

**Ronda: Architectural education and practice from the construction of a milieu in common
The PUCV School of Architecture and Design and Ciudad Abierta, Chile**

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Ronda

Architectural education and
practice from the construction
of a milieu in common

The PUCV School of Architecture and
Design and *Ciudad Abierta*, Chile

Óscar Andrade Castro

21#21

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Ronda

Architectural education and practice from the construction of a milieu in common

The PUCV School of Architecture
and Design and
Ciudad Abierta, Chile

Dissertation

for the purpose of obtaining the degree of doctor
at Delft University of Technology
by the authority of the Rector Magnificus, prof.dr.ir. T.H.J.J. van der Hagen
chair of the Board for Doctorates
to be defended publicly on
Monday, 29 November 2021 at 15:00 o'clock

by

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Summary

The focus of this research is on architectural education and practice as a collective experience, examining the specific case of the PUCV School of Architecture and Design and *Ciudad Abierta* in Chile. The research asks whether the culture of collectivity that characterises the school has served as a supporting structure for its artistic and pedagogical project and if so, what elements configure the collective ways of studying and practising at this school. The research delves into these questions by following the trail of a concept that crystallises the school's collective ethos: The *Ronda*.

The notion of *Ronda* refers to a collective working format practised by the school members. However, this dissertation argues that this concept conveys a much more complex and profound sense of collectivity, related to a disposition to live, work, and study together. Accordingly, the main objective of this research is to trace and analyse the aspects that have nurtured the notion of *Ronda*, and from there, to identify how have they contributed towards shaping the collective approach to architectural education and practice conceived within the PUCV School of Architecture and Design and *Ciudad Abierta*.

The first phase of the research involved a comprehensive review of the existing literature mapping the presence of the notion of *Ronda* and identifying the fundamental elements shaping the collective realm that characterises the school. The literature review allowed to distinguish nine communities that have articulated the school as objects of study, which circumscribed areas of inquiry and enabled to look upon the collective dimension of the school's history from a variety of perspectives. The research strategy was to address the examination of these nine communities by engaging a triangulation of methods that included archival research, interviews, and participant observation. Each of these methods helped to complete the complex landscape of ideas and practices articulating the school's collective realm that contributed towards nurturing the notion of *Ronda* and its educational project.

The research concludes that the PUCV School of Architecture and Design sets the conditions for the formative experience by constructing a creative milieu in common, understood as a specific environment that is shaped by the school community. The conclusions set forth four perspectives to depict the school's creative milieu in

common and assert findings concerning the *Ronda*, proposing it as the invention of a way of interacting through which the school members can give course to their fundamental proposals and understand the school as a collective project.

This dissertation enriches the existing literature on the PUCV School of Architecture and Design and *Ciudad Abierta* by adding an examination of the fundamental notion of the *Ronda*, which was lacking until now. The research narrows the knowledge gap regarding the *Ronda* by locating its historical formulation, identifying the elements that converged in its ideation, presenting its characteristics and dynamics in the working process, and explaining the importance it has in the present for the school. The dissertation also participates in the broader debate on architectural education, providing insights on how architectural training can diversify its practices, spaces, and frameworks in new configurations by comprehending a school as an expanded network of communities beyond the academic realm and complementary to university institutions.

Samenvatting

Dit onderzoek richt zich op architectuuronderwijs en de architectuurpraktijk als een collectieve ervaring, aan de hand van de specifieke casus van de *PUCV School of Architecture and Design* en *Ciudad Abierta* in Chili. Het onderzoek bevraagt of de cultuur van collectiviteit die kenmerkend is voor deze school, heeft gediend als een ondersteunende structuur voor haar artistieke en pedagogische project en zo ja, welke elementen deze collectieve benaderingen van architectuur studeren en beoefenen op deze school bepalen. Het onderzoek volgt daarbij het spoor van een concept dat het collectieve ethos van de school kristalliseert: de *Ronda*.

Het begrip *Ronda* verwijst naar een collectieve werkvorm die door de docenten en studenten van de school wordt toegepast. Dit proefschrift stelt echter dat dit concept een veel complexer en dieper gevoel van collectiviteit uitstraalt, gerelateerd aan een behoefte om samen te leven, werken en studeren. Het hoofddoel van dit onderzoek is dan ook het opsporen en analyseren van de aspecten die het idee van *Ronda* hebben gevoed, om van daaruit te identificeren hoe ze hebben bijgedragen aan het vormgeven van de collectieve benadering van architectuuronderwijs en -praktijk die is bedacht binnen de *PUCV School of Architecture and Design* en *Ciudad Abierta*.

De eerste fase van het onderzoek omvatte een uitgebreid overzicht van de bestaande literatuur. Deze fase bracht de aanwezigheid van het *Ronda* begrip in kaart en identificeerde de fundamentele elementen van de benadering van collectiviteit die de school kenmerkt. Het literatuuronderzoek maakte het mogelijk om negen gemeenschappen te onderscheiden die de school als studieobject hebben vormgegeven, die tevens onderzoeksgebieden afbakenden en het mogelijk maakten om de collectieve dimensie van de geschiedenis van de school vanuit verschillende perspectieven te bekijken. De onderzoeksstrategie was om deze negen gemeenschappen te onderzoeken door middel van een triangulatie van methoden, waaronder archiefonderzoek, interviews en participerende observatie. Elk van deze methoden hielp om het complexe landschap van ideeën en praktijken in beeld te brengen die het collectieve als kenmerkende benadering van de school articuleren en die hebben bijgedragen aan het koesteren van het concept *Ronda* en het daarmee verwoven educatieve project.

Het onderzoek concludeert dat de *PUCV School of Architecture and Design* de voorwaarden stelt voor een vormende ervaring door een gemeenschappelijk creatief milieu te construeren, opgevat als een specifieke omgeving die wordt gevormd door de schoolgemeenschap. De conclusies schetsen vier perspectieven om het gemeenschappelijke creatieve milieu van de school weer te geven. De bevindingen bevestigen het begrip van de *Ronda* als de uitvinding van een manier van interactie, waarmee de leden van de school hun voorstellen aan elkaar over brengen in een proces van gezamenlijkheid. Het begrip *Ronda*, in al zijn aspecten, maakt het mogelijk de school te begrijpen als een collectief project.

Dit proefschrift verrijkt de bestaande literatuur over de *PUCV School of Architecture and Design* en *Ciudad Abierta* door een onderzoek naar de fundamentele notie van de *Ronda*, dat tot nu toe ontbrak, toe te voegen. Het onderzoek verkleint de kenniskloof met betrekking tot de *Ronda* door de historische formulering te lokaliseren, de elementen te identificeren die samenkwamen in de ideevorming, de kenmerken en dynamiek ervan in het werkproces te presenteren en het belang hiervan in het heden voor de school uit te leggen. De dissertatie neemt ook deel aan het bredere debat over architectuureducatie en biedt inzichten over hoe architectuuronderwijs haar praktijken, ruimtes en kaders in nieuwe configuraties kan diversifiëren door een school te begrijpen als een uitgebreid netwerk van gemeenschappen, ook buiten het academische domein en complementair aan universitaire instellingen.



Students of the PUCV School of Architecture and Design at the dunes of *Ciudad Abierta* during a lecture of the *Taller de Amereida*. 2010, Chile.
Source: Archivo Histórico José Vial Armstrong.





Students of the PUCV School of Architecture and Design at the dunes of *Ciudad Abierta* during a lecture of the *Taller de Amereida*. 2010, Chile.
Source: Archivo Histórico José Vial Armstrong.

Introduction

Prologue

On the intersection of collective and individual endeavours

This dissertation emerged from – and was determined by – the experience of studying and working at the School of Architecture and Design at Pontificia Universidad Católica de Valparaíso (PUCV).¹ Since its inception in 1952, the members of this school have valued and placed a particular emphasis on the construction of the collective realm, conceiving and nurturing a shared position in architecture, design, and the arts. Accordingly, being part of this school as a student or professor implies participating in a collective artistic endeavour from which successive generations have produced an extensive body of work. After decades dedicated to shaping that collective realm, in 1970 the school members founded *Ciudad Abierta*, a community of poets, architects, designers, and artists located sixteen kilometres north of the city of Valparaíso on the coast of central Chile. In this place, the group developed the notion of the *Ronda* (round) to conceptualise their characteristic disposition of thinking and doing together.²

¹ In the last section of this introductory chapter, there is a brief introduction to the PUCV School of Architecture and Design.

² The word *Ronda* has several meanings in Spanish, including: the patrol of an area or territory during a night watch, a round of drinks paid for by one person for everyone in a group, or a complete circle in a game where each participant has a turn, one after the other. The word *Ronda* also refers to a game in which the participants form a circle holding hands to dance and sing as they move around in a circle. Hence, in many senses, this word can be understood as one similar to the English word *round*. Although the word *Ronda* has specific connotations among the members of the school –which this study seeks to trace and identify– for an initial understanding of this notion the reader can consider the broad sense of a group of people who gather to circle something in common such as a centre, idea, task, or project.

One of the findings of this research is that in the *Ronda*, the shared route of the group and the personal journeys of its participants acquire diverse configurations. These configurations involve a constant reflection on the relationships between the collective and the individual. In retrospect, it is possible to state that these relationships are what led to this dissertation, which is located at the intersection between the collective and the individual.

At the intersection that leads to this dissertation, the collective and the individual interacted as two interdependent spheres that simultaneously contained one another. The idea of the individual contained in the collective refers to the fact that the undertaking of this dissertation was a personal effort that gained meaning by being part of a major collective undertaking: the joint construction of the PUCV School of Architecture and Design. Indeed, this doctoral research did not arise from a desire driven by a personal aspiration or agenda but rather was the result of a request from the university in the year 2015, which regarded it to be a necessary step for continuing to participate in the construction of the school as a professor. Accordingly, it was the context of being involved in a collective endeavour that created the occasion for the doctorate to be undertaken. Likewise, the idea of the collective contained in the individual is palpable in the fact that the collective character the PUCV School of Architecture and Design has been revealed as a field of study on its own. As a result, the collective character of the school –embodied in the notion of *Ronda*– became the central scope of this dissertation.

On the present of the PUCV School of Architecture and Design

This dissertation was also determined by the desire to engage with the school in the present, or in other words, the current state of the *Ronda*. The word “present” is employed in the sense that it was defined by the sculptor and professor, Claudio Girola: “when I say present, I do not mean something that is made and therefore present, but rather something that does not exist and whose present is hidden.”³ In this sense, the present becomes palpable as soon as one participates in its emergence. Accordingly, rather than looking for something that already exists, the dissertation aimed to participate in the construction of the school’s present. In turn, this participation made it possible to examine some of the current conceptualisations of the *Ronda* and to put forward an argument concerning its current state.

³ Claudio Girola, *De una trayectoria Americana en la escultura moderna* (Viña del Mar: Escuela de Arquitectura y Diseño PUCV, 1987), 218. My translation; original: *cuando digo presente quiero significar no algo que está hecho y por lo tanto presente, sino algo que no existe y que tiene oculto al presente.*

The dissertation takes a booklet entitled *Instante Segundo* (Second Stage or Instant) as a central focus point for reflecting on the present moment at the PUCV School of Architecture and Design. The architect and professor, Alberto Cruz, wrote this text in 2002 on the school's 50th-anniversary exhibition.⁴ The booklet collects meditations on the nature of the first fifty years of the school (1952-2002), as well as on the shared agenda that will guide the school's actions for the next five decades (2002-2052). According to Cruz, a vital aspect of this agenda is to give course to "the new form of university study that involves the constant exchange of points of view and different visions, to achieve a formation that is located in and belongs to the effort of the world to produce a sphere of prosperity that manages to include all dimensions."⁵ Indeed, the last decade at the PUCV School of Architecture and Design has been characterised by exchange with others and the initiation of dialogue and collaboration.

The argument sustained in this dissertation (developed in chapter IV) is that Cruz's "sphere of prosperity that manages to include all dimensions" is indeed a contemporary facet of the *Ronda*. Consequently, the dissertation has engaged in the construction of the school's present moment by actively participating in its agenda of exchange, in which interlocution with others marks the notion of the *Ronda*.⁶ The members of the PUCV School of Architecture and Design have carried out several actions to give course to their present agenda of exchange with others. Two of these actions have been particularly central in this dissertation: the act of writing and the act of interlocution.

⁴ Alberto Cruz (1917-2013) is an essential reference in this dissertation, as he coined, theorised, and put the notion of *Ronda* into practice. Cruz was a Chilean architect, winner of the National Prize of Architecture in 1975, co-founder of the Institute of Architecture UCV, the PUCV School of Architecture and Design, *Ciudad Abierta*, the UCV Institute of Art, and the *Travesías* across South America.

⁵ Alberto Cruz, *Instante Segundo 50 años Escuela de Arquitectura y Diseño Universidad Católica de Valparaíso* (Viña del Mar: Ediciones Escuela de Arquitectura y Diseño PUCV, 2002), 12. My translation; original: *la nueva modalidad universitaria de estudiar intercambiando permanentemente puntos de vista de visiones diferentes para lograr una formación que se ubica y pertenece al esfuerzo del mundo por producir un ámbito de prosperidad que alcance a incluir todas las dimensiones.*

⁶ The term "interlocution" was proposed by Alberto Cruz, who understands it as "speaking creatively about trades, about architecture. Starting from the external to reach the internal." In: Alberto Cruz, *De las Relaciones entre Estudiosos* (Viña del Mar: Escuela de Arquitectura UCV, 1995), https://wiki.ead.pucv.cl/De_las_Relaciones_entre_Estudiosos. My translation; original: *es hablar creativamente acerca de los oficios, acerca de la arquitectura. Partiendo de lo externo para llegar a lo interno.*

On the act of writing

As Alberto Cruz explained in his text on the *Instante Segundo*, the first fifty years of the PUCV School of Architecture and Design represented an inaugural time. Indeed, during the early years, the school's founding professors were concerned with opening a new path that offered an intersection between architecture and poetry. As the focus of the founders was on the act of opening, they decided to experience those initial years from orality. Hence, the word existed in the voice and was transmitted by word of mouth. Moreover, sustaining the word in its uttered form led the founding professors “to keep everything only in memory,” supporting the construction of a present based on oral tradition.⁷ As a result, the members of the school nurtured a memory that was not that of a single person: “returning to the inception of the relationship between poetry and architecture, we must point out that we collected it orally, relying on memory. A shared memory.”⁸ Thus, orality and shared memory were the means used to construct the present during the first fifty years of the school.

Today, along with keeping the relationship between poetry and architecture constantly open, the school members also face the task of founding or building the many aspects that were introduced during the initial years. This implies using the word in a different way, so now it not only exists in the present of the voice but is also oriented to achieve a certain permanence. Consequently, approaching the *Instante Segundo* as a time of construction and foundation led the members of the school to encounter the word in another form: the written word. This reality was pointed out by Alberto Cruz, who stated that if “the *instante primero* was oral; this *instante segundo* is written.”⁹ In fact, the different forms of the word –spoken and written– account for the distinct sense of each *instante*, or phase of the school: the first one of opening and the second one of foundation. In line with the nature of this *Instante Segundo*, the professors incorporated writing as a way of constructing the present of the school. This construction includes doctoral studies and several books that have been published by the school's editorial unit over the past decade.¹⁰

⁷ Cruz, *Instante Segundo*, 6. My translation; original: *guardarlo todo solo en la memoria*.

⁸ Alberto Cruz, “Prólogos” in *Casa en Jean Mermoz carta memoria del año 1960* (Viña del Mar: Ediciones Escuela de Arquitectura y Diseño PUCV, 2015), 12. My translation; original: *Volviendo al comienzo de la relación poesía-arquitectura hemos de señalar que la recogíamos de manera oral, confiando en la memoria. Una memoria común*.

⁹ Cruz, *Instante Segundo*, 23. My translation; original: *el primer instante, oral, este segundo por escrito*.

¹⁰ Three significant initiatives aligned with the collective attempt of constructing the present of the school from the written word are the *Taller de Ediciones e[ad] PUCV*, the *Biblioteca Con\$tel*, and the journal *Revista Acto & Forma*.

This dissertation like the ones submitted by other professors at the school— is inscribed in this collective effort to use the written word to construct the *Instante Segundo*.

On the act of interlocution

The members of the PUCV School of Architecture and Design also pushed their agenda of exchange forward by providing an interface for collaboration and interlocution with others. Alberto Cruz referred to this creative endeavour with others as an “expansiveness” where the school’s guests are co-participants of the *Ronda*.¹¹ This dissertation argues that the interface of exchange has been articulated by the architectural project, enabling the members of the school and their guests to gather around creative actions. Accordingly, over the past decade, the members of the school have begun to dialogue with others through the construction of buildings in *Ciudad Abierta* and ephemeral architectural installations during international exhibitions and workshops outside Chile. To engage with this dimension of the school’s present, the doctoral research articulated the active participation in exhibitions and workshops carried out by the PUCV School of Architecture and Design and *Ciudad Abierta* in Europe between 2015 and 2018. In this way, the dissertation not only responded to the school’s present moment as a reflection crystallised in a text but was also defined by the author’s willingness to join the collective actions carried out by the school community.

In response to the sense of exchange that guides the *Instante Segundo* of the school, many facets that might seem evident in the development of doctoral studies were in the case of this dissertation a conscious decision made to understand this work as a place of interlocution. One of these decisions was to carry out the doctoral research in an academic environment other than the PUCV School of Architecture and Design and even outside the Chilean context. Consequently, the research project entailed leaving Valparaíso and *Ciudad Abierta* to live, work, and study abroad, articulating the doctoral studies as an instrument for collaborating in diverse research initiatives and academic exchange activities. The dissertation was therefore developed at TU Delft’s Faculty of Architecture, where I became a staff member of the Chair of Methods and Analysis to take part in the research and academic activities between 2015 and 2019.

¹¹ Cruz, *Instante Segundo*, 73. My translation; original: *amplitud*.

At the Chair of Methods and Analysis, the dissertation was articulated as a framework of collaboration and interlocution and led to the organisation of research seminars, workshops, conferences, and exhibitions. In this context, the dissertation created the opportunity to carry out a master graduation studio between 2017 and 2018. This academic event articulated the intersection between the research into “The Commons” carried out by the members of this chair with some of the collective pedagogical practices characterising the PUCV School of Architecture and Design and *Ciudad Abierta*. This graduation studio took a group of international students from TU Delft to Valparaíso and Ciudad Abierta, and the group of 16 students were therefore able to work for a full academic year in Delft on research and design tasks related to both spatial questions and pedagogical practices in Valparaíso. Together with the activities of the school in Europe, this graduation studio provided valuable opportunities for research for this dissertation, making it possible for ephemeral projects to be undertaken in *Ronda* and therefore for this concept to be observed and analysed from practice.¹² Furthermore, such collaboration was integrated as a fundamental activity in the research methodology. The dissertation analysed with particular interest the interlocution with others and its link to the current state of the *Ronda*. At the same time, the actual doctoral research process acted as a medium or space for interlocution.

On languages

The move to an external context was also motivated by the decision to expand the reach of the interlocution by opening the possibilities of language. Hence, English was chosen over Spanish for developing the dissertation, which implied a double act of translation. A first translation consisted of the natural translation of language. This first translation was a constant exercise, considering that Spanish is the mother tongue of the entire poetic and architectural position of the PUCV School of Architecture and Design and therefore it is also the language of its fundamental texts. As a result, writing this dissertation was marked by the effort to bring to light fundamental texts of the school that are not cited in the works of English-speaking authors, thereby introducing an entire body of references that generally remain silent. As most of the references employed in this dissertation are translated and interpreted by the author, the original Spanish texts are in the footnotes, providing a background voice that conveys their original meaning.

¹² All these actions are collected and further developed in the last section of chapter IV.

A second translation was that of the autonomous and highly localised lexicon developed within the school community. This lexicon corresponds to an internal creative language that emerged over the years as an inherent dimension of a position that pursued a new path in architecture and art.¹³ According to the professor and architect, Patricio Cáraves, the founding professors of the school were responsible for envisioning and opening this path. They “embarked on the artistic adventure of broadening the horizon, of shaping a new path for architecture that neither replicated what had emerged in other latitudes nor followed the dictates of fashion. It was about creating a point of view of their own; that is what they set out to do.”¹⁴ The founding professors thereby made an effort to build a position from its very foundations, which led them to name and deploy a universe of particular concepts. Undertaking this dissertation entailed unlocking the meaning of this strongly localised creative language through its translation to make it accessible to other architectural and academic cultures. Hence, if the translation from Spanish to English already meant modifying precise meanings, the second translation of the creative language of the school members has certainly involved interpretations and missteps. However, this dissertation placed the value of interlocution above all other dimensions, even if this implied falling into language inaccuracies.

Recapitulation

To recapitulate, the origin of this dissertation lies in the intersection of collective and individual endeavours. In this case, the collective endeavour is the construction of a school, while the individual endeavour is the undertaking of these doctoral studies. These two realms of the collective and the individual contain one another. This being the case, participating in the collective endeavour provides an opportunity for the individual. In turn, the individual takes the collective endeavour as a topic of study: The *Ronda*. The study of the *Ronda* is carried forward in a careful attempt to inscribe it in the present of the PUCV School of Architecture and Design. This present –the *Instante Segundo*– unveils a series of quests for the school community, two of which particularly resonate with this dissertation: incorporating the written word and opening an interlocution with others. Thus, in response to the construction

¹³ Part of this internal creative language involves the *Vocablos* (Terms), which correspond to units of language that have a particular meaning within the school.

¹⁴ Patricio Cáraves, “La Ciudad Abierta de Amereida Arquitectura desde la Hospitalidad” (PhD dissertation, Universitat Politècnica de Catalunya, 2007), 68. My translation; original: *se han lanzado a la aventura artística de abrir mundo, de conformar una nueva vía para la arquitectura, que no copia lo surgido en otras latitudes, como tampoco lo que la moda dicta. Se trata de conformar un punto de vista propio, ese es el intento que se propusieron.*

of the *Instante Segundo*, this dissertation has been developed in another context and language. Finally, this dissertation has not only been developed as a text, but it also participates in the collective actions of the PUCV School of Architecture and Design. Hence, the written word is accompanied by actions –international exhibitions, construction workshops, and a master graduation studio– that form part of the research methodology. As a result, this dissertation was both an instrument of dialogue, as well as a study of it. This study aimed to expand the understanding of the *Ronda* and its perspectives on studying and practising architecture as a collective undertaking.

The Ronda and the construction of a milieu in common

*Every work is a Ronda.*¹⁵

Research approach and questions

In an exhibition catalogue from 1970, the sculptor and professor, Claudio Girola, stated that “every work is a *Ronda*.”¹⁶ He was alluding to the inescapably collective nature of a piece of work. For the sculptor, irrespective of whether this collective nature is acknowledged, every work undertaken involves multiple participants who by interweaving their intentions give rise to the occasion, conception, and materialisation of the work. In this perspective, Girola’s proposal applies to the city –perhaps the best example of collective human construction, together with language– which is conceived and built through the concerted action of many. Among these “many” are the architects who participate in the task of thinking and building the city. Paradoxically, the current forms of architectural education and practice are in large part shaped by the figure of the architect whose predominant archetype is that of the individual. This prevailing idea of the individual stands in contrast to an expanded field of practices and tools that belong to a way of comprehending the architect as a collective body.

¹⁵ Claudio Girola et al., *Claudio Girola – Escultura* (Buenos Aires: Galeria Rubbers, 1970), Exhibition Catalogue, 1. My translation; original: *Toda obra es una ronda*.

¹⁶ Girola et al.: *Claudio Girola – Escultura*. My translation; original: *Toda obra es una ronda*.

Without disclaiming the prevailing model of the singular architect –with the corresponding virtues and potential for carrying out a project in solitude– this dissertation explores the possibility of conceiving the figure of the architect from multiplicity. Beyond the evident possibility of grouping in a team, this study explores an alternative figure of the architect as one composed of several people, as if the very name “architect” were a plural noun. In other words, it is about embracing the idea that architectural work –just like the city– “surpasses the individual” and that “the architect is made up of several individuals.”¹⁷ Just as this conception of the architect is scarce in practice, it is also largely absent from the formative experience of students. Accordingly, this dissertation proposes to navigate possible forms of architectural pedagogy and practice that can be shaped from the comprehension of the architect as a figure of multiplicity; devising how a school of architecture can articulate an experience of formation grounded in a collective approach to the discipline.

The focus of this research is on architectural pedagogy and practice as a collective experience, examining the specific case of the PUCV School of Architecture and Design and *Ciudad Abierta* in Chile. This school has configured its artistic and pedagogical project under a collective ethos fostered by its founding members who from the first day set out to act as a group. Referring to this, the professor and graphic designer, Sylvia Arriagada, said, “The experience of acting as a group or community is the foundational act of this school.”¹⁸ Since then, the group has built the school with the goal of conceiving it as a real community. Consequently, by continually thinking and constructing the collective realm of the school, its members have shaped a shared artistic position –based on the relationship between poetry and architecture– from which they have produced an extensive body of work.

This dissertation proposes to regard the collective realm as the heart of the PUCV School of Architecture and Design. Furthermore, this study argues that the fundamental elements of the school’s artistic and pedagogical project of the school have been configured from the constant construction and care of this collective realm. Thus, at the core of this dissertation lies the question of whether the culture of collectivity that characterises the school’s members has served as a supporting structure for its artistic and pedagogical project; and if so, what are the main elements configuring the collective means of studying and practising within

¹⁷ Cáraves, “La Ciudad Abierta,” 8. My translation; original: *puesto que quienes participan, bien saben que la obra, los sobrepasa y, afirman que el arquitecto se conforma entre varios.*

¹⁸ Sylvia Arriagada, “Amereida: Heredad creativa en el oficiar del Diseño en Travesías” (PhD dissertation, Pontificia Universidad Católica do Rio de Janeiro, 2017), 102. My translation; original: *La experiencia de un accionar como grupo o comunidad es el acto fundacional de la Escuela PUCV.*

this school. By shedding light on these questions, the dissertation seeks to offer perspectives about the forms of architectural pedagogy and practice that can arise from understanding the architect as a figure of multiplicity. More specifically, it seeks to shed light on the means a school of architecture can use to explore a formative experience grounded in a collective approach to the discipline.

In the initial stage of this research, the proposal was to discuss the case of the PUCV School of Architecture and Design with other references in architecture that had developed familiar approaches concerning specific themes. The research articulated three comparative axes concerning openness in design processes, architectural education and 1:1 experimentation, and interdisciplinary positions in architecture and arts. Some of the precedents discussed considered the notion of the open building by John Habraken and the open-ended projects in the case of Valparaíso. Along with this, the revision of the idea of 1:1 experimentation in architectural education involved examining the design/build approach by the Vermont Jersey Devil with the idea of erecting constructed works in the case of Valparaíso. Finally, the research included the analysis of interdisciplinary positions in arts by studying Black Mountain College and Valparaíso, considering that both cases share the central presence of poets.

The idea of an in-depth study focused solely on the case of the PUCV School of Architecture and Design displaced the research approach towards carrying out comparative studies on specific topics. This shift occurred after the recommendation of academics and researchers to value the direct access, prior knowledge, and proximity already existing on the case in Valparaíso. Peers suggested focusing the research purely on the case of the school in Valparaíso, with an understanding that although the comparative view would be lost, the research gained the opportunity to develop an in-depth study. In addition to this, academics who knew the PUCV School of Architecture and Design also considered it essential to complement the existing literature with a work that could go beyond the general reviews of the case to present hidden layers of the ideas and experiences that in the vast majority of studies remains unreviewed.

The peer recommendation to examine the case of Valparaíso in depth involved carrying out research with the understanding that later, others may use this detailed study to establish the bridges and links with familiar experiences that are set aside on this occasion. Although the focused approach gives a self-referential or monographic nature to the work, it also provides other researchers with a source that displays nuances and backgrounds that require such introspection. This background is full of unpublished and low-circulation documents, translation of manuscripts and notes available only in Spanish, the recovery of oral culture within the group, and a longstanding relationship with its members that spans generations, from the founders to its current students.

Finally, additional clarification is needed concerning the relationship between this study and a broader framework of applicable theory on education. This dissertation's focus on a single case aims to reach in-depth views that provide a fertile ground for future researchers to venture comparisons with other cases or contextualise it with ideas from education theory. However, this research sticks to its limits: architecture. Thus, the dissertation offers the body of concepts and perspectives related to the school's practices on architectural education without advancing further analysis from educational theory. Two main reasons lead to adjusting this first analysis of the *Ronda* and the collective dimension of the school to the architectural field only, without advancing to a contextualisation within the broader framework of education theory. The first reason has to do with the background of the author, and the second has to do with the extent of such an undertaking and the way to carry it out.

Regarding the background of the author, the expertise of the author lies in the field of architecture. Although having a background different from pedagogy does not deny the possibility of approaching to this field of knowledge, it certainly establishes important distances. For this reason, the depth of an architectural perspective was privileged over a precipitate and superficial mention to aspects of education theory. Accordingly, this dissertation is aware of its margins: a study by an architect on the collective dimension of an architecture school. The second reason is to bear in mind the magnitude of a study that can relate the architectural perspective with that of education theory, and the evident need to incorporate other people to establish a dialogue in an interdisciplinary research approach. The extent of this interdisciplinary approach on the case is a much greater task and requires establishing a dialogue between architects and pedagogues in *Ronda*. For these reasons, the dissertation takes a first in-depth step based on what architects can say about architectural education in this specific case, knowing that other steps might follow to expand this study in the company of others for further analysis from the perspective of educational theory.

Research objectives

The research delves into these questions following the trail of a concept that crystallises the collective ethos of the PUCV School of Architecture and Design and *Ciudad Abierta: The Ronda*. This notion refers to a collective working format practised by the members of the school and *Ciudad Abierta*. Since the notion of the *Ronda* is central to fully understanding the artistic and pedagogical position of the PUCV School of Architecture and Design, the lack of references to this concept in the existing literature is surprising. Indeed, the information available on the PUCV School of Architecture and Design and *Ciudad Abierta* rarely comment on the notion of the *Ronda*. When it is referred to, it is only as a brief description that remains at the periphery of the argument, together with the rich universe of concepts related to the collective realm shaped by the school community. The marginal presence of this concept in the existing literature represents a critical knowledge gap in the information regarding this school.

There are many reasons for the general lack of discussion on the notion of the *Ronda* in the existing academic literature. One is that due to the complexity and breadth of the artistic and pedagogical project of the group in Valparaíso, its revisions tend to focus on its best-known and most singular proposals. Just as a face can be described by focusing on its most peculiar features, the PUCV School of Architecture and Design is usually approached from the description of its more radical artistic proposals: *Ciudad Abierta* and the *Travesías*.¹⁹ These two recurrent elements therefore receive the most attention from scholars, who make them the focal point of study, favouring a specific focus over carrying out a comprehensive analysis of the school's underlying collective character. Moreover, the *Ronda* is a somewhat intimate practice within the school community, and therefore less visible to the outside. As a result, the collective ethos that makes all the school's creative endeavours possible remains quietly latent in the background, always present but never adequately addressed.

The main objective of this research is therefore to trace and analyse the aspects that have nourished the notion of *Ronda*, and from there, identify how have they contributed to shaping the collective approach to architectural pedagogy and practice conceived within the school. This revision examines the diverse communities that have directly or indirectly participated in shaping the founding principles and practices of the PUCV School of Architecture and Design.

¹⁹ The *Travesías* are poetic journeys across the South American continent carried out by professors and students at the school every year since 1984.

The examination of these communities has identified collective practices that have contributed to shaping the notion of *Ronda* and have provided input to the collective realm of the school. By examining these communities, the dissertation seeks to distinguish the ideas and practices that have defined the school's creative milieu in common, where the formative experience in architecture and design takes place.

Research contribution

The development of this study with an in-depth monographic nature gives the text many passages with a descriptive and affirmative tone. Hence, it is vital to clarify the new insights that it contributes to the literature on the case study and to architectural education at large.²⁰ This dissertation contributes on different levels. First, it seeks to enrich the existing literature on the PUCV School of Architecture and Design and *Ciudad Abierta* by narrowing the knowledge gap regarding the fundamental notion of the *Ronda*. Accordingly, the dissertation provides an in-depth study of the *Ronda* and the collective realm, affirming their importance in the artistic and pedagogic position of the school. The approach to the study of the school –already reviewed by other authors– is to revisit it from an unprecedented perspective, making it possible to relocate and rethink the fundamental value of a concept that until today has gone largely unnoticed. Therefore, the goal of this dissertation is that those studying or constructing the school can consider and value the *Ronda* as a core element. To put it another way, this dissertation seeks to put the word *Ronda* in the mouths –or pencils– of others, so that it resonates with the same sonority as other crucial words associated with the school, such as *Travesía*, *Phalène*, or *Amereida*.

This research locates the historical formulation of the *Ronda*, identifies the elements that converged in its ideation, presents its characteristics and dynamics in the working process, and explains its importance it has in the present for the school. The research also provides a broad and detailed overview of the ideas and practices involved in the collective realm that characterises the PUCV School of Architecture and Design. As a result, this work reviews how the collective realm structures the formative experience at the school, providing an analysis of how the teaching and learning processes are shaped by constructing a creative milieu in common.

²⁰ The following pages about the “iii. Research methods” detail the literature references that situate this work in relation to the scholarship on the PUCV School of Architecture and Design. Also, the last section of this chapter –vii. Coda: A brief introduction to the PUCV School of Architecture and Design– provides a selection of literature references that form part of the fundamental scholarship on the PUCV School of Architecture and Design and *Ciudad Abierta* reviewed in this work.

The analysis of how collective working and studying practises are present in the school provides a vision of its entire structure and at the same time displays the operating and collective culture within the *Taller*, its core unit.

Along with positioning the *Ronda* and the collective realm as central elements of the PUCV School of Architecture and Design and *Ciudad Abierta*, the dissertation also highlights experiences that previous studies have not integrated as critical components. Through the careful and detailed examination of the case study, the dissertation reclaims the relevance of experiences such as the *Santa Hermandad Orquídea*, the houses of *Cerro Castillo*, the *Phalène* group in Europe, the *Bottegas*, and the *Taller de América* at the UCV Institute of Art. This research values these groups and places them in the context of the school's artistic and architectural position. Moreover, acknowledging the relevance of these groups enables this study to trace the origin of many of the fundamental principles and practices, providing a comprehensive vision of the school as a constellation of communities, more than just a school. New value is assigned to these experiences, which are seen to be essential pieces in the complex articulation of communities that have participated in the creative and poetic venture of the PUCV School of Architecture and Design, delivering new perspectives and insights for the reader who is already familiar with it.

Finally, this dissertation also seeks to open a broader disciplinary debate by participating in the current dialogue on architectural education. In this respect, the dissertation provides a perspective on alternative modes of and articulations between architectural pedagogy, practice, and research. The dissertation brings the case of a contemporary Latin American experience to the international debate on architectural education; an experience in which a formation in architecture and design takes place through the construction of the collective realm, transgressing conventional institutional figures and making the school a creative milieu in common.

Research methods

Triangulation of research methods

The methods employed in this research responded to the central objectives behind analysing the notion of *Ronda* and identifying the fundamental elements engaging the collective group ethos through an examination of the diverse communities that composed it. The first phase of the research involved a comprehensive review of the existing literature on the subject. This initial review was aimed at providing an overview of the trends and perspectives of past research. Likewise, the review of this literature served to map the presence of the notion of *Ronda* and the degree of analysis on the collective realm present in previous studies. Moreover, through the literary review, the research distinguished nine communities as objects of study. These nine communities circumscribed areas of inquiry and allowed to look upon the collective dimension of the school's history from a variety of perspectives.

After the literary review, the central areas of inquiry circumscribed in each of the nine communities needed to find complementary methods to gather inexistent information. The research strategy was to address this examination by engaging a triangulation of methods: archival research, interviews, and participant observation. Each of these methods helped to complete the complex landscape of ideas and practices that contributed towards nurturing the notion of *Ronda* and other characteristic elements of the group's collective culture. Moreover, the complementary engagement of these methods resulted in the creation of a vast map of interactions between the communities in the group, along with its history, where these often intersected, converged, transformed, or gave rise to new ones. Likewise, these methods provided the possibility of contrasting and complementing the previously listed literature on the subject, offering a renovated source of documentation to renew and deepen the perspectives on the PUCV School of Architecture and Design and *Ciudad Abierta*.

Literature review

The case of the PUCV School of Architecture and Design and its related undertakings –the UCV Institute of Architecture, the *Ciudad Abierta*, and the *Travesías*– have been widely studied and published on several occasions. This large body of existing literature can be grouped into different categories, where a relevant initial criterion

is to distinguish the primary and secondary sources of the subject. The fundamental texts produced by members of the school compose the primary sources. In contrast, texts written by authors external to the PUCV School of Architecture and Design and *Ciudad Abierta* constitute the broad landscape of secondary sources.

Primary sources fall into two sub-categories: fundamental texts and academic works. Fundamental texts are those written by members of the school and published mostly for internal use at the school. These documents gather the collective artistic and poetic position, and many of them relate to concrete creative endeavours, works, projects, studies, lectures, and seminars. Many of these texts were essential to this research and have a significant presence in the first three chapters. A crucial document among this literature was the *Exposición 20 años Escuela de Arquitectura UCV*, which displays the core proposals of the group handwritten and drawn on a set of blackboards by the architect Alberto Cruz in 1972.²¹ The documents *Lettre de l'Errant* (1963) and *Hay que ser Absolutamente Moderno* (1982) –both by the poet Godofredo Iommi– were central to understanding the poetic proposals of Iommi and his field of references.²² The documents *Voto propuesto al Senado Académico* (1969) and *Ciudad Abierta: De la Utopía al Espejismo* (1983) were essential to understanding the university reform process initiated in 1967 by members of the school and the creation of the bases of *Ciudad Abierta*.²³ Finally, *Instante Segundo* (2002) was critical to the comprehension of the present agenda of the PUCV School of Architecture and Design and *Ciudad Abierta*.²⁴ Today, most of these fundamental documents are more accessible due to the digitalisation or transcription of many of them. The *Biblioteca Con\$tel* of the wiki casiopea, an online repository of the PUCV School of Architecture and Design, contains some of these texts. Likewise, some of the school's fundamental books were digitalised and published in *Memoria Chilena*, an online repository for digital documents, which forms part of the *Biblioteca Nacional de Chile*.

²¹ Escuela de Arquitectura UCV, “Exposición 20 años Escuela de Arquitectura UCV,” 1972. Blackboards and white chalk. Source: Wiki Casiopea, accessed July 5, 2015, https://wiki.ead.pucv.cl/Exposición_20_años_Escuela_de_Arquitectura_UCV

²² Godofredo Iommi, “Lettre de l'Errant,” *ailleurs I* (1963): 14-24; Godofredo Iommi, “Hay que ser Absolutamente Moderno,” in *Cuatro Talleres de América en 1979*, (Viña del Mar: Escuela de Arquitectura UCV, 1982)

²³ Godofredo Iommi, “Voto propuesto al Senado Académico 1969,” in *Fundamentos de la Escuela de Arquitectura Universidad Católica de Valparaíso 1971*, (Viña del Mar: Escuela de Arquitectura UCV, 1969); Godofredo Iommi and Alberto Cruz, “Ciudad Abierta: De la Utopía al Espejismo,” *Revista Universitaria*, no.9 (1983): 17-25

²⁴ Cruz, *Instante Segundo*.

Academic texts mainly consist of books published as part of the PUCV School of Architecture and Design editorial collection. These texts also include the doctoral dissertations of some of the school's professors. There are three specific dissertations that are especially relevant to the central theme of this dissertation. The most relevant is *La Ciudad Abierta de Amereida Arquitectura desde la Hospitalidad*, by the architect and professor, Patricio Cáraves, which studies the notion of hospitality and the construction of *Ciudad Abierta*.²⁵ Other dissertations that shared common areas of reflection with this research included *Amereida: Heredad creativa en el oficiar del Diseño en Travesías* by Sylvia Arriagada on design and the *Travesías*, and *El Acto de la Observación, Experiencia de la transmisión de un Ethos Subyacente* by Arturo Chicano.²⁶ In addition to these books and dissertations by the school's professors, several articles have been published. Alberto Cruz provided critical insight into this research in his article published in the Italian journal *Zodiac* 8 in 1993.²⁷

Secondary sources on the subject consist mainly of books, journal articles, and dissertations written by scholars external to the PUCV School of Architecture and Design. New articles published in specialised architectural journals cyclically review the group in Valparaíso, constantly nurturing these secondary sources. A journal article that was relevant for this dissertation was published by Fernando Pérez Oyarzún in 1993 in *The Harvard Architectural Review*, which provides a perspective on how the members of the PUCV School of Architecture and Design have approached architectural research.²⁸ Alongside this article, two dissertations provided a broader context for specific passages of this dissertation, namely *Objetos para transformar el mundo. Trayectorias del arte concreto-invencción, Argentina y Chile 1940-70* by Alejandro Crispiani and *Alberto Piwonka: en el cruce de las ideas de la modernidad en Chile* by Cristobal Molina.²⁹

²⁵ Cáraves, "La Ciudad Abierta."

²⁶ Arriagada, "Amereida: Heredad creativa.": Arturo Chicano, "El Acto de la Observación, Experiencia de la transmisión de un Ethos Subyacente" (PhD dissertation, Pontificia Universidad Católica do Rio de Janeiro, 2017)

²⁷ Alberto Cruz, "Open City, Agora, Places of Hospitality, Travesías," *Zodiac*, No. 8 (1993): 188-99.

²⁸ Fernando Pérez Oyarzun, "The Valparaiso School," *The Harvard Architectural Review*, Volume 9 (1993): 82-101.

²⁹ Alejandro Crispiani, "Objetos para transformar el mundo. Trayectorias del arte concreto-invencción, Argentina y Chile 1940-70," (PhD dissertation, Universidad Nacional de Quilmes, 2011); Cristobal Molina "Alberto Piwonka: en el cruce de las ideas de la modernidad en Chile," (PhD dissertation, Universitat Politècnica de Catalunya, 2016)

Archival research

Archival research was the primary focus of the initial research phase, aimed at collecting original and primary information to complement the existing literature on the subject. The archival material collected fed into multiple areas of this dissertation, particularly those related to the communities composing the group that the existent literature has not covered in detail. Likewise, the consulted documents complemented some of the group experiences that have been reviewed more extensively in the existing literature but that lack a focus on the construction of the collective realm.

This research phase focused on four principal archival sources. Two archives that provided a broad spectrum of unpublished and non-digitalised material were the Archivo Histórico José Vial Armstrong and the Fondo Documental Alberto Cruz C. The other archival sources corresponded to two open online repositories of original documentation, the Biblioteca ConStel and the Archivo Personal José Vial Armstrong / Fragmentos. The archival material collected was diverse in nature and included manuscripts, letters, drawings, audios, videos, and an extensive number of photographs. The analysis of this archival material provided the support to outline the collective realm at the PUCV School of Architecture and Design identifying the communities, practices, and spaces that compose it. An appendix at the end of this dissertation lists the consulted documentation on each archive.

Interviews

The second method employed in the research was a series of interviews carried out to cover areas that could not be analysed through the existing literature or the collected documentation from archival sources. The purpose of these interviews was to access to the oral culture of the school members, covering terms, relationships, and history that to this day cannot be found in written form. These interviews followed a semi-structured method and were conducted onsite in 2016. The interviewees were active members of the PUCV School of Architecture and Design and members of the Corporación Cultural Amereida living in *Ciudad Abierta*: Ana Paz Yanes, Patricio Cárvaves, Carlos Covarrubias, Boric Ivelic, and David Jolly.

Participant observation

Finally, the third research method involved participant observation, which was particularly relevant for the analysis of the present of the PUCV School of Architecture and Design and the revision of the current scenario of the *Ronda*. Furthermore, participant observation made it possible to obtain insight on how the collective realm of the PUCV School of Architecture and Design is constructed and engages the formative experience of architects and designers. The implementation of this method required a series of research activities that consisted mostly of exhibitions, workshops, and studios carried out between 2013 and 2018. A shared characteristic of these research activities was that they were initiatives larger than this dissertation, which made it possible to participate as part of the staff of professors of the PUCV School of Architecture and Design and the Technical University of Delft. Accordingly, these activities were undertaken in a context that was broader than this research project. A detailed account of these activities is provided in the last section of Chapter IV.

Participation in these activities involved organising and realising collective pedagogical and artistic experiences around the design and construction of ephemeral spatial installations. These experiences required a wide range of actions that became part of the research agenda. Participation in the exhibitions included the curatorial research of archives, preparation of exhibition material, the design and construction of exhibition spaces and devices, and the implementation of lectures and presentations in the context of the exhibitions. Likewise, the design and construction workshops with students of architecture, design, and art involved planning and logistics, including the calculation of construction materials and tools, organisation of the calendar and daily schedule, and tutoring students in the theoretical and construction dimensions of these experiences.

Finally, the graduation studio involved a more extensive and diverse experience. The activity consisted of a one-year program that included the conception of the studio theoretical background, weekly tutoring, seminars, and workshops on pedagogical practices at the PUCV School of Architecture and Design and a research trip to Valparaíso and *Ciudad Abierta*. The activities associated with the implementation of this method were more demanding than the rest in terms of time. Nevertheless, they also represented the most effective instrument for channelling a large part of the doctoral process engagement with parallel academic activities such as teaching, extension, and presentation of research.

The most challenging aspect of the participant observation method was to undertake the pedagogical experience and simultaneously observe and record activities from a distance. For activities in which a large group of professors tutored and led the activity, it was easier to focus on observing the experience from a distance. Conversely, activities that required an intensive presence and mentoring of students with a small group of tutors presented the greatest difficulties in terms of implementing the methods in parallel. The tools employed to gather the activities and record the design and construction processes, dialogues, practices, and outcomes involved an intense collection of the experience through videos, photos, sketches, and writings.

Authorship and the choral voice

A transversal point of reflection while writing the dissertation was the definition and clear communication of the different voices speaking in the text. These voices were those of the author, of others, and the collective or choral. As a result, it is possible to recognise these three voices in the pages of this dissertation and how they influence the tone of the writing. The writing of the main bodies of text in chapters I, II, and III articulate the multiple voices of the various documents and bibliographical sources consulted. As a result, an examination of the communities that articulate those chapters shapes the descriptive voice that is composed of fragments and references to enable a reconstruction of the story of those communities. To enable the manifestation of those diverse voices, the chapters engage a collage of quotations from the original texts and voices of participants from these communities. To give the text continuity, most of the quotations in this dissertation are translations by the author and therefore inevitably reinterpreted. Nevertheless, the original Spanish voices are included in the footnotes to make this polyphony evident.

Conversely, the introductions and the conclusions of these three first chapters were written as a critical assessment of these communities, in an effort to communicate the perspectives and positions of the author. Likewise, in chapter IV, the text takes on another tone as it gathers first-person experiences on actions carried out as part of the research activities described in the participant observation method. Similarly, the conclusions of the dissertation are naturally voiced from the critical perspective of the author, clarifying the new perspectives opened by this dissertation concerning the group.

The writing was also approached as a collaborative task to act on the collective nature of the knowledge produced within the PUCV School of Architecture and Design. Hence, the writing included a series of co-authorship experiences to develop specific topics and passages in the dissertation. These collaborations established an open dialogue with members of the PUCV School of Architecture and Design and *Ciudad Abierta*. These collaborations were published in the form of journal articles and book chapters, which also served as base texts to develop ideas present in the dissertation.

The research involved four writing collaborations. Two publications were journal articles written in conjunction with the poet, Jaime Reyes. The first was entitled *A School Made of Acts. The School of Valparaiso and the Open City of Amereida, Chile*, which addresses the structure of acts and celebrations articulating the school's formative experience.³⁰ The second collaboration with Reyes was an article entitled *The Word that Builds: Poetry and Practice at the School of Valparaíso*, which discusses the relationship between the poetic word and the actions of the PUCV School of Architecture and Design.³¹ The other two collaborations were chapters in books. One was a text written in conjunction with the architect, Patricio Cáraves, about living in the *Hospederías of Ciudad Abierta*, entitled *Living as a Guest: The Hospederías of Ciudad Abierta, Chile*.³² The other book chapter, entitled *Doing School Requires a Lifetime, A dialogue of sobremesa about the time of formation in architecture and design*, was written in conjunction with the designer, Daniela Salgado, on the temporal dimension at the school and its impact on the formation experience in the disciplines of architecture and design.³³

³⁰ Oscar Andrade and Jaime Reyes, "A School Made of Acts. The School of Valparaiso and the Open City of Amereida, Chile," *Performance Research* Volume 21, Issue No.6 On Radical Education (2016): 13-17.

³¹ Oscar Andrade and Jaime Reyes, "The Word that Builds: Poetry and Practice at the School of Valparaíso," *Writingplace Journal for Architecture and Literature*, Issue No.1 Literary Methods in Architectural Education (2018): 28-47

³² Oscar Andrade and Patricio Cáraves, "Living as a Guest: The Hospederías of Ciudad Abierta, Chile," in *Activism at Home: Architects dwelling between politics, aesthetics and resistance*, ed. Isabelle Doucet and Janina Gosseye (Berlin: Jovis Verlag, 2021), 223-234.

³³ This text is still in the editorial process. It forms part of a forthcoming book that collects the experience of the gathering *Under the Mango Tree – Sites of Learning* organised by aneducation Documenta 14 and IFA (Institut für Auslandsbeziehungen), which took place in Kassel and Athens in 2018.

Finally, other writings braided into this dissertation include two book chapters of singular authorship produced during the research. The first, entitled *An opening towards a Latin American reality, The School of Valparaíso and the University Reform Movement of 1967*, was published in French and English after the international colloquium *Les années 1968 et la formation des architectes. Perspectives internationales*.³⁴ The second corresponds to a chapter that forms part of the book *Amereida-Documenta*, edited by the PUCV School of Architecture and Design after the participation of the school and *Ciudad Abierta* in the exhibition Documenta 14.³⁵

Open topics

The availability of this extensive literature raises the valid question as to whether the discussions on the PUCV School of Architecture and Design and *Ciudad Abierta* have already reached a certain degree of completeness. Some of the existing works do provide a comprehensive overview of the milestones, fundamental ideas, and projects involved in this experience. Nevertheless, after a review of this vast –and constantly growing– body of existing literature, it became clear that there is a knowledge gap concerning the study of the notion of *Ronda* and the universe of communities and terms associated with the collective realm of the group. Moreover, this is not the only area of the subject that still offers open topics.

Indeed, the subject offers a cultural universe that has not yet been explored down to its roots and expands beyond the architectural discipline. There are scant studies on the linguistic, mathematical, religious, historical, artistic, and philosophical proposals of this experience; and the interaction of these spheres within the PUCV School of Architecture and Design have not even been touched and remain uncharted fields.³⁶ The disciplinary diversification of research concerning the experience of the PUCV School of Architecture and Design is one of the thresholds that begins to open today with research from the fields of education, literary theory, and sociology.

³⁴ Oscar Andrade, “Ouverture vers une réalité Latino-Américaine. L’École d’architecture (UCV) et le mouvement de réforme de l’université en 1967 à Valparaiso au Chili,” in *Architecture 68. Panorama international des nouveaux pédagogues*, ed. A. Debarre, C. Maniaque, É. Marantz, J.-L. Violeau (Genève: MétisPresses, 2020), 191–201.

³⁵ This text is still in the editorial process. It forms part of a forthcoming book that collects the participation of the School of Architecture and Design PUCV and *Ciudad Abierta* in the exhibition Documenta 14 in Athens and Kassel the year 2017.

³⁶ Among some of these topics are: *la Música de las Matemáticas* (The Music of Mathematics), *la Santidad de la Obra* (The Sanctity of the Work), *el estudio de los Diálogos Platónicos* (the study of the Platonic Dialogues), *la Cultura del Cuerpo* (the Culture of the Body), and the Odes of the Institute of Art UCV.

Another aspect missing from existing literature, which appears as an opportunity for future research on the subject is a systematic analysis of the architectural projects carried out by members of the PUCV School of Architecture and Design and *Ciudad Abierta*. Although many of the books and articles published on the group normally include a general review of some of the group projects, to date there is no comprehensive analysis of them. An in-depth study of the group's production would be useful to cover the theoretical basis of the projects, the design and construction processes, and the architectural analysis of their spaces, uses, performance, and transformations over time. Each project includes vast documentation in the form of photos, manuscripts, and drawings. Furthermore, it would be useful to interview many of the architects involved in their conception and construction.

Structure of the dissertation

The structure of this dissertation can present a degree of complexity for readers who are not acquainted with the PUCV School of Architecture and Design and *Ciudad Abierta* since it does not follow a chronological order. On the contrary, the structure articulates as a prism that scatters and identifies the diverse communities that have participated in the inter-generational creative venture of the group. Accordingly, rather than presenting the subject as a sequence of events, the structure of this dissertation displays it as an assemblage of diverse communities –certainly connected but each one with its departure and temporality. Thus, a linear reading of the chapters conveys the temporality of a re-starting story rather than a progression of events. This non-progressive temporal narrative adjusts to how this research was carried out: a gesture of continually returning to the beginning by asking in each community examined about the construction of the collective realm. Indeed, the figure of a renewed departure or permanent beginning is a correct perception of the very group understanding of the temporal experience.³⁷

³⁷ The reader can find more about the sense of constant departure in the explanation of the term “*Cada Vez*” in section vi of this introduction.

The communities examined in the dissertation are grouped into three spheres: life, work, and study.³⁸ The selection of these specific spheres is not circumstantial, as they represent three essential areas in which the members of the group have articulated a significant part of their position. The sequence of these spheres responds to the progressive articulation of their unity over time since the school's founding professors decided to live together, immediately giving rise to the undertaking of architectural works, which nurtured their pedagogic project. This layering of the spheres towards their unity began in the sphere of life. From there, work unfolded as a continuum, which inherently required study.

Although these three complementary spheres in most cases occur simultaneously or have a strong interaction, the strategy was to approach each sphere separately as a lens that provided a focus on the particularity or predominant nature of each examined community. In other words, for the members of the school, the spheres of life, work, and study are moments of human existence in profound interdependence. Hence, the structure of the dissertation does not aim to isolate them but rather to look at their complexity from one face of the prism at a time.

The understanding of this characteristic triad of the group was crucial to achieving a comprehensive view of the many notions and practices related to the construction of the collective realm. For the same reason, it is possible to affirm that the structure of this dissertation emerged as a conclusion. In other words, its figure became visible only after having understood that the collective realm of the group was nurtured by roots that touched the diverse spheres of life, work, and study. Accordingly, the first three chapters of the dissertation respectively address the communities of life, the communities of work, and the communities of study related to the PUCV School of Architecture and Design.

- Life in common
- Study in common
- Work in common

³⁸ The idea of the unity of life, work, and study was formulated by the poet Godofredo Iommi during the University reform movement of 1967. It became one of the central pillars of *Ciudad Abierta*.

These first three chapters articulate a segment that contains the initial stage of the research. This stage reviewed and analysed the experiences and events that contributed to shaping the notion of *Ronda* and the collective realm of the group. Each of these chapters has a closure section called “coda”. These sections correspond to an object of study developed with greater emphasis and detail during the review and analysis of the different communities. Accordingly, the codas are at the end of each chapter, providing insights that due to their specific details, achieve independence from the main argument of the dissertation. Following this first three-folded segment of the dissertation, a fourth chapter focuses on the analysis of the *Ronda* in the present moment of the PUCV School of Architecture and Design. This chapter contains an analysis of the agency that the notion *Ronda* has in the present, researching how this notion is theorised and practised today in the context of the group’s current collective actions and quests.

— A present in common

Finally, the fifth conclusive chapter of the dissertation collects the reflections that emerged throughout the research concerning the construction of the collective realm at the PUCV School of Architecture and Design and how it has nurtured its position on architectural pedagogy and practice. These reflections are gathered in clusters, giving rise to a set of distinctive “figures of commonality”. These “figures” articulate communities, practices, and spaces and represent fundamental constructs with which the school members build a creative milieu in common where the formative experience takes place. These three categories of communities, practices, and spaces emerged during the research as a pattern or framework used to approach the complexity of the collective realm of the PUCV School of Architecture and Design and *Ciudad Abierta* in a structured and comprehensive way. This last chapter interweaves aspects from different passages of the dissertation, enabling a transversal approach to the research material and establishing interconnected relationships as a tool of intertextuality.

— A milieu in common

Clarifications on the nomenclature in the case study

The PUCV School of Architecture and Design, the *Ciudad Abierta*, and *Amereida* are three recurrent critical names in the literature on the subject under study. This section seeks to clarify variations of these names in the existing literature and to define the nomenclature used in the dissertation.

PUCV School of Architecture and Design

The original name of the school –still mentioned in several contemporary publications– was *Escuela de Arquitectura de la Universidad Católica de Valparaíso (UCV)*. This name underwent two main modifications over the years. The first modification occurred when the *Escuela de Arquitectura UCV* began to offer majors in Graphic Design and Object Design in the 1970s, changing its name to *Escuela de Arquitectura y Diseño UCV*. The second modification occurred after the university received the honorary title of *Pontificia* from the Catholic Church in 2003, adding this title to its name and changing its acronym from UCV to PUCV. As a result of both modifications, the complete updated name of the school is *Escuela de Arquitectura y Diseño PUCV*. The acronym used by the members of the school for this most recent name is e[ad] PUCV. This dissertation uses the translated version of the full name for reading fluency, specifically PUCV School of Architecture and Design. The name is used without variation regardless of the period or context.

It is important to mention that the PUCV School of Architecture and Design has been known locally and internationally as The Valparaíso School or The School of Valparaíso. This name came to be used in practice within the Chilean context as the *Escuela de Valparaíso* (The Valparaíso School) became known for its specific architectural position and practices. A publication that helped to establish this denomination in literature was *The Valparaíso School* by Fernando Pérez-Oyarzún, published in *The Harvard Architecture Review* volume 9 in 1993.³⁹

³⁹ Pérez Oyarzun, "The Valparaiso School," 88-101.

Pérez-Oyarzún and Rodrigo Pérez de Arce also published the book *Valparaíso School / Open City Group* in 2003, which also contributed to making this name more commonplace in the international academic context.⁴⁰

This name, generally accepted and widely used, has advantages and disadvantages. Its main advantage, apart from being brief and concise, is that its relative generality escapes from the understanding of the school as an institution, approaching a comprehension of it as a school of thought. Indeed, the PUCV School of Architecture and Design is known for having cemented its foundations from an original position, generating an internal language and specific practices, which give rise to an identity that is recognisable in its community of professors, students, and alumni.

The existence of these recognisable and distinctive features makes the name The Valparaíso School an accurate one, as it manages to convey a unique line of thought that has influenced other Chilean schools, architects, and artists. Furthermore, this naming of the school broadens its comprehension as a more complex artistic and cultural phenomenon that transgressed the framework of an institution. However, the name The Valparaíso School is not usually used in reference to a school of thought, but as an abbreviation of the institution. This generalisation of the name has on occasion led to considerable confusion, given that the city of Valparaíso is home to at least three schools of architecture.⁴¹ Likewise, in the last few years, there has been a proliferation of artistic groups and initiatives that have adopted the term “school” to imply diverse types of interests with pedagogy. This phenomenon responds to a generalised trend in arts to explore and renovate the relationships with pedagogy. Consequently, today the words “school” and “Valparaíso” can lead to more significant ambiguities that this dissertation avoids by using its full name.

Another aspect that merits further clarification, since it often leads to confusion, is that the *Pontificia Universidad Católica de Valparaíso* (PUCV) and the *Pontificia Universidad Católica de Chile* (PUCCh) are different universities. Therefore, their respective schools of architecture are not branches of the same educational institution, but independent schools whose common factor is that they both belong to the Catholic universities in their respective cities. There is a crucial historical connection between these schools of architecture that dates back to the late 1940s, when the architect Alberto Cruz was working as a young professor at PUCCh in Santiago. Cruz played a vital role in the curricular transformation of PUCCh in 1949.

⁴⁰ Raúl Rispa, ed., *Valparaíso School / Open City Group* (Basel: Birkhäuser, 2003)

⁴¹ Specifically, Pontificia Universidad Católica de Valparaíso, Universidad de Valparaíso, and Universidad Técnica Federico Santa María.

Three years later Cruz moved to Valparaíso along with six architects and a poet and joined the school of architecture at PUCV.⁴² This group is known within the PUCV School of Architecture and Design as the “founding professors,” as they re-founded the already existing school under a new orientation when they came to Valparaíso. This group of founding professors is also referred to as the “Valparaiso Group” in the literature on the subject, such as Enrique Browne and Rodrigo Perez de Arce’s article *Ciudad Abierta*, published in 1989 AA files 17.⁴³ This name refers to the founding professors rather than the school, as their cohesiveness went beyond the academic sphere.

Ciudad Abierta

A name whose nomenclature also requires clarifications is *Ciudad Abierta*, a community of poets, artists, and architects founded by professors and students of the PUCV School of Architecture and Design in 1970. As with the school, there are several different names used to refer to *Ciudad Abierta*. The less common names correspond to *Ciudad Abierta*’s legal entities. In 1969, *Ciudad Abierta* was constituted as a co-op called *Cooperativa de Servicios Profesionales Amereida Ltda.*, which then changed in 1998 to its current legal entity, a non-profit organisation named *Corporación Cultural Amereida*. These two names originate in the organisational nature of the collective; nevertheless, the prevailing de facto name that responds to this place of poetic foundation is *Ciudad Abierta*.

The translation of *Ciudad Abierta* to Open City is frequently used in diverse publications and exhibitions in an international context, indistinctly by both its members and external parties. Moreover, the members of *Ciudad Abierta* tend to translate the name depending on the context, referring to *Ciudad Abierta* as Open City, Ville Ouverte, Città Aperta, Cidade Aberta, Ciutat Oberta, Open Stad, Offene Stadt, and others. Although the translation of the name does not involve significant changes in its meaning, in this dissertation, it is referred to in its original Spanish form: *Ciudad Abierta*. This decision was made in consideration of the fact that the name in English carries an ambiguity resulting from the increasing number of institutions, initiatives, and works that have employed the term “open city” over the last decade. Conversely, in Spanish, the name *Ciudad Abierta* still maintains a certain uniqueness.

⁴² The group was formed by the poet Godofredo Iommi and the architects Alberto Cruz, Miguel Eyquem, Francisco Méndez, Fabio Cruz, José Vial, Arturo Baeza, and Jaime Bellalta. Years later the Argentinian sculptor Claudio Girola also joined the group.

⁴³ Enrique Browne and Rodrigo Perez de Arce, “Ciudad Abierta”, *AA files*, No.17 (1989): 42-47

Two other names used to refer to *Ciudad Abierta* in the local context are Ritoque and *Amereida*. The name “Ritoque” responds to the toponymy of the location of *Ciudad Abierta*, which is at the southern end of the beach of Ritoque, a coastal area south of the port of Quintero in central Chile. It is common to hear the use of the name “Ritoque” among professors and students at the school and members of *Ciudad Abierta*, especially by those who belong to the first generations who participated in its early construction. Likewise, the members of the school and *Ciudad Abierta* commonly refer to their project as *Amereida* in reference to the poetic vision that gave rise to this initiative.

The transition of the toponymy from Ritoque to *Ciudad Abierta* or *Amereida* is of considerable interest since it reveals the construction of a sense of place. The architect and professor Patricio Cáraves narrates a significant milestone on this journey concerning the first time that he found *Ciudad Abierta* acknowledged on a map made by someone from outside the group. The map corresponds to a geomorphological study of the dune fields of Ritoque made between 1984 and 1985 by the geographer and researcher Consuelo Castro. From information collected from the inhabitants of the area during her fieldwork, Castro named the location of *Ciudad Abierta* as *Amereida*. Accordingly, although today *Ciudad Abierta* is the most common name used to refer to the place, it is also frequently mentioned as *Ciudad Abierta de Amereida* or just *Amereida*.

Amereida

The use of the word *Amereida* should also be clarified, as it refers to more than one aspect within the PUCV School of Architecture and Design. The first use of this word was a poetic vision of the South American continent formulated by the poet Godofredo Iommi in 1964. Iommi composed the portmanteau word *Amereida* by bringing together the Aeneid and America, giving rise to the proposal of a Latin American epic that orients the actions of the PUCV School of Architecture and Design. In 1965, as an action born out of this poetic vision of America, Iommi organised a journey across the South American continent, which he called *La Amereida*. Two years after this journey, the poem *Amereida* was published. In some passages, the poem refers to the action of crossing the interior of the continent as *Travesía* (Voyage). Over time, the name of the journey transitioned from *La Amereida* to its most known current form, the *Primera Travesía de Amereida* (First Voyage across *Amereida*).⁴⁴

⁴⁴ The *Travesía* of 1965 is named as “the first” because years later in 1984 the PUCV School of Architecture and Design implemented annual *Travesías* across the South American continent as part of its curriculum.

Years later, when *Ciudad Abierta* was founded, as explained in the previous paragraph, it was occasionally called *Amereida*. Likewise, the word *Amereida* is sometimes used to refer to the Latin American continent: “poetic America or America without an owner is *Amereida*, since its incessant origin is one of mere opening.”⁴⁵ Consequently, the word *Amereida* is used among the members of the PUCV School of Architecture and Design in reference to multiple dimensions: the poetic vision as such, the journey of 1965, the poem published in 1967, the place founded in 1970, and the South American continent. In this dissertation, the nomination of these elements always provides greater details as follows: the poetic vision of *Amereida*, the journey of *La Amereida*, the poem *Amereida*, and the *Ciudad Abierta* of *Amereida*.

Given that the poetic vision of *Amereida* constitutes part of the foundation of both the PUCV School of Architecture and Design and *Ciudad Abierta*, some authors have used the name *Amereida group* to encompass both. This name, although not widely used, has the virtue of including the different groups that share the poetic venture of *Amereida* under the same figure, thereby circumventing any fragmentations in organisational definitions. Indeed, there is a prevailing undefinition in the relationship between the PUCV School of Architecture and Design and *Ciudad Abierta*, which is continually changing, approaching, distancing, and varying according to the different perspectives of its members.

For example, an interesting variable in this process is the fluctuation in the number of people who are simultaneously professors at the school and members of *Ciudad Abierta*. As *Ciudad Abierta* was conceived in the heart of the PUCV School of Architecture and Design, during the early decades, the people associated with both groups were practically the same. Today, with the passing of generations, it is possible to see an increasing number of professors at the school who are not members of *Ciudad Abierta* and vice versa. The name *Amereida group* manages to wade through that indeterminacy, successfully configuring a unit, not from an organisational point of view but from the shared poetic foundations and visions that guide the actions of a community of people. This indeterminacy entails disagreements and difficulties as well as virtues. In any case and to a large extent, it seems to be precisely this peculiar characteristic of indeterminacy that allows the *Amereida group* to move between states and possibilities, adapting and transforming itself over the years. In this way, the *Amereida group* finds absolute autonomy and creative freedom in *Ciudad Abierta* and at the same time has the vitality, massiveness, stability, and energy of an entire school.

⁴⁵ Godofredo Iommi et al., *Revista de poesía Amereida* (1969): cover. My translation; original: *América poética o sin dueño es Amereida, pues, su incesante origen es mera apertura*.

Non-translated terms in the case study

The PUCV School of Architecture and Design and *Ciudad Abierta* encompass a broad universe of specific notions and names that constitute the internal language that articulates the group's poetic and artistic position. The following list contains the most recurrent terms used across the different chapters of this dissertation. It provides the reasoning as to why they were not translated but rather used in their original Spanish form. Footnotes integrated into the text clarify other terms that also form part of the group's internal language but are only present in specific passages of the dissertation.

Ronda / Round

The word *Ronda* is the central notion of this dissertation and –as already indicated in the introduction– corresponds to a collective work format conceived and practised by the members of the PUCV School of Architecture and Design and *Ciudad Abierta*. The word *Ronda* refers to a ring or circle of people who congregate to work together. Indeed, the *Ronda* refers to both a working format and to the group of people called together to work. Although the word *Ronda* is scarcely present in the existing literature of the group, some translations can be found. For example, the *Ronda* as a working format –which in Spanish is referred to as *trabajar en Ronda*– has been translated by other authors as working “in the round”.⁴⁶ Likewise, the *Ronda* as a group of people has been translated by some authors as “the panel”.⁴⁷ Due to the particularity and centrality of this notion in the research, the dissertation uses its original Spanish form.

Taller / Workshop or Studio

The *Taller* is the fundamental unit of the PUCV School of Architecture and Design, composed of students and professors who engage in tasks of work and study. Although from the outside the *Taller* is usually seen as a synonym of a studio, workshop, or unit since these are widely used formats in schools of architecture; the truth is that the *Taller* presents unique practices and approaches. The *Taller* presents unique pedagogical practices and tools, as well as a particular approach

⁴⁶ Pérez Oyarzun, “The Valparaíso School,” 94.

⁴⁷ Tomás Browne, David Jolly and Patricio Cáraves, “Architecture as ‘oriented expanse that accommodates’,” *AOA*, No. 16, (2011): 25.

to architectural knowledge elaborated by the professors at the school as a common position to the formation in architecture and design. Likewise, it takes on diverse forms based on the school's creative endeavours, working as a flexible structure in forms such as the *Taller Arquitectónico*, *Taller de Obras*, *Taller de Amereida*, and *Taller de Travesía*. Therefore, to reaffirm its singularity and unique practices, the *Taller* is referred to in this dissertation its original Spanish form.

Travesía / Voyage

The *Travesía* is a journey across the South American continent, born from the poetic vision of *Amereida*. This action constituted one of the singular practices carried out by the professors and students of the PUCV School of Architecture and Design. Due to its specificity rooted in the poetic proposal of the group, the dissertation uses this term in its original Spanish form.

Ha-Lugar / Non-translatable

This is a common expression in legal jargon and is used to express that the necessary conditions for something to happen are given. In Spanish, the judge uses the term *Ha-Lugar* to sustain a motion. Likewise, the term *no ha-lugar* is used by the judge to overrule a motion. The poetry of the *Ha-Lugar* is the comprehension of poetry as that inaugural word that founds all reality by opening the field of possibilities.

Cada Vez / Each Time

The notion of “*Cada Vez*” is an expression used within the members of the PUCV School of Architecture and Design and *Ciudad Abierta* referring to the poetic basis of their venture, which makes it a continuously renewed beginning. In the relationship between poetry and trades, the group affirms that the poetic voice is inaugural, opening to an origin on each occasion. One way to comprehend *Cada Vez* would be to consider each step taken as the first so that walking does not consist of a pathway that goes “from” a departure “towards” an arrival. Conversely, *Cada Vez* proposes that each step resets its “from-towards” and therefore cancels the sense of progression. In this way, each step reveals as an instant that is the pure present and possibility of taking that step. This term continually reappears in the dissertation to reaffirm the sense of constant departure attributed to the group's poetic endeavours, in a constant effort to avoid falling into evolutionary or progressive logic. As the translation of the term into “each time” might go unnoticed in the text, the dissertation uses its original Spanish form.

Lo en común / That in common

The notion of *lo en común* refers to a plural state of being or sphere that accommodates the self together with the other. Although this term opens the field of the collective, it does so in a particular way, closer to a differentiated togetherness that values diversity and complementarity rather than sameness. The members of the PUCV School of Architecture and Design and *Ciudad Abierta* situate the construction of *lo en común* at the centre of their creative ventures, gathering around an artistic position in common and thereby shaping the collectivity of the school. As this notion conveys specific meanings for the group and its translation entailed the possible attribution of meanings that are not associated with it, this dissertation uses it in its Spanish form.

Amereida / Portmanteau of America and Aeneid

Although this word has been translated into French as *Amériéide* by the poet Godofredo Iommi, there are no significant references to its translation into English. However, since this word is an invention of the group's creative and poetic proposal, its translation was considered unnecessary given its uniqueness.

Phalène / Moth

The *Phalène* was the name given to that mode of poetry in action or “poetic act” proposed by Godofredo Iommi. The poet and his close contributors once translated *Phalène* as “Moth”. However, inside PUCV School of Architecture and Design as well as in *Ciudad Abierta*, to this day the group interchangeably refers to this mode of poetry as “poetic act” or *Phalène*, normalising the use of the word in French without the need to translate it into Spanish (Falena). Since the French form of the word cemented its use within the group, it was also chosen for the dissertation.

Instante Segundo / Second Instant

The *Instante Segundo* (Second Stage or Instant) of the School of Architecture and Design PUCV refers to a period that covers the five decades (2002-2052) following the first fifty years of the school (1952-2002). This name comes from the title of a booklet written by Alberto Cruz in 2002 for the school's 50th-anniversary exhibition and it is a fundamental reference in Chapter IV and in some passages of the introduction. The dissertation uses its original Spanish form when referring to the booklet as well as to the period.

Coda: A brief introduction to the PUCV School of Architecture and Design⁴⁸

Since day one, back in 1952, we have been many, and we have studied, conceived, and undertaken in common. We have called this way the 'Ronda'.⁴⁹

The PUCV School of Architecture and Design was re-founded in 1952 by a group made up of the poet, Godofredo Iommi, and the architects, Alberto Cruz, Francisco Méndez, Miguel Eyquem, José Vial, Arturo Baeza, Fabio Cruz, and Jaime Bellalta.⁵⁰ The use of the word re-foundation responds to the fact that this school had been in existence since 1943. However, it experienced a radical shift in its architectural position and pedagogical project at the hands of this group of arriving professors. The re-foundation of the school was based on the central pursuit of giving course to a position in arts in which “architecture is co-generated with poetry.”⁵¹ The relationship between architecture and poetry is based on the comprehension of the poetic word as an inaugural one, capable of producing an opening by indicating an origin from where any human trade could begin the construction of a possible world.⁵² This understanding of poetry was advanced by the poet, Godofredo Iommi, in his proposal of the poetic act or *Phalène*. Iommi conceived of poetry outside literature, provoking the poetic event directly through his voice and body. In the *Phalène*, “poetry in act arises and is truly inserted into reality.

⁴⁸ This section includes a selection of quotations specifically chosen to provide an entry to references that form part of the fundamental literature on the PUCV School of Architecture and Design and *Ciudad Abierta*.

⁴⁹ Cruz, “De las Relaciones.” My translation; original: *Desde el primer día, allá en 1952, hemos sido varios y hemos estudiado, concebido y realizado en común; a este modo lo hemos llamado “Ronda”.*

⁵⁰ In 1952 the Argentine plastic artist Claudio Girola started to collaborate with the group and finally joined them in 1956.

⁵¹ Escuela de Arquitectura UCV, “Exposición 20 años.” My translation; original: *arquitectura co-generada con la Poesía.*

⁵² The members of the PUCV School of Architecture and Design approach the disciplines of architecture and design, not as professions but as trades. The Spanish word for “trade” is “*oficio*”, which indicates a job or occupation determined by the action of undertaking a piece of work, such as a baker, an architect, or a goldsmith. This differentiation between profession and trade reveals a characteristic of the group position: it articulates around the direct relationship with the piece of work as a key to understanding and accessing the discipline.

It reveals the possibility that founds all effective existence and at the same time becomes an act in the world.”⁵³ Under this position, the school members began a creative pathway in which architecture arises at the crossroad of the word and place.

To develop their position in complete creative freedom, the first action of the arriving group of professors in Valparaíso was to found the UCV Institute of Architecture. This initiative pursued the expansion of the purely academic sphere of the faculty of architecture, conceiving the institute as an independent and interdisciplinary space for architecture, arts, and project-based research. The group of professors found in the UCV Institute of Architecture UCV the necessary breadth and autonomy from which to produce the complete reconfiguration of the school's studies and pedagogy. Since then, the fundamental pillar of the school's pedagogy is the creative practice of architectural observation. This mode of thinking and learning architecture consists of going out to the city to practice the direct contemplation of the human acts of life and space through drawings and writings:

How do we learn about life? We think that since we see it through space, we learn about it by going out to explore the city. We do not learn about life in the classroom, nor through the testimonies of others. We learn about life by exploring the city. [...] We can go out to see the city, we can walk its streets, we can penetrate its interior, we can observe what happens there to see what it is to live, to get closer to the deepest part of life, which is intimacy. And this is the school's first job. When the students first arrive at our school, their very first task from the very first day and the very first moment is to explore the city to see displays of life. To see these actions in space, the spatial actions of life, of intimacy, which reveal their spatial face.⁵⁴

⁵³ Iommi, “Lettre de l'Errant,” 23. My translation; original: *La poésie en acte surgit et s'insère vraiment dans la réalité. Elle dévoile la possibilité qui fonde toute l'existence effective et en même temps, elle devient acte dans le monde.*

⁵⁴ Alberto Cruz, “Improvisación del Señor Alberto Cruz,” (presented at the Primera Conferencia de Facultades Latinoamericanas de Arquitectura, Universidad Católica de Chile, Santiago, 12 November 1959), https://wiki.ead.pucv.cl/Improvisación_del_Señor_Alberto_Cruz. My translation; original: ¿Cómo se conoce la vida? Nosotros pensamos que como la vemos a través del espacio, saliendo a la ciudad a recorrerla. No se la conoce adentro de las aulas. No se la conoce por los testimonios de otros. Se la conoce saliendo a la ciudad a recorrerla. [...] Podemos salir a la ciudad a verla, podemos recorrer sus calles, podemos penetrar a su interior, podemos mirar lo que ocurre en ellos para ver lo que es vivir, para acercarnos a lo más profundo de la vida que es la intimidad. Y esta es la tarea primera de la escuela y los alumnos desde el primer momento que llegan a ella, desde el primer día y desde el primer instante y como tarea primera salen a la ciudad a recorrerla para ver manifestaciones de vida. Para ver los actos en el espacio, los actos espaciales de la vida, de la intimidad, que van a mostrar el rostro espacial.

In conjunction with the institute and the school, the founding professors and their families decided to live together in a set of semi-detached houses in Viña del Mar. In these houses, the professors also initially located their institute, accommodating the spheres of study and work together with communal life. The group thereby created a milieu in common where the sphere of life was no longer separated from those of work and study. From the combined experience of these three spheres, the group devised a new way of understanding the university that was transmitted to the school by shaping a community of professors and students in pursuit of the unity of life, work, and study. By the late 1950s, the group had already cultivated the core of their artistic position. This position was based on the relationship between poetry and architecture, which cut across the spheres of life, work, and study.

In 1964, Godofredo Iommi offered a poetic vision of the South American continent: *Amereida*. The poet formulated this vision after acknowledging the lack of a foundational myth that could provide the South American continent with an origin and a possible destiny:

What does it mean to be Americans? [...] Clearly there are multiple races, multiple languages, and multiple customs. The question was whether there is any concept or word that could bring together that multiplicity. It is a matter of gathering, and if there is one word, what does it mean? What does that term tell us? Where does it move us or lead us? Because if such a word exists and if it moves us in a certain direction, it would rightly be a way of being and becoming Americans. That word exists and it is called Latin America.⁵⁵

With *Amereida*, Iommi proposed to recompose the Latin tradition inherited through language on American soil, inquiring about the very constitution of the American being under the scope of Latinity. In this sense, *Amereida* is the Aeneid of America. Responding to this proposal, in 1965 Iommi and the school's founding professors in Valparaíso organised the poetic expedition of *La Amereida*, which consisted of a journey crossing the interior of the continent in the company of poets, architects, painters, sculptors, and philosophers. Two years later in 1967, the poem *Amereida* was published, and along with it, the poetic endeavour of a possible Latin American reality found a central place at the PUCV School of Architecture and Design.

⁵⁵ Godofredo Iommi, *Eneida-Amereida* (Viña del Mar: Escuela de Arquitectura UCV, 1982), 7. My translation; original: ¿Qué significa ser americanos? [...] Y está claro que son múltiples razas, múltiples lenguas, múltiples costumbres. Y la pregunta fue si hay algún estatuto o palabra que pueda reunir esta multiplicidad. Se trata bien de reunir, y si lo hay ¿qué significa, qué nos dice ese vocablo? hacia dónde nos mueve o nos lleva, pues de existir tal palabra y de movernos en un sentido, sería propiamente un modo de ser y de hacernos americanos. Esa palabra existe y se llama América Latina.

The same year that the poem *Amereida* was published, the professors and students at the PUCV School of Architecture and Design initiated a movement that sought to re-originate –rather than reform– the university. Their invitation was not to modify the already existing idea of the university but to envision an unprecedented conception of it. The professors envisioned this new idea of the university from their years of experience constructing a real community of life, work, and study, alongside their pursuit of an opening towards a possible Latin American reality.

Universities, we believe, must take a decisive step to unite life, work, and study. They must transition from being abstract or merely legal communities to being real communities of life, work, and study founded on freedom and true self-management. Communities from which one does not graduate with a degree to ‘incorporate’ into life. It is by building these forms of existence that universities will invent new forms of coexistence, with the utmost rigour that is and continues to be the practice of freedom.⁵⁶

The school community published this vision in their Manifesto on June 15, 1967, triggering a university reform movement that expanded to other faculties and reached a national scale. As a result of this process, to establish an actual place for their vision and proposals, the school members founded Ciudad Abierta in 1970. The land occupied by Ciudad Abierta is located sixteen kilometres north of the city of Valparaíso and consists of 270 hectares that extend into vast dune fields on the edge of the Pacific Ocean. In this space, everyone can exercise their trade or occupation based on a relationship with poetry, constructing a milieu in common based on the unity of life, work, and study. Moreover, the land of Ciudad Abierta is conceived “as an expanse that accommodates the other, a way of being oneself in the other: hospitality. Perhaps hospitality in its sharpest manifestation is nothing other than the ability to hear, to give the other the means to be heard.”⁵⁷ In this space, poetry, trades, and hospitality come together in the construction and experience of the place. Under this light, professors and students at the PUCV School of Architecture

⁵⁶ Godofredo Iommi, “De la Reforma,” *Anales de la Universidad de Chile*, No. 150 (April-June 1969): 67-68. My translation; original: *Las universidades, creemos, deben dar un paso decisivo para aunar vida, trabajo y estudio. Deben pasar de ser comunidades abstractas o meramente jurídicas a ser comunidades reales de vida, trabajo y estudio fundadas en la libertad y la verdadera autogestión. Comunidades de las que no se egresa con un título para ‘incorporarse’ a la vida. Es construyendo esas formas de existencia que ellas inventarán, con el más alto rigor que es y sigue siendo la práctica de la libertad, los nuevos modos de convivencia.*

⁵⁷ Iommi and Cruz, “Ciudad Abierta: De la Utopía al Espejismo,” My translation; original: *[...] como una extensión que da cabida al otro, un modo de estar uno mismo en el otro: hospitalidad. Acaso la hospitalidad no sea en su más aguda manifestación otra cosa que la capacidad de oír, de darle al otro el medio para ser oído.*

and Design live, study, and research together, carrying out diverse architecture, design, and art projects. The members of Ciudad Abierta conceive and build the projects in Ronda, which is a collective working format guided by the idea that the architect must be made up of many as a plural being. The Ronda of architects and designers in Ciudad Abierta have conceived of and built several projects including housing, public spaces, workshops, an amphitheatre, a chapel, and a cemetery, among other constructions.

