groups of residential projects. One of the main debates recently installed is in the next development and recovery of the coastal border presenting the possibility of integrating the old port facilities to edge rides and transport systems such as urban metro-train. Among the contemporary buildings it can be highlighted the Cultural Park, former jail of Valparaiso or several co-working projects.

Architects:

Jeannette Plaut

Marcelo Sarovic

Architects, Directors of CONSTRUCTO

AIA BOARD



George H. Miller, FAIA

George H. Miller, FAIA was recently recognized for a “lifetime of notable contributions to the profession” by the New York State Chapter of the American Institute of Architects when receiving its highest honor, the James William Kideney Gold Medal Award. He is also a recipient of the AIA New York State Matthew W. DelGaudio Award for Service. Mr. Miller became a partner of Pei Cobb Freed & Partners in 1989. Although fully immersed in practice, Mr. Miller maintains a commitment to architectural education. He has served as teacher, lecturer and guest critic at Columbia University, Yale University, Pennsylvania State University and the New York Institute of Technology. He has contributed to numerous publications.



David B. Greenbaum, FAIA, LEED AP SmithGroupJJR Vice President

David Greenbaum has set new standards in museum design through the creation of memorable experiences for the visitor. His work has been recognized through award and publication for clarity of vision, innovation in thought and excellence in design. In a 35-year career that includes multiple projects of national significance for the Smithsonian Institution, The National Gallery of Art, the Architect of the Capitol and other sites in the US and overseas, Greenbaum has developed an international practice in museum design and comparable visitor attractions, with a particular interest in the development of cultural districts. Greenbaum has won over 75 national and regional awards. His projects have been published in more than 150 articles, underscoring the importance of his work in the architectural and museum communities and the larger public realm.



Curt Fentress, FAIA, RIBA

Is internationally recognized for his design portfolio. His buildings grace the skylines of cities around the world, and are visited by over 550 million people each year. Known for his “Patient Search,” Fentress employs a meticulous process of design. In 2010, the American Institute of Architects honored Fentress with the highest award for public architecture, the Thomas Jefferson Award, recognizing “a portfolio of accomplishments that evidences great depth while making a significant contribution to the quality of public architecture.” He was also awarded the highest honor from the AIA Western Mountain Region, the 2010 Silver Medal for “significant contributions to the profession and the citizens of the region, and transcending local boundaries in making these contributions.”



James C. Lord II, AIA

As Director of Design, Mr. Lord is responsible for the development of building design for all projects. His responsibilities include programming, site analysis, conceptual and schematic building design, systems and materials selection. Mr. Lord joined the firm in 1986 and is a Partner of KGA. Mr. Lord believes individuals can express themselves through the art of architecture, which he encourages with a staff of young designers. Projects under his direction take on a character of their own, driven by function, context, schedule, budget, aesthetics and client expectations.



Donald Henke, AIA

Donald is an architect and designer with over twenty years of professional experience, including leading his own design firm for seven years. He has worked with such clients as NASA, the University of Texas, UT Southwestern, and the Scripps Research Institute in San Diego. His design award experience includes volunteering on the design award committees for AIA Dallas and the AIA Architecture Academy for Health, where he chaired the 2010 National Healthcare Design Awards program. Donald is a firm believer in the power of design to shape people's lives. Through designing the experience, we influence the relationships between each of us in our homes, our schools, our institutions, and our environment. He is a guest critic, lecturer, and has taught in the graduate healthcare design studio at the University of Texas at Arlington. Donald received a Bachelor of Architecture from California Polytechnic State University, San Luis Obispo and is a registered architect in California, Texas, and Georgia.



Lori Krejci, AIA

As founder and a principal of Avant Architects, Inc., Lori Krejci, focuses her talents on the design and implementation of private and commercial interior architecture projects. Lori has a strong reputation for design excellence in tailoring the design to each individual client. Lori has received AIA and ASID awards over the course of her career for many of her projects. She holds a Bachelor of Science in Architecture from UNL and is a former member of the Board of Directors for the AIA Nebraska-Omaha Chapter.



Ann Thompson, COD Communications Chair

Is the Head of Adult Services at the Essex Library Association in Connecticut where she has worked since 1999. She first attended a COD Conference in Houston, Texas in 2010 where she volunteered to maintain COD's website. Since then her COD efforts have included launching and maintaining social media feeds and a Wordpress blog, organizing conference travel scholarships, and building digital conference guidebooks. She also lent a helpful hand in organizing COD's 2015 conferences in Norway and Providence and the Awards Reception in Atlanta.



Jaya Kader, AIA

Jaya Kader is the founding principal of KZ architecture, an award winning Miami based architecture firm committed to design excellence and sustainable building practices. Jaya earned a Master of Architecture at the Harvard Graduate School of Design in 1988 and is currently a member of its Alumni Council. Jaya is also an advocate for diversity in architecture. She is a supporter of Women in Design initiatives, including Women in Architecture, Women in Design and Equity by Design.



Lori Feinman

Lori Feinman, Senior Director of Meetings and Travel for AIA, came from Pittsburgh to Washington for college and never left. She began her association career by supporting the important work of social workers as conference coordinator at the National Council on Aging; learned about antibiotic resistance, molds, and re-emerging infections while managing meetings at the American Society for Microbiology; and finally found her true love working with architects and preservationists at the National Trust for Historic Preservation and now, AIA. Lori has served on convention bureau customer advisory boards for several cities and helped craft industry standards for housing as a member of the Events Industry Council Accepted Practices Exchange. Lori has only five states remaining to visit.



Susan Parrish

Susan Parrish, Director of Knowledge Communities at AIA, is an association management professional whose experience encompasses membership, committee management, and administration. Susan started her career at the National Association of Counties (NACo) with membership recruitment, retention and committee management being her primary responsibilities. She brought this valuable knowledge and skills from NACo with her to the American Institute of Architects, remembering to keep the member perspective as her primary focus. Susan now directs six knowledge communities with AIA Committee on Design (COD) being one of her primary groups. Since 2014, she has successfully guided COD through a total of 12 domestic, international, and AIA annual conferences.

ORGANIZING TEAM



Geo Darder, Geo Darder, Founder and President of Copperbridge Foundation, has an exciting history of entrepreneurship, international relations, and event planning. These talents combined with his passion for arts, culture, and his heritage resulted in the creation of Copperbridge Foundation. Darder was born in Havana but came to the United States at just 18 months old. He did not return to Cuba until much later in life but felt an instant connection to the arts, culture, and people of his native country. His return to Havana inspired others close to him to do the same, which resulted in the creation of the documentary film, *Oshuns 11*. With the need to close the gap between his two home countries, the United States and Cuba, Copperbridge Foundation was born. Because of Geo Darder, this bridge continues to connect people of the world through the arts.



Jeannette Plaut, Architect from U. de Chile, curator at large and academician. Director of CONSTRUCTO since 2008. In 2016 she was invited to be part of the MoMA International Curatorial Institute in Modern and Contemporary Art. She is the Director of Young Architects Program in Chile associated with MoMA since 2009. She works as a Latin American correspondent for international magazines and is author of several books. She has been professor at Universidad Católica de Chile and UNAB and is the Chief Editor of Trace Magazine. She was curator of the Chilean Pavilion at Expo Shanghai 2010 (China) and the Director of the National Exhibition at the XV Chilean Biennial, Director of the International Seminars+Workshops at the XIV Chilean Biennial and is part of the panel of the Rolex Mentor & Protégés Arts Initiative (Switzerland). She was on the jury of the Ibero-American Biennial (Spain), Dhaka Art Summit 2018 and is a nominator of the MCHAP Americas Prize, Beazley Designs of the year 2018 (London Design Museum). She was the curator of the exhibition EXTRA-ORDINARY: New Practices in Chilean Architecture (Center for Architecture, NY).



Marcelo Sarovic, Master of Architecture and a Bachelor of Arts. He served as the editor at CA magazine (Chilean College of Architects), curator of the Architectural Cases for the Chilean Pavilion at Expo Shanghai 2010 and MATTA The Architect Exposed at the UC Outreach Center in 2012 as well as director of the Heritage Exhibit at the XVI Chilean Architecture Biennial. He is the director of CONSTRUCTO and has been the editor-in-chief of Trace magazine since 2010. He is the author of the books CEPAL, LATAM: Contemporary Latin American Architecture and PULSO 2: New Architecture in Latin America. Sarovic led the team that developed the main models for the exhibition Latin America in Construction at MoMA in March 2015. He is a director of the YAP_ CONSTRUCTO program, in partnership with MoMA, MAXXI, MMCA and Istanbul Modern.



Diego Baloian, Diego is a Chilean architect of Universidad Finis Terrae, where he has taught courses about the theory of Modern Architecture. He is founder and director of Massantiago, an independent organization associated with Guiding Architects, an international network with members that offer architectural tours, lectures and trips in 41 destinations. Diego is founder of the Chilean studio DBG Architecture and partner of Josep Ferrando Architecture, studio based in Barcelona, with whom he has developed several architecture projects and workshops with universities and private companies in Chile, Argentina and Spain. Throughout his career, Diego has studied geographic, political, economic and cultural conditions that have contributed to the recognition of Chilean architecture.

ITINERARY

AIA-COD CHILE 2018

Subject to change

Saturday, October 20st, 2018

Day 01 - Santiago

- Arrival in Santiago

- Check in at Singular Santiago Hotel and Ismael Hotel

08:00 PM - Welcome reception at MAVI
Architecture tour with Cristián Undurraga + Ana Devés

Dinner at MAVI - Plaza Mulato Gil

10:00 PM - Return to the hotel

Sunday, October 21st, 2018

Day 02 - Santiago / Downtown

08:00 AM - Breakfast

09:00 AM - Short Urban

Welcome Introduction outside hotel Singular by Diego Baloian

Guide walking to with architectural guides

09:30 AM - Visit to Plaza de Armas and Metropolitan Cathedral

10:00 AM - Museum of Pre-Columbian Art / Lecture with historian and coffee break

11:30 PM - La Moneda Cultural Center

12:30 PM - Torre Huérfanos, technical visit with Juan Sabbagh

01:30 PM - Lunch at restored Hotel Magnolia with Architect Cazu Zegers

03:30 PM - Walking tour in Santa Lucía and Lastarria's neighborhood

04:00 PM - National Museum of Fine Art

05:00 PM - Return to the hotels

08:00 PM - Dinner at Castillo Forestal with Arq. Mathias Klotz

Monday, October 22nd, 2018

Day 03 - Santiago

07:30 AM - Breakfast

08:30 AM - Departure to Lo Contador School of Architecture

9:00 AM - Guided tour in Lo Contador

10:00 - 12:50 - Lecture in Lo Contador

School of Architecture
Chilean Contemporary + Modern

Architecture: Jeanette Plaut

Lecture architect: Sebastián Irrarrázaval
Round table discussion Young Architects moderated by Jeanette Plaut

13:15 PM - Depart for Campus San Joaquín

02:00 PM - Campus San Joaquín / guided tour with box

04:00 PM - Depart from Campus San Joaquín to GAM

05:00 PM - Drop-off at GAM / Technical explanation with Cristián Fernández

06:30 PM - Walking return to the hotels

Free evening - dinner on your own

Tuesday, October 23rd, 2018

Day 04 - Santiago

07:30 AM - Breakfast

08:30 AM - Departure to Monastery Benedictines

09:00 AM - Arrive at Monastery Benedictos

10:00 AM - Depart for Bahá'í Temple

10:30 AM - Arrive at Bahá'í Temple

12:00 PM - Depart for José Cruz (Departure to Adolfo Ibáñez University)

12:30 PM - Box lunch and Lecture with José Cruz and Ana Turell at Adolfo Ibáñez

03:00 PM - Depart to Cepal Buiding

04:00 PM - Cepal guided tour with architect or representative

05:30 PM - Departure to the hotels

06:00 PM - Return to hotel

07:30 PM - Depart for Dinner

08:00 PM - Dinner at Mestizo

Wednesday, October 24th, 2018

Day 05 - Santiago

07:30 AM - Breakfast

08:30 AM - Departure to Grupo Precisión Building

09:30 AM - Grupo Precision Building with architect or representative

11:00 AM - Departure to Transoceánica

11:30 PM - Transoceánica technical visit with Alex Brahm visit both buildings

01:00 PM - Depart to Patricia Ready Art Gallery

01:15 PM - Lunch at Patricia Ready Art Gallery FAIA honorary lunch

Special exhibit Radic and Photography exhibition of Isabel

03:30 PM - Depart to Cruz del Sur with Luis Izquierdo

04:00 PM - Visit to Cruz del sur and Manantiales buildings with Luis Izquierdo

06:00 PM - Departure to Gran Torre Costanera Center

06:30 PM - Visit Gran Torre Costanera

08:00 PM - Return to the hotels

Free evening - dinner on your own

Thursday, October 25th, 2018

Day 06 - Vik and Valparaíso

07:30 AM - Breakfast

08:00 AM - Depart for Vik Winery

10:30 AM - Arrive at Vik Winery

10:45 AM - Orientation and Tour

12:00 PM - Lunch at Vik Winery

02:00 PM - Visit to Hotel VIK

03:00 PM - Depart for Valparaíso

06:00 PM - Arrive in Valparaíso, check in to

Hotel Astoreca and Hotel

08:30 PM - Welcome Dinner at Hotel Astoreca

Friday, October 26th, 2018

Day 7 - Valparaíso

07:00 AM - Breakfast

Two options:

1. Depart to Los Vilos

2. Stay at Valparaíso for a free day with light lunch

08:00 AM - Depart to Los Vilos - 3 hours on the route

11:00 PM - Arriving to Los Vilos with "Chilean Tijerales", old barbecue tradition.

Meet with with Eduardo Godoy and visit Aravena and Nishizawa houses

02:00 PM - Departure to Ritoque

04:00 PM - Visit to Ciudad Abierta de Ritoque

05:00 PM - Departure to Valparaíso

07:00 PM - Return to Hotel

08:00 PM - Pick up at the hotels

08:30 PM - Dinner at Dinamarca

- Visit to Parque Cultural Valparaíso

Saturday, October 27th, 2018

Day 8 - Departure Day

08:00 AM - Breakfast

Free time to explore

- Return to Santiago for return flights home

SEMINAR PROGRAM

Location: Campus Lo Contador / Universidad Católica de Chile

- 10:00 - 10:30** Chilean Contemporary Architecture - Jeannette Plaut
- 10:40 - 11:10** Sebastián Irarrázaval
- 11:10 - 11:25** Coffee Break
Rounded Table - Young Architects and Competitions
- 11:25 - 11:55** Alberto Moletto - Antarctic Center
- 11:45 - 12:05** Rodrigo Pedraza + Diego Aguiló - National Historical Museum
- 12:05 - 12:25** Tomás Villalón + Nicolás Norero - Panguipulli Theater
- 12:25 - 12:50** Q&A - Discussion

SEMINAR



Jeannette Plaut, Architect from U. de Chile, curator at large and academician. Director of CONSTRUCTO since 2008. In 2016 she was invited to be part of the MoMA International Curatorial Institute in Modern and Contemporary Art. She is the Director of Young Architects Program in Chile associated with MoMA since 2009. She works as a Latin American correspondent for international magazines and is author of several books. She has been professor at Universidad Católica de Chile and UNAB and is the Chief Editor of Trace Magazine. She was curator of the Chilean Pavilion at Expo Shanghai 2010 (China) and the Director of the National Exhibition at the XV Chilean Biennial, Director of the International Seminars+Workshops at the XIV Chilean Biennial and is part of the panel of the Rolex Mentor & Protégés Arts Initiative (Switzerland). She was on the jury of the Ibero-American Biennial (Spain), Dhaka Art Summit 2018 and is a nominator of the MCHAP Americas Prize, Beazley Designs of the year 2018 (London Design Museum). She was the curator of the exhibition EXTRA-ORDINARY: New Practices in Chilean Architecture (Center for Architecture, NY).



Sebastián Irarrázaval, He was taught as an architect in the Universidad Católica in Santiago and the Architectural Association in London. In 1993 he set up his own practice in Santiago. In 1999 he receives the AOA (Architecture Offices Association) award to the most outstanding young architect and was awarded at the Architecture Biennial in Chile. Teaches design studio at the Universidad Católica de Chile since 1994 and has taught as visiting professor in the MIT (USA, 2007) and the Istituto Universitario de Architettura de Venezia (Italy, 2016). His projects have been published worldwide and has been exhibited locally and abroad. Recent exhibitions include XV Chilean Architectural Biennial, Venice Biennale, Shenzhen and Hong Kong bi-city Biennial where he received the Public Choice Award and the Milan Triennial where he exhibited and ideal city for Africa. Irarrázaval has been awarded twice at the WAVE International Workshop held at IUAV in Venice (Italy, 2014-2015) and has been nominated for the Mies Crown Hall Americas Prize (USA, 2016) and the Architecture Swiss Award (Switzerland, 2017).

ROUNDED TABLE

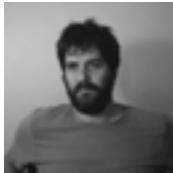
Invitation to 3 Chilean young architecture studios to discuss the current state of Chilean contemporary architecture through the presentation of one work in progress won through international architecture competitions. They are all public projects planned to be built in 2019.

This studios are:

Alberto Moletto / Antarctic Center

Diego Aguiló - Rodrigo Pedraza / National Historical Museum

Tomás Villalón - Nicolás Norero / Panguipulli Theater



Alberto Moletto, Architect of UFT (2000) and Msc Sustainable Environmental Design at the Architectural Association. In London, he worked at Zaha Hadid Architects as well as being a professor at the Architectural Association and at the University East London. In 2012, he established his office, where he has been working on a series of projects, mostly public. Recently he won the competition altogether with Cristóbal Tirado, Sebastián Hernández and Danilo Lagos for the International Antarctic Center. In parallel with his professional practice since 2012 he works as a professor at the Catholic University. He has been invited to show his work at universities in Chile, Peru, Brazil, USA, Spain, UK, China and Japan.