Also guided by the poetics of *Amereida*, in 1984 the PUCV School of Architecture and Design integrated into its curriculum the annual practice of *Travesías* (Voyages). Like the first journey of *La Amereida* in 1965, this practice involves departing on a voyage across the South American continent to palpate its expanse with the question about the American being. Accordingly, every year the professors and students at the school depart in multiple *Travesías* crossing the continent in several caravans for about a month. To this day, successive generations of professors and students have carried out more than 250 *Travesías* all over the South American continent. Those who embark on a *Travesía* aim to experience the land as a gift within a reciprocal relationship by donating a work of architecture or design to the place and its peoples.

unveil

tear the veil

across

–the voice tells us–

travesía

that not discovery or invention

consent

to be crossed by the gratuitous sea itself

raise

in gratitude

or recognition

*our own freedom*⁵⁸

⁵⁸ Godofredo Iommi et al., *Amereida* (Santiago: Editorial Cooperativa Lambda, 1967), 25. My translation; original: *desvelar / rasgar el velo / a través / – la voz nos dice – / travesía / que no descubrimiento o invento / consentir / que el mar propio y gratuito nos atraviese / levante / en gratitud / o reconocimiento / nuestra propia libertad*

Since 1996, with the first international exhibition of the PUCV School of Architecture and Design and *Ciudad Abierta* that took place in Barcelona, the school members have carried out a series of experiences aimed at building a dialogue with others. The group proposes the exhibition and interlocution as an invitation “so that whoever wishes might participate in the school’s poetic venture. Therefore, this invitation implies a path of participation. A path that does not only lead to help but for those who consider it, it may also be a path of construction.”⁵⁹ Part of the present tasks of the school community is to give shape to this interlocution, which takes place internationally in a setting that involves exhibiting, dialoguing, and building together with others. This interlocution has intensified over the past decade (2010-2020), and in this exhibition space and action, the school members have found the possibility of establishing a fruitful encounter with others through collaborative work by constructing several pavilions in the host cities and projects at *Ciudad Abierta*.⁶⁰

The school greeting or aperture to the world goes hand in hand with its vocation for engaging in the current setting of its local context. This engagement involves participating in the public debate on the city of Valparaíso, the region, the country, and the continent. Transiting these spaces, the school constructs a collective voice through project-based research, such as the Parque de Mar Puerto Barón in 2014. Like this, many other projects developed by the school members respond to the construction of a “foundation from which to address and envision the Pacific from a perspective that is unique to Latin America and consequently attempt to more precisely attain its destiny.”⁶¹ Likewise, the construction of *Ciudad Abierta* combines with the current territorial processes involved in its context, formulating its role as a natural and cultural park on an interregional scale. Furthermore, *Ciudad Abierta* sustains the constant opening to envision a position and orientation in architecture on a continental scale. In this way, the Latin American continent and the Pacific Ocean are the constant focus of the school, encompassing and guiding its actions.

⁵⁹ *Amereida en Barcelona* (Viña del Mar: Escuela de Arquitectura UCV, 1996). My translation; original: [...] para que quien lo desee participe en esta faena poética. Por tanto, esta invitación implica un camino de participación. Un camino que lleve no sólo a ayudas, sino que para quien lo considere del caso, sea un camino constructor.

⁶⁰ Together with Barcelona (1996), other international exhibitions of the School of Architecture and Design PUCV and *Ciudad Abierta* have taken place in Madrid (2010), São Paulo (2012), New York (2012), Lausanne (2013), Brussels (2015), Athens (2017), and Kassel (2017).

⁶¹ Escuela de Arquitectura UCV, “Para un Punto de vista Latino Americano del Océano Pacífico,” *Revista de Estudios del Pacífico*, No. 2 (1971): 7. My translation; original: [...] fundamento para encarar y pensar el Pacífico desde un punto de vista propio de América Latina y, en consecuencia, tratar con ello de obtener una mayor precisión acerca de su destino.

Today, the PUCV School of Architecture and Design is completing a lengthy process initiated in 2015, which involved the revision and modification of its curriculum. This process involved the reaffirmation of the school's direction and pathway, locating research as a fundamental pillar in the school structure through its programme of postgraduate studies. Likewise, the programme fosters a transdisciplinary focus between architecture, graphic design, industrial design, and arts. The modification of the curriculum also sought to strengthen the school's poetic direction, its specific pedagogy of observation, and the experience of the constructed project. Hence, collective creative endeavours such as the construction of *Ciudad Abierta* and the undertaking of the *Travesías* across South America are a fundamental part of a broader spectrum of practices that articulate the experience of formation in the disciplines of architecture and design. Sustaining the opening of this poetic venture implies the disposition of the school community to construct its constant renovation –*Cada Vez*– according to its present, and “to palpate the present of this lightness, tomorrow we depart across the length and breadth of America.”⁶² This present, which is always difficult to envisage with the necessary distance, is on the threshold of a new instance of meditation, shaping a creative shared agenda for the 70th-anniversary exhibition of the PUCV School of Architecture and Design in 2022.

⁶² Iommi et al., *Amereida*, 96. My translation; original: *para palpar el presente de lo leve es que mañana partimos a lo largo y ancho de américa.*



Members of the PUCV School of Architecture and Design, *Ciudad Abierta*, family and friends during a lunch at the Mesa del Entre-acto in *Ciudad Abierta*. 2011, Chile. Source: Archivo Histórico José Vial Armstrong.





Professor and designer Ricardo Lang preparing lunch for the assistants of the Saint Francis celebration day in *Ciudad Abierta*. 2009, Chile.
Source: Archivo Histórico José Vial Armstrong.

1 Life in common

Chapter introduction

The focus of this first chapter is on the communities of life that emerged around the PUCV School of Architecture and Design. These communities refer to collective bodies whose primordial framework of interaction was supported in the sphere of life, sharing a daily routine, engaging in a domestic space, developing communal living practices, and shaping a transient routine. The three communities reviewed in this chapter are the *Santa Hermandad Orquídea*, the *Cerro Castillo* community, and the *Ciudad Abierta* community. Although these communities share a central relational framework of life, they all have their particularities. From these singularities, these communities contribute differently to the concept of a milieu in common and the idea of *Ronda*.

The first community addressed in this chapter is the *Santa Hermandad Orquídea* (The Holy Brotherhood of the Orchid). This Brotherhood consisted of a group of six poets whose connection to the PUCV School of Architecture and Design was mostly built through one of its members, the poet, Godofredo Iommi. The poets of the *Santa Hermandad Orquídea* lived together for about a year during their youth in the early 1940s, when they embarked on a journey across the Amazon river that became fundamental to Iommi's comprehension of poetry. Years later, Iommi brought that fundamental experience of poetry and life inaugurated by the Brotherhood of the *Santa Hermandad Orquídea* to the group in Valparaíso. This chapter displays the particularities of this Brotherhood, focusing on the aspects that shaped the poets' willingness to experience a lived poetry together with others. It proposes that this willingness is one of the key elements that later contributed to the school's collective creative practices.

The second community examined in this chapter is the *Cerro Castillo* community, made up of the families of the founding professors of the PUCV School of Architecture and Design upon their arrival to the city of Viña del Mar in 1952. From this experience of communal life in a set of neighbouring houses, the professors and their families developed a series of collective practices. This chapter identifies and analyses these practices as they later reappeared in other collective formats explored by the group. Moreover, for this group of professors, this community was the intersection of domestic spaces with the atelier and the study room, bringing about a temporary experience determined by the unity of life, work, and study. This chapter analyses the characteristics of this community and how the option for comprehending life, work, and study in unity provided a baseline framework for the later conceptualisation of the *Ronda*.

Finally, the third community of life studied in this chapter is *Ciudad Abierta*. This community was founded in 1970 by members of the PUCV School of Architecture and Design and provided the conditions where the notion *Ronda* fully emerged. The chapter starts by examining the university reform movement of 1967, which is the process that set in motion the foundation of *Ciudad Abierta*. The reform process was guided by the pursuit of an entirely new idea of university, dissolving the institutional frameworks to make way for a mode of studying that happens alongside life and work. The chapter traces the ideas that guided the reform and articulated the accommodation of that new vision of university where the *Ronda* emerged to collectively think and construct *Ciudad Abierta*, giving rise to an experience that persists to this day.

The analysis of these three communities of life includes the revision of essential practices and spaces. The last section of this chapter develops some of these spaces in greater detail: The *Hospederías* of *Ciudad Abierta*. The chapter tracks and proposes central elements that these communities of life provided to the construction of a milieu in common and the notion of *Ronda*.

1.1 Brotherhood: The Santa Hermandad Orquídea

- 1 A lived poetry
- 2 A word of aperture
- 3 A poetic heritage
- 4 A *Ronda* of poets

1.1.1 A lived poetry

The *Santa Hermandad Orquídea* was a poetry guild integrated by six Latin American poets: Godofredo Iommi, Efraín Tomás Bo, Juan Raúl Young, Gerardo Mello Mourão, Abdias do Nascimento, and Napoleão Lopes Filho. The experience that these poets carried forward since the 1940s provided the fundamental basis of Iommi's poetic proposal. Years later, Iommi imbued this poetic basis into the PUCV School of Architecture and Design and related creative endeavours. For this reason, the focus of this first section is on analysing the aspects that characterised the poetics of the *Santa Hermandad Orquídea*, arguing that they gave the base chord to the ethos of the group in Valparaíso. The sections display how critical aspects of the poetics of this group contributed directly to the elaboration of a creative milieu in common in Valparaíso, where the *Ronda* emerged as a means to move forward in the relationship between poetry and architecture explored by the group.

The beginning of this Brotherhood dates back to the year 1939 when the three Argentinian poets, Iommi, Bo, and Young meet in Buenos Aires and decide to fully dedicate themselves to poetry. Moreover, the poets committed not only their work but their lives to poetry, sealing this option for a poetic life by burning all their written poems in an action that they called the Pact of the Victory (*Pacto del Victoria*).⁶³ This event marked the beginning of a way of being together, where life was the field where their poetry would take place.

⁶³ Various narrations of the poets indicate that they gave this name to the pact in reference to the bar of Buenos Aires where they decided committing to live a poetic life. Gerardo Mello Mourão, "Alocución de Gerardo Mello. Homenaje a Godofredo Iommi," Wiki Casiopea, accessed May 13, 2016, https://wiki.ead.pucv.cl/Alocución_de_Gerardo_Mello

It all started one long night in a bar in Buenos Aires; we were 20 years old. We walked out with our arms around each other, lit a fire in the middle of the public square, and burned hundreds of verses. Godo's [Godofredo Iommi] sentence hung in the air: 'I do not affirm anything, I do not deny anything, I celebrate.' Among the flames we celebrated our youthful lightness and the departure on a journey towards poetry.⁶⁴

Their commitment to poetry led the young group to search for contemporary poetic voices in their local context. According to Godofredo Iommi, during that time he approached various local poets seeking guidance and asking for references about the latest in poetry. Iommi met some poets and literary critics who told him that the new poetry he was pursuing was not in Buenos Aires. Indeed, the poetic and literary environment of the Argentinian capital was still trapped in references to more classic poetry, with Rubén Darío as a prime example.⁶⁵ Conversely, the Peruvian poet, César Vallejo, and the Chilean poet, Vicente Huidobro, represented the new "dishevelled" poetry that Iommi was looking for.^{66 67 68 69} The young poets decided to set out for the Pacific coast of South America in search of the poetic medium that was absent in Buenos Aires. The plan was that once on the Pacific shore, the poets would try to reach Europe in search of the avant-garde.

By visiting the two poets of the Pacific side, Iommi sought to answer the fundamental question of how to live as a poet or how to live poetically. This question was embedded in Iommi since his secondary school years, where he had been instilled with a "strict moral code" under which there had to be complete congruence between saying and doing, where "saying or teaching something had to be supported

⁶⁴ Gerardo Mello Mourão, "En Viña del Mar Hubo un Poeta," *El Mercurio*, March 4, 2001, 11. My translation; original: *Todo comenzó una larga noche en un bar de Buenos Aires, teníamos 20 años. Salimos con los brazos entrelazados, encendimos una fogata en medio de la plaza, y quemamos centenares de versos. En el aire quedó la frase de Godo: 'no afirmo nada, no niego nada, celebro.'* Celebramos entre las llamas nuestra propia ligereza juvenil y la partida de viaje hacia la poesía.

⁶⁵ Rubén Darío (1867-1916) was a Nicaraguan poet representative of literary modernism in Latin America.

⁶⁶ Godofredo Iommi, "Godo," interview by Daniel Vial, *Archivo José Vial Armstrong / Fragmentos*, 1999, <https://www.josevial.cl/documex/godo>. My translation; original: *desmelenada*.

⁶⁷ Iommi approached the poets and critics Guillermo de Torre and Leopoldo Macheral.

⁶⁸ César Vallejo (1892-1938) was a Peruvian poet, writer, and essayist, whose poetry moved from modernism to the avant-garde highlighting his work "Trilce" of the year 1922.

⁶⁹ Vicente Huidobro (1893-1948) was a Chilean poet that had active participation in multiple European Avant-garde movements. He collaborated in the poetry journals *Nord-Sud*, *Dada*, *L'Esprit Nouveau*, among others. Huidobro initiated the literary movement of *Creacionismo*, of which his poem *Altazor* from 1931 stands out.

by the testimony of what you did.”⁷⁰ For Iommi, the model of an absolute testimony of poetry in life was Arthur Rimbaud, whose congruence of life came “to such an extent that he stopped writing forever and dedicated himself to travelling through different unexplored regions.”⁷¹ In the eyes of Iommi, the unexplored or unknown as the poetic horizon of modernity is in Rimbaud an act in life. Likewise, the three young Argentinian poets’ commitment to poetry went far beyond a dedication to writing, as they sought to embark on an experience of poetry beyond literature that could emerge and reside as an act in life.

About this pursuit of a lived poetry, Iommi clarified that the *Santa Hermandad Orquídea* was never an artistic or literary group, but was about venturing “forward with life [...] until looking back and finding, not the words, nor the verses, nor literature, but the events.”⁷² As a result, the poetics of the Brotherhood were supported in the experience of a life together and not in the production of literary work. This conception of poetry and life of the *Santa Hermandad Orquídea* is described by Sylvia Arriagada, who proposes that the Brotherhood “wants to build through its life the residence of its writing, a work perhaps not written but lived, a poetry that ventures beyond the poem and its writing.”⁷³ Thus, the poets of the *Santa Hermandad Orquídea* did not find themselves through their writing but through a shared life. The Brotherhood initiated a journey down path in poetry on the experiential level of a life together. Consequently, the group set out to visit the poets of the South American Pacific shore, giving a vital form to their departure of a poetic life in the shape of the journey. This departure gave rise to a critical aspect that marked the poetics of the *Santa Hermandad Orquídea*, who gathered in the pursuit of a poetry that could exist as an act of life.

⁷⁰ Iommi, “Godo.” My translation; original: *ley moral estricta [...] decir o enseñar algo tenía que tener un testimonio de lo que tú realmente hacías.*

⁷¹ Iommi, “Godo.” My translation; original: *[...] hasta tal punto que dejó de escribir para siempre y se dedicó a realizar viajes por distintas regiones inexploradas.*

⁷² Godofredo Iommi to Gerardo Mello, 1940-1980, in *Fondo Iommi-Amunátegui, Autónomos I*, https://wiki.ead.pucv.cl/Correspondencia_Godo_a_Gerardo_Mello_1940-1980. My translation; original: *[...] nos echábamos hacia adelante con la vida y todo. Hasta volverse para tener delante los ojos, no las palabras, ni los versos, ni la literatura sino los hechos.*

⁷³ Sylvia Arriagada, “Amereida: Heredad creativa en el oficiar del Diseño en Travesías” (PhD dissertation, Pontificia Universidad Católica do Rio de Janeiro, 2017), 35. My translation; original: *[...] quiere construir con su vida la morada de su escritura, una obra quizá no escrita pero sí vivida, una poesía más allá del poema y su escritura.*

The three poets had planned to depart from Buenos Aires with a shipping company that offered a route to Tierra del Fuego, crossing the passage at the southern tip of South America and then travelling north along the Pacific coast to find their new poetic environment. However, the poets were not able to get their tickets as the shipping company cancelled the journey due to an internal problem. The poet, Godofredo Iommi, described this unforeseen circumstance as one that “left us without a trip but not without departure.”⁷⁴ With these precise words, Iommi indicated that the unviable journey opened a world of possibilities. In this scenario, the journey depended solely on the act of departing, and not on the destination. The designer and professor, Sylvia Arriagada –who studied the poetics of the *Santa Hermandad Orquídea* in depth– described this willingness of the poets to embark on the journey no matter what the destination as a “commitment to dare to depart,” which in her words planted “the seed of a poetics of the journey founded in the act of departure.”⁷⁵ This comprehension of the journey as a pure act of departure made every possible destination valid. In this state of complete openness, they headed in the opposite direction, setting course for Rio de Janeiro and the possibility to cross the Atlantic Ocean and reach Europe.

The three poets departed in December 1940 aboard the Japanese flagship, Arabia Maru, towards the port of Santos, and from there they reached Rio de Janeiro. In this city, the mere circumstances of the departure naturally extended into a broader state of existence beyond the journey, which for the poets was a way of being. Accordingly, the poets cultivated the attitude of becoming perennial beginners, described by Sylvia Arriagada as their willingness to “be in a permanent state of initiation.”⁷⁶ This willingness made it possible for the poets to experience their days together in a trance, residing in the journey, aiming to live in the moment where all things are possible. Iommi referred to this way of life as “pretending to be nobody, not belonging to anywhere, refusing reasons, simply like a fogged glass constantly wiped clean with a handkerchief.”⁷⁷

⁷⁴ Godofredo Iommi, *Prólogo I*. Typescript. *Fondo Iommi-Amunátegui, Autónomos I*, p.1. Wiki Casiopea. https://wiki.ead.pucv.cl/Prólogo_I. My translation; original: *La confusión del caso nos dejó sin viaje. Pero no sin partida*.

⁷⁵ Arriagada, “Amereida: Heredad creativa,” 39. My translation; original: [...] *fidelidad al arrojado de partir [...] señala el germen de una poética del viaje que se funda en el acto de partir*.

⁷⁶ Arriagada, “Amereida: Heredad creativa,” 55. My translation; original: [...] *estar en permanente estado de inicio*.

⁷⁷ Iommi, *Prólogo I*, p.9. My translation; original: [...] *viva impostura de no ser nadie, de desechar todo lugar, de rehusar razones, sencillamente como un vidrio empañado al que se le pasa un pañuelo, constantemente*.

Thereby, the poets wandered aimlessly through Rio de Janeiro in a state of complete availability towards the unforeseen, like a compass that by embracing the ambiguity is open to all possible routes.

The willingness to reach and sustain a state of initiation open to all possibilities is a second characteristic of the poetics of the *Santa Hermandad Orquídea*, which marked the poetry of Iommi and therefore of the group in Valparaíso years later. Indeed, the three Argentinian poets shared a proverb –the road is not the road– which re-emerged twenty-five years later on the last page of the poem *Amereida*.⁷⁸ This proverb encrypted the willingness of the *Santa Hermandad Orquídea* to live in that openness, embracing accidents as profitable opportunities, and even more, in a state where all the possibilities are valid. This aperture of the poets towards a state of openness was embodied in their understanding of the nature of the poetic word, comprehending it as one that signals a starting point from where every possibility unfolds.

1.1.2 A word of aperture

As told by Godofredo Iommi, during their days in Rio de Janeiro the three poets coincidentally found their same proverb written in the lintel of the room of the painter who organised their encounter with the Brazilian poet, Gerardo Mello Mourão. The meeting of the poets with Gerardo Mello Mourão took place in a café in Copacabana. The poets recognised in each other the same search for the poetry that “has hidden away, the literature has at once mysteriously stopped conjugating.”⁷⁹ When Mello Mourão arrived, he was joined by the poets, Napoleão Lopes Filho and Abdias do Nascimento, and the six poets founded their poetic guild of the *Santa Hermandad Orquídea*. From that moment, the six poets decided to live together in an unoccupied house, sharing their days and giving rise to an experience where they wandered through the city, playing, stealing, reading at night, and speaking out loud in public spaces.

⁷⁸ Godofredo Iommi et al., *Amereida* (Santiago: Editorial Cooperativa Lambda, 1967)

⁷⁹ Iommi, *Prólogo I*, p.7. My translation; original: *La poesía se ha ocultado, la literatura ha dejado de una vez, de una sola vez, misteriosamente, de conjugarla.*



FIG. 1.1 Four members of the *Santa Hermandad Orquídea*: from left to right, Godofredo Iommi, Napoleão Lopes Filho, Efraín Tomás Bó, and Juan Raúl Young. Rio de Janeiro, 1940. Source: Acervo IPEAFRO.

Living together in that open present sustained by the bond of the Brotherhood, the poets glimpsed into the knowledge that would shape their comprehension of the poetic word. Iommi provides a clear image of how the experience of a shared life directly nurtured the poetics of the *Santa Hermandad Orquídea* when he describes different passages of the journey in which the uttered word itself gradually revealed to the poets its “possibility of being a word.”⁸⁰ For example, when Iommi first met the poet, Gerardo Mello Mourão, he describes his voice as “one that always let a resonance through, other than the meanings, as if it came from an open piano.”⁸¹

⁸⁰ Godofredo Iommi, “Hay que ser Absolutamente Moderno,” in *Cuatro Talleres de América en 1979*, (Viña del Mar: Escuela de Arquitectura UCV, 1982) My translation; original: *Antes que nada es una palabra tal que revela, consigo, su propia posibilidad de ser palabra.*

⁸¹ Iommi, *Prólogo I*, p.5. My translation; original: [...] *una voz dominada en todos sus registros que dejaba pasar siempre una resonancia, otra que los significados, como si viniera de un piano abierto.*

Similarly, Iommi refers to the rhythm of the voice during the nocturnal readings in the empty house where the poets lived as “a voice that is more and more removed from itself, floating in the room as a departure.”⁸² From that state in which the poets lived, their poetics opened as an elusive gleam intermingled with everyday events, where they came to experience the appearance of the poetic voice as an inaugural one, detached from meanings. To sustain that state governing their lives and to “prevent the plot -which was constantly reconstituting itself based on good reasons- from blocking out the light,” the poets set out to restart their journey.⁸³

Europe had always been the final destination of the poets. However, the Second World War was unfolding, making that destination a distant possibility. The poets once again faced the impossibility of the journey since the war blocked off the ocean and their route to Europe. In the words of Iommi, “war plays heads or tails with hope, and in this pit, we instantly became the coin on its edge.”⁸⁴ In this context, the poet, Abdias do Nascimento, narrates that the Brotherhood played a game of chance to decide on the departure. The poets unfolded a map of the world on the table and tossed a coin into the air, which fell on Belém do Pará.⁸⁵ This act reinforced the poetics of the *Santa Hermandad Orquídea*, which was a journey that did not require destinations but only the act of departure. Regarding these events, Iommi indicates that the Brotherhood “just wanted to keep going, even if barely, and the North was a pretext as the violent Atlantic a temptation full of battles.”⁸⁶ Accordingly, five of the poets headed towards northern Brazil, reaching Salvador de Bahía.⁸⁷ From there, part of the group continued by land bordering the Ceará region while others went ahead by sea reaching Belem do Pará, at the mouth of the Amazon river. The two caravans of poets crossed the continent along the river and finally regrouped in the city of Manaus, from where they continued navigating the river together towards the Peruvian Amazon. Again, the experience of navigation impregnated the lived poetics of the Brotherhood, transmuting into the poetic knowledge that decanted in them from the events of their journey:

⁸² Iommi, *Prólogo I*, p.9. My translation; original: [...] *la voz cada vez más ajena de sí, flotaba en la sala como una partida.*

⁸³ Iommi, *Prólogo I*, p.9. My translation; original: [...] *impedir que la trama siempre reconstituyéndose de las buenas razones anulara el destello.*

⁸⁴ Iommi, *Prólogo I*, p.3. My translation; original: *La guerra juega a cara o cruz con la esperanza y en este tajo éramos instantáneamente la moneda de canto.*

⁸⁵ Sandra Almeida, *Abdias Nascimento* (São Paulo: Selo Negro Edições, 2009), 62.

⁸⁶ Iommi, *Prólogo I*, p.4. My translation; original: *Sólo queríamos continuar, apenas, y el Norte era un pretexto como el Atlántico violento una tentación y sus combates.*

⁸⁷ The sixth poet, Gerardo Mello Mourão, stayed in Rio de Janeiro.

The *Santa Hermandad Orquídea* hangs –parasitic and useless– from the trees of Manaus. Perhaps poetry is just this living obedience without centres, continually muted. Neither a people nor the world yet. It increases the weight of the Earth to make others centres gravid, yet never being there. [Poetry imposes gravidity on] one star and then the next or galaxies and the sky awakens in their separations. Is the word not, then, merely incidental? The sex weaves and returns the continuity, the pessimism, the expectation, the reasoning, the hope, the great parody of freedom as a wager –inside out or right way round – between masters and servants. But the river. The Amazon still rises like an arc stretched across America, like its curved peak. The jungle is neither paradise nor hell. It is not a country, it is not simple, it is not complex. The inconsistency of every straight line dilutes the definition, the concept itself ceases without losing reality. With it, there is a world, but it is not the world. The river, its extreme delicacy of which we must not speak.⁸⁸

The previous paragraph reveals one of the fundamental keys to Iommi's comprehension of poetry, which later served as the basis for unfolding his entire poetic proposal. The poet says of poetry that it is “neither a people nor is it yet a world,” indicating that poetry resides before any construction of reality. However, Iommi adds that poetry “makes other centres gravid” –in other words, it fecundates fertilizes or reveals what is alien to itself. With these words, Iommi conveys his understanding of the relationship between poetry and reality, in which the poetic word is the foundation of –and yet lies outside–every reality.⁸⁹ Accordingly, for Iommi poetry acts as an “unreal” reality, in the sense that it is not in the world, but it gives rise to a world.⁹⁰

⁸⁸ Iommi, *Prólogo I*, p.14-15. My translation; original: *La santa hermandad de la orquídea, pendiendo, parásita, inútil de los árboles de Manaos. Acaso la poesía es sólo esta viva obediencia sin centros, continuamente enmudecida. Ni pueblo ni mundo aún. Aumenta el peso de la tierra para hacer grávidos otros centros ajenos, nunca estando. Una y una y una y otra estrella o galaxias por cuyas separaciones el cielo despierta como añadidura. ¿No es la palabra, entonces, mero incidente? El sexo teje y devuelve la continuidad, el pesimismo, la expectación, el razonamiento, la esperanza, la gran parodia de la libertad como apuesta –al revés o al derecho– entre señores y esclavos. Pero el río. Todavía el Amazonas se levanta como arco tendido sobre América, como su cima curvada. La selva no es paraíso ni infierno, ni es país, ni es simple, ni es compleja. La inconsistencia de toda recta diluye la definición, cesa el concepto mismo sin perder realidad. Con ella hay mundo pero ella no lo es tal. El río, su delicadeza extrema de la que no hay que hablar.*

⁸⁹ Godofredo Iommi, “Lettre de l'Errant,” *ailleurs I* (1963): 19. My translation; original: *Elle est l'act humain qui se raporte au fondement de tout réalité.*

⁹⁰ *Realität der irrealen Dichtung* (Reality of unreal poetry) is the title of a book written by Iommi published in 1964 during his stay in Munich working together with the philosopher Ernesto Grassi. Iommi, Godofredo. *Realität der irrealen Dichtung*. Hamburg: Rowohlt, 1964.

In a text entitled *Lettre de l'Errant*, Iommi expressed this inaugural nature of the poetic word –which gives birth to possible realities from which the world “awakens as if by addition”– by affirming that the “mirror of poetry is always empty since poetry is the possibility of the mirror.”⁹¹ Thus, the heart of Iommi’s poetic proposal is his comprehension of poetry as “the unveiling of the pure state of possibility, before any choice.”⁹² At the end of the quoted text, Iommi foreshadows this comprehension of poetry by describing the Brotherhood experience of the river and the jungle. If the words of the poet are read to understand the jungle as poetry itself, then the poetic word comes prior to any category –neither paradise nor hell– nor is it guided by reasons or hopes. Quite contrarily, the poetic word dilutes the definitions or meanings to cease the concept, yet still brings with it the opening of a reality. The poetic word thereby reveals the possibility of a world. It opens, tearing the veil of the accepted reality to expose a new one, without being a part of it.

Years later, Godofredo Iommi brought to the group in Valparaíso the understanding of the poetic word as one of inaugural nature, as proposed by the poets of the *Santa Hermandad Orquídea*. From this comprehension of the poetic word, the members of the PUCV School of Architecture and Design developed an artistic position whose axis was the relationship between poetry and architecture, in which the poets are those who produce the opening of reality by unravelling the field of possibilities. From this opening, human trades –like architecture and design– undertake the task of building a world by constructing that possible reality unravelled by poetry.

In this relationship between trades and poetry, the *Ronda* is precisely the means by which the tradespeople gather to hear the poets. The tradespeople engage and charge the words of the poets with meaning from the language of every trade. In this sense, the *Ronda* is the gathering of the trades to give course to the construction of the world from the opening of the poetic word. The second chapter analyses the *Ronda* in greater detail as that way of listening to poetry from the language of trades. However, it is relevant to mention it here to emphasise the relevance of the *Santa Hermandad Orquídea* as the founding experience of what would later be the poetic and artistic proposal of the PUCV School of Architecture and Design.

⁹¹ Iommi, “Lettre de l'Errant,” 19. My translation; original: *Son miroir est toujours vide puisqu'elle est la chance du miroir.*

⁹² Iommi, “Lettre de l'Errant,” 17. My translation; original: *[...] le dévoilement de la possibilité dans l'état pur avant toute élection.*

1.1.3 A poetic heritage

Resuming the course up the Amazon river, the *Santa Hermandad Orquídea* were forced to split upon reaching Iquitos due to the advanced malaria fever that affected Godofredo Iommi. This incident left the journey open, without a concrete arrival or closure. Instead, the *Santa Hermandad Orquídea* dispersed into multiple routes. Iommi returned to Buenos Aires, while the other poets remained in Lima for several months. In 1941 Nascimento and Young headed towards Buenos Aires, while Lopes Filho and Bo departed for Colombia. Bo continued towards Mexico and reached Cuba in 1942. That same year, Mello Mourão was incarcerated by the Brazilian dictatorship for six years until 1948. During those years, Godofredo Iommi kept up an intense correspondence with the other members of the Brotherhood, urging them to gather again around the journey as soon as possible, this time, with the idea of departing from Rio de Janeiro to reach the Etna in a Europe mired in war.⁹³ However, Iommi's plans took another direction after a visit to the poet Vicente Huidobro, which he made together with Bo and Young. During his visit, Iommi met Ximena Amunátegui Lecaros –at the time married to Huidobro– and he fell in love with her. They were married in 1945. After a few years living in Argentina, the Iommi-Amunátegui family settled permanently in Chile in 1948.⁹⁴

In the intense correspondence sustained between the poets, there are clues about Iommi's intentions to collect the experience of the journey of the *Santa Hermandad Orquídea* in an “analogous trilogy” to Dante Alighieri's *Divine Comedy*.⁹⁵ Indeed, the figure of Dante was fundamental in the poetics of the *Santa Hermandad Orquídea*.⁹⁶ During their journey, Iommi spent a great deal of time translating the *Divine Comedy* and was reading it regularly to the other poets while navigating the Amazon. The poet Mello Mourão described how the presence of Dante's work marked their journey:

⁹³ The Etna volcano had a central role in the poetics of the Brotherhood, which was related to the cosmogonic, divine, and religious nature of Greek poetry. Because of this, in the poetics of the *Santa Hermandad Orquídea*, there are multiple references to Empedocles, such as in Iommi's homonymous poem with that of the Greek philosopher: *Las Purificaciones* (The Purifications).

⁹⁴ In Chile Iommi met the architects Alberto Cruz, Miguel Eyquem, Francisco Méndez, and Jaime Bellalta, with whom he carried the re-foundation of the School of Architecture and Design PUCV years later in 1952.

⁹⁵ Godofredo Iommi to Gerardo Mello. My translation; original: [...] *trilogía análoga* [...]

⁹⁶ Iommi was introduced to the readings of Dante during his childhood while assisting to the Italian Carlos Pellegrini High School of Commerce in Buenos Aires –dependent on the University of Buenos Aires– where he learnt by heart the passages of the *Divine Comedy* and many other authors: Iommi, “Godo.”

Godo [Godofredo Iommi] knew the map of every journey by heart. Dante's journey resonated with us, and that is how we set out for Hell, Purgatory, and Paradise. We had a motto, perhaps youthful and arrogant, but the only motto for those who do not want to say what has already been said: 'Dante or nothing.' We repeated it incessantly over the waters of the Amazon, in the brothels, in the churches, in the elementary jungle.⁹⁷

The first book in Iommi's project –corresponding to Inferno– was to be entitled *El Passo*. There is a poem by Iommi with this title, dated 1943, which was published in 1984 with other poems in an edition entitled *Fuese*. In this same edition, there are twenty-three other poems by Iommi written between 1937 and 1954, and many of these share elements and passages that can be connected to the journey of the *Santa Hermandad Orquídea* along the Amazon river. Also in 1984, the poem *Las Purificaciones* was published in the school in Valparaíso, and this title corresponds to the second book proposed by Iommi which was to be correlated to Dante's Purgatory. Regarding the third book corresponding to Paradise, Iommi wrote *El Paraíso*, also published in 1976 at the PUCV School of Architecture and Design. For Iommi, it was necessary to publish the book of the journey to leave behind or free himself from the figure of a poet attached to literature: "because the new poetry will no longer be born from the fingers."⁹⁸ As Iommi explained in his letters, he never published this book and most of the poems form part of other editions.

Although the book project of the journey was left unfinished –only the journey itself was finished– the poetic heritage that the *Santa Hermandad Orquídea* transmitted to the group in Valparaíso resides in elements other than literature and is instead embodied in life. Among the most recognisable elements of the Brotherhood resonating in Valparaíso is the pursuit of poetry beyond literature as an act in life and the comprehension of the inaugural nature of the poetic word. Godofredo Iommi naturally transferred these aspects to the poetics of the PUCV School of Architecture and Design. Furthermore, Iommi recognised that the journey to the Amazon was an experience that marked all his future poetic pursuits. In a letter from Iommi to Efraín Tomás Bo, the poet comments how their journey continuously resurfaced over the years as though the events of his life were a propagation or echo of that crucial moment:

⁹⁷ Mello, "En Viña del Mar Hubo un Poeta" My translation; original: *Godo se conocía de memoria el mapa de todos los viajes. A nosotros nos quedó el de Dante, y así fue como partimos hacia el Infierno, el Purgatorio, el Paraíso. Había una consigna tal vez juvenil y arrogante, pero la única para quien no quiere decir lo que ya se ha dicho: 'Dante o nada'. Nosotros la repetimos incesantemente sobre las aguas del Amazonas, en los burdeles, en las iglesias, en la selva elemental.*

⁹⁸ Godofredo Iommi to Gerardo Mello. My translation; original: *[...] pues la nueva poesía ya no nacerá de los dedos [...]*

I believe, through actual experience, that everything that we will live through will be nothing more than to put the vision from the Victoria into action.⁹⁹ Those forceful intuitions full of light that came from the bottom of the river and drowned out the noise of our ordinary, everyday acts registered in an absurd journey, unwanted, against the natural flow of the waters. A journey towards the source (Bó, remember the birth of the Amazon) as a stubborn obsession, involuntary and yet in love. Little by little, as I move forward in my poems I understand –long after I wrote them– with a precision of place and time the events that happened there and that now, over time and in my life, branch out with real meanings, as if those events grew within us with unstoppable and pure independence, seeking a solar light of their own.¹⁰⁰

Like Iommi, the poet Gerardo Mello Mourão –who lived and taught at Valparaíso between 1965 and 1967– also attributes a continuity between the Brotherhood and the poetics of the group in Valparaíso. Mello Mourão traces a continuous line between the journey of the *Santa Hermandad Orquídea* and *La Amereida*, a poetic expedition across the South American continent carried out in 1965 by the some of the school members together with European poets, artists, and philosophers.¹⁰¹ Likewise, the members of the school refer to the journey to the Amazon as a *proto-Travesía*, acknowledging its relationship with the journeys that they have been carrying out since 1984.¹⁰² In this sense, the figure of the journey across the continental expanse of South America is another element that establishes the experience of the *Santa Hermandad Orquídea* as a fundamental poetic precedent for the PUCV School of Architecture and Design.

⁹⁹ With the name “Victoria” (Victory), Iommi refers to the ship in which the poets navigated from Manaus to Iquitos. Either coincidentally, poetically crafted in their narrative of the journey, or merged product of time, the poets have also called “Victoria” the bar in which they decided to initiate the journey to poetry and by which they named their initial pact.

¹⁰⁰ Godofredo Iommi to Gerardo Mello. My translation; original: *Creo, por real experiencia, que en todo lo que vivamos no será sino poner en acto la visión del Victoria, esas intuiciones pujantes llenas de una luz que venía del fondo de las aguas sobrepasando el ruido de nuestros actos comunes y cotidianos registrados en un viaje absurdo, no querido, en contra de la natural dirección de las aguas, hacia el origen (te acuerdas Bó del nacimiento del Amazonas) como una obstinada obsesión, involuntaria y sin embargo enamorada. Poco a poco, a medida que avanzo en mis poemas comprendo –mucho después que los escribo– con precisión de fecha y de lugar los hechos que allá sucedieron y que ahora en el tiempo y en la vida mía se ramifican con reales significados, como si esos hechos crecieran dentro de uno con una independencia irrefrenable y pura, buscando su propia luz solar.*

¹⁰¹ *La Amereida* is further developed in Chapter II.

¹⁰² The *Travesías* of the School of Architecture and Design PUCV are analysed in Chapter III.



FIG. 1.2 Gerardo Mello Mourão during a visit to *Ciudad Abierta*, 2004. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

1.1.4 A Ronda of poets¹⁰³

Together with the poetic heritage, probably the most relevant dimension that the *Santa Hermandad Orquídea* nurtured into the project of the PUCV School of Architecture and Design was the primordial pursuit of giving rise to a shared experience. Indeed, the figure of the Brotherhood as a framework of relationships marked the most profound sense of communion and togetherness that later characterised the many communities related to the group in Valparaíso. Since their encounter in the early 1940s, the poets of the Brotherhood initiated a shared poetic experience.

¹⁰³ The *Santa Hermandad Orquídea* is named as a “*Ronda de poetas*” (round of poets) by Sylvia Arriagada in several passages of her doctoral dissertation: Arriagada, “*Amereida: Heredad creativa*,” 37.

This experience did not pursue a common vision about poetry but was only fulfilled by sharing their life. The poets understood their Brotherhood as a way of living together, making it possible to have an experience around poetry that was to unfold in the events of life.

Sustaining this life in the company of others was not easy. Although some of the members of the *Santa Hermandad Orquídea* managed to meet intermittently throughout their lives, they never again repeated an experience on the level of their journey through the Amazon. This physical distance between the poets led them to hold their bond through remembrance. Therefore, an essential part of the experience of Brotherhood took place in memory, that is, keeping the other in mind. In this sense, Arriagada affirms that “the Brotherhood is sustained by a relationship that is based on a feeling of togetherness, togetherness despite the distances, and this implied that they had to keep their memory alive, each of their individual memories and the collective one that watches over them all.”¹⁰⁴ To watch over the presence of the others, the members of the *Santa Hermandad Orquídea* had made a commitment to live in a daily exercise of remembrance. The poet, Mello Mourão, explained this care for the other in their memory:

Every morning no matter where we were, before getting out of bed to pray or anything else, each of us would say the name of the six members of the *Santa Hermandad Orquídea*. I have been doing it for sixty-odd years: ‘Raúl, Godo, ta, ta... almost like a litany, the first thing I do every day so that we could remain faithful to our commitment to eternity.’¹⁰⁵

Along with the realm of memory, an essential part of the Brotherhood’s bond was sustained through an intense correspondence, fuelled more intensely by Godofredo Iommi. The letters written by Iommi can be classified as true love letters, and they reveal that the nature of the poet’s bond was one founded on a fraternal love. In these letters, Iommi referred to the bond that gathered the poets of the Brotherhood as an “indestructible one, since it is not of blood, but love.

¹⁰⁴ Arriagada, “Amereida: Heredad creativa,” 51. My translation; original: [...] *la Hermandad se sostiene por una relación que se funda en un sentirse juntos, juntos a pesar de la distancias, y les implica vivir en la vigilia de su propia memoria, la de cada uno de ellos y la que cuida de todos a la vez.*

¹⁰⁵ Mello, “Alocución.” My translation; original: [...] *cada mañana, estuviéramos donde estuviéramos al levantarnos, rezar -o cualquier cosa- y cada uno de nosotros pronunciaría el nombre de los seis miembros de la Santa Hermandad de la Orquídea. Yo lo hago hace sesenta y tantos años: ‘Raúl, Godo, ta, ta... casi como una letanía, la primera cosa que hago todos los días. Para que pudiéramos permanecer fieles a nuestro compromiso con la eternidad.*

A bond that was given deliberately, freely. It is like a vow, and a vow is only annulled with another whose content is greater than the previous one. Thus, our bond is irredeemable. Beautiful, this 'irredeemable bond that causes in me indescribable joy. Everlasting possession of Friendship.'¹⁰⁶ Moreover, the letters written by Iommi illustrate how this fraternal love intertwined throughout his life with a deep Christianity, which permeated his bond of love with the other poets over the years with a growing spirituality supported through prayer.¹⁰⁷ Thus, for Iommi, the construction of the Brotherhood's bond was founded on life in companionship, supported both in a spiritual sphere and in fraternal love.

On the nature of the poet's bond, Arriagada indicates that the *Santa Hermandad Orquídea* "was a round of poets that –beyond a friendship– displayed a deep recognition of love whose rule of brotherhood, which lasted more than sixty years, was built on the idea that each person is more than one and always six."¹⁰⁸ The words of Arriagada indicate a crucial relationship articulating the experience of the Brotherhood, which is that for the poets, recognising their bond of fraternal love made it possible to form a plural being. Along these same lines, Iommi puts forth in one of his letters that the construction of a plural being was a core experience of the *Santa Hermandad Orquídea*:

[...] because we are a brotherhood, no matter how difficult it might be for some of us, nothing can be thought, written, read, lived exclusively on one's own. We have never formed a literary group; proof of this is that our writings are nothing alike, and sometimes we have substantially different thoughts on many topics. We have not founded any school, and we are not organised around any poetic technique. Instead, we have crossed certain impenetrable boundaries between human beings, and we have come to merge desires in such a way that many of my desires are not uniquely mine, but yours, of Bó, Raúl, Napo; and they now live in me and make of me who I am.

¹⁰⁶ Godofredo Iommi to Gerardo Mello. My translation; original: [...] *en nuestro caso [el vínculo] es más indestructible puesto que no es la sangre, sino el amor. Un vínculo que fue dado deliberadamente, libremente. Es como un voto. Y un voto solo se anula con otro cuya materia sea mayor que el anterior, Así es, sin remedio. Hermoso este 'sin remedio' que me causa un goce indescriptible. La posesión perpetua de la Amistad.*

¹⁰⁷ The Christian culture was deeply present in Godofredo Iommi and Alberto Cruz as well as other members of the Institute of Architecture UCV. Indeed, the group organised seminars in theology at the institute and is possible to recognise multiple elements of Christianity and spirituality as underlying elements in the artistic proposal of Alberto Cruz. This aspect offers an entirely unknown field of study about the founding members of the school, who carried out a deeply interrelated artistic and spiritual life.

¹⁰⁸ Arriagada, "Amereida: Heredad creativa," 37. My translation; original: [...] *fue una ronda de poetas que evidenció más allá de una amistad, un profundo reconocimiento de amor cuya regla de hermandad, que duró más de sesenta años, apuesta a que cada uno es más de uno y siempre seis.*

By loving each other, we have crossed the mental boundaries that make man believe that he is the creator and inventor of his ideas. We all know very well that what each one thinks does not belong to him but to all; it is something that emerges in his thoughts but is created and thought by all. I do not have a single idea, a single verse that is strictly mine.¹⁰⁹

For Iommi, the capacity to incorporate the other as one's own and understand what is one's own as belonging to the other marked the experience of this plural being. This experience of otherness was encrypted within the PUCV School of Architecture and Design using the words of Rimbaud as a poetic axiom: "*Je est un autre*" (I is an other).¹¹⁰ The construction of this form of plurality can be seen in a detail that continually reappears in the existing interviews about the Brotherhood. In them, it is common to find that the poets use the first person to narrate or comment on events and situations experienced by the others. This ubiquitous and transpersonal experience of the poets is not the fruit of unintentional errors or temporary confusion. Rather, it reveals the poetic communion that places each of them in everyone and everyone in each of them. This experience of community was of fundamental importance to Iommi, who provoked it and transmitted it years later to the group of architects in Valparaíso and in his poetic proposal of poetry made by all.¹¹¹

¹⁰⁹ Godofredo Iommi to Gerardo Mello. My translation; original: [...] *porque nosotros somos una hermandad, mal que le pese a quien le pese, y nada se podrá pensar por exclusiva cuenta y nada se podrá escribir, leer, vivir por exclusiva cuenta. Nunca hemos formado un grupo literario, prueba de ello es que no tenemos parecido en lo que escribimos y a veces pensamos sustancialmente distinto acerca de muchos tópicos. No hemos fundado escuela alguna, ni nos une técnica poética alguna. Hemos en cambio atravesado ciertos límites impenetrables entre los seres humanos y hemos llegado a fundir deseos de modo tal que muchos deseos míos no son propiamente míos sino tuyos, de Bó, de Raúl, de Napo y que ahora viven en mí y hacen de mí al ser que soy. Hemos franqueado, amándonos, los reparos mentales que hacen creer al hombre que él es el creador e inventor de sus ideas, y todos muy bien sabemos que lo que uno piensa no es de él sino de todos, es algo que se produce en su pensamiento pero algo creado y pensado por todos. Yo no tengo una sola idea, un solo verso que sea estrictamente mío.*

¹¹⁰ Rimbaud, *Œuvres complètes* (Paris: Gallimard, 1972), 249.

¹¹¹ The poetic proposal of Iommi is further developed in chapter II.



FIG. 1.3 Godofredo Iommi, Abdias Nascimento, Napoleão Lopes Filho, Juan Raul Young, and Gerardo Mello Mourão, gathered in memory of the sixth poet, Efraín Tomás Bó. Rio de Janeiro, 1978. Source: Acervo IPEAFRO.

The construction of a plural being unfolded within the experience of Valparaíso in multiple ways, and the most recurrent was that of the “nosotros” (us). Sylvia Arriagada identifies in the *Santa Hermandad Orquídea* the first formulation of a sense of “nosotros”. She attributes the emergence of this collective figure to the desire of Iommi to found a Brotherhood “and with it the experience of a poetic life, not the poet alone, but in the company of others and facing the same poetic horizon.”¹¹² Thus, the *Santa Hermandad Orquídea* is the continent where the first understanding of a way of being together with others emerges as the ground for the PUCV School of Architecture and Design. This sense of togetherness had its origin in fraternal love and the will to share a life, which gave rise to the collective figure of “nosotros”.

¹¹² Arriagada, “Amereida: Heredad creativa,” 55. My translation; original: [...] y con ella una experiencia de vida poética, el poeta no a solas, sino en compañía de otros y orientados hacia un mismo horizonte poético.

1.2 Neighbourhood: The houses of Cerro Castillo

- 1 Communal life
- 2 The unity of life, work, and study
- 3 The guests and the table
- 4 The construction of a milieu in common

1.2.1 Communal life

In the late 1940s, the poet, Godofredo Iommi, met a group of seven Chilean architects, including Alberto Cruz, Miguel Eyquem, Francisco Méndez, Fabio Cruz, José Vial, Arturo Baeza, and Jaime Bellalta. The group started to shape an artistic position based on the relationship between poetry and architecture, and in 1952 they moved from Santiago to the city of Viña del Mar on the central coast of Chile to form a collective at the PUCV School of Architecture and Design. The relocation of the group to Viña del Mar was progressive. During the first few months, Alberto Cruz, José Vial, Francisco Méndez, and Miguel Eyquem found provisional housing in two places. The rest of the group was still living in Santiago and travelled daily between the two cities, except for Bellalta, who was living in North America and arrived later.¹¹³ The entire group managed to settle permanently after a few months when they decided to live together with their families in a set of newly built houses in the neighbourhood of Cerro Castillo, located on a hill in Viña del Mar overlooking the Pacific Ocean.¹¹⁴

¹¹³ José Vial, *Bitácora del Instituto y la Ciudad Abierta*. Notebook. *Archivo José Vial Armstrong / Fragmentos*, accessed June 20, 2016, <https://www.josevial.cl/escuela/bitacora-del-instituto-y-la-ciudad-abierta>

¹¹⁴ These houses are still standing in the street Balmaceda #240, #242, and #244.



FIG. 1.4 The eight professors and their families. Standing left to right: Fabio Cruz, Francisco Méndez, Jaime Bellalta, Miguel Eyquem, Godofredo Iommi, José Vial, and Arturo Baeza. Seated on the sofas from left to right: María Luisa Vial and her daughter, María Luisa Cruz Vial, Esmé Cromie, Alberto Cruz, Ximena Amunategui, and Eliana Lira. Seated on the street: Juan Pablo, Francesca, Ximena and Godofredo Iommi Amunategui. Viña del Mar, ca. 1952. Source: Archivo José Vial Armstrong / Fragmentos.

The option for a life in common in the houses of Cerro Castillo was actively pursued by the arriving group, who saw the experience of living together as the underlying plane or land from where they could conceive their artistic and pedagogical project. It is important to emphasise that the foundational nature of the experience of life together not only represented a base or support from where the group conceived their position in architecture and arts, like a pedestal that supports something detached from itself. Rather, a life in common was the very core of the group's artistic position, which consisted of a milieu where art and life were not observers of one another, but they were mutually celebrating each other. Thus, the elemental cord characterising the group pursuit was the possibility of art as a collective experience that is no stranger to life. Comprehending this aspect is essential to visualising how the group practices and structures that today might seem to mostly pertain to the spheres of work and study were actually built up from that underlying pursuit of a life in common.

The experience of a life together was rooted in the group's artistic-educational project around the crucial dimension of "*lo en común*" (that in common). This notion indicates a consensual milieu or state of commonality that is actively constructed by the group to shape the figure of a plural being. The professor and designer, Arturo Chicano, refers to "*lo en común*" as "a collective state or way of being among many."¹¹⁵ Furthermore, Chicano indicates the field opened by the communal experience in Cerro Castillo as its first manifestation:

It is about an experience of living 'in common', where 'in common' is what sustains the possibility of the artistic work that they pursue, now situated in life itself. What is 'in common' is the community that they have built around the idea of living and doing art among many. The group –which was conceived as such before reaching Valparaíso– coexists in a particular desire for a mode of art that is based on that collective idea of its undertaking.¹¹⁶

As noted by Chicano, perhaps more than any other notion present in the universe of terms that articulate the artistic-educational project of the PUCV School of Architecture and Design, the dimension of "*lo en común*" is primarily approached as a lived experience rather than a theoretical construct. Thus, as a lived experience, "*lo en común*" is not a closed or defined idea but indicates a milieu that must be revisited and thought on every occasion, according to each moment and place. In this way, the community of Cerro Castillo was that attempt to unfold life as a milieu where the group grew deeper and granted the sense of "*lo en común*" to their proposals around the spheres of work and study. Indeed, it was from this core experience of life together in Cerro Castillo that the founding professors articulated the UCV Institute of Architecture and re-founded the PUCV School of Architecture and Design. Thus, the group of founding professors fostered the sense of "*lo en común*" by constructing a milieu in common as a structural characteristic or primordial cord to articulate the school as a collective artistic and educational project.

¹¹⁵ Arturo Chicano, "El Acto de la Observación, Experiencia de la transmisión de un Ethos Subyacente" (PhD dissertation, Pontificia Universidad Católica do Rio de Janeiro, 2017), 82. My translation; original: [...] *estado colectivo o modo de ser entre muchos.*

¹¹⁶ Chicano, "El Acto de la Observación," 234. My translation; original: [...] *Se trata esta experiencia de un vivir 'en común', lo en común como aquello que sustenta la posibilidad del hacer artístico que pretenden y que ahora se ha situado en la vida misma. Lo en común entonces es primero esa comunidad que han constituido en torno a la idea de arte posible de hacer y vivir entre muchos. En un sentido amplio, el grupo, que se piensa como tal ya antes de llegar a Valparaíso, cohabita en un cierto deseo de un modo de arte que se funda en esa idea colectiva de su realización.*

1.2.2 The unity of life, work, and study



FIG. 1.5 Five professors gathered at the table in one of the houses of Cerro Castillo. From left to right: Alberto Cruz, Francisco Méndez, Claudio Girola, Godofredo Iommi, José Vial. Viña del Mar, 1956. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

The houses of Cerro Castillo or the houses of the Professors –as they were usually referred to– accommodated domestic life but were also a space of work and study. Initially, upon the arrival of the group to Viña del Mar, one house was assigned to the family of Fabio Cruz and María Luisa Vial, another to the family of Godofredo Iommi and Ximena Amunategui, and a third one to the singles in the group. In this third house, the professors also accommodated the UCV Institute of Architecture, which was an independent research and project-based space that the group founded as their first action upon their arrival to the university.¹¹⁷ Regarding the link between the spheres of life and those of work and study, Patricio Cáraves indicates that for the founding professors, “the first affirmation was that of being one among many as a whole, so together they formed the UCV Institute of Architecture [...], and for

¹¹⁷ The UCV Institute of Architecture moved later to a house in Viana street in the city of Viña del Mar. This space of work and study is developed in detail in Chapter II.B.

this they formed a body that shares a life in common.”¹¹⁸ Accordingly, apart from providing residence to the single people in the group, the house assigned to the UCV Institute of Architecture also served as a space to work and study for the professors, as they developed projects, organised seminars, and displayed exhibitions. Thus, in the houses of Cerro Castillo domestic life merged with studying and working, giving rise to a new mode of conceiving the relationship between these spheres.

Although initially the group found in the sphere of life and domestic space a pillar where they could accommodate the spheres of study and work, this does not mean that they treated them as separate options. On the contrary, it is more accurate to affirm that in the community of Cerro Castillo, the group experienced the dissolution of the borders between life, work, and study, paving the way to understand them in unity.¹¹⁹ Other authors, like Fernando Pérez Oyarzun, assigned the simultaneous action of living together in Cerro Castillo and opening the UCV Institute of Architecture an “initial complexity that embraces life and work in a single movement.”¹²⁰ The pursuit of different means to produce the encounter between work and life became a constant element in the group that reappeared in its future endeavours. In other words, the proximity of the houses and their shared uses implied the proximity and unification of life, work, and study.

The experience in Cerro Castillo around the triad of life, work, and study revealed a communal way of living, which was a starting point from which the group of professors set forth a new vision of the university. This vision proposed the idea of an ongoing yet temporary experience where study and work could unfold in everyday life without any fragmentation, enabling a complete dedication to the discipline. This absolute dedication was only possible from that invention of time in which life, work, and study come together in a unitary flux of a life in common. The houses in Cerro Castillo provided the environment to accommodate that invention of time, used by the group to open up to an absolute dedication to the discipline.

¹¹⁸ Patricio Cáraves, “La Ciudad Abierta de Amereida Arquitectura desde la Hospitalidad” (PhD dissertation, Universitat Politècnica de Catalunya, 2007), 68–69. My translation; original: [...] *la primera afirmación es la de ser entre varios así juntos, forman un Instituto de Arquitectura, allí estudian y elaboran los pilares de la Observación, tendiente a conformar con un lenguaje propio un discurso teórico que fundamenta la obra, para ello constituyen un cuerpo que tienen la vida en común.*

¹¹⁹ The unity of life, work, and study was later proposed as a critical aspect in the University reform movement of 1967 and became one of the central pillars of *Ciudad Abierta*.

¹²⁰ Fernando Pérez Oyarzún, foreword to *La Ciudad Abierta*, by Massimo Alfieri (Roma: Editrice Librerie Dedalo), V.

Community life was a simple life, where the construction of the common sought to maintain a domestic and family daily rhythm that could unfold along with the intense pace of study and work. As described by the architect, Patricio Cáraves, the life of the professors in Cerro Castillo was an “ascetic, sober, and restrained life, which only covered basic needs. Voluntarily deprived of the superfluous, with a capacity for ongoing donation.”¹²¹ Hence, the life in common at Cerro Castillo provided for a life of dedication, in a family environment, and uninterrupted creative peace. From this invention of time, the professors were able to approach the practice and teaching of architecture as a destination of life. The professors explored diverse ways to transfer this experience of time to the PUCV School of Architecture and Design, looking for different formats that gave way to the *Bottegas* and *Ciudad Abierta*.

1.2.3 The guests and the table

As well as accommodating communal life, the houses of Cerro Castillo also offered a space of hospitality to the numerous guests of the UCV Institute of Architecture. Alberto Cruz indicates that the group’s relationships with other intellectuals during the 1950s and 1960s “were established and nurtured in a shared attempt to make the artistic vanguard flourish in our midst.”¹²² The attempt of the founding professors was not to look for the new in external contexts but to collectively generate the conditions for a creative and intellectual atmosphere within the intimacy of their local medium. Consequently, the houses of Cerro Castillo were an open space for ongoing gatherings where the group of professors received guests from different disciplinary backgrounds. In these encounters, the professors shared and discussed with guests of the community the artistic activities of the UCV Institute of Architecture and educational practices that the group started to formulate and implement at the PUCV School of Architecture and Design. The group nourished their position from the dialogue with others, which consistently took place in the domestic space of the houses.

¹²¹ Cáraves, “La Ciudad Abierta,” 68-69. My translation; original: [...] *vida ascética, sobria, restada, sólo cubre las necesidades primarias. Voluntariamente, privada de lo superfluo, con una capacidad de donación permanente.*

¹²² Alberto Cruz, *De las Relaciones entre Estudiosos* (Viña del Mar: Escuela de Arquitectura UCV, 1995), https://wiki.ead.pucv.cl/De_las_Relaciones_entre_Estudiosos. My translation; original: *Se trataba de relaciones que se establecían y alimentaban en el común intento de lograr que fructificara la Vanguardia artística en nuestro medio.*



FIG. 1.6 Professors during an exhibition of sculptures by Claudio Girola organised at the houses of Cerro Castillo in 1991. The atelier of Girola designed by Fabio Cruz is visible at the back. From left to right: Patricio Cáraves, Fabio Cruz, and Miguel Eyquem. Viña del Mar, 1991. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

Frequent guests of the community included the historian, Mario Góngora, the doctor, Juan de Dios Vial, and the philosopher, Jorge Eduardo Rivera. Other visits were unique and happened when friends of the professors received people from the world of science, arts, or culture who were visiting Chile, and they invited them to Cerro Castillo, such as Roberto Rossellini's visit coordinated through Vittorio di Girolamo.¹²³ Other close friends stayed for longer at the house of the institute, such as the philosopher, Ernesto Grassi, in 1953.¹²⁴ According to Alberto Cruz, the group of professors saw this relationship with others as primarily "supported in life, and from there, extended to study."¹²⁵ Probably one of the most important bonds produced by the hospitality of Cerro Castillo was with the Argentinian sculptor, Claudio Girola. After participating in an exhibition in Viña del Mar organised by the UCV Institute of Architecture in 1952, Claudio Girola returned several times for long summer stays in the houses of Cerro Castillo. In these stays, Girola produced sculptures and organised exhibitions at the house of the institute, and after several years he decided to join the group and settle definitively in Viña del Mar in 1956. After his arrival, Fabio Cruz designed an atelier for the sculptor in one of the exterior spaces of the houses, which allowed Girola to pursue a full dedication enabled by the unity of life, work, and study.

The domestic space and the practice of living in close association established a framework of hospitality in Cerro Castillo, enabling the presence of guests in the life of the community. The practice of hospitality made the dinner table a main element that stood out against the sober interior spaces of the houses, described by Iommi as "completely white, all the tables were completely white, and nothing hung from the walls."¹²⁶ The table became a figure of that life in common, present since the very first gathering of the group in Santiago, in the community of Cerro Castillo, and to this day at *Ciudad Abierta*. The designer, Arturo Chicano, acknowledges the

¹²³ There is an unproven link about a possible relationship between the Rosellini's film *Roma, Città Aperta* of 1945, and the name of *Ciudad Abierta* in Ritoque, Chile.

¹²⁴ Ernesto Grassi (1902-1991) was an Italian philosopher that taught in Chile teaching the Metaphysics Seminar at the University of Chile. Grassi and the group from the Institute of Architecture UCV established a close friendship and several interests in common, especially concerning his theory on Rhetoric and its link with the poetics of Godofredo Iommi.

¹²⁵ Cruz, "De las Relaciones." My translation; original: [...] *la relación se apoyaba en la vida, para desde ella alcanzar o entrar en el estudio.*

¹²⁶ Godofredo Iommi, "Taller de América de 1987," *Taller de América* (Viña del Mar, Pontificia Universidad Católica de Valparaíso, September 22 and 29, 1987), Wiki Casiopea, https://wiki.ead.pucv.cl/Taller_de_América_de_1987._Clases_de_Godofredo_Iommi. My translation; original: [...] *las casas eran todas absolutamente blancas, las mesas eran todas absolutamente blancas y no había nada colgado en los muros.*

table as a fundamental space of that life in common and draws from the testimony of the founding professor, Miguel Eyquem, that the space of the table and the gesture of hospitality were essential elements in the very first encounter of the group of professors in Santiago back in the late 1940s:

Every week, Ximena Amunategui -the wife of Godofredo Iommi- sets the table to receive the guests of the poet, a table for dialogue at his house. In the words of Eyquem, this table set by the poet's wife gave rise to that collective that is founded in the word. That in common, which is the result of a gesture of hospitality and its place is the space of the table, which to this day is present in *Ciudad Abierta* and somehow constitutes the visible and tangible centre of the practice of that intimacy [...].¹²⁷



FIG. 1.7 The Cruz-Vial family at the table. Viña del Mar, 1964. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

¹²⁷ Chicano, "El Acto de la Observación," 86-87. My translation; original: *La esposa de Godofredo Iommi, Ximena Amunategui prepara una mesa para recibir a los invitados del poeta, mesa que dará lugar al hablar, cada semana en su casa. En palabra de Eyquem, una mesa dispuesta por la mujer del poeta da origen a ese colectivo que funda en la palabra. Lo en común así, es fruto de un gesto de hospitalidad' y es el espacio de la mesa ese lugar de lo en común que hasta hoy se hace presente en la Ciudad abierta y que constituye de alguna manera el centro visible y tangible de la práctica de esa intimidad a la que hacíamos referencia.*

The houses of Cerro Castillo and their tables offered a time and place for internal group dialogue and open dialogue with their guests. The group experienced a way of thinking together, guided by dialogue at the table where multiple voices converged. This experience of hospitality in the word, where each participant presents its creative intimacy and hears the others, contains the initial keys of the *Ronda*. Moreover, this same dialogic mode around the void of the table to hear all voices from an act of hospitality emerged years later as the weekly dynamic of the *Ronda* in the *Taller de Obras* in *Ciudad Abierta*.

1.2.4 The construction of a milieu in common

The community of Cerro Castillo organised around communal experiences that ranged from the collective use of spaces to a shared domestic economy. According to the architect and art historian, Vittorio di Girolamo, the professors lived in “authentic communal poverty, organised around the system of a ‘common fund’ in which nobody owned anything but their needs.”¹²⁸ Indeed, the professors were forced to organise a collective financial scheme upon their arrival to Viña del Mar, as the group received only a single salary from the university, which was for Alberto Cruz. This economic situation derived from the fact that initially, the rector of the university, Fr. Jorge González Förster, only offered a teaching position at the PUCV School of Architecture and Design to Alberto Cruz. Nevertheless, since the group already had a strong cohesion around an artistic and educational proposal in common, they decided that Cruz would respond to the invitation from the rector with a counterproposal: he didn’t come alone but was one of eight. In response, the rector agreed to integrate the entire group, but the salary offer remained the same. As a consequence, the group shared this single salary in accordance with their respective possibilities. As time went on, the group achieved a more stable economic situation with the university. However, they continued combining their salaries and distributing costs according to the different requirements of the houses and families.

Another characteristic practice of the community in Cerro Castillo was the rotation of the houses. The community organised a flexible system of shared spaces that allowed them to switch from one house to another according to the changing needs of the different families. According to the logbook of the UCV Institute of Architecture made by the professor, José Vial, between 1953 and 1958, there was an active rotation of houses.

¹²⁸ Vittorio di Girolamo, “Arquitectura UCV: locos por fuera Genios por dentro,” *Qué Pasa* No.80, October, 1972, 48-50. My translation; original: [...] *una auténtica pobreza comunitaria, inaugurando desde entonces un sistema de ‘fondo común’ en el que nadie era dueño de nada sino de sus necesidades.*



FIG. 1.8 The houses of Cerro Castillo with a poster of Teresa Cruz' and José Vial's drawn faces to celebrate their wedding. Viña del Mar, 1953. Source: Archivo José Vial Armstrong / Fragmentos.

First, in 1953 the group acquired a new house, which was assigned to the single members of the group. This freed up their house for the arrival of Arturo Baeza and his family. That same year, Jaime Bellalta arrived with the British landscape architect, Esmé Cromie, from the United States and moved into a room in the new singles house.¹²⁹ When couples married, this also influenced the rotation of spaces, such as José Vial and Teresa Cruz in 1953 and Alberto Cruz and Olga Somavia in 1955. A year later, other rotations took place with the arrival of the Argentinian sculptor, Claudio Girola, in 1956 and the departure to Europe of the Iommi-Amunategui and Bellalta-Cromie families in 1957. After many reconfigurations, by the late 1950s the houses were occupied by the family of José Vial and Teresa Cruz, the family of Fabio Cruz and María Luisa Vial, the family of Alberto Cruz and Olga Somavia, and the singles of the group.

¹²⁹ Esmé Cromie (1927-2007) British landscape architect and educator, she graduated from Harvard in 1952. Married with Jaime Bellalta, she lived in Chile and taught at the Department of Environmental Design at PUCCh. Cromie and Bellalta lived in England and participated in many *Phalènes* together with Iommi in Europe. In 1976 both became professors at the University of Notre Dame in Indiana.



FIG. 1.9 Celebration of the wedding between Teresa Cruz and José Vial, in which the group painted and decorated the interior and exterior of the houses with drawings and lights. From left to right: Alberto Cruz, Francisco Méndez, Arturo Baeza, Eliana Lira, Teresa Vial, Esmée Cromie, José Vial, and Jaime Bellalta. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

Although the rotation of the spaces was very dynamic, and the use of the houses was constantly changing, the group also took care to preserve specific spaces with a stable public or collective nature. The typology and location of the houses helped to articulate this public realm. Indeed, authors like Pérez de Arce and Pérez Oyarzun have recognised this characteristic of the houses, pointing out that they “offered the right conditions for a life of strong communal and social interaction which they intended to lead.”¹³⁰ For example, the houses were semi-detached, which made it possible to intervene in their space by opening a door between them. Furthermore, the location of the houses at the bottom of a dead-end passage facilitated the appropriation of the immediate exterior spaces. The street thereby served as a playground for the children, and the facades of the houses were intervened as a result of the architects’ drawings. The families also shared an open back garden that the group called the Agora, where they constantly organised gatherings and celebrations. In this open-air space, the group carried out celebrations, painted murals, and installed sculptures by Claudio Girola.

¹³⁰ Raúl Rispera, ed., *Valparaíso School / Open City Group* (Basel: Birkhäuser, 2003), 8.



FIG. 1.10 “Greek party” celebrated by the members of the UCV Institute of Architecture and their families at the houses of Cerro Castillo. Viña del Mar, 1956. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

Communal life in Cerro Castillo went on like this for more than forty years, articulated by the comprehension of domestic space as the support of a collective realm. In these houses, the group experienced a life in common by taking care of “*lo en común*” as the foundation of their artistic and educational proposal. Key elements of this life in common were the hospitable dialogue of the guests at the table, the shared open-air and domestic spaces, and the invention of a temporary experience in the unity of life, work, and study from where architecture and teaching appeared as a destination of life together with others. This experience was gradually transferred to the school, nurturing a vision of the university that crystallised in the foundation of *Ciudad Abierta*. In this place, many of the elements articulating life in common in Cerro Castillo re-emerged and contributed to shaping the *Ronda*.

1.3 **Citizenhood: The Ciudad Abierta community**¹³¹

- 1 Formulation
- 2 Constitution
- 3 Construction
- 4 Inhabitation

1.3.1 **Formulation**

The preamble of Ciudad Abierta

To understand the nature of the *Ciudad Abierta* community –which is the experience where the notion of *Ronda* finally emerges– it is fundamental to examine the preamble of its formulation. Although it is not possible to affirm that *Ciudad Abierta* was somehow contained or cyphered in the previous experiences of the group, it is possible to recognise an insistent pursuit or drive of the school members: constructing a milieu in common. Before the foundation of *Ciudad Abierta*, this milieu in common was articulated as an expanded field –which went beyond the purely academic– provided by the triad of the community in Cerro Castillo, the UCV Institute of Architecture, and the PUCV School of Architecture and Design. This milieu was not a seed, a prefiguration – not even awareness– of the later existence *Ciudad Abierta*, but it did lead to a palpable mode of time that was only possible in the unity of life, work, and study. Accordingly, regardless of the contextual events that precipitated the foundation of *Ciudad Abierta*, the pursuit of an expanded milieu that was only possible in the unity of life, work, and study was an underlying drive or pulse among the group of professors. The pursuit of this milieu set in motion many of their experiences and crystallised in *Ciudad Abierta*. It is essential to understand this expanded milieu’s characteristics since the *Ronda* developed out of it, determining some of its essential singularities.

¹³¹ Some passages of this section were presented in the conference *Les années 1968 et la formation des architectes. Perspectives Internationales*. Paris, 15-16 May 2018: Oscar Andrade, “Ouverture vers une réalité Latino-Américaine. L’École d’architecture (UCV) et le mouvement de réforme de l’université en 1967 à Valparaiso au Chili,” in *Architecture 68. Panorama international des renouvelaux pédagogiques*, ed. A. Debarre, C. Maniaque, É. Marantz, J.-L. Violeau (Genève: MétisPresses, 2020), 191-201.

The advent of *Ciudad Abierta* took place in the mid-1960s, product of a series of events that converged in the PUCV School of Architecture and Design, leading its members to further a new idea of university and initiate a reform movement. The first element contributing to this new idea of the university was the transmission of the professors' expanded horizon –developed in Cerro Castillo and the UCV Institute of Architecture– as an experience inside the school. The professors carried out this experience to transgress the unidimensional academic nature reigning in the university. Contributing to an enrichment of the space of relations and scopes of the school, the professors integrated collective working and studying formats around concrete architectural projects, seminars addressing the contemporary artistic context of those years, practices of project-based research, and practices of communal life.¹³² Inside the PUCV School of Architecture and Design, professors and students thereby experienced that particular pursuit of shaping a community of life, work, and study.

A second element contributing to shaping this new idea of the university was a poetic vision of the South American continent formulated by Godofredo Iommi in 1964. The poet named this vision *Amereida* –the Aeneid of America– which asks about the continent's origin and destination, inviting the pursuit of an opening towards a possible Latin American reality.¹³³ The school members situated this opening at the very heart of their vision of the university, turning it into a larger poetic university project that catalysed the reform movement of 1967 and later formed the bases of *Ciudad Abierta*.

The internal reasons triggering the reform movement included the progressive loss of proximity between the school and the university. This proximity started during the rectorship of Fr. Jorge González Förster between 1951 and 1961, who led a process of university renovation, defining it as a project with a distinctive identity where “architecture was, at the time, the paradigm”.¹³⁴ Alberto Cruz refers to an atmosphere of vitality and complete dedication perceived during those years in every program at the PUCV, which provoked a general air of departure, of doing things “as though for the first time.”¹³⁵ According to Cruz, in different ways, everybody

¹³² These formats gave shape to the *Bottega*, which is further analysed in Chapter II.

¹³³ The poetic vision of *Amereida* is further developed in Chapter II.A.

¹³⁴ Rodolfo Urbina and Raúl Buono-Core, *Pontificia Universidad Católica de Valparaíso: desde su fundación hasta la reforma 1928-1973* (Valparaíso: Ediciones Universidad Católica de Valparaíso, 2009), 137. My translation; original: *Arquitectura era, por entonces, el paradigma*.

¹³⁵ Urbina and Buono-Core, *Pontificia Universidad Católica de Valparaíso*, 143. My translation; original: [...] *por primera vez [...]*

“understood that we were not behind the world, we were not chasing after the world, but we were moving forward, illuminating, preceding.”¹³⁶ In this context, the PUCV School of Architecture and Design was a unit that held a strong and independent position within the university due to González Förster’s support to the innovative artistic and educational project led by the group of founding professors.

The distancing between the school and the university started in 1964 with the arrival of a new rectorship that began an administrative restructuring and promoted the university’s reorientation under Christian humanist ideas.¹³⁷ In the eyes of the school members, this restructuring “cast a shadow over the purely academic,” reaching the point that “for them, the university in 1967 had another face.”¹³⁸ The school members perceived these administrative and structural changes as a threat to the university’s freedom of study, which led them to articulate a differing position on how a university should be. The divergent views on the university’s orientation added to economic problems and resulted in a conflict that sparked the need for the school members to declare their diagnosis and vision of the university in the manifesto of June 15, 1967.

On June 15, 1967, the professors and students at the PUCV School of Architecture and Design secluded themselves inside the faculty disowning the university authorities and making a public declaration of their manifesto. With this action, the school members initiated a movement that sought to re-originate –but not reform– the university. The distinction between the words reform and re-origination is key to understanding the nature of the manifesto. It reveals that the school members’ pursuit was not to improve or redress the already existing university but to think of an unprecedented possibility of it. The philosopher, Abel González, affirms that a fundamental characteristic of the 1967 manifesto is that it entered into the game of interpretations about the very idea of the university. Moreover, González understands the document as a “foundational text,” differentiating it from what could be considered a revolutionary manifesto, since it “does not call to change social or political structures, along the lines of Marxist hermeneutics, but rather to think

¹³⁶ Urbina and Buono-Core, *Pontificia Universidad Católica de Valparaíso*, 143. My translation; original: *Cada uno a su manera - dice Alberto Cruz- entendía y comprendía que no estaba detrás del mundo, que no iba en el “post” del mundo, sino que iba adelante, iluminando, antecediendo.*

¹³⁷ Arturo Zavala Rojas was rector of the PUCV between 1964 and 1968.

¹³⁸ Fabio Cruz, “Reforma Universitaria UCV 1967,” interview by Daniel Vial, *Archivo José Vial Armstrong / Fragmentos*, 1999, <https://www.josevial.cl/documex/reforma-universitaria-1967>. My translation; original: *Para la Escuela, la universidad del año 67 tenía otro rostro.*

about the American continent from the university standpoint."¹³⁹ For this reason, the manifesto did not indicate guidelines to implement in a future transformation of the university. Instead, it was an invitation to rethink it from a new origin.

The core invitation of the school members during the reform process was to conceive of a new community beyond the institutional framework, which would allow a new form of existence to develop based on the unity of life, work, and study:

The recognition of the situation forces us to question the university's very existence, especially as an institution. It also makes us question all of our forms of existence. From childhood to the end of university (the degree), young people live in parentheses because only later will they enter the full reality of life.

Is this not an actual dichotomy? It responds to a means of conceiving existence and the world.

It exists everywhere and in all political systems. It is that form, for example, that is in crisis. Now, under the light of freedom and a commitment to truth, it is necessary that life, work and study are no longer compartmentalised. In our opinion, what is in question in the contemporary university movements –explicitly or implicitly, consciously or subconsciously– are the very forms of existence. It is not about replacing one system with another, but rather a questioning of every system as a way of life.¹⁴⁰

¹³⁹ Abel González, "Charla sobre M15," (presented at Ciclo de charlas M15, Pontificia Universidad Católica de Valparaíso, Viña del Mar, May 6, 2011), 50. My translation; original: [...] *texto fundacional* [...] *No invita a un cambio de estructura social ni política, de manera de la hermenéutica marxista, sino a pensar desde la Universidad el continente Americano.*

¹⁴⁰ Godofredo Iommi, "De la Reforma," *Anales de la Universidad de Chile*, No. 150 (April-June 1969): 61-70. My translation; original: [...] *Este reconocimiento de la situación obliga a poner en duda la existencia misma de la Universidad como tal y, especialmente, como institución. Obliga, también, a poner en duda todas las formas de existencia en las que estamos. Desde la infancia hasta el fin de la Universidad (el título) el joven vive como entre paréntesis pues sólo más tarde entrará a la plena realidad de la vida. / ¿No es esa forma realmente dicotómica? Responde a un modo de concebir la existencia y el mundo. / Existe en todas partes y bajo cualesquiera sistemas políticos. Es esa forma, por ejemplo, la que está en crisis. Se trata, ahora, de que a la luz de la libertad, en la apuesta de la verdad, la vida, el trabajo y el estudio no se compartimenten más. A nuestro parecer lo que está puesto en tela de juicio de un modo explícito o implícito, consciente o inconscientemente, en los movimientos universitarios contemporáneos, son las formas mismas de existencia. No se trata de sustituir un sistema por otro sino que lo que se pone en duda es todo sistema como forma de vida.*

The invitation to re-originate the university to give course to a new way of existence was conceived of from a specific perspective: The American continent. For Abel González, the manifesto was about “the continent where we are; it is a foundational text on the subject of knowledge, research and teaching in relation to America so that America can say a word –so to speak– American.”¹⁴¹ The school members placed the question about the Latin American reality on a poetic vision of the continent known as *Amereida*, which was formulated some years earlier by Godofredo Iommi.¹⁴² Although the manifesto did not explicitly name this poetic vision, the truth is that it was a fundamental element supporting the ideas set forth in the document. The school members’ critical examination of the university was supported on fifteen years of experience constructing a “real community and concrete way of life integrated by masters, professors and students incessantly fighting to establish a place on American soil where the freedom to study and the opening towards what is our own [...] might be a reality.”¹⁴³ The complete proposal of the manifesto was literally grounded in a continent.

The fundamental question about the Latin American reality that supported the manifesto was also strongly linked to the conception of a new idea of university. Indeed, the manifesto accused that “Latin American universities were not capable of clarifying and consolidating their foundations to truly shed their internal colonial (dependent) nature,” which was recognisable in a history of imported ideologies and a lack of criticism and self-positioning as Americans.¹⁴⁴ The manifesto raised fundamental issues about the university models in Latin America, purporting the inexistence of real research and the absence of autonomy, which prevented the university from providing solid ground to tackle national issues, and even less, the Latin American reality.

¹⁴¹ González, “Charla sobre M15,” 51. My translation; original: [...] *con relación al continente en el que está, es decir es un texto fundacional nada menos que con relación al tema del saber, la investigación y la docencia con relación a América, que América diga una palabra por decirlo así Americana.*

¹⁴² See Chapter II.A.

¹⁴³ Godofredo Iommi, “Manifiesto del 15 de Junio 1967,” in *Fundamentos de la Escuela de Arquitectura Universidad Católica de Valparaíso 1971*, (Viña del Mar: Escuela de Arquitectura UCV, 1969) My translation; original: [...] *una comunidad real y concreta de vida formada por maestros, profesores y alumnos luchando sin paz ni tregua para instaurar en tierras americanas un lugar donde la libertad del estudio y la abertura hacia lo propio [...] sea una realidad [...].*

¹⁴⁴ Iommi, “Manifiesto,” My translation; original: [...] *las Universidades latinoamericanas no fueron capaces de esclarecer y cimentar sus propios fundamentos para zafarse realmente de su interno carácter colonial (dependiente).*

Faced with this crisis, the manifesto made a call to find the “courage to assume the risk and adventure of being what we can be” and open up to a possible Latin American reality.¹⁴⁵ The manifesto thereby established the bases of what the school members devised as a new and inevitable path:

We are already here, so let us move towards a different way of life and therefore of ‘university’. The School of Architecture of the Catholic University of Valparaíso has started down that path, whose base and –at the same time– horizon is America. Yes, as we understand it, America is genuine openness, absolutely contemporary for the first time.¹⁴⁶

Since academic and poetic ideas supported the manifesto of June 15, 1967, it had a positive reception across the university community. The historian, Raúl Buono-core, explains that the content of the manifesto “was not made from the political and ideological contingency of the time but it had a clear academic, university, and poetic foundation,” which is why students from other degree programs assimilated the process and saw it “more than a reform movement, as a real revolution.”¹⁴⁷ Consequently, most of the faculties adhered to the movement, which later expanded to the other eight Chilean universities.

In 1967 the movement took hold on a general level at the university, adopting a reformist character that focused on two central pursuits: the democratisation of the university’s form of government and the integration of scientific research in academia as the basis for education. The reform achieved the university’s democratisation by establishing a ballot system for the rector’s election –formerly elected directly by the church– and creating an Academic Senate composed of representatives of various faculties, whose “mission was to formulate the university policy.”¹⁴⁸

¹⁴⁵ Iommi, “Manifiesto,” My translation; original: [...] *coraje para conformarnos en el riesgo y la aventura de ser lo que podemos ser.*

¹⁴⁶ Iommi, “De la Reforma,” 61–70. My translation; original: [...] *Vamos, pues, ya estamos, hacia un modo distinto de vida y por ende de “Universidad”. La Escuela de Arquitectura de la Universidad Católica de Valparaíso ha comenzado ese camino. Camino cuya base y, a la vez, horizonte es América, sí, América, como la entendemos nosotros, es propiamente abertura. Es decir, por primera vez, absolutamente contemporánea.*

¹⁴⁷ Urbina and Buono-Core, *Pontificia Universidad Católica de Valparaíso*, 164–165. My translation; original: [...] *el contenido de ese documento no fue hecho desde la contingencia político-ideológica de la época, sino que tenía un fundamento claramente académico-universitario-poético [...] Más que un movimiento de Reforma fue una verdadera revolución [...].*

¹⁴⁸ Urbina and Buono-Core, *Pontificia Universidad Católica de Valparaíso*, 174. My translation; original: *La misión del Senado Académico fue formular la política universitaria.*

The reform attained the integration of research in academia through the creation of various institutes. These units aimed to make the university something more than a place of professional formation, transforming it into a place for the production of knowledge, a place from which the national reality's needs could be tackled.¹⁴⁹ In 1968, the reform successfully reached its primary objectives, agreeing on the new university statutes and electing a new rector.¹⁵⁰

By 1969, the university reform reached a significant degree of progress that was unfortunately interrupted by the Chilean political crisis of the 1970s. During the crisis, the university tried to maintain a voice that was free from political ideologies, providing a space for open debate and pluralism. However, the “progressive political polarisation” affecting the country finally reached the university due to the actions of political parties that mobilised the student associations, “unleashing deep rifts in its community that led to situations of great violence in late 1972 and 1973.”¹⁵¹ The poet, Godofredo Iommi, indicates how the original sense of the reform movement – and its understanding of the university– was affected by the process of politicisation, mistaking its course:

The political parties take positions, they politicise the University and attempt to exploit the movement by using the apparent obligatory link between university and society: study and practical utility. However, they do not realise –or do not want to realise– that it is precisely this link that is put in doubt and that we no longer understand the university as an institution within the game of other institutions. We now comprehend the university as a full social reality, and from this vantage point, its new and deep sense of autonomy.¹⁵²

¹⁴⁹ In this context, Godofredo Iommi, Alberto Cruz, Claudio Girola, and Francisco Méndez founded the Institute of Arts in 1968; further developed in Chapter II.B.

¹⁵⁰ The new rector was Raúl Allard Neumann, who occupied that charge between 1968 and 1973.

¹⁵¹ Urbina and Buono-Core, *Pontificia Universidad Católica de Valparaíso*, 202. My translation; original: [...] *profundas divisiones que hubo entre el alumnado que lo llevó a situaciones de gran violencia a finales de 1972 y durante 1973.*

¹⁵² Iommi, “De la Reforma,” 61–70. My translation; original: [...] *Los partidos políticos toman posiciones, politizan la Universidad, tratan de instrumentalizar el movimiento universitario utilizando para ello el aparente vínculo obligado entre Universidad y Sociedad, estudio y utilidad eficaz. Pero no se dan cuenta o no quieren darse cuenta que ese vínculo, como tal, es el que está puesto en duda, que no se entiende más la Universidad como una institución dentro del juego de otras instituciones, sino ella misma como una realidad social plena al par de cualquier otra. De allí el nuevo y profundo sentido de la autonomía.*

The fragmentation and instrumentalisation of the university community from the student bases meant losing its autonomy and possibility to formulate free thoughts in light of the crisis. In this scenario, the reform process fell into the “political game” of the contingency, losing its form and content to be “used only as a battle flag” to access political power.¹⁵³ Finally, with the arrival of the dictatorship on September 11, 1973, the reform definitively came to a halt as a result of the military intervention in the Chilean universities. The military junta dismissed the Academic Senate and the rector, appointing a military delegate in its place, who initiated a process of counter-reform, managing the university by centralising its control. With the university under monitoring and surveillance, this process reached its final denaturation.

1.3.2 Constitution

Although the dictatorship meant the end of the reform, the process that began in 1967 took an autonomous path within the PUCV School of Architecture and Design. With the public reading of its manifesto, the group had already set in motion the plans to accommodate its vision of life, work, and study. The school members took this step, understanding that the venture on which they had embarked did not depend on or intend to change the existing structures but began through a change in their own life. Fernando Pérez Oyarzun has also pointed out this peculiarity, indicating that “the members of the school would not be content with the idea of making incremental improvements to an established way of life; they chose instead to address this way of life directly, intent on changing its parameters and values.”¹⁵⁴ Therefore, the group’s project of conceiving of a place that would accommodate a way of life in unity with work and study continued to make progress under a certain unstoppable impetus that depended on nothing but the members themselves. As a result, the school members were determined to open multiple doors, options, and possibilities to shape what later became *Ciudad Abierta*.

¹⁵³ Cruz, “Reforma,” My translation; original: *Todo esto forma parte del juego político. [...] ellos querían tener una bandera de lucha, les importaba poco la reforma académica propiamente tal como académica. Lo que les interesaba como todas estas cosas en ese tiempo, era el poder político y si se podía tener más poder político de esa manera, felices de tenerlo.*

¹⁵⁴ Fernando Pérez Oyarzun, “The Valparaiso School,” *The Harvard Architectural Review*, Volume 9 (1993): 82-101

Indeed, by 1968 the members of the UCV Institute of Architecture were already searching for a physical place. The group considered acquiring some land in the neighbouring city of Reñaca with the idea of building a “palace”, defined by the professor, José Vial, as a “*pre-Ciudad Abierta*” initiative.¹⁵⁵ Simultaneously, the PUCV School of Architecture and Design organised the *Bottegas*, which consisted of collective working units integrated by professors and students. The *Bottega* was a first attempt to accommodate a means of existence based on the unity of life, work, and study. Moreover, it was a fundamental precedent to the group’s way of working in common later known as *Ronda*.¹⁵⁶ In the *Bottega*, the school members developed professional projects in common to raise the necessary funds to purchase the land and later build the first projects of *Ciudad Abierta*.

In parallel, between November 1968 and February 1969, Alberto Cruz and the poet, Edison Simons, departed on a Pan-American journey across the Americas, from Valparaíso to Vancouver. The aim of the journey was to “proclaim *Amereida*” by carrying out a series of *Phalènes*, presentations, encounters with professors, students, architects, poets, painters, sculptors, philosophers, and historians in multiple places along the Pacific shore.¹⁵⁷ Cruz and Simons carried out their journey, extending the invitation to “bring word to the review of *Amereida*” and to “bring work to the workshop of *Amereida* [...] bring and sing / in the round / that is bound from Alaska to Cape Horn / renew what is torn.”¹⁵⁸ Thus, the *Ciudad Abierta* project’s scale was certainly of continental magnitude, based on and projected onto a network that expanded the horizons of the Valparaíso region and Chile.

By late 1969, the members of the UCV Institute of Architecture established the bases of *Ciudad Abierta*. These bases were the backbone for a document called *Voto propuesto al Senado Académico* (Vote to the Academic Senate) presented in November to the Academic Senate amidst the debates about the new general policy of the university.

¹⁵⁵ Vial, *Bitácora del Instituto*. My translation; original: *Proyecto del Instituto de comprar terrenos en Reñaca y hacer un gran palacio (pre-ciudad abierta)*.

¹⁵⁶ The *Bottega* is further developed in Chapter II.C.

¹⁵⁷ Among some of the places visited in the journey were Valparaíso, Lima, Bogotá, Cali, Valle del Cauca, Panama City, Managua, Mexico City, Cuernavaca, Tula, Los Angeles, Irvine, San Francisco, Vancouver, and Seattle. Two encounters worth commenting were those with Ivan Illich and Robert Duncan, due to the familiar resonance of some of the group’s pursuits in Valparaíso with the CIDOC in Cuernavaca and the Black Mountain College in North Carolina: Godofredo Iommi et al., *Revista de poesía Amereida* (1969)

¹⁵⁸ Alberto Cruz, *Invitation to participate in the Amereida Review / The Amereida Workshop*. Sheet of paper. 1969, Serie Correspondencia y otros, Subserie Amereida 5.6. Archivo Fundación Alberto Cruz Covarrubias.

The Vote to the Academic Senate pushed forward a set of concrete proposals shaped to meet the re-origination of the university under the two core coordinates that were previously set forth in the manifesto of 1967: an opening towards a Latin American reality and the creation of a real community of life, work, and study.

What to do, then?

It seems to us that America has the basis to open and extend a position appropriate to the needs defined in the student movements. Universities, we believe, must take a decisive step to unite life, work, and study. They must move from being abstract or merely legal communities to be real communities of life, work, and study founded on freedom and genuine self-management; communities from where one does not graduate with a degree to then 'join' life. By building those forms of existence, universities will invent –with the highest rigour that is and continues to be the practice of freedom– new ways of living together. Forms that are congruent with the splendour and freedom that already shine in human studies and work, ranging from the arts to the great technologies. We do not require aggressive violence to take that step, nor do we need to postpone it while we first wait for society to change.¹⁵⁹

The five principles that guided this organization were: no favouring of any trade, non-accumulation of wealth and goods, non-institutionalisation of power as a domain, rejection of all aggressive violence, and the constitution of “a physical place where the unity of life, work and study, founded on freedom, might be possible”.¹⁶⁰

The Academic Senate never voted for this proposal, and the political situation progressively displaced these ideas from the debate. Thereby, the members of the PUCV School of Architecture and Design opted to move forward towards the undertaking of their proposals in complete autonomy.

¹⁵⁹ Iommi, “De la Reforma,” 61-70. My translation; original: [...] ¿Qué hacer, entonces? / Nos parece que América tiene base para abrirse y extender una posición adecuada a la necesidad que se esboza en los movimientos estudiantiles. Las universidades, creemos, deben dar un paso decisivo para aunar vida, trabajo y estudio. Deben pasar de ser comunidades abstractas o meramente jurídicas a ser comunidades reales de vida, trabajo y estudio fundadas en la libertad y la verdadera autogestión. Comunidades de las que no se egresa con un título para “incorporarse” a la vida. Es construyendo esas formas de existencia que ellas inventarán, con el más alto rigor que es y sigue siendo la práctica de la libertad, los nuevos modos de convivencia. Modos que acuerden con el esplendor y la libertad que ya luce en el estudio y en la obra humana desde las artes hasta las grandes tecnologías. Para dar ese paso no se requiere de ninguna violencia agresiva y menos aún de una postergación a la espera que mude, antes y en ese sentido, la sociedad.

¹⁶⁰ Godofredo Iommi, “Voto propuesto al Senado Académico 1969,” in *Fundamentos de la Escuela de Arquitectura Universidad Católica de Valparaíso 1971*, (Viña del Mar: Escuela de Arquitectura UCV, 1969) My translation; original: [...] un lugar físico donde la Unidad de vida, trabajo y estudio, fundada en la libertad, sea posible.

In January 1970 –two months after the presentation of the Vote to the Academic Senate– the members of the PUCV School of Architecture and Design carried out the constitutive meeting of *Ciudad Abierta*.¹⁶¹ Thirty-five initial members constituted the organisation under the legal figure of a co-op named Cooperativa de Servicios Profesionales Amereida Ltda. The co-op received its official approval of existence on March 30, 1970 with its publication in the official gazette, *Diario Oficial de la República de Chile*. A set of bylaws defined the cooperative's initial objectives, which shared the general guidelines of the proposals set forth in the Vote to the Academic Senate.¹⁶² The first objective of the cooperative described the principles that shaped the central pursuits of *Ciudad Abierta*:

The organisation of a community of life and work based on the intrinsic equality of intellectual and manual activity; the absence of profit; pluralism in the social conception; the rejection of power as a domain of some over others; hospitality; the rejection of aggressive violence; study, creation, and peace. The cooperative intends, to build a physical milieu, in the coastal area of the Province of Valparaíso, where the communal unity of life, work, and study, conceived in freedom, might be possible.¹⁶³

¹⁶¹ There are different explanations on why the group chose the name “Ciudad Abierta”, which at some point of its formulation was also proposed as “Ciudad Libre”. One of the possible origins of this name is related to the poem *Der Gang Auf's Land* by the German poet Friedrich Hölderlin, which starts with the invitation: “Komm! Ins Offene, Freund!”. These words guard the bases of the poetic proposal of Iommi and its poetry of *Ha-Lugar*, and indeed Hölderlin's poem was read during poetic acts celebrated for the opening of the terrains, which were supposed to take place for the bicentenary commemoration of the German poet's birth the 20th of March of 1970. The other possible origin of the name “Ciudad Abierta” came from the name given to the cities without military defences during the second world war. It is most probable that both origins coexisted and contributed to shaping the name.

¹⁶² In 1998, the legal figure of a Cooperative of Professional Services Ltda. was changed into its current form of a nonprofit organisation: The Cultural Corporation *Amereida* (*Corporación Cultural Amereida*). Throughout these successions of figures, the body of principles of the cooperative served as a base for the cultural corporation, presenting some variations such as the addition and reformulation of some ideas, preserving the general orientation of the statutes. Together with the written statutes, other principles that belong to an oral tradition are also strongly present in the group, such as the fundamental principle of non-private property.

¹⁶³ Cooperativa de Servicios Profesionales Amereida LTDA., *Estatutos* (Viña del Mar: Imprenta Lourdes, 1971), 1. My translation; original: [...] *La organización de una comunidad solidaria de vida y de trabajo fundada en la igualdad intrínseca de la actividad intelectual y manual; la ausencia del lucro; pluralismo en la concepción social; el rechazo del poder como dominio de unos respecto de otros; la hospitalidad; el rechazo a la violencia agresiva, el estudio, la creación y la paz. / La cooperativa se propone, construir un ámbito físico, en el área litoral de la Provincia de Valparaíso, en donde la unidad comunitaria de vida, trabajo y estudio, concebida en la libertad, sea posible.*

The principles and ideas around which the community of *Ciudad Abierta* came together, provided nuances or accents that determined the formulation of the *Ronda*. The first and perhaps most important one was the understanding that a new way of life –freed from the university’s institutional framework– was required to give way to a more complex milieu that gathered the spheres of life, work, and study. In this entirely new comprehension of the university as a community of life, the school members ventured with *Ciudad Abierta* to invent “new ways of living together.”¹⁶⁴ This aspect is essential for understanding the *Ronda* since it reveals that it was not conceived as a working methodology. Rather, it is a way of gathering around a venture in common in the unity of life, work, and study. This unity makes it possible to experience the *Ronda* on a continuous temporal plane, without any fragmentations or any external determinations more than the will to build a world together with others. Indeed, the difference that the group made between an “abstract or merely legal” community and a community “of life, work, and study” is vital to grasp the transitory nature that gave rise to *Ronda*, which unfolds in the uninterrupted continuity of life.¹⁶⁵ Hence, the *Ronda* takes place during an after-dinner conversation, while studying at night, when celebrating birthdays or funerals, during a walk around a construction site, or when picking up a shovel, hammer, or saw and getting to work. All of this, in the company of others.

Along with this crucial element, the principles of *Ciudad Abierta* also provided a critical framework where the experience of the *Ronda* unfolds. For example, the principle of “not favouring any trade” entails the idea of convening all trades for the conception and construction of *Ciudad Abierta*.¹⁶⁶ Thereby, the *Ronda* not only summons architecture and design, but it convokes every human trade. Another characteristic of the *Ronda* outlined in the community’s principles is the basis of an “intrinsic equality of intellectual and manual activity” that situates the *Ronda* in a broad creative arc from the conception to the materialisation of a piece of work.¹⁶⁷ Furthermore, in the *Ronda*, this equality reached its maximum expression in the experience of thinking and doing in unison, while designing and constructing the buildings in-situ. Finally, perhaps one of the principles that acquired greater importance in the conception, construction, and way of life in *Ciudad Abierta* was

¹⁶⁴ Iommi, “De la Reforma,” 61–70. My translation; original: [...] *los nuevos modos de convivencia*.

¹⁶⁵ Iommi, “De la Reforma,” 61–70. My translation; original: *Las universidades, creemos, deben dar un paso decisivo para aunar vida, trabajo y estudio. Deben pasar de ser comunidades abstractas o meramente jurídicas a ser comunidades reales de vida, trabajo y estudio fundadas en la libertad y verdadera autogestión*.

¹⁶⁶ Iommi, “Voto propuesto al Senado,” My translation; original: *El no privilegio de ningún oficio*.

¹⁶⁷ Amereida LTDA., *Estatutos*, 1. My translation; original: [...] *la igualdad intrínseca de la actividad intelectual y manual* [...].

the principle of hospitality, which also had profound implications in the *Ronda*. This principle marked the *Ronda* in terms of being an experience of hospitality in creativity, meaning that the participants take care of the constant incorporation of the other into their own discourse, where everyone can speak, and everyone is heard. The notion and experience of the *Ronda* were directly informed by the bases of the community, establishing a creative environment from which *Ciudad Abierta* was constructed, by convoking all human trades, bringing together intellectual and manual labour, and exerting hospitality.

Under these principles, the cooperative bought the land to build *Ciudad Abierta*, consisting of a 270-hectare area on the edge of the Pacific Ocean, sixteen kilometres north of Valparaíso.¹⁶⁸ The land is divided by a road into a lower and a higher part. The lower part extends along the beach of Ritoque, a vast dune field, and the wetlands of the estuary of Mantagua. The higher portion of the land is a plateau formed by hills, gorges, native forests, and meadows. In this place, the members of the PUCV School of Architecture and Design embarked on the construction of *Ciudad Abierta*, which before any materialisation, required the construction of a collective will to give course to the poetic vision of the American continent in a real community of life, work, and study.



FIG. 1.11 Members of *Ciudad Abierta* constructing the first facilities: the construction site and the igloo. *Ciudad Abierta*, ca. 1972. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

¹⁶⁸ A key aspect related to the acquisition of the terrains was the Chilean Agrarian reform process initiated during the government of Jorge Alessandri, deepened during the government of Eduardo Frei Montalva, and continued during the government of Salvador Allende.

1.3.3 Construction



FIG. 1.12 Act of the opening of the land. *Ciudad Abierta*, 1971. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

The members of *Ciudad Abierta* opened the land with the celebration of a series of poetic acts, which are collective poetic games guided by the poets.¹⁶⁹ The opening poetic acts took place as a series of games, departing from the city of Viña del Mar and heading for the land of *Ciudad Abierta*. The group celebrated these poetic acts “to manifest the architectural foundation of *Ciudad Abierta*.”¹⁷⁰ After these took place, the group discussed and interpreted these poetic acts,

¹⁶⁹ The formulation and practice of “poetic acts” is further developed in Chapter II.A.

¹⁷⁰ Godofredo Iommi, *Ciudad Abierta – Agora 7.1.1971* (Viña del Mar: Ciudad Abierta, 1971) My translation; original: [...] a fin de poder por ello manifestar el fundamento arquitectónico de la Ciudad Abierta.

shaping a set of creative principles known as the “Architectural points of departure of *Ciudad Abierta*” (*Partido arquitectónico de Ciudad Abierta*).¹⁷¹ This group of principles are conceptual constructs that inquire about the condition of *Ciudad Abierta* as a place in the South American continent as poetically revealed by *Amereida*. Therefore, the “architectural points of departure” aimed to place every project in relation to the continent, in an effort to conceive of and construct works of architecture and art that can be genuinely American. Every project built in *Ciudad Abierta* integrates the continental magnitude by freely and creatively considering these points of departure as part of its proposal. *Amereida*, or the poetic vision of the Latin American continent, thereby provides a framework or foundation –an American sustenance– from which the work of every human trade originates.

The “Architectural starting points of *Ciudad Abierta*” are three: the Own North, the Neither Back Nor Front, and the Axis-Stake. The first principle was the proposal of the Own North. This notion proposed that *Ciudad Abierta* and its projects were to be thought of and traced from a new orientation revealed in *Amereida* by the constellation of the Southern Cross, which indicated the southern pole as the South American true north. Beyond a geographical orientation, this principle called for a position that embraced the southern condition and coordinates, taking the south as a state or way of being, doing, and thinking.¹⁷² The second principle was guided by the idea of creating a relationship –Neither Back Nor Front– between the maritime expanse of the Pacific Ocean and the interior expanse of the South American continent. This notion proposed that the vast “inner sea” of the continent and the Pacific Ocean should be seen in a relationship of equivalence and not treated as options.¹⁷³

¹⁷¹ Iommi, *Ciudad Abierta – Agora*.

¹⁷² This pursuit is familiar with that of the Escuela del Sur of the Uruguayan painter Joaquín Torres García. “I have called this ‘The School of the South’ because, in reality, our north is the south. There must not be north for us, except in opposition to our south. Therefore, we now turn the map upside down, and then we have a real idea of our position, not as the rest of the world wishes. The point of America, from now on, forever, insistently points to the south, our north.” Joaquín Torres García, *Universalismo Constructivo 2* (Madrid: Alianza Editorial, 1984), 193. My translation; original: *He dicho Escuela del Sur; porque en realidad, Nuestro norte es el Sur. No debe haber norte, para nosotros, sino por oposición a nuestro Sur. Por eso ahora ponemos el mapa al revés, y entonces ya tenemos justa idea de nuestra posición, y no como quieren en el resto del mundo. La punta de América, desde ahora, prolongándose, señala insistentemente el Sur, nuestro norte.*

¹⁷³ Iommi et al., *Amereida*, 23. My translation; original: *mar interior*.

Finally, the third idea was to conceive of orientation as an Axis-Stake, which was not physical, nor did it connect two points, but rather it referred to the vertical establishment of the American continentality after the celebration of a poetic act to open the place.¹⁷⁴ The Axis-Stake is the invention through which the group determines the origin –orientation– of any project built in *Ciudad Abierta* with the celebration of a poetic act in the place. Thus, the poetic word opens the place indicating the project's origin as a free possibility arising from the poetic game. To better understand the idea of the Axis-Stake, it is useful to refer to the moment in which this principle emerged, during a poetic act on a rocky islet facing the grounds of *Ciudad Abierta*:

Alberto [Cruz] reorganised the orientation. It was necessary to locate the points of orientation for the land on this island. In a certain confusion, we asked him to give an indication. Alberto, somewhat surprised, and in a fatal distraction, said: 'Here'. We all looked at each other without understanding. 'Here', Alberto repeated. The four signs that we carried (lamps with hanging sails of different colours) gathered there. 'Here it is' – the place that is not a place. Nothing to do, then, with the 'directions' (the four known cardinal points). Nothing to do with the climatic or solar 'functionalisms'. The place that is not a place. The point (to call it in a known way); which is not at the centre of a periphery, which is not established from an area, ups and downs, or directions. It arises from a concrete and precise poetic situation. [...] Four cardinal points? No! no more than one, and the others work in accordance with this. Plainly: what has been said is then here, concretely. I cannot say what it is. A means of appearance that restitutes the sea, the clouds, the birds, the human beings. It is from the act of hoisting the sails, of the visible possibility behind some white crags after the mainland, until opening the land, in this way the architectures are born.¹⁷⁵

¹⁷⁴ Iommi, *Ciudad Abierta – Agora*.

¹⁷⁵ Godofredo Iommi et al., "Pindare," *Revue de Poésie*, No. 40 (February 1971): 160-64 My translation; original: [...] Alberto réordonnait l'orientation. Il fallait situer dans cette île les points d'orientation pour la terre. Dans un certain désarroi on lui demande de signaler. Alberto quelque peu surpris, et dans une fatale distraction, dit: « Ici » Tous se regardent sans comprendre. « Ici », répète Alberto. Les quatre signes que nous portions (des lampes avec des voiles accrochés de différentes couleurs) se sont réunis là. « Ici soit » — le lieu qui n'est pas un lieu. Rien à voir, alors, avec les « directions » (les quatre points cardinaux connus). Rien à voir avec les « fonctionnalismes » climatiques ou solaires. Le lieu qui n'est pas un lieu. le point (pour l'appeler de quelque façon connue); qui n'est pas au centre d'une périphérie, qui n'établit pas à partir d'une superficie des hauts et des bas ou des directions. Il surgit d'une concrète et précise situation poétique. [...] Quatre points cardinaux? Non! Mais pas davantage Un. L'un est fonction des autres. Simplement: ce qui a été dit est depuis ici, concrètement. Je ne peux pas dire ce que c'est. Un mode d'apparition qui redonne la mer, les nuages, les oiseaux, les êtres humains. Et à partir de l'acte de hisser les voiles, de la chance visible derrière quelques rochers blancs depuis la terre, jusqu'à ouvrir la terre, ainsi naissent les architectures.

The Axis on a Stake stance was the basis behind the plan of land occupation known as the “sectional plan.” This plan consisted of a large Agora contained by facades of dwellings (*Hospederías*).¹⁷⁶ Nevertheless, this general plan was proposed as a calculation to accommodate the non-planned, making it possible to construct *Ciudad Abierta* during the unexpected course of the successive poetic acts that they originate from. Accordingly, through this course of poetic acts, new points are gradually revealed. The group conceptualised this approach under the idea of “the unpunctual,” which makes it possible to trace an open figure so that “the invention of the axis on a stake with its space that is neither back nor front could be accommodated and constructed in the land.”¹⁷⁷ A way to understand the “unpunctual” would be to acknowledge that in *Ciudad Abierta* it is not possible to determine a proper city centre, because its centre resides in the word. In this sense, the city’s centre manifests every time the poets utter the poetic word that gives course or commences the city.

In 1971 the members of *Ciudad Abierta* prepared the installation of a construction site, which enabled the construction of the first projects in 1972. The financial resources for construction projects and land maintenance and governance came from the group members and occasional help from friends who supported this creative undertaking.¹⁷⁸ The pursuit of this financial autonomy responds to the group’s constant care to preserve its creative freedom. Alberto Cruz expressed that this freedom was achieved through this pursuit of autonomy and that *Ciudad Abierta* “has been carried out with our means and built with our own hands. We can therefore proceed without appraisals or commitments to third parties, and we stand in absolute purity before our conception.”¹⁷⁹ Moreover, the members of *Ciudad Abierta* avoid committing their projects to any external cause whose meaning could distract from their works and prevent the possibility of invention and opening towards a novel and unknown field revealed during the poetic act. Accordingly, through the primordial preservation of complete freedom of study and creative experimentation,

¹⁷⁶ The Agorae and the *Hospederías* are developed in Chapter I.D.

¹⁷⁷ Architectural drawings and text, *Las Hospederías de la Ciudad Abierta*, Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile. My translation; original: [...] *lo impuntual* [...] *Para que la invención del eje-estaca con su espacio sin revés ni derecho pueda ubicarse y construirse en el terreno.*

¹⁷⁸ Years later, *Ciudad Abierta* started providing services to the university, also receiving its financial support.

¹⁷⁹ Alberto Cruz, “Ciudad Abierta / Amereida,” *Revista Summa – Revista de arquitectura tecnología y diseño*, No. 214 (1985): 82-83. My translation; original: [...] *la hemos llevado adelante con nuestros propios medios y edificado con nuestras propias manos. Pues de dicho modo podemos proceder sin miramientos ni compromisos con terceros, y venir a quedar desnudos ante el orden mismo que concebimos.*

the members of *Ciudad Abierta* aim to remain faithful to the indications of poetry and avoid the manipulation of their works. After 50 years, the group still carries out the construction of *Ciudad Abierta* from listening to the poetic word, which reveals the possibilities of this city by indicating the origin of every work. From this poetic indication, the human trades dedicated such a possible reality to its construction. The poetic endeavour of *Ciudad Abierta* became an intergenerational artistic venture sustained by its residents –today around forty– together with the vital participation of the professors and students at the PUCV School of Architecture and Design, as well as guests and friends.

1.3.4 Habitation

By 1972 the first public projects of *Ciudad Abierta* were built, which allowed the arrival of a pioneer group of inhabitants who settled on the land. The first inhabitants of the *Ciudad Abierta* were Ana Paz Yanes and Boris Ivelic, who built an igloo next to the construction site in 1972.¹⁸⁰ The first inhabitants made it possible to take care of the construction facilities. Later, the first public projects were built such as the *Sala de Música* (Music Hall), the *Agora de Tronquoy*, the *Agora de los Huéspedes* (Guest Agora), and the *Palacio Viejo* (Old Palace). By 1974 these first public projects enabled the arrival of the second inhabitants, who were two poets. The poet, Carlos Covarrubias, and his family arrived to occupy the *Palacio Viejo*, and the poet Ignacio Balcells and his family occupied the *Sala de Música*. In the years that followed, between 1974 and 1980, the group worked intensively to build many structures, including dwellings that were called *Hospederías* (lodges). The first *Hospederías* were the *Hospedería de los Banquetes*, *Hospedería Pie de Cruz*, *Ala de Hospederías* (or la Alcoba), *Hospedería de la Puntilla*, *Hospedería de la Entrada*, and a first version of the *Hospedería del Errante*. More inhabitants arrived at these *Hospederías*, moving from one to another to occupy them as the constructions finished. Of this first generation of inhabitants, who were fundamentally the families of a young generation of professors at the school, some still have residency in *Ciudad Abierta*, others have left, and others returned.

¹⁸⁰ Today, after 47 years, this couple still lives at the terrains in the *Hospedería de la Entrada*.



FIG. 1.13 In the foreground, the construction site of the *Hospedería de la Entrada*, followed by the infrastructure of the construction workshops with its curved roofs, and in the background, the water towers. *Ciudad Abierta*, ca. 1973. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 1.14 Members of *Ciudad Abierta* outside the *Sala de Música*. *Ciudad Abierta*, 1991. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

The comings and goings at *Ciudad Abierta* follow the natural course of life and its unexpected events. The second generation of inhabitants arrived in the 1990s with their families, who were also professors at the PUCV School of Architecture and Design. Along with them but to a smaller degree, some of the children of the first generation of inhabitants who chose to participate in the artistic endeavour of *Ciudad Abierta* also stayed, as well as people who studied at the school but were not necessarily professors. In the 2010s, the third generation of inhabitants arrived. This last generation did not have a relationship with *Ciudad Abierta* from the school or through family bonds; they built a relationship with the place from their interest in the project. The arrival of this third generation also broadened the field of trades present in the community –initially composed mostly of poets, architects, and designers– with disciplines such as dance, biology, history, and music. Today, after almost 50 years, all these three generations coexist on the land. Likewise, following the natural course of life, the founders, members, and relatives of the group who have died are buried in the cemetery of *Ciudad Abierta*.

The dynamics of continuity and renovation of these different generations of inhabitants can reveal the *Ciudad Abierta* community's nature, namely, the commonality that holds them together. For example, most of the children who grew up in *Ciudad Abierta* went on to lead their adult lives in other places without participating directly in their parents' artistic and poetic project. This fact is not circumstantial, but it was consciously pursued at the beginning of *Ciudad Abierta*. Decisions such as not building a school ensured that the children's daily lives would develop like those of any other inhabitant in the area who works or studies in the surrounding urban centres. As a result, childhood in this place does not entail any disconnection with society and does not represent any significant difference with

the experience of a child who grows up in a rural area. Perhaps, the most significant difference for most of the children who grew up in *Ciudad Abierta* was living next to nature and being surrounded by experimental architecture and art. Therefore, being born in this place does not imply a life destination.

The few children who have remained in *Ciudad Abierta* have chosen this option out of a vocation to the trade, that is, they have built a creative relationship with the place. Likewise, the arrival of new inhabitants is mostly associated with their interest in building a creative bond with the poetic venture of *Ciudad Abierta*. In this way, the community diversifies, even if it has not grown significantly in numbers over the years. The discontinuity of inhabitants related to family ties reveals that blood or birthplace does not determine the nature of the *Ciudad Abierta* community's bond. Conversely, the arrival of inhabitants responding to the vocation of work reveals that the bond is supported on that creative willingness to conceive of their trade from a relationship with poetry. Thus, the common thread in this community is not defined by shared political or religious ideologies or common causes such as ecologic or social struggles. Nor is it the family, nor the roots to the land, not even friendship. The community is politically and ideologically diverse. The core commonality within the members of *Ciudad Abierta* is that creative openness to carry out their trades in a relationship with poetry.



FIG. 1.15 Ingrid Jongman in the *Vestal del Palacio Viejo*. *Ciudad Abierta*, 1974. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 1.16 María Blanca Mastrantonio in the exterior of the *Hospedería de la Entrada*. *Ciudad Abierta*, 1982. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

The poet, Godofredo Iommi, named the collectivity of the school and *Ciudad Abierta* “a community of doves” (*pueblo de palomas*) understood from that fundamental relationship between poetry and trades. Iommi took this name from a figure of the dispersing flock present in Rimbaud’s poem *Le bateau ivre*: “L’Aube exaltée ainsi qu’un peuple de colombes” [Dawn exalted like a community of doves].¹⁸¹ Godofredo Iommi used this name, giving it the sense of a community who gather

¹⁸¹ Arthur Rimbaud, *Œuvres complètes* (Paris: Gallimard, 1972)

around to hear the poetic word as an inaugural one and thus a starting point from which the multiple trades of humans set out to create a world. A community of doves would then be the collectivity of the school and *Ciudad Abierta* understood as a poetic community. In this sense, this community is a large *Ronda* that crosses generations. The multiple works of art, design, and architecture of the group bear witness to this expanded *Ronda*.

To illuminate the relationship between the poetic word and the construction of the world –like Heidegger– Godofredo Iommi referred to the passage in Arthur Rimbaud’s letter to Paul Demeny on May 15, 1871. In this letter, the French poet states that “in Greece, as I mentioned, poems and lyres turned action into rhythm. [...] Poetry will no longer beat within action; it will be before it.”¹⁸² The words of Rimbaud were key to Iommi’s poetic proposal. Iommi proposed the possibility of the rhyme between word and action: “as we tried to hear the poetic word, Rimbaud warned us that in the times of the Greek, the word rhymed with action and today precedes it; however, the rhyme could happen –here and now– if a community of doves were to try.”¹⁸³ Accordingly, for the poet, those who participated in the poetic venture of *Ciudad Abierta* were a community of doves, gathered precisely around this attempt to rhyme the word with action, that is, poetry and trade.

The flock figure in “a community of doves” gave way to another name, “a community of starlings.” This second bird metaphor for the collectivity of *Ciudad Abierta* and the school was mainly present in the lectures and writings of Alberto Cruz. He took this figure from poetic references from Godofredo Iommi.¹⁸⁴ The figure of “a community of starlings” entailed an idea of complexity. These birds fly in a swarm, a transforming cloud that has a route in common, and each bird inside the group moves simultaneously along an individual path:

¹⁸² Arthur Rimbaud, *Rimbaud Complete. Volume I: poetry and prose*, trans. Wyatt Mason. (New York: Modern Library, 2003), 367–369. Other translations use “ahead of it” for Rimbaud’s “*elle sera en avant*.”

¹⁸³ Godofredo Iommi and Alberto Cruz, “Ciudad Abierta: De la Utopía al Espejismo,” *Revista Universitaria*, no.9 (1983): 17–25. My translation; original: *Es que la palabra poética que intentábamos oír, nos advertía con Rimbaud que en tiempos de los griegos la palabra rimaba a la acción y hoy la antecede; sin embargo, la rima podría acaecer –ahora y aquí– si un pueblo de palomas lo intentase.*

¹⁸⁴ In 1986 Godofredo Iommi composed a poem entitled *Estorninos*, which was published as a poem and displayed in act some years later in 1992 for the inauguration of the 40th anniversary of the School of Architecture and Design PUCV in *Ciudad Abierta*. Likewise, Iommi also discussed the comparison that the Comte de Lautréamont made between the fly of the starlings and his poetry, developing the idea of complexity.

Lautreamont died young, a complete unknown to his contemporaries. His steps are of an intensity yet to be fulfilled. Ducasse not only proposes the lineal rupture of the sentence but a multiple state of a complete function. Poetry is compared to the flight of starlings. The flock of birds flies in and out of a spherical pattern. Within this sphere, the birds cross it incessantly in all its diameters to the degree that if you look at a bird you might think that none move forward and yet, within that multiplicity of paths the sphere moves forward.¹⁸⁵

The starlings convey an idea of multiplicity in the many paths that together make up a whole. For the group, this figure entails the possibility of being singular and plural at the same time. Alberto Cruz synthetically linked the metaphors of the birds and the comprehension of a poetic community to describe what the notion of “a community” meant within the context of the school and *Ciudad Abierta*:

Amereida sings her song at a time when the poetic word does not rhyme with action, as happened once in Greece – warns Rimbaud. Today the poetic voice goes ahead. However, a community of doves can attempt the rhyme. The poet points out: the doves are starlings, birds that fly vertiginously in dense flocks in a zigzag pattern, intersecting with the most incredible precision between them all.¹⁸⁶

¹⁸⁵ Godofredo Iommi, “Hay que ser Absolutamente Moderno,” in *Cuatro Talleres de América en 1979*, (Viña del Mar: Escuela de Arquitectura UCV, 1982) My translation; original: [...] *Lautreamont murió adolescente. Desconocido absoluto para sus contemporáneos. Sus pasos son de una intensidad todavía por cumplirse. Ducasse no sólo propone la quiebra lineal de la frase, sino un estado múltiple de una función completa. La poesía se compara al vuelo de los estorninos. La bandada de pájaros vuela conformando y deformando una esfera. Dentro de ella los pájaros la cruzan en todos sus diámetros, sin cesar, al punto que mirando un pájaro se pudiera pensar que nadie avanza y sin embargo, dentro de esa multiplicidad de trazos la esfera se desplaza.*

¹⁸⁶ Alberto Cruz, *Cuadernos*. Notebook. 2005, Serie Escritos Continuos, Subserie Cuadernos Empastados C.E. – 7. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: *Pueblo / Amereida entona su canto en un tiempo en que la palabra poética no rima a la acción, como aconteció por única vez en Grecia – advierte Rimbaud. Hoy la voz poética va delante. Sin embargo un pueblo de palomas puede intentar la rima. El poeta señala: las palomas son estorninos, pájaros que en densas bandadas vuelan vertiginosamente en zigzag entrecruzándose con la mayor precisión todos con todos. Los ‘estorninos’ es una secuencia de poemas cuyo ‘ha lugar’ ‘da curso’.*

The figure of “a community of doves” used by Iommi conveys one of the *Ronda*’s central characteristics: it takes place in the relationship between poetry and trades in the attempt to rhyme the word with action. Thus, the *Ronda* participants set up to make a world by hearing the poets’ voice as an opening. Furthermore, the second figure of “a community of starlings” entails more particular characteristics of the *Ronda* related to the swarm’s nature and the idea of a multiplicity of individual paths with a route in common. Likewise, in the *Ronda*, each participant contributes with its singularity, which converges into a work in common. This figure, which enables the coexistence of the singular and the plural, is one where the intersections are crucial points of encounter or exchange, where the self is crossed by the other.

The comprehension of the relationship between poetry and trades from the figure of a community indicates that for the members of *Ciudad Abierta* and the school, the act of hearing the poetic voice must be carried out in company, in other words is, not alone. The configuration of “a community of starlings” –those who attempt to rhyme word and action– opens to a particular temporary experience in common. This temporality emerges precisely from the attempt of hearing the poetic voice as an inaugural one and involves being in the present. Patricio Cáraves referred to this present as a “tempo”, which unfolds on each poetic act and it is merely the moment of the uttering of the poet’s words.¹⁸⁷ Thus, the relationship with poetry brings a “tempo” experienced as a pulsation that beats in each renewed attempt of hearing the poetic voice. This “tempo” is a temporality that accompanies or happens together with the unity of life, work, and study; however, it is poetic in nature. Thus, the community of *Ciudad Abierta* experiences this double temporality, and the *Ronda* passes between the two. The *Ronda* requires and falls on these two temporalities: that of the uninterrupted continuity of life, work, and study, and that “tempo” that beats on each present moment of the poetic word.

¹⁸⁷ Cáraves, “La Ciudad Abierta,” 130. My translation; original: *A este tiempo inventado lo llamamos “tempo” poético. De este modo, es el Poeta el que inaugura el tempo, ya no en fracción cronológica, sino que corre en una continuidad de la palabra; de lo nombrado.*



FIG. 1.17 Celebration of Alberto Cruz's 80th anniversary at the *Mesa del Entreacto*. *Ciudad Abierta*, 1997. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 1.18 Wedding Vergara-Ramírez at the open-air chapel of *Ciudad Abierta*, 1982. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 1.19 Irina Ivelic's 9th birthday celebration in the *ingloo*. *Ciudad Abierta*, 1983. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 1.20 Communal lunch at the *Hospedería del Errante*. *Ciudad Abierta*, 2009. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 1.21 Funeral of the founding professor, Arturo Baeza, at the *Ciudad Abierta* Cemetery, 1981. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

1.4 Coda: Spaces and practices of consent and hospitality¹⁸⁸

The next section provides an in-depth review of a particular aspect of the communities analysed in this chapter. This section accompanies the chapter's central theme like a coda, reviewing a complementary dimension that, although it is part of the body of work, it could also be considered an appendix with certain autonomy. In this sense, it is a nuance that looks deeply at specific terms, spaces, and practices linked to the communities of life previously examined in this chapter.

1.4.1 The Agorae

A city does not finish, but begins, with its Agora. Nevertheless, we do not know what the Agora is; the one of today, of course. The impulse of Le Corbusier died in this crossroads. The 'heart' of the city has never been, and will never be, the simple meeting place of different activities. The heart is much more than an organ. This '*Ciudad Abierta*' begins with its Agora. Indeed, life, work, and studies are, in fact, the re-creation itself. The Agora, we then say, will be located at the edges. Not in the so-called 'dry land'; it will be in the great dune and the sea. There is no longer any value in an above or a below, only emerging reality.¹⁸⁹

¹⁸⁸ Some passages of this section were presented in the conference *Activism at Home: Architects' own houses as sites of resistance*. Manchester, 15-16 January 2018: Oscar Andrade and Patricio Cáraves, "Living as a Guest: The Hospederías of Ciudad Abierta, Chile," in *Activism at Home: Architects dwelling between politics, aesthetics and resistance*, ed. Isabelle Doucet and Janina Gosseye (City: Jovis Verlag, 2021), 223-234.

¹⁸⁹ Iommi et al., "Pindare," 165-66. My translation; original: [...] *Une ville ne finit pas, mais commence, par son agora. Mais nous ne savons pas ce que c'est que l'agora; celle d'aujourd'hui bien sûr. Dans ce carrefour est mort l'élan de Le Corbusier. Le «cœur» de la ville n'a jamais été et ne pourra pas être la simple réunion d'activités différentes. Le cœur est beaucoup plus qu'un organe. Cette «ville ouverte» commence avec son agora. Mais vie, travail et études sont en vérité la ré-création même. L'agora, nous disons donc, sera située aux bords. Non dans ladite «terre ferme»; elle sera dans le grand sable et la mer. Il n'y a déjà plus de valeur d'en haut ou d'en bas, seulement réalité émergente.*

Ciudad Abierta was proposed to be a city from its inception as soon as it gives rise to public life. For the members of *Ciudad Abierta*, the primary condition supporting public life is hospitality, under the fundamental idea that “to live publicly is to talk and to talk is first and foremost to have the capacity to hear the other. In this way, someone may truly become the guest of another. This hospitality, simple but radical, demands architecture, as it demands the splendour of every trade.”¹⁹⁰ Accordingly, in *Ciudad Abierta* hospitality was set forth as a form of daily life, making it possible for public life to exist from living as a guest. Because of this, *Ciudad Abierta* is intended for anyone with the willingness to live as a guest. Therefore, its members affirm that “one can enter without any merit and leave without any guilt, as many times as wanted. The availability is real. The only requirement is consent. This radical consent of being a guest.”¹⁹¹ Under this light, each citizen is called upon to construct the hospitality that makes it possible to accommodate the other, giving rise to public life and with it, to the city. To live as a guest and accommodate the other, the architects of *Ciudad Abierta* conceived of the *Hospederías* and the *Agorae*.

However, where could that kind of hospitality be given in full? Perhaps, for lack of a better word, in what we could call ‘agora’, insofar as hearing does not mean listening with one’s mind already made up, but rather letting the other interfere in one’s own discourse with decision or excision. Could that be the space, the apparition, the mirage where so-called ‘public life’ can be extended?¹⁹²

¹⁹⁰ Escuela de Arquitectura UCV, “Exposición 20 años Escuela de Arquitectura UCV,” 1972. Blackboards and white chalk. Source: Wiki Casiopea, accessed November 12, 2017, https://wiki.ead.pucv.cl/Exposici3n_20_a3os_Escuela_de_Arquitectura_UCV. My translation; original: *Vivir p3blicamente es hablar. Y hablar es antes que nada tener capacidad de oír a otro. Acaso de ese modo, alguien puede ser realmente hu3sped de otro. Esta hospitalidad, simple pero radical, exige arquitectura, como exige el esplendor de todo oficio.*

¹⁹¹ Godofredo Iommi, *Notas a propósito de vida, trabajo y estudio y el real sentido contemporáneo de la hospitalidad como forma de vida cotidiana en la Ciudad Abierta* (Ciudad Abierta, 1971), 14. My translation; original: *Por esto es que a la ciudad Abierta se puede entrar sin mérito alguno y salir sin culpa ninguna, cuántas veces se quiera. La disponibilidad es real. Lo único requerido es el consentimiento. Este consentimiento radical de ser hu3sped.*

¹⁹² Iommi and Cruz, “Ciudad Abierta: De la Utopía,” 17-25. My translation; original: *Pero, ¿d3nde podría darse en pleno juego ese tipo de hospitalidad? Tal vez en lo que, a falta de otra palabra más adecuada, podríamos llamar “ágora”, en tanto que oír no es escuchar estando ya decidido, sino dejar que el otro se entrometa en el propio discurso con decisión o escisión. ¿No podría ser ese el espacio, la aparición, el espejismo donde se pudiera extender la llamada “vida pública”?*



FIG. 1.22 Agora of Tronquoy. *Ciudad Abierta*, 1972. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

The Agora of *Ciudad Abierta* is the place of the public word and the instance of governance. During the Agora, the community gathers to talk about the many topics involved in the construction of *Ciudad Abierta*, such as incorporating new members or the construction of new projects.¹⁹³ The dialogue that takes place during the Agora does not follow the democratic path of majority rule, but it is guided by consent and unanimity. It is precisely to ensure the possibility of the other as another that the form of government in the Agora is by consent and not vote. This is because consent does not deny the other in pursuit of a majority but includes it in all its differentiation and uniqueness.

As understood by the members of *Ciudad Abierta*, more than an agreement, consent is about the construction of the common. Thus, the dialogue in the Agora is one guided by hearing, not listening “with one’s mind already made up, but rather letting the other interfere in one’s own discourse with decision or excision”.¹⁹⁴

¹⁹³ Although the Agora is the highest instance of governing at *Ciudad Abierta*, there is also a directive that administrates and manages the normal functioning of the terrains and the cultural corporation and gives practical course to some of the aspects discussed by the community.

¹⁹⁴ Iommi and Cruz, “Ciudad Abierta: De la Utopía,” 17-25. My translation; original: [...] *oír no es escuchar estando ya decidido, sino dejar que el otro se entrometa en el propio discurso con decisión o escisión.*



FIG. 1.23 Members of *Ciudad Abierta* during the *Agora del Cementerio*, celebrated at the *Agora de los Huéspedes* to talk about the cemetery project. *Ciudad Abierta*, 1982. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 1.24 Members of *Ciudad Abierta* during the *Agora de la Luz*, celebrated at the *Agora del Fuego*. *Ciudad Abierta*, 2010. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

The term consent alludes to governing from a feeling in common, pursuing the individual's capacity to visualise the common good and join in collective action towards a major purpose. Consent opens a time and space to accommodate oneself together with the other giving course to public life, making the Agora the time and place "where we consent to being what we are: guests."¹⁹⁵

¹⁹⁵ Iommi, *Notas a propósito de vida*, 13. My translation; original: *Agora es donde consentimos en ser lo que somos: huéspedes.*



FIG. 1.25 *Agora de los Huéspedes. Ciudad Abierta, 2013.* Source: Photo by the author.



FIG. 1.26 Members of *Ciudad Abierta* during an *Agora de Verano* celebrated at the *Agora de la Conmemoración*. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

As a result, through consent and unanimity, the decisions in the Agora encompass each person's singularity. This way of proceeding makes the multiple and different tasks involved in *Ciudad Abierta* an instance where everybody has a place, and everybody's voice is heard. Today, there are four Agorae in the terrains of *Ciudad Abierta*: the *Agora del Fuego*, the *Agora de Tronquoy*, the *Agora de los Huéspedes*, and the *Agora de la Conmemoración* (also known as the *Agora de los Intercambios*). All of these Agorae involve open-air spaces that provide an ample ground, an expanse to accommodate the other.

1.4.2 The Hospederías

The architects of *Ciudad Abierta* built the first dwellings to provide residency on the land and extend hospitality. Because of this central purpose, the dwellings were named *Hospederías* –not houses– as they were devised as places where the residents could receive others. The figure of the guest –“one who is heard and is given the necessary distance so he can speak”– is a crucial element in the project of every *Hospedería*.¹⁹⁶ This understanding of the guest as the one who speaks and is heard brings with it an elementary distinction: the “guest is received because he comes to say who he is, what is his occupation, what is his destination as a person of work.”¹⁹⁷ Under this elementary idea, one can undoubtedly distinguish between a guest, a visitor, or a passer-by. This distinction is that they are all in *Ciudad Abierta*, but not all carry with them the same openness to build an interlocution and say who they are. Guests are the ones who present themselves as such, and hence, the closeness between hospitality and hostility.



FIG. 1.27 From left to right, *Hospedería del banquete*, *Hospedería de La Alcoba*, and the *Torres del Agua*. *Ciudad Abierta*, ca. 1977. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

¹⁹⁶ Architectural drawings and text, *Las Hospederías de la Ciudad Abierta*, Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile. My translation; original: *Huésped es aquel que se le oye, al que se le crea la distancia necesaria para que pueda hablar.*

¹⁹⁷ David Jolly, *Huéspedes y visitantes*. Printed letter sheet. 2003, Serie Correspondencia y otros, Subserie Amereida 4.1. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: [...] *huésped es recibido porque viene a decir quien es, de que se ocupa, cual es su destinación como oficiante.*

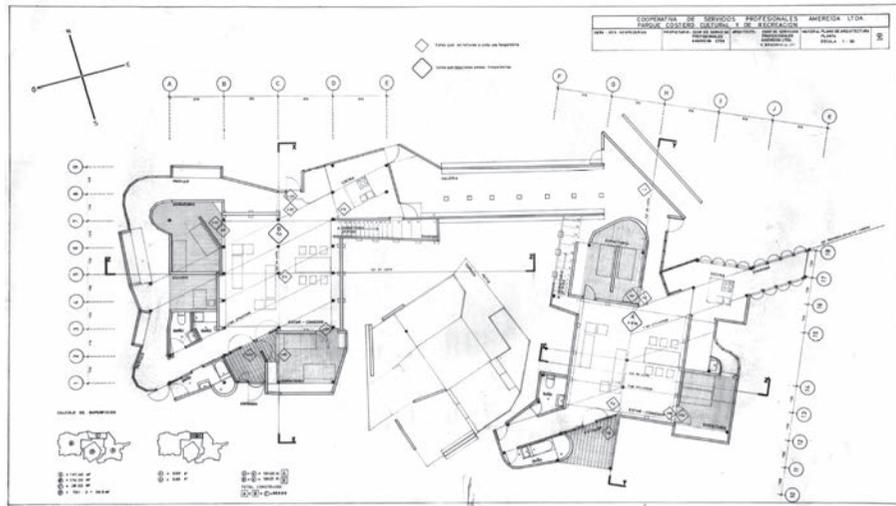


FIG. 1.28 Architectural drawings of the *Dos Hospederías*, composed by the *Hospedería del Banquete*, the *Hospedería de los Motores*, and a connecting gallery. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

Although creating the distance so that the other can speak is at the heart of the *Hospederías*, this does not mean that all the projects follow the same spatial strategy. Instead, it implies that all the *Hospederías* consider giving a spatial face to hospitality in their design. The architects conceive this hospitality space by providing that “necessary distance” or expanse to accommodate the other, so that “the public can occur together with the domestic when inhabiting.”¹⁹⁸ For example, the first *Hospederías* contemplated a core void intended to accommodate public life by acting as an inner public square, whose “centre is the word of the guest.”¹⁹⁹ The architects conceived this void as the nucleus and starting point of the project which had an undefined perimeter figure that determined its limits as the void propagated through the place. Thus, the *Hospederías* departed by granting a place to accommodate the encounter with others at the heart of the project.

¹⁹⁸ Cáraves, “La Ciudad Abierta,” 21. My translation; original: [...] *para que ocurra lo público junto a lo doméstico en el habitar.*

¹⁹⁹ Exhibition sheet, *Exposición 30 años Escuela de Arquitectura UCV*, Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile. My translation; original: [...] *su centro es la palabra del huésped.*

The main element at the central void of the *Hospederías* is the table, as it is the place where the guests are received and heard. A table is also a daily place that accommodates many of the dialogues concerning the joint course of *Ciudad Abierta*. This is why the residents of the *Hospederías* “always keep free place settings at the table [...] so others can arrive to talk about the peripeteia of the foundation: initiate proposals, finalise comments about acts, projects, funding, issues of public nature, the arrival of guests, new agorae, issues of intimacy, health, children, and even just to talk about nothing.”²⁰⁰ Accordingly, the table is a space –and time– that makes it possible to extend the temporality of the realms of work and study into domestic life, a place and time where these realms can unfold as one. Due to the relevance of this element, the architects “conceived the table as architectural space, thinking and projecting the void of the room from the table.”²⁰¹ Furthermore, the table’s relevance has acquired such a centrality within *Ciudad Abierta* that the poet and professor, Carlos Covarrubias, has referred to the group as “a community of the tables.”²⁰² Indeed, beyond the domestic realm of the *Hospederías*, the table is also present in many public projects at *Ciudad Abierta*. These projects make of the practice of sharing a dinner table a public instance that takes place every week as a communal lunch in the *Sala de Música* or celebrations at the *Mesa del Entreacto*.

Also in terms of the availability to accommodate the other by developing public life in a domestic space, the residents of the *Hospederías* are careful not to claim ownership over the interior spaces. With this, the residents aim to arrange a neutral interior without notable signs of appropriation, enabling them to receive the guests in a certain equivalence. As a result, the *Hospederías* were initially characterised by the sobriety of their interiors. Nevertheless, more than understanding this temperance as an antithesis of domesticity, it consists of another mode of the domestic that is approached from the care to keep the space available for the other.

²⁰⁰ Iommi and Cruz, “Ciudad Abierta: De la Utopía,” 17-25. My translation; original: *Ellos mantienen siempre algunos puestos a la mesa –sin contar con despensas abarrotadas –, para los que llegan a hablar de la peripecia de la fundación: iniciar proposiciones, finalizar comentarios acerca de actos, obras, allegar fondos, asuntos del rostro público, llegada de huéspedes, nuevas ágoras y lo tocante a la intimidad, salud, niños y también para hablar de nada.*

²⁰¹ Cárvaves, “La Ciudad Abierta,” 21. My translation; original: [...] *concebir la mesa como espacio arquitectónico, es decir pensar – proyectar el vacío de la estancia desde la mesa.*

²⁰² Jaime Reyes, “El pueblo de las mesas,” Wiki Casiopea, 2015, https://wiki.ead.pucv.cl/El_Pueblo_de_las_Mesas. My translation; original: *El pueblo de las mesas.*



FIG. 1.29 The central space for the table at the *Hospedería de los Motores*. *Ciudad Abierta*, 2017. Source: Photo by the author.



FIG. 1.30 The central space for the table at the *Hospedería del Banquete*. *Ciudad Abierta*, ca. 1990. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

In other words, there is a difference between welcoming someone into “our” or “a” domestic space. In the first case, the guest’s reception is supported by the resident in the form of a personalised space. In contrast, the second case is supported by an emptiness that makes it possible to accommodate the other as another and not in reference to the resident. Domesticity is then constructed from availability, that emptiness where the other manifests as a possibility –such as keeping an extra empty place setting at the table. The suggestion is then that domesticity crossed by otherness –if this is possible– would imply a “transfer of space” that provides the emptiness “that necessarily lets the other shine in what is one’s own.”²⁰³ The usual correlations of the public space providing a ground to the other and domestic space accommodating the personal are rearticulated in the *Hospederías*, arranging new figures such as a domestic-other and a public-self.

A final aspect determining the space of domestic life in the *Hospederías* is that they also accommodate proper uses of work and study, as *Ciudad Abierta* is an experience that pursues their encounter with life. Although each project is a unique case, the integration of these spheres finds a common approach in the idea that the *Hospederías* “do not have specific places because every moment of life is equally full; thus, they will not have different spaces but perhaps different forms.”²⁰⁴ This non-differentiation of spaces resulted in a shared feature of some *Hospederías*, which is a certain programmatic indeterminacy that enables them to adapt according to changing uses and requirements. Furthermore, the *Hospederías* –as with all the projects in *Ciudad Abierta*– privileges spatial experimentation, subjecting the determinations of the architectural program to the radical spatial intentions explored in every project. Hence, the *Hospederías* do not seek the efficient resolution of a brief. Instead, they aim to be an exploratory and speculative field, making them distance themselves from any rationalisation of domestic space. The tension between radical spatial experimentation and habitation requirements is particularly challenging to balance in the *Hospederías*. The demands of domestic life with their urgency may easily surpass the slow and thoughtful pace of a design approach led by invention and experimentation.

²⁰³ Iommi, *Notas a propósito de vida*, 8. My translation; original: [...] *cesión del espacio [...] que necesariamente deja que el otro esplenda en lo que le es propio.*

²⁰⁴ Architectural drawings and text, *Las Hospederías de la Ciudad Abierta*, Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile. My translation; original: *No tendrán lugares específicos porque cada instante de la vida es igualmente pleno; no tendrán entonces espacios diferentes, pero sí tal vez, formas diferentes.*

The experience of living in *Hospederías* is one that has required a constant negotiation between settledness and unsettledness. This mediation is the result of a mode of dwelling oriented both by permanence and impermanence. While the members of *Ciudad Abierta* pursued a permanent residence to receive others, they also aimed to have an impermanent way of inhabiting as “no open citizen is a permanent resident,” and thus, in *Ciudad Abierta* everybody is a guest.²⁰⁵ One of the most concrete expressions of the pursuit of impermanence is embodied in an unwritten law of *Ciudad Abierta*: no private property.²⁰⁶ The nonexistence of private property implies that even if a member funds the construction of a *Hospedería* with his or her resources, that member will not be the owner of the building, which will be openly available to others if the resident decides to move.²⁰⁷ Hence, a *Hospedería* is not understood as a perpetual domain, but as a residence of passage, which cannot be sold, transferred or inherited. Accordingly, whoever builds a *Hospedería* does so under the concept of donation.

Along with the nonexistence of private property and pursuit of the same aspiration of impermanence, the group proposed a system of rotation of *Hospederías*. The initial proposal was that the residents would exchange spaces every six months. Nevertheless, this extreme quest for unsettledness turned out to be untenable, as domestic life habits inevitably imposed a certain permanence. Consequently, a new mode of rotation emerged, this time not articulated by predefined periods but by a pace whose cadence belongs to the natural tempo of the course of life. Thus, the interchange of inhabitants and spaces follows a logic of redistribution according to the changing needs of the different residents and families, who rotate *Hospederías* every few years only when required. For example, rotations occur when a family decreases in number. At the same time, other families start to grow, and the community is always open to exchanging spaces that better fit their necessities. Today, after fifty years inhabiting *Ciudad Abierta*, the residents understand that sustaining life as a permanent departure, is often an unreachable goal. In *Ciudad Abierta*, life has taught a reality of the abode: to make a place of residence is to tame the outdoors, temperate the open-air to domesticate the site. In this way, everyday traces can be imprinted with permanence and not just be passing through, because to reside is to put down roots.

²⁰⁵ Architectural drawings and text, *Las Hospederías de la Ciudad Abierta*, Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile. My translation; original: [...] pues ningún ciudadano es residente permanente.

²⁰⁶ Godofredo Iommi, *Dos conversaciones de Godofredo Iommi* (Viña del Mar: Escuela de Arquitectura UCV, 1984)

²⁰⁷ To ensure the principle of non-private property, the bases of the cultural corporation establish that in the case of its dissolution, the collective must donate the lands and the constructions to the university. This agreement closes any possibility of sale or distribution of the property among its members.



FIG. 1.31 Interior space of the *Confín. Ciudad Abierta*, ca. 1990. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 1.32 Interior space of the *Confín. Ciudad Abierta*, 2017. Source: Photo by the author.



FIG. 1.33 *Confín. Ciudad Abierta*, 1982. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

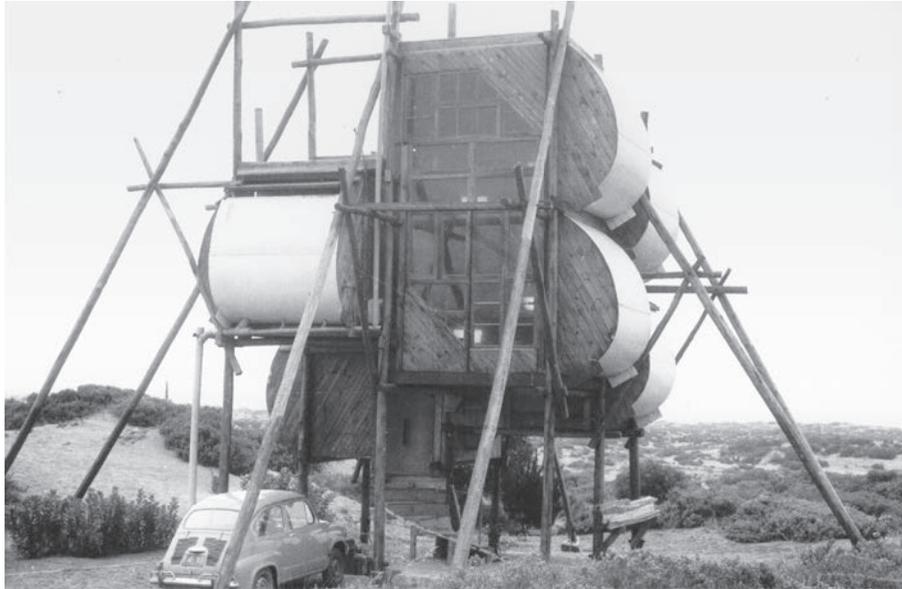


FIG. 1.34 *La Alcoba* or *Ala de Hospederías*. *Ciudad Abierta*, ca. 1977. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

A question arises: is it the years, the number of inhabitants, the projects, or the coordinates that can measure this city and reveal something about its interior? Or if it is precisely hospitality as a form of everyday life, that is the one that guards the keys or clues of this city? A fundamental characteristic of such hospitality is its gratuitousness “because, in essence, it is incoercible, it opens only with free mutual consent.”²⁰⁸ Because of this gratuitousness, the experience of *Ciudad Abierta* –far from being measured by successes and failures– abides by its intimate invitation of consenting to be a guest. This is because gratuitousness does not respond to fulfillments of any kind. Instead, it appears as an opening, which can certainly be denied, but also consented. Furthermore, in *Ciudad Abierta*, consent to be a guest has been revealed to its residents as a possibility beyond contingency, that is, not as a condition subject to an event but as a fundamental inner willingness. This radicality of the guest means that in *Ciudad Abierta*, one is not a guest due to circumstances but as a state that determines a particular form of life. Accordingly, to be a guest means a change of life –not the world, not life– but a change of life.²⁰⁹

²⁰⁸ Iommi and Cruz, “Ciudad Abierta: De la Utopía,” 17-25. My translation; original: *Es esta una hospitalidad frágil y gratuita pues por esencia es incoaccionable, se abre solamente ante el libre consentimiento mutuo.*

²⁰⁹ Iommi, *Notas a propósito de vida*, 12. My translation; original: *Cambiar de vida quiere decir ser huésped.*

From that life, hospitality is experienced in *Ciudad Abierta* as that radical opening, “a way of being oneself in the other.”²¹⁰ Living as a guest –that state of consent of being together with the other– is the foundation and the heart of *Ciudad Abierta*. From this opening public life can unfold, which is where the city starts.

Today, there are 17 dwelling spaces in *Ciudad Abierta*. The members constructed the oldest group of *Hospederías* in the 1970s in the lower part of the land. The first ones consisted of two units, the *Hospedería del Banquete* and the *Hospedería de los Motores*, each one of them around a central square void that is six meters on each side with open corners that expanded through the place in search of their limits. In their expansion, these two *Hospederías* articulated their natural interactions of vicinity, generating an extension in common, which in time led to a third independent unit known as *El Confín* or *Sala de Armas*. An independent roof structure later covered these three units, creating a single complex body.

Located next to the first *Hospederías* is also *la Alcoba*. The architects constructed this project as an initial fragment of a major complex called *Ala de Hospederías*. The architects created this complex as a “four-sided table room with 8 meters on each side and a large table in the centre and in its corners four alcoves to accommodate a family in each one of them.”²¹¹ Although *La Alcoba* was part of a major complex of four units, the architects conceived it as a concluded fragment. Because of this, the architects designed *La Alcoba* without a table, approaching the spatial proposal as “what surrounds a table, that necessary but undefined space.”²¹² The constructed alcove consisted of a volume suspended over the dunes, whose form was that of a vertical void articulated in a spiral sequence of six levels that turn on the same vertical axis. Years later, this unit expanded to the ground level, integrating a study space, a kitchen, and a living room. In this area, the group built the *Hospedería de la Entrada* receiving people who arrive from the road entrance, and the *Hospedería de los Diseños*, which looks over the design and building workshops.

²¹⁰ Iommi and Cruz, “Ciudad Abierta: De la Utopía,” 17-25. My translation; original: *un modo de estar uno mismo en el otro: hospitalidad*.

²¹¹ Exhibition sheet, *Exposición 30 años Escuela de Arquitectura UCV*, Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile. My translation; original: *sala-mesa, un cuadrilátero de 8 metros de lado con una gran mesa al centro, en sus esquinas unos cuadrantes para alojar en cada uno una familia*.

²¹² Exhibition sheet, *Exposición 30 años Escuela de Arquitectura UCV*, Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile. My translation; original: *es sin mesa, es lo que rodea a una mesa, ese espacio necesario pero indefinido*.

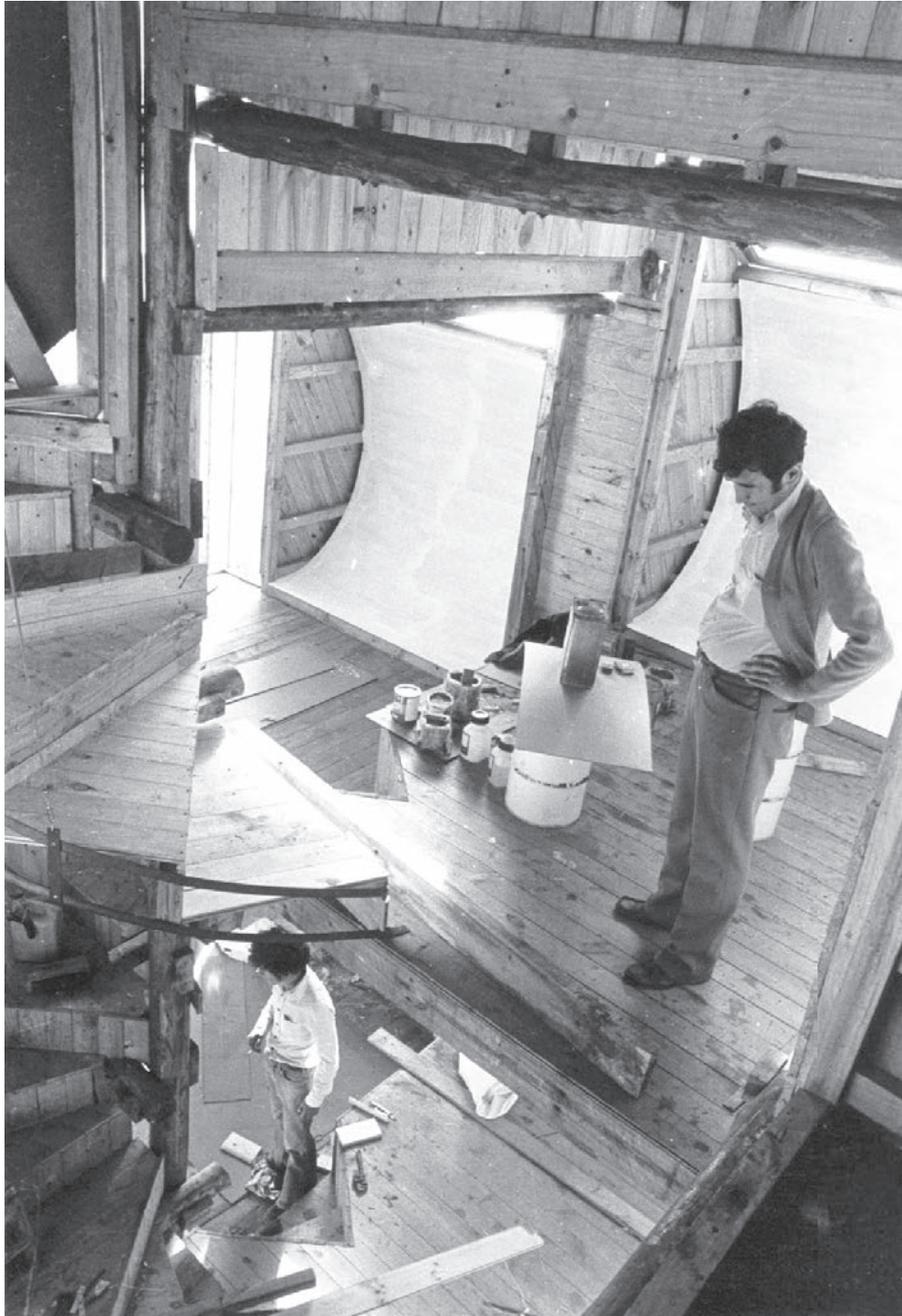


FIG. 1.35 *Hospedería de la Alcoba* under construction. *Ciudad Abierta*, ca. 1977. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 1.36 Hospedería Rosa de los Vientos or Las Celdas. Ciudad Abierta, 2005. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 1.37 Interior space of a module of Las Celdas. Ciudad Abierta, 2013. Source: Photo by the author.



FIG. 1.38 *Hospedería del Taller de Obras o Colgante. Ciudad Abierta, 2010.* Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 1.39 Interior space of the *Hospedería del Taller de Obras o Colgante. Ciudad Abierta, 2013.* Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 1.40 *Hospedería del Errante. Ciudad Abierta, 2004.* Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 1.41 Interior space of the *Hospedería del Errante. Ciudad Abierta, 2004.* Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

The group built another group of *Hospederías* to the north of the land during the late 1990s and early 2000s. One of these projects is the *Hospedería Rosa de los Vientos*, also known as *Celdas* (cells) due to its program of four independent single rooms. The *Hospedería Rosa de los Vientos* started by locating four tables at the construction site, and from here four rooms appeared as independent dwelling units. These units share a common working and living space with a kitchen and a toilet. Next to this project is the *Hospedería del Taller de Obras* or *Hospedería Colgante*, resulting from the experimentation of suspended spaces over the dune, following a design logic that started with the upper elements descending into the sand.

In the upper part of the land along the northern gorge is the *Hospedería Pie de Cruz* and the *Hospedería del Errante*. Likewise, located along the side of the southern gorge is the *Hospedería del Megaterio*. In a more isolated location to the south, the *Hospedería de la Puntilla* stands at the top of the hills and is visible from the road.



FIG. 1.42 Interior space of the *Hospedería de la Puntilla*. *Ciudad Abierta*, ca. 1980. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

The interior of the *Hospedería de la puntilla* is made up of five and a half hexagons arranged around a sixth central open-air hexagon that forms the entrance and provides a structural nucleus to the project. Each hexagon adapts to the slope of the site as an independent unit articulating the interior in different levels and generating a spiral roof. The composition of the perimeter walls involved a brick segment rising from the floor that meets a frieze of curved panels hanging from the roof. The windows and openings articulated this encounter.

Other spaces created in *Ciudad Abierta* are the *Cubículas* (Cubicles) and the *Vestales* (Vestals). The *Cubículas* are unitary spaces without partitions. These are not for families, but for just one or two guests. The *Cubícula del Poeta* is located in the lower part of the land and is generally used for temporary stays, such as guests who will stay overnight or remain on the land for a few days. The *Cubícula Locanda* is also in the lower part and has been expanded in the last few years to receive a family. Located in the upper terrains next to the *Hospedería de la Puntilla* is the *Cubícula de la Puntilla* or *Galería de la Puntilla*, which can also provide more extended residence to one or two guests.

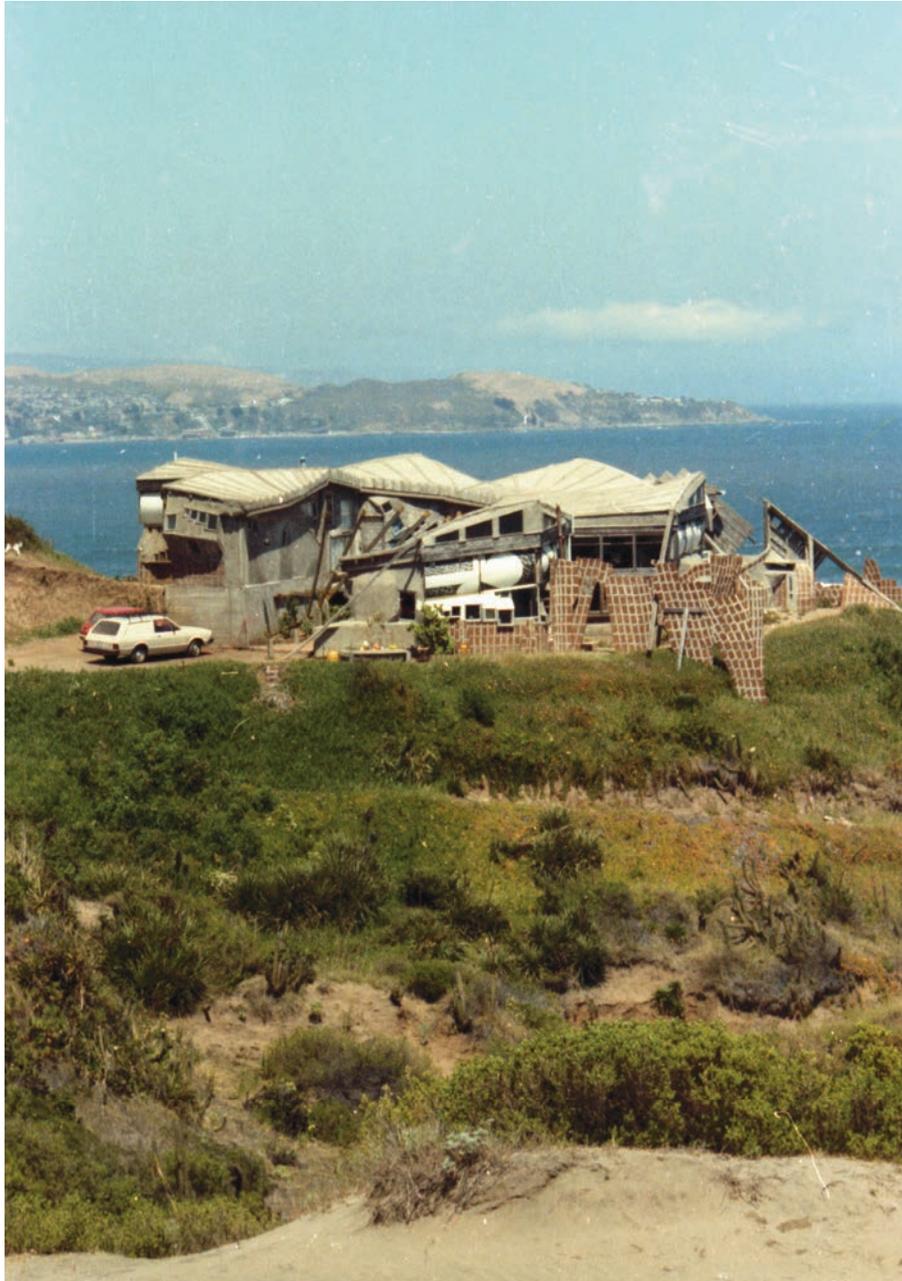


FIG. 1.43 *Hospedería de la Puntilla. Ciudad Abierta*, ca. 1990. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 1.44 *Cubícula del Poeta. Ciudad Abierta*, ca. 1987. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 1.45 Interior space of the *Cubícula del Poeta. Ciudad Abierta*, ca. 1987. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 1.46 *Vestal del Palacio Viejo. Ciudad Abierta, 1981.* Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

The *Vestales* are dwellings that can house a family and are located on the land in particular areas that need to be watched over or near public projects that require constant oversight, maintenance, and care. The first one constructed was the *Vestal del Agora de Tronquoy* in 1972, which looked over the Agora of the same name. This extremely simple project was built as a study space and was only for spending a short amount of time because it did not have services. Its “lightweight material made up the early rooms when the group slept in night shifts.”²¹³ Two intersected cubes, two doors, and two windows articulated this minimal interior space. During the first years of *Ciudad Abierta*, the group also constructed the *Vestal del Palacio Viejo*, which watched over that project. This *Vestal* gave rise to the “caretaker role” in a cabin suspended at one end of the *Palacio Viejo*, which consisted of a large hall that formed a walk terraced in sections segmented in levels between the dune and the plane next to the wetlands.²¹⁴ Other *Vestales* were built in the upper part of the land to watch over the northern and southern gorges. The *Vestal del Jardín* “serves as a portico between nature and artifice,” watching over the northern gorge basin.²¹⁵ Its inhabitants have been responsible for the regeneration of the soil affected by erosion processes, taking care of the natural water systems and the native trees. Similarly, the *Vestal de los Signos* takes care of the southern gorge with the Cemetery, the Chapel, the Amphitheatre, and native forests.

²¹³ Photograph of exhibition sheet, *Ville ouverte – Penser en construisant*, Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile. My translation; original: [...] permitió con su leve materialidad conformar la habitación de los primeros tiempos, en los que se pernoctaba por turnos de una noche.

²¹⁴ Exhibition sheet, *Exposición 30 años Escuela de Arquitectura UCV*, Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile. My translation; original: [...] acto del cuidador.

²¹⁵ Photograph of exhibition sheet, *Ville ouverte – Penser en construisant*, Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile. My translation; original: [...] se emplaza como pórtico entre la naturaleza y el artificio.



Professors and students of the PUCV School of Architecture and Design constructing a work of Travesía in Juncal. 1989, Chile. Source: Archivo Histórico José Vial Armstrong.





Professors and students of the PUCV School of Architecture and Design constructing a work of Travesía in Juncal. 1989, Chile. Source: Archivo Histórico José Vial Armstrong.

2 Work in common

Chapter introduction

This second chapter analyses a series of communities that are part of the PUCV School of Architecture and Design and are characterised by gathering around the sphere of work. The chapter approaches the notion of work as a creative collective action, and thus, these communities are conformed by groups of people who share a creative endeavour. The three communities discussed in this chapter are the *Phalène* group, the UCV Institute of Architecture, and the *Bottega & Taller de Obras*. Within the framework of relationships provided by the interaction around work, these three communities developed specific practices and procedures based on collaboration and the configuration of a collective body that crystallized in the notion of *Ronda*.

The first community addressed in the chapter is the *Phalène* group. This community refers to the many people summoned by the poet Godofredo Iommi around the poetic experience of the *Phalène*. The *Phalène* was Iommi's central poetic proposal and consisted of a form of poetry in action. In the *Phalène*, the poet calls everyone to participate in a collective poetic experience or game, following Lautréamont's premise to reach a "poetry made by all." The composition of this poetic community was not stable; it involved several levels of participation and different successive configurations over time. On the one hand, this chapter examines the groups that participated closely in the *Phalènes*. It reviews the people working around the *Revue de Poésie* in Paris in the 1960s, or the participants of *la Amereida* in 1964. On the other hand, the chapter also addresses the more fluid figures of collectivity resulting from the radical openness of Iommi's proposal. These poetic actions often involved the participation of the whole city, including passers-by who find themselves inadvertently inside the poetic game. The examination of the *Phalène* is of great relevance since it provides the keys to understanding the relationship between poetry and trades characterizing the group position where –after the *Phalène*– the *Ronda* gives rise to that relationship.

The second community of work examined in this chapter is the UCV Institute of Architecture, founded in 1952 by the professors of the PUCV School of Architecture and Design. The institute was a project-based research space where the school's professors pursued expanding their horizon beyond architecture, opening up to the study of arts and integrating other disciplines. Within the UCV Institute of Architecture, the professors developed architectural commissions and engaged in competitions from a collective approach that they transmitted to the school. In this context, the group articulated the relationship between research, teaching and practice, giving rise to a mode of constructing the collective that was known as the choral approach. The chapter analyses the characteristics of this community of work and its final transformation into the UCV Institute of Arts in 1968, giving rise to collective artistic ventures based on the meeting of the arts.

The third community of work discussed in this chapter is the *Bottega* & the *Taller de Obras*. Professors and students of the PUCV School of Architecture and Design integrated the *Bottega*, working and studying together around concrete architectural commissions. The professors furthered this form of work amidst the university reform movement initiated by the school members in 1967, conceiving architectural formation as one that not only required study but also life and work. This central pursuit of experiencing the unity of life, work, and study was at the core of *Ciudad Abierta*, where the group transferred the figure of the *Bottegas*, which was later configured as the *Taller de Obras*. In this context, the notion of *Ronda* acquired a significant presence in the group's practice. This chapter discusses the various elements that came together to formulate this working format.

The final section or Coda of this chapter examines an example of a choral work carried out by the UCV Institute of Architecture: The House on Jean Mermoz. The analysis of this project's design and construction experience reveals some of the essential practices that later characterized the *Ronda*.

2.1 Summoned by the poet: The Phalène group

- 1 The Poetic Act
- 2 The *Phalène* group
- 3 *La Amereida*
- 4 *The Revue de Poésie*

2.1.1 The Poetic Act

The poet, Godofredo Iommi, formulated the central ideas that guide the poetics of the PUCV School of Architecture and Design, introducing fundamental traits of collectiveness and openness into the creative practices of the school members. As addressed in the analysis of the *Santa Hermandad de la Orquídea*, Iommi's poetic proposal focused intensely on the "debate between poetry and reality."²¹⁶ This debate originated during the poets' journey to the Amazon and was further explored by Iommi in the early 1950s in the creative context of the UCV Institute of Architecture and the PUCV School of Architecture and Design, where he set forth a form of poetry in action. Iommi shared the essence of his poetic proposal in a letter written in 1953 to his brotherhood companion, Napoleão Lopes Filho:

I have a manifesto for the next poetry. The fundamental turn of the poetic instrument. The abandonment of writing and the new creative possibility of poetry in the voice. It is not about recitation but rather creation in the voice and the act. Unrepeatable and improvised poetry that arises only from a complete abandonment of existence, of submerging existence into poetry.²¹⁷

Iommi's efforts and energy were focused on a form of poetry that could occur and unfold in life, happening directly in the place and the present moment through the

²¹⁶ Godofredo Iommi, "Lettre de l'Errant," *ailleurs I* (1963): 15 My translation; original: Au fond, le débat sur la poésie et la réalité [...].

²¹⁷ Godofredo Iommi to Gerardo Mello, 1940-1980, in *Fondo Iommi-Amunátegui, Autónomos I*, https://wiki.ead.pucv.cl/Correspondencia_Godo_a_Gerardo_Mello_1940-1980. My translation; original: *Tengo un manifiesto para la próxima poesía. El cambio fundamental de instrumento poético. El abandono de la escritura y la nueva posibilidad creativa de la poesía en la voz. No se trata del recitado sino de crear en la voz y en el acto. Una poesía irrepitible e improvisada que surge únicamente de un abandono entero de la existencia de un sumergir la existencia en la poesía.*

live voice and body of the poet. The poetic formulation proposed by Iommi involved an extreme take on language, where uttering words was a purely creative action, capable of bringing to light something new “because the word is inaugural, it conveys, gives birth [...]”²¹⁸ This comprehension of the poetic word guided Iommi’s central proposal: The Poetic Act. In his proposal, Iommi set forth that “poetry in the act arises and is truly inserted into reality. It reveals the possibility that lies at the foundation of all effective existence and at the same time becomes an act in the world. I have seen the poet depart from literature, surpass the poem, and even abandon writing all together.”²¹⁹ Hence, Iommi revealed another possibility for the poet: not a “poet of poems” but “blended with the world, out of his grave, horribly free among people. Discoverer of reality among the established orders, the instrument of the act that makes his song.”²²⁰ Indeed, Iommi’s proposal of the Poetic Act implied the latent consequence of a poetry that does not require the page, written word, or poem. Iommi was after a poetry that does not need a written form as a medium, but only the poet’s voice and body. For this, the poet would assume the role of the “bearer of celebration” and act as an instrument of poetry using his voice and present body.²²¹ Under these ideas, Iommi started exploring the possibilities of the Poetic Act in conjunction with the members of the UCV Institute of Architecture and the students of the PUCV School of Architecture and Design, carrying out the first experiences in the cities of Santiago, Viña del Mar, and Valparaíso.

The central characteristic of Iommi’s Poetic Acts was the realisation of the Comte de Lautréamont’s premise that “poetry must be made by all and not by one.”²²² Iommi understood Lautréamont’s “all” as “anyone.” Thereby, the only imperative of the Poetic Act was that anyone could participate, without restrictions. To achieve this possibility, the celebration of a Poetic Act involved a group of poets, sculptors, painters, architects, and philosophers, who burst into the public spaces of the cities, “opening the

²¹⁸ Escuela de Arquitectura UCV, “Exposición 20 años Escuela de Arquitectura UCV,” 1972. Blackboards and white chalk. Source: Wiki Casiopea, accessed November 12, 2017, https://wiki.ead.pucv.cl/Exposici3n_20_a3os_Escuela_de_Arquitectura_UCV. My translation; original: *Porque la palabra es inaugural, lleva, da a luz [...]*.