<http://albertomoletto.com>
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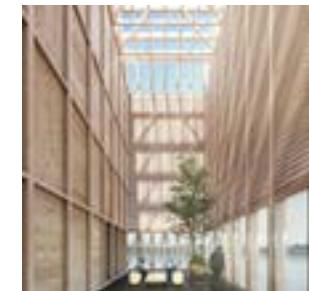


Museo Histórico, Rodrigo Pedraza y Diego Aguiló The professional life of these architects is united from its beginnings: they were partners in the Universidad Católica de Chile and immediately began to work independently. In their beginnings they shared projects with Álvaro Pedraza and Jorge Swinburn. In 2010 they founded the Aguiló and Pedraza Arquitectos. Since 2005 they are professors of the PUC. As architects they have developed projects of different scales and typologies. At the end of 2013 they won the national competition for new National Historical Museum building, located in the Plaza de Armas. Their projects have been selected for publications and exhibitions such as the Lisbon Architecture Triennial 2007 and the 2010 Shanghai Expo. In 2016, the Apus Kankay Pavilion was exhibited as part of the Extra-Ordinary exhibition: New Practices in Chilean Architecture in NY.



Tomás Villalón, Tomas Villalón, Nicolás Norero and Leonardo Quinteros, Architects of the University of Chile. They develop their professional practice mainly from the participation in architectural public competitions. Outstanding projects include the Panguipulli Theater of Arts and the new Building for the Municipality of Providencia. They currently reside in the city of Santiago de Chile.

<http://tomasvillalon.blogspot.com/>
tomas.villalon@gmail.com



ARCHITECTURE TOUR



Alex Brahm + arquitectos, Architect of Universidad Católica de Chile (1985). He is a LEED Accredited Professional 2008 and has been professor at the Architecture School of the Universidad Católica de Chile 1988-2001. He is founder and partner at + arquitectos together with David Bonomi, Marcelo Leturia and Maite Bartolomé, focusing his work in the field of corporate architecture, real estate architecture and industrial architecture.

The professional work of + arquitectos is oriented to optimize the constructive capacities of the local industry, to generate the maximum programmatic adaptability, to grant flexibility to services and integrated systems in buildings and to develop an efficient management of the environment and energy for buildings projected. The architectural proposals of the studio focus on the quality of the work built, guiding experience, creativity and technical experimentation towards constructive and formal simplicity, understood as a way to prolong the formal validity, use and construction of buildings.



José Cruz, José Cruz Ovalle (Santiago de Chile, 1948). He began his studies at the Catholic University of Valparaíso, although he later emigrated to Barcelona (Spain), where he graduated from the School of Architecture. In 1975 he opened his own studio in Barcelona. He returned to Chile in 1987 and opened a studio in Santiago. Since 2000 he works in association with Ana Turell (his wife), Hernán Cruz and Juan Purcell Mena. José Cruz obtained the National Architecture Award 2012 awarded by the School of Architects of Chile.



Cristián Fernández Eyzaguirre, Architect of Universidad de Chile (1985), worked at the offices of Henry Smith Miller in New York and Rafael Moneo in Madrid. He was a partner of Cristian Fernandez Cox (National Architecture Award). Since 1998, he has been working for CFA architects. His work includes works of large and small scale in the public and private sector, with more than one million m2 built. Among his works are the "Gabriela Mistral Cultural Center", a project that won the "Work of the Year 2010" award, the Chiquihue football stadium, the Deloitte corporate building, the "Maestranza de San Bernardo" housing project, among others.

ARCHITECTS



Luis Izquierdo y Antonia Lehmann, Luis Izquierdo, Antonia Lehmann and Cristián Izquierdo Lehmann are architects of Universidad Católica de Chile (1980, 1981 and 2009, respectively). In 1984, Luis Izquierdo and Antonia Lehmann established the company Izquierdo, Lehmann, Cía. In 2012, Cristián Izquierdo joined as a third partner. They are dedicated to the free exercise of the profession, developing architecture projects of different programs and scales, public and private. Several of these works have been published in specialized national and foreign media, and presented at Architecture Biennales in Santiago, Buenos Aires, Quito and Madrid as well as the GSD of Harvard University, Sao Paulo, New York, Cartagena de Indias, and MoMA in New York. They have been professors at Universidad Católica and Andrés Bello University. His work has been distinguished with several awards, including the National Architecture Award (2004).



Mathias Klotz, is a Chilean Architect. Having graduated from the Pontificia Universidad Católica, throughout his career he has combined academic work with projects run from his studio. He has led workshops and given seminars for pre and post-graduate students at different universities in Chile and overseas. In 2003 he was named Dean of the Faculty of Architecture, Art and Design at the Universidad Diego Portales. His work is firmly rooted in modern architecture and over his career he has developed a distinctive language, with his own themes and typologies. He has won international recognition in numerous publications, speeches and exhibitions. Among his most important awards and honours are the Premio Borromini de Arquitectura in 2001 in the category Architects under 40, and the Green Good Design Award in 2010 with the Central Library for the Universidad Diego Portales, which also won a Holcim Award in 2011. In 2014 he won the Rogelio Salmons Award for Latin American Architecture for Barrio Universitario de Santiago (BUS) .



Juan Sabbagh, is a Chilean architect, winner of the National Architecture Award in 2002. He completed his secondary studies at the San Ignacio School. He studied architecture at the University of Chile, where he graduated in 1975. He is currently an academic at the Faculty of Architecture and Urbanism of the house of studies. He is a member of the Board of the College of Architects of Chile. His works include the Journalism School of the University of Chile, the Chile Pavilion at Expo 2010, and other commercial constructions, such as the Pronto Copec service stations, and post offices in Chile, Sony Chile, Embotelladora Andina and HNS Bank. In addition to the 2002 National Architecture Prize, he has received awards such as the 2001 Fermín Vivaceta Prize, awarded by the Architects' Association of Chile and the Lifetime Achievement Award from the Latin American Iron and Steel Institute.



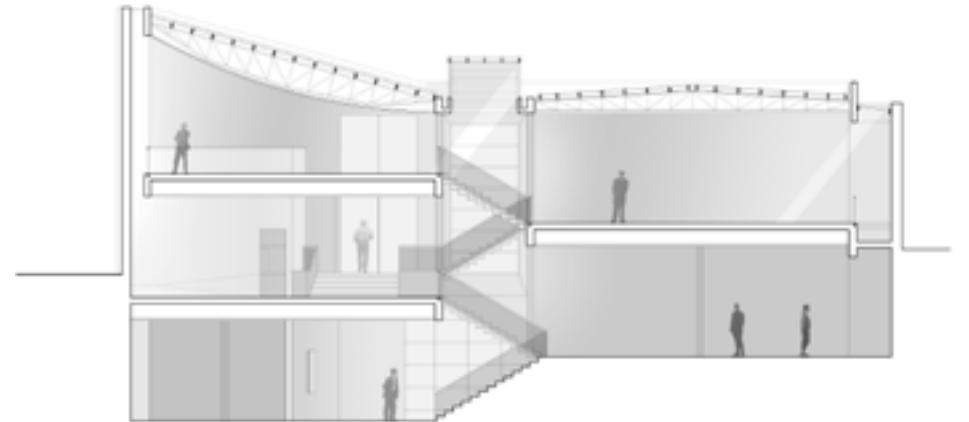
Cristián Undurraga, Cristián Undurraga is a Chilean architect from Universidad Católica de Chile. The same year he obtains first prize as young architect at the Chilean architectural biennale. In 1978 founds Undurraga Deves Studio. Among his foundational works is the 'House on a Hill' which presents a particular dialogue with geography and its balance between tradition and modernity lead it to be recognized with the Andrea Palladio International Prize. The civic center at Santiago has been reshaped with the completion of the Plaza de la Ciudadanía, allowing Cristian Undurraga to enhance the urban quality of the whole area. His works has received gold medal at the Miami biennale in 2004, and the International Award in the Biennale Iberoamericana de Quito, 2004. Three monographic studies about his work and projects, published in Chile, Colombia, and South Korea, and many articles show Undurraga's commitment to excellence in architecture. Cristian Undurraga has played a significant role in Chilean and Latin American architecture not only as an architect but also as President of the XV Biennial of Architecture.



Cazú Zegers, studied architecture at the Catholic University of Valparaíso (1984). Between 1987 and 1988, she worked and studied in New York at The Parsons School of Design (1987 -1988). She returned to Chile and opened his studio in 1990. In 1993 he obtained the Latin American Grand Prize for Architecture at the Buenos Aires Biennial for the house Cala. In 1996 she started, together with her partners, the real estate development in Villarica for artists and designers: Kawelluco. Here Zegers designs several houses where wood works from ancestral techniques and recycles vernacular architecture. The Cube Workshop House was commissioned by the painter Alfredo Echazarreta. There Zegers also builds the Casa Cubo, the Casa del Silencio, the Casa Cáscara, Casa Té A1 and the Casa Granero. Her work platform is the AIRA Group (Art, Imagination, Rigor, Love) where she develops a transversal way of construction to open dialogue between the trades through the participants of the workshop. In 2011 she projects in front of the Torres del Paine, the Tierra Patagonia Hotel (Hotel del Viento). His work is compiled in two books: Carpentry and Prototypes in the territory.

MAVI

Cristián Undurraga



LOCATION

Calle Lastarria, historic quarter, Santiago

PROJECT DATE

1999

CONSTRUCTION DATE

1999-2000

LAND AREA

1.400sqm

CONSTRUCTION AREA

1.350sqm

32

REMODELED AREA

950sqm

DESIGN TEAM

Undurraga Devés Arquitectos

Alejandro Mankewitz, Miguel García, Orlando Etcheberrigaray

STRUCTURAL ENGINEERS

José Jiménez + Rafael Gatica

CONSTRUCTION FIRM

J.C.E.

PHOTOGRAPHS

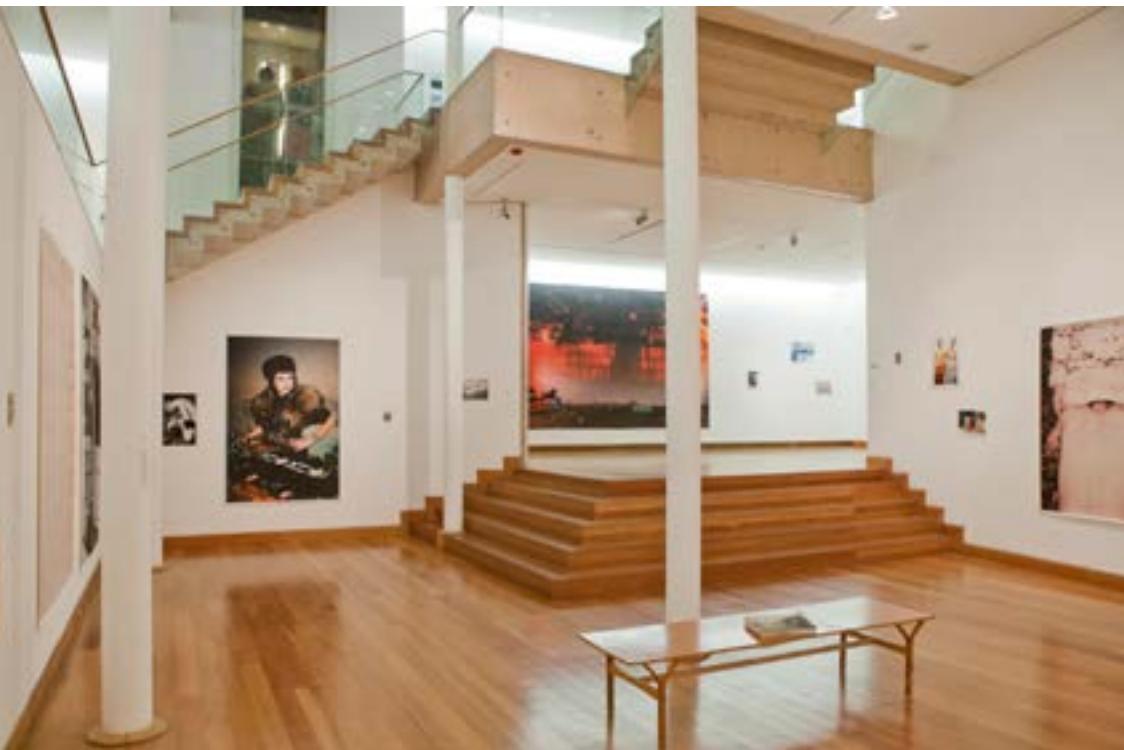
Guy Wenborne, Luis Poirot



SANTIAGO MUSEUM OF VISUAL ARTS CRISTIAN UNDURRAGA

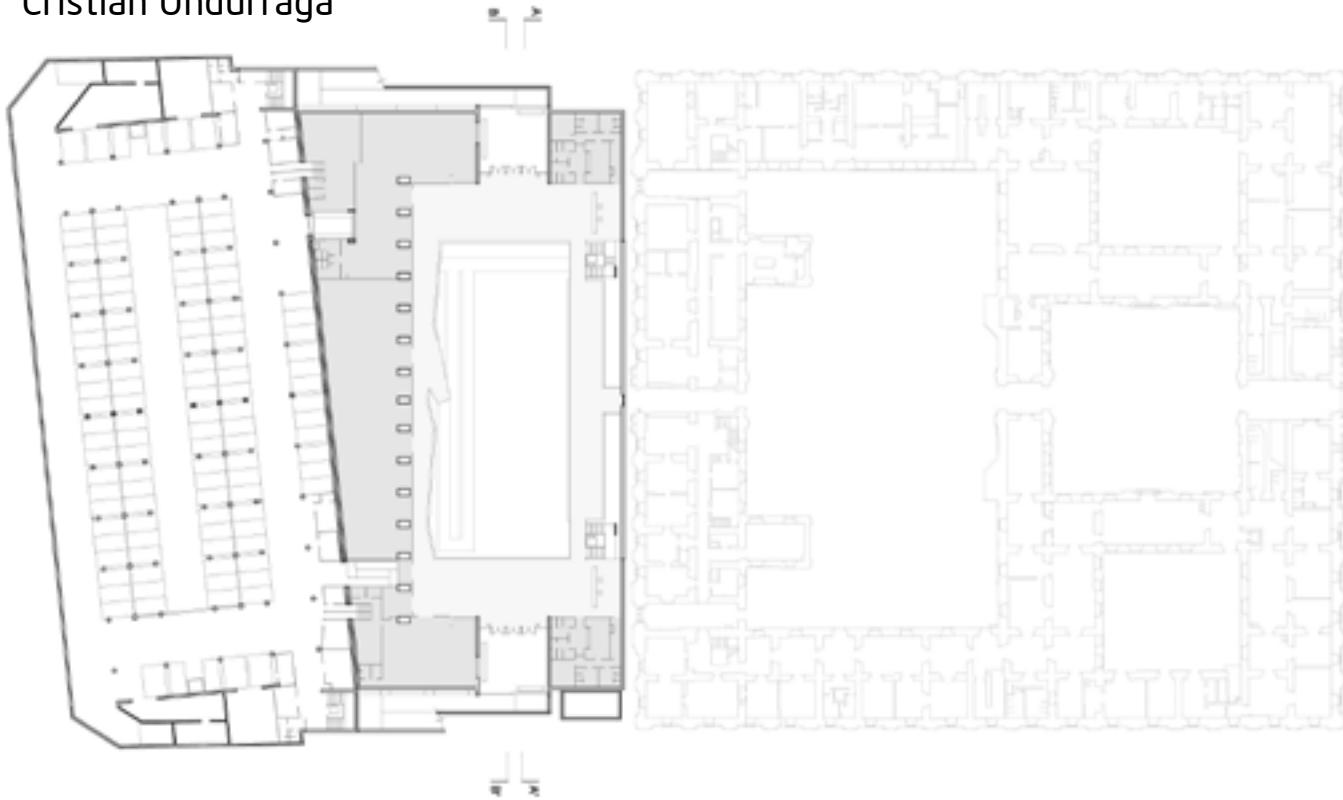
The Santiago Museum of Visual Arts houses a valuable collection of contemporary painting and sculpture by Chilean artists. The Museum is located at the Mulato Gil square, an small urban corner of the Lastarria sector in the very heart of Santiago. In this context, a compact, austere concrete box was erected, closing off the end of the little square. The small 1.350sqm. building is shaped like a parallelepipedon, owing to the lack of available space. Given the building's close association with the existing neo-Colonial constructions, we proposed a meeting arising from contrast. Tradition and future are not approached as exluding dilemmas, on the contrary they offer a possibility of historic continuity and integration without losing sight of the fidelity we owe to contemporary circumstances of which we are part.

In view of the scant space available, we decided to restrict the museum's height so that it would not tower over the existing old house beside it. The wall of exposed concrete on the west side supports a mural painting by Roberto Matta. The museum entrance crosses the arcade of the old house, which in this design becomes the atrium of the new building. The interior reveals itself as a surprising microcosm. The place extends vertically through half-stories facing each other and emphasizing the three-dimensional character of the layout.



CCPLM

Cristián Undurraga



LOCATION

Historic Center, Santiago, Chile

PROJECT YEAR

2004

CONSTRUCTION YEAR

2004 - 2005

SITE AREA

8.500 m²

BUILT AREA

Cultural Center 8.950 m²

Parking 17.200 m²

CONCEPTUAL PROPOSAL

Alvaro Covacevich

SCHEMATIC DESIGN TEAM

Sebastián Bianchi, Mercedes Eva, Ivan Vial, Víctor Jara

DESIGN TEAM

Pablo López, Carlos Flores, Marco Barrientos,

Fernando Persoglio

STRUCTURAL ENGINEERS

José Jiménez, Rafael Gatica

CONSTRUCTION FIRM

Sociedad Concesionaria Plaza de la Ciudadanía.

PHOTOGRAPHS

Luis Poirot





LA MONEDA CULTURAL CENTER
CRISTIAN UNDURRAGA

The Centro Cultural Palacio de La Moneda built beneath the south terrace of the government palace, is the material expression of the new cultural policy pursued by former president Lagos. While supporting the role of the Neo-Classic palace, this cultural container was built in the subsoil of the new square, avoiding all contrast with the existing historic building. The project strategy arose from the logic of the courtyards that characterize the 18th-century building, given that the Cultural Center, owing to its proximity and character, became an extension of the it. The sunken courtyards flanking the urban terrace on both sides in anticipation of the cultural space connect to the neighboring streets by means of ramps and flights of steps extending city life to the interior of the Center. The water dripping down the sidewall not only enlivens the access but also serves to cool the complex air system inside. The access reaffirms the nature of the Cultural Center as a public space. Commercial activities and ancillary services have their place, open to visitors. From this level there is a privileged view of the central hall surrounded by exhibition rooms. A ramp connecting the two levels plays a leading role in the space, rising to extend urban sidewalks to the lowest point in the building. Vegetation and natural light filtering through glass slabs placed between the beams of the ceiling create an atmosphere that visitors are completely oblivious to the subterranean nature of the space.



MUSEO PRECOLOMBINO

Smiljan Radic



LOCATION

Historic Center, Santiago, Chile

CONSTRUCTION YEAR

2012 - 2013

SITE AREA

1.500 m²

BUILT AREA

1.800 m²

40

TEAM

Smiljan Radic, Eduardo Castillo, Danilo Lazcano, Loreto Lyon,

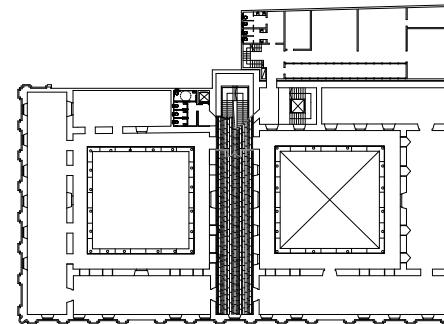
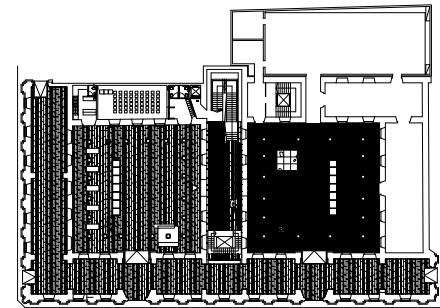
Patricio Alvarado, Alejandro Luer

STRUCTURAL ENGINEERS

BYB Ingeniería Estructural Ltda.

PHOTOGRAPH

Nicolás Saieh



AMPLIACIÓN MUSEO PRECOLOMBINO SMILJAN RADIC

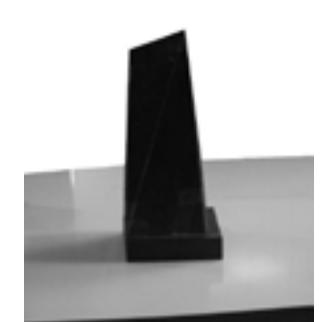
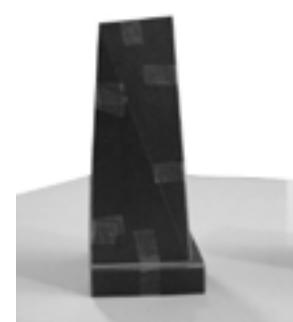
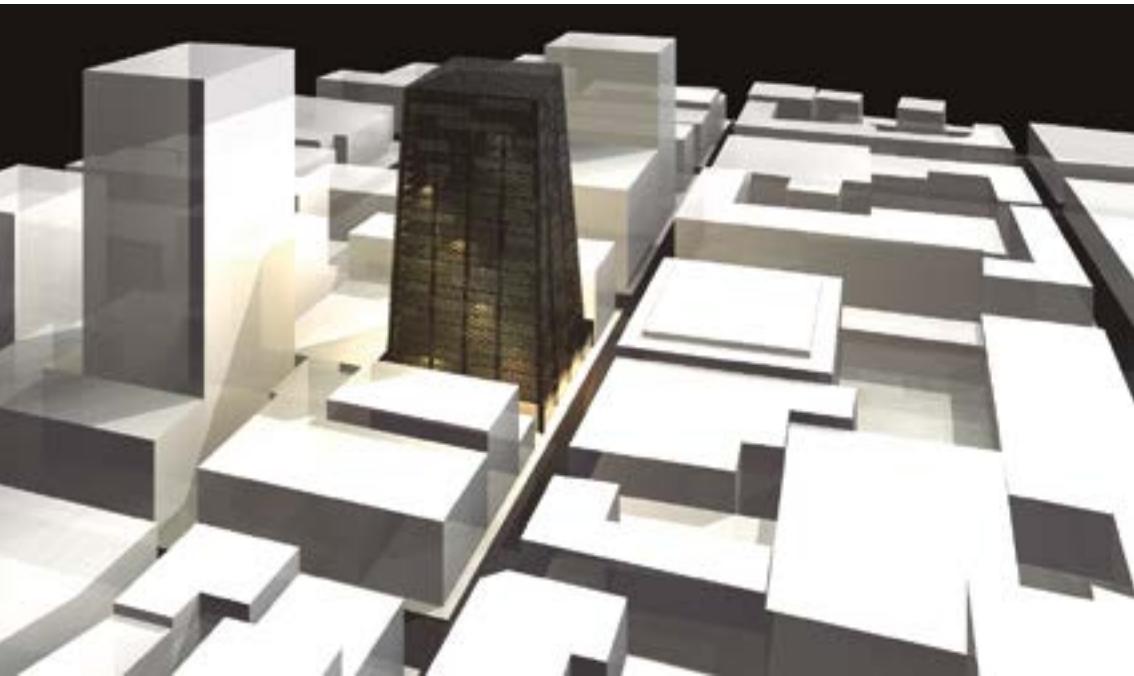
The new “Chile before Chile” room is a unique opportunity to consolidate the institutional building and rework the spatial imaginaries of the Chilean Museum of Pre-Columbian Art, neatly characterizing each of its various areas, one by one. The existing building is organized around two courtyards and an outdoor public gallery on the first floor. Approximately 1000 m² will be added to its exhibition space, along with two underground storage levels beneath the north and south courtyards.

The project maintains the current entrance though the public gallery and the north courtyard, which is furnished for the reception, café and shop services, currently confined to the central foyer. In order to include the north courtyard in the usable floor space, it will be roofed with an inflated translucent Low-E ETFE membrane bubble.

The southern courtyard, on the other hand, will remain an outdoor space, free of restrictive uses. Its floor consists of 2” diameter pebbles set in sand, like the material found in recent archaeological excavations on the site. The entrance hall between the courtyards is freed in order to hold the vertical circulations that lead to each of the museum’s four levels.

TORRE HUÉRFANOS

Sabbagh Arquitectos



LOCATION

Santiago, Chile

PROJECT YEAR

2012

SITE AREA

34.453 m²

44

BUILT AREA

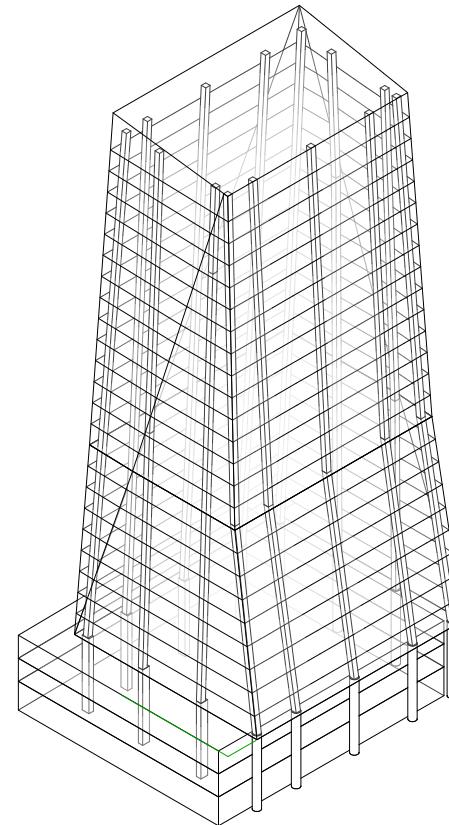
3.056 m²

ARCHITECT

Sabbagh Arquitectos

PHOTOGRAPH

Nicolás Saieh



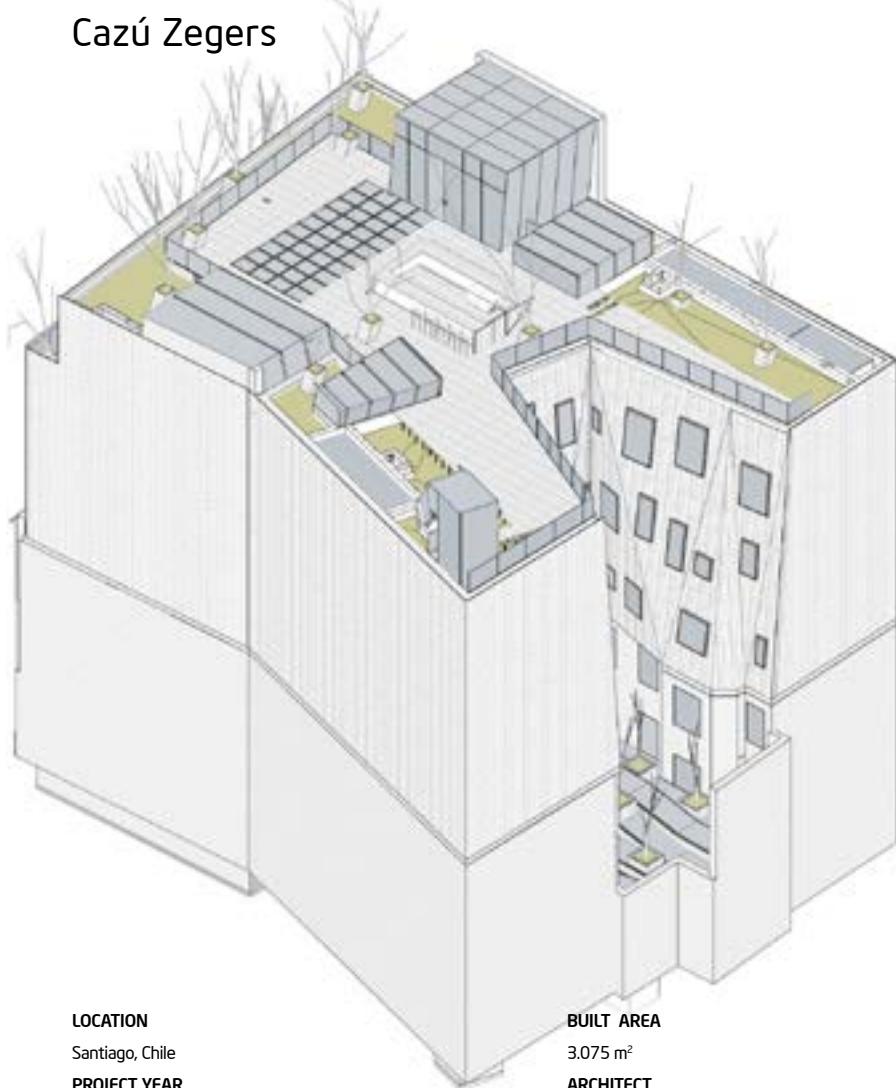
TORRE HUÉRFANOS
SABBAGH ARQUITECTOS

The project contemplates a building destined to offices and commerce of 27 floors of height, 1°, 2° and 3° in plaque, 24 floors in tower, six levels of underground. The access level corresponds to the noble floor of the building. The proposal seeks to provide the premises with maximum urban presence through a height of 4.5m, incorporating natural light and taking advantage of its corner condition.

The lateral passage includes a treatment of sidewalks and lighting with character of Boulevard, with the purpose of improving the presence of the building rescuing that front like facade. For the underground access ramp, the same concept is considered, allowing the glazed opening of the commercial premises towards that front.

HOTEL MAGNOLIA

Cazú Zegers



LOCATION

Santiago, Chile

PROJECT YEAR

2013

CONSTRUCTION YEAR

2014-2016

SITE AREA

646 m²

BUILT AREA

3.075 m²

ARCHITECT

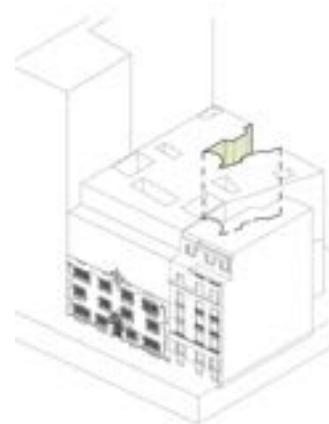
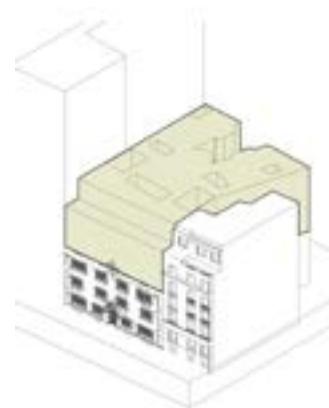
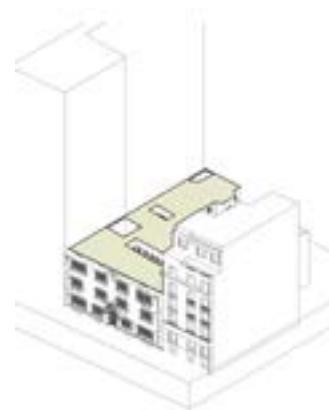
Cazu Zegers

TEAM

Gabriel Rudolph, Ian Hsü

PHOTOGRAPH

Courtesy Cazú Zegers





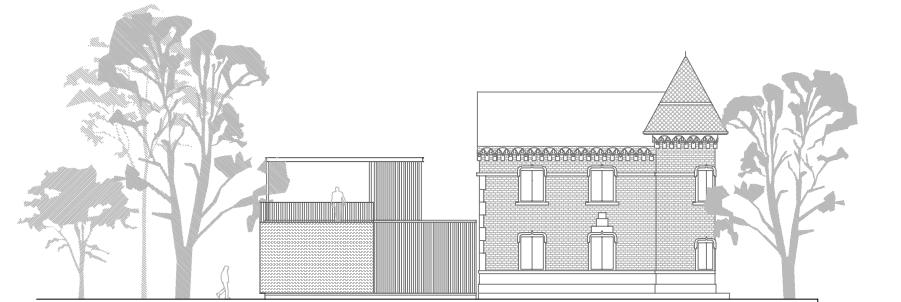
HOTEL MAGNOLIA

CAZÚ ZEGERS

The Magnolia Hotel is a restoration which appears under the concept of resonance between the ancient and current, memory and present. An echo that comes from yesterday and installs as a support of the contemporary. The architectonic challenge that worked the resonance was in adding three new floors to the ancient building to offer a little neighborhood hotel with an historic conservation facade, that has inserted 42 rooms in the middle of the foundational center of the city. In order that the new could, consistently, dialogue with the old, the original facade was reflected throughout a photograph of the primal building, taken by Carlos Eguiguren. It was reverse printed over a crystal surface that composes the three new floor facade. One of the strategies answers to the "illuminate the catacomb" concept. The proposal was to give light to those first levels, by opening the three existing patios. This intention was reinforced with the two new ladders around the elevators, which also where conceived as lightning patios and where accompanied with crystallized corridors, in the back circulations of the new rooms, creating natural light bulbs, capable of lighting the whole edifice. The new intervention acknowledges this patios, working the superior part of the building as a "big attic", so it coronates the building with a generous terrace, that guides the user to a total vision plan of the territorial environment, beyond a lookout, making him feel immerse in the landscape.

CASTILLO FORESTAL

Mathias Klotz / Lillian Allen



LOCATION

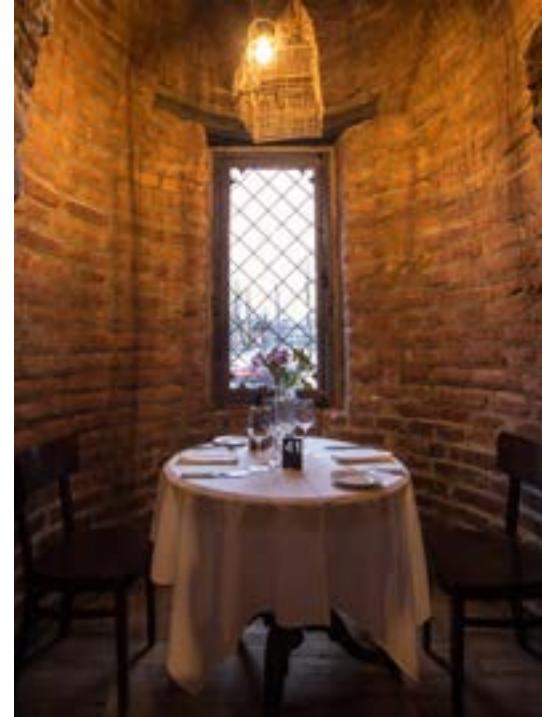
Santiago, Chile

ARCHITECT

Mathias Klotz + Lillian Allen

PHOTOGRAPHS

Constucto



CASTILLO FORESTAL
MATHIAS KLOTZ

The so called “Forest Castle” is in reality nothing more than a modest lodging built in the Parque Forestal on the occasion of Chile’s 1910 Centenary celebrations, to house the park’s gardener. The park, which dates from the Centenary, was inaugurated at the same time as the Fine Arts Museum on the other side of the street. Over time the house lost its original function; it was extended and occupied on a temporary basis, and gradually deteriorated until it was abandoned altogether a number of years ago. For this reason Santiago city council tendered a 30-year concession to restore the structure and find a new use for the building.