²¹⁹ Iommi, “Lettre de l’Errant,” 23. My translation; original: La poésie en acte et s’insère vraiment dans la réalité. Elle dévoile la possibilité qui fonde toute l’existence effective et en même temps, elle deviant acte dans le monde. J’ai vu alors le poète sortir de la littérature, dépasser le poème et même abandonner l’écriture.

²²⁰ Iommi, “Lettre de l’Errant,” 21. My translation; original: Un jour, j’ai vu le poète mêlé au monde, hors de son caveau, horriblement libre parmi le monde. Déceleur de réalité parmi les orders convenus, instrument de son acte qui fait son chant.

²²¹ Iommi, “Lettre de l’Errant,” 19. My translation; original: *Le poète est le porteur de Fête*.

²²² Lautréamont, *Obra Completa* (Madrid: Ediciones AKAL, 1988), 591. My translation; original: *La poesía debe ser hecha por todos y no por uno*.

act to the active participation of the 'public', like an open field of a game."²²³ By carrying out these experiences, Iommi started to question aspects such as the notion of the interpreter, the disappearance of the public and the author, and the possibility of leaving the figure of the recital behind. These poetic experiences distanced themselves from interpretation or performance and aimed to emerge as a poetic irruption into reality. Moreover, Iommi searched to bear "witness to poetry," stating that with the Poetic Acts he "learned that poetry is also communicated by the music of the senses and not only by the melody of the sounds or the meanings of the words."²²⁴ Therefore, the element that unleashes and opens the occasion of the Poetic Act is the poet's voice.



FIG. 2.1 *Phalène*. France, 1962. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

Two characteristics of Iommi's Poetic Act are the capability to fertilize reality by revealing an unprecedented possibility that this poetic opening involves the participation of many. As later developed in this chapter, the Poetic Act became a central element in the group's creative practices in *Ciudad Abierta* and during the *Travesías*, both experiences which involve a relationship between poetry and trades. Accordingly, these two characteristics are fundamental to understanding the *Ronda*, insofar as the *Ronda* succeeds the Poetic Act to gather the multiple human trades that set out to construct the opening indicated by poetry. In other words, every *Ronda* is preceded or initiated by a Poetic Act, which is the initial moment when people from all trades gather to hear the poetic word as the origin of their work.

²²³ Godofredo Iommi, "Hay que ser Absolutamente Moderno," in *Cuatro Talleres de América en 1979*, (Viña del Mar: Escuela de Arquitectura UCV, 1982) My translation; original: [...] *abriendo el acto a la participación activa de 'público', como en el campo abierto de un juego.*

²²⁴ Iommi, "Lettre de l'Errant," 23-24. My translation; original: *Là on a appris que la poésie se communique aussi par la musique du sens et non seulement par la mélodie de sons ou les significations des mots.*

2.1.2 The Phalène group

After holding the first Poetic Acts in Santiago, Viña del Mar, and Valparaíso, Godofredo Iommi continued probing into the possibilities of this form of poetry in action during the years that he lived in Europe between 1957 and 1964. Iommi's lengthy stay in Europe did not mean a disconnection with the project in Valparaíso. Indeed, during those years, half of the UCV Institute of Architecture was based in Europe for diverse reasons.²²⁵ Moreover, Godofredo Iommi's presence in Europe considered the possibility of opening the door to the migration of the entire group. This possibility was mainly supported by the group's close relationship with the philosopher, Ernesto Grassi, who joined Iommi to organise the project to establish the members of the UCV Institute of Architecture in Europe.

Europe was in a post-war period that presented many conditions for the arrival of the institute. There were opportunities, everything was being remade, and the idea was deemed possible in this context. Grassi offered to acquire a semi-abandoned castle, where everyone would reside. The first to leave would be economically supported by those who remained in Chile until they could earn an income that would make it possible to bring the others.²²⁶

To test the possibilities and opportunities of moving the UCV Institute of Architecture to Europe, the poet, Godofredo Iommi, settled into Paris, where he began working with a group of close collaborators. In Alberto Cruz's words, the presence of the group in both cities worked in "practice as a double headquarters of the Institute [UCV Institute of Architecture]: one in Valparaíso and another in Paris."²²⁷

²²⁵ Francisco Méndez studied and worked with Henri Goetz and Georges Vantongerloo. Jaime Bellalta was in England studying at the University of London, and Miguel Eyquem was in France collaborating with Jean Prouvé.

²²⁶ Miguel Eyquem, "Miguel Eyquem," interview by Daniel Vial, *Archivo José Vial Armstrong / Fragmentos*, 2002, <https://www.josevial.cl/documex/miguel>. My translation; original: *Europa se encontraba en un período de post guerra que presentaba muchas condiciones para poder hacerlo. Existían las oportunidades, todo estaba rehaciéndose y bajo este contexto, la idea se considera posible. Grassi ofrecía conseguir un castillo semi abandonado, donde todos residirían. Los que partirían primero, serían mantenidos por los que se encontraban en Chile hasta que fueran obteniendo ingresos que permitieran traer a los demás.*

²²⁷ Alberto Cruz, *Curriculum Vitae*. Sheet of paper. 1989, Serie Correspondencia y otros, Subserie Documentos Escuela de Arquitectura 3.94. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: [...] *en la práctica una doble sede del Instituto: una en Valparaíso y otra en París.*

Like Valparaíso, the group that Iommi organised in Paris had a similar multidisciplinary nature and was integrated by artists, painters, sculptors, and poets around the undertaking of Poetic Acts. Actively participating in this group were Godofredo Iommi and Francisco Méndez, as well as the philosopher, François Fédier, the painter, Jorge Perez-Román, the poet, Michel Deguy, the painter, Enrique Zañartu, the designer, Henri Tronquoy, the poet, José Lapeyrère, the poet, Edison Simons, and the artist, Sheila Hicks.²²⁸ Gathered around the leading figure of Iommi, this core group and many other collaborators carried out several Poetic Acts around what the poet indistinctly referred as “Poetic Experiences,” “Poetic Outings,” or “Poetic Journeys,” which would eventually be known as the *Phalène*.²²⁹

'Phalène' is the name of the poetic game or round open to the voice and figure of all, responding to Lautréamont's indication that *'la poésie doit être faite par tous. Non par un'* [poetry must be made by all and not by one]. This round began in Valparaíso in 1953 and continued throughout France, Ireland, England, in Delphi, Cuma, Istanbul, Munich. In America, from Tierra del Fuego to Villamontes in Bolivia; from Santiago de Chile to Vancouver in Canada.²³⁰

²²⁸ Many of the members of the group that Iommi organized in Paris constructed a close and extended relationship with the creative endeavours carried out by the School of Architecture and Design PUCV. For example, François Fédier, Jorge Perez-Román, Michel Deguy, Henri Tronquoy, and Edison Simons participated in *La Amereida* in 1965 with members of the Institute of Architecture UCV. Likewise, Edison Simons travelled together with Alberto Cruz between 1968 and 1969 to Vancouver. In the late 1960s and early 1970s, Henri Tronquoy and Enrique Zañartu had an essential role in opening and structuring the careers of graphic and industrial design at the school in Valparaíso. François Fédier also dictated multiple philosophy seminars during his constant visits to Valparaíso. The last visit of a participant of the group in Paris was Sheila Hicks, who visited *Ciudad Abierta* in 2019.

²²⁹ In French, a *Phalène* is a moth or nocturnal butterfly. For the poets of the School of Architecture and Design PUCV, this name gathers multiple senses, one of them, is being a reference to the definition of poetry made by Edgar Allan Poe in his Poetic Principle: Jaime Reyes, “Metáforas poéticas para la construcción de los oficios. La voz del poeta Godofredo Iommi M. en la Escuela de Arquitectura y Diseño de Valparaíso y en la Ciudad Abierta.” (PhD dissertation, Pontificia Universidad Católica do Rio de Janeiro, 2017), 102.

²³⁰ In this quotation, the *Phalène* between Tierra del Fuego and Villamontes refers to *La Amereida* of 1965, and the one between Santiago and Vancouver refers to the travel of Alberto Cruz and Edison Simons between 1968 and 1969: Godofredo Iommi et al., *Revista de poesía Amereida* (1969) My translation; original: *La 'Phalène' se denomina al juego poético o ronda abierta a la voz y figura de todos, por aquello de Lautréamont de que 'la poésie doit être faite par tous. Non par un'. Ronda iniciada en Valparaíso en el año 1953, cumplida a través de toda Francia, Irlanda, Inglaterra, en Delfos, Cuma, Istanbul, Munich. Y en América, desde Tierra del Fuego hasta Villamontes en Bolivia; desde Santiago de Chile hasta Vancouver en Canadá.*



FIG. 2.2 The group organised by Godofredo Iommi departing from Arden Quin's house on a Peugeot 403 in their first poetic experience. France, 1962. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 2.3 The group of poets and artists in costumes used to indicate the participants of the *Phalène* the passage to an extraordinary event. France, 1962. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

The poetic experience of the *Phalène* began as a group day trip through the cities, towns, countryside, or forests. Accordingly, these experiences occurred “on the go” or “while going”. To achieve that state of roaming, the *Phalène* had the collective figure of a caravan integrated by artists from diverse disciplines. There are many *Phalènes* that the group registered in detail with photographs and logbooks. One that clearly illustrates the group’s movement across the territory was the *Phalène* of the *Coup de dés*.²³¹ On this occasion, a group of poets, painters, philosophers, and students gathered in 89 rue de Rome outside the apartment where the poet Stéphane Mallarmé lived.²³² According to the narration of this *Phalène*, the group departed from Mallarmé’s apartment in various cars following the Seine River to the south. During the trip, the group crossed the successive bridges of the river from one side to the other, making stops where they played games and carried out interventions until reaching Valvins, where they visited Mallarmé’s tomb at the Samoreau cemetery.

As described in the previous narration, the participants of a *Phalène* made several stops as they traversed the territory. In these stops, the poet called on everyone to participate in a poetic game, including passers-by and people present in the place.²³³ Afterwards, the attendees “formed the round,” gathering around the poets. In the narration of many *Phalènes*, particularly those described by Francisco Méndez, it is common to find the term “form the round” to describe the participants’ first attempt to gather around the voice of the poet.²³⁴ As it developed further in this chapter, the *Ronda* of the *Taller de Obras* is –somehow– precisely the same: the attempts of the architects and designers to hear the voice of the poets as the origin of their work.

²³¹ The *Phalène* of the *Coup de dés* took place on June 25th of 1969. Participating of this *Phalène* were Michel Deguy, Claude Dupont, Barbara Cassin, François Fédier, Patrick Lévy, Alain Monzin, Pérez Román, Jacquet, Tronquoy, Juana Prat-Gay, Juan Pablo Iommi, Alain Huraut.

²³² Stéphane Mallarmé (1842-1898) was a French poet. Mallarmé was one of the fundamental referents of Iommi, who translated his poem *Un coup de dés* and developed several lectures analyzing Mallarmé’s poetry and the use of white on the page.

²³³ Although the *Phalène* has guidelines such as seeking a poetry made by all, the ways of carrying this out do not follow any recipe. Among the multiple modalities explored by Iommi to engage in a poetic game with the participants was elaborating a set of cards. These cards were specially drawn for the occasion and were used to provoke a word in participants. After showing a card to each participant, the poet collected the words adding the connections to shape a poem made by all.

²³⁴ Godofredo Iommi et al., *Revista de poesía Amereida* (1969) My translation; original: *Se hace la ronda [...]*.



FIG. 2.4 Godofredo Iommi during a *Phalène*. France, 1962. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

Once the poet summoned the attendees, they had to be placed in a particular state to be open to the situation that was about to happen and not remain distant or closed. To dissolve any disbelief, the poet had to mark the passage to a poetic field or instance other than the ordinary. This mark enabled the participants to transition from the day-to-day to a state of openness towards the situation that would be unleashed by the irruption of poetry. To generate this passage, Iommi set forth the importance of the costume or mask to burst into the middle of the ordinary and generate the poetic act's atmosphere, where participants could recognize the figure of the poet. To achieve this, Iommi chose his characteristic red tights and Greek fisherman's white sweater to help him construct this moment of dislocation from the ordinary. Likewise, other artists and participants made costumes to provoke something extraordinary in the participants. With the same objective, the students from the PUCV School of Architecture and Design produced different costumes and masks made of paper for the Poetic Acts carried out in Chile.

In addition to the costume or mask, Iommi proposed the first verse of *El Desdichado* by Gerard de Nerval as the words that would introduce participants to the poetic field of the *Phalène*.



FIG. 2.5 Paper costumes used during the *Phalène* in Puente Libertad. Viña del Mar, 1971. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 2.6 Paper costumes used during the *Phalène* in Puente Libertad. Viña del Mar, 1971. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 2.7 Costumes used during the *Phalènes*. France, ca. 1962. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



Every poetic act begins with the recitation of the poem *El Desdichado* by Gerard de Nerval. And this is how the *Phalènes* began, they begin, and I hope they will always begin, as they have since 1952. The first verse sets the fundamental tone of the *Phalène*:

*Je suis le Ténébreux, - le Veuf, - l'Inconsolé,
Le Prince d'Aquitaine à la Tour abolie:
Ma seule Etoile est morte, - et mon luth constellé
Porte le Soleil noir de la Mélancolie.*²³⁵

The poet initiated the Poetic Act with this verse by de Nerval. Next, the poets participating in the *Phalène* shared an improvised or composed poem out loud with the participants. After hearing the poets' voices, the artists participating in the *Phalène* engaged an improvised intervention in-situ using basic materials and resources available in the place. Accordingly, the experience of the *Phalène* involved the convergence of different artistic disciplines around the command of the poet to interact with the place. A multiplicity of disciplines gathered around poetry in the *Phalène* group, and this prevailed as the central characteristic of the subsequent experience of the *Ronda* in *Ciudad Abierta*, where multiple trades come together around the Poetic Act that originates each work. An example that illustrates the improvisation of the artists on location is a *Phalène* that took place in the French countryside of Vézelay. The architect and painter Francisco Méndez narrated that experience as described below:

One very cold morning, we were in a field in France, in the outskirts of Vézelay at the invitation of the poet, Godofredo Iommi, to the poetic adventure that he called '*la Phalène*'. We were a diverse group of people: poets, philosophers, intellectuals, me, and another painter. We were in the middle of a freshly ploughed field with soil the colour of dark roasted Sienna, surrounded by low hills that extended across the gentle French countryside in hues of green, light blue, and light yellow.

A large plum tree stood out clearly in the midst of this expanse. The poetic round was made around the tree. The poets invited us to the round, and after the act, Godofredo Iommi addressed the two of us, the painters, and said: 'Now it is your turn'. There we were in the middle of the round, thinking — how can he ask us to do something without paints, without fabrics?

²³⁵ Godofredo Iommi et al., *Amereida volume segundo* (Viña del Mar: Escuela de Arquitectura UCV, 1986), 204. My translation; original: *Todo acto poético se inicia siempre con la recitación del poema El Desdichado de Gerard de Nerval. Así se iniciaban, se inician, espero que se inicien siempre las Phalènes desde el año 1952. El primer verso es el que marca el tono fundamental de la Phalène [...]*.

What could we do? In our despair, we approached the tree, and I saw a huge white stone. I asked my painter friend to help me put it on top of the tree where the branches part. We placed it there and moved away to see the effect; something had appeared. The stone up in the tree, the unusual fact that it was there, demonstrated the appearance of visual art. Not only the two of us but everyone who was there recognized this.²³⁶

Referring to the same *Phalène* in Vézelay, the architect, Fabio Cruz, comments on the moment when the artists lifted the stone and placed it between the branches of the tree, saying that “those who were there were perplexed, stunned, astonished, because ‘we saw the tree as though we were seeing it for the first time’”²³⁷ This seeing “as though it was the first time” embodies one of the capabilities that the participants of the *Phalène* attributed to the poetic act, which is to reveal a particular unforeseen condition of the place. Hence, with the celebration of the *Phalène*, the group aimed to reveal the place in a new and unprecedented way, so “the place is then surprised and suspended: it appears.”²³⁸ The appearance of the place “as though it was the first time” is the sense of the opening behind the *Phalène*. Godofredo Iommi named this poetry that addresses the opening of a place to the field of its possibilities as the poetry of the *Ha-Lugar*.²³⁹

²³⁶ Francisco Méndez, “El cálculo pictórico,” in *Cuatro Talleres de América en 1979*, (Viña del Mar: Escuela de Arquitectura UCV, 1982) My translation; original: *Estábamos una mañana, bastante fría, en un campo de Francia, en los alrededores de Vézelay, llevados por la invitación del poeta Godofredo Iommi a la aventura poética que llamara ‘la Phalène’. Eramos varias personas: poetas, filósofos, intelectuales, yo y otro pintor. Estábamos en medio de un campo recién labrado, de oscuro color tierra de Siena tostada, rodeado de leves lomajes que extendían la suave campiña francesa en tonos verdes, celestes, amarillos claros. / En medio de esta extensión se alzaba un árbol grande de forma bastante precisa, un ciruelo. Se hace la ronda poética alrededor del árbol; los poetas nos invitan a la ronda, y terminado el acto, Godofredo Iommi se dirige a nosotros dos, los pintores, y nos dice: ‘Bueno, ahora les toca a ustedes’, y nosotros ahí al medio. Entre que nos bajó la furia —¿cómo nos pide que hagamos algo, sin pinturas, sin telas? ¿qué se hace? En medio de nuestra desesperación, nos acercamos al árbol, yo veo una gran piedra blanca, enorme. Le pido a mi amigo pintor, que nos ayude a ponerla arriba del árbol, donde se bifurcan las ramas. La colocamos, nos alejamos un poco para ver el efecto, y vemos que había aparecido algo. La piedra arriba en el árbol, el hecho insólito que estuviese allí donde estaba, daba cuenta de la aparición de un hecho plástico. No sólo nosotros dos, sino todos los que estaban allí, lo reconocieron.*

²³⁷ Fabio Cruz, “Sobre la observación,” Wiki Casiopea, 1993, https://wiki.ead.pucv.cl/Sobre_la_Observación. My translation; original: *[...] los que estaban ahí quedaron perplejos, anonadados, atónitos, porque ‘vimos al árbol como por primera vez.’*

²³⁸ Godofredo Iommi et al., “Experiencia poética,” Wiki Casiopea, 1962, https://wiki.ead.pucv.cl/Experiencia_Poética. My translation; original: *El Lugar es entonces sorprendido y suspendido: aparece.*

²³⁹ This expression is commonly employed in legal language -whose English equivalent is ‘sustained’- refers to the existence of the necessary conditions for something to take place. The verbs composing this word in Spanish *Haber* (Have) and *Lugar* (Place): to have/take place.



FIG. 2.8 The tree and the white stone of the *Phalène* in Vézelay, France, ca. 1962. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

The in-situ intervention carried out by the artists who participate in the *Phalène* aims to signal the emergence or peculiarity of the place by making a mark with the materials and resources on hand. The artists referred to this ephemeral and extemporaneous intervention as a “sign” that cyphers the newly revealed sense of the place or *Ha-Lugar* that emerged during the *Phalène*. Although poems or signs can be outcomes of a *Phalène*, this one reaches its fulfilment with its mere materialisation as a poetic event that produces an intersection of the word and the place. In the words of Iommi, the *Phalène* “produced and continues to produce a pure poetic catharsis, devaluing any duration of the work.”²⁴⁰

²⁴⁰ Godofredo Iommi, “Hay que ser Absolutamente Moderno,” in *Cuatro Talleres de América en 1979*, (Viña del Mar: Escuela de Arquitectura UCV, 1982) My translation; original: [...] *produjo y produce aún una pura catharsis poética desvalorizando toda duración de la obra.*



FIG. 2.9 A sign made by artists participating in the *Phalènes*. France, ca. 1962. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

That is to say, it is the poetic word –and not its outcome– that reveals the place. Iommi proposed the *Phalène* as that itinerant poetic experience across a territory in which poetry reveals the places that open them to a possible destination. This inaugural moment sets the origin or departure point where people from different trades come together to build that specific reality. After holding multiple *Phalènes* in Europe, this figure of the poetic journey led Iommi to formulate a larger project that would cover South America to open the entire continent during a great *Phalène* named *La Amereida*.

2.1.3 La Amereida

The poetic experiences held by Iommi in Europe meet with the formulation of a poetic vision of the American continent. Iommi formulated this poetic vision of America in the early 1960s while working in Munich with the philosopher, Ernesto Grassi, on his book “Realität der irrealen Dichtung” published in 1964. Iommi and Grassi’s relationship was fundamental in devising a foundational poetic project for the South American continent.²⁴¹ Indeed, Iommi’s poetic thought and Grassi’s philosophical thought complemented each other, articulating a series of intersections around the role of metaphor and poetic language in constructing myth and the foundation of reality. According to Iommi, he found the clues of his poetic vision through his readings and studies on Hölderlin’s work, supported on the ideas of the “poetic courage” and the myth.²⁴² In a letter written in 1962, Iommi shared his initial findings with the poets of the *Santa Hermandad Orquídea*:

It would be useless to tell you in this letter what I saw and knew during the poetic experiences [*Phalènes*]. The only thing I can share with all of you is that a whole ‘voyance’ has opened and that we have to talk and see many things, and who knows, perhaps we can undertake a live action in common in America. Hölderlin takes me to America, everything about **Hölderlin** –with whom I lived day in, day out in Germany– revealing him and revealing him to me.²⁴³

By studying Hölderlin, Godofredo Iommi found himself confronted with the question of what it means to be an American.²⁴⁴ The poet awoke to the awareness that “America does not know who America is,” recognising the lack of a foundational

²⁴¹ Miguel Eyquem, “Miguel Eyquem,” interview by Daniel Vial, *Archivo José Vial Armstrong / Fragmentos*, 2002, <https://www.josevial.cl/documex/miguel>.

²⁴² Iommi signals Hölderlin’s *Dichtermut* as one of his central readings: Godofredo Iommi, “Lettre de l’Errant,” *ailleurs I* (1963): 21. My translation; original: *Sa vertu? Le courage tel que Hölderlin nous l’a dit dans son admirable ‘Dichtermut’*.

²⁴³ Godofredo Iommi to Gerardo Mello, 1940–1980, in *Fondo Iommi-Amunátegui, Autónomos I*, https://wiki.ead.pucv.cl/Correspondencia_Godo_a_Gerardo_Mello_1940-1980. My translation; original: *Inútil sería contarles por carta lo que vi y supe durante las experiencias poéticas. Lo único que puedo adelantarles es que toda una ‘voyance’ se ha abierto y que mucho tenemos que hablar y ver, y quién sabe si una viva acción común no pueda ser emprendida en América. Hölderlin me lleva a América, todo Hölderlin –con quien viví día a día en Alemania, revelándolo y revelándomelo.*

²⁴⁴ Iommi recounts how a student in Germany rebuked him asking about his condition as an American, a question before which the poet was perplexed and had to resort to Virgil, Edmundo O’Gorman, Roberto Levillier, and Octavio Paz to begin to sketch *Amereida*: Godofredo Iommi, “Godo,” interview by Daniel Vial, *Archivo José Vial Armstrong / Fragmentos*, 1999, <https://www.josevial.cl/documex/godo>

myth that could provide the continent with an origin and a possible destiny.²⁴⁵ For Iommi, destiny was “not understood as fate, but as the portion of fortune and misfortune –rhythm– that touches and concerns us, with which and through which we resonate and become persons (per-sonare).”²⁴⁶ Rather than asking for an identity, Iommi inquired about the very constitution of being under a tradition that could comprehend the continent as a whole.

Starting from the base of recognising who we are in America. Clearly there are multiple races, multiple languages, and multiple customs. So, the question was whether there is any statute or word that could unite that multiplicity. It is a matter of gathering, and if there is one word, what does it mean? What does that word tell us? Where does it move us or take us? Because if such a word exists and if it moves us in one direction, it would rightly be a way of genuinely being and becoming Americans.²⁴⁷

In the word “Latin America,” Iommi found it possible to adequately comprehend the continent’s entire length and width through the single voice of the neo-Latin languages spoken in America. Given this possibility, he proposed a recomposition of the Latin tradition on American soil. In the same way that Dante sought guidance in Virgil to descend to hell, Iommi also turned to the poet who sang Latinity in the Aeneid. Because, if the fleeing, stateless and pious Aeneas –after his periplus and shipwreck– found Latinity on the shores of Italy, this meant that “one is not born, one begins Latin.”²⁴⁸ Accordingly, Iommi approached Virgil as the “donor of Latinity,” the founder of a tradition from where a world can be made.²⁴⁹ A new word emerged out of this poetic calculation: *Amereida*, the Aeneid of America.

²⁴⁵ Fabio Cruz, “IV sesión de la Comisión Memoria Histórica de la Universidad Católica de Valparaíso,” interview by Comisión, September 10, 2001, Archivo Histórico Pontificia Universidad Católica de Valparaíso, <http://archivohistorico.ucv.cl/entrevistas.html>. My translation; original: [...] *no sabe América quién es América [...]*.

²⁴⁶ Godofredo Iommi, *Eneida-Amereida* (Viña del Mar: Escuela de Arquitectura UCV, 1982), 6. My translation; original: [...] *la pregunta por nuestro ser americano amanece y ancla en uno, tal pregunta inquiera por lo que se suele llamar destino, que no es de suyo una fatalidad sino el lote de ventura y desventura –ritmo– que no toca, que nos atañe, con y en el cual resonamos y con el cual nos volvemos personas (per-sonare)*.

²⁴⁷ Iommi, *Eneida-Amereida*, 7. My translation; original: [...] *partiendo de la base por reconocer quienes estamos en América. Y está claro que son múltiples razas, múltiples lenguas, múltiples costumbres. Y la pregunta fue si hay algún estatuto o palabra que pueda reunir esta multiplicidad. Se trata bien de reunir, y si lo hay ¿qué significa, qué nos dice ese vocablo?, hacia dónde nos mueve o nos lleva, pues de existir tal palabra y de movernos en un sentido, sería propiamente un modo de ser y de hacernos americanos*.

²⁴⁸ Godofredo Iommi et al., *Amereida* (Santiago: Editorial Cooperativa Lambda, 1967), 49. My translation; original: [...] *pues no se nace se principia latino [...]*

²⁴⁹ Iommi et al., *Amereida*, 182) My translation; original: [...] *virgilio como donador de la latinidad [...]*

The proposal of *Amereida* consists of giving course to “the Latin trajectory (‘l’esprit de la langue’) [...] to apprehend the sense of the Virgilian piety of incessant opening in the pure expanse of the continent.”²⁵⁰ For Iommi, the *pietas* will be the key to his poetic calculation: “all the Aeneid, all Aeneas, all Latinity has a name; it is this deep uncertainty of Aeneas, it is the attribute that the entire book constantly gives to Aeneas: The Latin *pietas*, Aeneas the pious. But what is Latin piety? Piety is openness; it is sacred hospitality.”²⁵¹ This openness or hospitality becomes the very foundation of Latinity as sung by Virgil and inherited in America through language, a *pietas* “that is also the open expanse to make our world.”²⁵² This poetic vision of *Amereida* calls on us to think and give rise to the soul of Latinity –the *pietas*– as if a territorial epithet in South America.²⁵³

Nevertheless, Iommi’s invitation was not to understand the *pietas* as a yearning for the Virgilian concept but to think about it in a renewed way on American soil. The poet proposed that America’s soul lay in how the continent unexpectedly emerged into the world, granting its globality. This emergence –not discovery– revealed the most profound condition of the land to Iommi: its emergence in gratitude.

Because of this, the poet affirmed that “the very shape of American love is gratuitousness.”²⁵⁴ Accordingly, the poetic attempt of *Amereida* was to produce “a true geophany of America,” revealing the land under the light of the renewed Latin tradition, to comprehend it from its *pietas* or gratuitousness.²⁵⁵ Hence, to measure and experience the continental expanse in the gratuitousness of its emergence, Iommi proposed to carry out a great *Phalène* across America that he called *La Amereida*.

²⁵⁰ Godofredo Iommi, “América, américas mías,” *Atenea revista de ciencia arte y literatura*, No.447, (Abril 1983): 67–75. My translation; original: ¿No recobraste allí la trayectoria latina (*l’esprit de la langue*) en la Eneida? Comprensión y reversión de Eneas para aprehender en la extensión pura del continente el sentido de la piedad virgiliana que es abertura incesante.

²⁵¹ Godofredo Iommi, “Vida, trabajo y estudio,” (Ciudad Abierta, January 4, 1981) Wiki Casiopea, https://wiki.ead.pucv.cl/Vida_trabajo_y_estudio My translation; original: [...] *toda la Eneida, todo Eneas, toda la latinidad tiene un nombre; es esta vacilación profunda de Eneas, es el atributo que todo el libro constantemente le da a Eneas: la pietas latina, Eneas el piadoso. Pero qué es la piedad latina? La piedad es la abertura, es la hospitalidad sacra.*

²⁵² Escuela de Arquitectura UCV, “Exposición 20 años.” My translation; original: [...] *que es también la extensión abierta para hacer nuestro mundo.*

²⁵³ The term *pietas* (piety) correspond to one of the Roman virtues and is the epithet of Aeneas (the Pious) in Virgil’s Aeneid.

²⁵⁴ Iommi, *Eneida-Amereida*, 2. My translation; original: *Por eso el único lazo posible con América, la forma propia del amor americano, es la gratitud.*

²⁵⁵ Gerardo Mello Mourão, *Frei y la revolución Latinoamericana* (Santiago de Chile: Editorial del Pacífico S.A., 1966), 11. My translation; original: [...] *una verdadera geofanía de América.*

In 1965 Godofredo Iommi organised *La Amereida* as an action that arose in response to the poetic vision of *Amereida*. This great *Phalène* involved an expedition across South America to poetically reveal the continent under the foundational epic of *Amereida*, that is, to sing the *Ha-Lugar* of America. Moreover, with the journey of *La Amereida*, the group set out to attain knowledge of the land that is not intellectual but experiential. The poetic caravan set out to experience the continent from the *pathein* of the land, comprehending the expanse from the *pietas* sung by Virgil, which Iommi proposes as pure aperture of gratuitousness.²⁵⁶ In the words of the poet, Gerardo Mello Mourão –who was also living in Viña del Mar during the preparation of the journey– in those years “America began to hurt us,” referring to a pressing lack of awareness of a potential Latin American identity and inheritance.²⁵⁷ The recognition of this lack touched an entire generation, which undertook the quest of asking whether, beyond territorial autonomy and political self-determination, Latin America could be recognised and contained in a culture of its own.²⁵⁸ Their invitation was to question the notions of north, discovery, and new world as visions pertaining to Europe, putting out a call to think and see Latin America from its own orientation.

La Amereida or great *Phalène* of America led to an encounter of the group of artists active in Paris with the group from the UCV Institute of Architecture in Valparaíso around a poetic venture in common. Participating in this poetic expedition was a group from the UCV Institute of Architecture made up of the poet, Godofredo Iommi, the architects, Alberto Cruz and Fabio Cruz, and the sculptor, Claudio Girola. They were joined by a group of the participants of the *Phalènes* in Europe, who travelled to South America to join *La Amereida*: the poets, Edison Simons, Michel Deguy, and Jonathan Boulting, the philosopher, François Fédier, the designer, Henri Tronquoy, and the painter, Jorge Pérez Román. However, although this group of ten directly experienced the journey, the poetic endeavour of *La Amereida* was made possible thanks to the support of many people.

²⁵⁶ It is common within the school members to express this idea by saying that during the *Travesía* one “suffers (*padece*) the continental expanse”. In this sense, the action of *La Amereida* and the *Travesías* of the school share the nature of the Eleusinian Mysteries of Ancient Greece. As explained by Aristotle, those participating in the rite “should not ‘learn’ (*mathein*) but should ‘be affected’, ‘suffer’, or ‘experience’ (*pathein*).” Walter Burkert, *Ancient Mystery Cults* (Cambridge, Massachusetts, and London: Harvard University Press., 1987), 69. The reference of Burkert and other scholars about the notion of *pathein* (“*padecer*” in Spanish and “to suffer” in English) comes from Aristotle, frag. 45, 1483a19.

²⁵⁷ Gerardo Mello Mourão, “Gerardo Mello Mourão: Invenção Do Mar,” interview by Jorge Pieiro. Teatro do Centro Cultural Banco do Nordeste, Fortaleza, January 28, 2003, Video, 2:33. https://www.youtube.com/watch?v=mG8meW_cmhA&ab_channel=CentroCulturalBancodoNordeste My translation; original: [...] *América começou a nos doer* [...].

²⁵⁸ Mario Góngora, “Entrevista a Mario Góngora ¿Una Cultura Americana?,” *Revista Universitaria*, No. 34 (1991): 63

Many more than ten people participated in the round to make this great *Phalène* possible. The journey was a joint venture where participation did not reside solely in the journey itself but also in making the act of departing possible. The architect and professor, José Vial, accurately described the efforts and events prior to the departure of *La Amereida* in a letter written to Francisco Méndez on 8 August 1965. In his letter, Vial manifests the group's disposition to understand the journey as an endeavour in common when he narrates the preparations for the trip: "[...] the eyes are turned towards the journey, which is what is new, and in some way we all want to make it ours."²⁵⁹ Multiple preparations were carried out by the members of the UCV Institute of Architecture, including the arrangement of camping and travel equipment needed to cross Patagonia in the middle of winter. For example, the architect, Arturo Baeza, travelled in advance to Magallanes to prepare several things, including the purchase of a Chevrolet truck for nine passengers for *La Amereida* to cross the continent.

Other efforts included building a network of relationships and contacts and fundraising. An initial experience in managing and obtaining support for the journey was a dinner organized at the home of Patricio Kaulen, Chilean filmmaker and close friend of the group. This dinner gathered the members of the UCV Institute of Architecture together with people in high public positions in the government and at the University. The group presented the *La Amereida* project, complete with live drawings, to the guests. Out of this meeting, the group obtained an official letter from the Chilean Ministry of Foreign Affairs stating that *La Amereida* was a "cultural mission."

In José Vial's words, this document was "the key that opens every door."²⁶⁰ Along with the above, the group obtained the vital support of the then Rector of the Catholic University of Valparaíso, Arturo Zavala. The rector supported the journey by accepting "the professors' absence for an indefinite period of time without modifications to their salaries."²⁶¹ This ensured the group's economic stability, the continuity of the academic activities at the PUCV School of Architecture and Design, and the continuation of the projects developed at the UCV Institute of Architecture. These tasks had to be carried out with increased intensity by the professors who remained in Viña del Mar.

²⁵⁹ José Vial to Francisco Méndez, August 8 1965, in *Archivo José Vial Armstrong / Fragmentos, Documentos*, last modified March 17 2018, <https://www.josevial.cl/docum/como-se-inicio-la-amereida> My translation; original: [...] *los ojos están vueltos hacia el viaje, que es lo nuevo, y que, de alguna manera, todos queremos hacerlo nuestro.*

²⁶⁰ José Vial to Francisco Méndez, My translation; original: [...] *misión cultural [...] la clave que abre todas las puertas.*

²⁶¹ José Vial to Francisco Méndez, My translation; original: [...] *que los profesores se ausentaran –en ese momento por tiempo indeterminado– sin modificaciones en los sueldos.*

In addition to the Rector's financial support, the group also had the support of family and close friends. This contributed to the stability of the houses of Cerro Castillo "for a period that at that time, we thought would be at least one year."²⁶² Likewise, the families of Cerro Castillo provided structural support during the logistical preparation of *La Amereida*. For example, the home of Ximena Amunátegui and Godofredo Iommi was the operations centre. Among the many aspects that the community of Cerro Castillo engaged in during the preparations for the journey, it received the participants of *La Amereida* who arrived from Europe, making the house "a real hotel, providing lunches and meals."²⁶³ On the days prior to the departure of *La Amereida*, many people involved in the poetic endeavour that was about to start gathered in Viña del Mar. Among them was Juan Raúl Young, one of the members of the *Santa Hermandad de la Orquídea* and participant of that preceding poetic journey to the Amazon, who met with Gerardo Mello Mourão and Godofredo Iommi.

As narrated by Vial, the days prior to the departure of *La Amereida* were full of difficulties. Among the many unforeseen events was a student strike inside the PUCV School of Architecture and Design. Godofredo Iommi and Fabio Cruz, who were in Santiago in the midst of the preparations for the journey, had to travel to Viña del Mar to support José Vial in resolving this situation.²⁶⁴ A series of other sudden events occurred, such as celebrations of marriages, the arrival of the Europeans, and unexpected visits. In the words of Vial, these events constituted an "avalanche before the departure of *Amereida*."²⁶⁵ Nevertheless, *La Amereida* managed to depart thanks to those who remained behind supporting the academic activities at the school, life in Cerro Castillo, and the projects carried out by the UCV Institute of Architecture. José Vial describes the departure of *La Amereida* from the point of view of those who remained behind in Viña del Mar. In his letter to Méndez, Vial expresses a certain emptiness caused by the journey in the general atmosphere of the school and the institute. Thus, the departure of some was made possible by the others who stayed behind. This fact reveals that *La Amereida* was not only fulfilled through the act of departing, but also through the act of staying. José Vial describes the moment of the departure –against all odds– of *La Amereida* from the perspective of watching the airplane taking off:

²⁶² José Vial to Francisco Méndez, My translation; original: [...] *por un plazo que en ese tiempo pensábamos que no sería inferior a un año.*

²⁶³ José Vial to Francisco Méndez, My translation; original: [...] *un verdadero hotel de almuerzos y comidas.*

²⁶⁴ This strike began as a result of a discontinuity of the student's curricula due to the reconstruction of the southern churches carried out by the School of Architecture and Design PUCV after the Valdivia earthquake of 1960.

²⁶⁵ José Vial to Francisco Méndez, My translation; original: [...] *una avalancha previa a la partida de Amereida.*



FIG. 2.10 The participants of *La Amereida* en route. Southern Patagonia, 1965. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

It was a cloudy day. Nature had also showed up for the occasion –along with the school, [Michel] Deguy and his problem, Raúl [Young], Miguel [Eyquem] and his wedding– to collaborate on this accumulation of circumstances that grew extreme and that threatened to obliterate the possibility of *La Amereida*. For about four days, a storm had unleashed [on Patagonia], whose effects were being compared to those of an earthquake. Bridges collapsed, fields flooded, tickets were cancelled, communications were cut off, an emergency zone declared, etc. The vast pampas were snowed in, and all the roads were blanketed in snow. This cloudy day of departure was a prelude to the landscape that the group was going find, which provided no comfort. I confess to you that when I saw them leave and cross the airstrip, the eight in a tight group approaching the plane, I felt great emotion, envy, and nostalgia, maybe for the south or a similar venture. We remained there watching for a long time until the airplane crossed the sky above us and flew out of sight. When I saw them taking off, I realized that everything was wonderful and miraculously accomplished, as they head off towards an incredible, crazy, and useless venture.²⁶⁶

²⁶⁶ José Vial to Francisco Méndez, My translation; original: *Era un día nublado. La naturaleza también había concurrido, al igual que la Escuela, al igual que Deguy y su problema, al igual que Raúl, al igual que Miguel y el matrimonio, a colaborar a este cúmulo de circunstancias que se hacían extremas, y que, unas sí otras no, amenazaban a veces con borrar la posibilidad de realización de Amereida. Desde hacia más o menos 4 días, se había desatado un temporal cuyos efectos se estaban comparando con el terremoto. Puentes cortados, campos inundados, pasajes suspendidos, comunicaciones cortadas, zona de emergencia, etc. La pampa inmensa estaba nevada y borrados todos los caminos. Así, este nublado era preludeo de un paisaje que ellos encontrarían, que no era nada de consolador. Te confieso, que al verlos salir y cruzar la losa, los ocho en un pelotón compacto, que se acercaba al avión, sentí una gran emoción, envidia y nostalgia – tal vez del sur, o de alguna empresa parecida. Ahí nos quedamos mirando largo rato, hasta que el avión nos cruzó elevándose hasta desaparecer. Cuando los vi elevarse, me di cuenta que todo estaba maravillosa y milagrosamente realizado, hacia una empresa increíble, loca, e inútil.*

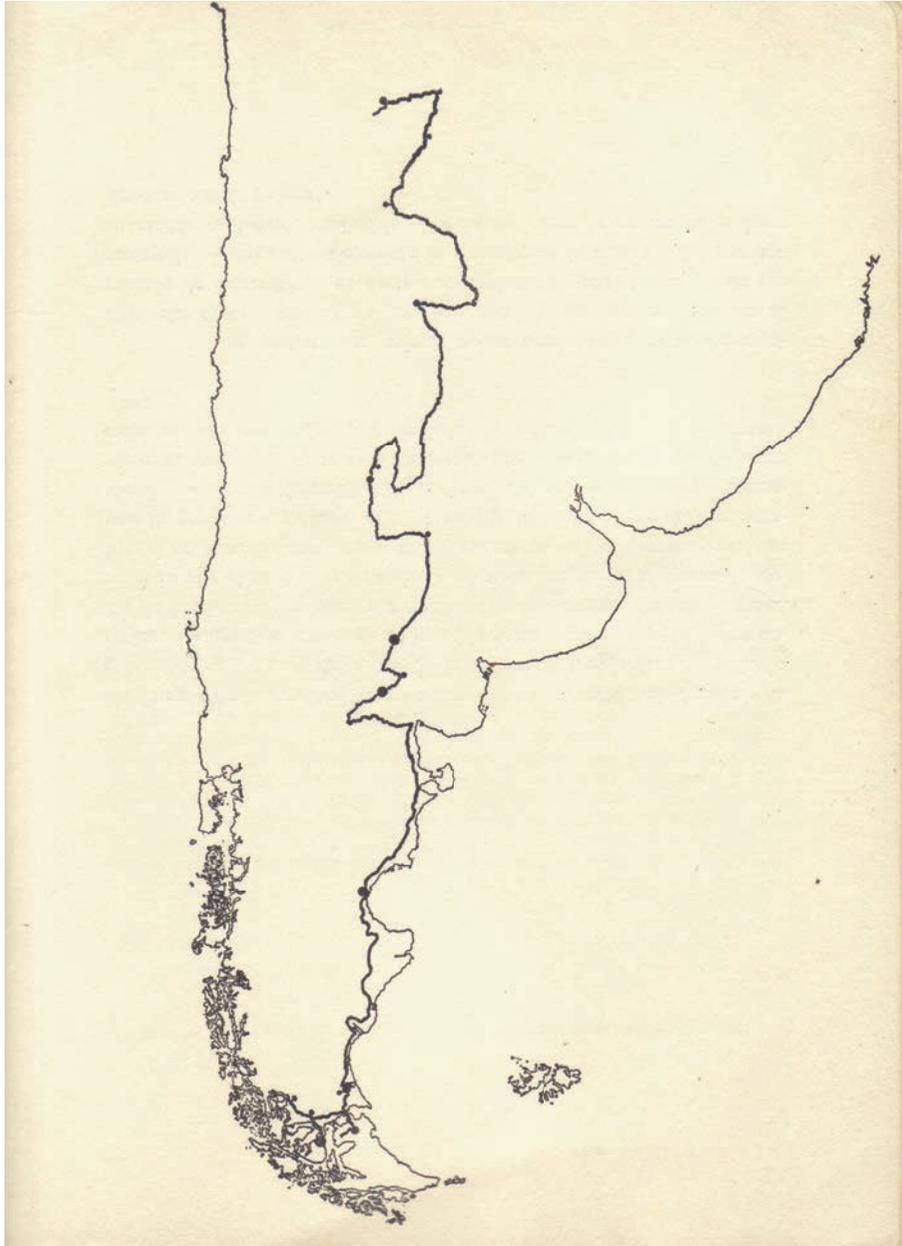


FIG. 2.11 The route of *La Amereida* as drawn in the poem published in 1967. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

The group of ten departed in July 1965 to the city of Punta Arenas, at the southernmost tip of the American continent in southern Patagonia. From there, the group set to cross the interior of the continent, which *Amereida* poetically names as an “Inner Sea,” recognising the territory as a vast unknown yet to be revealed.²⁶⁷ The navigation route was proposed by projecting the Southern Cross onto the map of the continent, the constellation that signals the South Pole as the American “Own North.”²⁶⁸ With this new south-turned-north orientation, the map of South America was inverted, opening up to a new way of thinking and looking at the continent from its own ground and sky. Initially, the *La Amereida* was to cross South America following the two axes of the Southern Cross projected onto the map, but finally, the group only crossed half of the South–North axis. On July 30, 1965 in the city of Punta Arenas, the participants of *La Amereida* established the rules of the poetic game:

‘No judgment’: Everything that happens and is built out of the acts is poetic.
Freedom to ‘do’: For example, if Pérez-Román wants to paint a canvas, an object, a wall, etc., based on the poetic act, but after it happened, it still counts.
Obedience to the person who comes up with the act: Not by command but by willingness.
Transgressions: The idea is to misunderstand the mistake.²⁶⁹

While crossing the continent, the group stopped in several places to carry out Poetic Acts. With the celebration of the Poetic Acts, the group aimed to reveal the vast and unknown American “Inner Sea” from a gratitude of its emergence, opening the places to a poetic horizon or possible materialisation. In the Poetic Acts, the diverse disciplines of the participants of *La Amereida*—architects, painters, sculptors, and philosophers—engage by constructing that possibility of the place indicated by the poetic voice. The group marked this possibility of the place in “signs,” ephemeral interventions gifted in an effort to interact with the land from an aperture of gratitude. The signs were the construction of the possibility of the place, as indicated by the poetic voice: *Ha-Lugar*.

²⁶⁷ Iommi et al., *Amereida*, 23. My translation; original: *Mar interior*.

²⁶⁸ Godofredo Iommi, *Ciudad Abierta – Agora 7.1.1971* (Viña del Mar: Ciudad Abierta, 1971) My translation; original: *Propio norte*.

²⁶⁹ Godofredo Iommi et al., *Amereida volume segundo* (Viña del Mar: Escuela de Arquitectura UCV, 1986), 159. My translation; original: ‘No juicios’: *Todo cuanto ocurra y se construya en los actos es poético. Libertad de ‘hacer’: Ejemplo, si Pérez-Román quiere pintar cuadro, objeto, muro, etc., a raíz del acto poético pero después de ocurrido, vale. Obediencia al que se le ocurre el acto: No por mandato sino por disponibilidad. Transgresiones: La idea es equivocar el equívoco.*



FIG. 2.12 Godofredo Iommi during a poetic act and a sign on the side of the road. Southern Patagonia, 1965. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

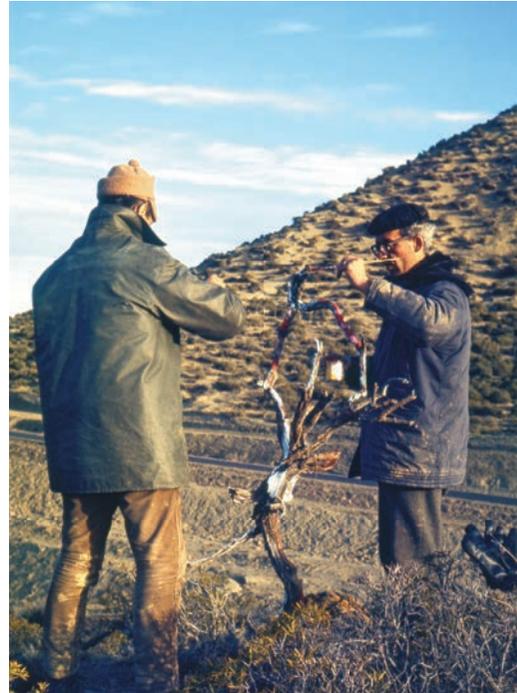


FIG. 2.13 Alberto Cruz and Jorge Pérez-Román painting a dead tree. Southern Patagonia, 1965. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 2.14 Signs built by the group during *La Amereida*. Southern Patagonia, 1965. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



The group described the signs made during the journey as a “work *hic et nunc*, or improvised, which means made right there in the moment but not without preparation [...] and with all the time needed [...]”²⁷⁰ The term improvisation, in this context, is far from any connotation of arbitrariness and randomness. Conversely, improvisation refers to the idea of proceeding without foreseeing an outcome but distinguishing the orders that emerge while undertaking the Poetic Act. Furthermore, preparation points to the idea that improvisation requires a calculation that sets the field of action within a certain degree of freedom. The “only reference or prior calculation [of a sign] is the [poetic] act, which brings the unexpected with it, revealing it ‘each time’.”²⁷¹ The group made many signs as they crossed the route towards their intended destination: Santa Cruz de la Sierra in Bolivia. However, *La Amereida* only arrived as far as Villa Montes –450 kilometres south of Santa Cruz de la Sierra— since the military blocked their way, preventing them from continuing due to the presence of Che Guevara’s guerrilla forces.²⁷²

Two years after the journey of *La Amereida*, the poem *Amereida* was published in 1967. In this work, the group set out to “write America, not the history of America but a poem of America, the truth of America, the word of America.”²⁷³ The participants of the journey shaped the poem by collecting fragments of their travel logs and mixing them with poems and texts by the first chroniclers of America. The result was an anonymous poem on pages without numbers, which pieced together fragments from many writings and voices and shaped as a choir book. The choral nature of the poem is described by Alejandro Crispiani who states that “the sense of collage, the change of register, and the multiple levels in which the entire text moves, ranging from the anthropological to the linguistic and from the historical chronicle to observation in situ, show a general operation that guided the entire work, aiming to reflect a collective nature in consonance with the kaleidoscopic Latin American

²⁷⁰ Iommi et al., *Amereida*, 78. My translation; original: [...] *acaso la obra hic et nunc digamos improvisada lo cual quiere decir hecha allí mismo y no sin preparación ni preparativo y con todo el tiempo que se quiera [...]*

²⁷¹ Exhibition sheet, *Exposición 30 años Escuela de Arquitectura UCV*, Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile. My translation; original: *No hay planos, porque la única referencia o cálculo previo es el acto, el cual trae consigo lo inesperado que se revela ‘cada vez’.*

²⁷² Iommi et al., *Amereida volume segundo*, 200-201.

²⁷³ Mello Mourão, interview, 3:16. My translation; original: *Tivemos todos desde o início o propósito de escrever América, escrever, fazer um poema, não a história de América, mas fazer o poema da América, a verdade da América, a palavra da América.*

reality, always in a state of possibility.”²⁷⁴ Along with the text, the poem was also composed of a series of maps that present the South American continental expanse from the poetic theses of *Amereida*. The poem thereby calls for a possible Latin American reality, asking about its origin and destiny, and constituted an opening that guides the artistic ventures of the PUCV School of Architecture and Design to this day.

that is how America burst and went into a trance
this is its origin - being in a trance
to be in a trance not from a before to an after, not from barbarism to civilization, but
in a present trance
present is only what has a destiny
destiny is only the loyalty to an origin
America has a destiny when its irruption and emergency are present²⁷⁵

Upon returning from the journey, the group placed the poetic proposal of *Amereida* at the heart of the PUCV School of Architecture and Design, giving way to a new vision of the University that triggered the university reform of 1967 and the foundation of *Ciudad Abierta*. As a result, both the poetic undertaking of the journey and the poem are linked to the most profound sense of the *Ronda*. First, because the group carried out the experience of *La Amereida* under Iommi's baseline poetic proposal, which delves into the relationship between poetry and trades. Likewise, the *Ronda* arises from this relationship. The group installed aspects such as the undertaking of a poetic act to open the place and originate the work as a crucial practice characterising the collective way of doing things in *Ciudad Abierta*. Second, the poem with the choral presence of multiple voices also reflects the collective nature of the works made in *Ronda*, where authorship dissolves, making room for a field in common.

²⁷⁴ Alejandro Crispiani, *Objetos para transformar el mundo* (Buenos Aires: Prometeo 30/10; Santiago de Chile: Ediciones ARQ, 2011), 270. My translation; original: [...] *el sentido de collage, el cambio de registro y los múltiples niveles en los que se mueve todo el texto, que van desde lo antropológico a lo lingüístico y de la crónica histórica a la observación in situ, muestran una operación general que guiaba toda la obra, en la que se intentaba reflejar un carácter colectivo en consonancia con la caleidoscópica realidad americana, siempre en estado de posibilidad.*

²⁷⁵ Iommi et al., *Amereida*, 163. My translation; original: *así irrumpió américa y entró en trance / éste es su origen – estar en trance / estar en trance no de un antes a un después no de una barbarie a una civilización sino en trance presente / presente sólo está lo que tiene un destino / destino sólo es una fidelidad al origen / américa tiene destino cuando tiene presente su irrupción y su emergencia*

2.1.4 The Revue de Poésie

After the journey of *La Amereida*, the members of the UCV Institute of Architecture initiated a series of undertakings guided by the pursuit of an opening towards a possible Latin American reality under the auspices of *Amereida*. In parallel, Godofredo Iommi returned to Paris, aiming to establish connections and search for possibilities to open a branch of the group in Europe.²⁷⁶ With the presence of Iommi in Europe, the group in Paris restarted the *Phalènes*. Among many activities, a relevant experience was a *Phalène* carried out in London for the New Moon Carnival of Poetry in The Round at the Royal Albert Hall on June 18, 1966.²⁷⁷ The *Phalène* group –named for the occasion as the Moth– was invited to this event by the poet. Jonathan Boulting, who had participated the year before in the journey of *La Amereida*. The organisers described the encounter as “an International Apocalyptic Liberation of Poetry and all the Arts in an Act of Communal Celebration.”²⁷⁸ For the occasion, the *Phalène* group gathered several of its closest participants from both the Latin American and European circles: Godofredo Iommi, Francisco Méndez, Michel Deguy, Jorge Perez-Román, Henri Tronquoy, Enrique Zañartu, Gerardo Mello Mourão, Edison Simons, and Josée Lapeyrère. Joining this core group was also Jaime Bellalta and Esmeé Cromie who lived in London, and the philosopher, Ernesto Grassi. In addition, a group of poets and artists who joined the *Phalènes* in London were Sheila Hicks, Michael Horowitz, Karl Schlamming, Malcolm Troop, Art and Marjorie Brenner, Gordon Bishop, John Blackwood, Jill Smyth, and Michael Flinch, among others.

²⁷⁶ Throughout his life, Iommi made multiple attempts to establish himself in Europe. This objective was present early since the *Santa Hermandad Orquídea*, through the Institute of Architecture UCV, and even during the initial years of *Ciudad Abierta*.

²⁷⁷ A series of poetry events took place in the Royal Albert Hall during the 1960s, being the most known the International Poetry Incarnation of June 11th of 1965 with the Beat poets Allen Ginsberg, Michael Horovitz, and Adrian Mitchell among others. Peter Whitehead’s film *Wholly Communion* registered this event. On another Whitehead’s film named *Tonite Let’s All Make Love in London*, there is some New Moon Carnival footage. In the minute 14:57 of this footage is possible to recognize Godofredo Iommi in his white pullover and thick black frame glasses, while Vanessa Redgrave is about to sing *Guantanamo*. During the event, the poets and artists mixed with the public unleashing a decontrolled celebration of disarray, which led to banning all poetry events at the venue until 1984.

²⁷⁸ Programme of the event New Moon Carnival of Poetry in The round, 1966, Programme (RAHE/1/1966/73), Royal Albert Hall Archive, London, England.

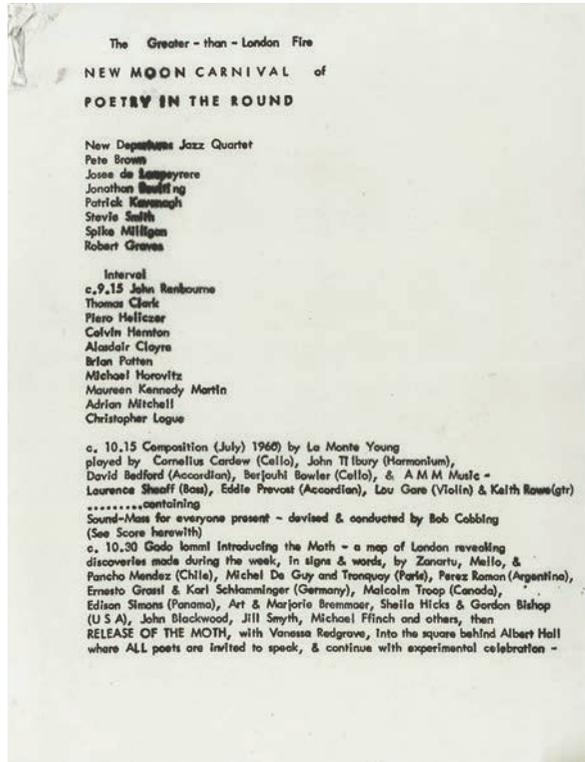


FIG. 2.15 Programme of the New Moon Carnival of Poetry in The round event. London, 1966. Source: Royal Albert Hall Archive.

During their days in London, the group carried out a series of *Phalènes* together with the passers-by, students, and curious inhabitants of London who surprisingly and circumstantially joined these poetic actions. On the day of the event, Iommi introduced the central ideas of the *Phalène* and presented “a map of London revealing discoveries made during the week, in signs and words,” closing the intervention with the “release of the moth” with Vanessa Redgrave.²⁷⁹ The poet, Gerardo Mello Mourão, wrote a short account of the poetic events of June 18 in London:

Edi Simons participated in these poetic expeditions invented by Godo [Godofredo] Iommi, producing living poetry at the tops of their voices on the streets and squares of Europe, America, and Asia. Sometimes in the open air, sometimes in enclosed spaces, such as the courtyard of an old London brewery where Shakespeare staged his works.

²⁷⁹ Programme of the event New Moon Carnival of Poetry in The round, 1966, Programme (RAHE/1/1966/73), Royal Albert Hall Archive, London, England.

Or in the Royal Albert Hall rented by the poet, Jonathan Boulting, where I read next to Vanessa Redgrave –faded and wrapped in the Cuban flag– a torn bilingual poem that he [Simons] transposed in a rare Joycean language in front of six thousand stunned Brits. We descended the Thames at dawn with five thousand teenagers howling painful or triumphant verses in a bonfire of three hundred ships to celebrate the sixth centenary of the London fire.²⁸⁰

Apart from several *Phalènes* carried out in Europe, the work of Iommi and his collaborators had its most tangible manifestation in the *Revue de Poésie*. This journal was founded in 1964 by Godofredo Iommi and Michel Deguy, who directed the journal until its last issue in 1971.²⁸¹ Michel Deguy has referred to this journal as one that “only exists at the national library [...] it has disappeared or, depending on how you look at it, it has not existed, it became a rarity, a rarity full of magnificent things.”²⁸² The journal had eight issues published with a print run of 500 copies each: *Hölderlin*, *La parole dite*, *Ode a kappa*, *Dante*, *Góngora*, *Améréide*, *Mai 1968*, and *Pindare*. All the journal issues –except for the issue entitled *Mai 1968* which only had white pages– presented the same layout of pages divided by a horizontal thin black line. This horizon separated the poems and translations on the upper part of the page from the writings and reflections on the lower part of the page.²⁸³ Both the translations and the reflections published in the *Revue de Poésie* were the outcome of joint study sessions and gatherings of the people participating in the intellectual circle of Iommi in Paris.

²⁸⁰ Gerardo Mello Mourão, *Los Ojos del Gato & El Retoque Inacabado* (Valparaíso: e[ad] Ediciones, 2013), 19. My translation; original: *Edi Simons participó de expediciones poéticas semejantes, inventadas por Godo Iommi, produciendo poesía viva en altos bramidos en las calles y plazas de Europa, América y Asia, a veces al aire libre, a veces en recintos cerrados, como en el patio de una vieja cervecería de Londres, donde Shakespeare escenificara sus obras, o en el Royal Albert Hall, arrendado por el poeta Jonathan Boulting, y donde yo mismo leí, al lado de Vanessa Redgrave, devaída y envuelta en la bandera de Cuba, un poema despedazado y bilingüe, que él transpusiera en una rara lengua joyceana, a seis mil ingleses atónitos. Descendimos el Támesis de madrugada con cinco mil adolescentes y lolitas aullando versos dolorosos o triunfantes en una fogata de trescientos barcos, para celebrar el sexto centenario del incendio de Londres.*

²⁸¹ The *Revue de Poésie* somehow continued in the *Revue Po&sie*, also directed by Michel Deguy and still on course since 1977.

²⁸² Michel Deguy, “Entretien avec Michel Deguy,” interview by Michel Pierssens, *Histoires littéraires* No. 17, (January–February–March, 2004): 16. My translation; original: [...] *qui n'existe qu'à la Bibliothèque nationale [...]; elle a, pour ainsi dire, disparu, elle n'a pas existé si l'on veut, elle est devenue une rareté, une rareté complète avec des choses magnifiques.*

²⁸³ Godofredo Iommi worked in these translations together with the linguist Christos Clairis, who lived in Valparaíso between 1969 and 1976 working at the Pontificia Universidad Católica de Valparaíso.

By October 1968 –after May’s events– the group associated with the *Revue de Poésie* had been gathering at *Rue Laneau* in the apartment of French philologist and philosopher, Barbara Cassin. These gatherings involved the participation of a diverse group of “painters, sculptors, poets, theologians, philosophers, psychologists, physicians, medics, and students.”²⁸⁴ One of the main differences between the group in Paris and the group from the UCV Institute of Architecture in Viña del Mar was that the Paris group was not related to a university, however –in the words of Cassin– it “constituted a sort of alternative university, evidently open.”²⁸⁵ The gatherings at *Rue Laneau* consisted of study sessions, translations, and readings from Dante, Hölderlin, Mallarmé, Pindar, Hesiod, Plato, Heidegger, and others. After some time gathering in Cassin’s apartment, the group continued at the *cave de Grands Agustins*, where they “worked in common in the open field open of the *Revue de Poésie*.”²⁸⁶ The group published these readings and translations in some of the eight issues of the journal, accompanied by writings and reflections by different participants.

The open nature of the group gathered around the *Revue de Poésie* makes it challenging to identify a specific number of participants. Nevertheless, some names in this circle can be identified by the description given by Michel Deguy of a photo published in issue 97 of the *Revue Poésie* in 2001, which was dedicated to Godofredo Iommi, who died that same year: “Godofredo Iommi, Henri and Negrita Tronquoy, Jorge Perez-Román, Dominique Fourcade, Patrick Lévy, Jacques Bontemps, Stanislas Breton, Alain Huraut, Barbara Cassin, Michel and Monique Deguy, Josée Lapeyrère, Jean-Paul Iommi-Amunategui, François Fédier, Louis Dalla Fior, Robert and Françoise Davreu, Georges Philippenko, Claude Dupont, Sonia Branglidor, J.-F. Grivasse.”²⁸⁷ These names can be added to a list of people mentioned in a group photo published in the first –and only– issue of the poetry journal *Amereida*, made in collaboration with the *Revue de Poésie*: G. Basset, C. Clair, P. Collomby, C. Gimbert, M. Irrigoyen, A. Kifidis, M. Levitte, A. Massay, A. Monszain, J.M. Palmier, M. Pellissier, F. de Pindray, B. Proust, L. Roux Dufort, A. Verniou, and F. Vezin.

²⁸⁴ Godofredo Iommi et al., *Revista de poesía Amereida* (1969) My translation; original: [...] pintores, escultores, poetas, teólogos, filósofos, psicólogos, físicos, médicos y estudiantes [...].

²⁸⁵ Barbara Cassin, “Dialogue avec Barbara Cassin,” interview by Alexandre Gilbert, *The Times of Israel*, 2018. <https://frblogs.timesofisrael.com/dialogue-avec-barbara-cassin/> My translation; original: [...] constitué une sorte d’université alternative, évidemment ouverte [...].

²⁸⁶ Godofredo Iommi et al., *Revista de poesía Amereida* (1969) My translation; original: [...] trabajó en común en el campo abierto por la *Revue de Poésie*.

²⁸⁷ Michel Deguy, “Godo,” *Poésie*, No. 97 (2001): 11.

The *Revue de Poésie* was one of the few –and indeed the most important– platforms where the ideas and poetic experiences carried out by the group in Valparaíso circulated in Europe. Moreover, the journal was the clear testimony of the ubiquitous nature of the *Phalène* group. This characteristic ubiquity deployed the group's sphere of action, determined by the presence of Godofredo Iommi more than being rooted in a place. This group is also a manifestation of Iommi's recurrent pursuit for constructing a creative milieu in common where multiple disciplines and trades can gather. Indeed, the group gathering at the apartment of *Rue Laneau* and the *cave de Grands Agustins* was established as a familiar experience with the *Bottegas* that the UCV Institute of Architecture organised in parallel in Valparaíso.²⁸⁸ All of these spaces of study and work shared the characteristic of not being subject to academic institutions' temporal structures, carrying out their activities in complete freedom and without the pursuit of any degree, but rather engaging collectively in artistic production. The group transferred this studying and working format to *Ciudad OAbierta* in which artists, professors, and students gather around study and work in common. In the last issue of the *Revue de Poésie*, Iommi narrates the early days of the construction of *Ciudad Abierta*, where he finally focused his activities together with the architects of Valparaíso: "I return to the *Bottega* of Alberto [Cruz]. Poetry will be there for me in the great trade of architecture."²⁸⁹ In *Ciudad Abierta*, the group established the *Phalène* as the way to give course to every construction raised on the land, in the constant encounter between poetry and architecture.

²⁸⁸ The students and professors of the School of Architecture and Design PUCV integrated the Bottega, which consisted of an extra-academic space of study and work around architectural and design projects.

²⁸⁹ Godofredo Iommi et al., "Pindare," *Revue de Poésie*, No. 40 (February 1971): 172 My translation; original: *Je rentre à la Bottega d'Alberto. La poésie sera pour moi là, dans le grand métier de l'architecture.*

2.2 Summoned by a position in art: The UCV Institute of Architecture

- 1 An expanded horizon
- 2 Project-based research
- 3 The Choral Approach
- 4 The Institute of Art UCV

2.2.1 An expanded horizon

The UCV Institute of Architecture was founded in 1952 by the architects, Alberto Cruz, Arturo Baeza, Jaime Bellalta, Fabio Cruz, Miguel Eyquem, Francisco Méndez, José Vial, and the poet, Godofredo Iommi.²⁹⁰ The foundation of this institute was the first action of the group after their arrival to the PUCV School of Architecture and Design. The proposal of forming an institute came from the poet, Godofredo Iommi, who was pursuing a “broader sphere of study, more open than simply teaching; a place where other people could gather, other artists, other disciplines.”²⁹¹ A central pursuit of the UCV Institute of Architecture was to differentiate itself from the school of architecture by opening up a much broader field of work and study than solely architecture. Iommi pushed this expansion of the disciplinary and academic horizons to establish a “common climate” that could lead “to the study of arts in the future.”²⁹² As developed later in this chapter, this objective was fulfilled with the transformation of the UCV Institute of Architecture into the UCV Institute of Art some years later.

²⁹⁰ The sculptor Claudio Girola also joined a brief time later in 1956.

²⁹¹ Rodolfo Urbina and Raúl Buono-Core, *Pontificia Universidad Católica de Valparaíso: desde su fundación hasta la reforma 1928-1973* (Valparaíso: Ediciones Universidad Católica de Valparaíso, 2009), 142. My translation; original: [...] *un ámbito de estudio más amplio, más abierto que la mera actividad docente; un lugar al que pudieran concurrir otras personas, otros artistas, otras disciplinas.*

²⁹² José Vial, *Primera reunión del instituto*. Paper sheet. *Archivo José Vial Armstrong / Fragmentos*, accessed December 3, 2017, <https://www.josevial.cl/docum/primera-reunion-del-instituto> My translation; original: [...] *un clima común [...] nos llevarán en un futuro al estudio de las artes.*



FIG. 2.16 Members of the UCV Institute of Architecture. From left to right: Arturo Baeza, Fabio Cruz, José Vial, and Claudio Girola. Viña del Mar, 1955. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

The professors proposed the conformation of the UCV Institute of Architecture to the Rector of the university, the Jesuit priest, Jorge González Förster. For the Rector, the group of architects embodied a crucial agent in his plans for university's renovation. Indeed, the arrival of the group to the university was part of the rector's renewal plan, which is why González Förster gave his complete support to their requirements. The UCV Institute of Architecture was born as a fully independent space from the school of architecture, funded by and responding directly to the rector. The institute's autonomy was crucial for preserving the cohesion of the arriving professors while integrating the school, enabling them to construct the milieu in common that they were pursuing in complete freedom. Thus, in 1952 the UCV Institute of Architecture began operating in one of the houses on Cerro Castillo and later moved to a house on Viana street in the city of Viña del Mar.

At the UCV Institute of Architecture, the professors constructed a milieu in common intended to give rise to the intersection of poetry, architecture, and arts. The group declared that the institute "would be open to all the arts and to every artist who struggles to work in a new field, understanding this to include every artist who

questions himself and his work.”²⁹³ The working format around topics and projects that the institute members adopted had plenty of flexibility, which made it possible for the articulation of different groups that freely gathered people from within the institute and external collaborators.²⁹⁴ Along with their collective endeavours, the space of the UCV Institute of Architecture was open to individual undertakings, activating an alternation where the individual work could become collective, and the collective work could also become individual. Following these working dynamics, the group formulated an artistic position in common, which was the starting point for completely renovating the PUCV School of Architecture and Design.

One of the first actions carried out by the UCV Institute of Architecture to provoke this broadening of the disciplinary boundaries that nurtured the school’s context was the organisation of the first Concrete Art exhibition in 1952. The institute members aligned this exhibition with their central reflections on space, which acted as a common ground for their investigations on a broad spectrum of areas that included studies on territorial, urban, architectural, and abstract art topics. Combining all these dimensions, a central topic of study at the UCV Institute of Architecture was the Pacific Ocean.²⁹⁵ Consequently, the institute members proposed the exhibition of abstract art considering the expanse of the Pacific Ocean as a constitutive element enabling its interaction with sculptures and drawings. The location of the exhibition became fundamental, as a conventional exhibition space was not enough. Accordingly, the group decided to organise the exhibition at Hotel Miramar, located on a rocky promontory that jutted out into the ocean, submerging its interior spaces into the broad horizon of the southern Pacific.²⁹⁶ Although the concept of a hotel as an exhibition space did not convince the group, the building’s unique location overlooking the oceanic expanse ended up prevailing.

²⁹³ Claudio Girola, *De una trayectoria Americana en la escultura moderna* (Valparaíso: Escuela de Arquitectura UCV, 1987) My translation; original: *En los fundamentos del Instituto se declaraba que éste sería abierto a todas las artes y a todo artista que diera lucha por trabajar en un campo nuevo, entiendase esto como lo siguiente: todo artista que se cuestione y cuestione su trabajo.*

²⁹⁴ Vial, *Primera reunión.*

²⁹⁵ The group presented the studies on the Pacific years later at the Conferencia del Pacífico that took place in Viña del Mar in 1970. These studies were also published in 1971 in the journal *Revista de Estudios del Pacífico* No.2, under the title: *Para un Punto de Vista Latinoamericano del Océano Pacífico.* Likewise, the group’s position concerning the Pacific Ocean became a core element for their reflection on the South American continentality within the poetic proposals of *Amereida*, *Ciudad Abierta*, and the *Travesías*, where the group developed the thesis of the South American “interior sea”.

²⁹⁶ According to Miguel Eyquem, it was from the exhibition’s location that the group saw the house where the school is located today, hanging from the cliffs of the Recreo neighbourhood in front of the Pacific Ocean. The group moved from the University headquarters in Valparaíso to the house in Recreo short after the exhibition to pursue the same spatial situation, facing on a quotidian basis with the abstract expanse of the ocean.



FIG. 2.17 Miguel Eyquem, Arturo Baeza, and Claudio Girola. Buenos Aires, 1963. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

Through the exhibition of Concrete Art, the UCV Institute of Architecture began a relationship with the cities of Valparaíso and Viña del Mar. This relationship sought to generate an open dialogue to nurture the local context's artistic atmosphere by inserting the contemporary reality of art. The exhibition included the participation of the Argentinian concrete artists, Claudio Girola, Alfredo Hlito, Ennio Iommi, and Tomás Maldonado. During the exhibition, the sculptor, Claudio Girola, held a series of lectures with the students of the PUCV School of Architecture and Design, initiating an active collaboration with the members of the UCV Institute of Architecture. In 1953 Girola started visiting the UCV Institute of Architecture during extended summer stays. He moved into Cerro Castillo, living with the group and working on his sculptures during these stays. Finally, in 1956 the artist joined the UCV Institute of Architecture definitively and became professor at the school. In addition to his sculpting and collaboration on diverse projects at the institute, Girola organised an experience at the school called *Seminario del Ambito*, which involved “weekly hours dedicated to poetry readings, theatre, music auditions, talks, conferences, cinema, etc.”²⁹⁷

²⁹⁷ Claudio Girola to Michel Deguy, August 30, 1964, in *Fondo Iommi-Amunátegui, Correspondencia, Carpeta A*, https://wiki.ead.pucv.cl/Carta_a_Michel_Deguy_30_ago_64 My translation; original: [...] *las horas semanales dedicadas a la lectura de poesía, teatro, audición de música, charlas, conferencias, cine, etc.*

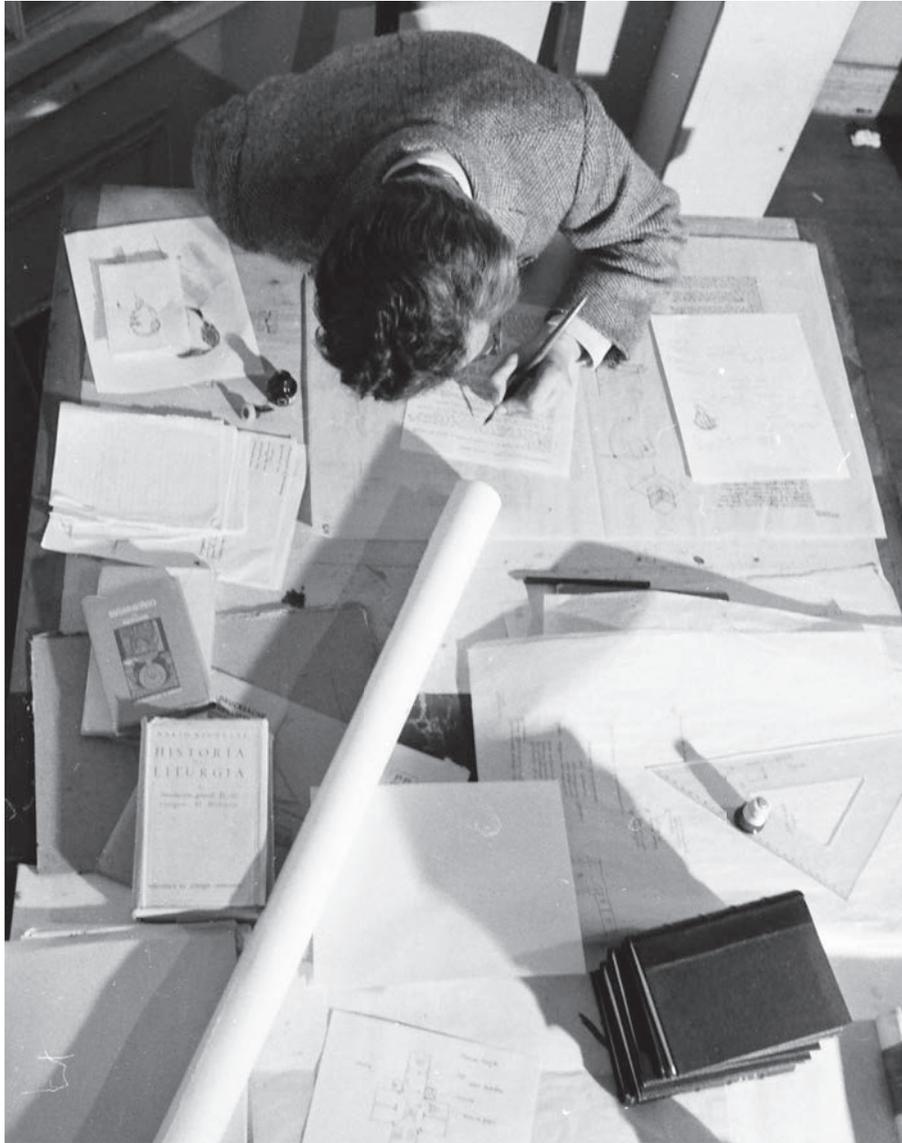


FIG. 2.18 Alberto Cruz working at the UCV Institute of Architecture. Viña del Mar, 1955. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

The *Seminario del Ambito* played a central role in introducing the milieu of artistic modernity into the PUCV School of Architecture and Design, transmitting the topics and artistic climate in common generated inside the UCV Institute of Architecture and in the world to the students.

2.2.2 Project-based research

In addition to pursuing an opening to the field of art, the other fundamental pillar of the UCV Institute of Architecture was the introduction of study and research as a collaborative practice. The school members' central pursuit of constructing a research space was not isolated but responded to a process that spanned the university. Indeed, as contextualised by Fernando Pérez Oyarzun, "the school emerged in the early fifties, precisely the time when the Chilean professional universities began to promote scientific research."²⁹⁸ Godofredo Iommi was inspired by two Chilean scientists to create the institute as a research unit. The first was Juan de Dios Vial Correa, who developed a strong friendship with Godofredo Iommi and Alberto Cruz and became a close voice for the group in Valparaíso. The second was Joaquín Luco Valenzuela, who was known for promoting research as a transformative force within the university in Santiago. Accordingly, the professors proposed the UCV Institute of Architecture as a unit that resonated with the general promotion of scientific research as the basis for education in the 1950s.²⁹⁹ The UCV Institute of Architecture offered a format that was intentionally peripheral to the strictly academic tasks of the school. As a result, the group was able to experience research in absolute freedom and did not depend on the school's academic context.

In the years that followed the creation of the UCV Institute of Architecture, its members had contact with people involved in similar experiences that –although not direct references–represented familiar perspectives in project-based research. One of these encounters was in 1955 with the Argentinian architect and urbanist Jorge Vivanco, who was part of the Instituto de Arquitectura y Urbanismo at the Universidad Nacional de Tucumán in Argentina. Vivanco invited Alberto Cruz and José Vial to a conference in Tucumán and visited the group in Cerro Castillo and the school in Valparaíso in 1959. One year later, Vivanco wrote to the UCV Institute of Architecture to examine the possibilities of integrating their group in Valparaíso, which never materialised.³⁰⁰ Pérez Oyarzun connects the cases of Valparaíso and Tucumán from their shared position concerning the transformations of academic contexts by introducing research in architecture based on experimentation:

²⁹⁸ Fernando Pérez Oyarzun, "The Valparaiso School," *The Harvard Architectural Review*, Volume 9 (1993): 82-101

²⁹⁹ Andrés Ureta, "El proyecto de la Escuela Naval del Instituto de Arquitectura de Valparaíso. Investigación y Arquitectura 1956-57.," (Thesis, Pontificia Universidad Católica de Chile, 2007), 164-67.

³⁰⁰ José Vial, *Bitácora del Instituto y la Ciudad Abierta*. Notebook. *Archivo José Vial Armstrong / Fragmentos*, accessed December 8, 2017, <https://www.josevial.cl/escuela/bitacora-del-instituto-y-la-ciudad-abierta>

The very idea of creating architectural institutes oriented towards research and open to experimentation connects both these experiences with the contemporary transformation of Latin American universities. The latter, starting with their condition of being teaching institutions linked to the traditional professions, were evolving in a scientific and research direction. Both cases revealed an awareness of the specific demands of architectural research that led to proposing new conditions for the carrying out of research, including the way of practising it in experimental conditions.³⁰¹

Another relevant encounter took place in 1958 while Méndez and Iommi lived in Europe and visited the Ulm School of Design to meet with Tomás Maldonado and Friedrich Vordemberge-Gildewart. Ann Pendleton compared the cases of Valparaíso and Ulm on many levels, such as their collaborative methods. According to Pendleton, “as with the work of the Institute for Architecture [UCV], the research at Ulm requires a group collaboration and teamwork, but the group at Ulm comprised architects and designers in close association with scientist, research departments, marketing people, and technicians while the group in Valparaíso consists of architects, poets, painters, sculptors, and engineers.”³⁰² Although Pendleton focuses on the disciplines present in the core group of the UCV Institute of Architecture, there were also strong collaborations with philosophers, historians, mathematicians, and theologians. Even if there were no stable members representing these disciplines at the institute, they were close collaborators. Their proximity was strong enough to open fundamental fields of reflection that determined the group’s artistic and architectural position.

The UCV Institute of Architecture based its research on the joint development of concrete architectural projects. This research approach came from the position of the school members towards architectural knowledge. Regarding this approach, Fernando Pérez Oyarzun shared that the “members of the school considered architecture not as a set of absolute principles applied to specific problems, but rather as a field of investigation that might produce new knowledge.”³⁰³ As a result, the UCV Institute of Architecture promoted a project-based approach to architectural research, which at the same time, nurtured a way of thinking and studying architecture from the collective experience of the architectural work as a core fountain of knowledge. For the members of the institute, architectural knowledge was produced through practice and situated in the project. Concerning the institute’s project-based research approach, Pérez

³⁰¹ Fernando Pérez Oyarzún, foreword to *La Ciudad Abierta*, by Massimo Alfieri (Roma: Editrice Librerie Dedalo), III.

³⁰² Ann Pendleton, *The Road That Is Not a Road and the Open City, Ritoque, Chile* (Cambridge, Massachusetts, London: MIT Press, 1996), 21.

³⁰³ Pérez Oyarzun, “The Valparaiso School,” 82-101

Oyarzun also indicated that “the complete task of the Valparaíso School was from the beginning considered experimental. This meant that the aim of the school was not to transmit a well-known body of subjects; instead, it fostered a search not only for new solutions but also for new problems. The production of architecture became itself the main subject of study.”³⁰⁴ From this approach, the school was understood –more than an academic space– as a creative centre in which study was based on concrete architectural projects. One of the most radical transformations that the members of the UCV Institute of Architecture implemented in the school was to install the building and its process of conception and materialisation as a fruitful field of inquiry and research.

Likewise, all the projects developed within the UCV Institute of Architecture accommodated research as a generative component of their design. Indeed, from the development of the competitions and projects, the institute members also informed the foundations of the school's approach to formation. The projects were a testing ground for group proposals that nurtured the school's position and creative practices. The virtuous circle between the project, research, and education constituted one of the principal characteristics of the PUCV School of Architecture and Design, which incorporated the experience of the built project as a critical figure in their research and education proposal. For this reason, the school was organised continuously under a structure of workshops where professors and students engaged in the research and implementation of projects carried out by the UCV Institute of Architecture. This unit of study, research, and practice became the regular format within the school and had diverse configurations during its history. The latest configuration of this format is the *Taller de Obras* of *Ciudad Abierta*.

Rather than listing all the projects carried out by the UCV Institute of Architecture it is more relevant to observe how these clustered into specific research areas opening lines of inquiry within the group. The first group of projects that arrived at the institute came from individual commissions to some group members and were related to religious spaces. One of the first projects was the Pajaritos Chapel, commissioned to Alberto Cruz at the end of 1952. Cruz developed this project in close collaboration with Miguel Eyquem in 1953, engaging in the proposal of a cube of light in the construction of a “church in the form of absences.”³⁰⁵ The Pajaritos Chapel opened an area of study related to religious architecture, emphasising the study of natural light and liturgy.

³⁰⁴ Pérez Oyarzun, “The Valparaiso School,” 82-101

³⁰⁵ Alberto Cruz, “Proyecto para una Capilla en el Fundo Los Pajaritos,” *Anales UCV*, No.1 (1954): 235-242. My translation; original: *Iglesia de las formas de la ausencia* [...].

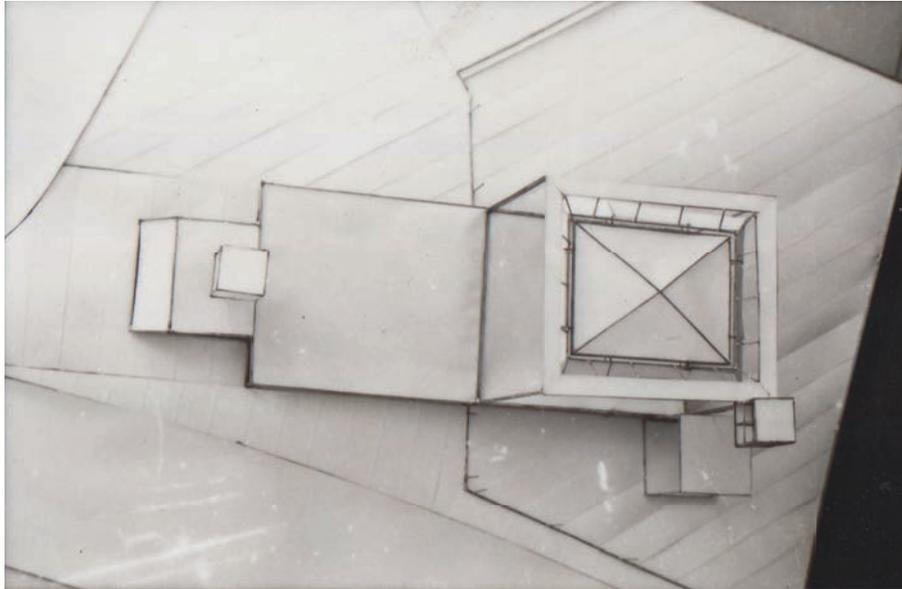


FIG. 2.19 Model of the Pajaritos Chapel. Viña del Mar, 1953. Archivo Histórico José Vial Armstrong e[ad] PUCV.

The studies initiated with the Pajaritos Chapel continued with the Santa Clara Parish project in the 1950s. In this project, Miguel Eyquem repeated the cubic strategy used in the Pajaritos Chapel and developed new studies on a luminous wall, carrying out 1:1 experimentation models. Another relevant experience concerning liturgy and natural light was the Benedictine Monastery of the Holy Trinity in Santiago; a competition won by a team led by institute member, Jaime Bellalta, in 1953.³⁰⁶ Bellalta partially built his project, completing the construction of the building of monastery cells with a provisional chapel. With his departure to Europe, the Benedictine order commissioned the construction of the church and the rest of the complex to the UCV Institute of Architecture.

³⁰⁶ The competition team was composed by Jaime Bellalta and the three newly graduated architects León Rodríguez, Octavio Sotomayor, and Fernando Mena. On a second phase for the realisation of the project, the team also integrated Miguel Eyquem, Pedro Burchard, and Esmée Cromie: Rubén Muñoz, "The church of the Benedictine Monastery of Santísima Trinidad de las Condes – Previous proposals," *arquitecturarevista* Vol. 6, No. 2 (June-December 2010): 106-126.



FIG. 2.20 Study drawings of the Benedictine monastery project by the UCV Institute of Architecture. 1956. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

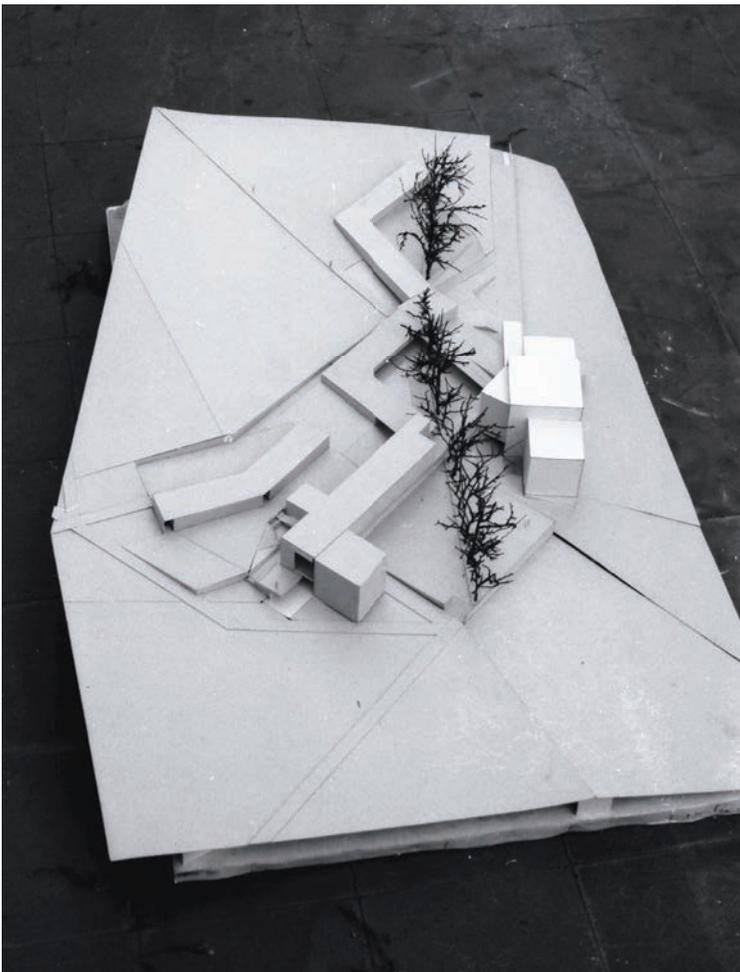


FIG. 2.21 Model of the Benedictine monastery project by the UCV Institute of Architecture. ca. 1956. Source: Archivo Histórico José Vial Armstrong

The commission of the Benedictine monastery gave rise to a series of studies on the liturgy sequences and the different lights of the day, resulting in a new proposal.³⁰⁷ The architect, Miguel Eyquem, actively participated in most of the projects concerning the research of light. Eyquem explained how all these experiences were interrelated, opening different fields of research within the University:

In the decade of the 50s, I was working on the project at the Benedictine convent in Santiago, and I needed to consult with a lighting engineer to measure indirect natural light. These studies on indirect light were also later developed in the parish of Santa Clara in Santiago and the parish of Santa Teresa in Quillota. In Santa Teresa we ran tests to make light appear through opaque walls. The idea was that the eye would perceive an illuminated wall with no apparent opening, causing the impression of matter illuminated from inside, such as when heating iron to red hot white. We pursued the effect of de-materialisation of matter. The right engineer for this job was José Pablo Domínguez, and together we studied the importance that this dimension of light had in architectural spaces. We had the idea of founding the Institute of Lighting of this University. All this happened before 1958, during very fruitful years with spirit of great openness to form a school built on humanistic, luminous, and mathematical foundations.³⁰⁸

307 Nevertheless, the project of the church developed by the Institute of Architecture UCV did not materialise. Martín Correa and Gabriel Guarda –two young architect monks of the congregation– finally developed the project. The monks’ project took as fundamental precedents the Chapel Pajaritos, the provisory chapel design by Bellalta, and the previous studies and proposal of the Institute of Architecture UCV.

308 Miguel Eyquem, “Entrega del Grado de Doctor Honoris Causa al Arquitecto Miguel Eyquem A.,” Pontificia Universidad Católica de Valparaíso, accessed December 10, 2017, <https://www.ead.pucv.cl/2009/doctor-honoris-causa-miguel-eyquem/> My translation; original: *Siempre en los años 50, en mi propia experiencia, trabajando en el proyecto del convento de los Benedictinos de Santiago, necesitaba consultar un ingeniero luminotécnico para medir una captación de luz natural indirecta, estudios que más tarde desarrollamos en la parroquia de Santa Clara en Santiago. Y en la parroquia de Santa Teresa en Quillota. Aquí eran ensayos para hacer aparecer la luz a través de muros opacos. Que el ojo percibiera una pared iluminada sin ninguna abertura aparente, provocando la impresión de una materia iluminada por dentro: como calentar un fierro al rojo blanco. Una desmaterialización de la materia. El ingeniero indicado fue José Pablo Domínguez. Con él vimos la importancia que tenía hoy día esta dimensión en los espacios arquitectónicos. Fue así que nació la idea de fundar con él, el Instituto de Luminotecnia de esta Universidad. Todo esto sucedió antes de 1958. fueron años muy fecundos que nos inducían un espíritu de gran abertura para conformar una Escuela generada desde un fundamento humanístico, luminoso y matemático.*



FIG. 2.22 Benedictine monastery by the UCV Institute of Architecture. Santiago, ca. 1957. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 2.23 Model of the Chapel Candelaria. 1964. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 2.24 Interior space of the Chapel Candelaria. San Pedro de la Paz, 1972. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

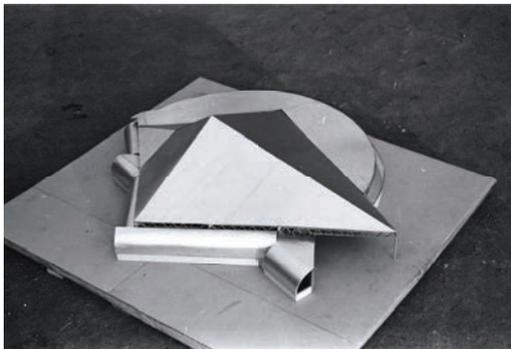


FIG. 2.25 Model of the San José de Arauco Parish. 1962. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 2.26 Interior space of the San José de Arauco. Arauco Parish, 1972. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

As Eyquem recounts, the various chapel projects gave rise to an area of architectural research focused on natural light, opening a new field for the University with the lighting laboratory. Later, in the 1960s, the UCV Institute of Architecture continued this line of study by reconstructing several parish churches in southern Chile after the earthquake of Valdivia in 1960.³⁰⁹ To undertake this task, the entire school formed working ateliers. The study of light continued to be a central study area at the PUCV School of Architecture and Design and *Ciudad Abierta*, reappearing in projects like Sala de Música in 1970 and the Galería de la Puntilla in 1990. To this day, the architect Miguel Eyquem carries out research projects on the study of light, for which he built a 1:1 laboratory at the PUCV School of Architecture and Design, consisting of a cube to study and experiment with natural light together with students.

A second research area within the UCV Institute of Architecture was related to aerodynamics and architectural shells. This research field began with the competition for the Naval Academy (Escuela Naval) in 1956. In this project, the architect, Francisco Méndez, directed research on wind action in the volumes of the proposed buildings, taking as the base of the architectural proposal the study of the day of cadet and the required exterior areas protected from the wind to carry all the open-air activities. The research involved developing various physical models that were tested on wind tunnels, articulating the layout of the buildings and shaping architectural devices called “*slots*” that were able to model and deflect wind flow, producing extensive calm exterior areas. Many studios participated in the research and development of the competition, constituting another important collective endeavour that mobilised the school as a whole.

The studies on physical phenomena related to wind and the aerodynamic performance of architectural shells started with the Naval Academy competition and opened a field of research at the school that continued with multiple projects in *Ciudad Abierta*. Some examples of this are the *Hospedería de la Entrada*, the *Hospedería del Errante*, the *Casa de los Nombres*, and the *Hospederías del Taller de Obras*. Together with these architectural projects, the wind studies also resulted in the design of festive activities, such as the tournament of *Manto Eólico*, the Eolic Harp, and the *Eolo* or Windroller. Moreover, the use of physical models as a research method to test aerodynamics profoundly marked projects such as the *Amereida* vessel led by Boris Ivelic. The vessel was a transgenerational project carried out by several industrial design students on the study, design, and construction of a vessel to navigate Chile’s southern fiords. This project involved the development

³⁰⁹ Concepción, Lebu, Florida, Corral, Arauco, Curanilahue, among others.

of aerodynamic and hydrodynamic physical model simulations that marked the methodological approach of the school's postgraduate programme in Nautical and Maritime Design taught between 2006 and 2020.

Finally, the third area of research initiated at the UCV Institute of Architecture was related to the projects that accommodated urban and territorial studies. The institute's projects and research gave rise to a particular way of conceiving the relationship between the university and the city. The basis of this relationship was the school's participation in the public debate of the city through a voice built from the architectural and urban project. The school community was dedicated to projecting a possible reality or destiny of the city through the projects, while communicating a disciplinary position and vision of the continent through these. The urban and architectural project was established as a field where research, study, and practice gathered to construct the public voice of the school under its local context and reality. As a result, the urban projects developed by the group were carried out under a deep commitment to the city of Valparaíso, Viña del Mar, the region, and the country.

Under this perspective, a group of projects that had high visibility due to their engagement with the public urban debates of Valparaíso and Viña del Mar were: the Achupallas urbanisation (1953), *Avenida del Mar* (1969), *Estero de Viña* (1970), the COREM project (1979), and the project for Quillota (1981). A clear example of how these projects participated in the public debate and articulated the relationship between the university and its local reality is the proposal for *Avenida del Mar*. The group developed this project as a counterproposal to the interurban project of Via Elevada presented in 1968 by the Chilean Ministry of Public Works and Infrastructure to connect the cities of Viña del Mar and Valparaíso. For the members of the UCV Institute of Architecture, this project meant the destruction of the city's maritime border, which led the entire school to engage around the joint venture of developing a counterproposal, working as a large collective. The project was widely disseminated, with a high level of participation from the school and university in public activities, including marches and meetings with other universities and institutions:



FIG. 2.27 Professors and students of the PUCV School of Architecture and Design building the model of their proposal for the Escuela Naval competition. Viña del Mar, 1957. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

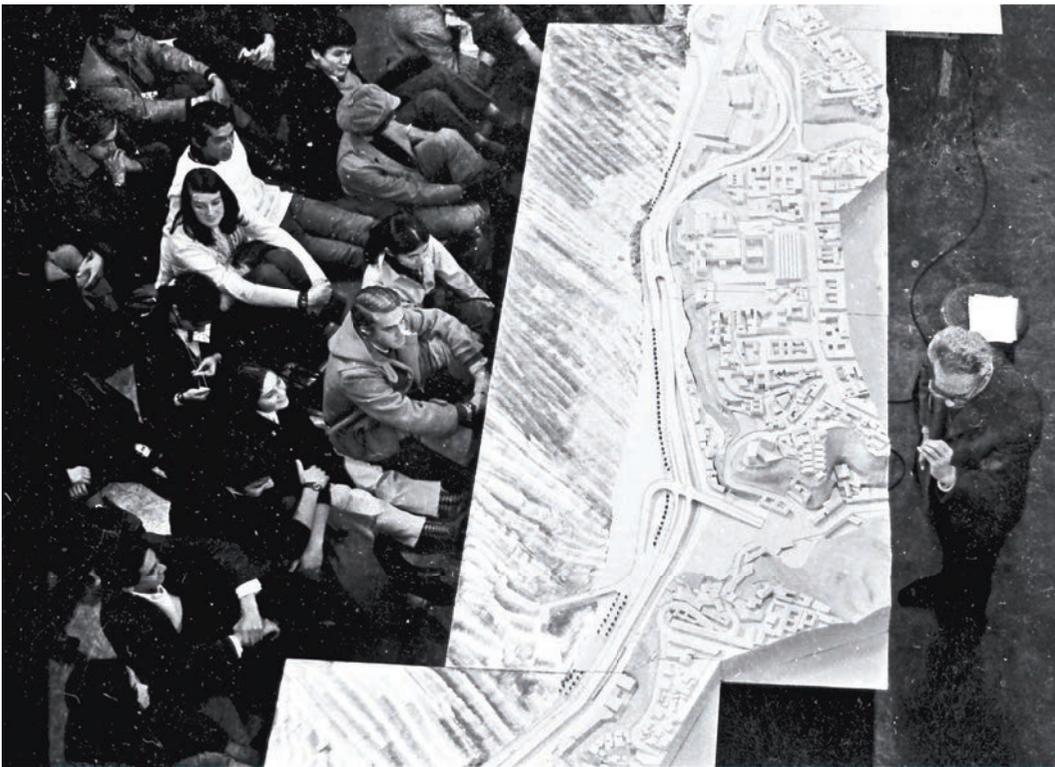


FIG. 2.28 Alberto Cruz presenting the Avenida del Mar project. Valparaíso, 1969. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 2.29 Students preparing banners for exhibition of the Avenida del Mar project. Viña del Mar, 1969.
Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

The proposal for the Avenida del Mar led to actions such as the march carried out by the university. Professors and students marched with the rector at the head through Valparaíso to defend the project that the university offered for the city, turning this proposal into a true crusade of urban foundations. This action generated a genuine regional and national debate that even reached the President, Eduardo Frei Montalva. It was a true example of rigour and consequence that gave great vitality and prestige to what the university cultivated and proposed to the community.³¹⁰

Just like the urban project of Avenida del Mar, each project carried out by the UCV Institute of Architecture sought to indicate what they called the “destiny” of the city. Through their projects, the institute members shared a position concerning the role of architects and urbanists. The group set forth that the architect-urbanist was the one who “discovers the destiny of the city and situates it in a space so that the city and its inhabitants live their destiny.”³¹¹ The question, study, debate, proposal, and construction of that destiny and its incarnation in space became a central element in the assembly between the institute and the school. A particular way of doing school was thereby established by actively participating in the city’s public debates:

The professors intervene in the city, taking care of its destiny, carrying out multiple urban proposals and works presented to ministries, intendancies, municipalities: Avenida del Mar, Achupallas, access points to Valparaíso, the Viña estuary, Quillota and its valley, etc. Architecture has a public dimension that this school has made an effort to take care of.³¹²

310 Urbina and Buono-Core, *Pontificia Universidad Católica de Valparaíso*, 284. My translation; original: *Hizo posible actos tales como que la Universidad con su Rector a la cabeza, junto a profesores y estudiantes, marchasen por las calles de Valparaíso en defensa de un proyecto que la Universidad entregaba a la ciudad como fue el de la Avenida del Mar, convirtiendo el asunto en una verdadera cruzada de los fundamentos urbanísticos. Con ello, se generó un verdadero debate regional y nacional que llegó incluso al Presidente de la República, Eduardo Frei Montalva. Fue un verdadero ejemplo de rigor y consecuencia que daba una gran vitalidad y prestigio a lo que dentro de la Universidad se cultivaba y se proponía a la comunidad.*

311 Alberto Cruz, “Estudio Urbanístico para una Población Obrera en Achupallas,” *Anales UCV*, No.1 (1954) My translation; original: *[...] el urbanista descubre el destino de la ciudad y la coloca en el espacio, para que la ciudad y sus habitantes vivan su destino.*

312 Alberto Cruz, *Tradición de la Escuela*. Sheet of paper. 1969, Serie Correspondencia y otros, Subserie Documentos Escuela de Arquitectura 3.58. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: *[...] Los profesores intervienen en la ciudad cuidando su destino, realizando múltiples proposiciones urbanísticas y obras presentadas a ministerios, intendencias, municipalidades: La avenida del mar, Achupallas, Los accesos a Valparaíso, El estero de Viña, Quillota y su valle, etc. La Arquitectura tiene una dimensión pública que esta Escuela se ha esmerado en cuidar.*

The UCV Institute of Architecture articulated its position and praxis around the effort to discover and build the city's destiny. The institute members engaged in a particular way of understanding the figure of the architect as one "who through science or poetry receives the time to see a destiny. Working for the destiny –city, country– is his or her job."³¹³ This short sentence reveals a fundamental reality of the UCV Institute of Architecture, one of its most unique singularities, which is a space where an artistic dimension guided by poetry coexists with a research dimension marked by scientific rigour. The UCV Institute of Architecture provided a possibility of architectural research in which the artistic and scientific realms converge into the project without conflict and indeed contributed and supported one another.³¹⁴ As a result, the projects accommodated creative and festive stages with scientific studies on models and phenomena, interweaving a core purpose of artistic invention with the production of new design knowledge based on rigorous research methodologies. The project offered a fruitful field where architectural knowledge unfolded as a diverse and always expanding realm that bridges art and science. Poetry and science meet at the UCV Institute of Architecture under a horizon in common: the unknown.

2.2.3 The Choral Approach

A first term employed by the members of the UCV Institute of Architecture to convey the collective nature of their work was the choral approach. Indeed, as the group's collective ethos developed with an equivalent momentum in both in poetry and architecture, the idea of the choral approach was respectively present in their practices. The formulation of choral poetry came from Godofredo Iommi with the proposal of the Poetic Act, a form of poetry that responded to the premise of Lautréamont that "poetry must be made by all, and not by one."³¹⁵

³¹³ Instituto de Arquitectura UCV, "Arquitectura," *Dilemas*, No. 2 (January 1967): 13. My translation; original: *Saludamos al arquitecto, pues hoy -contra toda opinión- urge la arquitectura. Al arquitecto que por ciencia o poesía recibe el tiempo que ve un destino. Trabajar por el destino -ciudad, país- es su labor. Por esa luz el acto es más complejo que la función y sólo de él surge la forma.*

³¹⁴ The co-existence of the poetic and the scientific reappeared later in *Ciudad Abierta* and the *Travesías* across South America with projects such as the *Hospedería del Errante* and the *Amereida Vessel*.

³¹⁵ Lautréamont, *Obra Completa* (Madrid: Ediciones AKAL, 1988), 591. My translation; original: *La poesía debe ser hecha por todos y no por uno.*

As already examined in the first section of this chapter, the Poetic Act consisted of going out to the public spaces of the city and summoning everyone to participate in a poetic game directed by the poet, who received words from the participants and connected them to shape a poem made by all. Alberto Cruz promoted the idea of a choral architecture to convey the group's collective working format around the architectural project. Iommi considered that Cruz's choral approach responded –in the same way as the Poetic Act– to the premise of Lautréamont. Paraphrasing this central premise of his poetic proposal, Iommi indicated that the objective of Alberto Cruz's choral architecture was “to make architecture by all, and not by one.”³¹⁶ Likewise, Iommi also employed the word choral to describe his “choral poetic act.”³¹⁷ By recurring to the choral notion, both Iommi and Cruz called upon the participatory capacity of multiple individuals and no longer the poet or the architect alone.

In the creative context of the UCV Institute of Architecture, the idea of a choral architecture aimed to reach a means of collective work in which everybody could contribute to the architectural project. According to Godofredo Iommi, “what Alberto wanted was for everyone to give the best of themselves so that the project resulted in the absolute exaltation of each person's best virtues.”³¹⁸ In Iommi's description, it is possible to distinguish a central characteristic of the working format pursued by the UCV Institute of Architecture: the comprehension of the collective as a source of diversity. Indeed, this sense of diversity was an implicit feature in the term choral, which indicated a particular way of congregation distinguished by articulating different individualities. Moreover, the very possibility and nature of the choral piece of work laid precisely in multiplicity and diversity, or the care of that unique peculiarity from which each participant contributed to the total. Thus, just as a chorus requires different voices, the idea of a choral approach to architecture entailed a form of grouping around the project to embrace heterogeneity. This characteristic marked the group's collective working format, which required the different disciplines, capacities, virtues, and perspectives of the participants around a project. As a result, the group did not base their choral approach on de-individualising structures that tend to homogenise multiplicity. On the contrary, the choral approach would be a demonstration of diversity as such.

³¹⁶ Godofredo Iommi, “Godó,” interview by Daniel Vial, *Archivo José Vial Armstrong / Fragmentos*, 1999, <https://www.josevial.cl/documex/godo>. My translation; original: *Me acuerdo cuando Alberto inventó la arquitectura coral, es decir, no hecha por uno, sino por todos*.

³¹⁷ Claudio Girola et al., *Claudio Girola – Escultura*. (Buenos Aires: Galería Rubbers, 1970), Exhibition Catalogue, 2. My translation; original: [...] *acto poético coral* [...].

³¹⁸ Godofredo Iommi, “Godó.” My translation; original: *Lo que Alberto quería era que cada uno diera lo mejor de sí y que la obra fuera absolutamente la exaltación de las mejores virtudes de cada uno*.

The choral approach explored by the group aimed to assemble the participants' different contributions to the project to reach unison from multiplicity. Thus, for the members of the UCV Institute of Architecture, diversity did not imply that the project would develop as a collage of unrelated fragments. The choral approach was not at all like an exquisite corpse whose total reveals the incongruity of its fragments resulting from the secrecy or isolation in which the individual contributions are carried out, without knowing the other participant's intentions. Conversely, the choral approach aimed to reach unison through a concerted engagement of its participants, sharing knowledge and integrating different perspectives to achieve the wholeness of the project. The integration of multiple perspectives should not be understood as synthesis or amalgamation but as a coordination that enables their co-existence. Accordingly, the collective working format conceived within the UCV Institute of Architecture pursued the conjunction of individualities so that all the participants' voices would find a place in the project in unison. This capacity to compile multiple voices is known today within the PUCV School of Architecture and Design as the conformation of a choral voice.

The different aspects that characterised the group from the UCV Institute of Architecture provided a framework experience that set a clear precedent to outline the notion of working in Ronda. The gathering of many disciplines to shape an expanded horizon beyond architecture, the gathering of professors and students around study and research based on the development of architectural projects and the idea of the choral approach are some of these critical features that shaped the unique group way of working. Alongside these aspects, the group was careful to construct a context or milieu to implement this way of working. The constant effort of devising this creative milieu of work set the guidelines of an alternative way of organising other than the university structure. Elements such as a complete autonomy of study and the non-subjection of work to predetermined temporal structures were central for visualising this alternative way of comprehending university. Likewise, the UCV Institute of Architecture provided this alternative as a space of coexistence and interaction for the individual and the collective, the poetic and the scientific, theory and practice. These practices and characteristics began to converge in a project to rethink the university, which finally gave way to Ciudad Abierta and the transformation of the UCV Institute of Architecture into the UCV Institute of Art.

2.2.4 The UCV Institute of Art



FIG. 2.30 Members of the UCV Institute of Architecture joined by other architects, poets, and artists to articulate the UCV Institute of Art. Viña del Mar, ca. 1969. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

The UCV Institute of Architecture transformed into the UCV Institute of Art in the context of the university reform movement initiated by the professors and students of the PUCV School of Architecture and Design in 1967. This new space was founded in 1968 by four members of the UCV Institute of Architecture: Godofredo Iommi, Alberto Cruz, Claudio Girola, and Francisco Méndez. They were joined by a broader group of artists, who were invited to integrate different areas of the UCV Institute of Art. This group included the poets, Virgilio Rodríguez, Leonidas Emilfork, Ernesto Rodríguez, and Adolfo de Nordenflycht. Other people participating in the UCV Institute of Art from other artistic disciplines were the sculptors, José Balcells and Alberto Arce, the dramatists, Oscar Stuardo and Carlos Pattillo, the filmmakers, Raúl Ruiz and Gastón Bonizzoni, and the musicians, Roberto Escobar, and Fernando Rosas.

Initially, the UCV Institute of Art did not offer degrees. The new institute was intended to be a space for artistic research and creation that offered seminars and courses as part of the university's general academic programme. Moreover, the focus of the UCV Institute of Art was on research and creation. This characteristic lined up with the proposals of the reform movement process from which this unit emerged, which pursued the creation of research spaces within the university. Along these lines, the central aim of the UCV Institute of Art was to explore the integration of arts, and poetry had a central role in this. The new institute was strongly oriented around the poetic vision of America formulated by Godofredo Iommi years earlier. The integration of arts and the focus on the poetic vision of America converged into a central seminar called the *Taller de América*. This was a seminar open to the entire university, including students from different faculties. During the seminar, the students and members of the UCV Institute of Art would collectively create poetic festive activities to celebrate America. The *Taller de América* carried out these activities in public spaces around the city with the participation of the passers-by, in the familiar shape of Godofredo Iommi's Poetic Acts.

Over time, the UCV Institute of Art received different generations of artists and transitioned from a space purely dedicated to artistic research and creation into an academic unit offering an arts programme. The initial topics characterising the UCV Institute of Art remained as central areas of study articulating an academic orientation based on poetics and public space. Likewise, members of the former UCV Institute of Architecture also transmitted the strong emphasis that they attributed to the formulation of the theoretical foundation of every work. With time, new generations conceptualised these characteristics as the "dialogue between thinking and poeticising."³¹⁹ Years later, in 1997 the UCV Institute of Art started providing a bachelor programme to pursue studies in arts to finally complement this track in 2000 by offering a complete programme including a degree in art.

The UCV Institute of Art explored multiple collective forms of creation in a series of poetic and festive actions carried out in the 1970s. An example of these experiences organised within the *Taller de América* was a poetic game called "The Oracle of America" (El Oráculo de America).³²⁰ This poetic game started with an invitation made to the citizens of Viña del Mar to embrace the open question about what it means to be Americans and what is this America, by asking an oracle.

³¹⁹ "Historia" Instituto de Arte Pontificia Universidad Católica de Valparaíso, accessed January 20, 2018, <https://arte.ucv.cl/historia/> My translation; original: [...] diálogo entre el pensar y el poetizar.

³²⁰ A similar poetic game was carried out by the members of the School of Architecture and Design PUCV during their participation in Documenta14, who carried oracular poetic games in Athens and Delphi. These actions are reviewed in Chapter IV.D.

The invitation read as follows: “For many Americans, America is a great strangeness. By playing, we want to accept that strangeness and obtain a poetic response, namely a free response (that can be abandoned or ignored) and that is indissolubly tied to a destiny, that is, an oracle.”³²¹ The invitation to gather and play this poetic game was printed on a brochure with a place and a date and distributed in several corners of Viña del Mar. The poetic game took place on a playing field with tracks made by students in a public space in Viña del Mar, where two people per track threw balls into boxes to obtain two words by chance: a subject and a predicate. These words were taken from many different texts, such as the poem *Amereida* and historical texts related to America. The group articulated a sentence or verse with these words, recited as a chorus out loud as the oracle’s response. For those who were not able to attend, the brochure of the invitation included a printed version of the oracle so that any person could play at any time and place:

[...] it is enough to ask a question about America and mix [...] any subject with any predicate. [...] Thus, the ever-changing tree of oracles will blossom, where you will play the kaleidoscope of America or expand the sea of discoveries. The only requirement is willingness to play and momentary faith placed in chance. And to be American.³²²

Another experience at the UCV Institute of Art was The Odes (*Las Odas*), also developed within the *Taller de América* in the early 1970s. The Odes were a particular kind of scenic art that pursued the integration of arts around construction of an argument in common based on the American question.³²³ The integration of arts consisted of their simultaneous –yet autonomous– occurrence around the question of America as a shared inquiry. The poet, Godofredo Iommi, described this pursuit of integration as follows:

³²¹ Escuela de Arquitectura UCV, *El oráculo de América, juego poético*. Sheet of paper. 1972, Serie Correspondencia y otros, Subserie Documentos Escuela de Arquitectura 3.17. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: *Para muchos americanos américa es una gran extrañeza. Nosotros queremos que, aceptemos esa extrañeza y que, jugando, obtengamos una respuesta poética, es decir, una respuesta libre (que se puede abandonar o desoír) y que esta indisolublemente atada a un destino, es decir, un oráculo.*

³²² Escuela de Arquitectura UCV, *El oráculo de América, juego poético*. Sheet of paper. 1972, Serie Correspondencia y otros, Subserie Documentos Escuela de Arquitectura 3.17. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: *[...] basta hacerse una pregunta a america y mezclar [...] cualquier sujeto con cualquier predicado. [...] Así irá floreciendo, siempre cambiante, el árbol de los oráculos, o jugara usted al calidoscopio de America, o extenderá usted l mar de los hallazgos. Basta con tener disposición para jugar y una fe momentánea en el azar. Y ser americano.*

³²³ Leonidas Emilfork, “VIII sesión de la Comisión Memoria Histórica de la Universidad Católica de Valparaíso,” interview by Comisión, November 5, 2001, Archivo Histórico Pontificia Universidad Católica de Valparaíso, <http://archivohistorico.ucv.cl/entrevistas.html>

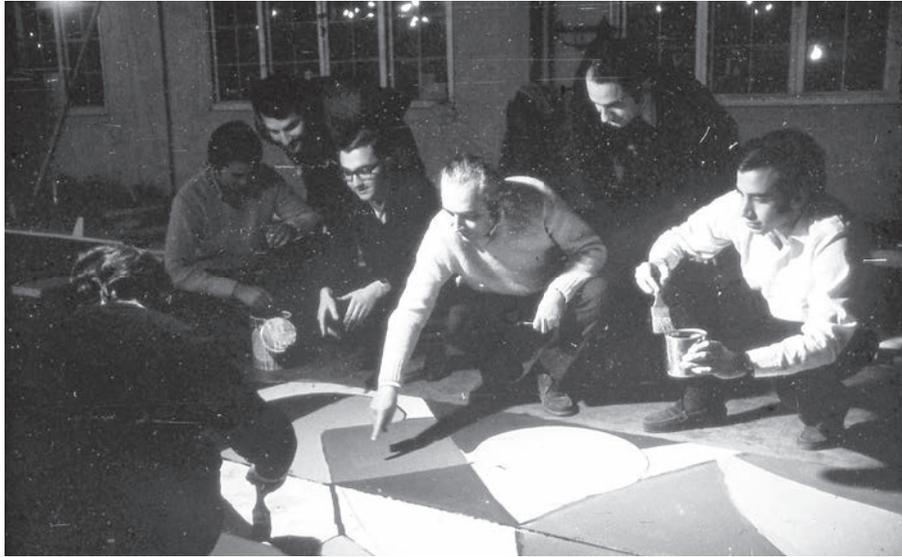


FIG. 2.31 Francisco Méndez and a group of students preparing the pictorial elements for *Tres Odas* and other scenic proposals. Viña del Mar, 1970. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

The alluded Odes manifest as the accommodation of all arts. However, to accommodate does not mean –in these Odes– to tie the arts in a harmonic or dissonant way, nor to convert any of these arts in echoes that reveal or enrich a principal or guiding art. Conversely, it is about the possibility that each art –that never simply supports or decorates another– can make its own statement from its own discourse with absolute freedom and ownership. It is from a shared concern that they emerge, plastic, music, poetry, theatre, film, etc. articulating either as mere continuity, in dialogue, or in any other possible way.³²⁴

The poets in charge of the *Taller de América* directed The Odes: Godofredo Iommi, Virgilio Rodríguez, Leonidas Emilfork, and Adolfo de Nordenflycht. These four poets shaped the central argument of the Odes. Like the “Oracle of America,” the poets composed the argument articulating diverse writings extracted from historical documents, books, archives, letters, and poems related to America.

³²⁴ Godofredo Iommi et al., *Odas* (Valparaíso: Ediciones Universitarias de Valparaíso, 1972), 3. My translation; original: *Las Odas aludidas se manifiestan como cabida a todas las artes. Pero dar cabida no quiere decir, en dichas Odas, liar las artes de un modo armónico o disonante, ni convertir tales o cuales artes en ecos reveladores o enriquecimientos de un arte rector o principal. Se trata, en cambio, de que cada arte desde su propio discurso, que no es nunca ni sostén ni decoración de otro, con plena libertad y propiedad, pronuncie su dicho. Es desde una inquietud común de donde en ellas surgen las plásticas, las músicas, las poesías, los teatros, el cine, etc., articulándose ya como mera continuidad, ya en diálogo o de otro modo posible.*

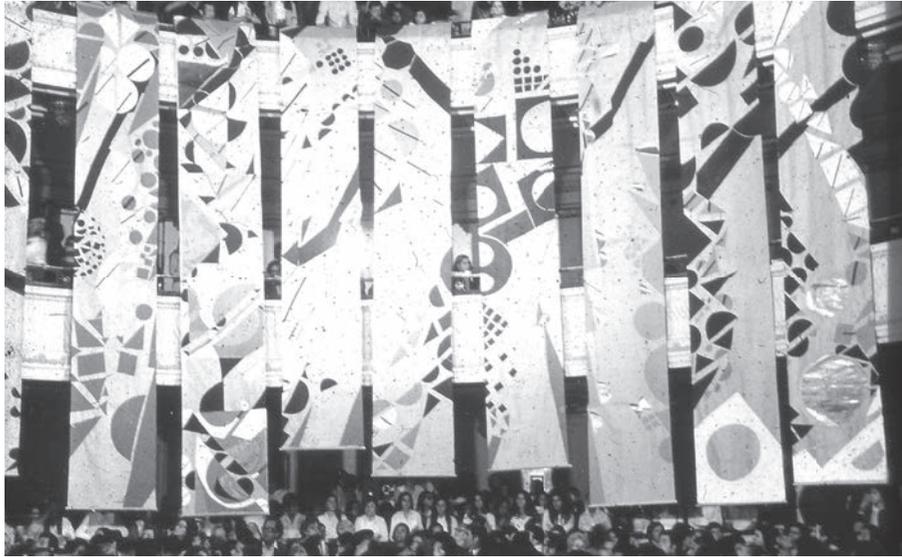


FIG. 2.32 Presentation of *Tres Odas* at the Viña del Mar Municipal Theatre. Viña del Mar, 1970. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

Some of the titles of the Odes conceived within the *Taller de América* were the “Oda Nahuatl de America” (Nahuatl Ode of America), “America, Oda sin Patria” (America, Ode without Homeland), and “America: El camino no es el camino” (America: the road is not the road). The American argument articulated by the poets was the subject of a group of artists, actors, musicians, and filmmakers, who directed large groups of students during one semester in ensembles in the diverse artistic disciplines.

Among these ensembles was the *Taller de Plástica* in charge of the montage of the Odes, which was directed by Francisco Méndez, Alberto Cruz, and Claudio Girola.³²⁵ Similarly, many Odes considered musical ensembles, led by the musicians, Carlos Vicencio, Fernando Rosas, and Roberto Escobar. Each semester, between 200 and 400 students were organised in different choral groups of harmonic or spoken voices of about 20 to 40 people. The Odes developed as these multiple choral groups engaged in dialogues and interacted with instrumental

³²⁵ Another relevant experience directed by Francisco Méndez was the Museo a Cielo Abierto. This initiative was carried out by Méndez’s Mural Workshops in Valparaíso between 1970–1973. In these experiences, Méndez developed part of his pictorial theory that he called “La pintura no albergada” (The not housed painting): Francisco Méndez, “El cálculo pictórico,” in *Cuatro Talleres de América en 1979*, (Viña del Mar: Escuela de Arquitectura UCV, 1982)

passages, film sequences, paintings, and sculptures. Often, the scenic nature of the Odes required a theatre for their production, which is why the Odes were presented at the Aula Magna of the Catholic University of Valparaíso and at the Municipal Theatre of Viña del Mar. Due to the number of people participating in the scenic action, the Odes occupied not only the stage but also the theatre boxes and other spaces in the audience, redefining the scenic space and the interaction with the audience.

The Oracle of America and The Odes determined a relevant characteristic of the UCV Institute of Art, which was the inclusion of the poetics of *Amereida* as a fundamental element of its artistic production. This characteristic is essential because it establishes a common ground for all the works carried out by the group –including the later ventures of *Ciudad Abierta* and the *Travesías*– which share the same reason for being or question: The American condition. The poetics of *Amereida*, which took place through the *Taller de América*, were strongly present during the early years of the UCV Institute of Art and were gradually displaced over the years based on the interests of the new generation of poets and artists that directed this space. Nevertheless, the poetics of *Amereida* continued as the core creative element at the PUCV School of Architecture and Design, which is visible in the continuity of the *Taller de América* into the current *Taller de Amereida* that takes place every week at the school.

Experiences such as the Oracle of America and The Odes carried out at the UCV Institute of Art also gathered many characteristics of the group's collective working formats previously explored at the UCV Institute of Architecture and the *Phalène* group. A relevant element was the central presence of a concrete project, work of art, or creative action to give course to all group dynamics. Just as the UCV Institute of Architecture and the *Phalène* group, this new space was also activated around the task of undertaking or performing a work of art in common. This manner of working was facilitated by this new institute's focus on research and creation –and not academic activity– enabling it to centre its activities on concrete creative actions such as the collective poetic games in the public space of the city and the exploration of new forms of scenic art. The need for the work to activate the dynamics and activities of the group crystallised as a fundamental element of the PUCV School of Architecture and Design, where it reached its most significant deployment in *Ciudad Abierta* and the *Travesías*.



FIG. 2.33 Theatre at Cerro Bellavista. Valparaíso, ca. 1970. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

The general articulation of the UCV Institute of Art was based on the group's consistently reappearing position in arts, integrating multiple artistic disciplines around the central presence of the poets, who set the origin or departure point of collective works of art with the undertaking of a poetic act. These aspects all consolidated as the essential framework of the group's collective working format, the *Ronda*. Indeed, the *Taller de América* at the UCV Institute of Art made it possible to explore different forms of work by gathering students, professors, and artists around a structure of ensembles. These working units where each artistic discipline contributed to a work in common served as a precedent for the collective formats that the group explored outside the university's academic frameworks during those years in the *Bottega* and the *Taller de Obras* of *Ciudad Abierta*.

2.3 Summoned by the project: The Bottega & Taller de Obras

- 1 The *Bottega*
- 2 The graduation projects at *Ciudad Abierta*
- 3 *The Ronda* of the *Taller de Obras*
- 4 Non-projects and open-ended projects

2.3.1 The Bottega

The *Bottega* consisted of a collective working unit dependent on the UCV Institute of Architecture, which was integrated by professors and students who developed commissions in architecture and design. The implementation of the *Bottega* started in 1968. It embodied the school members' initial attempt to give course to the vision of the university that they promoted during the reform movement initiated one year earlier. This vision consisted of comprehending of the university as a comprehensive temporal experience that was possible through the unity of life, work, and study. Responding to this vision, the *Bottega* aimed to expand the temporal experience of the PUCV School of Architecture and Design beyond the academic activities by offering a creative milieu in common shaped by the convergence of the spheres of life, work, and study.

For the school members, this continuous experience of time opened the possibility to approach study and work from a complete availability and dedication referred to by Godofredo Iommi as the “erotic university.”³²⁶ The meaning behind Iommi's words pointed to a way of comprehending the university as an experience that could produce an inner opening to the discipline as a life destination arisen from passion, which the group refers to as an “eros.” The architect, Patricio Cáraves, indicates that the group formulated the possibility of complete dedication to the discipline as the “vision of eros for the study, which developed in the shape of the *Bottega*.”

³²⁶ Godofredo Iommi, *Dos conversaciones de Godofredo Iommi* (Viña del Mar: Escuela de Arquitectura UCV, 1984) My translation; original: *Esta es una Universidad Erótica*.

It was from this erotic conception that the group intended to re-originate the university.”³²⁷ Thus, the experience of the formation in the discipline from eros required the invention of a temporality or new form of existence where life, work, and study operate in unison, where the *Bottega* is a first attempt to give course to this form of existence.

The convergence of life, work, and study within the *Bottega* was pursued by accommodating practical experiences around concrete architectural projects. Cáraves indicates that the professors proposed this form of study and work around the project, “following the workshops of the Renaissance masters, which were working ateliers, where students studied in proximity, following a format where the master works with disciples.”³²⁸ Likewise, the *Bottega* located the architectural work at the centre of its activities, making study an activity that happens next to work. Accordingly, the group saw the architectural work as a field that bridged or gathered life, work, and study under the idea that “all trade, whatever it may be, is consummated in a piece of work. Life and study are necessary for it. Study is, therefore, inherent to the consumed piece of work.”³²⁹ Hence, the group placed the work of architecture as a structural axis between the spheres of life, work, and study. Structured around the project, the *Bottega* became the fundamental framework for shaping a new interaction between professors and students. In this relationship, study is based on working, which at the same time, required the continuity of life.

As a result, the *Bottega* promoted a way to access the discipline of architecture supported on the experience of working collectively in concrete commissions. In this format, the architectural project presented as a realm of interaction, allowing its participants to engage in a master-disciple relationship, rather than the lecture-based relationship between a professor and student, which is specific to the academic world. This milieu of work and study based on a relationship between masters and disciples already existed at the UCV Institute of Architecture.

³²⁷ Patricio Cáraves, “La Ciudad Abierta de Amereida Arquitectura desde la Hospitalidad” (PhD dissertation, Universitat Politècnica de Catalunya, 2007), 40. My translation; original: *Visión de eros por el estudio y que se materializó en la conformación de las bottegas. Es desde esta concepción erótica que se pretende reoriginar la universidad.*

³²⁸ Cáraves, “La Ciudad Abierta,” 40. My translation; original: [...] *siguiendo el modo de los talleres de los maestros renacentistas, que fueron talleres de obra, donde los estudiantes estudiaban en una proximidad bajo la forma de un maestro que trabaja con discípulos.*

³²⁹ Godofredo Iommi, “Voto propuesto al Senado Académico 1969,” in *Fundamentos de la Escuela de Arquitectura Universidad Católica de Valparaíso 1971*, (Viña del Mar: Escuela de Arquitectura UCV, 1969). My translation; original: [...] *el trabajo sea cual fuere, se consume en una obra. La vida y el estudio le son necesarios. El estudio es, pues, inherente a la obra que se consume.*

Indeed, in the first meeting of the members of the institute, the group proposed that this space had to accommodate a “life in common and everybody enters: disciple to master.”³³⁰ Accordingly, the *Bottegas* crystallised a way of working and studying around the project, practised within the UCV Institute of Architecture in previous experiences. In this format, the professors worked together with groups of students and newly graduated architects who freely participated in the projects.³³¹ In these experiences, collaboration around the projects could involve research activities, the conception of the spatial proposal, the elaboration of drawings and models, or presence in the construction site supervising the project’s daily activities.

Through the master-apprentice interaction at the *Bottega*, the students learned the trade of architecture by experiencing the project’s process together with others. The group established this approach as one of the fundamental characteristics of the PUCV School of Architecture and Design’s position towards education, in which “the trade is ultimately learned by osmosis and not by instruction.”³³² For this reason, the constant presence of architectural projects and competitions was established as a fundamental element of the formative project in Valparaíso. The group approached the project as a field inextricably linked with the study. By extension, this format provided an alternative formative experience to the university’s academic track.

Within the group of professors, the master-disciple relationship transitioned into a figure of peers. Since their encounter in Santiago in the late 1940s, the professors had a diverse group of older and younger members who met under a professor-student relationship. When this group moved to Valparaíso in 1952 and founded the UCV Institute of Architecture, they consolidated and held a leading role within the school. Nevertheless, after two decades, the founding professors made a conscious attempt to transition from the figure of the master to the figure of the peer. This transition had a precise inflexion with the foundation of *Ciudad Abierta*. At that moment, the new generations of professors trained as disciples of the founding group went on to work together to construct a table of peers. The group constructed this new way of interacting oriented by the awareness of the table in which all the professors are equals

³³⁰ José Vial, *Primera reunión del instituto*. Paper sheet. *Archivo José Vial Armstrong / Fragmentos*, accessed February 2, 2018, <https://www.josevial.cl/docum/primer-reunion-del-instituto>. My translation; original: *Hay una vida común a la cual no entra cualquiera: discípulo a maestro*.

³³¹ Some of the projects that explored this studying and working format were the Monasterio Benedictino de la Santísima Trinidad, the House in Jean Mermoz, the competition for the Escuela Naval, the Avenida del Mar, and the Churches of the South.

³³² Godofredo Iommi, “Vida, trabajo y estudio,” (*Ciudad Abierta*, January 4, 1981) Wiki Casiopea, https://wiki.ead.pucv.cl/Vida_trabajo_y_estudio My translation; original: [...] *el aprendizaje del oficio en última instancia se da por ósmosis, y no por instrucción*.

and have a voice in every matter of the joint direction of the school. The construction of the PUCV School of Architecture and Design and *Ciudad Abierta* has articulated under different structures of organisation and personal relationships where the notion of *Ronda* appears as a critical term to bridge the step from disciple-master to peer.

Returning to the *Bottega*, although this collective format provided the meeting of the spheres of work and study, the central purpose of the school members also implied the full development of this experience in life. For the members of the PUCV School of Architecture and Design, to develop work and study in life meant to expand them over a non-fragmented timeline. Initially, the participants of the *Bottega* organised lunches and other events that provided a continuous timeline where the dialogues and reflections unique to work and study could extend over the distended tempo of life. The aim was for this to achieve an experience similar to that of the professors in Cerro Castillo, where the house of the UCV Institute of Architecture was initially next to their dwellings, accommodating the spheres of life, work, and study in unison. Likewise, the *Bottega* was active in a house in Viña del Mar where the professors and students gathered to work and study, but also to share celebrations and other activities.³³³ Nevertheless, although the group focused the *Bottega* on uniting life, work, and study, this reality was not completely fulfilled. This impossibility responded in part to the physical separation between the school, the *Bottega*, and its participants' dwellings. Likewise, linked to this spatial fragmentation, the timeframes of each sphere did not coincide. For example, most of the activities of the *Bottega* took place after the academic day at the school.

As the idea of Ciudad Abierta continued to take shape, the focus and energies of the members of the UCV Institute of Architecture turned to make this project a reality. Under this objective, the Bottega became a platform aimed at raising funds and acquiring the land to build Ciudad Abierta. To reach this goal, the Bottega acquired the figure of a professional services unit, becoming the Cooperativa de Servicios Profesionales Amereida Ltda. As indicated by the designer, Juan Carlos Jeldes, the Bottega was constituted as an “executive wing of the group, referring to the Renaissance creative bodies, which turned the purely creative activity into an avenue for professional work linked to publicity, advertising, and packaging design industry.”³³⁴

³³³ The house was located in street Errázuriz 626 in Viña del Mar.

³³⁴ Juan Carlos Jeldes, “Despliegue convivencial de diseño: Una acción disciplinar em Valparaíso-Chile,” (PhD dissertation, Pontificia Universidad Católica do Rio de Janeiro, 2017), 62. My translation; original: *[...] ala ejecutiva del grupo, remitiéndose a los órganos creativos renacentistas, que convertía la actividad puramente creative en una salida a trabajos profesionales vinculados con la industria editorial, publicitaria y en el diseño de envases.*

Once the land was acquired, the members of the co-op, *Cooperativa de Servicios Profesionales Amereida*, had the opportunity to bring the collective milieu of study and work experienced within the *Bottega* to interact finally with the extended timeline of life. The notion of *Ronda* emerged under the conditions of a unitary space and time for the spheres of life, work, and study provided by *Ciudad Abierta*.

2.3.2 The graduation projects at *Ciudad Abierta*

In *Ciudad Abierta*, the collective working and studying format of the *Bottega* acquired a renewed nature by extending into the continuous temporality of life. The experience of establishing a state of collectiveness founded on the extended temporality that provides the sphere of life had already existed in Cerro Castillo. Thus, the arrival of the *Bottega* to *Ciudad Abierta* was a reaffirmation of the group conception of collectiveness as a state nurtured by sharing a life in common. Alberto Cruz and Godofredo Iommi explain the possibility of the collective and its intrinsic bond with the temporality of life in the *Bottega* and *Ciudad Abierta* as follows:

Shortly before [*Ciudad Abierta*] we began working in ateliers that we called *Bottegas* –in the absence of another name– such as those of the Renaissance. We organised the *Bottegas* to hear each participant's creative voice, understanding that for such a voice to speak, it was necessary for work to extend into the chord of meals, celebrations, and visits. Hence, the sense of the *Bottega* came to *Ciudad Abierta* to build the chord between the trade and the city.³³⁵

A fundamental characteristic of the group's working format was that the collective –that possibility of hearing all the voices– was attainable only in the prolonged temporality of life. This experience of time means that work and study would extend without the discontinuities that are specific to the academic or professional temporal frameworks. For the group, this ongoing temporality allowed the spheres of work and study to meet and extend in the acts of everyday life on a daily basis.

³³⁵ Godofredo Iommi and Alberto Cruz, "Ciudad Abierta: De la Utopía al Espejismo," *Revista Universitaria*, no.9 (1983): 17–25. My translation; original: [...] poco antes [de Ciudad Abierta] habíamos comenzado a trabajar en talleres, que llamamos a falta de otro nombre bottegas, como aquellas del Renacimiento, por cuanto estos talleres se ordenan para que la voz creativa de cada cual se oiga, comprendiendo que para que tal voz hable se requiere que las faenas del trabajo se prolonguen en el acorde de comidas, celebraciones, visitas. Es decir, sentido de la Bottega se vino a la Ciudad Abierta a fin de construir el acorde entre lo que es el oficio y lo que es la ciudad.

In *Ciudad Abierta*, the experience of the *Bottega* unfolded into the continuous temporality of life, which brought the understanding of architecture as a trade. This understanding arises from experiencing the temporal unity of the spheres of life, work, and study, which allowed architecture to be practiced from its own internal time. Thus, the trade's time is not alien to life, but they happen in unison, they go together in what could be called a life of absolute dedication to the work. From this perspective, while in the profession, time is born and ordered from requirements that are external to architecture, trade time is born from the architectural work. Thus, in *Ciudad Abierta*, the architects experienced how the work ordered the day, just like any other trade, whose time is born from the work.

In the *Bottega* the trade takes place.

The trade in its activities illuminates the opening that makes it a trade.

The opening simply is.

The opening has freedom.

Freedom is therefore not defined on values; there is no room for war relations on any level.

For example, there is no place for a logic of all or nothing.

There is no place for aggressive violence.

There is no place for power as a domain

There is no place for wealth as accumulation.

There is no place for divorce between life, work, and study.³³⁶

The architects of *Ciudad Abierta* acceded to a temporal comprehension of the trade where the experience of work is what gives rhythm to life, and therefore the architect lives immersed in it. The architect, Patricio Cáraves, refers to this way of living the trade as he remembers that Antonin Gaudí “took the cot to construction site,” referring to how the Catalan architect installed his bed in the Sagrada Familia while working on the project.³³⁷ The construction of a daily life order from the architectural work was the radical change in bringing the *Bottega* to the *Ciudad Abierta*. Thus, although in the experience of the *Bottega* in Viña del Mar the group attempted to

³³⁶ Alberto Cruz, *Ciudad Abierta – Bottega con Alberto Cruz, Godofredo Iommi y Claudio Girola*. Sheets of paper. Serie Correspondencia y otros, Subserie Ciudad Abierta 4.33. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: *En la Bottega tiene lugar el oficio. / El oficio en su propio quehacer ilumina la abertura que lo hace oficio. / La abertura, sin opción, es. / La abertura tiene la libertad. / La Libertad no se juega en los valores en consecuencia: no han lugar las relaciones de la Guerra en cualesquier niveles. / Por ejemplo: no ha lugar una lógica del todo o nada. / No ha lugar ninguna violencia agresiva. / No ha lugar el poder como dominio. / No ha lugar la riqueza como acumulación. / No ha lugar el divorcio entre la vida, el trabajo, y el estudio.*

³³⁷ Cáraves, “La Ciudad Abierta,” 21. My translation; original: *Gaudí trasladó su catre al chantier, Brancussi dormía junto a sus obras en su atelier, y otros como las bottegas del Renacimiento.*

gather life, work, and study, it was finally in *Ciudad Abierta* where the classroom of study, the atelier of work, and the bedroom of life finally meet in a single space of the inhabited construction site. Those who constructed *Ciudad Abierta* have “made a close bond with work and study in their life [...], which is a milieu sustained by permanence, involving life in the exercise of the trade.”³³⁸ From this perspective, the *Ciudad Abierta* is a work in progress, an open construction site that accommodates life to experience architecture as a trade –that is– the life caught by the temporality of the architectural work.

Understanding architecture as a trade –caught by that temporality that arises from the work to organise daily life– also had profound implications on the group’s approach towards formation in the discipline. The first experience carried out in *Ciudad Abierta* that unfolded this new perspective on architectural formation consisted of a series of graduation projects carried out between 1972 and 1974 and organised as *Bottegas*. The professors proposed the format of these new *Bottegas* in *Ciudad Abierta* as “part of the school curriculum,” so for the group, *Ciudad Abierta*’s “own regime of works and studies are coordinated with those of the school”.³³⁹ Thus, the student’s graduation projects’ formative experience was framed in the broader undertaking of *Ciudad Abierta*, developed as non-academic projects with the participation of the professors. This context enabled the adaptation of the framed times and requirements of a graduation process to the open-ended time and full dedication requirements of a project experience in *Ciudad Abierta*.³⁴⁰ The school members set out the guidelines supporting this alternative perspective on formation in a document sent to the university Academic Senate, where they proposed the association of *Ciudad Abierta*:

³³⁸ Cáraves, “La Ciudad Abierta,” 21. My translation; original: [...] *han hecho de su vida, una vinculación estrecha con el trabajo y el estudio [...] lo que es constituirse en un ámbito sostenido con la permanencia, es involucrando la vida en el ejercicio del oficio.*

³³⁹ Alberto Cruz, *Ciudad Abierta – Bottega con Alberto Cruz, Godofredo Iommi y Claudio Girola*. Sheets of paper. Serie Correspondencia y otros, Subserie Ciudad Abierta 4.33. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: [...] *parte del plan de estudios de esta Escuela [...] su regimen propio de trabajos y estudios se coordinan con los de la Escuela.*

³⁴⁰ This freedom came abruptly to an end with the intervention of the university at the arrival of the military dictatorship in 1973, when the designated Rector ordered the complete structuring and organisation of the student academic processes. Thus, all the students participating in the construction of *Ciudad Abierta* had to recollect the material produced during the last years and shape a graduation booklet to receive their degrees.

[...] the students who participate in the association leave aside exams and professional degrees bestowed by tradition. The knowledge and the degree are verified and earned by the specific work that one is fully capable of carrying out. No degree is in perpetuity. According to a temporary lapse that the association establishes, all degrees must be renewed periodically by presenting a specific work or a set of them. In this way, the title becomes the testimony of a constant trade.³⁴¹

Accordingly, the group carried out the early *Bottegas* of *Ciudad Abierta* as an experience of formation in architecture approached as a trade related to a building. Thus, they were devoid from the horizon of obtaining a title or degree through the project as an academic exercise. This alternative vision of formation in architecture as a trade –and not as a profession– by engaging in architectural work also had a visible differentiation within the same PUCV School of Architecture and Design, which also offered a more conventional type of graduation by carrying out studio projects in Valparaíso.³⁴² These two formats co-existed. As *Ciudad Abierta* took shape and the group did everything for the first time, the school's academic processes linked to the *Bottega* experience followed a freer and less structured format.

Admission to the *Bottegas* of *Ciudad Abierta* required students to have passed certain stages of their studies. Moreover, participation in the *Bottegas* implied a degree of commitment to the construction of *Ciudad Abierta* supported in the relationship between masters and disciples raised in the experiences of previous years related to the UCV Institute of Architecture. For this reason, participating in the *Bottegas* required “both the consent of the person entering and of those who belong to the *Bottega*.”³⁴³ As a result, students who participated in the *Bottega* became an active part of *Ciudad Abierta*. Indeed, the professors presented the *Bottegas* to the students as “part of *Ciudad Abierta*, and those who participate in them also belong to it as a constitutive

³⁴¹ Iommi, “Voto propuesto al Senado,” My translation; original: *Todo trabajo, sea el que fuere, se consume en una obra. La vida y estudio le son necesarios. El estudio es, pues, inherente a la obra que se consume y en consecuencia la instrucción respectiva. Por estas razones los alumnos que participan de la Agrupación dejan de lado los exámenes y los títulos consagrados por la tradición. El saber y el título se verifican y se merecen por la obra específica que se es plenamente capaz de realizar. Ningún título es a perpetuidad. Todos los títulos deberán ser renovados periódicamente, de acuerdo al lapso que la Agrupación establezca, mediante la presentación de un conjunto de obras o de una determinada. De esta suerte el título se transforma en el testimonio de un oficio constante.*

³⁴² Today, students’ participation in designing and constructing projects at the *Taller de Obras* of *Ciudad Abierta* is still a modality of graduation at the School of Architecture and Design PUCV.

³⁴³ Alberto Cruz, *Ciudad Abierta – Bottega con Alberto Cruz, Godofredo Iommi y Claudio Girola*. Sheets of paper. Serie Correspondencia y otros, Subserie Ciudad Abierta 4.33. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: [...] *se requiere tanto el consentimiento de quien accede como de quienes constituyen la Bottega para pertenecer a la misma.*

form of such citizenship.”³⁴⁴ Although it did not happen in large numbers, people who were not students could also “enter the *Bottega* and consequently *Ciudad Abierta*.”³⁴⁵ The *Bottega* served to articulate the link between *Ciudad Abierta* and the PUCV School of Architecture and Design as well as the possible participation of people from outside the school, all gathered around a piece of work.

The participants of the first three *Bottegas* of *Ciudad Abierta* were the professors, Alberto Cruz, Fabio Cruz, and José Vial; together with the students, Patricio Toro, Patricia Cruz, Ana Paz Yanez, Fernando Antequera, Rodrigo Varela, Juan Echenique, Isabel Margarita Reyes, Jaime Chadwick, and Jorge Jara. These three *Bottegas* carried out eight projects:



FIG. 2.34 Wood workshop facilities in the construction site during the graduation projects. *Ciudad Abierta*, ca.1971. Source: Archivo Histórico José Vial Armstrong.

³⁴⁴ Alberto Cruz, *Ciudad Abierta – Bottega con Alberto Cruz, Godofredo Iommi y Claudio Girola*. Sheets of paper. Serie Correspondencia y otros, Subserie Ciudad Abierta 4,33. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: “Esta Bottega como las demás forma parte de la Ciudad Abierta y a esta pertenecen los que ingresan a aquella. Así, en la Bottega rigen las formas constitutivas de tal ciudadanía. Molinos), the Lodge of the Engines (*Hospedería de los Motores*), the Square of the Water (*Plaza del Agua*), and the Hospedería de los Motores (*Banquete*).” During the implementation of these projects, the participants of the *Bottegas* experimented with many of the creative practices that characterised *Ciudad Abierta*, such as the

Phalènes or poetic acts to originate the projects, as well as design and construction practices based on 1:1 in situ material experimentation.

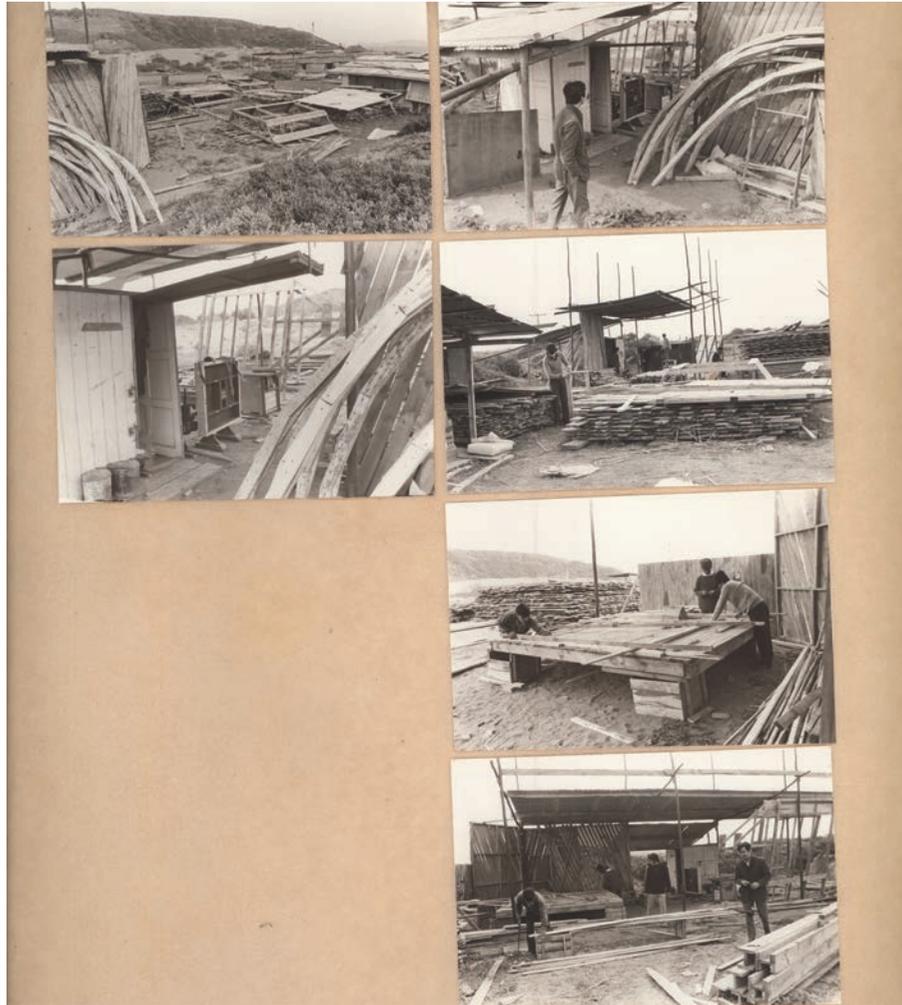


FIG. 2.35 Students prefabricating wood pieces for their graduation projects. *Ciudad Abierta*, ca.1971. Source: Archivo Histórico José Vial Armstrong.



FIG. 2.36 The *Phalène* of the graduation projects. *Ciudad Abierta*, 1973. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

The *Phalène* of the graduation projects consisted of a day walking across the grounds of *Ciudad Abierta*. The group built this tour as a game. The students and professors made various stops where Godofredo Iommi asked the participants questions about “the visible and the recognisable in the landscape,” collecting their responses.³⁴⁶ Subsequently, the students collected reflections on the games in texts and notes, and they added observations of the place of their projects. Thus, through interactive actions and the observation of the site, the students experienced and reflected on the conditions of the place where each project was located. The base relationship between hearing and doing –hearing the poetic word during the *Phalène* and doing the trades– marked the key elements where the group supported the collective working format of the *Ronda*. Hence, during the graduation projects carried out at the *Bottegas* in *Ciudad Abierta*, the group’s collective working format was finally conceptualised in the notion of *Ronda*, appearing for the first time in the group vocabulary.

The professors and students who participated in the early *Bottegas* at *Ciudad Abierta* prepared many documents that registered the installation of the notion of *Ronda* in this specific context. For example, in his annotations the professor, José Vial, situates the first appearance of the term *Ronda* as a conceptualisation of the group’s collective working format in the same context and period of the graduation projects. Vial specifically mentions that in 1974 “Alberto [Cruz] gives shape to a mode of working ‘in *Ronda*’ and without previous plans. The *Hospederías* are undertaken in this way.”³⁴⁷ Likewise, in the booklet that collects the entire process of the graduation projects carried out between 1972 and 1974 by the students, they referred to the *Ronda* as the collective approach that they followed during the design and construction process by stating that “everybody works on everybody’s projects.”³⁴⁸ Indeed, the participants of the graduation projects carried out this experience under a constant dialogue concerning the sense of every proposition and participated in the construction of every project.

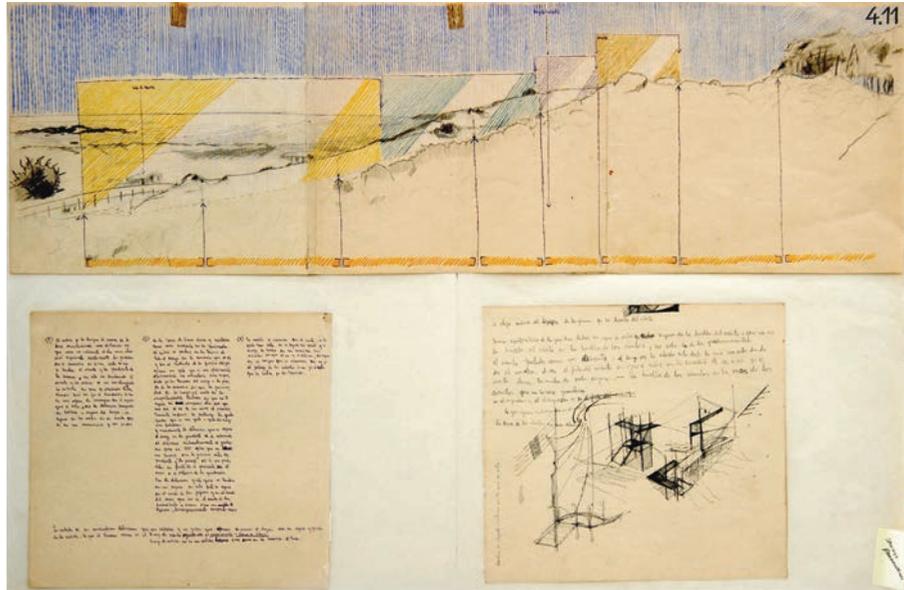
³⁴⁶ Alberto Cruz, *Levantado al alba*. Notebook. 1974, Serie Escritos Continuos, Subserie Cuadernos Archivados – Docencia C.A.D. - 6. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: *El juego consiste en un viaje con detenciones en las que Godo pregunta [...] cada uno ha de responder [...] diciendo algo de lo visible, de lo reconocible en el paisaje.*

³⁴⁷ José Vial, *Bitácora del Instituto y la Ciudad Abierta*. Notebook. *Archivo José Vial Armstrong / Fragmentos*, accessed March 3, 2018, <https://www.josevial.cl/escuela/bitacora-del-instituto-y-la-ciudad-abierta> My translation; original: *Alberto [Cruz] da forma a un modo de trabajo ‘en ronda’ y sin palnos previos. Así se ejecutan las hospederías.*

³⁴⁸ Booklet, *Proyectos de título 1971-1974*, Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile. My translation; original: *[...] nos pusimos a trabajar en las obras con aportes de dinero y en conjunto. Todos trabajando en las obras de todos.*



a



b



FIG. 2.37 a/b/c Pages of the booklet prepared by the students from the *Bottega* that carried out the first graduation projects in *Ciudad Abierta*. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

c

Freedom takes place in consent.
 Consent of and in the multiple is the city.
 City, then, is Agora or place that gives place.
 A place that accommodates is a celebration.
 Celebration or chant of the aperture is *Ronda*.
Ronda is where each task of opening has a place.
 To consent is to assume the unveiling of the city, its incessant
 risk of becoming history.³⁴⁹

Along with the notion of *Ronda*, the *Bottegas* were the first experience where the group was able to put in practice other notions related to the creative approach of *Ciudad Abierta*, which were known as “the departures” (*las partidas*). As the name implies, the departures consisted of initial creative principles set forth to carry out the first constructions of *Ciudad Abierta*. The departures responded to the state of aperture or beginning of the group’s creative endeavour. The group conceived of these ways of proceeding to act in that atmosphere of departure, where architects set out to construct and found what was being opened by the poets’ word.

³⁴⁹ Alberto Cruz, *Ciudad Abierta – Bottega con Alberto Cruz, Godofredo Iommi y Claudio Girola*. Sheets of paper. Serie Correspondencia y otros, Subserie Ciudad Abierta 4.33. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: *La libertad comparece en el consentimiento. / El consentimiento de y en lo múltiple es Ciudad. / Ciudad es, pues, Ágora o Lugar que da lugar. / Lugar que da lugar es fiesta. / Fiesta o canto de abertura es ronda. / Ronda donde cada quehacer de abertura tiene lugar. / Consentir es asumir el desvelo de la ciudad, su incesante riesgo de hacerse historia.*

The participants of the initial construction of *Ciudad Abierta* stated that “the task of founding is in Ronda among many, and in the undertaking of the beginnings of a foundation, presence prevails over permanence.”³⁵⁰ Thus, the departures or creative ways of approaching the construction of the beginnings of *Ciudad Abierta* shared the central idea of prioritising the existence of the works over their duration. Indeed, the six graduation projects of the *Bottegas* were developed as ephemeral interventions on the land, as the group’s spirit was to raise the projects, prioritising their material presence over their permanence.³⁵¹ The participants of the *Bottegas* named this way of approaching the project from the urgency of its presence as “erecting the building”:

Because of how quickly these works are erected, we cannot wait to have everything clear and determined. Erecting the work is to build in the immediacy of what was said in the *Phalène*. Thus, what we have done is to engage in action, keeping in mind the spontaneous word of the *Phalène*, which germinates in us as we act. We had the utmost caution in hearing and speed in doing.³⁵²

All the departures aimed at establishing this initial creative spirit marked by pursuing the immediate physical presence of *Ciudad Abierta*. A first departure was called “the law of the mayor” (la ley del alcalde), which indicated that “the architectural work is not inscribed in a tomorrow when conventional means are available and the plans are in their periods of development, etc. The work is here and now.”³⁵³

³⁵⁰ Exhibition sheet, *Exposición 30 años Escuela de Arquitectura UCV*, Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile. My translation; original: [...] *el trabajo de la fundación es en ronda entre varios. En la ejecución de inicios de una fundación prima la presencia sobre la permanencia.*

³⁵¹ Of these first six interventions, only two continued to be fully developed, achieving another magnitude and permanence: the *Hospedería del Banquete* and the *Plaza del Agua*.

³⁵² Booklet, *Proyectos de título 1971-1974*, Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile. My translation; original: *Por la rapidez del erigir no podemos esperar a tener las cosas claras. Obrando en la erección de las cosas el construir como el erigir dentro de la inmediatez de lo dicho. Lo que hemos hecho es ponernos a actuar teniendo a flor de labios la Phalène y al actuar esto va germinando en nosotros. Teníamos el máximo de cautela en oír y de rapidez en hacer.*

³⁵³ Alberto Cruz, *Martin Heidegger “El Arte y el Espacio”*. Sheets of paper. 1972, Serie Correspondencia y otros, Subserie Ciudad Abierta 4.5. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: [...] *la obra arquitectónica no se inscribe en un mañana cuando se disponga de medios convencionales y los planes se encuentren en sus períodos de desarrollo, etc. La obra es ahora y aquí. Esto es lo que en el lenguaje de taller se llamó la ley del alcalde.*

The “law of the mayor” raised the idea that regardless of the favourable or unfavourable circumstances or optimal conditions, the work of architecture should always find a way to have existence and manifest its profound spatial reality in the present moment. A second departure was called “with any material” (con cualquier material), which was also linked to this radical need to manifest architecture in the present:

The here and now of the mayor is with any material. Steel and marble are not required like Van der Rohe, nor are they maintained in Le Corbusier’s hierarchy of materials. It is always possible to meet the need for abstract space that reveals architecture. It is always possible to see the act and trace the form, which can be done with this or that material.³⁵⁴

Finally, a third departure was called “a flor de labios”.³⁵⁵ This departure raised the need for the architect to always have a creative reserve to participate in the conception and construction of the project. Alberto Cruz referred to this creative will, saying that “the architect must always be able to say his word that sees act and traces form. For this, he has to live in the vigil that may grant him such potential. Such potential is always something current, happening.”³⁵⁶ Hence, this departure fostered an always active reflection so that those participating in the foundation tasks of *Ciudad Abierta* would always be able to contribute with their insight, driving the creative implementation of the projects.

³⁵⁴ Alberto Cruz, *Martin Heidegger “El Arte y el Espacio”*. Sheets of paper. 1972, Serie Correspondencia y otros, Subserie Ciudad Abierta 4.5. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: *El ahora y aquí del alcalde es con cualquier material. No se exige así el acero y el mármol como Van der Rohe; ni se mantiene en la jerarquía de materiales de Le Corbusier. Vale decir, siempre es posible cumplir con la necesidad de espacio abstracto que revela la arquitectura; siempre se puede ver el acto y trazar la forma. La cual se puede realizar con este o aquel material.*

³⁵⁵ The term “a flor de labios” is not possible to translate directly from Spanish and is usually mistranslated as having a word “on the tip of the tongue”, which means to search in memory a word that was forgotten and it is at the verge of being remembered. Conversely, the term “flor de labios” guards the sense of expressing an idea, answer, or opinion immediately and with a spontaneous word.

³⁵⁶ Alberto Cruz, *Martin Heidegger “El Arte y el Espacio”*. Sheets of paper. 1972, Serie Correspondencia y otros, Subserie Ciudad Abierta 4.5. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: *[...] el arquitecto ha de poder decir siempre su palabra que ve acto y traza forma. Para lo cual ha de vivir en la vigilia que le permita tal potencia. Tal potencia es siempre algo actual, actuante.*



FIG. 2.38 Construction of the graduation projects. *Ciudad Abierta*, ca. 1973. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

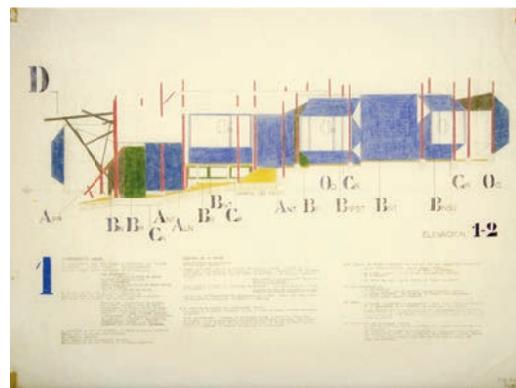
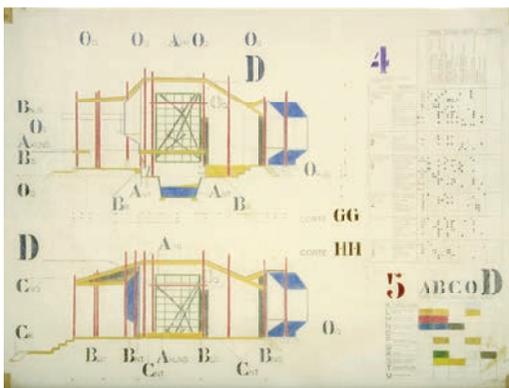
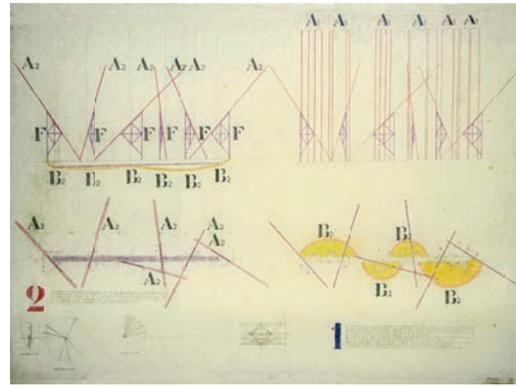
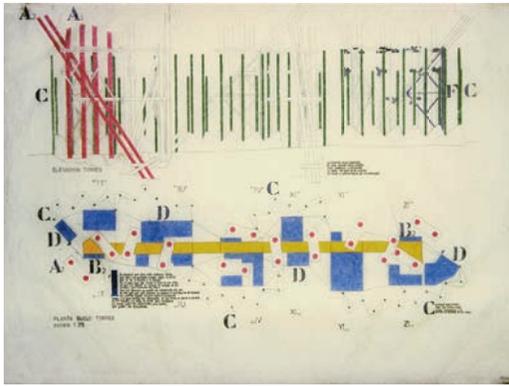


FIG. 2.39 Architectural drawings of graduation projects. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

The three Departures, the *Phalènes*, the idea of “erecting the project” and the work in *Ronda* are ways of doing that the group established inside the *Bottegas* of *Ciudad Abierta*. These characteristic creative practices gave way to a particular mode of conceiving and undertaking the architectural project, outlining the group’s way of proceeding: “We project in *Ronda*, in the place. We can do it because we architecturally interpret the poetic act that gives rise to the project and we keep our available resources in sight. On each project, the adventure is the order of beauty, which is with the details. We tell ourselves that we will never be architects of Hagia Sophia.”³⁵⁷ The creative route of the project acquired fundamental importance in *Ciudad Abierta*. The architects carry out the project at the present moment without waiting for optimal conditions, prioritising its presence over its permanence and having only the group’s limited resources. The first projects from *Ciudad Abierta* appeared in this ephemeral and light material reality. Today, these same creative practices and the organisational structure of the *Bottega*, take place in what was called the *Taller de Obras* of *Ciudad Abierta*.

2.3.3 The Ronda of the Taller de Obras

In *Ciudad Abierta*, the group conceptualised their collective working format in the notion of “*trabajo en Ronda*” (working in round).³⁵⁸ Thus, although the group pursued collective working practices since they first met, its more defined conceptualisation in the notion of *Ronda* decanted only after an experience of 20 years of living, working, and studying together. Over the years, the notion of *Ronda* grew as one of the words articulating the internal creative language of the members of *Ciudad Abierta* and the PUCV School of Architecture and Design, where it is employed mostly to refer to the group way of working in common (*obrar en común*). Although the *Ronda* is rooted in the sphere of work, it also expresses the general ability to do things together. Hence, while this word conveys a distinct sense of the collective, it also expresses one of its conventional usages in Spanish: a circle of many people gathered around a centre in common.

³⁵⁷ Escuela de Arquitectura y Diseño PUCV, *Amereida en Barcelona* (Viña del Mar: Escuela de Arquitectura y Diseño PUCV, 1996), Exhibition Catalogue. My translation; original: *Proyectamos en Ronda, en el lugar. Podemos hacerlo pues interpretamos arquitectónicamente el acto poético que origina la obra, y porque llevamos a la vista los recursos que disponemos. La aventura es, cada vez, el orden de belleza. Que es con lo pequeño. Nos decimos que nunca seremos arquitectos de Santa Sophia.*

³⁵⁸ José Vial, *Bitácora del Instituto y la Ciudad Abierta*. Notebook. *Archivo José Vial Armstrong / Fragmentos*, accessed March 5, 2018, <https://www.josevial.cl/escuela/bitacora-del-instituto-y-la-ciudad-abierta>

Indeed, the *Ronda* guards a sense of playfulness and simplicity, like a round of children dancing in a circle. This sense is grounded on the free will to engage with others, constructing a milieu in common.

In the sphere of work, the *Ronda* alludes to the willingness to concur to the architectural work's undertaking as an endeavour in common. According to Alberto Cruz, "the *Ronda* is something innate to architecture. In any professional trade, partners work together –consultations, works" and he adds, "the contests mean a *Ronda* in an inverse sense, of competition."³⁵⁹ Cruz shares that the inverse sense of the *Ronda* is competition, in which the singularity of each individual is measured in comparison to others. In contrast, the sense of the *Ronda* could be understood as the construction of a common measure where the individual converges to coexist alongside the other. Moreover, the sense of the *Ronda* indicates a will to configure a plural being, which involves an opening towards the other.

The *Ronda* as an opening makes it first and foremost an invention to accommodate the other together with the self in the act of work. Thus, the *Ronda* "means to make space, to make room, to yield so that the intervention of several minds fits. Furthermore, to maintain the creative opening that has its foundation on the voice of the architect, which is the total."³⁶⁰ The *Ronda* as an opening towards the other makes it an experience of hospitality, an act of hospitality in creativity. Indeed, the architect Patricio Cáraves sustains that the *Ronda* "implies giving hospitality to the singularities as a way of constructing something in common. It is a collective way of proceeding, where the reflexive analysis of the architectural work goes hand in hand with the texts of poets, philosophers, historians, and architects, intending to make the word hospitality resonate."³⁶¹ Indeed, because the roots of the *Ronda* are in hospitality, its differentiation from the notion of strategy is relevant.

³⁵⁹ Alberto Cruz, *Instante Segundo 50 años Escuela de Arquitectura y Diseño Universidad Católica de Valparaíso*, (Viña del Mar: Ediciones Escuela de Arquitectura y Diseño PUCV, 2002), 31. My translation; original: *Primeramente la Ronda es algo connatural a la arquitectura, así en una oficina profesión los socios elaboran en común – consultas, trabajos [...] Los concursos significan una ronda de sentido inverso, de competencia.*

³⁶⁰ Tomás Browne, David Jolly and Patricio Cáraves, "Architecture as 'oriented expanse that accommodates'," *AOA*, No. 16, (2011): 35.