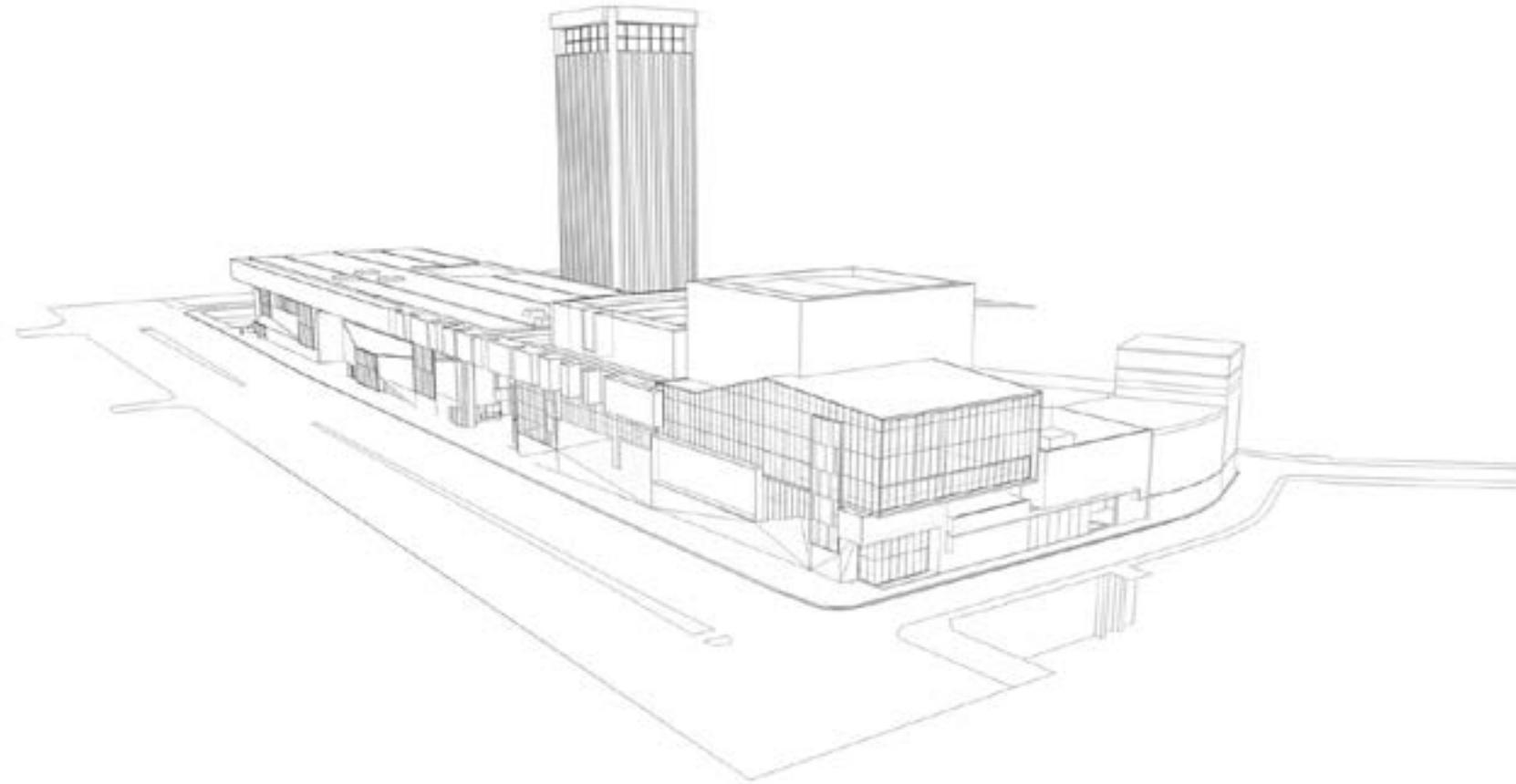
Our proposal was to demolish the successive extensions and replace them with a single-story volume housing an intermediate space between inside and outside.

The two rooms of the original structure were restored, removing the stucco and leaving the brickwork visible, with the exception of the cornices. These were painted the same dark gray as the steel structure of the new volume, in order to link the two structures together and emphasize the original building.

The new uses it has acquired are a bookstore, restaurant, ice-cream store and exhibition space.

GAM

Cristián Fernández Arquitectos
Lateral Arquitectura & Diseño



LOCATION

Barrio Lastarria, Santiago

PROJECT YEAR

2008

SITE AREA

44.000 m²

ARCHITECT

Cristián Fernández Arquitectos, Lateral Arquitectura & Diseño

PHOTOGRAPHS

Nico Saieh, Juan Eduardo Sepúlveda, Marcos Mendizábal





GAM
FERNÁNDEZ + YUTRONIC
BARAONA + FIGUEROA

The original building designated by architects José Covacevic, Hugo Gaggero, Juan Echenique, José Medina and Sergio González was meant to host the UNCTAD III conference. After the event, it was to be converted into the Gabriela Mistral Cultural Center. Historically, it had a different purpose that ended when a fire destroyed it in 2006. A public competition was held to remodel the building and repurpose it as a cultural center. The project submitted by Cristián Fernández and Lateral Arquitectura y Diseño was the winner.

The proposal was based on the building's environs, that is, the piece of the city that surrounds it but with which it did not interact. From a technical expressive perspective, the project and freely reinterprets them in a contemporary way.

CEPAL / ECLAC

Emilio Duhart



LOCATION

Vitacura, Santiago

YEAR

1962

CONSTRUCTION YEAR

1962 - 1966

TEAM

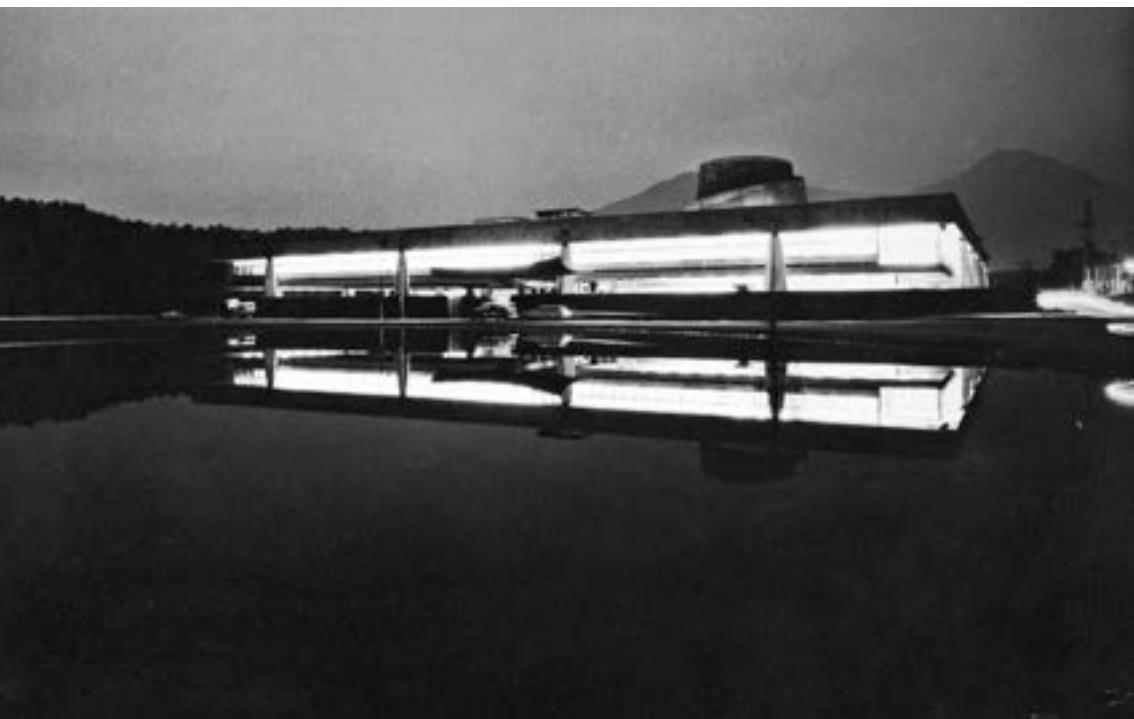
Christian de Groot, Roberto Goycoolea, Óscar Santelices

STRUCTURAL ENGINEERS

César Barros, Hartmut Vogel

PHOTOGRAPHS

Courtesy of Enrique Alberts

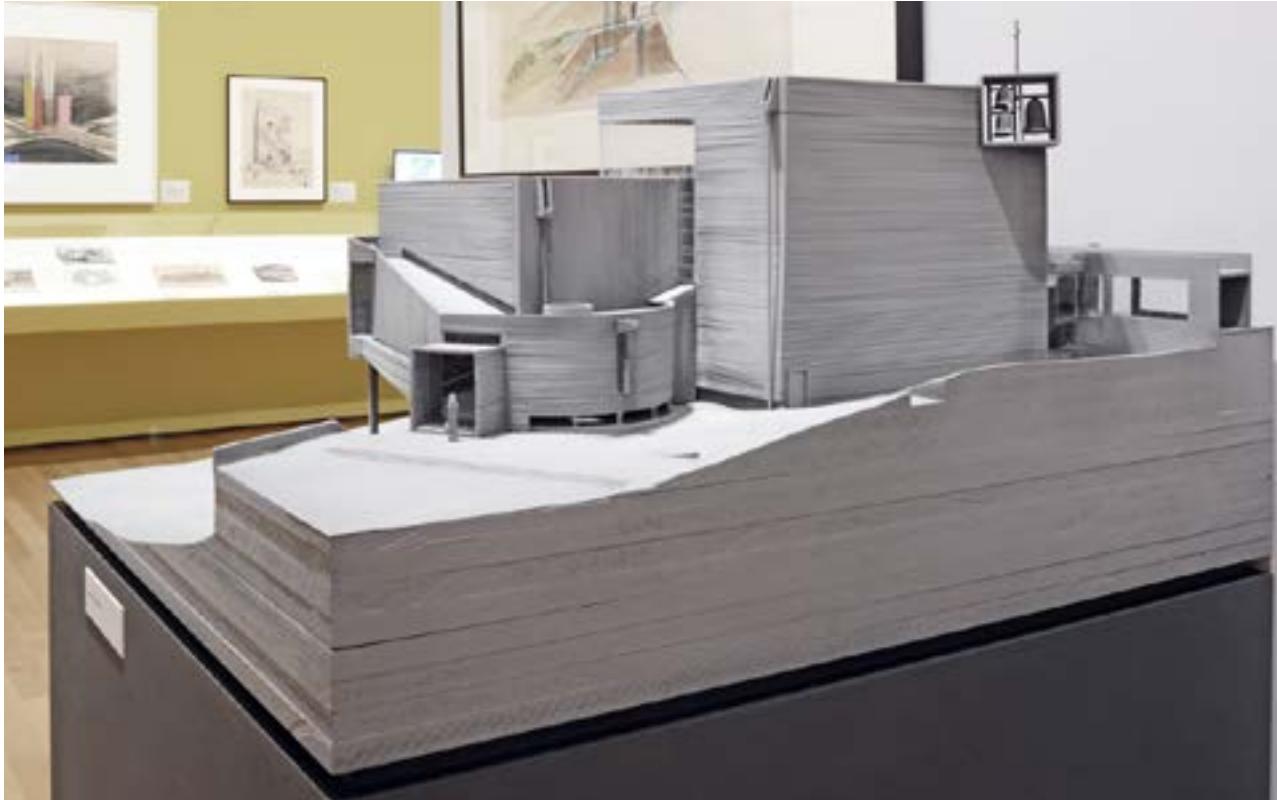


ECLAC
EMILIO DUHART

The building designed for the United Nations Economic Commission for Latin America and the Caribbean (ECLAC) in Santiago is an exceptional work of architecture in many respects. The successful management of the construction of an UN headquarters for the region is indicative of the social and cultural progress that Chile had made by the late 1950s. During the 1960s, when the construction work was performed, one observes a level of maturity in modern Chilean architecture. That was the period that saw the construction of the most renowned Chilean buildings of the 20th century in a variety of fields, including public housing, religious architecture, industrial buildings and education facilities. In this context, the work of Emilio Duhart and his young team of architects, who developed the building after winning a public competition, notably evokes two discourses. The first one that gives meaning to Duhart's efforts to develop the concept of a "house" for Latin America and the Caribbean. The second is the great professional development of the architects, engineers and builders who created a work that was technically unprecedented in our country. In terms of his personal development, the ECLAC building was the culmination of Duhart's career in the sense that the handling of reinforced concrete as a medium and the search for the geographical key to the building and its location would be his most accomplished effort.

MONASTERIO BENEDICTINOS

Gabriel Guarda + Martín Correa



LOCATION

Vitacura, Santiago

PROJECT YEAR

1962

CONSTRUCTION YEAR

1962 - 1966

SITE AREA

xxxx m²

BUILT AREA

xxxx m²

PHOTOGRAPHS

Courtesy of Enrique Alberts



CAPILLA DEL MONASTERIO BENEDICTINO
GABRIEL GUARDA + MARTÍN CORREA

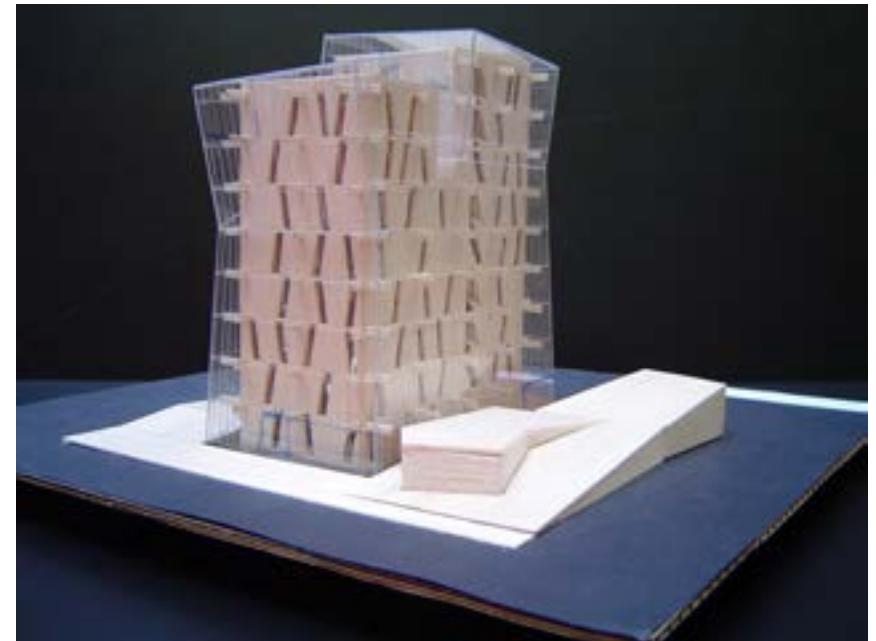
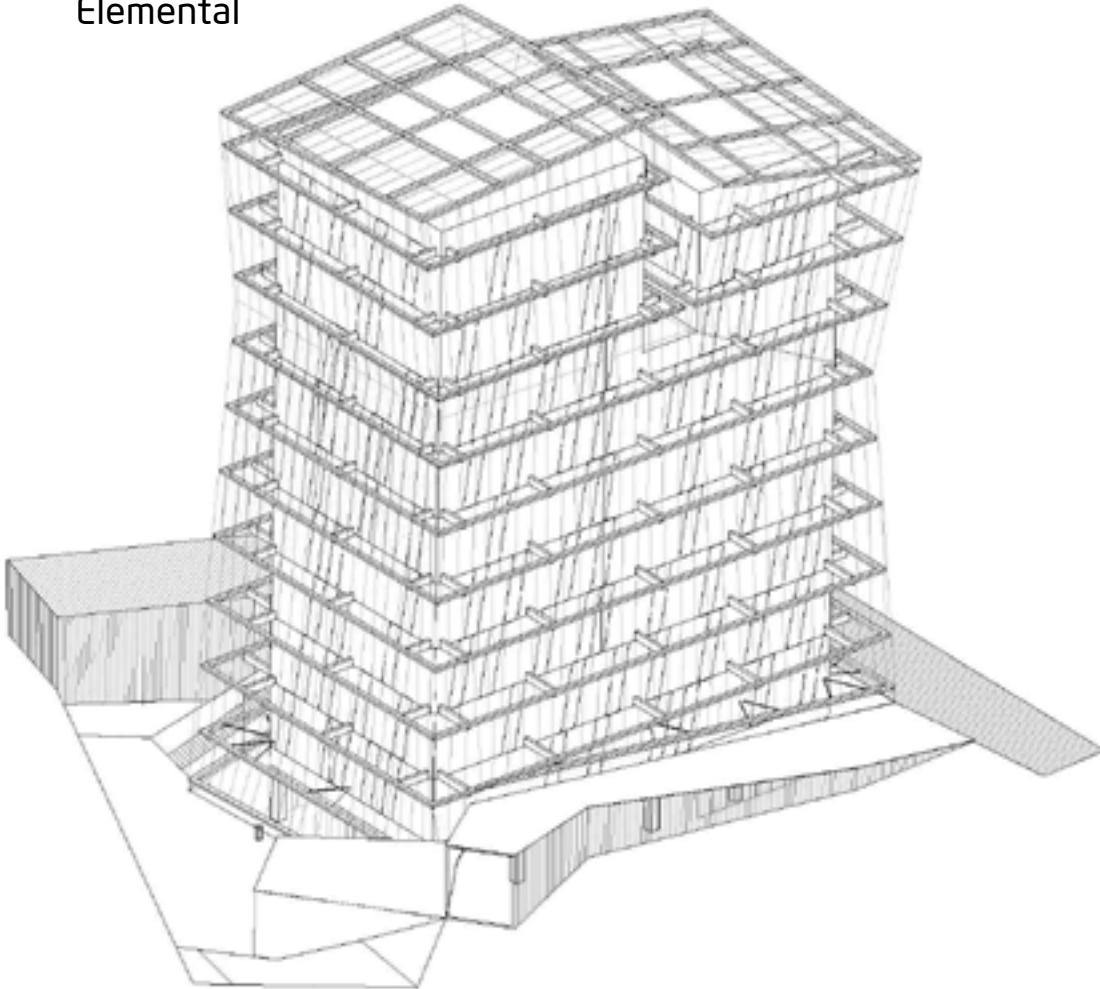
The central concept of this project, that is, the simple white volumes, which are characterized by the way they are penetrated by light, finds its origin, at least in Chile, in the chapel for Fundo los Pajaritos, one of the first works of Alberto Cruz Covarrubias.