³⁶¹ David Luza, "Constitución de la extensión en común en la Ciudad Abierta Chile," (PhD dissertation, Universitat Politècnica de Catalunya, 2013), 217. My translation; original: *[...] implica darnos o darles hospitalidad a las singularidades como una manera de construir una cosa en común. Es una forma colectiva de proceder, donde el análisis reflexivo de las obras, junto a los textos de poetas, filósofos, historiadores y arquitectos, con la finalidad de hacer resonar la palabra hospitalidad.*

If the word strategy has its roots in war, the word hospitality has its roots in peace, which is a radically different framework of thought.³⁶² In these terms, the *Ronda* is – first and foremost– an opening that makes it possible to always welcome the other.

In the *Ronda*, the accommodation of the other takes place in the form of a hospitable dialogue. In this dialogue, the participants aim to hear without denying the other. In this dialogue, the person who listens internalises and makes the words of the others their own. Similarly, in the *Ronda*, the participants attempt to avoid speaking in a categorical way, but rather as an invitation. Hence, the person who speaks takes care to leave an opening to include the other in what is said. In the *Ronda* one hears an appropriation of the other words and speaks leaving one’s own words available to the other, as if what is said –once said– does not belong to whoever said it but rather belonged to the *Ronda*. Accordingly, the *Ronda* dialogue is not a debate on better or worse positions and possibilities; it is a dialogue that invites so that what is one’s own can also be with the other. Alberto Cruz describes the *Ronda* as a regime of the trade in the constant encounter with poetry “where the singularities of the creative pulses of its participants converge.”³⁶³ Thus, the *Ronda* bases its modus operandi on a convergent dialogue, which requires a concern for including the voice of the other. Cruz establishes the relation between this care that enables the convergence as follows:

The *Ronda* is the meeting of the creative pulses that flock to the call of opening and founding the origin and generation of the work, where the singularities of each converge. The *Ronda* works and operates the convergence, where a tradesperson has many eyes and hands. This tradesperson crafts a trade very delicately because any wrong step can silence the singularities of the pulses if they are no longer represented. Then, a *Ronda* of the careful steps lies ready to work with a unique pulse that conforms the convergences of the specialists, who in some way, from their speciality are not considered external to the *Ronda*.³⁶⁴

³⁶² Patricio Cáraves, Message to the author, April 2, 2018.

³⁶³ Alberto Cruz, *Cuadernos*. Notebook. 2005, Serie Escritos Continuos, Subserie Cuadernos Empastados C.E. – 7. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: [...] *en la cual convergen las singularidades de los pulsos creativos de sus integrantes*.

³⁶⁴ Alberto Cruz, *Cuadernos*. Notebook. 2005, Serie Escritos Continuos, Subserie Cuadernos Empastados C.E. – 7. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: *La Ronda es la reunión de los pulsos creativos que se sienten llamados a abrir y fundar el origen y la generación de la obra, por lo tanto las singularidades propias de cada cual convergen entre sí. La Ronda obra, opera la convergencia. Un obrador con muchos ojos y manos. Que oficia un oficio muy delicadamente, pues cualquier paso mal dado puede enmudecer a las singularidades de los pulsos porque ya no se encuentran representados. Entonces, una ronda de los pasos cuidados yace presta a obrar con un pulso único que conforma las convergencias de los especialistas, los que de alguna manera, de acuerdo a su especialidad no se consideran ajenos a la ronda.*



FIG. 2.40 Architect and professor Isabel Margarita Reyes speaking at *Sala de Música*. *Ciudad Abierta*, 2004. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

Although the sense of the *Ronda* is convergence, this does not mean that it aims to merge several individual perspectives into a homogeneous unity. Conversely, the dialogue of the *Ronda* aims to reach a complexity given by multiplicity. For Cruz, in the *Ronda* “the unity is achieved by the creative peculiarities of each one. It is the *Ronda* of the singular contributions to a complex whole.”³⁶⁵ The *Ronda* does not look for the homogeneous, but instead pursues the heterogeneous and multiple to accommodate each participant’s uniqueness. This construction of multiplicity is close to what was previously called the choral approach, which is precisely the simultaneity of the individual to reach a complexity that belongs to the multiple and heterogeneous.³⁶⁶ As in a choral approach, the *Ronda* participants act in unison, undertaking the architectural project by contributing their singularities.

³⁶⁵ Alberto Cruz, *Cuadernos*. Notebook. 2005, Serie Escritos Continuos, Subserie Cuadernos Empastados C.E. – 7. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: [...] *la unidad se alcanza por las peculiaridades creativas de cada cual. Es la ronda de los aportes singulares a un total en complejidad.*

³⁶⁶ Indeed, the word “*Ronda*” relates with the Chorus or *Khorós* (χορός), which in ancient Greece was the group of performers that sung and danced in a choral ring.

Thus, through this hospitable dialogue, the *Ronda* conforms a choral voice so that the “architectural work collects the multiple of us all / us / others [*todos nosotros*].”³⁶⁷ As a result, the participants of the *Ronda* shape the figure of the architect among many, so that the work of architecture achieves a complexity of the multiple.

The above certainly depends on each participant’s internal availability to build the dialogue in *Ronda*. Consequently, the conformation of the *Ronda* requires the availability of its participants, the constant accommodation of the other, and the care for the affirmative and thus constructive dimensions emerged during the dialogue. By distinguishing between what is an affirmation and what is a negation, Alberto Cruz reflected on this dimension of a dialogue that takes care of the presence of the other’s voice to receive their singularities:

Those in the *Ronda* must be very receptive to the *Rondistas* themselves as well as the specialists. This receptivity is that of the YES and NO of the *Rondistas*, particularly of the YES, since strictly speaking a work is conformed only with them, the YES. This is the way the YES of the *Ronda* is built. The adventure of such YES is only possible from and with the singularities of each of the *Rondistas*.³⁶⁸

The dialogue of the *Ronda* that relies on the convergence of singularities, the care of the YES and NO, the space provided to accommodate the voice of the other, is undoubtedly a difficult construction and therefore fragile. When the *Ronda* participants fail to construct it from a hospitable dialogue, the architectural work stagnates in the NO or is built by a few. The inhospitable questions the involvement of all, and as a result, the *Ronda* loses its potential for multiplicity. The impossibility of constructing the *Ronda* from a dimension of care towards the other is not a limit of the *Ronda* itself but an inability of its participants. Indeed, achieving the necessary openness to hear the other –that act of hospitality in creativity– certainly belongs more to the extraordinary than to the ordinary. These aspects of care make the *Ronda* the most important and yet fragile construction of the members of *Ciudad Abierta* and the PUCV School of Architecture and Design. Furthermore, as the *Ronda* is a fragile and active construction, it requires being continuously remembered, nurtured, and cared for in each project.

³⁶⁷ Exhibition sheet, *Exposición 30 años Escuela de Arquitectura UCV*, Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile. My translation; original: *Así la obra recoge lo múltiple de todos /nos-otros/*

³⁶⁸ Alberto Cruz, *Cuadernos*. Notebook. 2005, Serie Escritos Continuos, Subserie Cuadernos Empastados C.E. – 7. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: *Los de la ronda han de ser muy receptivos para con los propios rondistas como con especialista. Receptibilidad de los SI y los NO de los rondistas, particularmente de los SI, puesto que una obra se conforma, en estricto sentido, solo ellos – los SI. De esta manera se construyen los SI de la ronda. La peripecia de tales SI. Por cierto, solo posible desde y con las singularidades peripecias de cada uno de los rondistas.*



FIG. 2.41 A Ronda in Sala de Música. Ciudad Abierta, 2013. Source: Photo by the author.

In *Ciudad Abierta*, the occasion of a project comes from the necessity or proposal of its members, which consent their undertaking in the Agora. After the Agora consents the occasion of a project, architects, designers, artists, and any other trade present in *Ciudad Abierta* gather to conform the creative milieu of the *Taller de Obras* (construction site or workshop of built projects). The architect, Patricio Cáraves, defines the *Taller de Obras* of *Ciudad Abierta* as the “place where the work is conceived and carried out in *Ronda*.”³⁶⁹ In this sense, the *Taller de Obras* collected and gave continuity to the working format of the *Bottega*. The number of participants in the *Ronda* may vary, and the only important aspect is their full availability.

³⁶⁹ Cáraves, “La Ciudad Abierta,” 8. My translation; original: [...] lugar donde se concibe y realiza la obra, en ronda.

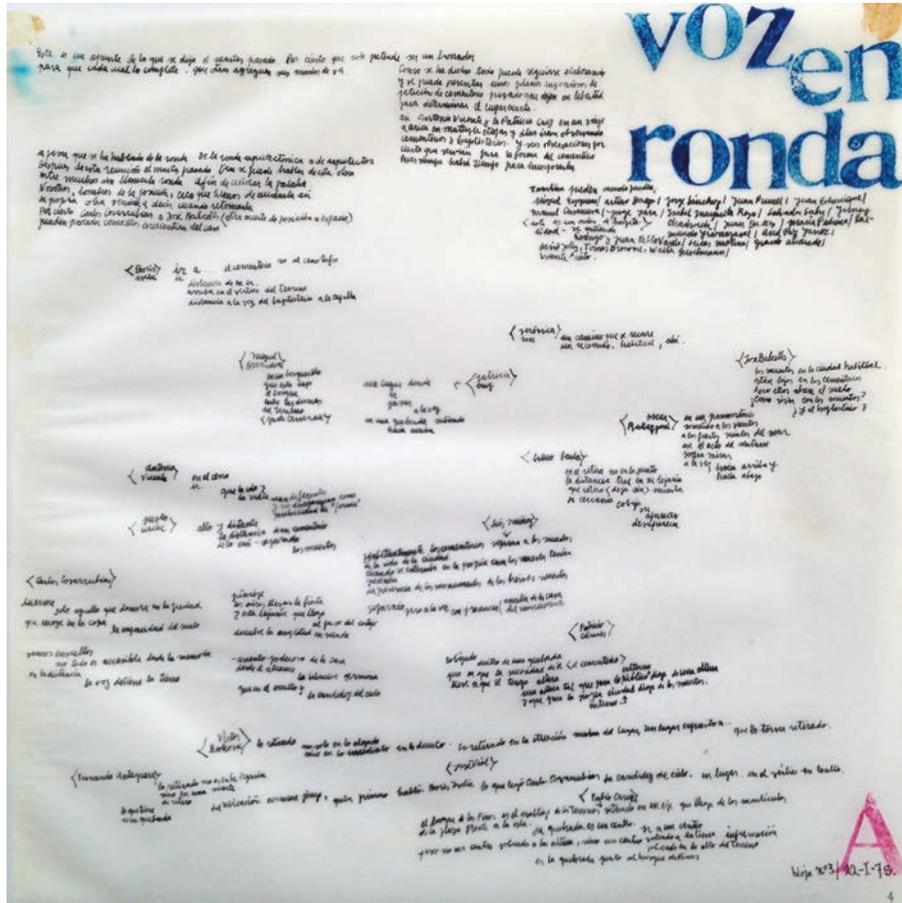


FIG. 2.42 Notes of the dialogue during a *Ronda* about the *Ciudad Abierta* Cemetery. Graduation project by Patricio Cáraves, 1976. Source: Biblioteca Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso.

Because of this availability, the group sets forth that “one takes part in the *Ronda* as in a banquet, it does not matter how many or who participates. The nature of the banquet is that it opens to be consumed.”³⁷⁰ The *Taller de Obras* participants meet every week, with full availability to carry out the *Ronda*.

³⁷⁰ Exhibition sheet, *Exposición 30 años Escuela de Arquitectura UCV*, Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile. My translation; original: [...] en la ronda se es participe como en el banquete en que no importa cuantos ni quienes - lo propio de la fiesta es que se abre para consumirla.

In each *Ronda* summoned around a project, it is common to have one or more architects in charge of the work, taking its pulse more directly. The above does not contradict the collective sense with which the group seeks to carry out the project. Having someone in charge represents –as in the banquet– a person who facilitates the participation of all. One can understand this role as that person who continually extends the invitation to others, a custodian of the act of inviting the other to construct the *Ronda*. Likewise, this person can collect and give course to the multiple voices of the *Ronda*:

The task of collecting them [the voice of others] is the specific work of some, even one. This specificity does not decrease the *Ronda*. On the contrary, it makes it possible. Indeed, the fragments of the whole and of each one 'opens' the work in *Ronda*. Furthermore, that task of collecting 'founds' the work in *Ronda*. Certainly, the languages of the fragments can resort to the format that best suits them: writings, sketches, hands, models, diagrams of the place itself. Everything is collected while watching out for the whole.³⁷¹

As well as facilitating the course of the *Ronda*, the person who takes responsibility for the pulse of a project can also coordinate its materialisation phases, organising the purchase of materials, construction tasks, and dialogues about the project at the site. The involvement of "all" in the project's implementation led to a natural revision of the understanding of authorship within the group. Rather than refuse authorship in the form of anonymity, the group approaches collective action as a figure of co-authorship. Indeed, to encompass all the authors, the group assigns the projects' authorship to the *Ronda* of the *Taller de Obras*, which is different from naming none.

Before doing anything, the *Taller de Obras* participants' first action is to call everyone to celebrate a *Phalène* –or poetic act- because *Ciudad Abierta* is a place where everything is done after the opening word of the poets. Thus, every project carried out at the *Taller de Obras* responds to the group's central artistic pursuit: to give rise to an "architecture co-generated with poetry."³⁷²

³⁷¹ Photos of written paper sheets, *annotations about the ronda of the cemetery at Ciudad Abierta*, Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile. My translation; original: *La labor de recogerlos es por cierto labor específica de algunos. Aun de uno. Esto no disminuye la ronda. Al contrario la hace posible. Porque los fragmentos de lo entero de todos y de cada cual 'abren' a la obra en ronda. Y esa faena de recolección 'funda' la obra en ronda. Por cierto que los lenguajes de los fragmentos pueden recurrir a lo que les venga al caso: escritos, croquis, manos, maquettes, trazados en el terreno mismo. Todo es recogido velando por lo entero.*

³⁷² Escuela de Arquitectura UCV, "Exposición 20 años Escuela de Arquitectura UCV," 1972. Blackboards and white chalk. Source: Wiki Casiopea, accessed April 10, 2018, https://wiki.ead.pucv.cl/Exposición_20_años_Escuela_de_Arquitectura_UCV. My translation; original: *Arquitectura co-generada con la Poesía.*



FIG. 2.43 Members of *Ciudad Abierta* during the *Phalène de la Zarza*. *Ciudad Abierta*, 1982. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

The relationship between architecture and poetry is the cornerstone of the group's artistic position. The group understands poetry as “the human activity that relates to the foundation of every reality” or “the unveiling of the pure state of the possibility before any election [...] from where the chance of creating and making a world emerges.”³⁷³ Accordingly, the members of *Ciudad Abierta* proposed the *Phalène* as a poetic instrument that sets the origin or departure point of the architectural work.

³⁷³ Godofredo Iommi, “Lettre de l'Errant,” ailleurs I (1963): 17-19. My translation; original: *Elle est l'acte humain qui se rapporte au fondement de tout réalité. [...] est le dévoilement de la possibilité dans l'état pur avant toute élection. [...] de son acte se degage la possibilité de créer et d'y faire un monde.*

The group defines founding –which is different from opening– as the trades’ activity dedicated to building the possible reality opened by poetry. Poetry produces the opening of the work during the pure present revealed in the *Phalène*, while its foundation is the ongoing day-to-day work of the trades that set out to build what is opened by poetry. In other words, in the relationship between poetry and architecture explored by the group, poetry indicates every project’s departure point like the client with its mandate. The distinction between opening and founding means that before the *Phalène*, the architectural work in question has no determined aspects except for its previously consented destination that responds to the need or proposal set forth during the Agora.

Gathered in the place, the participants of the *Phalène* engage in a poetic game to hear the voice of the poets as an initial whistle that will open the field of possibilities for the architectural work. Thus, during the poetic game, the poets’ voice bursts, giving course to an unforeseen poetic event, a gratuitous dimension that marks the origin of the project.³⁷⁴ The group refers to this gratuitous dimension as a poetic unknown, which is “what is beyond an admitted world.”³⁷⁵ Thus, the poetic unknown unveiled by poetry is the project’s state of openness to the possible. This poetic unknown works as a “*commission-Phalène*” that indicates the origin of the project from a certain strangeness and indeterminacy.³⁷⁶ As a result, the group understands the project as an adventure into the unknown, which needs to be unravelled rather than planned. Moreover, as the poetic unknown is a gratuitous dimension, it may or may not be accepted. If not accepted, the poetic unknown “fades without a trace most of the time.”³⁷⁷ If accepted, the trades present in the *Ronda* embark on the interpretation of this poetic unknown, so that it may become a trace in the place.

³⁷⁴ As seen in Chapter II.A., Godofredo Iommi named this poetry that deals with the opening of an unprecedented reality as the poetry of *Ha-Lugar*. The group has held to this name as it indicates to the project a time (Ha) and a place (Lugar). The group refers to this indication of poetry as the “Now and Here” (Ahora y Aquí) of each project.

³⁷⁵ Iommi, “Lettre de l’Errant,” 19. My translation; original: [...] *l’au-delà d’un monde admis* [...].

³⁷⁶ Booklet, *Proyectos de título 1971-1974*, Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile. My translation; original: *encargo-Phalène*.

³⁷⁷ Alberto Cruz, foreword to *Casa en Jean Mermoz*. Carta memoria del año 1960, by Fabio Cruz (Viña del Mar: Ediciones e[ad], 2015), 10. My translation; original: [...] *si no se desvanece sin dejar huellas las más de las veces*.

Following the opening instance of the *Phalène*, the *Taller de Obras* participants gather in a dialogic format of the *Ronda* to venture on a highly speculative route guided by the architectural interpretation of the poetic unknown. The interpretation of the poetic unknown consists of pouring the poetic word into architectural language. Moreover, as the *Ronda* aims to gather every trade as equals and its participants are not only architects, multiple trades must interpret the poetic unknown indicated during the *Phalène* into their language. Thus, one of the most characteristic creative singularities of the group takes place inside the dialogue at *Taller de Obras*: the relationship between poetry and trades. Each trade represented in the participants of the *Ronda* hears the poetic voice as the departure point of their tasks and jobs.³⁷⁸ Alberto Cruz referred to the event of the trades hearing poetry as a “melancholic act” (acto melancólico):

The language (of the trades) hears the (poetic) tongue. We have called such an event melancholy, which is not nostalgia or escape from the current era, but it is to understand how the world becomes the world, as the poet says. Of course, melancholy must be cultivated throughout the days and on behalf of the tradesperson.³⁷⁹

Thus, the *Ronda* gives course to melancholy understood as that creative freedom by which the *Rondistas* –those who participate in the *Ronda*– hear the poetic word interpreting it from the language of their trades. In this act of hearing, Alberto Cruz makes a fundamental distinction in how the poetic language and the language of the trades relate within the *Ronda* according to their nature. According to Cruz, “the *Ronda* speaks in a multivocal language in front of the poetic language, which in our opinion is omnivocal, since its meaning unleashes all the meanings. The multivocal language [of the *Ronda*] unleashes relationships and relationships between relationships. To do this, it forms what we call a term.”³⁸⁰ In these words, Cruz explains the nature of the poetic language’s interpretation into that of trades.

³⁷⁸ Although this chapter focuses on the *Ronda* from the experience of architects, there are other theorisations in the fields of painting and sculpture done by Francisco Méndez and Claudio Girola.

³⁷⁹ Alberto Cruz, *Cuadernos*. Notebook. 2005, Serie Escritos Continuos, Subserie Cuadernos Empastados C.E. – 7. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: *El lenguaje (de los oficios) oye a la lengua (poética) –entonces. Tal acontecimiento lo hemos llamado la melancolía. Que no es nostalgia ni fuga alguna de la época actual. Sino que es comprender como se hace mundo el mundo – al decir del poeta. Por cierto que la melancolía ha de ser cultivada a lo largo de los días y por cuenta del oficante.*

³⁸⁰ Alberto Cruz, *Cuadernos*. Notebook. 2005, Serie Escritos Continuos, Subserie Cuadernos Empastados C.E. – 7. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: *La ronda habla en lenguaje multívoco delante la lengua poética que, a nuestro entender, es omnívoca, pues su sentido desata todas las significaciones. El lenguaje multívoco desata relaciones y relaciones entre relaciones. Para ello, conforma lo que llamamos: un vocablo.*

The architect points out this interpretation as one in which meaning arises decanting from the omnivocal and the multivocal. For Cruz, the poetic language is omnivocal, as its meaning unleashes the totality of meanings. Likewise, the language of the *Ronda* is multivocal due to the voice of the multiple trades. Hence, the fundamental creative act in the *Ronda* consists of standing before the poetic word to interpret the omnivocal language of poetry from the multivocal languages of the trades. Thus, in the *Ronda*, the tradesperson hears the poetic word and grants it a meaning from their language, articulating relationships to formulate words called “terms”. These words, loaded with meaning, whose sense was collectively constructed in the dialogue, are understood as concepts that become a univocal language construct. Therefore, their meaning is in common for those who participate in the *Ronda*. In this way, the trades set out to undertake the task of building the world for all.

In the case of architects, they interpret the poetic word through architectural observation, a creative practice based on the contemplation of space and the human acts of life through drawings and writings.³⁸¹ Through the practice of observation, the participants of the *Ronda* inquire about the poetic word –which speaks in multiple senses– from an architectural ground. Thus, the interpretation within the *Ronda* is about resonating the word of the poets in the language of the trade, creatively probing into their multiple senses to imbue them with architectural meaning. In reference to this creative route, Alberto Cruz described the *Ronda* as “a permanent and renewed invitation to gather to hear the poetic word, to attribute architecturally, and configure the act of inhabiting –a task that we have named the origin– and from there, generate the project.”³⁸² Along these same lines, the architect, Patricio Cáaves, narrates an example of how architects attribute an architectural meaning to the poetic word from the practice of observation concerning a project in *Ciudad Abierta* that the poet named the “palace of dawn and dusk” (*palacio del alba y el ocaso*):

“Palace of dawn and dusk –these are poetic words that architecture hears and must work, decanting them into architectural terms so that they are not only a source of inspiration but also the foundation of the project. Thus, the *Ronda* of architects in the *Taller de Obras* goes out in the act of observation after these voices of poetry. The *Ronda* goes out to observe –sketch and text– drawing the light in the passage from night to day, where comes the dawn and the aurora occurs, and the day opens into the morning. The same with dusk, the *Ronda* goes out at the end of the day to observe the last light rays that hide, colouring the atmosphere, crossing the

³⁸¹ For more about the practice of Observation, see Chapter III.D.

³⁸² Cruz, Cuadernos. My translation; original: [...] *una permanente y renovada invitación a reunirse para oír la palabra poética, atribuir arquitectónicamente, configurar el acto del habitar – faena que llamamos el origen, para desde él, generar la obra.*

gloom at dusk, giving way to the night. Through observation, dawn and dusk were seen and named as the 'unequivocal'. They are the two moments of the day that can be defined with precision. This definition does not happen with other moments, such as morning, noon, or afternoon, which have blurry limits; they have –so to speak– a 'thickness'. The unequivocal is a defined net location. This affirmation is the departure."³⁸³

Cáraves described how the *Ronda* constitutes a creative milieu of study in common around the observation time. In this milieu, each participant opens a line of observation unfolding diverse topics of study to then concur to the *Ronda*, contributing their singular perspectives. Observation requires a moment of silence, and for this reason, the participants of the *Ronda* also sustain a personal rhythm of study alone. About this retreat, Cáraves indicates that "in this being together, each one is in solitude allowing a type of creativity which is only possible in an artistic milieu of great spirituality; as the creative operation carried out by each participant is donated to originate the piece of work."³⁸⁴ Each participant experiences the *Ronda* as a time in companionship and as a time in solitude. Hence, the constant dialogue of the *Ronda* also requires the exercise of certain creative loneliness. As a result, the *Ronda* establishes a field of interaction where the poetic word's interpretation through observation takes place between the individual and the collective, between silence and dialogue. Alberto Cruz resorts to the figure of the community of starlings to further develop the relationship between the collective nature of the *Ronda* and the necessary creative solitude of its participants:

³⁸³ Cáraves, "La Ciudad Abierta," 96. My translation; original: *Palacio del alba y del ocaso; ciertamente estas son palabras poéticas que se oyen. La arquitectura, que sí las oye, debe trabajarlas, vaciarlas a vocablos arquitectónicos para que no sea sólo fuente de iluminación de inspiración, sino que ellas sean el fundamento de la obra. Es así, la ronda de arquitectos en taller de obras de la Ciudad Abierta, sale en acto de observación, tras estas voces de la poesía. Salir a observar dibujando, croquis y texto, la iluminación en el paso de la noche al día, allí donde ocurre el alba y la aurora, que abren el día a la mañana. / Igual cosa, con el ocaso; Salir a observar al término de la jornada diaria, los últimos rayos que ocultándose, colorean la atmósfera, atravesando la penumbra en el ocaso, los que dan paso a la noche. / Alba y ocaso, a través de la observación se los vio y nombró como lo 'inequívoco'. / Son los dos momentos del día, que se sabe con precisión, que en él se está, no ocurre así con otros momentos, como la mañana o el medio día o, el atardecer, que son límites difusos; tienen por así decirlo un 'espesor'. Lo inequívoco es ubicación delimitada, neta. Esta es la partida.*

³⁸⁴ Cáraves, "La Ciudad Abierta," 53. My translation; original: *En este estar juntos, cada cual está en su propia soledad, que permite la creatividad sólo posible en un ámbito artístico de gran espiritualidad; puesto que la operación creativa que realiza cada uno es donada para así originar la obra.*



FIG. 2.44 Architect Ana Paz Yanes during the *Phalène de la Zarza*. *Ciudad Abierta*, 1982. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

That zigzag flight of the starlings tells us the following: at some point, everyone is alone and looks at the sea, alone on the beach contemplating and in his silence meditates, and in his meditation contemplates. Nevertheless, silence does not oppose the community of starlings, but it is a moment of it. Often, there is a misunderstanding of not wanting to be a community of pigeons to avoid losing the richness of being alone in the silence of contemplation; but no, a community of starlings contains that moment of being alone in silence. Moreover, it is the gathering that we have long called the *Ronda*, the *Ronda* of the contemplative silence.³⁸⁵

³⁸⁵ Alberto Cruz, "Taller de Amereida," (Online publication, Ciudad Abierta, 2004) <https://www.ead.pucv.cl/2004/clase-11-trimestre-ii-2004-2/> My translation; original: *Los estorninos, ese vuelo de los estorninos en zig-zag, nos habla de lo siguiente: todos y cada cual en un momento es un solitario y mira el mar, un solitario que está en la playa contemplando y en su silencio medita, y en su meditar contempla, pero el silencio no se opone al pueblo de estorninos, sino que es un momento de él. Muchas veces se da ese malentendido que no se quiere ser pueblo de palomas por no perder la riqueza del ser un solitario en el silencio de la contemplación; pero no, es que el pueblo de estornino es con el momento del solitario en el silencio; es más, es la reunión que nosotros desde hace tiempo llamamos ronda, la ronda de los silenciosos, contemplativos.*



FIG. 2.45 Architects in a *Ronda*. Viña del Mar, 2013. Source: Photo by the author.

The *Ronda* participants find in solitude the necessary silence to study, observe, and elaborate reflections that are later shared at the table, questioning the project and interweaving a discourse in common through constant dialogue. Thus, each participant donates their insights to the collective conformation of the *Ronda*'s choral voice in this creative interaction. Likewise, each participant appropriates that choral voice, owning what the others may bring to the dialogue. Therefore, within the *Ronda*, it is not usual that the participants' contributions remain linked to their names, but instead, they become part of a voice in common.

A product of the study carried out by the *Ronda*, and from the creative act of donation and appropriation, the participants collectively conceive and articulate the project's theoretical foundation.³⁸⁶ For this, the participants collect notes and memories of the "poetic moment" experienced during the *Phalène*, preparing logbooks that contain narrations of the poetic acts, poems, photos, drawings, minutes, interventions, and comments around the experience.³⁸⁷ The participants contribute to the logbooks increasing their material as the *Ronda* sessions hold new meetings to discuss the creative route of the architectural proposal from their observations and reflections.

³⁸⁶ About the theoretical foundation, see Chapter III.A.

³⁸⁷ Exhibition sheet, *Exposición 30 años Escuela de Arquitectura UCV*, Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile. My translation; original: *momento poético*.

As the *Ronda* follows its choral approach, “the project foundation is shared and its discourse enriched and sustained by the singularity of each participant, thereby shaping the complex reality of an urban work with the active participation of a community that unite to make the architect.”³⁸⁸ The *Ronda* encompasses the creative course that goes from the origin to the generation of the project. This route departs in the opening instance of the *Phalène*, followed by the architectural interpretation of the poetic unknown, convening and formulating the theoretical foundation of the project through a convergent dialogue and creative silence, where the spatial proposal is developed and materialised.

2.3.4 Non-projects and open-ended projects

The interpretation of the poetic unknown carried by the *Ronda* makes the generation of the projects in *Ciudad Abierta* a speculative field, meaning that there is no clearly determined goal or horizon to be reached. The project manifests as something to unravel, a creative field open to conjecture and experimentation. Therefore, not every meeting about the project is a *Ronda*; this instance occurs when the sense of the gathering is to accommodate the other to delve together into the poetic unknown that originates the architectural work. For the group, the *Ronda* is that “time or state that allows –faced with such unknown– a way of constructing and accommodating each other.”³⁸⁹ Indeed, there are also plenty of other meetings to discuss logistical or organisational issues necessary to carry out a project. Accordingly, the *Ronda* can take place intermittently between other meetings, and their collective nature doesn't imply that they are a *Ronda*, but it also does not mean that they are any less necessary for carrying out the project.

The poetic unknown determines the *Ronda*'s deepest sense as a speculative way of approaching the architectural project, revealing that this working format is rooted in the relationship between poetry and architecture. For this reason, the *Phalène* is a critical element of the *Ronda*. Indeed, authors such as Pérez Oyarzun recognise the *Phalène* as “fundamental for the practice of ‘trabajo en ronda’; a form of clarification

³⁸⁸ Cáraves, “La Ciudad Abierta,” 35. My translation; original: [...] *se comparte el mismo fundamento y se enriquece el discurso de la obra sostenida por la singularidad de cada uno, anexada, dando forma así a la compleja realidad de la obra urbana con la activa participación de un pueblo que unido hace al arquitecto.*

³⁸⁹ Exhibition sheet, *Exposición 30 años Escuela de Arquitectura UCV*, Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile. My translation; original: [...] *tiempo o estado que permite -ante tal desconocido- una forma de construir dándonos cabida [...]*

and of collective production of the project that is essential in order to understand the experience of the Open City.”³⁹⁰ Thus, the *Phalène* and the festive poetic actions around it are deeply rooted in the *Ronda*, which approaches the project, lingering and expanding in questions rather than solving or answering them, making the design a constant effort of exploring and reaching unknown fields. Accordingly, the group distinguishes between a resolute gathering and the elucidative nature of the *Ronda*. This distinction lies in the fact that “the *Ronda* –it seems– is not proposed as consent, in the sense that this represents an agreement on what is known. One consents about and with what is already known, and the *Ronda* unfolds with what is still unknown.”³⁹¹ The nature of the *Ronda* is to engage together with others to unravel that poetic unknown –opening more than solving– which makes it take the slow pace of elucubration rather than the fast pace of resolution.

The group does not categorise the *Ronda* as a method or strategy. These words entail planning, guiding, and prescribing a particular series of steps or actions articulated to successfully achieve a goal or result. Quite to the contrary, the *Ronda* is a collective working format that seeks to linger in the architectural work as an open question, attempting to sustain it in a constant state of becoming. The poet, Jaime Reyes, explains that the *Ronda* “is different from teamwork since teamwork organises components with specific and limited functions, where the group acts in coordination for a predetermined purpose; either obtaining triumph or reaching an achievement. A *Ronda*, on the other hand, has the festive and free air of games.”³⁹² Indeed, the *Ronda* does not pursue success or efficiency but constitutes an aperture that accommodates the uncertain and indeterminate. As such, the *Ronda* is an experience that does not establish a procedure. Conversely, it may vary, configuring and exploring different ways of working in common around the project, letting each project’s unique creative course articulate how the *Ronda* proceeds.

³⁹⁰ Fernando Pérez Oyarzún, foreword to *La Ciudad Abierta*, by Massimo Alfieri (Roma: Editrice Librerie Dedalo), VII.

³⁹¹ Photos of written paper sheets, *annotations about the ronda of the cemetery at Ciudad Abierta*, Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile. Document about the Cemetery of *Ciudad Abierta* at AHJVA. My translation; original: [...] *la ronda -eso parece- no se propone como consentimiento. En el sentido que representa un acuerdo sobre lo que se conoce. Se consiente en y con lo ya conocido. La ronda va con lo aun desconociéndose.*

³⁹² Jaime Reyes, “Metáforas poéticas para la construcción de los oficios. La voz del poeta Godofredo Iommi M. en la Escuela de Arquitectura y Diseño de Valparaíso y en la Ciudad Abierta.” (PhD dissertation, Pontificia Universidad Católica do Rio de Janeiro, 2017), 153. My translation; original: [...] *es muy distinta del trabajo en equipo, pues este último es una organización en la que cada componente tiene una función específica y acotada, en la que se actúa coordinadamente para un fin predeterminado; ya sea la obtención del triunfo deportivo o la conquista de un logro. Una ronda, en cambio, tiene el aire festivo y libre de los juegos.*

The slow pace of elucubration of the *Ronda* has shaped a particular understanding of the temporal dimension of the project's design and building phases. In the *Ronda*, the building seems to exist in a present trance of appearance, not waiting for a future but just concerned with its emergence. Hence, the undertaking of a project in *Ronda* questions the determination of its conception and construction as finite periods. Instead, the *Ronda* leads the project to its indefinite dilatation. According to the group, "if 'duration' does not determine the 'construction' –that is– not tending to last an expected time, then it is not conceived as a future to be fulfilled. It excludes planning."³⁹³ As a result, the *Ronda* is a working format that questions the logic of planning, prioritising the opportunity to approach the project as an open field of speculation and empirical experimentation.

The speculative and empiric way of proceeding with the *Ronda* demands tackling the design and construction phases from approaches other than those grounded in projective and planning operations. Thus, in the *Ronda*, the conventional sequence of an initial design phase that guides and determine the later construction phase is redefined. Instead of first conceiving an idea to then materialise it in a planned succession of phases, in the *Ronda*, the conception and the materialisation of the project tend to alternate or sometimes even occur simultaneously. This close interaction between the design and construction processes opens the architectural work to the possibility of being informed by its materialisation. Therefore, the design process is not guiding and determining the construction anymore but is also affected by it. As a result, the architectural work becomes –as clay on a pottery wheel– mouldable. This hands-on approach to the architectural work opens the possibility to integrate information that emerges from the interaction with the materials and the encounter with the place into the design.

In this sense, Alberto Cruz employed the term “non-projects” to refer to the constructions raised during the early graduation projects at *Ciudad Abierta*.³⁹⁴ With this term, Cruz indicated the possibility for the projected operation to occur simultaneously and profoundly bonded with the architectural work's materialisation. Thus, the architects and students conceived the “non-projects” in the construction site during the direct presentation of space in real magnitude or natural scale.

³⁹³ Iommi and Cruz, “Ciudad Abierta: De la Utopía al Espejismo,” My translation; original: *Si la 'construcción' no se juega con la 'durabilidad', es decir, si no tiende a cubrir un tiempo esperado, no se concibe como un futuro a cumplirse. Excluye la planificación.*

³⁹⁴ Booklet, *Proyectos de título 1971-1974*, Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile. My translation; original: *No proyectos.*



FIG. 2.46 Architect Boris Ivelic designing and building the *Hospedería de la Entrada*. *Ciudad Abierta*, ca. 1982. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

As a result, the first projects of *Ciudad Abierta* were conceived “without previous plans.”³⁹⁵ This way of designing is the reason why the existing architectural drawings of the projects in *Ciudad Abierta* are as-built plans.

As previously explained in the review of the early graduation projects, this mode of designing and building simultaneously on site and without plans was named at *Ciudad Abierta* as “erecting the building.” Patricio Cáraves describes this close relationship between thinking and making that characterises the *Ronda*. Cáraves shares that this method of proceeding “is not only about the possibility of the theoretical to walk together with the practical [...] but also about putting together what is being said with what is being constructed, so that the architect’s thinking occurs alongside the act of constructing in the comprehension of inhabiting.”³⁹⁶ In these words, Cáraves explains a particularity of architectural practice as understood within *Ciudad Abierta*, where what is being thought requires engagement with its construction. As a result, the architect can inhabit the project while it is being made. Furthermore, inhabiting the project while conceiving it makes it possible to inform the design from the direct contact with its materiality and spatial experience, as in an artisanal process. Rather than projecting, the work arises from the direct presentation of space in a decision-making process that takes place in-situ, testing space in full scale.

The group has raised their projects with their own hands, inch by inch. The projects of *Travesía* are self-built by the professors and students at the school, and in a similar way, the ones of *Ciudad Abierta* are constructed by some of its inhabitants together with the school members and the occasional help of workers from nearby towns. This hands-on approach practiced within the PUCV School of Architecture and Design relies on manual work and crafting skills as an opportunity to think about the project. Miguel Eyquem referred to this deep interrelation between thinking and doing that characterises the school community’s *modus operandi* by paraphrasing in the sentence, “thinking is a craft of hands.”³⁹⁷

³⁹⁵ José Vial, *Bitácora del Instituto y la Ciudad Abierta*. Notebook. *Archivo José Vial Armstrong / Fragmentos*, accessed April 20, 2018, <https://www.josevial.cl/escuela/bitacora-del-instituto-y-la-ciudad-abierta> My translation; original: [...] *sin planos previos*.

³⁹⁶ Cáraves, “La Ciudad Abierta,” 90. My translation; original: *No es, sólo, que lo teórico marche junto a lo práctico, como nos lo recuerda desde antiguo el primero de los tratados de arquitectura, sino que es en el intento simultáneo de juntar lo dicho con la forma. Lo diciéndose junto a lo construyéndose, porque el pensar del arquitecto se da junto al construir en la comprensión del habitar.*

³⁹⁷ Miguel Eyquem, “Entrega del Grado de Doctor Honoris Causa al Arquitecto Miguel Eyquem A.,” Pontificia Universidad Católica de Valparaíso, accessed April 20, 2018, <https://www.ead.pucv.cl/2009/doctor-honoris-causa-miguel-eyquem/> My translation; original: *El pensar es un oficio de manos.*



FIG. 2.47 Designer Ricardo Lang working on the construction of the *Hospedería de los Diseños*. *Ciudad Abierta*, ca. 1984. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

In the spirit of the *Ronda*, this sentence could be complemented by stating that thinking is a craft of “many” hands. Thus, the architectural works of the group reflect the craftsmanship of a material process made by many hands.

In a similar way, the professor, Manuel Casanueva, developed the thinking-crafting relationship in his thesis on the goldsmith architect (*Tesis del Arquitecto Orfebre*), which explores the possibility of a pre-projective observation led by the “intelligence of the hands.”³⁹⁸ The reference to “goldsmithing” employed by Casanueva has a precedent in the group of founding professors, who used it as notion that describes a dimension in common to all their trades:

Alberto [Cruz], Godo [Iommi], Miguel [Eyquem] and I [Claudio Girola] met for months in *Ciudad Abierta* to discuss and dispute about a new way of looking at our arts. A new way that in a sort of unison could defeat what we could call the different specialties of our trades. We managed to have a name that became a possible path for us to travel. If we had been able to write a text in the manner of the old manifestos, it would undoubtedly have begun with the denial–affirmation of a: ‘No more architects, poets, sculptors, painters and musicians ... now goldsmiths.’ This was the word. The art of goldsmithing was presented as the ‘unison’ of our trades, due to the many specialties that it brings together in its works.³⁹⁹

The empirical, hands-on approach adopted by the school community has introduced the dimension of craftsmanship as an inherent characteristic of its *modus operandi*, manifested in the recognition of an “intrinsic equality of intellectual and manual activities.”⁴⁰⁰ The correlation between thinking and doing, as well as the lead role of the architect in the materialization of the project has brought the group to an artisanal dimension of architecture.

³⁹⁸ Manuel Casanueva, *De los Campos de Abstracción y los Elementos para una Arquitectura Experimental* (Santiago: Facultad de Arquitectura y Diseño Universidad Finis Terrae, 2003), 86. My translation; original: [...] *la inteligencia de las manos* [...].

³⁹⁹ Claudio Girola, *De una trayectoria Americana en la escultura moderna*, (Viña del Mar: Escuela de Arquitectura y Diseño PUCV, 1987) My translation; original: *Nos reunimos durante meses, en la Ciudad Abierta, Alberto, Godo, Miguel y yo, para discutir y disputar sobre un nuevo modo de encarar nuestras artes. Nuevo modo que en una suerte de unísono pudiera derrotar lo que podríamos llamar las diferentes especialidades de nuestros oficios. Alcanzamos a tener un nombre que se nos convirtió en un posible senda por donde transitar. Si hubiéramos podido escribir un texto a la manera de los viejos manifestos, este hubiera comenzado, a no dudarlo, con la negación – afirmación de un: ‘No más arquitectos, poetas, escultores, pintores y músicos... ahora orfebres.’ Esa era la palabra. El arte de la orfebrería se presentaba como el ‘unísono’ de nuestros oficios, por las tantas especialidades que ella reúne en sus obras.*

⁴⁰⁰ Cooperativa de Servicios Profesionales Amereida LTDA., *Estatutos* (Viña del Mar: Imprenta Lourdes, 1971), 1. My translation; original: *La organización de una comunidad solidaria de vida y de trabajo fundada en la igualdad intrínseca de la actividad intelectual y manual* [...].

Furthermore, the parity and interdependence between conception and materialisation processes fostered by the members of the school has led them to redefine the figure of the architect as an architect-craftsman. Accordingly, for the architect-craftsman, the design and construction processes are interwoven, and the project oscillates between both operations in a constant mutual feedback.

This mode of working in which thinking and making go hand by hand marks the tempo of the *Ronda*. Cáraves described this tempo as one in which “the execution of the construction goes alongside the projection in a permanent working regime of manual dedication, building with one’s own body during the course of the solar light, in an ongoing debate, naming what has been done and foreseeing what must be done, all at the end of the working day.”⁴⁰¹ The *Ronda* gives the project a particular rhythm of generation measured by tasks and fragments that are possible to undertake in a day.

The group described the correlation between the day as a unit of time and its corresponding fragment on the project as generating the project based on “present bodies”: “This way of conceiving present bodies delivers a project made up of pieces of bodies / members / of equivalent sizes—a space modulated by the working day. The building is not immediate with its total; each piece establishes an order that moves forward in search of its unit.”⁴⁰² The temporal and material measurement of the “present bodies” gives the architectural work the possibility of existing in a state of incompleteness. Nevertheless, the project’s incomplete nature does not mean that its fragments are unfinished; on the contrary, the project’s existence is possible through concluded steps. Thus, the architects of *Ciudad Abierta* carry out their works knowing the difference between what is “complete” and what is “whole”:

⁴⁰¹ Cáraves, “La Ciudad Abierta,” 90. My translation; original: *La ejecución junto a la proyección, en un régimen de obra permanente de dedicación manual, con el propio cuerpo edificando durante el transcurso de la luz solar, junto al debate que discurre, nombrando lo hecho y avizorando lo por hacer, todo ello al término de la jornada.*

⁴⁰² Exhibition sheet, *Exposición 30 años Escuela de Arquitectura UCV*, Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile. My translation; original: *Este modo de concebir - cuerpos presentes – entrega una obra hecha por trozos de cuerpos / miembros / de tamaños equivalentes. Un espacio modulado por la jornada. La obra no es inmediata con su total, cada trozo conforma paso a paso un orden que va en busca de su unidad.*



FIG. 2.48 Professors and students constructing the *Cubícula de la Puntilla*. *Ciudad Abierta*, 1995. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

Therefore, the total does not talk about the complete, but it talks about the whole. Because it is not the same to accommodate completely or wholly. The whole is the fragment. A fragment that knows how to deliver the architectural work wholly. It is temporality as a form, inscribed in space, actuating in space, turned an algorithm of space. Then, *Ronda* is the possibility of accommodating the fragments.⁴⁰³

The undertaking of the project through “present bodies” allows the parallel or successive participation of different groups. These groups can be responsible for specific tasks, carrying out the project in relay between graduation students, guest students, professors and members of *Ciudad Abierta*. The *Ronda* engages with the project in a trance rather than a progressive development, always open to other phases, yet every phase or fragment is central and has its conclusiveness. As a result, the projects acquire an open-ended nature, existing as whole fragments, always open to contingency, informing the design by integrating unexpected aspects that emerge in their construction.

In the *Ronda*, the unison of the multiple and diverse provides the project with its complexity. Without disregarding that an individual approach to architecture can also reach a form of complexity of its own, the attempt in *Ciudad Abierta* is to reach the complexity granted by collective action from the convergence of multiple perspectives. The group members occasionally compare the project as a complex of diversity and multiplicity with the complex character of the city as a collective construction. Alberto Cruz has commented on this dimension of complexity, stating that “our architecture reflects the nature of the city, whose form is the result of the work of countless architects.”⁴⁰⁴ Accordingly, the idea of the city as a condition of multiplicity and diversity was brought into the project as a result of the group collective working format and determined some of the central elements of their architectural position. One of these elements was the redefinition of the figure of the architect as a collective body. For Alberto Cruz, this plural figure responded to that “attempt of a city, where the architect’s body is not that of a single person.”⁴⁰⁵

⁴⁰³ Photos of written paper sheets, *annotations about the ronda of the cemetery at Ciudad Abierta*, Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile. My translation; original: *Por tanto aquello que es el total no dice de lo completo. Sino dice de lo entero. Porque no es lo mismo dar cabida complemente y dar cabida enteramente. Lo entero es el fragmento. Un fragmento que sepa entregar por entero una obra. Es la temporalidad como forma. Inscrita en el espacio. Habiéndonosela en el espacio. Vuelta algoritmo del espacio. Luego la ronda es la posibilidad de darle cabida a los fragmentos.*

⁴⁰⁴ Alberto Cruz, “Open City, Agora, Places of Hospitality, Travesías,” *Zodiac*, No. 8 (1993): 193.

⁴⁰⁵ Alberto Cruz, “Estudio acerca de la observación en la Arquitectura,” in *Cuatro Talleres de América en 1979*, (Viña del Mar: Escuela de Arquitectura UCV, 1982), 41. My translation; original: *Tal intento de ciudad. En ella el cuerpo del arquitecto no es el de un solo hombre.*

Thus, just like the city, the *Ronda* as a plural body of architects gives the project that complexity of the multiple and diverse.

The *Ronda* aims to reach the complexity of the city in the architectural project not only by calling on many individuals to undertake this, but also by calling on a multiplicity of trades. The encounter of various trades was a central pursuit of the UCV Institute of Architecture and later also at the UCV Institute of Art, fostering the encounter of diverse artistic disciplines in a milieu of work in common.⁴⁰⁶ The group further elaborated the gathering of multiple trades within *Ciudad Abierta* where it incarnated in the conceptualisation of the *Ronda*, making one of its central characteristics summoning the multiplicity of trades around the project.

Along with providing the complexity of the city to the architectural project from the gathering of multiple trades, the *Ronda* also aims to convey this nature to *Ciudad Abierta*. Indeed, in *Ciudad Abierta* the group attributed a possibility of engaging with the condition of a city to the presence of “that complexity of trades.”⁴⁰⁷ Thus, although *Ciudad Abierta* is a place that lacks a dimension of complexity related to measurements such as quantity or magnitude, it does attempt to display a dimension of complexity from the multiplicity of trades present in its construction through the *Ronda*. The group set forth that “the *Ronda* palpates the reality [...] of ‘a community of architects’ so that they –with equality among trades– build the city that opens their destiny.”⁴⁰⁸ Hence, the group also understood the *Ronda* as a way to access the complexity of the city by enabling the meeting of multiple trades. As a result, the group refers to their collective working format as the “*Ronda* of the trades” (*Ronda de los oficios*), reinforcing the idea of the meeting of multiple disciplines around work in common.

⁴⁰⁶ One of the experiences that most intensely embodied the search for gathering diverse artistic disciplines was The Odes (*Las Odas*) carried out by members of the group at the Institute of Art UCV. See Chapter II.B.

⁴⁰⁷ Iommi and Cruz, “Ciudad Abierta: De la Utopía al Espejismo,” My translation; original: [...] *ese complejo de oficios* [...]

⁴⁰⁸ Iommi and Cruz, “Ciudad Abierta: De la Utopía al Espejismo,” My translation; original: *La ronda palpa la realidad, [...] del ‘pueblo de arquitectos’; a fin que ellos en la igualdad de los oficios construyan la ciudad que les abre destino.*

2.4 Coda: Practices and spaces of the choral approach

2.4.1 The House on Jean Mermoz

The members of the UCV Institute of Architecture explored the ways of working together while engaging in several competitions and projects. One of the most relevant architectural experiences concerning the implementation of the group's experimental practices and collective working format was the project of a house located on the street, Jean Mermoz, in Santiago de Chile. Commissioned to the architect, Fabio Cruz, by his family, the House on Jean Mermoz was developed by him and other members of the institute between 1956 and 1961. This project became the first occasion where the group could test and experiment the materialisation phase of an architectural work under its collective approach, which was supported only in non-built competition projects and writings. Moreover, the House on Jean Mermoz constituted a critical *pre-Ciudad Abierta* experience, introducing elements that later shaped the group's experimental architectural practices in *Ciudad Abierta*. About this inaugural condition of the project, the professor and architect, Isabel Margarita Reyes, shared that "the House on Jean Mermoz was the seed of everything we later developed in *Ciudad Abierta*."⁴⁰⁹ In the same way, Fabio and Alberto Cruz, two of the architects more involved in the development of the project, also recognised it as an experience that opened a way of thinking and doing architecture that marked the group's position and their later creative endeavours.

The UCV Institute of Architecture put several practices into action in the House on Jean Mermoz, such as the poetic act, the formulation of the architectural act, the collective working format, and various in-situ design practices. The celebration of a poetic act and the formulation of the project's architectural act was carried out in the realm of orality. With the exception of brief and fragmented comments, the knowledge about these instances is only carried in the memory of those involved.⁴¹⁰

⁴⁰⁹ Isabel Margarita Reyes, Message to the author, May 2, 2018.

⁴¹⁰ Some insights about the poetic and architectural acts can be found on the prologue that Alberto Cruz wrote for the book of Fabio Cruz, *Casa en Jean Mermoz – carta memoria del año 1960*, published in 2015 by Ediciones e[ad].

As for the group collective working format and the open design process, Fabio Cruz collected these two aspects in great detail in a letter that he wrote to some members of the UCV Institute of Architecture living in Europe in those years. This letter is a primary reference for any study on the House on Jean Mermoz and a revealing document to understand the inception of the group's collective working format that continued later in *Ciudad Abierta*.

Fabio Cruz developed an initial proposal for the project in late 1956. This proposal was then set aside for a year and reformulated into a second version in early 1958. The fundamental characteristic that structured the second proposal of the project was a diagonal that crossed the rectangular site –16 meters across by 30 meters long– in all its extension. The architects traced this diagonal from the air during a flight piloted by Miguel Eyquem. It provided the project with an orientation related to the larger territorial magnitude of the valley of Santiago. Simultaneously, the diagonal challenged the conventional order of urban lots in this area of Santiago, which corresponded to the garden city.⁴¹¹ This second draft proposal of the project constituted the base guidelines used by the UCV Institute of Architecture to collectively engage in its undertaking, which did not follow a conventional projective approach.

Before initiating any site intervention, the group decided to work without “projecting definitive aspects.”⁴¹² This decision gave way to a design experience based on 1:1 projective operations directly in the construction site. Fabio Cruz described this approach explaining that “the project wants to integrate all the real situations that may arise [...] becoming more complex and multiple. Perhaps new forms will emerge when our hands, eyes, and mind are nurtured from new fountains.”⁴¹³ Accordingly, the group's pursuit was to carry out a particular architectural experience based on the comprehension of design and construction processes from a certain openness, enabling the incorporation of unforeseen aspects into the project as they emerged during its implementation. In other words, the group aimed to gather thinking and making, merging the projective and constructive operations into a single architectural action.

⁴¹¹ Miguel Eyquem, foreword to *Casa en Jean Mermoz. Carta memoria del año 1960*, by Fabio Cruz (Viña del Mar: Ediciones e[ad], 2015), 16.

⁴¹² Cruz, *Casa en Jean Mermoz*, 24. My translation; original: [...] *proyectar cosas definitivas*.

⁴¹³ (Cruz, *Casa en Jean Mermoz*, 42-44. My translation; original: [...] *la obra quiere recoger en ella todas la situaciones reales que se presenten [...] se hará más compleja, más múltiple. Quizás surgirán nuevas formas, al verse las manos, el ojo, la inteligencia alimentadas por fuentes nuevas*.

The open approach explored in the House on Jean Mermoz set a particular pace or rhythm of work. In Fabio Cruz's words, with the house, the group "initiates architectural work with no definitive plans, with no overall plans. Within a general spirit, each part will have its value; and we will proceed step by step, learning from the site itself. We will make it up as we go."⁴¹⁴ This rhythm asked for a will to remain in the construction site observing the emergent architectural work, taking its pulse, recognising, and discussing the possibilities that unfolded in each step. The project took shape from its materialisation process, thinking together with others while experiencing the space as it appeared in the construction site. This form of action that summons multiple architects around the emergent project, dialoguing and conceiving in-situ, outlined the collective working format pursued by the group and set some of the bases of the later conceptualisation of the *Ronda* in *Ciudad Abierta*. Indeed, the architect Alex Moreno identified the collective experience carried out at the House on Jean Mermoz as one that "announces the seed of the group's position towards creation, which Alberto Cruz named 'doing in *Ronda*.'"⁴¹⁵ Thus, the creative milieu provided by the House on Jean Mermoz served as a field where the group engaged in different degrees of interaction and involvement, inventing the ways of undertaking the project among many.

There were several collective working dynamics around the House on Jean Mermoz and they involved many architects. Fabio Cruz played a central role in leading the project, conceiving the base architectural spatial intention that guided the proposal, executing the construction phases, the technical solutions, and construction details. Due to his central role orchestrating the project, Fabio Cruz sustained an intense rhythm that alternated between long hours visiting the construction site in Santiago and developing proposals with the members of the UCV Institute of Architecture in Viña del Mar. Miguel Eyquem and Alberto Cruz worked closely with Fabio Cruz. Miguel Eyquem contributed with the development of drawings to obtain the municipal permits during the initial phase of the project. Alberto Cruz developed the plasticity of the project and formulated the in-situ design and construction approach. Other members of the UCV Institute of Architecture such as José Vial and Arturo Baeza also joined this *proto-Ronda*, actively visiting the construction site to participate in collective actions, observing, discussing, and elaborating in-situ projective interventions.

⁴¹⁴ Cruz, *Casa en Jean Mermoz*, 24. My translation; original: *Se ha puesto en marcha una obra sin planos definitivos, sin planos totales. Dentro de un espíritu general, cada parte tendrá un valor propio, se procederá paso a paso, aprendiendo en el terreno mismo. Se inventará como hacerlo.*

⁴¹⁵ Alex Moreno, "Casa Cruz / Comentario a la obra," ARQ, No.16, (1991): 39. My translation; original: *[...] anuncia el germen de lo que será una postura frente a la creación del grupo, 'hacer en ronda' como lo llamara Alberto Cruz.*

Along with the members of the UCV Institute of Architecture, a group of students and newly graduated architects of the school participated in different stages of the project, overseeing the construction site: Hugo Molina, Eduardo Mena, Peter Brownberg, and Cristián Valdés.⁴¹⁶ The house's final stage was finished by Fabio Cruz's former student José María Lorca, who years later rented and lived in the house for many years with his family. The construction site became a space of study and architectural reflection where students and professors gathered. The participatory experience of all these students and recently graduated architects set a precedent for the later figures of the *Bottegas* and the *Taller de Obras* at *Ciudad Abierta*.⁴¹⁷ With the participation of several architects, the group collectively developed the day-to-day figure and formal plastic of the house, working in the site under the framework provided by Fabio Cruz's initial draft proposal.

During the development of the project, Fabio and Alberto Cruz established a particularly close creative interaction. The two architects engaged in a dialogue that found fertile ground in the creative field unfolded by the project's openness. Every step was open to discussion and sustained observation to reveal its possibilities. In this context, the architects articulated their creative dialogue. The proposals and ideas of Alberto Cruz were materialised through the constructive action of Fabio Cruz, who "became the interpreter, constructing what Alberto said –holding him to his word."⁴¹⁸ With the interpretation from the realm of ideas to those of space and materials, there was also a transmission of the formal language and spatial plastic expression between the two architects. Consequently, the House on Jean Mermoz established a field where the formal language of Alberto Cruz emerged at the hand and constructive intelligence of Fabio Cruz, who considered this architectural experience as the "mother of an entire plastic that we later continued in Ritoque [Ciudad Abierta]."⁴¹⁹ The architects did not actively pursue this spatial plastic expression; it resulted from their choral approach and their shared position in arts grounded on the most radical abstraction.

⁴¹⁶ Fabio Cruz, "Fabio Cruz / Casa en Jean Mermoz," interview by Daniel Vial, *Archivo José Vial Armstrong / Fragmentos*, 1999, <https://www.josevial.cl/documex/casa-jean-mermoz>

⁴¹⁷ Raúl Rispa, ed., *Valparaíso School / Open City Group* (Basel: Birkhäuser, 2003), 42.

⁴¹⁸ Cruz, "Fabio Cruz / Casa en Jean Mermoz," My translation; original: [...] *hice de intérprete y lo que Alberto finalmente decía, yo se lo construía cobrándole la palabra [...]*.

⁴¹⁹ Cruz, "Fabio Cruz / Casa en Jean Mermoz," My translation; original: [...] *madre de toda una plástica posterior que seguimos en Ritoque*.

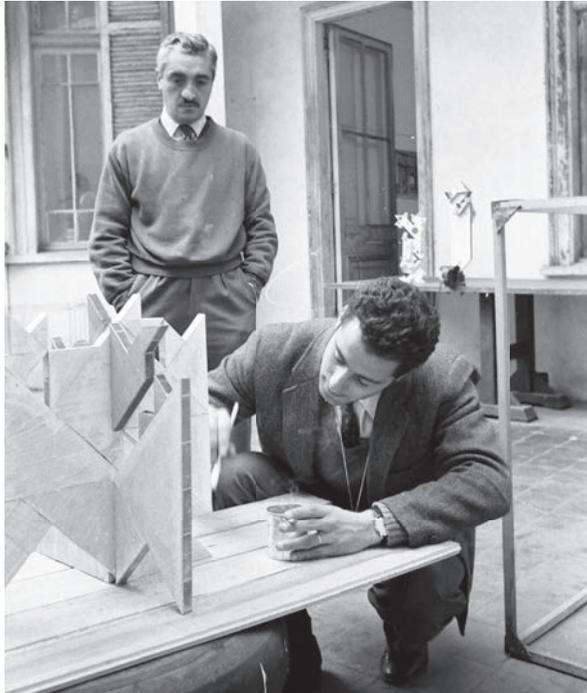


FIG. 2.49 Fabio Cruz working on a series of abstract spatial exercises, under the watchful eye of Claudio Girola. Viña del Mar, c. 1957. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

The transmission of this formal language surpassed the project of the house. It was also present in the creative milieu that the UCV Institute of Architecture shared in Viña del Mar. The transmission of a spatial plastic expression at the UCV Institute of Architecture was palpable in Fabio Cruz's abstract spatial exercises, which collected elements from Alberto Cruz's abstract paintings and Claudio Girola's sculptures. Cruz narrated the transmission experience of this spatial plastic expression from working together with the other members of the institute:

In those times when we worked on Viana street and lived together [in the houses of *Cerro Castillo*], I saw the things that Alberto painted and the things that Claudio sculpted and did some spatial works myself inspired by Alberto's drawings of geometric figures [...]. I was very imbued with that spatiality and very convinced of it, and in some way, I made it mine."⁴²⁰

⁴²⁰ Cruz, "Fabio Cruz / Casa en Jean Mermoz," My translation; original: [...] *en esos tiempos en que estábamos en Viana, en que vivíamos todos juntos, veía las cosas que Alberto pintaba, veía las cosas que Claudio esculpía, yo mismo hacía unos trabajos del espacio medio inspirado en los dibujos de Alberto, de figuras geométricas [...] entonces yo estaba muy imbuido de esa espacialidad y muy convencido de ella, yo la hacía mía de alguna manera.*

Accordingly, the milieu of work in common sustained by the group provided a juncture where a choral spatial plastic expression flourished from an act of appropriation and donation in creativity. Furthermore, this dimension of a formal language in common is still recognisable among the members of the PUCV School of Architecture and Design as a familiar pencil stroke. This familiar stroke manifests the shared creative practices at the school, such as the pulse of the hands in drawing observations or that distinctive way of thinking and making that was inaugurated in the House on Jean Mermoz.

The House on Jean Mermoz had many distinctive phases proposed as autonomous steps that provided the necessary openness that the group was searching for to develop the project. In the words of Fabio Cruz, “each part of the project has a life of its own.”⁴²¹ The first phase of the project consisted of earthworks. The architects based the excavations on the main formal trait defined in Fabio Cruz’s draft project: a diagonal dividing the rectangular lot.⁴²² Accordingly, the excavations were carried out following this coordinate, tracing this diagonal trait on the rectangular site’s surface, obtaining two triangles. One of those triangles was excavated to a lower level “printing” the diagonal order on the space of the site and marking the fundamental “formal purpose” of the project.⁴²³ As a result, earthworks were approached as a formal exercise, intervening the site and making the place emerge while comprehending the ground as a spatial element of the project.

Following the earthworks, the second phase of the project consisted of erecting a structure in reinforced concrete. The architects located the structure in one of the two triangular areas that resulted from the site’s diagonal excavation, orienting and articulating its volume with the different levels of the terrain. The conception of this structure was marked by Fabio Cruz’s question about “how to build this structure in such a way that it would not destroy the possibility of creating the work from the day-to-day experience that arises there.”⁴²⁴

⁴²¹ Cruz, *Casa en Jean Mermoz*, 26. My translation; original: *Cada parte de la obra vive en sí, tiene vida propia*.

⁴²² The use of a fundamental spatial trait to articulate the relationship between the architectural proposal, the place, and a larger territorial scale, was further developed by Fabio Cruz in what he named the Radical Structure of Expanse (*Estructura Radical de la Extensión*). See Chapter II.C.2.

⁴²³ Fabio Cruz, *Construcción Formal* (Valparaíso: Ediciones e[ad], 2012), 18. My translation; original: [...] *imprimiendo [...] proposito formal*.

⁴²⁴ Cruz, *Casa en Jean Mermoz*, 26. My translation; original: [...] *como hacer esta estructura de tal manera que no destruyera la posibilidad de crear la obra día a día, con la experiencia misma que de allí surgiera?*

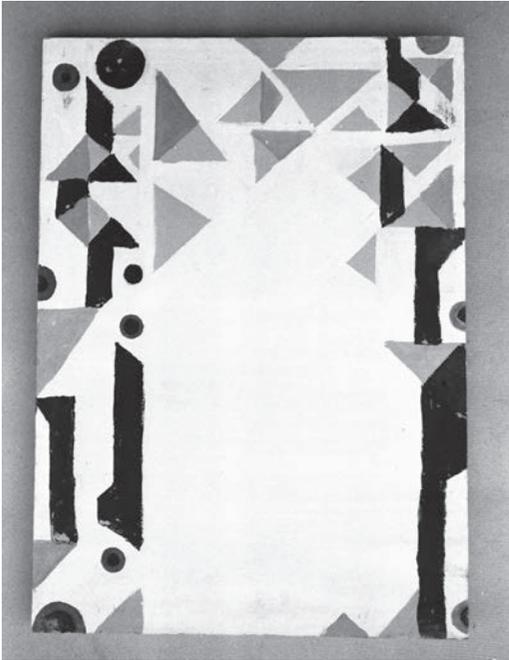


FIG. 2.50 Painting by Alberto Cruz, part of a series made at the UCV Institute of Architecture. Viña del Mar, ca. 1957. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 2.51 Sculpture by Claudio Girola at the UCV Institute of Architecture. Viña del Mar, ca. 1957. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

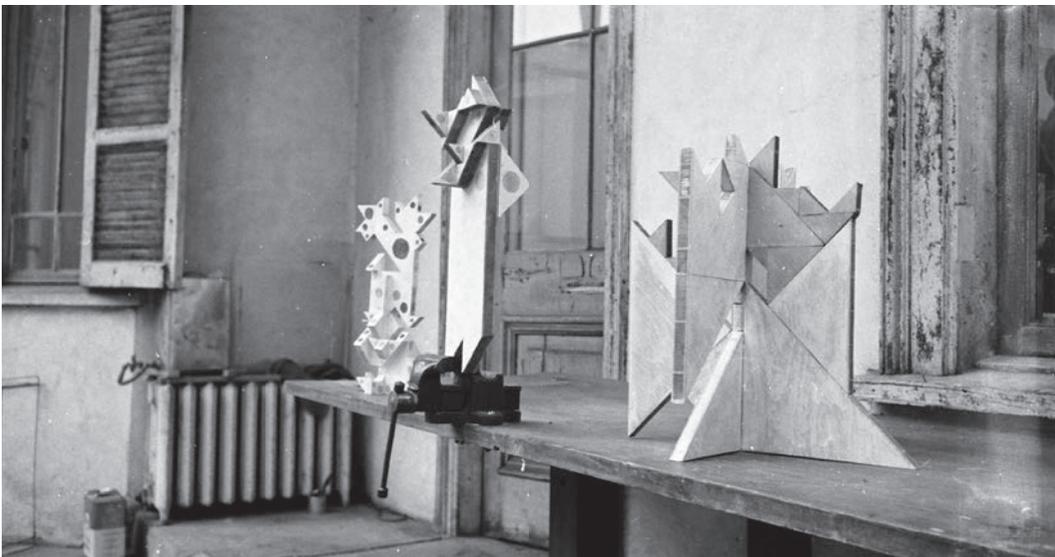


FIG. 2.52 Abstract exercises by Fabio Cruz at the UCV Institute of Architecture. Viña del Mar, ca. 1957. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 2.53 Fabio Cruz and Miguel Eyquem during the earthworks. Santiago, 1958. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 2.54 Core reinforced concrete structure of the house. Santiago, 1959. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

Responding to this desire for preserving a degree of indeterminacy, the group conceived a structure that worked as a nucleus of the house, a “core full of voids, of spatial continuities crossing it three-dimensionally in every direction.”⁴²⁵ The result was a porous orthogonal grid that was triangulated by beams crossing its diagonals. This structure provided a framework that granted multiple degrees of freedom to the project, generating loose ends that opened the opportunity to freely attach galleries and secondary volumes to the sides of the house.

The third phase of the project was the roof structure. The group conceived the roof as “a new project above the project,” following its initial pursuit of autonomy on each project’s phase.⁴²⁶ Accordingly, the roof engaged with the existent spaces of the house that required cover and provided new forms aiming to “mingle with the sky.”⁴²⁷ As a result, the roof was a surface folded into various planes that covered different enclosures but was also pierced so that the sky could enter and be present in the interior. With the roof structure, the entire volume of the project appeared for the first time, and the group decided to proceed with the fourth phase, which was the general enclosure of the house.

⁴²⁵ Cruz, *Casa en Jean Mermoz*, 50. My translation; original: [...] *corazón lleno de vacíos, de continuidades del espacio que lo atraviesan en todos los sentidos tridimensionalmente.*

⁴²⁶ Cruz, *Casa en Jean Mermoz*, 52. My translation; original: *Aparece una nueva obra sobre la obra.*

⁴²⁷ Cruz, *Casa en Jean Mermoz*, 52. My translation; original: [...] *mezclarse con el cielo.*



FIG. 2.55 Fabio Cruz on the ridge of the roof. Santiago, 1959. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

Due to the complexity of the enclosure process, Fabio Cruz called it “the battle for the exterior closure of the house.”⁴²⁸ A first approach towards the conception of the enclosure consisted of prefabricating elements –such as the window frames– that would define the house’s openings. These prefabricated elements were presented provisionally in different places until deciding their fixed position. Nevertheless, after some trials the group opted for an opposite approach, wrapping the entire house to extract, or cut its openings. Consequently, the group proceeded to close the perimeter planes of the house with wooden frames and cardboard, and to wrap areas with burlap until the interior of the project had been confined. Fabio Cruz explains that once the house was sealed, “little by little, we started to open. We tested taking the interior light dosage and the outward views as main coordinates. We walked through the house again and again in every direction. We sat, we stayed for long hours, long days.”⁴²⁹ The group projected the openings of the house by modelling 1:1 the relationships between the interior and the exterior, experiencing the light and space. The proposal that emerged from the spatial experience of the project was then taken to the drawing board and finally constructed.

The House on Jean Mermoz was finished in 1961 and demolished 31 years later in 1992.⁴³⁰ The result of this architectural experience was a complex work, carefully thought out, arising from the collective experience of the place, and designed in each centimetre. In addition to establishing a reference of experimental Chilean architecture, the House on Jean Mermoz also consolidated a milestone of the UCV Institute of Architecture. From this architectural experience, the group inaugurated several practices and approaches, such as understanding the project as a field of study and work, gathering students and professors, the dimension of craftsmanship in architectural discipline, and the convergence of the construction site and the atelier on a single creative procedure. These elements took root in the group, nurturing its architectural position under the fundamental tone of collective action, which they later conceptualised in the *Ronda*.

⁴²⁸ Cruz, *Casa en Jean Mermoz*, 102. My translation; original: [...] *la batalla por el cierre exterior de la casa*.

⁴²⁹ Cruz, *Casa en Jean Mermoz*, 112. My translation; original: [...] *poco a poco comenzamos a abrir. Ensayamos. La dosificación de la luminosidad interior y la vista hacia afuera son las principales coordenadas. Recorremos una y otra vez la casa en todas direcciones. Nos sentamos, permanecemos largas horas, largos días*.

⁴³⁰ The increase in the land value in the area of the city where the project was located ended up overflowing any attempt to preserve the house. Today, high-rise apartment buildings occupy this block.



FIG. 2.56 Construction of the façade. Santiago, 1960. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

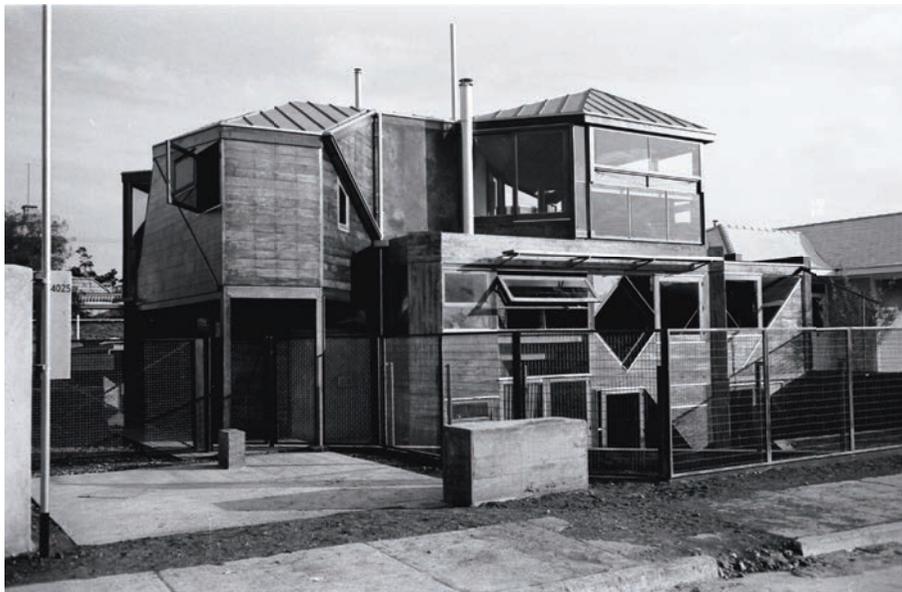


FIG. 2.57 Finished house. Santiago, 1960. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 2.58 Interior space of the finished house. Santiago, 1960. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



First year Students preparing an exhibition at the patio of the PUCV School of Architecture and Design. 1968, Chile.
Source: Archivo Histórico José Vial Armstrong.





Exercises on abstract space and color by the first year students installed on the terrace of the PUCV School of Architecture and Design, 1968, Chile. Source: Archivo Histórico José Vial Armstrong.

3 Study in common

Chapter introduction

This third chapter focuses on the communities of study related to the PUCV School of Architecture and Design. These communities consist of collective bodies that interact around the sphere of study, open fields of inquiry in common, shared practices, and articulate relationships where the formative experience occurs. The three communities analysed in this chapter are the group of founding professors at the School in Valparaíso, the *Taller* unit, and the PUCV School of Architecture and Design. The examination of these communities contributes to a characterisation of studying within the *Ronda*, distinguishing elements that bridge the individual and the collective, the architectural project, and the architectural knowledge, or the school and the city.

The first community examined in this chapter is the community of the founding professors who arrived to renovate the PUCV School of Architecture and Design in 1952. Before their arrival to Valparaíso, this group of eight professors was already cohesive around an artistic position in common shaped in the late 1940s in the context of the curricular reform that took place at the PUCCh School of Architecture in Santiago. The section examines the early proposals on architectural education set forth by the architect and professor, Alberto Cruz, in his Course of Pure Composition at PUCCh, and how the other group members –some of them still students– gathered around a position in common. The analysis of the group's early position addresses their shared idea that the project of architecture could originate from a theoretical fundamental or inner reason of being, formulated from the personal experience and contemplation of the city through the practice of observation. The section also studies the crucial encounter of the group of architects with the poet, Godofredo Iommi, an event that launched them into the unexpected venture of shaping an artistic position in common based on the relationship between poetry and architecture. The analysis of this first community traces how its approach to architectural knowledge contributed to the conception of the *Ronda* and some of the practices that characterise this collective working and studying format.

The second community of study addressed in this chapter is the *Taller*, the primary unit of the educational project at the PUCV School of Architecture and Design. The school members conceive the *Taller* as the space for relationships between students and professors around the experience of formation in architecture and design. As such, the *Taller* articulates the individual educational pathway with the school's major artistic collective endeavours, for which it has formulated structures, didactics, knowledge, and rhythms in common. The section analyses these particularities of the *Taller*, identifying how the attributes that shape the school's collective body and the habits of study resonate and relate with the notion of *Ronda*.

The third community of study analysed in this chapter is the PUCV School of Architecture and Design as a collective. The section examines the school, focusing on the elements that articulate its central artistic proposal, which is that of the poetic vision of *Amereida*. The chapter addresses events such as the *Taller* of America-Amereida, the *Travesías* across the South American continent, the Originals of America, and the Acts. These events articulate the school's unique educational proposal and contribute to shaping a creative milieu that reinforces collective practices such as the *Ronda*.

Finally, the chapter ends with a Coda that focuses on the in-depth review of essential and characteristic practices and spaces of formation at the PUCV School of Architecture and Design. The two practices reviewed in the Coda are architectural observation and the Course of Space.

3.1 A new pedagogy: the founding professors

- 1 The course of pure composition
- 2 The foundation of the project
- 3 The curricular reform of 1949
- 4 The re-foundation of the PUCV School of Architecture and Design

3.1.1 The course of pure composition

The eight founding professors of the PUCV School of Architecture and Design formed a group and began shaping their position in common during the 1940s before their arrival to Valparaíso. The group met at the faculty of architecture and fine arts at Pontificia Universidad Católica de Chile (PUCCh) in Santiago, where some of the group members were teaching as young professors and assistants while others were still students. The nucleus of older members integrating this group included Alberto Cruz, who began working as a young professor at PUCCh in the early 1940s. Alongside him working as assistant professors were Miguel Eyquem, Francisco Méndez, and Jaime Bellalta.⁴³¹ These architects were joined by the students, José Vial, Arturo Baeza, and Fabio Cruz.⁴³² In the second half of the 1940s, these seven architects met the poet, Godofredo Iommi, who became the group's eighth member.

The group's met in the faculty of architecture and fine arts at PUCCh in the context of relevant shifts in the orientation of education in architecture. The architect, Alberto Cruz, was a strong proponent of the introduction of modern ideas at PUCCh, provoking the debate about the necessary renewal of the curriculum at the faculty.

⁴³¹ The architect Pedro Bruchard was also very close to the group and participated years later in the first meetings on forming the Institute of Architecture UCV in 1952.

⁴³² Fabio Cruz studied at the PUCCh between 1945 and 1948, the year in which he moved to the PUCV to finish his graduate studies in Valparaíso.

Indeed, by 1945 Cruz initiated a dialogue with the architect, Emilio Duhart, aiming to push forth a new study plan that would produce a change in the teaching of architecture by moving from the academicist approach towards the Beaux-Arts towards the integration of ideas of modern architecture and art.⁴³³ A large group of professors adhered to the dialogue initiated by Cruz and Duhart, taking on the task of developing and analysing a new curriculum that would enable shift towards architectural modernity at PUCCh.⁴³⁴ After several years of work, the group of reformist professors presented an “Organic Study Plan” for late 1946.⁴³⁵ Nevertheless, the proposed study plan was only partially applied in all the years of the program. One of the most emblematic milestones that emerged from this plan was the course of pure composition (*Curso de Composición Pura*), which served as a platform for incorporating progressive ideas on architectural education in the PUCCh curriculum.

The course of pure composition began in 1947, directed by the architects, Alberto Cruz and Alberto Piwonka, after a change in the curriculum of PUCCh.⁴³⁶ According to Cruz, the course “began at a time when we started to receive the vision of the European vanguard. Those times were different from current times, in that you had to search for information. We proceeded, therefore, with a little information that was overly interpreted.”⁴³⁷ Thus, with scant references, Cruz and its close group began to discuss and inquire about the artistic and architectural avant-garde, nurturing an alternative position on the teaching and practice of architecture in Chile.

⁴³³ Cristobal Molina, “Alberto Piwonka: en el cruce de las ideas de la modernidad en Chile,” (PhD dissertation, Universitat Politècnica de Catalunya, 2016), 45-46.

⁴³⁴ Among this group were the architects Sergio Larrain García-moreno, Alberto Piwonka, Alberto Cruz, Héctor Valdés, and Mario Pérez de Arce.

⁴³⁵ Sergio Larraín et al. to José María Caro, August 28, 1949, in *Archivo José Vial Armstrong / Fragmentos*, <https://www.josevial.cl/site/carta-a-cardenal-caro> My translation; original: [...] *plan orgánico de estudios*.

⁴³⁶ Alberto Piwonka (1917-1992) Chilean architect who taught at the PUCCh and developed educational and hospital projects. Among his most recognised works are the Colegio Verbo Divino and Colegio San Ignacio. In 1949 the having m.tproach of With that background and hiselaciones con objetos concretos que expresen ideas ajenas a la ion,

⁴³⁷ Alberto Cruz, *El curso preliminar de plástica*. Sheet of paper. Serie Correspondencia y otros, Subserie Escritos Alberto Cruz 10.21. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: [...] *el curso preliminar de plástica se inicia en el momento en que se comienza a recibir la visión de la vanguardia europea. Los tiempos de entonces eran distintos a los actuales, en cuanto que había que salir a buscar la información. Se procedía, por tanto con una información pequeña que se interpretaba grandemente.*

With his sight on the artistic avant-garde, Cruz nourished his interest in abstraction from references linked to painting. Indeed, Cruz found fundamental references for his teaching in the neoplasticism of Theo van Doesburg and other non-figurative abstract artists.⁴³⁸ Moreover, Alberto Cruz explored painting and produced many notebooks with abstract drawings throughout his life. Similarly, the architect, Francisco Méndez, who was Cruz's assistant in the course of pure composition, focused and developed his career in painting. The course's structural axis was the purest abstraction from the avant-garde. Cruz found a relationship between their knowledge on the avant-garde proposals and his course in the following words:

The vision of the vanguard was of purity –the pure form. The pure was the elementary –the new-born. Therefore, the course had to investigate purity in the constituent elements of the form. Thus, the straight line and the right angle are pure, and purity is an elementary human condition; therefore, it is creative. Hence, the course was built with a pulse and rhythm of *Taller*.⁴³⁹

The course of pure composition introduced a new formative stage in architectural studies at PUCCh, focused on access to abstract space's plastic language and expression. The course's implementation was envisioned by Cruz and Piwonka as a training experience based on the idea that "[...] to make architecture, one needs to have a mature plastic capacity. This capacity, therefore, must be acquired before making architecture and will only be perfected in the exercise of it [...]."⁴⁴⁰ In this sense, Cruz and Piwonka's idea of providing an initial formation resonated with the Bauhaus Vorkurs. Indeed, Piwonka invited Josef Albers to stay in Chile and teach as a guest professor at PUCCh in 1953.⁴⁴¹ Due to the basic formative nature of the course, it was also known as the preliminary course of plastic or the course of pre-architectural composition as part of the first two years of the program.

⁴³⁸ Alejandro Crispiani, "Objetos para transformar el mundo. Trayectorias del arte concreto-inventión, Argentina y Chile 1940-70," (PhD dissertation, Universidad Nacional de Quilmes, 2011), 175.

⁴³⁹ Alberto Cruz, *El curso preliminar de plástica*. Sheet of paper. Serie Correspondencia y otros, Subserie Escritos Alberto Cruz 10.21. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: *La mirada de la vanguardia era de la pureza. La forma pura. Lo puro era lo elemental. Lo recién nacido. Por tanto el curso debía indagar la pureza en los elementos constituyentes de la forma. Así, la recta y el ángulo recto son puros. Y la pureza es una condición elemental humana, por tanto es creativa. Así el curso se construyó con un pulso y ritmo de Taller.*

⁴⁴⁰ Alberto Cruz, "Composición Pre-Arquitectónica," *Revista Plinto*, No. 1 (October 1947): 10-11. My translation; original: *[...] para hacer arquitectura se necesita tener una capacidad plástica madura. Ella, por lo tanto, debe ser adquirida antes de hacer arquitectura y sólo se perfeccionará en el ejercicio de ésta [...].*

⁴⁴¹ Cristóbal Molina, "El proyecto como lugar de síntesis de ideas: los colegios del Verbo Divino (1948-1975) y San Ignacio El Bosque (1958-1972) en Santiago de Chile," (paper presented at the 8vo Seminario Docomomo Brasil Cidade Moderna e Contemporânea: Síntese e Paradoxo das Artes, Rio de Janeiro, 2009)

The pure composition course had a distinctive progressive character, introducing new pedagogic practices based on abstract spatial exercises. Cruz and Piwonka defined the course and its central concern with formal plastic and abstraction as follows: “the plastic studied in this course must be abstract, not narrative, not anecdotal. The professor will ensure that in their exercises, the students avoid using interactions with concrete objects that express ideas alien to the intuition of the space as such, the end goal of this plastic.”⁴⁴² Thus, the exercises conducted by the students consisted of spatial and compositional studies using abstract formal resources. Cruz referred to the initial space from which the students started their plastic exercises as a “space field,” consisting of a “delimited three-dimensional interior space that could be grasped at a single glance.”⁴⁴³ In this scenario, the course of pure composition was a pioneer in educational practices at PUCCh, promoting abstraction in architectural education as a field of formal and spatial expression and fostering the relationship between architecture and artistic disciplines.