The origin of this church starts with the foundation of the Benedictine community of Las Condes, which took place in the late thirties. They temporarily settled in the farm Fontecilla and then moved to the place now occupied by the Air Force Hospital. Finally, the community is consolidated with the support of Beuren Abbey in Germany and they settle in their current site in the Los Piques hill.

Finally the project of Gabriel Guarda and Martín Correa for the church is developed from 1961 to 1962. They made an intense study, using large scale models to see the effects of lighting, which are the central theme of the project. It was built between 1962 and 1964.

SIAMESE TOWERS

Elemental



LOCATION

Santiago

PROJECT YEAR

2003-2004

CONSTRUCTION YEAR

2004-2005

BUILT AREA

5.000 m²

ARCHITECT

Elemental

TEAM

Alejandro Aravena, Charles Murray, Alfonso Montero, Ricardo

Torrejón

PHOTOGRAPHS

Anton Knyphausen & Juan Francisco Guzmán



SIAMESE TOWERS
CAMPUS UC SAN JOAQUÍN
ELEMENTAL

We were asked to build a glass tower. Glass is very inappropriate for the climate of Santiago, because it generates a greenhouse effect, despite being a good material to resist rain, pollution and aging. So we decided to use the glass on the outside so it's good and then make another building inside with good energy efficiency and allow the air to flow between the two. The convection of hot air creates a vertical current that is accelerated by Venturi effect, eliminating unwanted heat accumulation before it reaches the second building inside.

CIAA

Elemental



LOCATION

Santiago

PROJECT YEAR

2014

SITE AREA

455.351 m²

BUILT AREA

8.176 m²

ARCHITECTS

Alejandro Aravena, Juan Cerda, Gonzalo Arteaga, Víctor Oddó,
Diego Torres

TEAM

Samuel Gonçalves, Cristián Irrarrázaval, Álvaro Ascoz, Natalie
Ramírez, Christian Lavista, Suyin Chia, Pedro Hoffmann

PHOTOGRAPHS

Nina Vladic, Felipe Díaz, Nicolás Saieh



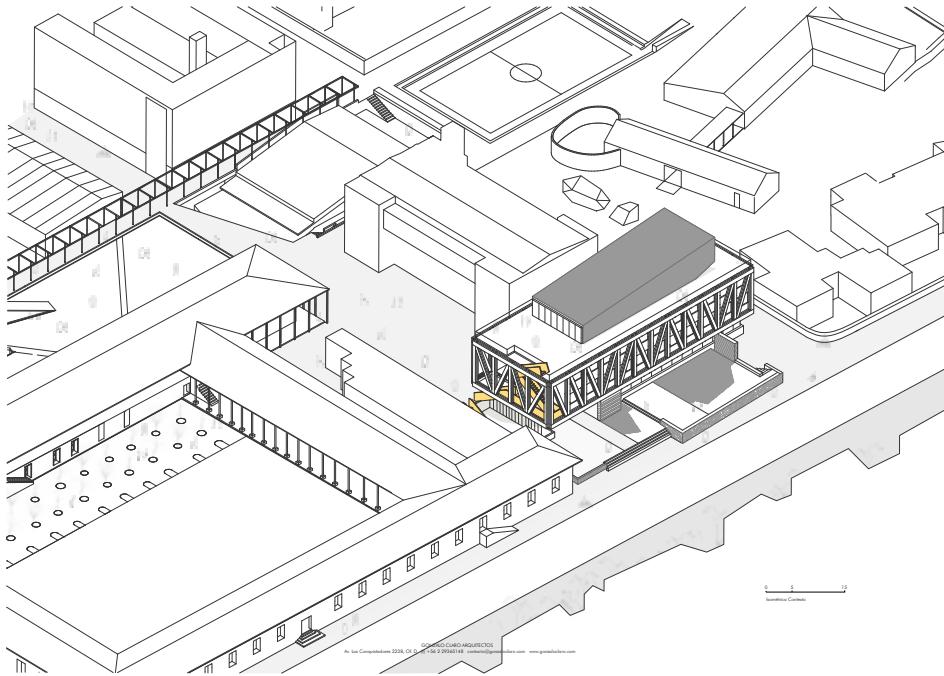
Centro de Innovación Anacleto Angelini
ALEJANDRO ARAVENA, ELEMENTAL

Innovation and creation of knowledge require, on the one hand, increasing the number of encounters between people, making visual and physical openness a desirable attribute of design. On the other hand, the creative process of invention must protect the idea, and such privacy is also a valuable condition of the built space.

The proposed project consists of a building that is closed to the outside, which is efficient for Santiago's climate, which presents more energy demands during the summer than the winter and is thus more expensive to cool than to heat. The proposed interior features a transparent architecture built using a central atrium that visually connects the floors and delivers natural light. Placing the structure and technical ducts on the perimeter of the building inverts the curtain wall principle and focuses the openings on specific points in the form of elevated terraces.

PABELLON DE PROFESORES CAMPUS LO CONTADOR

Gonzalo Claro



LOCATION

Santiago

PROJECT YEAR

2015

CONSTRUCTION YEAR

2016

SITE AREA

700 m²

BUILT AREA

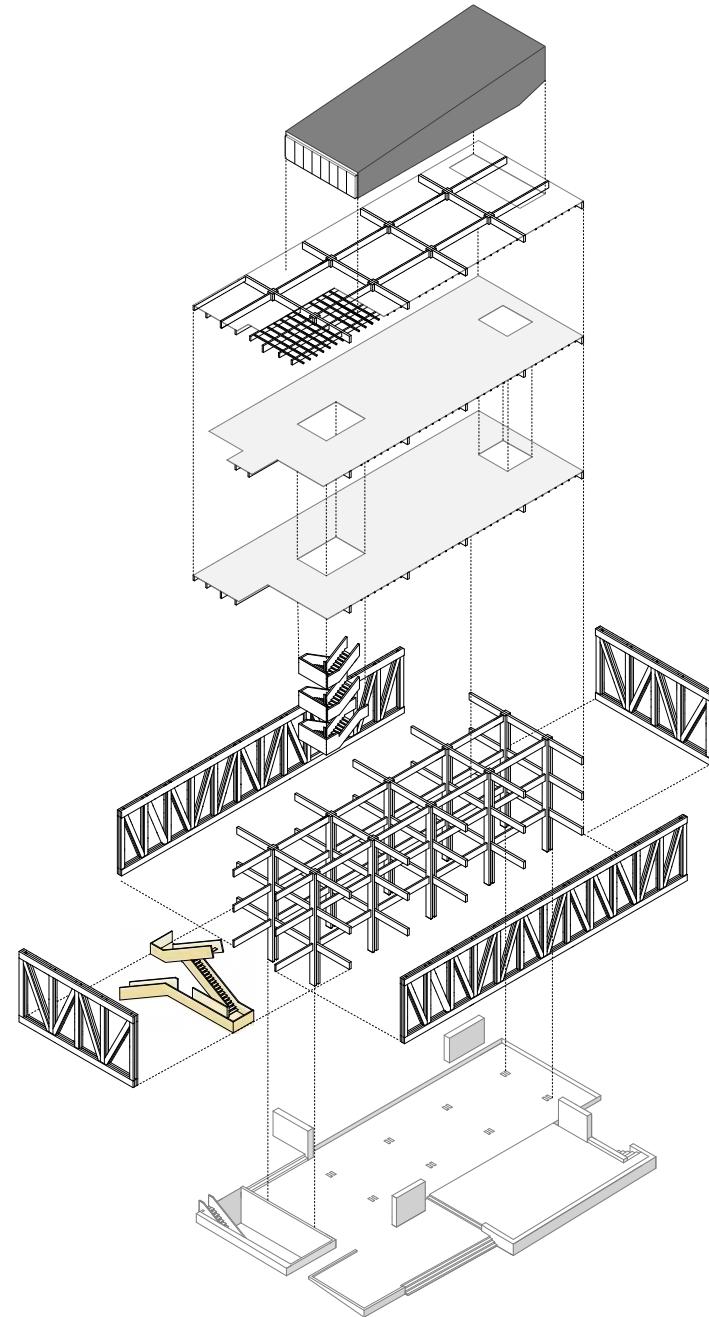
1.500 m²

ARCHITECTS

Gonzalo Claro Riesco

PHOTOGRAPHS

Felipe Fontecilla





**PABELLÓN DE PROFESORES
CAMPUS UC LO CONTADOR
GONZALO CLARO**

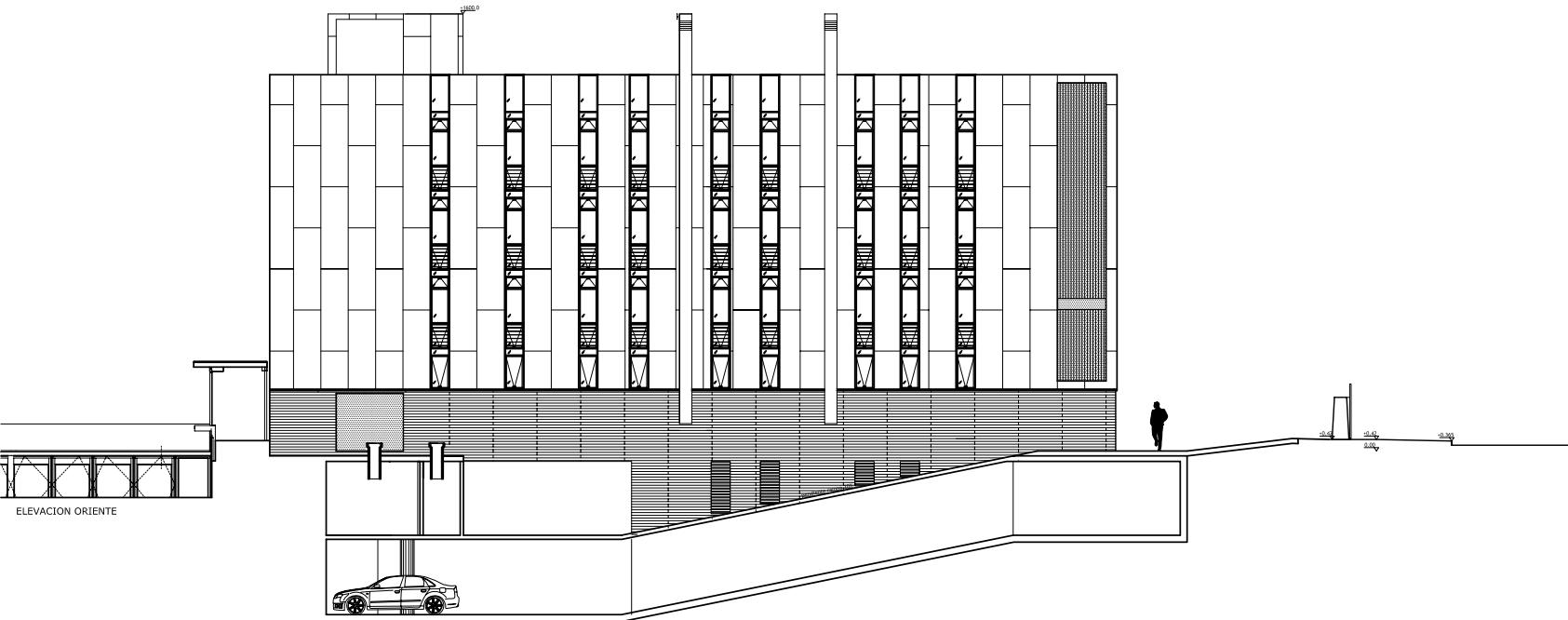
The new Building of the School of Architecture of the Catholic University of Chile is located on the south edge of the Campus the Accountant next to its heritage house and is the result of a public contest.

The building unfolds like a wooden body laminated in two heights that rests on a concrete plinth left in sight. The structure of pillars and wooden beams is ordered modulated so as to facilitate the task of prearming, assembly and transfer, taking advantage of the dimensions of the boards without the need for cuts that make up its floor structure. The structure of the view and the expression of the building is the manifestation of how their loads work. The piece of wood suspended on the floor plan saves a light of 21m between its supports and leaves its west head in flight which constitutes a new entrance hall to the Campus.

This volume hosts the offices of the professors of the School of Architecture, freeing the floor and its cover to display the programs that will serve as support for the most public life of the building; a covered patio at ground level protected from the rain and an auditorium in the upper terrace open to the Casona and the hill, a viewpoint at the height of the treetops.

ESCUELA DE DISEÑO E INSTITUTO DE ESTUDIOS URBANOS

Sebastián Irarrázaval



LOCATION

Santiago

PROJECT YEAR

2008-2009

CONSTRUCTION YEAR

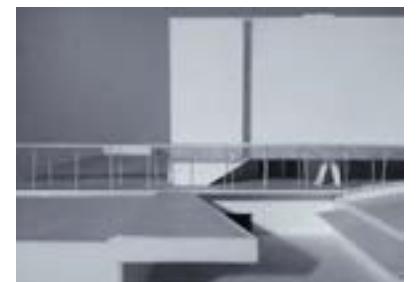
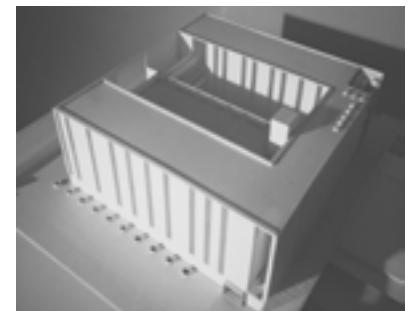
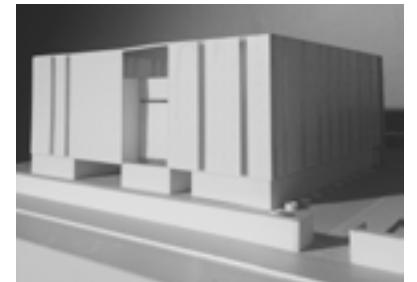
2010

ARCHITECTS

Sebastián Irarrázaval

PHOTOGRAPHS

Cristóbal Palma, gentileza Sebastián Irarrázaval





ESCUELA DE DISEÑO E INSTITUTO DE ESTUDIOS URBANOS P. UNIVERSIDAD CATÓLICA

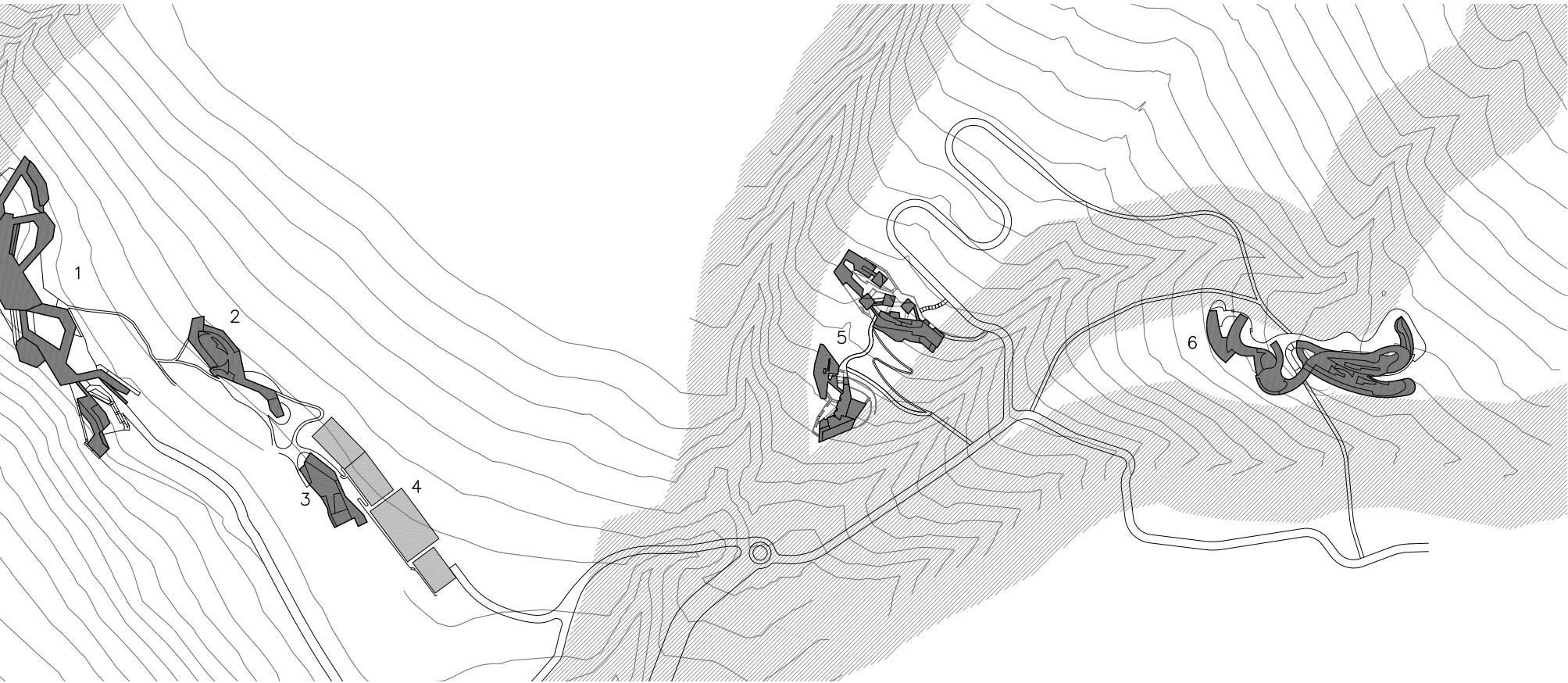
SEBASTIÁN IRARRÁZVAL

It can be argued that the community that inhabits Lo Contador Campus of the Catholic University of Chile in Santiago - which in its origin was a colonial hacienda- identify themselves with the presence of the patio like organization of It and that the presence of the old hacienda house impregnates the rest of the campus with its order and character. Taken in account these simple strong truths, I thought that a new building in such historic context with this architecture masterpiece should incorporate the wise lessons that were there to look at and try to respond to the following questions: Firstly; how to organize spaces. Secondly; how to create order and third; how to create an atmosphere.

With regard to the organization of spaces, the program of both the School of Design and the Urban and Territorial Studies Institute are distributed along two patios of quite different proportions. One is proposed extremely narrow and the other; extremely wide. In order to reinforce the inner character of both patios, the surfaces of their boundaries are covered with white tinted wood ventilated facades. This intimate universe is strongly contrasted with the outer surfaces of the volume, which are covered with rusted steel. Signs of this inner world can be grasped from the outside

UNIVERSIDAD ADOLFO IBÁÑEZ

José Cruz



LOCATION

Peñalolén, Santiago

SITE AREA

100 ha

BUILT AREA

23.000 m²

84

ARCHITECTS

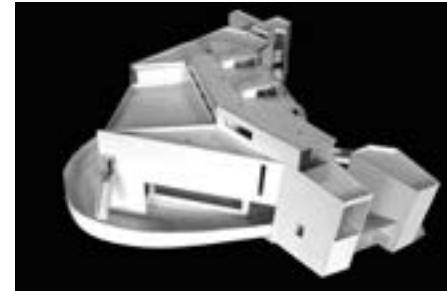
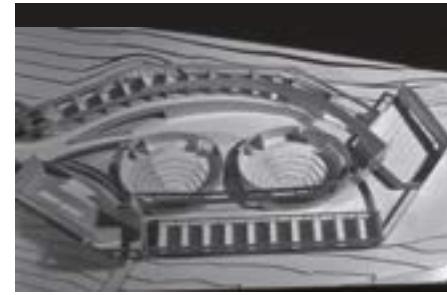
José Cruz

TEAM

Juan Purcell, Ana Turell, Hernán Cruz

PHOTOGRAPHS

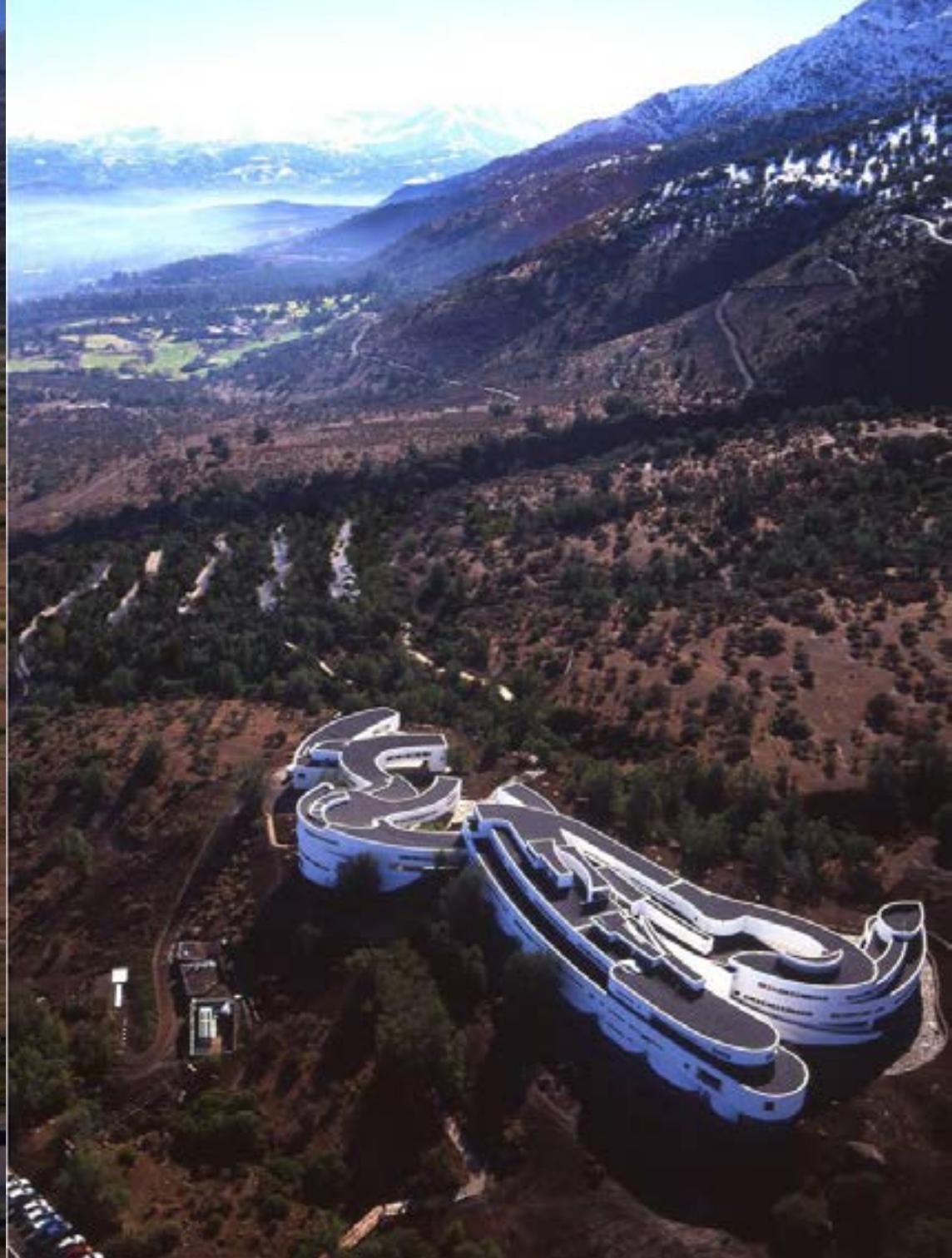
Courtesy José Cruz office



Universidad Adolfo Ibáñez, Peñalolén
JOSÉ CRUZ

Located in the foothills of the Andes Mountains, the buildings housing the various departments of Universidad Adolfo Ibáñez stand as an architectural statement of Latin America's intimate need to admire nature in all its vastness without interruptions from urban design. This unique condition allows the project to rise above limits or defined models, presenting itself as a spaced totality from within extension; an uninhibited detachment allowing teachers and students to gather or disperse at will, with no witness other than the sky thanks to circulations resembling orbits that are horizontally and vertically connected by ramps offering countless possible paths.

In terms of the layout, courtyards unfold in step with a higher order dictated by the interaction between the building and the mountain's mass, converting the volume into one large, measured exterior graduated by suspended bodies that act as porticos. Regarding the views, this dialogue exacerbates the difference between the valley and the mountains; while the former seems to escape into remoteness, the latter acts as a solid and inescapable foundation that restricts the vertical expansion of the volumes. In this way, the project, follows the path of the depression with its sunny, multilevel courtyards, which receive abundant light from the north and a refreshing breeze from the south.



GRUPO PRECISIÓN

Guillermo Acuña + Alberto Andrioli



LOCATION

Santiago

PROJECT YEAR

2011

SITE AREA

5.700 m²

BUILT AREA

6.000 m²

ARCHITECTS

Guillermo Acuña Arquitectos

PHOTOGRAPHS

Alberto Andrioli, Constructo

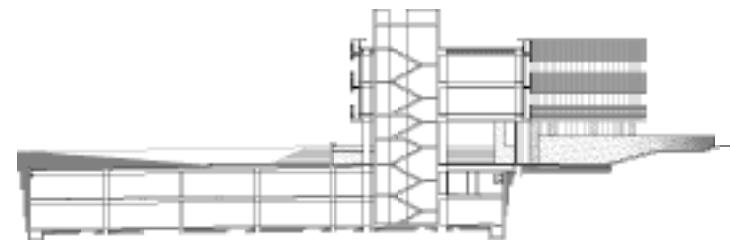
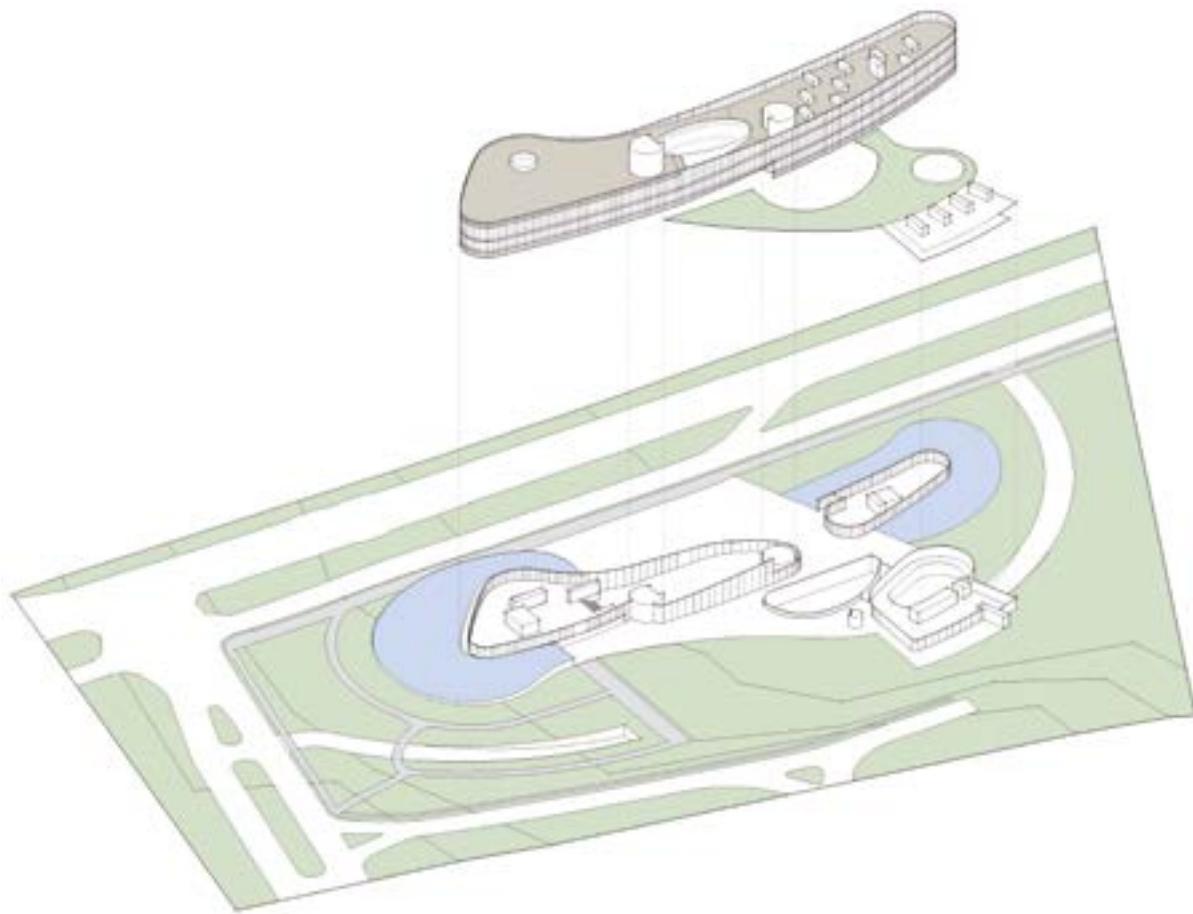


GRUPO PRECISIÓN
GUILLERMO ACUÑA

In response to the building's mixed neighborhood, the structure converses with its surroundings rather than imposing its use on the sector. Its two geometrically disparate volumes divide the building into two sections with different uses, one situated along the width of the site while the second is detached, rising four stories taller than the building's average height. Despite its apparent airtight exterior, the building's perimeter is sealed with a translucent skin that allows for interior shade on a site with scarce vegetation and, at the same time, provides considerable interior lighting that helps reduce energy use. Given the usual high cost of current construction processes, the work was built with a structure of rigid frameworks, beams, slabs, pillars and pre-stressed U-channels, in order to create a structure that was easy to assemble yet solid and durable. Both the construction system and the technology called for in the architectural design are clear evidence of the intention to develop a sustainable project with low long-term maintenance expenses, making it a lasting structure that breaks current boundaries, which has gradually become the hallmark of new cutting-edge architecture in our country. One of this building's virtues stems from its daring location on a site undergoing constant transformation, home to a wide array of activities that come together there. In economic terms, it adds value to multi-purpose architecture, setting a precedent for future projects—of any type—that are erected here.

EDIFICIO TRANSOCEÁNICA

+Arquitectos



LOCATION

Santa María de Manquehue, Santiago

SITE AREA

20.000 m²

BUILT AREA

17.000 m²

ARCHITECTS

+arquitectos

TEAM

Alex Brahm, David Bonomi, Marcelo Leturia, Maite Bartolomé

PHOTOGRAPHS

La Nube, Guy Wenborne



EDIFICIO TRANSOCEÁNICA

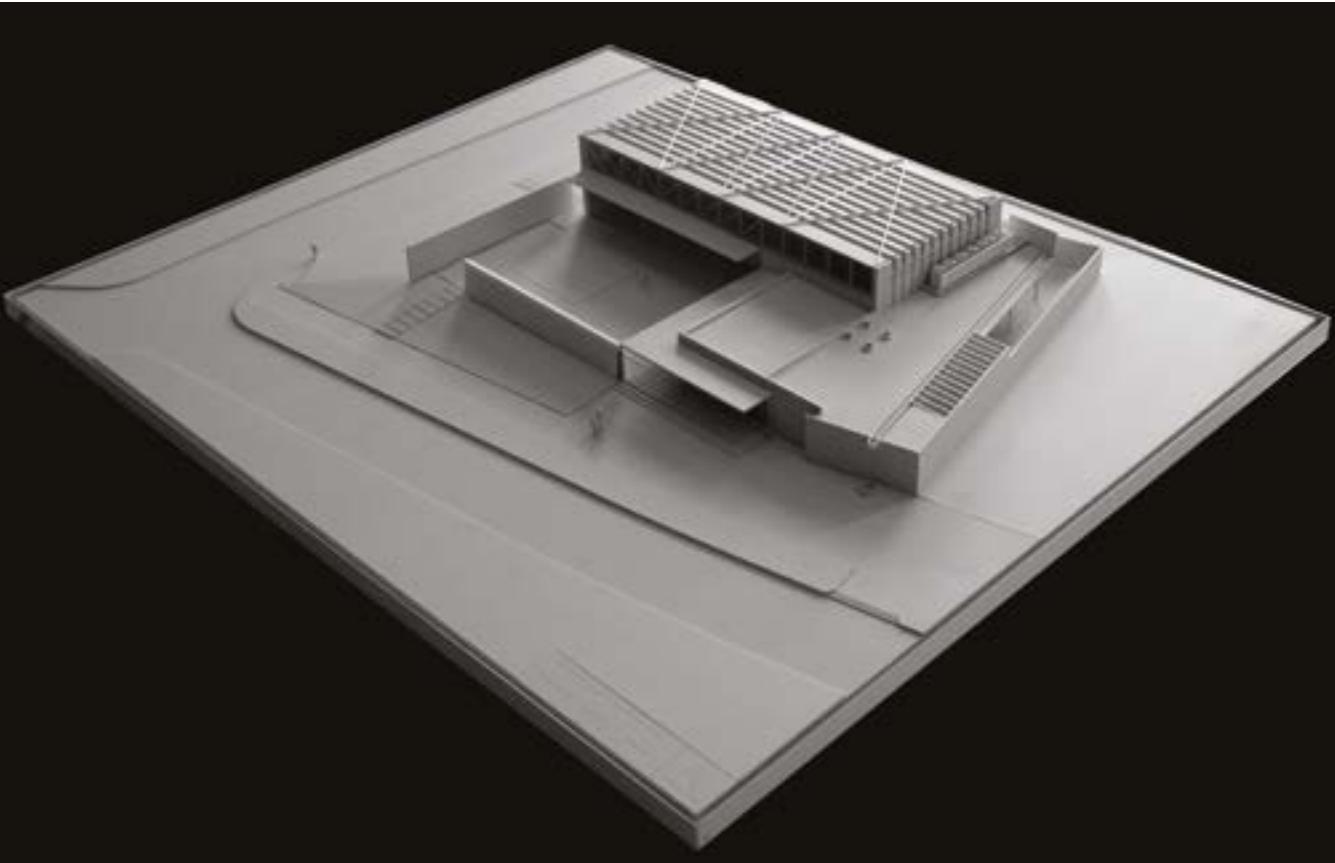
BRAHM + BONOMI + LETURIA + BARTOLOMÉ
+ DE LA JARA

Devised as the headquarters for the Transoceánica Group, the design is in response to an energy efficient system implemented to reduce demand, improve work space quality and adopt a respectful stance on the environment. In developing the project, three conditions unique to the commission were addressed: incorporating the design into a master plan created in Germany, emphasizing the building's energy concept, and adhering to the property's strict constructability standards regarding land occupation and maximum height.