⁴⁴² Alberto Cruz and Alberto Piwonka, “Curso de composición pura,” *Revista arquitectura y construcción*, No.16 (1949): 20. My translation; original: *La plástica que estudie este ramo deberá ser abstracta, es decir, no narrativa, no anecdótica. El profesor deberá cuidar que los alumnos en sus ejercicios eviten recurrir a relaciones con objetos concretos que expresen ideas ajenas a la intuición del espacio en cuanto espacio, fin último de esta plástica.*

⁴⁴³ Alberto Cruz, *El curso preliminar de plástica*. Sheet of paper. Serie Correspondencia y otros, Subserie Escritos Alberto Cruz 10.21. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: *Un Taller que realizaba trabajos que partían de un ‘campo espacial’. Este delimitado para valer solo su interior tridimensional. Ello en un espacio abarcable de una sola mirada.*

3.1.2 The foundation of the project

The approach to architectural education behind Alberto Cruz's pedagogy was radically different from the conventional practices characterising the teaching models at PUCCh. As explained by Fabio Cruz –nephew of Alberto Cruz, who was a student at PUCCh during the second half of the 1940s– architectural studies at that university were carried out with no theoretical reflection or proper architectural discussion, and “you ‘solved’ a project like you solve a puzzle.”⁴⁴⁴ The projects consisted of resolving predetermined architectural briefs following a “mechanical” procedure in which the students selected an architectural style and combined its elements “with a dose of good, middling, or poor taste.”⁴⁴⁵ Conversely, Alberto Cruz conceived a radically different approach based on the formulation of a theoretical foundation for the project.

The idea raised by Alberto Cruz was that every architectural project should originate from a foundation, understood as a theoretical construct that grounds the architectural proposal. In Fabio Cruz's words, the formulation of the foundation was a way of “finding the secret that will govern the architectural work. This was new, radically new.”⁴⁴⁶ Thus, with the creation of the foundation, Alberto Cruz aimed to provide the project a profound reason of being. Consequently, Cruz did not approach the formative experience from the resolution of a predetermined architectural brief, leaving the scope of a problem-solving logic to enter a field of creative speculation.

Furthermore, Cruz proposed the foundation as an original departure point for the architectural project, meaning that its formulation was not through the reference of external precedents, but from the development of the students' unique perspective. Because of this, Alberto Cruz's pedagogic approach did not require a pre-existent body of knowledge, and it departed from the conventional idea that the students needed to access specific knowledge provided by the professor or third parties. Quite on the contrary, the course fostered each student's creative capacity to formulate the foundation of their project rooted in their personal experiences in the city.

⁴⁴⁴ Fabio Cruz, “IV sesión de la Comisión Memoria Histórica de la Universidad Católica de Valparaíso,” interview by Comisión, September 10, 2001, Archivo Histórico Pontificia Universidad Católica de Valparaíso, <http://archivohistorico.ucv.cl/entrevistas.html>. My translation; original: [...] ‘resolvías’ un proyecto como quién resuelve un puzzle.

⁴⁴⁵ Cruz, “IV sesión de la Comisión,” 8. *No existía ningún fundamento, era un asunto mecánico, de combinación de cosas con una dosis de buen gusto, mediano o mal gusto.*

⁴⁴⁶ Cruz, “IV sesión de la Comisión,” 9. *En el fondo (palabras mías con los alumnos) se trata de: encontrar el secreto que va a gobernar esa obra, eso es lo nuevo, lo radicalmente nuevo.*



FIG. 3.1 Drawings by Alberto Cruz during his study trip to Europe, ca. 1949. Source: Fondo Documental Alberto Cruz C.

To find what no book can provide and encourage the students to conceive architecture from a personal perspective, Alberto Cruz formulated the practice of architectural observation.

Architectural observation is a creative practice that consists of the contemplation –through drawings and writings– of the human acts of life and the qualities of inhabited space. Initially, Alberto Cruz formulated this practice and started to organise walks through Santiago together with his close group of architects and students. During these strolls, the group drew diverse urban life situations and then met to discuss their findings and reflections. The architect, Miguel Eyquem –who worked as assistant professor with Cruz– described this pedagogy based on the direct observation of the city as a radically different way of approaching study:

Alberto Cruz's courses proposed another way of thinking. An unprecedented new way to address the study: it first considers observing the acts of life, without taking the architectural motifs as the subject of study. The city provides the cases by observing the acts that reveal the keys that give rise to the form. There are no projects but rather preparation to study; one learns to see by drawing urban life.⁴⁴⁷

A significant event that contributed to shaping the practice of architectural observation took place between the years 1948 and 1949 when a group of students of PUCCh led by José Vial –one of the eight members– organised a trip to Europe and invited the professors, Alberto Cruz and Francisco Méndez. During the journey, Cruz carried an intense production of drawings and reflections that contributed to his ideas on using drawings and notes to contemplate and think about the city. In a similar way to *Le Voyage d'Orient* of Le Corbusier's –a role model of Cruz, whom he admired and considered a master– Cruz did not use his drawings and writings to register moments but as a way of understanding the experience of inhabiting the place. Moreover, for Cruz, the conjugation of the drawing and the writing not only manifested as a way of understanding the experience of the place but reached a broader and deeper base, becoming an authentic way of thinking.

⁴⁴⁷ Miguel Eyquem, "Miguel Eyquem," interview by Daniel Vial, *Archivo José Vial Armstrong / Fragmentos*, 2002, <https://www.josevial.cl/documex/miguel>. My translation; original: *Los cursos de Alberto Cruz proponen otra manera de pensar. Una nueva forma inédita de enfrentar el estudio: plantear primero la observación de la vida, de los actos. Se plantea la ciudad como la que proporciona los casos observando los actos y no los motivos arquitectónicos que son materia de estudio y como reveladora de las claves que dan origen a la forma. No hay proyectos sino preparación para estudiar. Se aprende a ver dibujando la vida ciudadana.*

Indeed, with the practice of architectural observation, Alberto Cruz began “a way of thinking about architecture and even a way of thinking from architecture.”⁴⁴⁸ Thus, Cruz made architectural observation a sustained practice of thought, exerting it as a means of contemplating, reflecting, and constructing the world.

The practice of architectural observation became a central element of Alberto Cruz’s pedagogic approach as a creative tool to think about architecture and formulate the project. By introducing observation as a central practice of his pedagogic approach, Alberto Cruz aimed to unlock each student’s potential and capability to contemplate and reflect on architecture from the direct encounter with the life of the city. Thus, an observation –understood as the combination of drawing and writing– is used as a unit of architectural knowledge that collects and indicates the student’s own perspective and thoughts, which is why it constitutes an original starting point for the project. Throughout their years of study, the students collect a creative baggage of observations to turn into as a creative resource that nourishes the project’s creative process and may even resurface in the future.

The introduction of architectural observation into Alberto Cruz’s pedagogic approach made the space of the city the fundamental scenario of study, which implied that the students had to leave the classroom to encounter urban space and life. Alberto Cruz recalls that “the pulse and rhythm of the *Taller* led to going out to the city, to the nearby Santa Lucia Hill to inquire about the whole and the void, using annotations that took what it is simply oral to another level of complexity.”⁴⁴⁹ According to Miguel Eyquem, architectural observation was implemented into the course around 1950. Like Cruz, Eyquem indicates the stroll to *Cerro Santa Lucia* as an essential experience:

⁴⁴⁸ Fernando Pérez Oyarzun, *Discurso de presentación del arquitecto profesor alberto cruz covarrubias en la ceremonia de entrega del grado de doctor honores causa de la universidad católica de valparaíso*, 1993. Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile. My translation; original: [...] *un modo de pensar la arquitectura y aún de un modo de pensar desde la arquitectura*.

⁴⁴⁹ Alberto Cruz, *El curso preliminar de plástica*. Sheet of paper. Serie Correspondencia y otros, Subserie Escritos Alberto Cruz 10.21. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: *Sin embargo, el pulso y el ritmo del Taller, de suyo llevó a que saliera a la ciudad, al cercano Cerro Santa Lucía para indagar acerca de lo lleno y lo vacío mediante anotaciones que complejizaron lo simplemente oral*.

One day we went to the upper square at *Cerro Santa Lucía*. I took the students to draw the square and what people were doing there, which could be called 'the act' of that square. This experience was the first stroll through the city with students.⁴⁵⁰

The action of going out into the city became another of the core characteristic of Alberto Cruz's pedagogical project, totalling a set of four core characteristics. First, the comprehension of the city as a fountain of architectural knowledge, and thus, as the primary space of study. Second, the practice of architectural observation is a way to relate, access, and generate architectural knowledge by using drawings and writings as tools. Third, the ongoing between course participants sharing their observations about the spatial acts of life, where each student embarked on the formulation of the theoretical foundation of their projects. Fourth, the proposal of architectural form through exercises in abstract space.

3.1.3 The curricular reform of 1949

The course of pure composition's content and practices was a profound contrast to the academicist orientation of the architecture program at PUCCh. Indeed, as the new study plan launched in 1947 by the reformist professors was only partially applied in some of the program years, both students and professors detected a clear division in the school curriculum that was heightened by divergent educational approaches. The students experienced an inorganic and fragmentary formation due to the dichotomy between the classical and the modern approach. In this context, upon the arrival of Alberto Cruz and Francisco Méndez from their trip to Europe in 1948, the architects opened an office with the architect, Jaime Errazurriz, who also participated as assistant professor in the course of pure composition. This office was one of the meeting places of the reformist group of professors and students, gathered in the words of Miguel Eyquem by "the sense of modernity."⁴⁵¹ The architects found affinity outside the university space and shaped an independent cohesiveness from a perspective in common.

⁴⁵⁰ Miguel Eyquem, "Miguel Eyquem," interview by Daniel Vial, *Archivo José Vial Armstrong / Fragmentos*, 2002, <https://www.josevial.cl/documex/miguel>. My translation; original: *Fuimos un día a la plaza superior del cerro Santa Lucía. Yo llevé a los alumnos para que dibujaran la plaza y los que estaban haciendo las personas, lo que se podría llamar 'el acto' de esa plaza, en qué estaba la gente, qué estaba haciendo la gente. Esta fue la primera salida a la ciudad con alumnos.*

⁴⁵¹ Miguel Eyquem, "Miguel Eyquem," interview by Daniel Vial, *Archivo José Vial Armstrong / Fragmentos*, 2002, <https://www.josevial.cl/documex/miguel>. My translation; original: [...] *el sentido de la modernidad.*

The poet, Godofredo Iommi, also came to the gatherings at Cruz's office. The architect and the poet met while both were doing some work at the Taurus advertising company.⁴⁵² The presence of Iommi was fundamental for the reform activities carried out by the group, and the poet "gave the movement its true strength, infusing an artistic rigour and radicality in the proposals presented."⁴⁵³ Iommi had experience in university movements, having been secretary of the federation of students at the University of Buenos Aires. With that background and his effervescent personality, the poet actively participated in the reformist group with Cruz, mobilising a general criticism toward the university, faculty, studios, and professors; continually raising questions to the students about their role and position as architects. For example, the students, José Vial and Arturo Baeza, approached Iommi to receive orientation and indications on writing letters and documents produced during the debates about the orientation of the study plan at PUCCh.⁴⁵⁴

The debate triggered by the pure composition course and the divergent positions of the group of reformist professors and those who followed the classic pedagogy of Beaux-Arts finally led to a crisis within the faculty of architecture and fine arts at PUCCh in 1949. In a letter dated August 10, 1949, the professor, Sergio Larrain García-Moreno –who was close to the reformist group– wrote to the faculty dean, Alberto Risopatrón, indicating that the "incidental symptom of the discussion on the pure composition course" is grounded in a deeper discussion about the university and architectural education.⁴⁵⁵ According to Larrain, the proposal of the new curriculum presented by the reformist professors responded to "a complete plan with logical pedagogical development," which translated into "a coordinated and organic program" for the faculty.⁴⁵⁶

⁴⁵² Godofredo Iommi, "Godó," interview by Daniel Vial, *Archivo José Vial Armstrong / Fragmentos*, 1999, <https://www.josevial.cl/documex/godo>.

⁴⁵³ Miguel Eyquem, "Miguel Eyquem," interview by Daniel Vial, *Archivo José Vial Armstrong / Fragmentos*, 2002, <https://www.josevial.cl/documex/miguel>. My translation; original: [...] *imprime al movimiento su verdadera fuerza, infundiendo un rigor artístico y una radicalidad en los planteamientos sostenidos.*

⁴⁵⁴ Godofredo Iommi, "Godó," interview by Daniel Vial, *Archivo José Vial Armstrong / Fragmentos*, 1999, <https://www.josevial.cl/documex/godo>.

⁴⁵⁵ Sergio Larrain to Alberto Risopatrón, August 10, 1949, in *Archivo José Vial Armstrong / Fragmentos*, <https://www.josevial.cl/site/carta-sergio-larrain-g-m>. My translation; original: [...] *síntoma incidental de la discusión del curso de plástica pura.*

⁴⁵⁶ Sergio Larrain to Alberto Risopatrón, August 10, 1949, in *Archivo José Vial Armstrong / Fragmentos*, <https://www.josevial.cl/site/carta-sergio-larrain-g-m>. My translation; original: [...] *un plan completo con lógico desarrollo pedagógico [...] un programa coordinado y orgánico.*

However, Larrain pointed out that due to the inorganic body of professors and their divergent pedagogical visions, “the curriculum collapses entirely because it is incongruous.”⁴⁵⁷ The crisis reflected in the problems arising from the presence of the pure composition plastics course –with its supporters and its detractors– was the manifestation of a deep crack within the school curriculum, which did not wholly abandon the classic, but nor did it fully accept the modern.

In the tense context of PUCCh, the support between the upperclassmen and the group of reformist professors generated a great deal of instability. Indeed, an event that triggered the definitive rupture within the school was the attempt of influential students’ parents to close Cruz’s course and ask for his dismissal from the university.⁴⁵⁸ This event led to a student strike in 1949 in defence of Cruz and the course, demanding a shift in the approach to architectural education at PUCCh by changing its curriculum under the ideas of modern architecture and contemporary Chilean reality.⁴⁵⁹ In the midst of this process, the professors who designed the new curriculum left the university, presenting their resignation.⁴⁶⁰ The professors’ departure provoked a reaction among the students who sought the implementation of the new curriculum. José Vial and Arturo Baeza led the student centre and actively participated in the reform process, mobilising students to produce the definitive shift in the school’s approach to architectural modernity.

The full implementation of the new study plan was finally accepted in 1949, leading to a complete restructuring of the PUCCh curriculum after the intervention of Cardinal José María Caro, who was the Grand Chancellor of the Catholic University of Chile. On August 31, the students leading the reform organised an action that symbolised the definitive step towards a new teaching model at PUCCh, in which they burned the Vignola’s treaty in a pyre made from different classic books employed for teaching at that faculty until that moment.⁴⁶¹

⁴⁵⁷ Sergio Larrain to Alberto Risopatrón, August 10, 1949, in *Archivo José Vial Armstrong / Fragmentos*, <https://www.josevial.cl/site/carta-sergio-larrain-g-m>. My translation; original: [...] *el plan de estudios se derrumba entero por incongruente*.

⁴⁵⁸ León Rodríguez, “Reforma de 1949 en la P. U. Católica,” *Revista CA*, No. 69 (1992): 61.

⁴⁵⁹ A precedent of the curricular renovation at the PUCCh were the earlier incursions of modernist ideas in Chilean academia during the reform movements at the University of Chile in 1933 and 1946.

⁴⁶⁰ Sergio Larrain, Emilio Duhart, Mario Pérez de Arce, Alberto Cruz, Patricio Schimdt, Alberto Piwonka, Jorge Elton, Jaime Besa, Enrique Siefer, and Jorge Costabal.

⁴⁶¹ Cruz, “IV sesión de la Comisión,” 2.

In 1953, the group of students directing the curricular renewal process were successful in changing the faculty's dean, proposing the architect, Sergio Larrain García-Moreno, whose work represented the entry of modernist ideas in Chile and who was a supporter of the new study plan. The entry of Larrain as dean of the faculty sealed the curricular renewal at PUCCh.

3.1.4 The re-foundation of the PUCV School of Architecture and Design⁴⁶²

After the curricular renewal at PUCCh in 1949, Alberto Cruz actively participated in implementing the new study plan. Nevertheless, by 1951 Cruz stepped away from the PUCCh renewal project and directed his energies and focus towards the new creative horizon that had emerged from his encounter with Godofredo Iommi. Likewise, Iommi approached the architects, starting a relationship between poetry and architecture that cemented the group's artistic position, giving them an internal cohesion around a new artistic horizon in common. Miguel Eyquem recalls the encounter of the architects with the poet as follows:

*Godó, as we called him, diverted us from our initially proposed path; he reset our scale and raised the horizon that we assigned to ourselves. We had to form a larger group with more variables. Godó was the beginning of a series of events that, until then, were unthinkable for us.*⁴⁶³

Consolidated as an innovative professor, Alberto Cruz drew the attention of Fr. Jorge González Förster, who was the rector of the Catholic University in Valparaíso (PUCV). González Förster saw in Cruz the possibility to reinforce the already existent but incipient School of Architecture, inviting him to join the university in Valparaíso in January 1952.

⁴⁶² Founded in 1943, the School of Architecture and Design PUCV existed before the arrival of the group from Santiago; this is why the school members use the term "re-foundation", referring to this new beginning.

⁴⁶³ Miguel Eyquem, "Entrega del Grado de Doctor Honoris Causa al Arquitecto Miguel Eyquem A.," Pontificia Universidad Católica de Valparaíso, accessed May 10, 2018, <https://www.ead.pucv.cl/2009/doctor-honoris-causa-miguel-eyquem/> My translation; original: *Godó, como le decíamos, nos desvió del camino inicialmente propuesto, nos cambió de escala, nos elevó el horizonte que nos asignábamos. Debíamos conformar un grupo mayor, con más variables. Godó fue el comienzo de acontecimientos impensables hasta entonces para nosotros.*



FIG. 3.2 The professors outside the University. Francisco Méndez is holding the newspaper, Godofredo Iommi is pointing to the pages, Arturo Baeza has his hand on Iommi's head, and Miguel Eyquem is behind his shoulder. Valparaíso, 1952. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

The group responded to González Förster's invitation with the counterproposal of moving to Valparaíso as a collective, formulated in Cruz's simple words: "it is not only me; we are eight."⁴⁶⁴ After the affirmative response of the rector, the eight arrived in Valparaíso two months later, bringing with them the radicality of their proposal, as well as a close group of PUCCh students who had been involved in the curricular transformation of 1949.⁴⁶⁵

When the group arrived in Valparaíso, the School of Architecture at PUCV already existed but was not fully defined. Therefore, a transition and accommodation phase began, which was not without difficulties between the newcomers and the pre-existing academic body. An example of these differences is that at the time of the new professors' arrival, the older group of academics were in the process of shaping the internal regulations of the school before Iommi intervened, changing the course of the debate by proposing that "the school's regulation should be to not have a

⁴⁶⁴ Cruz, "IV sesión de la Comisión," 4. My translation; original: *Sabe Padre, no soy yo sólo, somos ocho [...]*.

⁴⁶⁵ Among them, the architects Germán Bannen, Jaime Marquez, Eduardo Mena, and Ricardo Dorado.

regulation.”⁴⁶⁶ For some time, the two groups co-existed. However, eventually the creative impetus of the arriving group and their full-time dedication and willingness to shape a new educational project meant that they inevitably ended up taking charge of the entire school, and the support of Dean Carlos Bresciani Bagatini was decisive in this process. A fundamental element in the transition and installation of the arriving group’s ideas was the immediate foundation of the UCV Institute of Architecture. In a sense, the institute was a prolongation of the study group in Santiago, constituting a place where the eight professors were able to develop their ideas further in complete autonomy.

The approach developed by Alberto Cruz and his close collaborators in Santiago served as a basis for shaping the pedagogical project of the PUCV School of Architecture and Design upon their arrival in 1952. Indeed, Fabio Cruz has referred to the course led by Cruz in Santiago as “the seed behind what we have done here [in Valparaíso] for 50 years.”⁴⁶⁷ The central idea of leaving the classroom to encounter architecture from experiencing the city was present in the first courses led by the arriving group. For example, the architect, Guillermo Jullian de la Fuente, who was in his first year at the school in 1952, describes one of these experiences:

The first thing we had to do was find a house in Valparaíso, but we only had a photograph of it. Each student set out to search for it. [...] The workshop began when each student told the story of the journey to find the house in the photo. There was no defined task; each one had to find his or her way out of what had been seen and observed, which was our way of approaching things.⁴⁶⁸

By 1959, the group had already formulated the basis of its innovative approach to architectural education. Today, it is possible to recognise the key elements of Cruz’s course as cornerstones of the school’s practices. Elements such as observation, the formulation of the theoretical foundation, and exercises in abstract space are present from the first day until graduation as a shared pedagogical approach in every *Taller*.

⁴⁶⁶ Rodolfo Urbina and Raúl Buono-Core, *Pontificia Universidad Católica de Valparaíso: desde su fundación hasta la reforma 1928-1973* (Valparaíso: Ediciones Universidad Católica de Valparaíso, 2009), 139. My translation; original: *El Reglamento de la Escuela debe ser no tener Reglamento*.

⁴⁶⁷ Cruz, “IV sesión de la Comisión,” 3. My translation; original: [...] *un taller que es el germen de lo que hemos hecho aquí durante estos 50 años*.

⁴⁶⁸ Claudio Vásquez, “Conversación con Guillermo Jullian de la Fuente,” *Massilia 2007*, Guillermo Jullian de la Fuente (2007): 18. My translation; original: *La primera tarea que nos tocó hacer fue encontrar, en Valparaíso, una casa de la cual nos dieron una fotografía. Cada uno partió a buscarla. [...] El taller empezaba cuando cada uno contaba la historia del camino para encontrar la casa de la foto. En el fondo había una tarea definida, cada uno tenía que buscar su camino, el cual se creaba con lo visto y observado que era nuestra propia manera de acercarse a las cosas*.



FIG. 3.3 The professors in Reñaca, 1952. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

Evidently, over the years, the characteristic elements of Cruz's course in Santiago continued in constant expansion, diversifying into new practices and notions that contributed to constructing the school members' approach towards architectural education. Each professor articulates the formative experience within their *Talleres* from this common ground. The *Talleres* add and innovate this common ground with elements of their own, re-thinking and re-defining the basic notions of the school approach in conjunction with the students based on the particularities of each year.

The foundational endeavour carried out by the eight professors and their cohesion around an artistic project in common placed them in the figure of the master within the school. The architect, Patricio Cáraves, a disciple of Alberto Cruz, transmits the role of masters of these founding professors:

From the beginning, this first group of founders carried a voluntarily ascetic life in common, dedicated entirely to the study and training of new generations of architects. More than the teaching imparted as professors, they have been masters, because through them the transmission of knowledge has not only gravitated in discourses but –without ignoring the art of rhetoric– they guide and lead with the strength of he who knows what is present, what is alive, what is current.⁴⁶⁹

⁴⁶⁹ Patricio Cáraves, "La Ciudad Abierta de Amereida Arquitectura desde la Hospitalidad" (PhD dissertation, Universitat Politècnica de Catalunya, 2007), 65. My translation; original: *Este grupo primero de fundadores, cargaron en su interior, desde los inicios una vida voluntariamente ascética y en común, dedicados por entero al estudio y, a la formación de nuevas generaciones de arquitectos. Más que a la enseñanza, impartida como profesores, han sido maestros, puesto que en ellos, la trasmisión de saberes y de conocimientos no la han hecho gravitar sólo en discursos, sino que, sin desconocer el arte de la retórica, ellos guían, conducen con la potencia del, que conoce cual es el presente, lo vivo, lo actual.*

The recognition of this foundational task is visible within the school members, who place a high value on this work of opening. However, there was a real and insistent effort by this group of founding professors to not take a central role at the school and *Ciudad Abierta*, but rather to invite and make room for others. This attitude is clearly recognisable in the founding moments of *Ciudad Abierta*, where the founders carried out a fully intentional transition from a master-disciple relationship to that of peers. The architect, Patricio Cáraves, who lived through this process, points out that “we are facing a process opened by the founders, who have voluntarily lived in a retreat, in which they have suspended their individual appearance to make room for something in common, whose purpose is to make the school.”⁴⁷⁰ The table of equals and the *Ronda* appear as constructions that make that parity possible, revealing the current effort to think of the school as a collective construction.

The group of founders transmitted the construction of commonality to the entire school. Furthermore, as Cáraves indicates, it is precisely the careful construction of something in common that makes way for school. Otherwise, the experience of the group in Valparaíso would have been exhausted following individual adventures, goals, and works of personal authorship. For this reason, the ability to continue what was started by others, to join the collective task, takes on fundamental importance at the school: that will of giving space and integrating the other as our own. Hence, in the founding group, its endeavour was clearly not attached to names but considered the actual construction of a school as a collective. Understanding the construction of something greater than the individual led the school members to think about their pedagogical project's primary unit, which is the *Taller*.

⁴⁷⁰ Cáraves, “La Ciudad Abierta,” 48. My translation; original: [...] estamos al frente de una obra abierta por los fundadores mencionados, quienes han vivido voluntariamente en un retiro, en el que han suspendido su aparición individual, para darle lugar a lo en común, cuya finalidad es hacer Escuela.

3.2 A primary unit of the pedagogical project: The Taller

- 1 A structure in common
- 2 A didactics in common
- 3 Knowledge in common
- 4 A display in common

3.2.1 A structure in common

The *Taller* is the primary unit of the PUCV School of Architecture and Design and consists of the space where relationships are integrated by professors and students around the collective labour of study and work. According to Professor Rodrigo Saavedra, through these human relationships, the *Taller* sustains “the open artistic condition” of the school –and adds– that this format “enables dialogue, interaction, and creation.”⁴⁷¹ The *Taller*, understood as a space that accommodates human relationships, is articulated around an artistic axis common to the entire school based on the fundamental presence of the work of architecture, design, or art. Thus, the architectural work –either as a project or as a constructed building– is one of the bases of the PUCV School of Architecture and Design’s approach to architectural education.

The dialectic of the *Taller* is attached to the project and the architectural knowledge embedded in its processes of conception and materialisation. As a result, through the *Taller*, it is possible to experience a confluence of the dialogic and the empirical. Indeed, the *Taller* is not a stable structure; it adapts according to the requirements of the practices and spaces where the pedagogy of the school unfolds. Thus, a *Taller* articulates based on the different creative ventures of the school, for example, the *Taller arquitectónico* (project studio), the *Taller de Obras* (construction workshop), the *Taller de Amereida* (seminar on poetics), or the *Taller de Travesías* (journey across South America).

⁴⁷¹ Rodrigo Saavedra, “Las travesías por América aprender arquitectura a través de los viajes,” (PhD dissertation, Universitat Politècnica de Catalunya, 2007), 11. My translation; original: *Una coincidencia es la condición artística abierta que requiere de relaciones humanas que la sostengan y donde dichas relaciones humanas, son en primera instancia las relaciones de paridad entre profesores, luego de estos con los estudiantes y las existentes entre los estudiantes, relaciones que están contenidas en un primer formato denominado Taller, que es un espacio que permite el dialogo, la interacción y la creación.*

Therefore, in general terms, the *Taller* is the creative and dialogic environment where professors and students meet around a project. The *Taller* unfolds as a space that accommodates a rhetoric of work and an experience of being at work.

The *Taller* format took shape at the school through experiences that revealed alternative ways of articulating the formative experience in architecture linked to practice. Rodrigo Saavedra distinguishes a series of events in the school's history that nurtured the format of the *Taller* as a space that accommodates the joint activities between professors and students and whose centre is the work of architecture or design. Among these milestones, Saavedra mentions the construction of the House on Jean Mermoz as a first experience that had the "particularity of opening the *Taller* format."⁴⁷² Similarly, in the reconstruction of the southern churches carried out by the school during the 1960s, Saavedra recognises a second experience in which "professors and students travel, and it can be seen as the first manifestation of a *Taller* in motion. A *Taller* that travels, builds in common, and can inhabit what has been built."⁴⁷³ These and other experiences gave rise to the constant effort to conceive a study and work format within the school that would bring together professors and students around creative endeavours in common. Moreover, during the university reform at PUCV, the fundamental characteristics of the *Taller* served as a compass to think about pedagogy on a university level:

From this curricular reform, the concept of 'New Pedagogy' arose; that is to say, the concern of how to be able to train the university student, who with deep knowledge and in a horizon of freedom and values, could become a person open to understanding and recreating reality from his or her own work environment. Among the fundamentals were the permanent relationship between reality and study, the community form of teaching, and the effective incorporation of modern teaching techniques and systems. The study seminars became a daily occurrence in the academic units, as well as the participation of students in interdisciplinary research on the local or national reality. The School of Architecture directly influenced the style and form of implementing this pedagogy. For example, the *Talleres* were a work environment for professors and students who were developing built projects under the idea of learning by doing, placing the student at the forefront of specific situations, constituting the *Taller* as an eminently creative activity.

⁴⁷² Saavedra, "Las Travesías," 11. My translation; original: [...] *particularidad de abrir el modo de taller.*

⁴⁷³ Saavedra, "Las Travesías," 11. My translation; original: [...] *viajan profesores y estudiantes y podríamos pensar que se da un primer taller en movimiento. Un taller que viaja, que construye en común, y que puede habitar lo construido.*

Therefore, the reform attempted to specifically disseminate the *Taller arquitectónico*, which is how the School of Architecture focuses its teaching activity, as a subject that structures and guides the work of the school, founded on the combination of life, work, and study.⁴⁷⁴

Contemporary formats of the *Taller* within the school community keep their links and resonances with those first creative ventures carried out by professors and students focused on encountering reflection and praxis around architectural work. According to Saavedra, from a teaching standpoint, *Ciudad Abierta* “is a *Taller* city. From its foundation to the present, it is an experimental field for architecture. The group works in *Taller* and in light of a concept called *Ronda* that originates architectural projects in the format of the *Taller de Obras*.”⁴⁷⁵ Likewise, the *Taller de Travesía* unfolds as that possibility of constituting an environment of study and work in movement throughout the continent. The format of the *Taller* has many variants or faces, but this section focuses mainly on the *Taller Arquitectónico*:

A space to give lectures, commission and correct tasks, and carry out projects. In this format, the matter of study appears, and the relationship between architecture and poetry flourishes. From the *Taller*, moments begin to appear that highlight teaching pointed towards an architecture that considers human habitation a fundamental principle.⁴⁷⁶

⁴⁷⁴ Urbina and Buono-Core, *Pontificia Universidad Católica de Valparaíso*, 183-184. My translation; original: *De esa reforma curricular surgió el concepto de “Nueva Pedagogía”; es decir, la preocupación de cómo poder formar al universitario, que con profundos conocimientos y en un horizonte de libertad y de valores, pudiera constituirse en un hombre abierto a comprender y recrear la realidad desde su propio ámbito de trabajo. Entre los fundamentos estaban la relación permanente entre realidad y estudio; la forma comunitaria del ejercicio de la docencia, y la incorporación eficaz de técnicas y sistemas modernos de enseñanza. Los seminarios de estudios comenzaron a ser algo cotidiano en las Unidades Académicas, como también ver a los estudiantes participando en las investigaciones interdisciplinarias sobre la realidad local o nacional. / En el estilo y la forma que se quiso implementar tuvo una clara influencia la Escuela de Arquitectura. Por ejemplo, los talleres, como un ámbito de trabajo de profesores y alumnos en que se desarrollaban obras bajo la idea de aprender haciendo, colocando al estudiante frente a situaciones específicas, constituyéndose el taller como una actividad eminentemente creativa. Se procuró, por lo tanto, difundir especialmente el taller arquitectónico, que es el modo como la Escuela de Arquitectura enfoca su actividad docente, como una materia que estructura y orienta el quehacer de la Escuela, fundada en la conjunción de vida, trabajo y estudio.*

⁴⁷⁵ Saavedra, “Las Travesías,” 11. My translation; original: *[...] es una ciudad taller allí desde su fundación hasta la actualidad es un campo experimental para la arquitectura y se trabaja en taller y a la luz de un concepto denominado Ronda que origina Proyectos Arquitectónicos en la modalidad del Taller de Obras.*

⁴⁷⁶ Saavedra, “Las Travesías,” 11. My translation; original: *El espacio en donde se dictan clases, se encargan tareas, se corrigen tareas, y se realizan proyectos, es en ese formato donde aparece la materia y florece la relación entre arquitectura y poesía. Y desde el taller comienzan a aparecer momentos que ponen en evidencia una enseñanza que se encamina en una arquitectura que considera el habitar humano en el lugar como un principio fundamental.*

The *Taller arquitectónico* is also the fundamental unit of the school, and it articulates through this as a whole. This articulation is possible since the structure of the *Taller* has a double edge. On the one hand, it has complete autonomy to carry out its activities at an internal pace and independence. At the same time, it is a fundamental cog that can connect to the rest of the units of the school, articulating as a single body. When the entire school requires the organisation and engagement in a joint venture, it appears as a whole through the gathering of the diverse *Talleres*. The various architectural, artistic, and formative experiences carried out by the school as a whole through the engagement of the *Talleres* include the development of projects in *Ciudad Abierta*, the undertaking of *Travesías*, acts of study and celebration in the city of Valparaíso and Viña del Mar, exhibitions, and seminars that include the participation of every professor and student.

Through the gathering of *Talleres*, the PUCV School of Architecture and Design has active agency in the public realm. Some crucial experiences carried out by the school as a collective through the gathering of *Talleres* include the reconstruction of infrastructure and dwellings after earthquakes or fires, participation in public competitions, the formulation of counterproposals to projects of public interest, and the public exhibitions of studies, research, and artistic production. Alberto Cruz employed the collective figure of “a community,” proposing that “the school is the moment of preparation for professional life in which a community is sown and germinated in each person, trying to construct it all the time. [...] This is the way of placing oneself before the public.”⁴⁷⁷ The *Talleres* are concerned with establishing a bridge between architectural training and the public life of the city. The *Talleres*, then, are more than the gathering of students and professors to carry out design studios; they are units of the PUCV School of Architecture and Design that can be activated in unison to undertake an agenda in common to engage the public realm.

The double edge of the *Taller*—its internal autonomy and collective potentiality—also enables it to bring those significant collective experiences carried out by the whole school in the public realm into the personal formative pathway of each student. The *Talleres* incorporate lectures, celebrations, projects, and collective tasks of the school as elements of reflection and study that each participant can make his or her own. Thus, the practices within the *Taller* situate and lend the student a working culture of collaboration in which the individual can develop but is constantly engaging with the collective. Each student’s pathway is ingrained in a flow of

⁴⁷⁷ Alberto Cruz, “Taller de Amereida,” (Online publication, Ciudad Abierta, 2004) <https://www.ead.pucv.cl/2004/clase-11-trimestre-ii-2004-2/> My translation; original: [...] *la Escuela entonces, es el momento de la preparación para la vida profesional en que se siembra y germina en cada uno el ser pueblo, e ir tratando todo el tiempo de constituirlo. [...] Eso, esta manera de colocarse ante lo público.*

knowledge that surpasses and locates them in a framework that goes beyond the individual. Likewise, diversity is present in the *Taller* regarding the distinctions of perspectives that each participant formulates within the sameness provided under a frame of commonality. This alternation between the *Taller* as an autonomous unit and the school as a whole –with their mutual exchanges– is a distinctive aspect of the school's structure.

The *Taller* –and the general approach of the PUCV School of Architecture and Design– follows an entirely different logic than the one of the architect as an individual hero. Many of the *Taller's* practices foster collaboration and commonality, differing from other established educational models in schools of architecture driven by competition and personal genius. Indeed, this is probably one of the most challenging aspects to comprehend –together with the creative practice of observation and non-figurative abstraction– for the exchange students who visit the school, which occasionally struggle to integrate into the collective structure that sustains the *Taller*. Likewise, this integration experience draws attention to one of the risks of having a structure in common within the *Taller*, which is the over-direction of the creative process, and exchange students are particularly sensitive to this. Nevertheless, the alternation of the individual and the plural within the formative experience that takes place in the *Taller* makes it possible to approach the pedagogical moment from both collective and personal experiences, which reveal that the *Taller* as a form of organisation of the school community is also an instrument of formation in architecture.

To sustain the *Taller* from a framework in common rather than by the individual genius is a characteristic that also extends to the professors of the PUCV School of Architecture and Design. The school has never followed the logic of contracting relevant practitioners that might bring a particular reputation to the school with their names and works. Conversely, the school members' route is to privilege the construction of commonality, formulating a shared discourse and constructing an oeuvre in common. The construction of this path implies a certain degree of retreat of the personal to make space for the common. As a result, the approach to articulate the school structure differs from a model of architectural education in which the different units that compose the faculties are characterised by being the tenure of an individual architect. In that case, the individual –invested in the chair or head by their reputation– builds up a team under their particular interests. Conversely, the *Taller* articulates around the school's collective agenda, and thus is independent of any individual and can be led by any professor.

Finally, the Taller's structure articulates the continuity of the students' formative experience throughout the years of study at the PUCV School of Architecture and Design. The school members name this as the progression of stages, consisting of the passage through the school focusing on different goals per Taller each year, but sharing the coherence of the whole. The academic agenda at the PUCV School of Architecture and Design is structured as a continuous path in which each Taller focuses on particular areas of student formation. These focuses can range from access to the practice of architectural observation during the first year, the capacity to give shape to abstract space in the second year, the encounter with the conditions of the place and the socio-cultural context in the third year, or the development of complex programs in the fourth year. This progression of stages shapes the complete arc of formation within the PUCV School of Architecture and Design, articulated through the interrelation of the successive Talleres.

3.2.2 A didactics in common

Over the years, the *Taller's* structure lends give cohesion and continuity to the educational program of the PUCV School of Architecture and Design through didactics in common. These didactics serve as a reference point or system of knowledge, regardless of the thematic, professor, or year of the *Taller*. The school members commonly refer to these didactics in common with the triad of notions: observation, act, and form. These three notions synthesise the creative and pedagogical approach of the PUCV School of Architecture and Design that the school members have collectively formulated since the 1940s, where the course of pure composition dictated by Alberto Cruz sets the precedent. For this reason, the didactic of the *Taller* includes central elements of Cruz's course in its foundation, such as direct observation of the city, the formulation of a theoretical foundation of the project, and the undertaking of three-dimensional abstract exercises.

The conceptualisations of observation, act, and form are present in all the school's *Talleres*. These notions trace the complete creative route involved in the conception and formalisation of an architectural project. The school members refer to this way of proceeding with the conception of the architectural project as a "rhetoric of the work" by following the steps from the observation to the form, which is present in all the *Talleres*.⁴⁷⁸

⁴⁷⁸ Alberto Cruz, *Martin Heidegger "El Arte y el Espacio"*. Sheets of paper. 1972, Serie Correspondencia y otros, Subserie Ciudad Abierta 4.5. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: *El ritmo exige de una 'retorica del obrar' – según el modo de decir del Taller. Por eso se dan los pasos que van de la observación a la forma de acuerdo a un común modo de actuar, el que ilumina a toda etapa, taller y proceso.*

According to Alberto Cruz, the word “rhetoric” comes from how “Saint Augustine named a way of working in accordance with an inner thought.”⁴⁷⁹ The triad of notions that compose the “rhetoric of work” determines the organisation of the *Taller* into creative phases identified in “the steps that range from observation to the intuition of the act and the ‘construction’ of the form.”⁴⁸⁰ Every *Taller* of the PUCV School of Architecture and Design conceives its internal rhythm from the triad of observation, act, and form, every semester during all years of study. It is about insistently experiencing the creative journey or path of the conception of the project from its origin to its generation.

The first phase of the *Taller* is observation time. As described in the previous section of this chapter, architectural observation is a creative practice that consists of the direct contemplation of the city –through the combination of drawings and writings– aimed to understand the experience of the place and inquire into the human acts of life that unfold in urban space. In these observations, the sketch lines grasp the borders of space that accommodate human acts of life, allowing the observer to have a word about inhabited space written as a note at the side of the drawing. Thereby, in this initial phase of the *Taller*, the students carry out consecutive strolls through the city, observing and collecting reflections around a question and study topic. In this way, “the *Taller* is configured from observation,” and each student “creates a portfolio that grows throughout the stages in the years of study.”⁴⁸¹ This portfolio of observations constitutes the creative base from which each student approaches the project.

⁴⁷⁹ Alberto Cruz, “Improvisación del Señor Alberto Cruz,” (presented at the Primera Conferencia de Facultades Latinoamericanas de Arquitectura, Universidad Católica de Chile, Santiago, 12 November 1959), https://wiki.ead.pucv.cl/Improvisación_del_Señor_Alberto_Cruz. My translation; original: *Alguien nos dijo que San Agustín llamaba a la manera de obrar en conformidad a un pensamiento interior, a esa verdadera astucia por lograr las cosas, lo llamaba retórica. Nosotros hemos tomado esa palabra y nos gusta decir que queremos enseñar desde el primer día a los alumnos a ponerse en contacto con una retórica de su propio obrar.*

⁴⁸⁰ Alberto Cruz, *Arquitecturas y Oficio*. Sheets of paper. 1995, Serie Correspondencia y otros, Subserie Escuela de Arquitectura 3.51. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: [...] *los pasos que van de la observación, a la intuición del Acto y a la ‘construcción’ de la Forma.*

⁴⁸¹ Alberto Cruz, *Taller de arquitectura / Dibujo de Observación / Curso del Espacio / Dibujo técnico de I a X etapas*. Sheets of paper. 1973, Serie Correspondencia y otros, Subserie Escuela de Arquitectura 3.139. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: [...] *el Taller se configura a partir de la observación [...] origina una carpeta única que crece y se complementa a lo largo de las etapas.*

Walking across the city, the students notice situations; they stop, contemplate, and gather a body of observations from where they find an architectural case. Inside the *Taller*, an architectural case is a possibility or potentiality of a place in the city that the students use to orient and inform on their project. Alberto Cruz described the relationship between the potentiality of the place discovered during observation and the student's possible project by stating that "going out to the city to observe –going out to the hills, in the language of *Taller*– is going out to feel the struggle of the city to live the encounter of event and form."⁴⁸² Each student embarks on a creative route during weeks of observation, going out to the city daily. Then, the students return to the *Taller* and present what they have seen and discovered and use this to raise the architectural case in a dialogue with the professors.

As the architectural case emerges from the observation of the city, it relates to the current urban reality and contingency. This direct bond of the *Taller* with the current state of the city provides an intersection between the personal creative pathway of the student and the reality of the local urban context. As a result, the projects' themes and location resonate with the pressing reality of Valparaíso and the region. Alberto Cruz gives an account of this reality, stating that "the *Taller* is occupied and preoccupied about places in the city for 20 years. We still are, whether to strengthen existing [places], resurrect the extinct, reveal those that lie dormant, or establish totally new ones."⁴⁸³ Each *Taller* develops a group of projects that deals with a particular place, and together they push forth a vision of the city. In Cruz's words, the *Taller*, through its projects –understood as a possibility of place– reveals "the destiny that makes [the city] a place."⁴⁸⁴ In this sense, the *Taller* dedicates itself to discovering and speaking of the city's present and possible place. As a result, *Taller* topics are quite current to the reality of the built environment, and they change according to its dynamics.

⁴⁸² Alberto Cruz, *Martin Heidegger "El Arte y el Espacio"*. Sheets of paper. 1972, Serie Correspondencia y otros, Subserie Ciudad Abierta 4.5. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: [...] salir a la ciudad a observar –salir a los cerros, en el lenguaje de *Taller*– es salir a palpar la pugna de la ciudad por vivir la reunion de acontecimiento y forma.

⁴⁸³ Alberto Cruz, *Taller de arquitectura / Dibujo de Observación / Curso del Espacio / Dibujo técnico de I a X etapas*. Sheets of paper. 1973, Serie Correspondencia y otros, Subserie Escuela de Arquitectura 3.139. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: *el Taller se preocupa y ocupa de los lugares de la ciudad desde hace 20 años. Se continúa en ello. Sea para fortalecer los [lugares] existentes, resucitar los extinguidos, revelar los que yacen latentes, establecer unos totalmente nuevos.*

⁴⁸⁴ Alberto Cruz, *Martin Heidegger "El Arte y el Espacio"*. Sheets of paper. 1972, Serie Correspondencia y otros, Subserie Ciudad Abierta 4.5. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: [...] el destino que la hace lugar.

The architectural case developed by each student emerges from the city's local reality. Nevertheless, this does not mean that the students develop the projects as solutions to the problems of the city and the territory. The projects are instead in a middle ground between creative and speculative exploration and a concrete phenomenon of the built environment. Thus, the projects do engage in the city's current state by revealing new modes of constructing the built environment, and even more so, by indicating aspects that are actuating but are not seen or discussed in the broader debate about the city. As a result, the PUCV School of Architecture and Design engages with society by sharing the spatial knowledge produced within the *Talleres*, setting forth new perspectives and possibilities for constructing the built environment.

Although some *Talleres* have specific study topics, many others are situated in what could be called an undefined study program. These *Talleres* have an initial question in common, but they allow each student to develop their project from their findings in the city:

Each student develops a 'case' in the city that can be vastly different and distant from some of their classmates. It does not matter; in an open *Taller*, there are not really any different or distant cases; they all come together in a primordial act. An act-destiny, one might say. The professor introduces this act, in a thousand ways, as a conforming measure. Hence, the professor makes a foundation out of the wealth of observations from each student. This configuration under a foundation, this being in it, this state of providing a foundation is what makes it possible to recognise the act and conceive the form. In other words, to carry out a project.⁴⁸⁵

Although the architectural case arises freely from each student's creative field opened throughout their observations –as explained in the previous quote– each *Taller* also establishes a common ground where each student develops an architectural case. This common ground that gives a framework to each student's architectural case within the *Taller* is understood as an architectural size, for example, a public size, a house size, or a headquarters size. Each student's

⁴⁸⁵ Alberto Cruz, *Taller de arquitectura / Dibujo de Observación / Curso del Espacio / Dibujo técnico de I a X etapas*. Sheets of paper. 1973, Serie Correspondencia y otros, Subserie Escuela de Arquitectura 3.139. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: *Así, cada alumno desenvuelve un 'caso' en la ciudad que puede ser muy diferente y distante de los de algunos o muchos de sus compañeros. Ello no importa. Pues en un Taller libre no hay -en verdad- casos diferentes o distantes. Pues todos se reúnen en un acto primordial. Un acto-destino, podría decirse. Tal acto introduce el profesor, de mil modos, como una medida conformadora. El hace, así, de ese caudal de observaciones de cada cual, un fundamento. Esta configuración en fundamento, este estar en él, este estado de fundamentación -podría decirse- es el que permite reconocer el acto y concebir la forma. Vale decir, realizar un proyecto.*

architectural case questions the reality of the architectural size that brings together the entire *Taller*. To find the size of their architectural case, students embark on the second stage of the didactics of the *Taller*, which is the formulation of the theoretical foundation of the project. The heart of the theoretical foundation is the formulation of the act. The term 'act' refers to a particular way of inhabiting that the student has observed in the city:

An observation is an affirmation of the uniqueness of the inhabitable space that reveals its power of being a place. To access this observation, to achieve 'seeing,' this is done through drawing. Through drawing, 'the city's struggle for form' is 'penetrated', and the drawing provides a measurement displayed in texts, a measurement of the act that reveals the size of the work.⁴⁸⁶

The students probe into the city's life and space with their multiple observations to incite the architectural case and find its act. The students formulate the project's act in a name. This name communicates the unique perspective from which the student is conceiving the qualitative measurement of inhabited space, clarifying the project's central architectural intention. The naming operation is a first construction and manifestation of that power of place that the student saw through observation in the city. The name is an attempt to indicate the core of the observations, formulating a first spatial construct in words. For Alberto Cruz, "the essence of the act is that its construction occurs in space; this sets the elucidation of a void as the starting point of the work."⁴⁸⁷ Hence, as the name of the act conveys spatial information, "with the foundation, we have the size, the quality of the void to undertake (the act), shaping its limits."⁴⁸⁸ By formulating the foundation and naming the act, the students locate themselves at the brink of the project's spatial proposal –a void and the borders containing it– which is referred to within the *Taller* as the form.

⁴⁸⁶ Alberto Cruz, *Martin Heidegger "El Arte y el Espacio"*. Sheets of paper. 1972. Serie Correspondencia y otros, Subserie Ciudad Abierta 4.5. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: *Una observación es una afirmación de la singularidad del espacio habitable que revela su potencia de ser lugar. Para acceder a ella, para lograr 'ver', es que la observación se realiza por medio del dibujo. Es por medio del dibujo que 'la pugna de la ciudad por la forma' es 'penetrada'. Y el dibujo entrega una medición expuesta en textos, medida del acto que devela el tamaño de la obra.*

⁴⁸⁷ Alberto Cruz, *La característica específica*. Sheets of paper. Serie Correspondencia y otros, Subserie Escuela de Arquitectura 3.124. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: *[...] lo esencial del Acto es que su construcción se da en el espacio, esto fija como punto de partida de la obra dilucidar el vacío.*

⁴⁸⁸ Alberto Cruz, *La característica específica*. Sheets of paper. Serie Correspondencia y otros, Subserie Escuela de Arquitectura 3.124. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: *[...] por el fundamento tenemos tamaño y calidad del hueco a realizarse (el acto) y tenemos que conformar sus límites.*

The formulation of the act leads to the third stage of the *Taller*, which is the elucidation of the project's form. In this third stage, the student takes the spatial name of the act as a light to delve into a creative leap towards the project's formal expression, pushing forth the borders containing the void. The idea of form is present in the group's early works, such as the Pajaritos Chapel. As Fernando Pérez Oyarzun identifies, it "alludes to a specific configuration that responds to a specific problematic of inhabiting. The idea of form supposes a step back from the availability of a formal repertoire always on hand for the architect. The form would emerge from particular conditions suggested after hearing an architectural reflection that, in turn, is fed by observations pertinent to such a problematic."⁴⁸⁹ For this reason, observation arises as an original path to the form. Original means that the observation path is not based on external references or architectural precedents but on the student's personal experience in the city.

This third phase of the *Taller* focuses on the debate of the form by developing a series of abstract exercises in three-dimensional space. These abstract exercises are a way of thinking of the project, conceiving it by directly modelling a void defined by the spatial qualities transmitted in the act's name. Thus, the act is the seed of the form insofar as it makes it germinate. In the abstract exercises, the students insist on the appearance of a void and its borders. According to Alberto Cruz, "the border [...] is a situation beyond which it is not possible to go because it brings together the act and the form in a unique instance. This instance proclaims the congruence of both and thus exposes the act as such and the form as such."⁴⁹⁰ The act works then as a key that opens the spatial determinations of the form of the project, in the understanding that every project is a border. The result is a void with a clear spatial intention or trait, which is the primary state of the architectural project.

⁴⁸⁹ Fernando Pérez Oyarzún, "Guillermo Jullian: Valparaíso y los años formativos," *Massilia 2007, Guillermo Jullian de la Fuente* (2007): 60-61 My translation; original: [...] *alude a una configuración específica que responde a una determinada problemática del habitar. La idea de forma, supone entonces un paso atrás frente a la disponibilidad de un repertorio formal siempre a la mano para el arquitecto. Ella emergería así a partir de determinadas condiciones sugeridas tras oír una reflexión arquitectónica que, a su vez, se alimenta de observaciones pertinentes a tal problemática.*

⁴⁹⁰ Alberto Cruz, *Taller de arquitectura / Dibujo de Observación / Curso del Espacio / Dibujo técnico de I a X etapas*. Sheets of paper. 1973, Serie Correspondencia y otros, Subserie Escuela de Arquitectura 3.139. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: *El borde [...] una situación más allá de la cual no puede irse –hasta allí es dable llegar– pues se reúne acto y forma en una instancia única que proclama la congruencia de ambas y con ello expone al acto como tal y a la forma como tal.*

After these three stages of the *Taller*, the student articulates the project and integrates other architectural dimensions to this primary state of the project –which is purely spatial. The radical spatial trait of the form orients this integration as a guiding structure. The void conceived generates the project by integrating the place, the scale, the programme, the structure, the materials, the regulations, the climatic and economic aspects, and multiple other aspects involved in the complexities of an architectural project. The proposed act guides every dimension of the project as its inner reason of being, ordering the proposal under the intention of the spatial form.

The transit from an abstract space towards the architectural project utilises models, extensive sets of plans, and sketches of the inhabited work. The integration of aspects towards the complexity of the architectural project take care to preserve the radicality of the initial spatial intention that guards the act, that unique way of inhabiting that celebrates human acts of life in space. Thus, the focus is to preserve the spatial virtues of the project. By following this approach, the *Taller* gives the students a way to articulate the many complexities of an architectural project from their novel perspective of reality, comprehending the project as a node or synthesis of the different social and spatial conditions of the place.

The PUCV School of Architecture and Design proposes the *Taller* to access architectural discipline from the repeated exposure to the creative route that goes from the conception of a proposition to the spatial formalisation of the project. According to Fabio Cruz, “the most difficult, most subtle, and hardest part of the artistic exercise in its highest sense [...] is the passage from the idea to the concrete form. Tackling this step (or leap!) is what the school cannot avoid.”⁴⁹¹ Thus, the *Taller's* central axis is always the architectural project and the observation-act-form triad is the way to experience the complete creative path of the project's conception and formalisation. In this sense, the observation-act-form triad and the architectural project remain consistently present as a structural element of every *Taller* at the PUCV School of Architecture and Design, increasing complexity and depth over the years of formation. According to Professor Fabio Cruz, this exercise of reiteration of the creative route of the project shares the nature of the game:

⁴⁹¹ Alberto Cruz, *Arquitecturas y Oficio*. Sheets of paper. 1995, Serie Correspondencia y otros, Subserie Escuela de Arquitectura 3.51. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: *A mi modo de ver lo más difícil y sutil y duro del ejercicio artístico en su más alto sentido, (allí donde se pone a prueba todo, la piedra de toque, como decía) es el paso de la idea a la forma concreta. Ahora bien, abordar este paso (o salto!) es lo que no puede eludirse en el seno de la Escuela.*

It is not an exaggeration or an improper simplification to compare architecture with playing a game [...] The fullness of the game, its glory, its beauty, its secret, its consistency do not exist except when played. Moreover, only repeated 'practice' allows access to the interior of the game, that is, being able to invent and make the plays at the right time and sequences.⁴⁹²

Thus, each semester during all the years of study, the students repeat the creative path of observation, act, and form, which is never the same due to its creative nature. Indeed, the terms composing the triad are not treated as clearly defined notions but rather as questions or creative hints. Accordingly, these terms belong to a creative language that does not allow it to be trapped in definitions but is questioned in every project, indicating a way of managing the creative architectural process rather than determining it.

3.2.3 Knowledge in common

The core triad of the PUCV School of Architecture and Design formative proposal carries with it a particular position on architectural knowledge. This position poses the idea that knowledge can be accessed and produced through direct contemplation of the built environment through the fundamental practice of observation. Thus, the approach of the *Taller* is opposite to the culture of references or precedents to guide, inform, or portrait a pre-conceived image of the project. Conversely, the *Taller* aims to be an experience of free and genuine teaching, far from what others may say, far from canons. Alberto Cruz expands on this idea by stating:

Not copying is entering into a dispute. To dispute is to discuss the reality of what is observed, realising that it provides disputable realities. Disputants, the professor detains the student so that they realise that they have to dispute the architectural work's reality, and when they realise this, they proceeds.⁴⁹³

⁴⁹² Alberto Cruz, *Arquitecturas y Oficio*. Sheets of paper. 1995, Serie Correspondencia y otros, Subserie Escuela de Arquitectura 3.51. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: *Pienso que no es exagerado ni una simplificación impropia, comparar el hacer arquitectónico con jugar un juego [...] La plenitud del juego, su gloria, su belleza, su secreto, su consistencia, no cobran existencia sino al jugarse. Y solo la 'práctica' reiterada permite acceder a la interioridad del juego, vale decir llegar a inventar y realizar las jugadas en el momento y las secuencias justas.*

⁴⁹³ Alberto Cruz, *Taller de arquitectura / Dibujo de Observación / Curso del Espacio / Dibujo técnico de I a X etapas*. Sheets of paper. 1973, Serie Correspondencia y otros, Subserie Escuela de Arquitectura 3.139. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: *No copiar es entrar a disputar. Disputar es discurrir la realidad de aquello que se ha observado. Caer en la cuenta que lo observado entrega realidades disputables. Disputantes. El profesor detiene al alumno para que caiga en la cuenta que ha de disputar la realidad de la obra. Y cayendo en dicha cuenta procede.*

Under this idea, the didactics of the *Taller* aim to form students as independent thinkers, architects with the capacity to question the built environment by looking directly at it. In this regard, the *Taller* fosters the students to see the complexity of the architectural realm from a personal perspective. The *Taller* requires students to position and present their vision on the built environment's socio-spatial relations and orders to formulate an original departure point of the project from their observations. As a result, rather than determining aspects that can be learned and taught, the *Taller* is oriented by constructing the conditions where a formative experience can occur. Usually, those conditions are set by defining a question, which is a possibility from where someone can move towards an area of study.

The professors set forth an architectural question, anticipating that it will lead to a fruitful study area from where the students can creatively speculate. Hence, the *Taller* is not focused on transmitting knowledge but on its collective production through speculation and discovery. Furthermore, in a *Taller*, there is no predetermined solution; it is about invention. The conditions of the *Taller*—what the professor calculates in the question—are a potential of dislocation, something to remove the safe ground of conventions. This disorientation or dissolution of preconceptions enables the student to encounter itself submerged in a novel open field. Hence, the question is set forth to generate a void or space where the *Taller* participants can collectively concur. The conditions of the *Taller* aim to guide its participants to open up towards new possibilities and capacities involved in the construction of the built environment.

To delve into the question guiding the *Taller*, participants engage in a dialogue nurtured by observation. Thus, the creative milieu of the *Taller* involves rethinking the student-professor relationship based on lecturer-listener to one in which all participants actively discern an architectural question through dialogue. When introduced to the format of the *Taller*, the philosopher, Ernesto Grassi, recognised the pure implementation of the Socratic method in this dialogue-based practice:

Grassi was impressed by this form of study, which he interpreted as implementing the Socratic method. This method provides access to knowledge through dialogue. This form of study is opposed to the prevailing academic logic, which involves the transmission of previously established knowledge. The method is, in short, learning on one's own through a conversation that reveals truths and contradictions, where things are discussed from their origin.⁴⁹⁴

Part of the dialogue within the *Taller* unfolds as a conversation between the student and the professor. The multiple observations carried out by the students in the city are brought back to the *Taller*, opening diverse perspectives on the study subject and sharing their insights in a dialogue. In this dialogue, the student narrates the findings of what they see in the city. Thus, as an interlocutor, the professor engages in a conversation that attempts to lead the student out of any pre-conceived idea, distinguishing a discovery or new perspective in their words. Cruz refers to this dialogue as “the professor’s capital act”.⁴⁹⁵ A long conversation takes place week after week. The student explains all their observations. The professor asks questions that lead the student to delve deeper into the novelty of their own words until asserting an architectural size.

Alongside the individual dialogue between students and professors, the *Taller* also makes way for a collective dialogue. Guiding this collective dialogue is the constant contribution of each student’s observations, which opens into an interlocution between students and professors. Moreover, the transversal practice of observation facilitates this interlocution by articulating an internal language within the *Taller*, agreeing on terms that relate to different points of view. Thus, the students’ diverse individual pathways contribute to shaping a common field that arises and articulates from the observation and its creative language.

⁴⁹⁴ Miguel Eyquem, “Miguel Eyquem,” interview by Daniel Vial, *Archivo José Vial Armstrong / Fragmentos*, 2002, <https://www.josevial.cl/documex/miguel>. My translation; original: *Grassi queda impresionado por esta forma de estudio y la interpreta como la puesta en acción del método socrático, método que permite acceder al conocimiento mediante el diálogo. Esta forma de estudio es opuesta al academicismo imperante, que supone la transmisión de conocimientos previamente establecidos. El método es, en síntesis, el aprender por sí mismo mediante una conversación que pone de manifiesto verdades y contradicciones y donde las cosas se debaten desde su origen.*

⁴⁹⁵ Alberto Cruz, *Taller de arquitectura / Dibujo de Observación / Curso del Espacio / Dibujo técnico de I a X etapas*. Sheets of paper. 1973, Serie Correspondencia y otros, Subserie Escuela de Arquitectura 3.139. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: [...] *el Acto capital del profesor.*

According to Patricio Cáraves, “observation is made in common; which does not mean equal paths; more than that, it is nourishment for diversity.”⁴⁹⁶ Indeed, this internal language of the *Taller* constructed through dialogue is a manifestation of the multiple visions of the city.

In the construction of this language in common, the image of the professor or any reference to other architects is silent so that the students can find their position in the commonality of the *Taller*. Professor Miguel Eyquem refers to this reality, stating that “in the *Taller* there are no professors and students, there are just older and younger students.”⁴⁹⁷ Thus, the members of the *Taller* are focused on articulating knowledge in common, rather than looking for external references. In a similar sense, Professor Arturo Chicano proposes the practice of observation as “a manifest act of what is in common” that allows the formation of a “collective subject.”⁴⁹⁸ Thus, together with pushing forth the student’s projects, the interactions within the *Taller* also involve the production of knowledge in common, granting each individual the role of participating in this construction.

The *Taller* is a collective body, which gathers around the production of knowledge in common from its participants’ diverse perspectives of the city through observation. Professor Juan Carlos Jeldes emphasises the construction of knowledge in common as a central characteristic of the *Taller*, proposing its understanding under three connotations: “as a formative space, as a time to address a study subject, and as a group of people in unison concerned with the construction of the same knowledge. The latter is called the *Taller* in *Ronda*, thinking, developing, and conceiving of the school as a creative community that also sustains life in common.”⁴⁹⁹ Accordingly, the *Taller* configures the primary unit of the school not only as a structural and organisational unit but also as a collective body of knowledge production.

⁴⁹⁶ Cáraves, “La Ciudad Abierta,” 137 My translation; original: [...] *la observación es en común; lo que no significa caminos iguales; más aún, es alimento de diversidad.*

⁴⁹⁷ Miguel Eyquem, Message to the author, March 8, 2011.

⁴⁹⁸ Arturo Chicano, “El Acto de la Observación, Experiencia de la transmisión de un Ethos Subyacente” (PhD dissertation, Pontificia Universidad Católica do Rio de Janeiro, 2017), 62-64. My translation; original: [...] *un acto manifiesto de lo en común [...] sujeto colectivo.*

⁴⁹⁹ Juan Carlos Jeldes, “Despliegue convivencial de diseño: Una acción disciplinar em Valparaíso-Chile,” (PhD dissertation, Pontificia Universidad Católica do Rio de Janeiro, 2017), 57. My translation; original: [...] *como un espacio formativo, como tiempo para tratar una materia, y grupo de personas concernidos al unísono en la construcción de un mismo conocimiento. A esto último se le denomina el taller en ronda, una pensar, desarrollar y concebir la escuela como una comunidad creativa sosteniendo también una vida en común.*

As a result of the collective dialogue in the *Taller*, its members develop an internal theory during the semester. This internal theory is formulated as the *Taller's* organising paradigm, providing a common ground in which the participants interact and cooperate, intersecting their pathways. Moreover, the formulation of an internal theory sets the *Taller's* own circumstances and conditions, which the students can refer to as a position that also pertains to them. Thus, the *Taller* is a form of study in which the participants co-produce architectural knowledge rather than transmitting it. Each student's project is somehow a constitutive part of the collective theory of the *Taller*. Together with the shared language, this internal theory establishes a common ground within the *Taller* that enables communication and comprehension of the projects and triggers peer-to-peer learning.

3.2.4 **A display in common**

As the *Talleres* of the PUCV School of Architecture and Design share a structure and rhythm in common, the instances of the exhibition, presentation, and examination come together, forming a collective instance that includes the entire school. At the PUCV School of Architecture and Design, the assessment procedures for the final projects of the different *Talleres* do not rely on the format of presentation to a jury as is the case in many architecture schools. There is no panel of judges. Conversely, the semester's closure consists of an open exhibition that accommodates three core instances: The *Ronda* of exams, the act of exams, and the act of the gift to graduating students. These events articulate a temporality shared by all the school members in which every project is present simultaneously, and every *Taller* is aware of the work of the others.

First, the school enters a preparation phase where every *Taller* mounts an exhibition with the projects and study developed during the semester. For the occasion, the space of the school transforms to receive the multiple exhibitions of the *Talleres* for two weeks, which are open to the public, making it possible to access the school's body of study and work as a whole. The exhibition of the school makes it possible for every student to see others' projects. The school's production manifests in unison, constructing a moment where every project is visible. At the exhibition, all the projects and every observation produced by the students are present and displayed in each *Taller's* working space. Furthermore, in the exhibition of the *Talleres*, the students live an experience in common, standing next to others in the present:



FIG. 3.4 Study drawings presented during exams in the school patio. Viña del Mar, 1979. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 3.5 First-year students' abstract exercises on space and chromatic light in the school patio during exams. Viña del Mar, 1968. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

In university life, everyone studies knowing next to them others are doing the same, because they want and yearn for the same. The training happens in such an environment, where each one finds themselves and their peers in destination. [...] maturity occurs calmly, through calm elucidations in which a present appears. The real present of the student, who is never only the future: and even when their past is short, the university activity must bring them permanently to the real here and now.⁵⁰⁰

The exhibition of each *Taller* requires setting a shared presentation format to display the projects under a similar layout. The information and the exhibition's material are arranged in advance, determining aspects in common for all the projects, such as the theoretical foundation's communication, the main observations, the formal exploration through abstract exercises, and the programmatic diagrams. Likewise, the *Taller* arranges a set of presentation resources in common, such as sketches, architectural drawings, models, or any tool employed during the *Taller* or necessary to communicate the project. As a result, the format and elements for presenting the projects are generally homogeneous, and the differentiations appear in the projects.

Generally, the exhibitions of the *Talleres* require simple elements, and their tone is sober and white. The presentations prioritise the use of white sheets of paper with simple texts and the drawings of observations, including spatial diagrams, abstract exercises, study models, and a complete set of architectural drawings. The projects communicate the architectural proposal from the complementarity of all these elements, which manifests many tacit aspects of the projects' discourse and design process and does not rely on strictly visual or plastic modes of communication. As a result, the projects' presentation emphasises the visibility of every construct of the design process oriented to make the project a reality, rather than focusing on representation or the construction of an image of the project, keeping the threat of fantasy in line. Thus, the *Talleres'* exhibitions do not rely on the visual in terms of presenting an image of the project. The presentation format requires time to access the interiority of each project. Every line of the presentation is a decision that communicates the capacity to delve into an architectural case and articulate what is needed –or not– to make the project becomes a reality.

⁵⁰⁰ Alberto Cruz, *Cuaderno Recapitulación 2 Melancolía*. Notebook. 2008, Serie Escritos Continuos, Subserie Cuadernos Empastados C.E. – 3. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: *Por cierto en la vida universitaria todos estudian sabiendo que a su lado hacen lo mismo, porque desean, anhelan lo mismo. La formación del profesional en un tal ámbito. En él, cada cual se encuentra consigo mismo. Con sus compañeros de destinación. En dicha abertura el de-morarse no es de manera alguna un entrar a dudar, a cambiarse por el algo que pueda ver en otros, no. Es momento de creer en lo que se entrevió. La maduración adviene calmadamente a través de calmos dilucidamientos en los que va compareciendo un presente. El presente real del alumno, él, que nunca es solo futuro: y aún cuando su pasado es bien corto, el quehacer universitario ha de traerlo permanentemente al real ahora-aquí.*



FIG. 3.6 Professors visiting the first-year architecture project exhibition during the *Ronda* of Exams. Viña del Mar, 2009. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

The team of professors in charge of each *Taller* carries out an assessment of the student's projects. This assessment does not involve a presentation by the student, but rather the in-depth revision of the projects by examining the exhibition's different elements. Thus, on some days, the professors of each *Taller* remain for long hours in the exhibition, studying each project and discussing it. In the first phase, the projects are only examined by the staff of professors who accompanied the student throughout the *Taller's* entire process. Accordingly, project examination does not involve the invitation of a jury or external critics. The moment to receive external visitors to the *Taller* takes place during the semester to provide input on particular topics related to the study subject. This internal examination ensures that the feedback to the student comes from a deep understanding of their proposal from the professors that have accompanied their design process every week.

The examination takes place as a study in which the professors read, draw, and make notes about each project of the *Taller*, analysing it to comprehend the architectural proposal and relying on the communicative capabilities of the student's writings, models, sketches, and drawings. This form of examination prioritises the student's architectural constructs over the presentation skills, emphasising the assessment of the architecture rather than the architect. The project, the drawings, the text, and the

models speak for themselves, and there is rarely a final presentation by the student. The presentation skills are not as important as the design and project skills. Thus, the projects speak for the students. This approach also ensures that the student can articulate an autonomous and self-standing architectural reality, supported in architectural language, knowing the project's distance to its materialisation, centimetre by centimetre.

After a detailed examination of each student's project, the entire staff of professors at the PUCV School of Architecture and Design carry out the *Ronda* of Exams (*Ronda de Exámenes*). The designer, Arturo Chicano, describes this *Ronda* of Exams as a "tour carried out by all the professors visiting the exhibitions of the *Talleres*, so that everyone is aware of the study subjects developed in each *Taller* and also to discuss the pedagogical aspects implicit in each stage of progress within the school."⁵⁰¹ Accordingly, during this opportunity, which lasts from two to three days, the professors visit every exhibition of the multiple *Talleres* where each professor presents the students' projects and the internal theory constructed during the semester to the rest of the staff. The *Ronda* of Exams provide an overview of the school and engage all the professors involved in tracking the students. Moreover, the chance to visualise all the *Talleres* in two days enables a measure of the present of the school. This perspective makes the *Ronda* of Exams an instance to discuss the student's projects and the *Talleres*, but also the school as a whole. Thus, the *Ronda* de Exams is also a way to reflect on areas and topics studied at the school, update areas of knowledge, and critically distinguish valuable practices, problems, and scarcities.

The closure of the semester takes place with the organisation of the Act of Exams. This instance consists of two or three days of intense presentations of all the *Talleres*. The Act of Exams is an instance where the entire school gathers to see the presentation of the *Talleres* from the first year to the graduating class and postgraduate students. During the Act of Exams, the professors and assistants of the *Taller* give an account of the course of study and actions carried out during the semester. The presentations include discussing the central question of the *Taller*, its internal theory, the architectural case, and its relationship with the city. Moreover, the Act of Exams displays what the students' projects have revealed, recognising the major discoveries from the collective actions of study. If the semester included *Travesías*, then the Act of Exams presents the various works built throughout the South American continent.

⁵⁰¹ Chicano, "El Acto de la Observación," 71. My translation; original: *Acto de la Ronda: Recorrido que realizan todos los profesores durante las exposiciones de examen de los talleres, para de este modo estar todos en conocimiento de las materias que cada taller trata y a su vez discutir sobre los aspectos pedagógicos implícitos en cada etapa de avance.*



FIG. 3.7 Professors visiting the first-year design project exhibition during the *Ronda* of Exams. Viña del Mar, 2009. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 3.8 Professors visiting the second-year architecture project exhibition during the *Ronda* of Exams. Viña del Mar, 2010. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 3.9 Exhibition space constructed in *Ciudad Abierta* to accommodate the Act of Exams. *Ciudad Abierta*, 2004. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

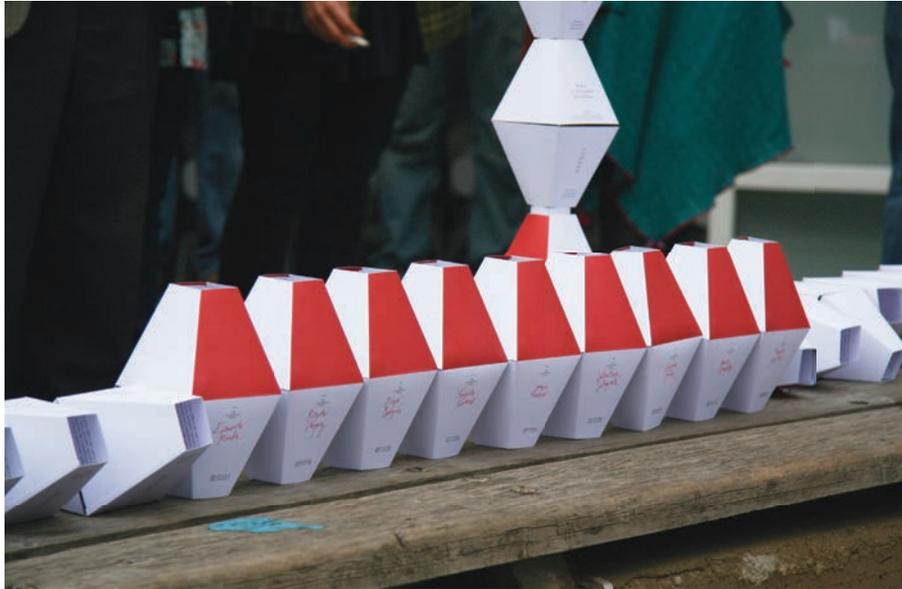


FIG. 3.10 Gifts for graduating students prepared by the professors. Viña del Mar, 2010. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

Finally, after the Act of Exams, the closure of the semester is the occasion for the act of the gift to the graduating students. This instance involves the participation of the entire school community, professors, students, and their families. On the occasion, the architects and object designers prepare elements of celebration, the poets organise a poetic game, and the graphic designers in charge conceive and construct a gift. This gift corresponds to a design element on paper, containing a poem and a unique invention to receive a mark at the time of the celebration. During the celebration, the poets lead the game in which each graduate hands over a word or drawing. The gift receives this drawing or word as a sign of the present. The school says goodbye with a gift from all the professors to those who become architects and designers.

3.3 A Latin American perspective: The school

- 1 The *Taller* of América-Amereida
- 2 The originals of America
- 3 The *Travesías*
- 4 The acts

3.3.1 The Taller of América– Amereida

With the undertaking of *La Amereida* in 1965 and the publication of the poem in 1967, the PUCV School of Architecture and Design opened towards a Latin American reality. Accordingly, the professors at the school positioned the poetics of *Amereida* as a cornerstone of their artistic endeavours. Furthermore, under this poetic vision of the continent, the school members conceived another mode of university, which led to the reform movement at PUCV in 1967. In the context of this reform, the proposal of the *Taller de América* was one of the first actions aligned with the pursuit of accommodating the concern about the South American continent at the core of a new idea of the university.

The poet, Godofredo Iommi, proposed the *Taller de América* as a “central seminar” about Chile and America open to all the academic units of the university.⁵⁰² As the *Taller de América* responded to the formulation of a new idea of the university, it aimed to produce a profound modification in teaching. In the words of Iommi, the *Taller de América* aimed to establish a “cornerstone of debate, not teaching but something deeper, of real debate, between professors and students.”⁵⁰³ This profound modification in teaching took on various manifestations, from the undertaking of poetic acts and games in the public spaces of the city to the formulation of the *Travesías* and *Ciudad Abierta*. Thus, the *Taller de América* was configured as an instance to think and expose the ideas and perspectives that sustain the school's creative actions, whose foundation is imminently poetic.

⁵⁰² Godofredo Iommi, “Voto propuesto al Senado Académico 1969,” in *Fundamentos de la Escuela de Arquitectura Universidad Católica de Valparaíso 1971*, (Viña del Mar: Escuela de Arquitectura UCV, 1969). My translation; original: *Seminario central*.

⁵⁰³ Godofredo Iommi, *Hoy me voy a ocupar de mi cólera* (Viña del Mar: Escuela de Arquitectura UCV, 1983). My translation; original: [...] como eje de debate, no de enseñanza, sino algo más profundo, de debate real, entre profesores y alumnos [...].



FIG. 3.11 Godofredo Iommi in the *Taller de América*. Viña del Mar, 1974. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

Thereby, the *Taller de América* was the instance that accommodated the voice of the poets as a central aspect, who articulated the space and dialogue to rethink the university. This first format of the *Taller de América* as a seminar open to the entire university aimed to offer a space to the diverse disciplines where they could address and elaborate on the relationships between the diverse areas of knowledge and the Latin American reality as revealed by *Amereida*.

The *Taller de América* started in 1968 at the newly founded UCV Institute of Art. The poet, Godofredo Iommi, organised this seminar, which also included Alberto Cruz and other members of the UCV Institute of Art. Over the years, Iommi developed multiple topics around the question of the American being, putting forth perspectives that crossed poetics, linguistics, history, literature, philosophy, mathematics, and arts. For example, Iommi focused for a long time on studying the historical texts and documents of the chroniclers of the discovery and conquest of America. Iommi's fundamental references in the seminar were historians such as Roberto Levillier and Edmundo O'Gorman, letters of Vespucci and Columbus, or Nahuatl poems. Likewise, in the *Taller de America*, Iommi unfolded a wide range of poetic and literary references, including Homer, Virgil, Dante, Gongora, Holderlin, Rimbaud, Baudelaire, Mallarme, Lautreamont, Melville, and Fitzgerald, among many others. Throughout the years, through these and many other references, Iommi raised a vision where poetry and science were at the basis of university work.



FIG. 3.12 *Taller de Amereida. Ciudad Abierta*, 2010. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

Along with masterclasses, the *Taller de América* also served as a unit of creation, providing a platform where professors and students from diverse faculties gathered to discuss, formulate, and carry out a collective artistic agenda based on the study of poems and historical texts. This relationship between the poetic word and the action of the different trades was one of the central characteristics of Iommi's vision of the university, where play as a human activity that brings together the dimensions of learning, doing, and creating, was proposed as one of his pillars. Thus, the *Taller de América* also worked as a collective to organise hands-on actions in the city, poetic acts, and other artistic undertakings. As developed in chapter II, the *Taller de América* worked with painters, musicians, and other artists to carry out actions such as the odes, conceived from the texts and poems studied in the seminar. The *Taller de América* articulated thought and action around the poetics of *Amereida*.

With the foundation of *Ciudad Abierta* a few years after the beginning of the *Taller de América*, it began to reflect, discuss, and expose this new creative endeavour. Some members of the UCV Institute of Art participated in the beginnings of *Ciudad Abierta* but progressively distanced themselves, developing other lines of action around poetry and art that did not necessarily focus on the poetics of *Amereida*. On the other hand, the PUCV School of Architecture and Design was devoted entirely to constructing the *Ciudad Abierta*. As a result, the *Taller de América* continued in the school's intimate context without the participation of other academic units of the university.



FIG. 3.13 The architect Andrés Garcés presenting at the *Taller de Amereida*. *Ciudad Abierta*, 2010. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

Over the years, this more intimate format of the *Taller de América* became known within the school as the *Taller de Amereida*, the direct heiress of the *Taller de América*. This transformation of the name reveals the progressive implementation of what was initially a vision until it became a concrete undertaking and construction in a place with *Ciudad Abierta* and the *Travesías*.

The *Taller de América* –now *Taller de Amereida*– was a fundamental instance to accommodate the PUCV School of Architecture and Design on the grounds of *Ciudad Abierta*. In fact, at the beginning of the 1970s, the construction of the *Aula Amereida* began, a work thought to receive the students from the school, which was unfinished. Today, the space of the *aula* receives the mobile nature of the *Taller de Amereida*. Each week, school members conceive of a different meeting format for those who participate in this seminar in different parts of *Ciudad Abierta*. Thus, today the *Aula Amereida* is thought of as an ephemeral work, which appears during the *Taller de Amereida* and disappears once it is over. The professors achieve the ephemeral construction of the *Aula Amereida* by arranging blackboards built each semester precisely to shape the gathering. Hence, in addition to displaying the subjects discussed during the seminar through drawings and diagrams, the blackboards fulfil a spatial role, orienting the bodies and building a border or horizon related to the natural extension of the *Ciudad Abierta* terrain. On some occasions, in addition to the blackboards, the *Taller de Amereida* has other elements designed by the school's designers, such as tents to provide shade in the summer or celebration elements for a toast before each meeting.

Since the beginning of the *Taller de América* at the UCV Institute of Art in 1968, this seminar was organised mainly by Godofredo Iommi and Alberto Cruz. The two professors –poet and architect– personally articulated the dialogue between poetry and architecture that the *Taller de América* dedicates to thinking and experimenting. This central relationship between poetry and trades is also the backbone of the current *Taller de Amereida*. Since the late 1990s, the poets Carlos Covarrubias, Manuel Sanfuentes, and Jaime Reyes have carried out the seminar by organising the contents and weekly meetings of the *Taller de Amereida*. In each session, the poets open a field of reflection concerning the poetics of *Amereida*. Following the words of the poets, an architect or designer at the school participates. The intervention focuses on a brief lecture addressing a particular issue arisen from the desire to listen to the poetic word of *Amereida* as the origin of their work. Thus, the poets open areas of reflection that trades approach from their understanding of poetry as that act that illuminates their possibility of constructing a world. The *Taller de Amereida* proposes fundamental orientations within the school: poetry, trade, Latin America, and university.

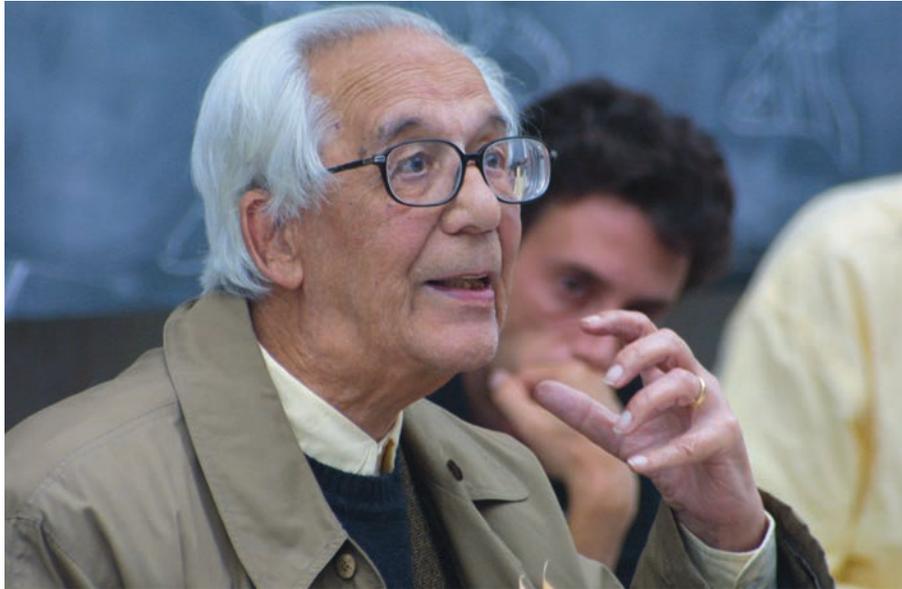


FIG. 3.14 Alberto Cruz presenting at the *Taller de Amereida*. Viña del Mar, 2004. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

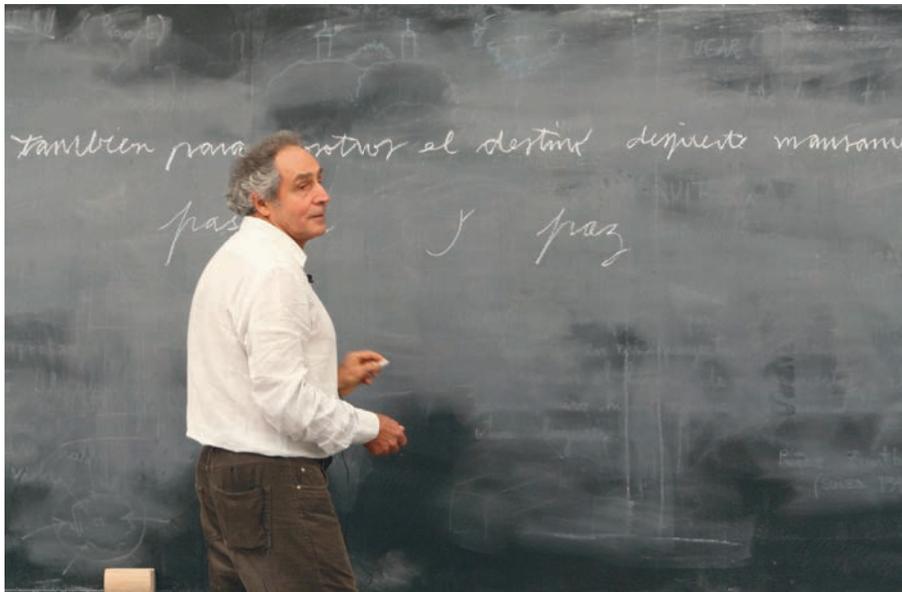


FIG. 3.15 Carlos Covarrubias presenting at the *Taller de Amereida*. Viña del Mar, 2009. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

Today the *Taller de Amereida* is part of the curriculum and takes place every week. The instance is open to all professors and students, where the school community reflects on its present situation in American and the world. The *Taller de Amereida* is also the instance where the school community discusses its joint ventures, those concerning the relationship between poetry and trades, the construction of the *Ciudad Abierta*, the built projects and their theoretical fundamentals, the *Travesías*, and the creative and poetic milieu of the school in general. Thus, the *Taller de Amereida* is the instance where the school community reflects and organises actions around its major creative endeavour, displaying the collective body of work undertaken by several generations in *Ciudad Abierta* and during the *Travesías*. This body of work, conceived and materialised in light of a poetic vision of the continent, is cast forward to conceive a new university model and construct a possible Latin American reality.