Based on these parameters, the resulting building has three floors of offices and two levels of underground parking. Composed of a main body with a large, full-height atrium that opens onto the office wings, the project incorporates an independent body along the north housing the auditorium and cafeteria, which is connected to the grounds and the main volume by an exterior canopy. In this sense, the proposed shape seeks to optimize solar orientation, favor natural light, guarantee views of the exterior from all locations and provide a careful façade treatment to avoid unwanted heat gain or loss.

GALERÍA PATRICIA READY

Izquierdo + Lehmann + Elton + Léniz



LOCATION

Las Condes, Santiago

PROJECT YEAR

2007

CONSTRUCTION YEAR

2007 - 2008

SITE AREA

2.240 m²

BUILT AREA

2.016,45 m²

ARCHITECTS

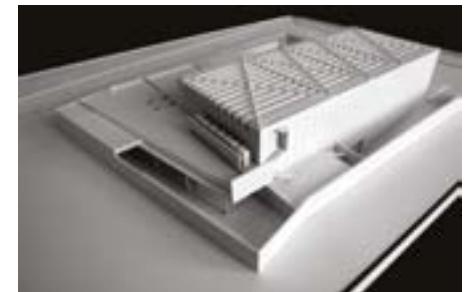
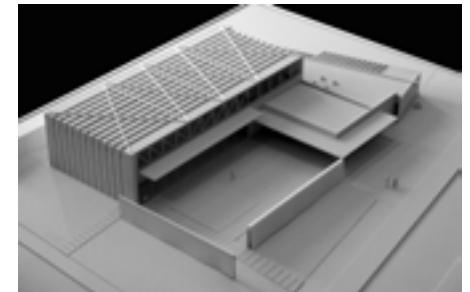
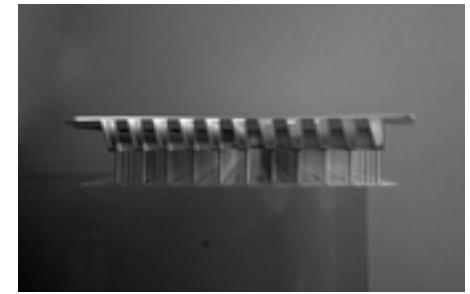
Luis Izquierdo, Antonia Lehmann

TEAM

Mauricio Leniz y Mirene Elton

PHOTOGRAPHS

Carlos Eguiguren, Luis Izquierdo, Fernando Leiva



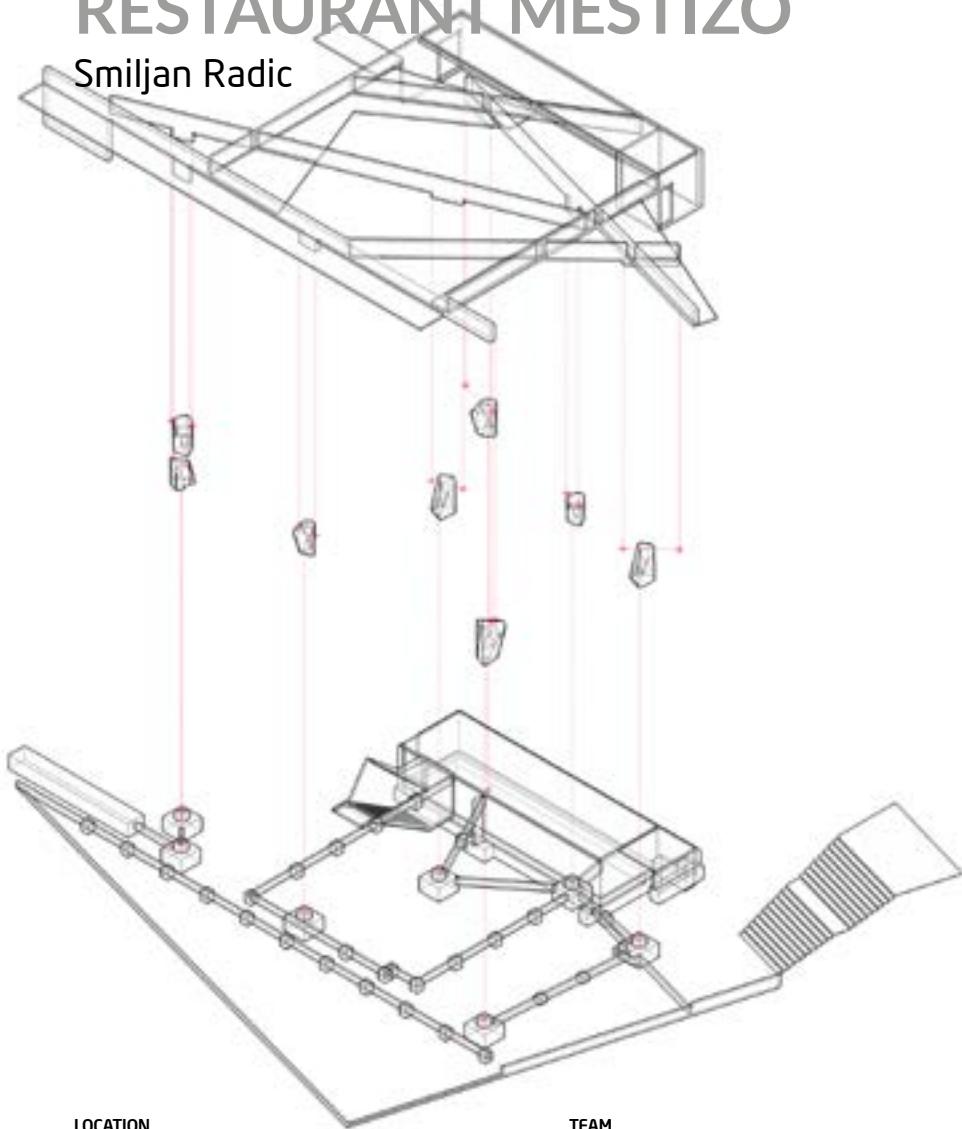


GALERÍA PATRICIA READY
IZQUIERDO + LEHMANN + ELTON + LÉNIZ

Inspired by a spatial typology known as the White Cube, which comprises a neutral interior space where artwork is isolated from the outside world, Patricia Ready Art Gallery ventures a step forward thanks to its halls that unfurl onto a grand patio. This patio, in turn, opens to the city in such a way that it manages to integrate itself as a concrete haven of silence and beauty that harbors diverse spaces, such as two exhibition rooms, an information desk, a cafeteria and an auditorium. The volume also contains a generous storage area and showroom as well as the gallery owner's private office.

RESTAURANT MESTIZO

Smiljan Radic



LOCATION

Vitacura, Santiago

BUILT AREA

652 m²

ARCHITECTS

Smiljan Radic

TEAM

Danilo Lazcano, Cristóbal Tirado, Gonzalo Torres

PHOTOGRAPHS

Gonzalo Puga, Thomas Wedderwille





RESTAURANT MESTIZO

SMILJAN RADIC

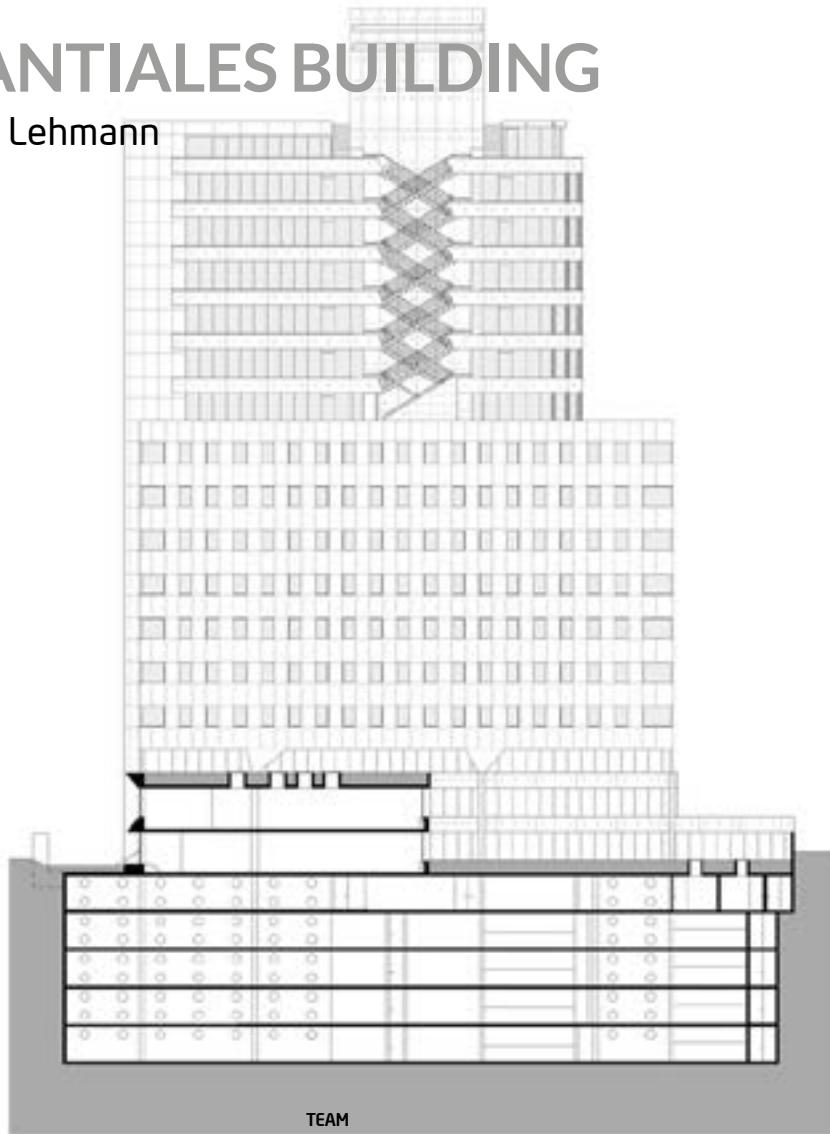
Mestizo is located along the northeast edge of Las Americas Park occupying a corner facing breathtaking water gardens, nestled between a lookout hill and pedestrian footpaths. The initial plan presented for the competition called by the municipal government of Vitacura, was to assemble a building from imaginary relics taken, literally, from other places. Hence, the test scale model combined a children's floating device that would become the inflated PVC-coated polyester membrane roof of the main room; industrial irrigation beams for perimeter support of this roof and some granite anchors transported from the site's quarry. The project sought to generate an atmosphere based on the interpretation of the physical weights and densities of each element. Everything was designed to create a pavilion of defamiliarization, a Folie.



This version, which was approved by the client, never came to fruition because it was thought that the municipality would not accept an artifact with ephemeral materials. Changing the weights and imaginary objects, without changing the initial concept of defamiliarization: using master beams of black reinforced concrete joined to slabs of the same material whose shape was taken from urban graffiti. The slabs are the "false" ceiling of the enclosure and supports descend from these beams, touching down at strategically placed granite boulders of various sizes, heights and weights.

MANANTIALES BUILDING

Izquierdo + Lehmann



LOCATION

Las Condes, Santiago

CONSTRUCTION YEAR

2006-2009

BUILT AREA

43.129 m²

ARCHITECTS

Izquierdo + Lehmann

TEAM

Luis Izquierdo W., Antonia Lehmann S.B., Mirene Elton,
Mauricio Léniz

PHOTOGRAPHS

Luis Izquierdo, Cristóbal Palma, courtesy of Izquierdo +
Lehmann office





MANANTIALES BUILDING IZQUIERDO + LEHMANN

Located in one of the most exclusive urban areas of Santiago, Barrio El Golf Norte, the Manantiales building is one of the most emblematic works in a sector that has quickly turned from a residential neighborhood with gardens to one of the city's most active commercial hubs, with extremely high land values.

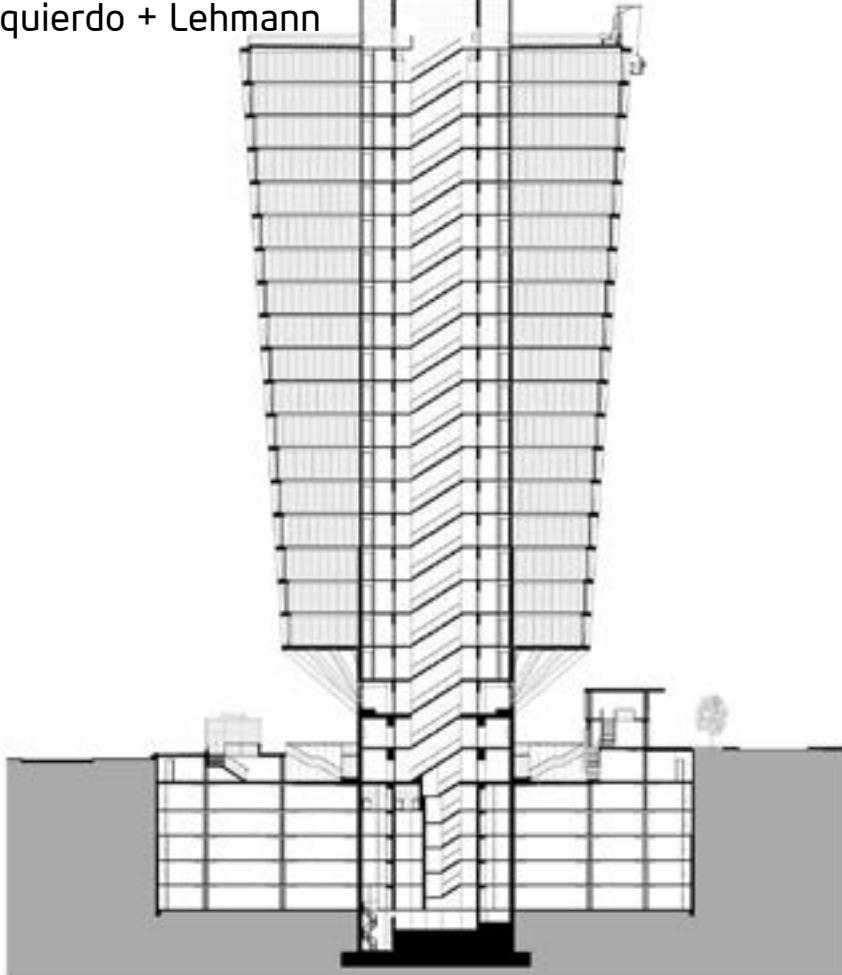
The architects made an effort to appear neutral in regard to the growing and disproportionate height of the new buildings that invaded the sector in open disorder during the last decades of the 20th century. In response to this environment, they developed a program with two intersecting volumes of two different heights in order to avoid occupying the total height that the structure would have required if it had been designed as another single block in the neighborhood.

Its characteristic principal façade exposes the structural solution that was used along with the cylindrical pillars organized asymmetrically, which emerge as a symbol of Chile's continual seismic activity and historical efforts of domestic engineering to neutralize its effects. This gives the building an identity that has been recognized. The façades are organized around structural diagrams with static and dynamic roles, bringing together and highlighting collaboration between architecture and engineering, exposing the human response to the challenges of Chile's agitated geological condition.

Manantiales is the result of a vision for the futu-

CRUZ DEL SUR BUILDING

Izquierdo + Lehmann



LOCATION

Las Condes, Santiago

CONSTRUCTION YEAR

2006-2009

BUILT AREA

43.129 m²

ARCHITECTS

Izquierdo + Lehmann

TEAM

Luis Izquierdo W., Antonia Lehmann S.B., Mirene Elton,
Mauricio Léniz

PHOTOGRAPHS

Luis Izquierdo, Cristóbal Palma, courtesy of Izquierdo +
Lehmann office

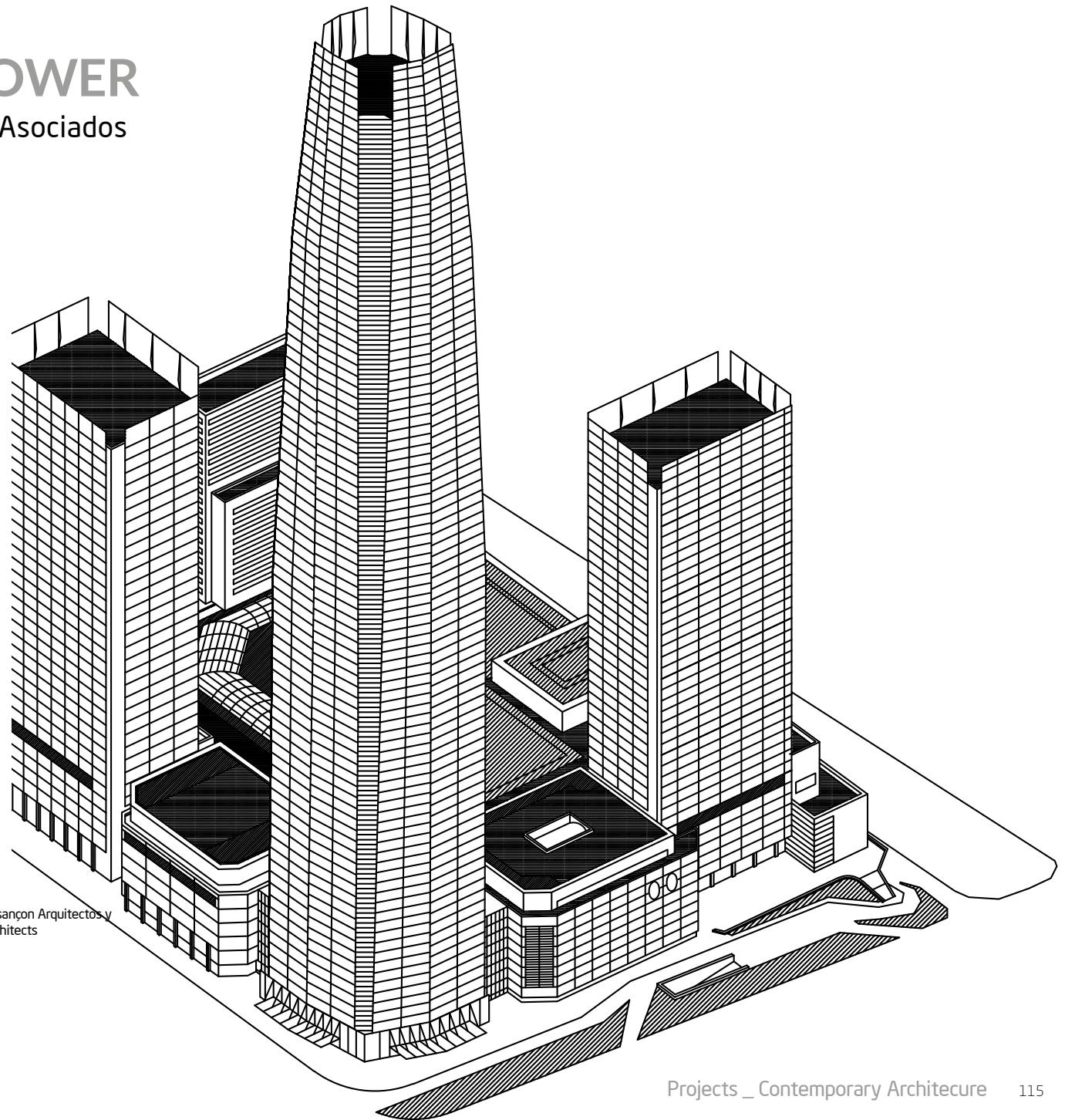


CRUZ DEL SUR BUILDING IZQUIERDO + LEHMANN

The project consists of an office tower with a commercial complex. Despite its urban importance, the area is poorly laid out in a cloverleaf intersection with different buildings of varying height and quality and located on land that reports the highest daily traffic flow in the entire subway network. The project was built on five merged lots whose purchase was orchestrated by the architects. Given the high pedestrian density and scarcity of public space in the area, the first decision in the project was to clear the ground level as much as possible, freeing the interior as an extension of public space. This was made possible by concealing a large part of the layout's commercial area underground and withdrawing the rest of the complex to the back of the site, in order to form an interior corner plaza accessible through three of its sides. Furthermore, it was possible to structure the tower in such a way that only the vertical circulation shaft rested on the ground, considering the ratio between height and base of the maximum allowable building volume and the fact that it was placed in the center of the square floors, as a result avoiding torsion pressure on the structure under seismic stress. Initial structural analysis confirmed the possibility of a design in which the shaft itself could assume both baseline shear stress and polar moment of the volume's estimated mass.

COSTANERA CENTER TOWER

Estudio Pelli Clarke + Alemparte y Barreda Asociados



LOCATION

Santiago

CONSTRUCTION YEAR

2015

SITE AREA

42.000 m²

BUILT AREA

120.000 m², total 710.000 m²

ARCHITECTS

Alemparte Barreda Wedeles Besançon Arquitectos y Asociados + Pelli Clarke Pelli Architects

PHOTOGRAPHS

Pablo Blanco



COSTANERA CENTER TOWER

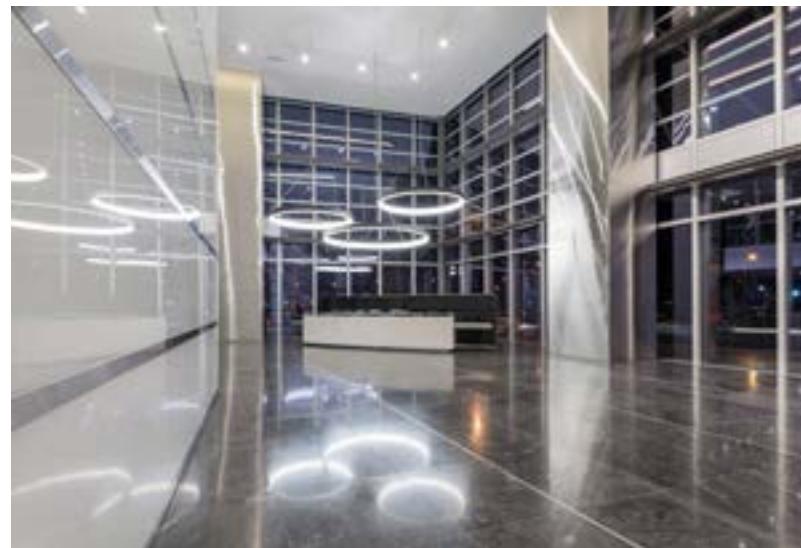
ESTUDIO PELLI CLARKE

ALEMPARTE Y BARREDA ASOCIADOS

The building was conceived as a symmetrical skyscraper that is projected around the “Axis Mundi” as expressed by Cesar Pelli himself. The facades and the perimeter, designed as a tower with faceted faces and diagonally broken corners, in addition to the entasis of the verticality that collects each floor up to 300 meters high, accentuate the slenderness of the tallest skyscraper in Latin America.

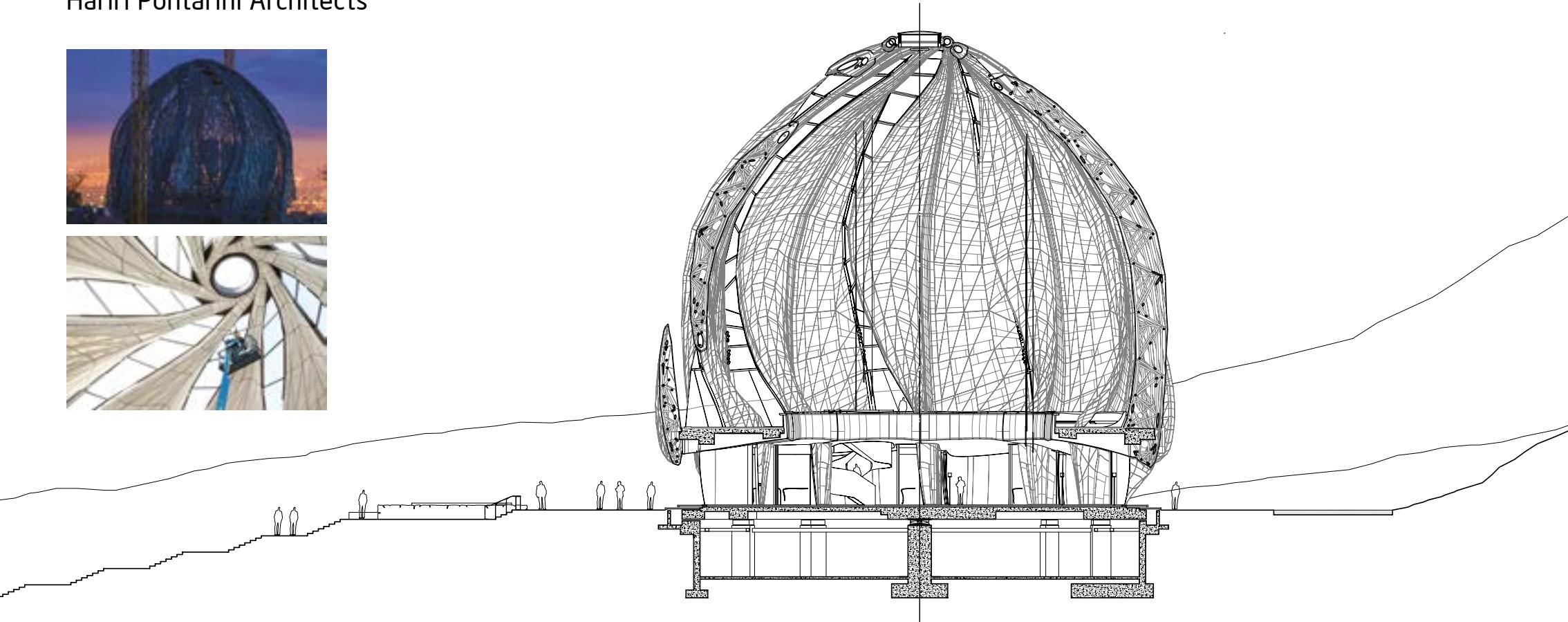
The building is pre-accredited as LEED GOLD Building (environmental certification granted by the US Green Building Council), which distinguishes it as a leading project in sustainable design, both in its construction process and in its operation.

It is an energy efficient building that contributes to the preservation of the environment, incorporates design criteria such as access to public transport systems, uses green technologies, saves on the use of resources and reduces operating and maintenance expenses, contributing to this to minimize the current energy crisis in the country and the world.



BAHÁ'Í TEMPLE

Hariri Pontarini Architects



LOCATION

Peñalolén, Santiago

PROJECT YEAR

2016

SITE AREA

1200.0 m²

118

BUILT AREA

17.000 m²

ARCHITECTS

Hariri Pontarini Architects

PHOTOGRAPHS

Courtesy Hariri Pontarini Architects



BAHÁ'Í TEMPLE
HARIRI PONTARINI ARCHITECTS

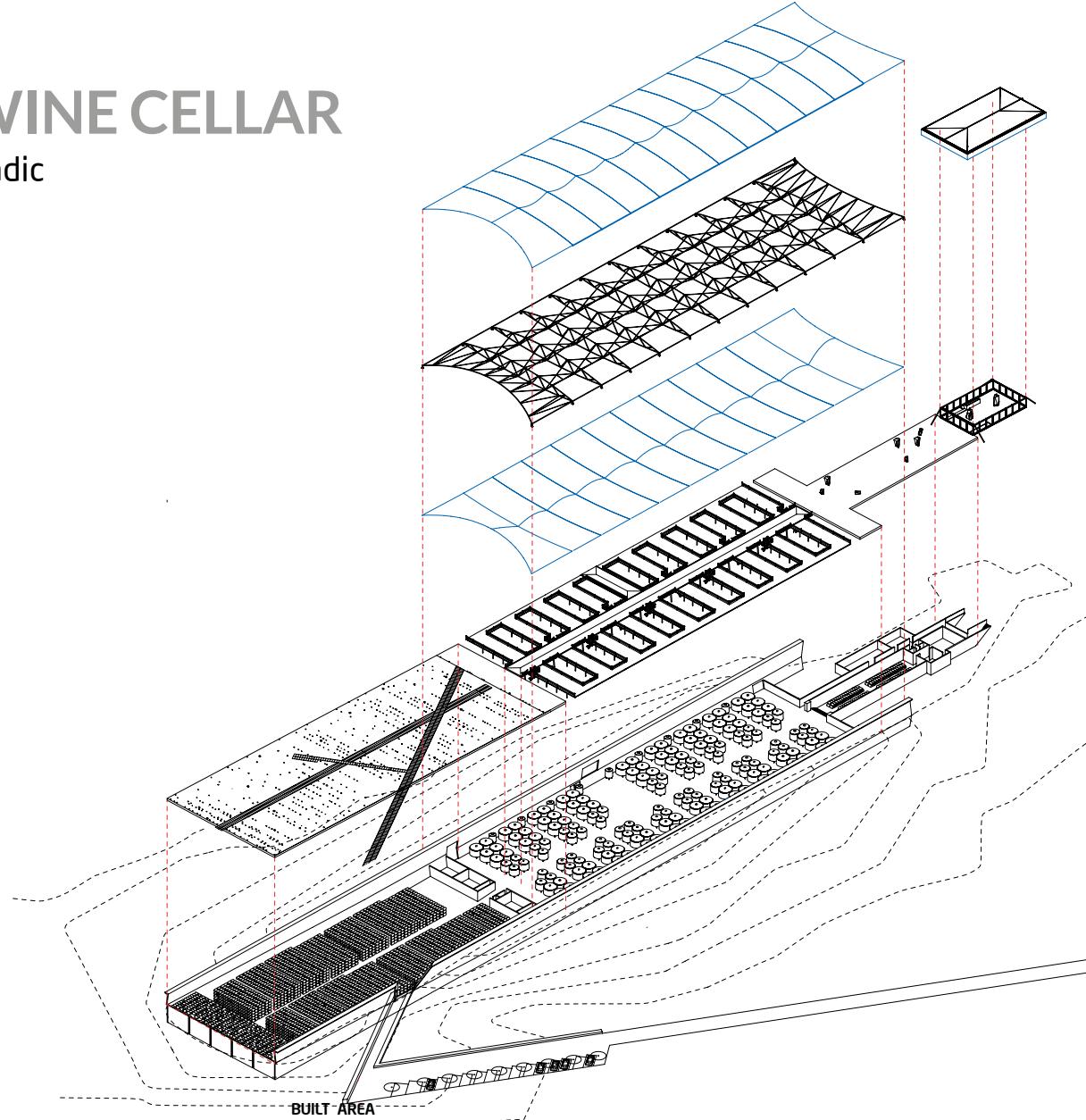
Set within the Andean foothills, just beyond the metropolis of Santiago, Chile, the Bahá'í Temple of South America is a domed, luminous structure that echoes the rolling topography of the mountains. Its nine monumental glass veils frame an open and accessible worship space where up to 600 visitors can be accommodated. Looking up to the central oculus at the apex of the dome, visitors will experience a mesmerizing transfer of light from the exterior of cast glass to an interior of translucent Portuguese marble. At sunset, the light captured within the dome shifts from white to silver to ochre and purple.

Expressing a faith of inclusion, the Temple is more than just a story of complex design, innovation, sustainability, and construction; it is the embodiment of a community's aspirations. Since the opening in October of 2016, the Temple has become a major attractor in South America welcoming up to 36,000 visitors each weekend.



VIK WINE CELLAR

Smiljan Radic



LOCATION

Millahue, Chile

PROJECT YEAR

2008 - 12

SITE AREA

4400 ha

BUILT AREA

14.200 m²

ARCHITECTS

Smiljan Radic

PHOTOGRAPHS

Courtesy VIK Winery



VIK, WINE CELLAR
SMILJAN RADIC

This winery meant a new scale of business in the field of premium wines in Chile, with the challenge of implementing the wine-making craft work beyond its usual small scale. In agreement with this complex change in winemaking, the building of the winery moves between the industry and the landscape, between production and the walk. Each of its productive areas responds to these variables, which many times in the so-called world of wine are presented as irreconcilable, which leads to masking or hiding from the visitor's eyes the real scale of the industrial process.

The 280 m long building is half-buried in the middle of the field, although the manipulation of its immediate surroundings makes it fairly noticeable from the outside. The linear organization and without variations of its productive plant is nuanced in its longitudinal section by passing through differentiated atmospheres that respond effectively to basic technical needs of the production process, related to temperature, humidity and ventilation.

The building is entered over a mirror of continuous flow water, through a series of paths that run through an installation of granite pieces collected from the field.

PARQUE CULTURAL VALPARAÍSO

HLPS Arquitectos



LOCATION

Valparaíso, Chile

PROJECT YEAR

2008-12

SITE AREA

2,1 ha

BUILT AREA

Training and Administration Building 2.547 m²

Extension Building 6.164 m²

ARCHITECTS

HLPS Arquitectos

PHOTOGRAPHS

Constructo

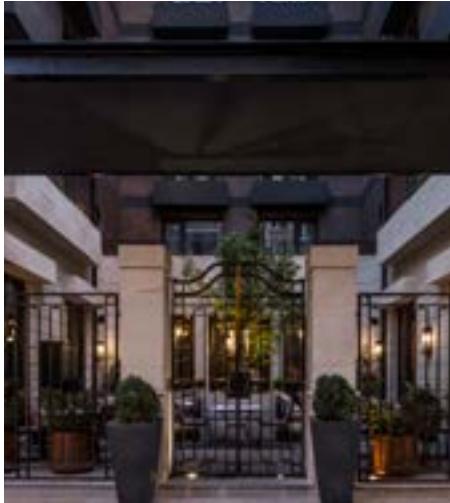


PARQUE CULTURAL VALPARAÍSO
HLPS ARQUITECTOS

The project is a cultural park located in the hills of Valparaíso that is understood as a new space for coming together and integration. It presents a fundamental contradiction given the original purpose of the prison: the hermetic reclusion of its space. The main architectural problem resides in this unique condition and can be translated into a basic question: How does one turn a place of incarceration into a welcoming space?

Four evident and meaningful situations present at the site were formulated as questions, and a series of operations was proposed in answer to each of them on a relevant level of the project.





Santiago: Singular + Ismael



Valparaiso:
Casa Higuera
Palacio Astoreca
Hotel Cirilo Armstrong
Augusta Hotel
MM450 Hotel

SUGGESTED READING

NOT READY YET

CREDITS

Institutes, team credits
not ready yet