The *Taller de Amereida* brings the entire school community together, manifesting its collective body and establishing an instance of dialogue around the school's creative venture in common. This dimension of commonality was explicitly developed by Alberto Cruz during the closing moment of *Taller de Amereida* over the years, reflecting on what he called "us" (*nosotros*). To close every weekly gathering of the *Taller de Amereida*, Alberto Cruz developed a line of reflection on the "us." In these closures, Cruz brought together the school's present moment, the individual pathways of each student and professor, the works in progress, the practice of observation, and the poets' words. In this convergence of the multiple elements occupying the school's present moment, Cruz invited each participant of the *Taller de Amereida* to the constant exercise of pouring the collective into the individual and vice versa. These reflections on "us" extended throughout the semester, concatenating and relating what was said from one class to the next. For Cruz, the teaching of "us" as the closure of the *Taller de Amereida* was a "*Ronda* that gives hospitality."⁵⁰⁴ Thus, the *Taller de Amereida* is also crossed by the dimension of the *Ronda*, in the exercise of giving space to the other and crossing individual pathways to construct what is in common. This act of hospitality at the closing of the *Taller de Amereida* makes it an instance of active construction of the school as a collective body and engaging in actions that it is capable of undertaking.

⁵⁰⁴ Alberto Cruz, *Cuaderno Recapitulación 2 Melancolía*. Notebook. 2008, Serie Escritos Continuos, Subserie Cuadernos Empastados C.E. – 3. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: *La Ronda que da hospitalidad, que es enseñanza del 'nosotros' en el Taller de América cual final de clases*.



FIG. 3.16 *Taller de Amereida. Ciudad Abierta*, 2010. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

3.3.2 The originals of America

In 1984 the PUCV School of Architecture and Design turned around its study plan by implementing a new curriculum. This shift was proposed by Godofredo Iommi to open a realm of knowledge from where the school could unfold its position under an axis that he called “the originals of America.” This proposal responded to the idea that the construction of knowledge in the west relies on sources far removed from the American continent. Thus, to cement and construct a genuine teaching method within the school, it was necessary to be in contact with pieces of work considered originals. Accordingly, the idea of the originals of America related to the pursuit of a primal source of thought, that is, not copies or interpretations.

Initially, Godofredo Iommi proposed three originals that would nurture the position and the creative endeavours of the school from a poetical, mathematical, and philosophical teaching perspective. For this, Iommi proposed the study of original works that could respectively display each of these fields: for poetry, it was *Amereida*; for mathematics, it was the study of twenty algorithms in what was called the Music of Mathematics, and for philosophy, it was the Dialogues of Plato. Alberto Cruz described

these originals as “acts of starting from the origin” and added that these “open and found itineraries within the adventures of the creative pulse.”⁵⁰⁵ With the introduction of these three originals, the school members sought to establish an interlocution between their respective languages and architecture. These encounters between architectural, mathematical, philosophical, and poetic language would produce openings that fertilised unexpected pathways in the school members’ thoughts and work.

The originals of America were also an attempt to consolidate certain relationships between the architectural thought of the school members with other fields of thought whose dialogues had initiated years before. Indeed, the fields of thought developed in the originals of America –poetry, mathematics, and philosophy– present a correlation with some of the study seminars organised by the members of the UCV Institute of Architecture from their connection and friendship with other intellectuals. These encounters of the group’s architectural thought with other disciplines consolidated with the founding of various research institutes under the wing of the PUCV School of Architecture and Design in the late 1960s and early 1970s. Thus, the originals of America already had a series of precedents when Iommi proposed them to articulate the school’s curriculum in the 1980s.

Along with the originals of poetry, mathematics, and philosophy, in the context of study seminars of the founding professors at Cerro Castillo, another field of thought emerged within the group named “Sanctity of the Work.” This term encompasses a sphere of spiritual reflection, which crosses the notions of work and creation in their divine sense. Although the “Santidad de la Obra,” as it was known in Spanish is not consistently named as one of the initial three originals, Cruz usually refers to it as a fourth one and indicates that Iommi presented it from a translation of Psalm 104, which praises the works created by God.⁵⁰⁶ Spiritual life and theological studies were deeply present among some of the members of the UCV Institute of Architecture. Indeed, as with the other fields of thought of the three originals of America, the UCV Institute of Architecture also organised a theology seminar every Saturday for 14 years, under the responsibility of the scripturalist, Beltrán Villegas.⁵⁰⁷ The professors’ interest in theological studies bore fruit within the university with the foundation of the PUCV Institute of Theology under the eaves of the UCV School of Architecture.

⁵⁰⁵ Alberto Cruz, *Cuadernos*. Notebook. 2005, Serie Escritos Continuos, Subserie Cuadernos Empastados C.E. – 7. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: [...] *actos de partir del origen [...] abren y fundan itinerarios dentro de la peripecia del pulso creativo.*

⁵⁰⁶ Alberto Cruz, *Cuadernos*. Notebook. 2005, Serie Escritos Continuos, Subserie Cuadernos Empastados C.E. – 7. Archivo Fundación Alberto Cruz Covarrubias.

⁵⁰⁷ Cruz, “IV sesión de la Comisión,” 13.

According to Cruz, the school members received the originals of America from the poet, Godofredo Iommi, as tasks and they had to establish an itinerary for these.⁵⁰⁸ Thus, the poet raised the originals of America as a departure point, whose purpose or possible developments were unknown to the architects. The original of poetry already had years of development within the group in the poetics of *Ameraida*. The presence of poetry in the school was palpable in texts and constructed works that were already part of the school's foundational thought. The *Ciudad Abierta* and the *Travesías* are the concrete manifestations of this itinerary between poetry and architecture. As Cruz pointed out, "the itinerary of poetry has certainly come a long way," while the other originals were still in their infancy.⁵⁰⁹ Iommi had worked consistently and in depth to deploy poetic thinking within the school in a series of masterclasses at the *Taller de América*. Furthermore, as seen in the previous section, the *Taller de América* gave rise to the original of poetry within the school curriculum. In this instance, Iommi reviewed poetic references from the ancient world to modernity and discussed the poetics of *Ameraida* widely and deeply.

The second original of America introduced to the school was linked to mathematical language. The study of mathematics in the PUCV School of Architecture and Design was not new and already had clear precedents. The presence of mathematical thought within the school had its first presence through the symbolic logic course carried out by Alberto Vial in the 1950s.⁵¹⁰ Later, in the mid-1960s, other mathematicians began to meet at the school, including the mathematician, Elemer Nemesszeghy.⁵¹¹ Professor Fabio Cruz comments that Godofredo Iommi reconditioned a room within the PUCV School of Architecture and Design to provide a space to the group of mathematicians, which they called the "house of mathematics."⁵¹² Installed in the offices of the school, this group of mathematicians began to work together with the members of the school, developing courses and bringing mathematical language to the foreground to open up new dimensions to architecture.

⁵⁰⁸ Alberto Cruz, *Cuadernos*. Notebook. 2005, Serie Escritos Continuos, Subserie Cuadernos Empastados C.E. – 7. Archivo Fundación Alberto Cruz Covarrubias.

⁵⁰⁹ Alberto Cruz, *Cuadernos*. Notebook. 2005, Serie Escritos Continuos, Subserie Cuadernos Empastados C.E. – 7. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: *El itinerario de la poesía ciertamente ha recorrido un buen trecho del camino*.

⁵¹⁰ Alberto Vial was an engineer and mathematician, brother of the architect and founding professor José Vial.

⁵¹¹ Miguel Eyquem, "Entrega del Grado de Doctor Honoris Causa al Arquitecto Miguel Eyquem A.," Pontificia Universidad Católica de Valparaíso, accessed July 4, 2018, <https://www.ead.pucv.cl/2009/doctor-honoris-causa-miguel-eyquem/>

⁵¹² Cruz, "IV sesión de la Comisión," 18. My translation; original: *Casa de matemáticas*.

For example, among the many activities, Nemesszeghy organised a Boolean algebra course, which included the architects' participation.⁵¹³ The gathering of the group of mathematicians led to the founding of the UCV Institute of Mathematics years later in 1969 as part of the promotion of research units during the university reform movement initiated within the PUCV School of Architecture and Design.

Between 1978 and 1983, the professors introduced mathematical language into the school through the study of twenty algorithms. The mathematician, Godofredo Iommi Amunátegui, presented these twenty algorithms in classes and annotated material.⁵¹⁴ According to Alberto Cruz, the classes and material were “specifically conceived and carried out by a mathematician with a sense of reflection, who in a certain way required the student to learn them by heart, almost like a poem [...]”⁵¹⁵ The notes of these classes were collected by the architect and professor, Isabel Margarita Reyes, and later published in a series of booklets used for the study of mathematics within the school. Some of the algorithms studied include the Lagrange algorithm, the partition algorithm, the Minkowski algorithm, Weyl's algorithm, Newton's & C, and the Boolean algorithm.

Just as the *Taller de América* accommodated the original of poetry in the school curriculum, the professors proposed a course called music of mathematics to accommodate mathematical language. According to the mathematician, Arturo Mena, “the importance of mathematics grew in the curriculum until one semester when every morning was dedicated to its cultivation in all the school courses. As a result, the professors built a pneumatic classroom to accommodate the entire school during the music of mathematics lecture. That was the start of what Alberto Cruz and Godofredo Iommi [father] called the music of mathematics.”⁵¹⁶

⁵¹³ Miguel Eyquem, “Entrega del Grado de Doctor Honoris Causa al Arquitecto Miguel Eyquem A.,” Pontificia Universidad Católica de Valparaíso, accessed July 4, 2018, <https://www.ead.pucv.cl/2009/doctor-honoris-causa-miguel-eyquem/>

⁵¹⁴ Godofredo Iommi Amunátegui is the son of Godofredo Iommi Marini and Ximena Amunátegui.

⁵¹⁵ Alberto Cruz, *Música de las Matemáticas* (Viña del Mar: Ediciones e[ad], 2002), 61. My translation; original: *Y que se estudia en base a textos especialmente concebidos y realizados por un matemático con un sentido de reflexión que de cierta manera venía a pedir que el alumno los aprendiera de memoria, casi a la manera de un poema y que los llamo 'Algoritmo'.*

⁵¹⁶ Arturo Mena, foreword to *&c El Triángulo de Pascal cual Arma de Visibilidad para Acceder al &c de Newton*, by Isabel Margarita Reyes (Valparaíso: Ediciones universitarias de Valparaíso, 2014), 7. My translation; original: *[...] la importancia de las Matemáticas en el currículo creció hasta que en una época todas las mañanas de uno de los semestres se dedicaba a su cultivo, en todos los cursos de la Escuela. A raíz de la música de las matemáticas se construye el aula neumática, para dar cabida al total de la Escuela. Entonces comenzó lo que Alberto Cruz y Godofredo padre llamaron la Música de las Matemáticas.*

For years, the mathematicians held the music of mathematics class as a seminar open to the entire school. The subject of study presented by the mathematicians was thereby available to open up new creative dimensions within the school's collective artistic ventures and at the interior of the *Talleres*.

Since the implementation of mathematics in the school curriculum, mathematical thinking has been present in the formulation of various architecture projects. According to Alberto Cruz, "the music of mathematics throws one on top of oneself, the architect onto architecture, the doctor onto medicine. [...] Throwing one on top of oneself should be understood here as being impelled to something."⁵¹⁷ The relationship between mathematics and architecture had a notable presence in the theoretical foundation and formal relationships of the projects carried out by the school members, particularly in those built during the first *Travesías*. This relationship is not a coincidence since the professors incorporated both the *Travesías* and the music of mathematics into the school curriculum in 1984. In the *Travesía* projects, the inclusion of mathematical algorithms is visible in the configuration of drawings and figures developed to conceive of the formal development of the projects, which involved mathematical sequences studied during the music of mathematics course.

The dialogues with mathematicians extended into the 2000s, when the mathematician, Arturo Mena, was responsible for the music of mathematics. In addition to holding masterclasses for the entire school, mathematicians and architects held weekly meetings in the schoolhouse. Some of the participants in this dialogue were the architects, Alberto Cruz and Isabel Margarita Reyes, and the mathematicians, Arturo Mena, Luisa Aburto, and Roberto Johnson. Alberto Cruz called the dialogue between architects and mathematicians the "*Ronda in predella*."⁵¹⁸ The participants of this *Ronda* developed a school-specific mathematics study plan, which focused on the construction of number systems.

Finally, the third original of America was related to philosophical thought. The relationship of the group of architects with philosophy had a first fundamental precedent in the figure of the philosopher, Ernesto Grassi. The meeting took place in 1952 when Grassi visited Chile for a conference to celebrate the fifth centenary of Leonardo Da Vinci:

⁵¹⁷ Alberto Cruz, foreword to *El Triángulo de Pascal cual Arma de Visibilidad para Acceder al &c de Newton*, by Isabel Margarita Reyes (Valparaíso: Ediciones universitarias de Valparaíso, 2014), 15. My translation; original: *La Música de las Matemáticas lo lanza a uno sobre sí mismo. Al arquitecto sobre la arquitectura, al medico sobre la medicina. [...] Lanzar sobre si mismodebe ser entendido aquí como ser impelido a algo.*

⁵¹⁸ Cruz, *Música*, 84. My translation; original: [...] *ronda en predella.*



FIG. 3.17 Pneumatic classroom built at the School for Music of Mathematics. Viña del Mar, 1984. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

We became friends, and for five years, we followed the seminars on Plato's dialogues, which he came to give every week. These seminars were essential for this university and the School of Philosophy. This encounter marked us. We have continued reading Plato and his metaphysical projection on the world. ⁵¹⁹

The seminars on Plato's dialogues were a central reference for the school and are a recurring text in its Talleres. Apart from Grassi, the group of architects developed strong ties with an extended group of philosophers. Some of them were professors at the university's Institute of Philosophy, such as Rafael Gandolfo and Jorge Eduardo Rivera. On an international level, the group of architects was close to the philosopher, François Fédier, who participated in the first Travesía of Amereida and many Phalènes in Europe. Fédier held multiple seminars for the group of architects, translated texts, and had a close relationship with Ciudad Abierta. The presence of philosophy reveals different thought and language fields during the years that the group shaped the school curriculum, some of its central artistic ventures, and the articulation of teaching within the Talleres. In relation to this articulation, Alberto Cruz indicates that the school outlined "a teaching that is taught in the Taller of architecture and of design, in a direct relationship with poetry, which shows mathematics as an original, together with the Platonic dialogues." ⁵²⁰ The meeting of languages within the school makes it possible to expand the field of architectural discipline to reach other fields of thought and their intersections, which is characteristic of the Ronda.

⁵¹⁹ Miguel Eyquem, "Entrega del Grado de Doctor Honoris Causa al Arquitecto Miguel Eyquem A.," Pontificia Universidad Católica de Valparaíso, accessed May 10, 2018, <https://www.ead.pucv.cl/2009/doctor-honoris-causa-miguel-eyquem/> My translation; original: *Nos hicimos amigos y durante 5 años seguimos los seminarios sobre los diálogos de Platón, que venía a dictar cada semana. Estos seminarios fueron muy importantes para esta Universidad y para la Escuela de Filosofía. Este encuentro nos deja marcados. Hemos seguido leyendo Platón y su proyección metafísica sobre el mundo. Y, a través de amigos filósofos como François Fédier, discípulo de Beaufret y de Heidegger, llevamos una relación permanente; Fédier ha venido regularmente y nos ha hecho seminarios especialmente escogidos, sobre el Arte.*

⁵²⁰ Cruz, *Música*, 61. My translation; original: *[...] una enseñanza que se imparte en Taller Arquitectónico y de diseños, en una directa relación con la poesía, que muestra a las matemáticas como un original, junto a ella misma y a los dialogos platónicos.*

3.3.3 The Travesías

In 1984, the PUCV School of Architecture and Design incorporated annual *Travesías* in its curriculum, which are poetic journeys across the American continent. Since then, every spring, the school's professors and students depart on *Travesías* as a creative venture of the entire school. All the *Talleres* take on an itinerant format that spreads across the continent in a collective action of displacement. The collective dimension of this creative endeavour is one of its first characteristics: "the *Travesía* is a format that is carried out by many, not just by one. [...] We call this format among many, which is required for *Amereida*, the building of a quorum."⁵²¹ The *Travesía* is a collective undertaking of each *Taller* and a collective undertaking of the entire school.

The *Travesía* is not a research or study trip. It does not respond to any social or political purpose, nor it is an action that seeks an end with a particular utility or a goal that might be attached to a measure of success. Conversely, the *Travesía* consists of a poetic action born from *Amereida*, whose only clear horizon is to depart to palpate the continent with the question of what it is to be Americans: "But what is a *Travesía*? An architectural *Travesía* is to go out to meet the expanse of the continent / we encounter / we enter that vastness where the horizon reigns, to reveal the expanse of the American inner sea."⁵²² Although the *Travesías* might include academic experiences, its fundamental drive originates in a poetic experience.

The undertaking of a *Travesía* requires extensive organisation. The collective endeavour of the journey involves groups of between 20 to 200 people travelling for weeks, carrying out acts, camping, and building projects. The members of the school called this organisational task the "calculation of the *Travesía*," which "attempts to guarantee a preparation and subsequent implementation that excludes any unforeseen incident and aims to be a real poetic-architectural adventure."⁵²³

⁵²¹ Escuela de Arquitectura UCV, *amereida travesías 1984 a 1988* (Viña del Mar: Talleres de Investigaciones Gráficas de la Escuela de Arquitectura de la Universidad Católica de Valparaíso, 1991), 1/b. My translation; original: *La travesía es un modo que se realiza entre varios, no por uno solo. [...] A este modo entre varios, que se requiere para hacer Amereida, lo llamamos construcción de un Quorum.*

⁵²² Escuela de Arquitectura, *amereida travesías*, 1/b. My translation; original: *Ahora bien. Pero qué es una travesía? Una travesía arquitectónica es salir a encontrarse con la extensión del continente / nos encontramos / nos adentramos en aquella vastedad donde impera el horizonte, a develar la extensión del mar interior americano.*

⁵²³ Escuela de Arquitectura, *amereida travesías*, 7. My translation; original: *Hemos llamado 'Cálculo de la Travesía', a su organización [...] El cálculo de la Travesía intenta garantizar que su preparación y posterior realización, excluya toda posibilidad de peripecia, para ser así una real aventura poética-arquitectónica.*

The calculation of the *Travesía* is a task that takes several weeks, in which the *Taller* focuses on thinking and developing the journey as a project:

Students carry out the calculation of the *Travesía* under the direction of the professors. They project a structure that is verified in the *Travesía*. It is, therefore, a planning of the work and at the same time a work of verification; it is a project and a work. As with any project, students are advised by specialists in each subject –builders, doctors, economists, dietitians, kinesiologists, physical educators, transporters.⁵²⁴

The *Talleres* carry out the *Travesías* with a Peripatetic method that involves calculating the journey and preparing multiple aspects to sustain life, work, and study in a state of itinerancy. The *Travesía* also implies staying in a place for several days to build a work of architecture, design, or art. For this reason, the *Travesía* as a collective creative endeavour requires tasks before, during, and after its execution. For this, the students in a *Taller* organise into groups that cover a particular aspect of the journey and carry out tasks integrated into the *Taller* as a subject of study that is developed as a project.

Aspects calculated before departure include the administration of money and documents necessary for the journey. This task considers, for example, handling personal and collective travel documentation to cross borders and generating expense tables for calculating budgets. Some of the most significant expenses of a *Travesía* to consider when calculating budgets are the costs of transportation, food, accommodation, tools, and construction materials. The administration group must also anticipate and ensure certain relevant aspects of the *Travesía*, such as contact with organisations, authorities, and suppliers of food and materials along the route or in a destination.

Another fundamental aspect to be organised by the students before departure is the route. The destination of the *Travesía* may respond to diverse factors. For example, related to study topics, the result of an invitation, commissioned by the poets, or even as an unknown location to determine during the journey. Whatever the case, the route requires a preparation that enables varying degrees of freedom or determination. The route is not only the choice of the most propitious and safest

⁵²⁴ Escuela de Arquitectura, *amereida travesías*, 7. My translation; original: *El cálculo de Travesía es realizado por alumnos bajo dirección de los profesores. Ellos proyectan una estructura que tiene su verificación en la Travesía. Es por consiguiente una programación del obrar y un obrar verificante; es un Proyecto y una Obra. Como en todo proyecto, los alumnos son asesorados por especialistas en cada tema – constructores, médicos, economistas, dietistas, quinesiólogos, educadores físicos, transportistas.*

paths but an actual proposal of how to cross the continent. Hence, the group of students gives the route a meaning and orientation that does not necessarily respond to economic or time aspects but rather to the experience of crossing the continental expanse in a particular way. For example, the route can follow a continental dimension such as a meridian, a parallel, or a geographical or climatic limit. The group dedicated to the route carries out studies and produces a series of maps on the continental axes and primary and secondary roads that trace the route of the *Travesía*. Route definitions can reach advanced stages which involve a detailed handling of variables such as kilometres travelled, necessary speeds, and fuel required per section, among many other aspects.

In addition to defining the route, the group of students also proposes a timetable, including a rhythm of study stops, events, visits, and time dedicated to constructing the project in the destination. Along with these aspects inherent to the temporality of the journey, the group in charge of the route also must investigate certain points in depth, such as places for the supply of food and fuel, accommodations and campsites, emergency services, customs, and their opening hours. Finally, the route group maintains a constant vigil on the road, attentive to political or climatic events that could hinder the progress of the *Travesía* by adjusting the trip daily and accompanying those in charge of transport in shifts at all times. The route and the rhythm of stops determine the *Travesía's* travel days.

A third fundamental aspect of the calculation prior to departure is the means of transport. The vessel employed to cross the continental expanse varies. Some variables considered are the distances to cover, the accessibility of the places, the speed at which the *Taller* wants to experience the travel, and the flexibility to stop or change course. Therefore, *Travesías* are carried out in different ways: on foot, bicycles, horses, buses, trains, aeroplanes, boats, or a combination of the above. The multiple dimensions calculated by this group include storage space, calculating loading and unloading times, and measuring passenger spaces. The group also analyses the capacities of the interior space of the vessel to adapt it to living conditions on the road that allow cooking, studying, and resting. Furthermore, the vessel itself can become a project. An example of this is the *Amereida* vessel; a boat equipped to receive a complete studio, making it possible to navigate the fjords of western Patagonia. Multiple *Talleres* participated for years in the design and construction of the *Amereida* vessel, which opened a field of study on nautical and maritime design within the school.



FIG. 3.18 *Amereida* Vessel. Puerto Montt, 2005. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

Other fundamental groups in the calculation of the *Travesía* have to do with sustaining life on the journey and the construction site. A first dimension involves food and cooking, and a group of students elaborates a daily menu plan considering the nutrition and energy requirements of the participants of the journey. The food group prepares an agenda with the design of daily foods for the day, such as breakfast, lunch, snacks, dinner, and food for special occasions such as celebrations and banquets. In this calculation, the group takes care of hydration and nutrition needs to sustain the body during travel and construction periods. In addition to the group in charge of food, another team oversees planning everything necessary to maintain the body in the *Travesía*. This group studies the demands on the participants' bodies in light of weather conditions, work demands, thinking of exercises to activate the body on long trips, and everything that has to do with health care, medicine, and first aid. The group proposes clothing and special equipment according to climatic requirements, working conditions, travel, and rest.



FIG. 3.19 *Travesía* bus to San Pedro de Atacama. Chile, 1985. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 3.20 *Travesía* bicycles to La Serena. Chile, 1988. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

After the *pre-Travesía* calculation, the school's *Talleres* depart to different places across the continent. During the *Travesías*, students and professors experience continental magnitude, sensing and measuring the expanse with their bodies. The journey is an action to get to know South America, not as an intellectual experience based on a reasoned understanding of the continent but as an opportunity to have a sensory experience of the expanse.⁵²⁵ The school members transmit this comprehension of the journey with the idea that one departs to cross South America to let the continental expanse cross the self. In these terms, the *Travesía* is a dual passage through the continent and the being. Thus, each *Travesía* sets out to travel to America to inhabit it while crossing it, while asking what it means to be American. Ultimately, the *Travesía* is first and foremost an opening to a possible Latin American reality.

Together with crossing the continent, the *Travesía* also proposes to interact with the expanse through a gift. This proposal comes from listening to the poem *Amereida*, which sings of the emergence of America in a state of trance and gratuitousness. To construct this relation of gratuitousness, the school members design the possibility to build an ephemeral work of architecture, design, or art to be donated to the land and its people.

Together with this going / going out / entering the pure expanse of the continent / a type of action that we call undertaking / through architecture we raise a work / we call this work of architecture primordial / because it is an inhabitable space in itself yet still distant from other architectural realities such as use and permanence.⁵²⁶

The construction of a work of *Travesía* involves settling for several days in a place. Accordingly, the *Travesía* shifts from its Peripatetic method to remain in a place for several days, which involves setting up camp and a construction site to sustain life for one or two weeks while conceiving of and constructing a work. The *Travesía* settles in the place, articulating a space that combines life in the camp, work in the construction site, and study in the classroom. The *Travesía* gives rise to that experience of the PUCV School of Architecture and Design of bringing together life, work, and study:

⁵²⁵ See note 41 in Chapter II concerning the notion of *pathein*.

⁵²⁶ Escuela de Arquitectura, *amereida travesías*, 1/b. My translation; original: *Pero junto a este ir / salir / adentrarse en la extensión pura del continente / que un orden de acción que llamamos acometer / por la arquitectura levantamos obra / esta obra de arquitectura la llamamos primordial / pues es espacio habitable en si mismo aún distante de otras realidades arquitectónicas como son el uso y la permanencia.*

In the Renaissance, the apprentices of artistic trades worked in Bottegas. They learned by working with the master, living together, carrying out all the chores of life inside the Bottega. For some time, the school provided this way of teaching the trade, in which life, work and study were assumed in totality without dichotomies and separations. This way of teaching is assumed today in the *Travesía*, in which it is not possible to make separations. Everything is done, so there are no minor labours, studying, working on the construction site, cooking, sweeping, they are part of the endeavour. [...]. To build this unity in *Travesía*, we have a classroom. A classroom in the manner of our rooms, those white spaces waiting for the 'here and now' of every moment: it is a classroom, a dining room, a kitchen, an exhibition space, a workshop, a place of celebration. It is also a place of protection from rain and storms.⁵²⁷

The *Talleres* develop multiple projects to articulate different areas involved in organising the sleeping spaces, tents, kitchen, dining rooms, bathrooms, and communal spaces. Setting up the construction site requires the articulation of working areas around the construction site, such as areas for material storage, tool distribution, study spaces, rest areas, and hydration and food spaces. The tasks involved in installing the construction site and campsite also open a field of action and study for architects and designers to design multiple objects. Tables, chairs, lamps, tents, and multiple other objects “make it possible to do and live in the journey. One starts and arrives with these, because objects accompany the body and have no unique place.”⁵²⁸ The objects and the spatial organisation of life and work enable the *Travesía* to remain onsite. There are groups of students commissioned to calculate and implement everything necessary to make this a reality.

⁵²⁷ Escuela de Arquitectura, *amereida travesías*, 6/a. My translation; original: *En el Renacimiento los aprendices de oficio artísticos, trabajaban en Bottegas. Allí aprendían trabajando con el maestro, vivían juntos y todos los quehaceres de la vida se realizaban al interior de la bottega. Durante algún tiempo la Escuela se dió ese modo de enseñanza del oficio. En que la vida, el trabajo y el estudio, eran asumidos en una totalidad sin dicotomías y sin separaciones. Esto es asumido hoy en la Travesía, no es posible hacer separaciones. Todo hay que realizarlo, así no hay labores menores, estudiar, trabajar en la obra, cocinar, barrer, son parte de la empresa. El inventario toca a la construcción de esta totalidad. Los objetos nos acompañan durante todo el tiempo de Travesía, desde su preparación, viaje, construcción de la obra, retorno y guardado. Para construir esta unidad de Travesía, llevamos un Aula. Aula a la manera de nuestras salas, del espacio blanco esperando su 'allí y ahora' de cada momento: es sala de clases, comedor, cocina, lugar de exposición, taller de trabajo, lugar de celebración. Es también lugar de protección de lluvias y temporales.*

⁵²⁸ Escuela de Arquitectura, *amereida travesías*, 6/a. My translation; original: *ellos son los que posibilitan el hacer y habitar en travesía. Con ellos se parte y se llega, pues los objetos acompañan al cuerpo y no tienen lugar único.*



FIG. 3.21 Tables, benches, and shade cover designed for the desert during the *Travesía* to Caldera. Chile, 1986. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 3.22 Units for inhabiting the highlands of Los Andes accommodating studying, construction and daily life during the *Travesía* to the Salar de Coipasa. Chile-Bolivia, 1987. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

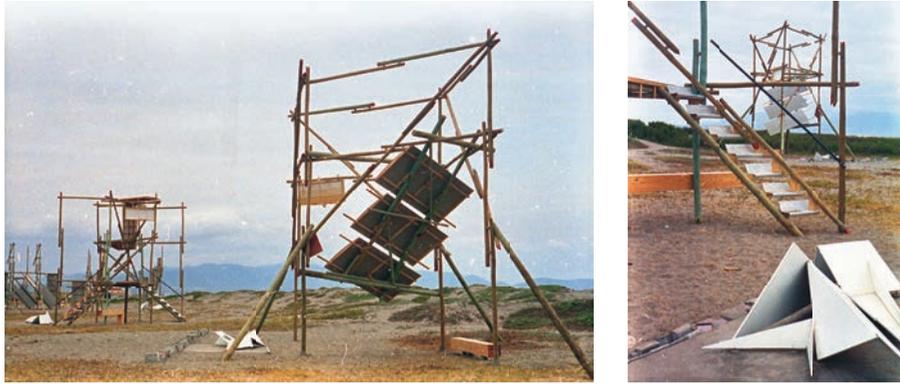


FIG. 3.23 Work constructed during the *Travesía* to La Serena, Chile, 1988. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

The students and professors conceptualise and materialise the *Travesía*'s projects in a few days, with the materials and resources at hand. The works of the *Travesía* can have a substantial degree of predetermination before the departure. In contrast, others can be an uncharted aspect of the journey at the time of the departure that only starts to emerge when the *Travesía* reaches its destination. Works with a certain degree of predetermination can have pre-dimensioned materials before departure. These projects might even involve prefabricated details, elements, or modules that are connected once in the place. All these dimensions must be measured and transported during the trip under the responsibility of groups of students.

As for the implementation required by a work raised in a *Travesía*, it is about going, crossing the expanse, stopping, erecting the work, and returning. It is, then, a work with time, in the time or 'tempo' of the trip and the stop. A work raised, so to speak, in one fell swoop. Therefore, it requires prefabrication. Prefabrication does not only apply to elements or pieces assembled in a construction site, but also in a broader sense, as the operational rules of the site. It is about what is the pre-determined in advance. Now, all *Travesía* is a 'pre' that reaches its 'now' in situ. In situ is to engage in the place—what is undetermined in advance.⁵²⁹

⁵²⁹ Escuela de Arquitectura, *amereida travesías*, 1/d. My translation; original: *En cuanto a la ejecución que pide una obra levantada en Travesía. Se trata de ir, atravesar la extensión, detenerse, erigir la obra y volver. Es, entonces, una obra con tiempo. En el tiempo o 'tempo' del viaje y de la detención. Una obra levantada, por así decir, de un golpe. Requiere, por lo tanto, de una prefabricación. La prefabricación no solo en cuanto elementos o piezas que se montan en chantier sino también, en un sentido más amplio, en cuanto lo reglado de la faena. Se trata de lo pre-determinado de antemano. Ahora bien, toda Travesía es un 'pre'. Que alcanza su 'ahora' in situ. In situ es encontrarse con el lugar. Lo no determinado de antemano.*

Many *Travesía* works arise upon arriving to the place and indicating its possible destination or “*Ha-Lugar*” with the celebration of a poetic act. The participants conceive of these works in situ, without any significant previous determinations.⁵³⁰ As a result, the *Travesía* projects are carried out in “their ‘tempo’ of contemplation and action,” meaning that the building operation takes place together with the meditation about the project’s process of becoming.⁵³¹ It is a simultaneous design and construction process that somehow dispenses a projective mind and tackles the project from its materialisation without using representation tools, but just presenting the materials and space in real-scale. The ongoing development of each participants’ creative discourse shaped by the permanent practice of architectural observation continually feeds back into this process.

Indeed, each student and professor documents the experience of the *Travesía* with drawings and writings in a personal travel log. The register of the journey goes beyond the simple documentation of the facts and itinerary. It seeks to open a field of contemplation, observing and experiencing the continental magnitudes and ways of inhabiting the territory. These personal observations concatenate in elaborating a creative discourse that serves as the theoretical foundation of any intervention carried out during the journey. While conceiving of and constructing the work of the *Travesía*, the participants establish relationships between the continental spatial magnitudes observed in the journey and the ways of inhabiting the place. These relationships serve as creative keys that articulate the project design decisions in the spur of the moment, either contributing to the discussion or directly incarnating a constructed fragment.

Alberto Cruz referred to the *Travesía* projects as “opening works,” as they arise from the attempt of shaping the *Ha-Lugar* proclaimed during the poetic act.⁵³² Hence, the works of the *Travesía* “give shape to the place” and make it possible to “inhabit it with destiny.”⁵³³ This mode of revealing, building, and inhabiting the South American continent that each *Travesía* makes palpable is displayed in a plaque and proclaimed during a final celebration. The participants organise this instance to donate the project to the place and its peoples.

⁵³⁰ See the introduction and Chapter II.

⁵³¹ CONICYT application form, *A propósito de las Travesías* (1986), 3. Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile. My translation; original: [...] *en su ‘tempo’ de contemplación y de acción.*

⁵³² *A propósito de las Travesías*, 3. My translation; original: [...] *obras de abertura.*

⁵³³ *A propósito de las Travesías*, 1. My translation; original: [...] *que dan forma a aquello que es el lugar [...] abren la posibilidad de habitarlo con destino.*



FIG. 3.24 The logistics involved in the *Travesía* to Llancahué Island, which included the transfer of material in boats, construction of workshops, and construction of the *Travesía* work. Chile, 2003. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

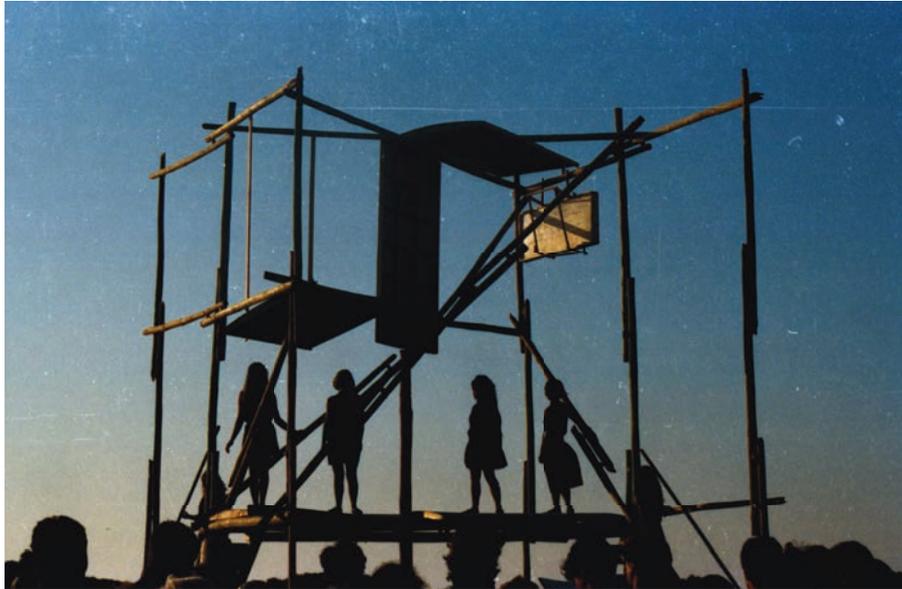


FIG. 3.25 Poetic Act to proclaim the *Travesía*. La Serena, 1988. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 3.26 Poetic Act during the *Travesía* to Purmamarca. Argentina, 2007. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

In this instance, known as the proclamation of the *Travesía*, the group “presents the foundation of the project, how it was undertaken, and the peripeteia of the journey.”⁵³⁴ Over the past 35 years, more than 200 *Travesías* from the School of Valparaíso have crossed the continent, opening a “constellation of places” proclaimed from the poetic vision of *Amereida*.⁵³⁵ The works of the *Travesía* articulate a larger field, “because we think that an architect moves forward in an uninterrupted continuity of works that make up the work. Thus as they move from one to the next, something is transported and something is left behind.”⁵³⁶ From this collective and transgenerational experience, a new figure of South America begins to emerge, consisting of the multiple routes and *Ha-Lugares* that re-draw the continent’s map from the proclamations of *Amereida*, manifesting the actual space of a possible Latin American reality founded in gratuitousness.

3.3.4 The acts

The community of the PUCV School of Architecture and Design articulates the year with the undertaking of acts. Hence, the curricular calendar is not the only structure organising the activities of the school but also an agenda of acts. Fabio Cruz refers to this way of understanding the school through acts as the construction of “a certain air, a certain spirit through presence. It is not a matter of subjects and courses; you cannot pigeonhole it. It is about the way of thinking in architecture and the context.”⁵³⁷ Some acts are part of a tradition, and they consistently take place every year on specific occasions, while others take place on extraordinary occasions. This section displays some families of the many different acts carried out by the PUCV School of Architecture and Design. It is possible to distinguish three families of acts carried out by the PUCV School of Architecture and Design, specifically the poetic acts, the study acts, and the celebration acts. Considering that the previous chapters have tacitly displayed many of the poetic and study acts, this section goes into more detail on the celebration acts.

⁵³⁴ A propósito de las *Travesías*, 5. My translation; original: *En ellas se expone el fundamento, el modo de encarnar la obra, la peripecia del viaje.*

⁵³⁵ A propósito de las *Travesías*, 3. My translation; original: [...] *constelación de lugares.*

⁵³⁶ Escuela de Arquitectura, *amereida Travesías*. My translation; original: [...] *porque pensamos que un arquitecto va en una continuidad ininterrumpida de obras que conforman la obra. Así de una a la otra algo transporta y vacía.*

⁵³⁷ Cruz, “IV sesión de la Comisión,” 13. My translation; original: [...] *un cierto aire, un cierto espíritu por la presencia. No es un asunto de asignaturas, es imposible que tú lo puedas encasillar, se trata del modo de pensar en Arquitectura y el contexto.*

The poetic acts are all those linked to the presence of the poetic word. The designer, Sylvia Arriagada, distinguishes different forms of poetic acts carried out by the school members. Arriagada names the poetic declamations, the poetic recital, the odes, the opening acts, and the *Phalènes*.⁵³⁸ Previous chapters examined some of these poetic acts in greater depth, such as the *Phalène* and the odes. Of the different poetic acts identified by Arriagada, some can be distinguished based on game structures. Although these acts have a calculation, their development is uncertain and openly indeterminate. On the other hand, there are also poetic acts with scenic nature, which require specific conditions, preparation of scenarios, costumes, spatial interventions, scripts, and an essay period. Finally, the *Travesía* is also included in this family of acts, as the school's larger poetic act. The *Travesía*, as seen in the previous section and chapter II, has the sense of a great *Phalène*, sharing characteristics with other proposals from Iommi, initially called poetic experiences or poetic journeys.

A second family of acts corresponds to those linked to study. Although the previous section already provided a perspective on the fundamental acts of study, such as the act of exams and the *Ronda* of exams, it is possible to mention some complementary instances. A first relevant group of acts of study corresponds to various instances linked to the originals presented in the previous section. These acts include the entire school, and some are the encounters of music of mathematics or the collective readings of Plato's dialogues. Other acts of study carried out inside the *Talleres* relate to moments in which the individual assignments achieve a potential to come together in a collective body. For example, the *Talleres* organise days consisting of installing the spatial courses in the school or the city, drawing them collectively. Other instances involve drawing days in special formats in specific parts of the city. These acts of study open the occasion to a constructed instance where what has been done by each participant is presented, building something beyond the individual to make a shared dimension of the *Taller* appear.

Another family of acts corresponds to those linked to celebration. These acts arise from the will to shape and build the moments and instances of celebration so that they acquire a singularity and manifest in the sphere of the extraordinary. According to the architect, Rodrigo Pérez de Arce, "a common event, an inauguration of the academic year, can then be turned into play and ritual."⁵³⁹

⁵³⁸ Sylvia Arriagada, "Amereida: Heredad creativa en el oficiar del Diseño en Travesías" (PhD dissertation, Pontificia Universidad Católica do Rio de Janeiro, 2017), 69.

⁵³⁹ Rodrigo Pérez de Arce, "Valparaíso Ludens," *Lotus international* 124. (2005): 18-31.



FIG. 3.27 Act of Reception for first-year students. Viña del Mar, 2009. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

The school presents various instances aimed at constructing the celebration, such as those related to the arrival or departure of students. At the beginning of the year, the school's professors prepare an act of reception for the first-year students. The event often involves crossing the city to arrive at a specific place where a game is carried out. The outcome of this game remains present throughout the semester as a creative resource for the school members. Likewise, the outcome constitutes a starting point for the assignments of the *Talleres*:

The first day or week after a new student arrives, the entire faculty and first-year students walk out of the school in the direction of a chosen location. After the walk, the poets perform a poetic act in the place, followed by an act of celebration with a toast. The occasion gives way for the first assignment for the students, which might involve collecting the experience of the walk across the city. The purpose behind this act is that each student is received intimately as a new member of the school.⁵⁴⁰

⁵⁴⁰ Chicano, "El Acto de la Observación," 69. My translation; original: *El primer día o la primera semana desde que un nuevo alumno ingresa a la escuela. Todo el cuerpo de profesores y todos los alumnos de primer año salen de la escuela caminando en dirección a algún lugar elegido. En ese lugar después del recorrido, los poetas realizan un acto poético, se continuará con un acto de celebración del carácter de un brindis y se dará la primera tarea o una que implique recoger la experiencia del recorrido realizado. El sentido de este acto es que cada alumno sea recibido en la intimidad que le corresponde como nuevo miembro de la escuela.*



FIG. 3.28 Act of Reception for first-year students. *Ciudad Abierta*, 2003. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 3.29 Concert in the *Ciudad Abierta* amphitheatre for San Francisco day. *Ciudad Abierta*, 2006. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 3.30 The audience at a dance performance at the *Ciudad Abierta* theatre for San Francisco day. *Ciudad Abierta*, 2015. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 3.31 Staves built for San Francisco day. *Ciudad Abierta*, 2011. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

The reception is an act that emerges as the first encounter of those entering the school with the fundamental relationship between poetry and trades. Thus, poets, architects, and designers prepare the act to make the relationship between the poetic word and the trades palpable. Occasionally, this happens through a poetic game that collectively produces a large-scale drawing or constructs an ephemeral spatial intervention in the city. Similarly, as described in the previous section, the school's professors also organise a farewell ceremony for graduating students. In this instance, the relationship between poetry and trades is also present, this time in the form of a gift designed and manufactured by the school's professors. The school's *Taller de Investigaciones Gráficas* (Graphic Research Studio) designs and manufacture the gift, which usually consists of a paper element folded in a three-dimensional body containing a poem engraving as well as the handwritten name of all the graduating students. During the event, each graduating architect or designer participates in a game directed by the poets. During the game, the graduates deliver a word or drawing that marks the gift as a sign of the present moment. Other acts of celebration correspond to San Francisco Day and the *Torneos* (Tournaments). San Francisco Day corresponds to a celebration where the entire school community participates together with their friends and family. San Francisco is the school patron saint through his poetic link with *The Song of the Creatures*. On this occasion, the school community organises diverse activities throughout the day, including acts, stage performances of dance and music, games, food, and drinks.

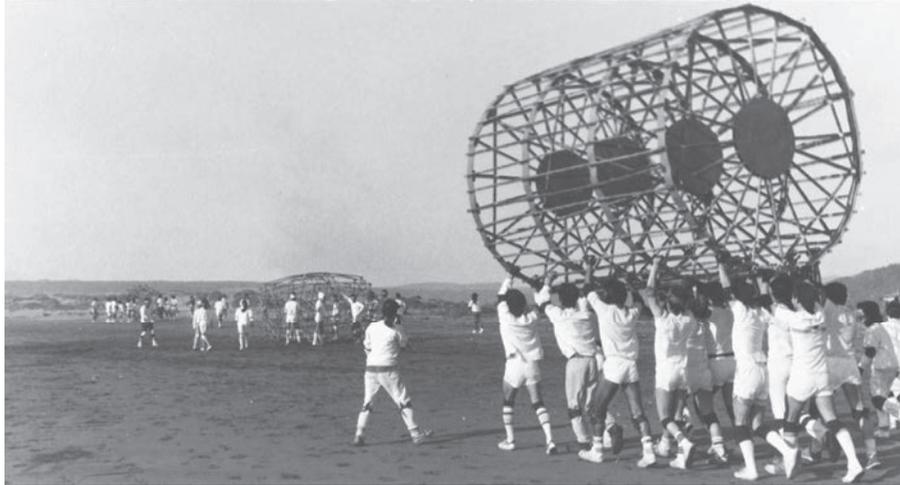


FIG. 3.32 *Torneo Edros vs Oides. Ciudad Abierta, 1979.* Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

The *Torneos* consist of festive hands-on activities performed by the school community since 1974. The *Torneos* were organised by the architect and professor, Manuel Casanueva, as a proposal that emerged from his theoretic-factual revision of the notion of the game in modernity.⁵⁴¹ Casanueva formulates the *Torneos* by sustaining a “critique of contemporary sports that, although amusing and even passionate, become conventional. We lose sight of the origin of their invention.”⁵⁴² With the proposal of the *Torneos*, Casanueva proposes the invention of unconventional festive actions to rethink the game. The *Torneos* proposal as a critical revision of the game in modernity formalises “an observation on the festive action that makes up the trilogy: body-space-game and its configurations.”⁵⁴³ Over the years, the *Talleres* used this trilogy to develop multiple *Torneos*, which involve the participation of the school as a whole. Rodrigo Pérez de Arce describes the spectrum of *Torneos*, distinguishing some of its characteristics:

⁵⁴¹ Manuel Casanueva, *Libro de Torneos* (Valparaíso: Ediciones Universitarias de Valparaíso, 2009), 25-28.

⁵⁴² Manuel Casanueva, *El torneo Curso de Cultura del Cuerpo Escuela de Arquitectura Universidad Católica de Valparaíso* (Viña del Mar: Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, 1980) My translation; original: *Esta fiesta que en la Escuela llamamos Torneo surge de permanecer en la crítica al deporte contemporáneo que aunque divierte e incluso apasiona, se nos vuelve convencional. Perdemos de vista el origen de su invención.*

⁵⁴³ Manuel Casanueva, Lucas Molina and Ricardo Lang, “5 Torneos Curso de la cultura del cuerpo,” *Revista CA*, No. 48 (1987): 58-61. My translation; original: *[...] su fundamento se apoya en una observación que recae en la acción lúdica configuradora de la trílogía: cuerpo-espacio-juego y sus configuraciones.*

Every playful-competitive act investigates the player-field relationship of game-instrument. Some invert the relationship of instrument and field, and thus the player becomes the former and the ball the latter. Others probe the harmonic values of a choreography that maintains a competitive aspect. In others, finally, the mask or maze appears. But in all of them, a plastic or formal interest is manifested, as well as an interest in the physical behaviour of the materials and their relationship with specific gestures and actions. Balance, the dynamism of the pitch, impact, resistance, flexibility, trajectory, and elasticity constitute related fields of investigation.⁵⁴⁴

The *Torneos* involve the invention of diverse elements that construct the relationship between the body, an object, and space. This requirement of the *Torneos* reveals a transversal dimension to the celebration acts, which is that acts need to be constructed. Reflecting on the various acts carried out by the school, Fabio Cruz indicates that these “implied in some way, I would say, an order, a coating, a spatial game.”⁵⁴⁵ The coating that Cruz alludes to is what gives shape to the act, from the pure arrangement of the bodies in space to the construction of clothing, objects, and spatial interventions that accommodate the instance and gives it a specific form. The different acts represent a possibility of construction for the school community, opening a field of study and action for architects and designers. Pérez de Arce comments on this work implicit in the acts of the school and the production of this coating:

Play and celebration are similar. On these occasions the works are often adorned in accordance with the idea of festivity as celebration of fullness but also of excess. Objects, colours and visual, tactile, auditory, or olfactory stimuli throng these spaces, charging them with physicality for the entire duration of an event, something which requires the work of architects and designers.⁵⁴⁶

⁵⁴⁴ Pérez de Arce, “Valparaíso Ludens,” 18–31.

⁵⁴⁵ Cruz, “IV sesión de la Comisión,” 14. My translation; original: *Actos de diferentes tipos, que implicaban de alguna forma, diría yo, un ordenamiento, un revestimiento, un juego espacial.*

⁵⁴⁶ Pérez de Arce, “Valparaíso Ludens,” 18–31.



FIG. 3.33 *Torneo Labyrinth and Bounce. Ciudad Abierta, 1986.* Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 3.34 *Torneo Luodo. Ciudad Abierta, 1984.* Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 3.35 *Torneo Aerodynamic Mantle. Ciudad Abierta, 1992.* Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

The presence of industrial and graphic design has a crucial role in the acts of Celebration carried out by the PUCV School of Architecture and Design. The design *Talleres* shape many of these instances conducting their studies and actions on these topics, making the acts their subject of study. This dedication is, for example, the case of the *Talleres* directed by the designer, Ricardo Lang, on design and celebration. The creative field opened by Lang and his profound study and production of ephemeral objects for the acts of celebration has marked various generations of designers. Pérez de Arce focuses on this field of design and celebration, worked by Lang identifying projects that “have explored the potential of certain objects associated with the celebration of the feast –the gastronomic dimension of celebration– that are capable of slightly transforming the place. In these cases the project studied the care and protection of food, the concept of package, surprise and gift, ornamental display, and associated gestures.”⁵⁴⁷ Lang’s projects have opened a realm of design that shapes the festive moment’s appearance and disappearance.

Lang’s design *Talleres* have developed a fundamental dimension of the celebration acts, which relates to their temporality and duration. Often, the construction that each act requires is ephemeral, as it only seeks the fulfilment of that instance. An act’s duration can range from an ephemeral toast to a day of concerts or even extend for weeks as an exhibition. For all these acts, the designers develop the objects and spatiality from the duration. In this temporal calculation, the school has a long-standing tradition linked to paper as a primary and favourite material. Regardless of their short duration, every act demands long and rigorous preparation. This demand means that work is not measured by the act’s duration but by the fullness of its undertaking.

The celebration acts and specifically the *Torneos* have opened a fertile field to explore this intimate relationship between work and play. Regarding this, Casanueva indicates that “the labour in setting up the festivities shows that work and leisure are not antonyms; although the celebration is a distraction from the specific terrestrial task, it demands work of its own.”⁵⁴⁸ Casanueva’s proposal of the *Torneos* aims to bring together the spirits of doing, thinking, and playing.

⁵⁴⁷ Pérez de Arce, “Valparaíso Ludens,” 18-31.

⁵⁴⁸ Manuel Casanueva, “Trances del Ocio: La Fiesta y el Juego,” *Revista Universitaria de la Pontificia Universidad Católica*, No.39 (1993): 36-39. My translation; original: *La laboriosidad en el montaje de las fiestas demuestra que trabajo y ocio no son antónimos; si bien la fiesta es una distracción de la tarea terrestre específica, ella exige de suyo trabajo.*

Casanueva affirms that “beyond Huizinga’s thesis, does not the festivity as the Supreme Act converge and unify the analytical homo faber, homo sapiens, and homo ludens?”⁵⁴⁹ By supporting the simultaneity of play and do, the school members link the formative experience with work within the framework of the celebration and festive action, making play an essential component. Rodrigo Pérez de Arce comments on this articulation of working and playing linked to celebration:

Celebration, play, work, and leisure seem to be intertwined in the ideas of Valparaíso in the same way as the notion of gratuitousness and meaning is interwoven with that of utility, and the collective or common with the individual: it seems that these considerations provide the keys to understanding the works of Ritoque and the preponderance of its spaces for public use.⁵⁵⁰

For Casanueva, the possibility of developing instances where the celebration is a vehicle that brings together play and work opens up a new way of understanding the school. Casanueva places the proposal of the *Torneos* in a direct relationship to precedents such as the Bauhaus, in which he recognises that: “the present century has its departure with the brilliance of the festivity at the Bauhaus. ‘The game will be a party –the party will be work– the work will be a game.’ It is the foundation of the modern idea of the school that will influence the teaching of architecture and trades in the world.”⁵⁵¹ For Casanueva, the presence of the celebration, the game, the party as dimensions that give space to work and study will be a way of comprehending university linked to creative leisure and therefore to the idea of *Skholè*.

Perhaps one of the clearest examples of the interrelation of different types of acts and their ability to articulate the school as *Skholè* occurs every week on Wednesdays when the entire school goes to *Ciudad Abierta*. The morning begins on the dune, where the poets perform a poetic act to receive the students. These poetic acts have a choreographic component. The school members’ bodies are organised on the dune like a canvas, arranged in figures while listening to the words of the poets.

⁵⁴⁹ Casanueva, “Trances,” 36-39. My translation; original: *Más allá de la tesis de Huizinga, la fiesta como Acto Supremo, ¿no hace converger y unifica a los analíticos homo faber, homo sapiens, y homo ludens?*

⁵⁵⁰ Pérez de Arce, “Valparaíso Ludens,” 18-31.

⁵⁵¹ Casanueva, “Trances,” 36-39. My translation; original: *El presente siglo tiene su partida con el fulgor de la Fiesta en la Bauhaus. ‘El juego será fiesta –la fiesta será trabajo– el trabajo será juego’. Es la fundación de la idea moderna de la Escuela que influirá en la enseñanza de la Arquitectura y los oficios en el mundo.*



FIG. 3.36 Poetic Act to receive the students in the dunes. *Ciudad Abierta*, 2010. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

After the welcoming poetic act of the poets, the students participate in a course called *Cultura del Cuerpo* (culture of the body), in which they play sports, and it is linked to some fundamental aspects of the *Torneos*. With respect to this course, Rodrigo Pérez de Arce indicates that “the academic syllabus of the school comprises a subject area devoted to the Culture of the Body which embodies certain potentialities of play, probably in a conventional manner, in a program of studies that usually favors the cultivation of the mind and body.”⁵⁵² To renew energies and rest the body after sports, on some occasions, the industrial design *Talleres* prepare a toast at noon. The designers construct elements that shape a moment where the school members can share a drink and a snack that helps reanimate the body and prepare it for the *Taller de Amereida*.

The poets organising the *Taller de Amereida* state that this is also an act. This instance involves the preparation of the place, construction of movable blackboards, tents to protect from the sun or mist, and the arrangement of these elements in different places of *Ciudad Abierta* every week. The designer, Arturo Chicano, gives an account of this sequence of acts articulating on Wednesday morning:

⁵⁵² Pérez de Arce, “Valparaíso Ludens,” 18–31.



FIG. 3.37 Wednesday lunch at *Sala de Música*. *Ciudad Abierta*, 2008. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

The activities of the *Taller de Amereida*, a permanent seminar at the school in which it built its foundation and present. The course of *Cultura del Cuerpo*, created to give rise to exercise and sports as well as expressions of the school's body through the games and collective *Torneos* that it carries out. The act of reception of the poets in the grounds of the *Ciudad Abierta* brings together all the students and all the professors at the school every Wednesday of every year.⁵⁵³

All these acts occur in the morning and go on past noon, when the students return to Valparaíso, moving on to the next step of the act: the communal lunch. The school's professors organise this lunch in the *Sala de Música*, receiving the team of professors, the *Ciudad Abierta* inhabitants, family, friends, and guests at the table. Every week one of the professors is responsible for preparing everything and designing a menu for everyone else. During lunch, the drifting table talk leads to conversations that meander through interlacing aspects of life, work, and study.

⁵⁵³ Chicano, "El Acto de la Observación," 70. My translation; original: *Las actividades de Taller de Amereida, seminario permanente de la e[ad] en el que se construye el fundamento y presente de la escuela, La asignatura de Cultura del Cuerpo, asignatura creada para dar lugar al ejercicio y el deporte así como a las expresiones del cuerpo de la escuela a través de los juegos y torneos colectivos que esta realiza. Y del Acto de recepción de los poetas en los terrenos de la ciudad abierta. Reúne a todos los alumnos y todos los profesores de la escuela, todos los miércoles de todos los años.*

The lunch is also an opportunity to present the guests, learn about who they are and what they do. After lunch, the afternoon is available for the *Ronda*, gathering those who carry the pulse of an ongoing project.

Wednesdays constitute long days where the various acts nourish the school's collective life and build something in common. Alberto Cruz comments that “the university thus becomes a work environment. What has been the experience in this work environment? First and foremost, collective life. We have a date at the school: Wednesdays. The important things are on Wednesdays, and on Wednesdays, things become important.”⁵⁵⁴ In addition to Wednesday, the schoolyear is marked by the permanent celebration of acts that feed its collective life. The acts accommodate the school members' communal life, happening throughout the year as extraordinary moments that burst into everyday life, establishing a rhythm where the school collectivity becomes visible. Indeed, according to the poet, Jaime Reyes, the performance of these acts opens the possibility of building community:

The mask gives way only to the voice; it is an opportunity for the word to push through the thicket, in the pretence or desire to develop a collective body that finds something in common or community. In the end, the celebration of these acts, in which the poetic voice plays a fundamental role, aims at two things. These acts celebrate poetry itself as the foundation of the human condition, without ulterior motives or later goals. However, they also praise the possibility of building a community or people.⁵⁵⁵

⁵⁵⁴ Alberto Cruz, “Improvisación del Señor Alberto Cruz,” (presented at the Primera Conferencia de Facultades Latinoamericanas de Arquitectura, Universidad Católica de Chile, Santiago, 12 November 1959), https://wiki.ead.pucv.cl/Improvisación_del_Señor_Alberto_Cruz. My translation; original: *La Universidad así deviene un ámbito de trabajo. ¿Y cuál ha sido la experiencia en este ámbito de trabajo? Antes que nada; vida colectiva. Hemos llegado a tener una fecha en la Escuela: los miércoles. Las cosas importantes son los miércoles y los miércoles devienen cosas importantes.*

⁵⁵⁵ Jaime Reyes, “Metáforas poéticas para la construcción de los oficios. La voz del poeta Godofredo Iommi M. en la Escuela de Arquitectura y Diseño de Valparaíso y en la Ciudad Abierta.” (PhD dissertation, Pontificia Universidad Católica do Rio de Janeiro, 2017), 182. My translation; original: *La máscara da curso a solo la voz; es una oportunidad para que la palabra consiga atravesar la espesura, en la pretensión o anhelo de configurar un cuerpo colectivo que funda lo en común o comunidad. Al final, la celebración de estos actos, en los que la voz poética juega un rol fundamental, pretende dos cosas. Estos actos celebran el hecho de la poesía misma como fundamento de la condición humana, sin segundas intenciones ni objetivos posteriores, pero también elogian la posibilidad de construir una comunidad o pueblo.*

Through the acts, the school members can develop a significant part of their formative experience together with activities unique to communal life and collective working practices. Alberto Cruz indicates that “this is how the work rhythm [of the school] is marked by many activities and common acts in which all the students and professors participate, and which take place throughout the year. [...] It can be said that the school takes care to create an environment that gives all its activities a unitary character of true celebration.”⁵⁵⁶ This collective life around the celebration of acts that bring together the formative experience with dimensions of work in a festive spirit in a single instance unfolds a way of understanding the school as a time where the celebration gives rhythm to life, work, and study.

⁵⁵⁶ Alberto Cruz, *Tradición de la escuela*. Sheets of paper. Serie Correspondencia y otros, Subserie Documentos Escuela de Arquitectura 3.58. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: *Es así como el ritmo de trabajo [de la escuela] está jalonado por un gran número de actividades y Actos Comunes en que participa la totalidad de los alumnos y profesores, y que se desenvuelven a lo largo del año. [...] se puede afirmar que la Escuela cuida de conformar un ámbito que le confiera a todas sus actividades un carácter unitario y de verdadera celebración.*

3.4 Coda: practices and spaces of formation

3.4.1 Architectural observation

All the architects formed at the PUCV School of Architecture and Design observe. Architectural observation consists of a profoundly creative practice that aims to disclose an order in the relationships between inhabited space and the human acts of life. Thus, the matter or scope of architectural observation corresponds to the acts of human life and the qualities of the spaces where these unfold. Observing takes place in the encounter of the surrounding environment and the observer's peculiar and unique gaze. Accordingly, the practice of observation relies on the idea that architectural knowledge can be encountered and produced from the direct encounter with the space and life of the city. As explained by Alberto Cruz, "architects are those that from life, from living, from intimacy, know how to read, know how to build the face that space has. Moreover, because they understand and see space, they come to understand life, and because they understand life, they increasingly see space more deeply."⁵⁵⁷ Consequently, to observe, students go to the encounter of life that is neither in the classroom nor in theoretical references, but in the city.

This position concerning architectural knowledge marks the way of studying at the PUCV School of Architecture and Design, which requires leaving the classroom to walk through the city. A particular topic of study, place, or question that the observer might be pursuing can predetermine the route of these walks. Nevertheless, most of the time, the walking route is not defined and develops from the action of observing, which opens a track or line of inquiry that signals the route across the city. Observation allows the emergence of accidents or unexpected events that might catch our attention and reveal new perspectives. This element of surprise is usual in the observation walks, where turning a corner provokes the moment of wonder-interest. One observation leads to another, and the observer gets carried away by the experience of the city based on what his observations start to reveal.

⁵⁵⁷ Cruz, "Improvisación," My translation; original: *Los arquitectos son aquellos que de la vida, del vivir, de la intimidad, saben leer, saben construir el rostro que tiene en el espacio. Y porque comprenden y ven el espacio llegan a comprender más la vida y porque comprenden más de la vida ven cada vez más profundamente el espacio.*

The question or topic that is being observed moves the observer through the city like a compass. In this wandering, the observer experiences urban life to get to know the city from its intimate interiors to its open public spaces. The architect, Mary Anne Steane, proposes that the “Valparaíso approach to documenting the city certainly borrows something from the *flâneur*, where interpretation through wandering, sketching, and writing builds on the idea that one must get lost –another ‘return to not knowing’– in order to find the city.”⁵⁵⁸ In the same line as Baudelaire’s and Benjamin’s figure of the *flâneur*, Steane sets forth other relations between the practice of observation and experiences such as the surrealists’ *errance* and situationists’ *dérive*. A distinction between these experiences and the practice of observation is that the way to cross the city is an invention that must be thought every time, depending on the observed topic. Thus, the way of walking in the practice of observation is given or directed by way of seeing. Walking and seeing are then intrinsically related in architectural observation, and the invention of their relationship is what might allow us to see a peculiar new reality of the city.

Observation is a moment of creative contemplation. In the words of Miguel Eyquem, architectural observation “is very similar to scientific observation, which is an essentially creative act; an activity of meditation, of opening, of contemplation, in which a new world is being born, an unknown, a place to venture.”⁵⁵⁹ This contemplative character of observation makes it a moment of detention, a pause that allows the observer to remain in front of things and immerse into a sensorial experience of the place. As such, the observer engages with the environment using the body as a tool or sensorial instrument. Therefore, although sight acquires a central role in the practice of observation, it could be said that one observes with the body, inhabiting the space with all the senses.

Concerning architectural observation’s creative character, it refers to the observer’s capacity to establish a particular point of view from the experience of the place. In this sense, observation is neither a retreat nor imposition of reality but rather a creative encounter of our sensorial look with the environment. In the words of the architect Fabio Cruz, “observation is that activity of the spirit (and the body)

⁵⁵⁸ Mary Anne Steane, foreword to *La observación: el urbanismo desde el acto de habitar* by David Jolly (Valparaíso: Ediciones Universitarias de Valparaíso, 2015), 24.

⁵⁵⁹ Miguel Eyquem, “Entrega del Grado de Doctor Honoris Causa al Arquitecto Miguel Eyquem A.,” Pontificia Universidad Católica de Valparaíso, accessed May 10, 2018, <https://www.ead.pucv.cl/2009/doctor-honoris-causa-miguel-eyquem/> My translation; original: *es muy semejante a la observación que realizan los científicos, es decir, un acto esencialmente creativo; una actividad de meditación, de abertura, de contemplación, en ella está naciendo un nuevo mundo, un desconocido, donde aventurarse.*

that enables us to enter a new, unprecedented vision of reality over and over."⁵⁶⁰ That opening to a new perception of reality makes architectural observation a profoundly creative action, and thus, "it is not a procedure, a method, that necessarily leads to success."⁵⁶¹ Moreover, architectural observation is not something immediate; it requires the observer to stay in what is seen and assert something about the observed. Hence, architectural observation is a practice based on insistence, not on inspiration. This insistence means that one observation is possible through many, and even more so, that the practice of observation –rather than a sporadic event– aspires to become a construction in our character.

Drawing and writing guide the instance of creative contemplation of the place experienced during architectural observation. These creative actions have the capacity of ciphering the experience of the place into an intelligible space, pouring the experience into the stroke of the pencil. The designer and professor of the school, Alejandro Garretón, points out that "a space becomes legible from an experience with pen and paper."⁵⁶² Drawing is an action that makes it possible to focus with a scrutinising eye on the observed during an extended moment, where one can revolve and linger in it. In this moment of attention, the hand starts to draw what the eye sees. Accordingly, the drawing of observation is not a fictional, figurative, or symbolic drawing; but a drawing of what is in front of the observer. For this reason, the gaze of observation is one shared between the drawn line and the attentive look at the observed. Thus, the observer's eyes do not stay on the paper for a long time. The eyes alternate quickly between the pencil strokes and the observed as if to sustain a necessary connection by not losing sight of either of them. Fernando Pérez Oyarzun describes this way of drawing by the members of the Valparaíso School:

[...] including lines of discontinuous continuity, built by the aggregation of small segments due to a series of successive movements of the hand, as if the line were to appear deliberately doubtful: a kind of careful and deliberate draft.⁵⁶³

⁵⁶⁰ Fabio Cruz, "Sobre la observación," Wiki Casiopea, 1993, https://wiki.ead.pucv.cl/Sobre_la_Observación. My translation; original: *Observar sería entonces esa actividad del espíritu (y del cuerpo) que nos permite acceder, una y otra vez, a una nueva, inédita, visión de la realidad.*

⁵⁶¹ Cruz, "Sobre la observación," My translation; original: [...] *no es un procedimiento, un método, que conduzca necesariamente al éxito.*

⁵⁶² Alejandro Garretón, Message to the author, July 17, 2018. My translation; original: *Un espacio se torna legible por una experiencia con el dibujo, la tinta y el papel.*

⁵⁶³ Fernando Pérez Oyarzún, "Guillermo Jullian: Valparaíso y los años formativos," *Massilia 2007*, Guillermo Jullian de la Fuente (2007): 54. My translation; original: [...] *incluyendo trazos de continuidad discontinua, construido por la agregación de pequeños segmentos, resultado de una serie de movimientos sucesivos de la mano, como si se quisiera hacer aparecer la línea deliberadamente dubitativa: una suerte de cuidado e intencionado borrador.*

about the realm of human acts and events happening in urban life. The writings in architectural observations are not a description, a report of facts, or a mere gathering of data; nor do they refer to emotions, metaphors, or a figure of speech. Instead, the writings aim to grasp what is being disclosed by drawing or cyphering in words a particular perspective on the relationship between the acts of life and space, aiming to communicate the order of inhabited space.

The final decantation and, in some way, the culmination of the observation process is to name the act. This term refers to a specific way of inhabiting space disclosed by the many observations. When a cluster of multiple observations about a topic or question reaches a density, the words tend to develop into a set of affirmations trying to discern the act. In its formulation, the act gathers a clue about the unique order or relation between life and space revealed by observation. That particularity, expressed as a spatial virtue in the name of the act, seeks to elevate dwelling to the category of celebration by spatially eulogising the acts of life. Hence, the conception of the project from the act is not about problem-solving or a reasoned solution of an architectural brief. Conceiving architecture from the act is about the possibility to spatially celebrate human acts of life, opening a destination for the work of architecture. Accordingly, the name of the act conveys the information that guides the spatial proposal of the project, signalling a spatial virtue that incites the form.

At the PUCV School of Architecture and Design, the notion of form refers to the three-dimensional abstract expression of the spatial virtue embodied in the act. Hence, once formulated the act, the creative leap consists of taking the word to a spatial reality, or to give shape to a void from the singularities indicated in the name. Alberto Cruz refers to the step from the act to the form stating that “the act begets by reason of establishing singularities. These singularities of abstract space are the form.”⁵⁶⁴ In a cryptic but precise way, the architect and professor, Manuel Casanueva, explained the step of the incarnation of the act into the form by indicating that “the act is the form, and the form is the act.”⁵⁶⁵ With this sentence, Casanueva transmitted the correspondence between word and void, but not a recipe of how to achieve it. The incarnation of the act or its spatial name into a formal spatial proposal takes place as a creative leap that involves a work of abstraction.

⁵⁶⁴ Alberto Cruz, *Martin Heidegger “El Arte y el Espacio”*. Sheets of paper. 1972. Serie Correspondencia y otros, Subserie Ciudad Abierta 4.5. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: *El acto engendra en razón de establecer singularidades. Estas singularidades del espacio abstracto son la forma.*

⁵⁶⁵ Manuel Casanueva, Message to the author, 2006. My translation; original: *el acto es la forma y la forma es el acto.*



FIG. 3.39 A student presenting observations made during the semester. Viña del Mar, 1958. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

3.4.2 The spatial course

The students carry out the project's formal exploration by elaborating spatial courses (*cursos del espacio*), consisting of three-dimensional exercises in abstract space. The spatial course is employed to think and work with the hands directly modelling space. The presence of three-dimensional abstract exercises as a central design tool at the PUCV School of Architecture and Design finds its precedent in the pure composition course formulated by Alberto Cruz at PUCCh during the 1940s, reviewed at the beginning of this chapter. Hence, the spatial course arrived through Alberto Cruz and was established as a significant step in the pedagogical approach shaped within the PUCV School of Architecture and Design. Today, the name "spatial course" is used to refer, not to a course, but to the actual exercise in three-dimensional abstract space developed as a creative tool during the passage from the act to the first formal proposal of the project in the *Talleres*. Thus, just like architectural observation was established as a practice in common for the whole school, the spatial course was integrated as a constant phase or secondary pathway in every *Taller*.

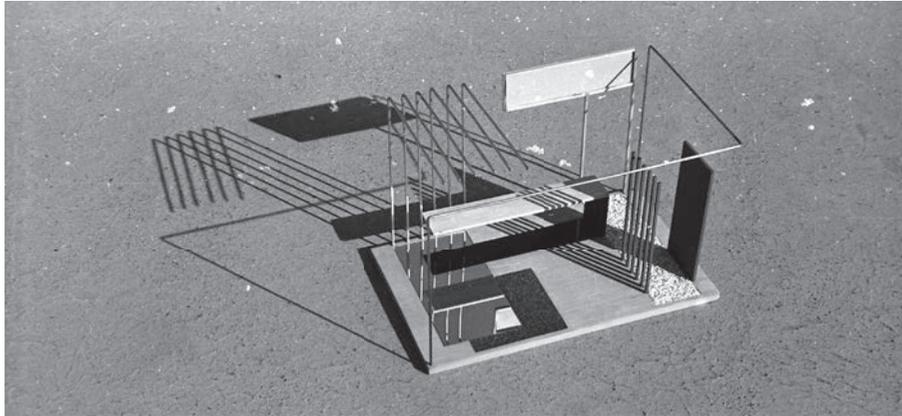


FIG. 3.40 A Spatial Course. Viña del Mar, 1952. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

Although the spatial course is present as a regular part of the design process in the *Talleres* at the PUCV School of Architecture and Design, this tool involves its constant reinvention according to each *Taller's* particularities as it is first and foremost an exploratory field. Accordingly, this creative tool is an open exercise that defines its characteristics such as materiality, measurements, and rules of composition depending on the matter of study and requirements of each design studio. Perhaps one of the most critical format variations has to do with the scale of these exercises:

We said to ourselves: 'Maybe the works are just done for the day of the exam.' When you do something just for the exam day, you don't dedicate yourself to them entirely. So we decided to undertake works that lasted beyond the day of the exam. However, since we live in such an ample space, in the spatial course the works that we undertake to study space were transformed from small and placeless into enormous works in fixed places. This was the only way they could they be seen. Before this, the sky, the sea, and the city ate them up, and you could not see them.⁵⁶⁶

⁵⁶⁶ Cruz, "Improvisación," My translation; original: *Entonces nosotros nos dijimos: 'Quizás sea que los trabajos se hacen sólo para el día del examen'. Cuando uno hace una cosa sólo para el día del examen, trata las cosas como no jugándose íntegramente con ellas. Entonces decidimos hacer trabajos con duración más allá del día del examen. Pero como vivimos en un espacio tan grande, los trabajos que nosotros hacemos para estudiar el espacio, de pequeños, de sin lugar, se fueron transformando en el Curso del Espacio en enormes, y hechos en lugares fijos, no en cualquier parte, sino que propiamente en lugares, y grandes, enormes, sólo así se podían ver; antes el cielo y el mar y la ciudad se los comían y no se los podía ver.*



FIG. 3.41 Spatial Courses of greater magnitudes and related to the place. Viña del Mar, 1955. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

While the spatial course is in constant revision, certain elements are always present in its formulation. First, every spatial course has a “field,” which Cruz defined as “a predetermined space, not an infinite space nor a space that determines the work itself as is the case with sculpture.”⁵⁶⁷ Second, a spatial course’s abstract exercise involves giving shape to a void within the spatial field provided. Hence, the form is modelled like the borders of a void. It is essential to distinguish that the fundamental substance in the notion of form and thus in the spatial courses’ manufacture and composition is the void and not the material mass. A way to approach the spatial course exercise and the emergence of the form is to focus on finding the limits that shape a particular void. As the void is always the spatial course’s central substance, and because the void reveals through light, the most used material for the spatial courses is white paper. Although the spatial course varies according to each studio, in its purest and most common format is a white paper cube.

⁵⁶⁷ Alberto Cruz and Alberto Piwonka, “Curso de composición pura,” *Revista arquitectura y construcción*, No.16 (1949): 20. My translation; original: *La composición se desarrollará en un espacio predeterminado, o sea, no en un espacio infinito ni en un espacio que determine el trabajo en sí, como sucede en la escultura.*



FIG. 3.42 Spatial courses. Viña del Mar, 1975. Source: Archivo Histórico José Vial Armstrong e[ad] PUCV.

From the initial stable and neutral spatial field, the students shape the void in a procedure that can share some guidelines with the rest of the *Taller*, such as the dimensions of the spatial field, a certain percentage of void and mass, a specific number of plastic impressions, or other agreed aspects. What is unique and unrepeatably is the form of the void conceived by each student determined from the spatial name of the act. Fabio Cruz referred to this phase of the creative process that explores the incarnation of the name of the act in space as the “dispute of the form.”⁵⁶⁸ The term “dispute” refers to the fact that the modelling of the void is not a single action in the spatial courses but consists of repetitions. Therefore, in general, the spatial courses are thought to be constructed in a brief amount of time to produce several versions and develop spatial criteria during the process. The spatial course is an iterative process of continuous adjustment between the name of the act and its form in space. In this iteration, the words acquire shape in space by constantly adjusting the void. Likewise, the words composing the name of the act can adjust in response to the emerging space.

Once a void that incarnates the act’s spatial virtues with a certain maturity is achieved, the students integrate other architectural dimensions such as the place, the scale, the program, the structure, and the materials. The inclusion of these dimensions is approached in different ways by the various studios and professors of the school. For example, Professor Rodrigo Saavedra has formulated several exercises within his design studio around the integration of architectural dimensions into the abstract three-dimensional space of the spatial course. One of Saavedra’s

⁵⁶⁸ Cruz, “Sobre la observación,” My translation; original: *Disputa de la forma*.

terms is the “shim of the place” (*calce del lugar*), a model oriented to adjust the spatial course in the project site. In this exercise, the spatial qualities of the place must find a match or correlation with the spatial qualities of the abstract void proposed in the spatial course. In other words, Saavedra’s “shim of the place” is about orienting and scaling the spatial course according to the spatial coordinates of the place. Based on the encounter and orientation of the abstract void with the place, Saavedra employs a diagram that he calls “the organism” (*el organismo*). This spatial chromatic diagram aims to align the spatial intentions of the spatial course with the architectural program of the project. The spatial intentions of the architectural project can resonate with any relevant distinction of the programme.

Like Saavedra’s tools, there are other exercises in abstract space developed within the PUCV School of Architecture and Design. These alternative exercises appeared from the professors’ research and pedagogical practices around the field opened by the spatial course. Two particularly relevant examples integrated over the years into the pedagogical and design set of tools in common at the school are the “Radical Structure of Expanse” set forth by Fabio Cruz and the “Abstract Fields” (*Campos de Abstracción*) developed by Professor Manuel Casanueva.⁵⁶⁹ The “Radical Structure of Expanse” developed by Fabio Cruz is known as ERE for its Spanish acronym (*Estructura Radical de la Extension*). This exercise is employed to articulate the relationship between the project’s main architectural elements and its fundamental trait structuring the territory. The ERE is generally built on a sheet of white paper, in which the students construct a simple three-dimensional intervention with a few cuts and folds.

Despite the abstract exercise employed within the *Taller* or the tools used to integrate other architectural dimensions, this process aims to maintain the abstract void’s spatial radicality, that fundamental spatial trait of the project. The use of abstract spatial language allows students to open up to unprecedented events, to move away from the commonly accepted world. The spatial course is assembled in a process of knowledge supported through observation and aims to be an opportunity for invention from the intimate reading of the spatial qualities that report the experience of inhabiting. It is an act of invention –without formulas but with form– a possibility of rethinking what things are to assert an architectural work governed by its internal terms to produce an opening of the world.

⁵⁶⁹ Manuel Casanueva, *De los Campos de Abstracción y los Elementos para una Arquitectura Experimental* (Santiago: Facultad de Arquitectura y Diseño Universidad Finis Terrae, 2003)



FIG. 3.43 Spatial courses. Viña del Mar, 2014. Source: Photo by the author.

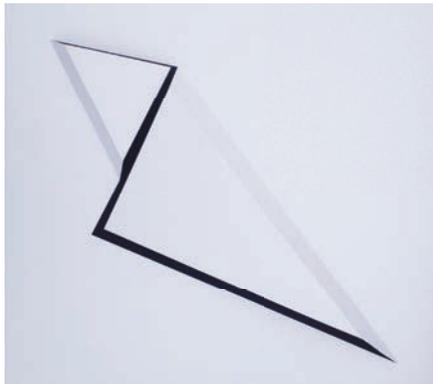


FIG. 3.44 ERE. Viña del Mar, 2014. Source: Photo by the author.

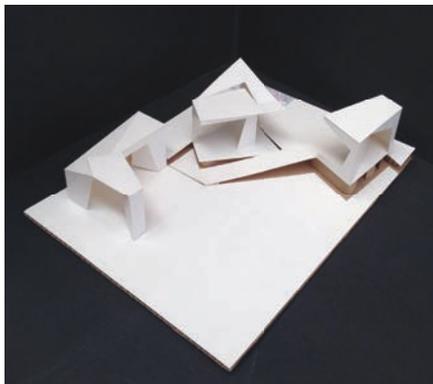


FIG. 3.45 Spatial proposals. Viña del Mar, 2014. Source: Photo by the author.



Members of the PUCV School of Architecture and Design, *Ciudad Abierta*, and architecture students of the University of Stuttgart building the Hospitality Pavilion during Documenta 14 in Kassel. 2017, Germany. Source: Archivo Histórico José Vial Armstrong.



FITNESS



Professor and architect Ivan Ivelic building the Hospitality Pavillion during Documenta 14 in Kassel. 2017, Germany.
Source: Archivo Histórico José Vial Armstrong.

4 A present in common

Chapter introduction

The following chapter focuses on the present situation of the PUCV School of Architecture and Design and *Ciudad Abierta* and analyses some of the current scopes and conceptualisations of the *Ronda*.⁵⁷⁰ The previous chapters articulated one of the central arguments of this dissertation, proposing that the notion of *Ronda* encompasses a field that expands beyond architectural work, conveying a broader reflection onto the collective realm that also reaches study and life. This expanded field that goes beyond the margins of the sphere of work is recognisable in the different nuances that the notion of *Ronda* acquires for the members of the school when interrelating these different collective spheres. This chapter argues that a central vein of the current conceptualisations of the *Ronda* is the school members' endeavour to articulate an exchange with others.

The chapter argues that one of the current conceptualisations of the *Ronda* relates to the international relationships that articulate the school's presence in global debates on architecture, arts, and education. This chapter proposes that today the notion of *Ronda* has acquired an expanded dimension linked to the relationships between the school members and various collaborators on an international scale to engage in actions related to academic, research, and creative ventures. The chapter displays this landscape of interactions by identifying a series of critical texts and events that the school members have examined to explore the possibilities of a wider *Ronda*.

⁵⁷⁰ Some passages of this chapter served as a base text to write the article *An endeavour of our second instant: building with others in the here and now*. This article is a contribution for an upcoming book edited by the PUCV School of Architecture and Design collecting the experience of the group at the documenta 14 exhibition.

The first section of this chapter, “Communities of interlocution: The widening of the *Ronda*,” examines how the members of the school and *Ciudad Abierta* began to conceptualise the notion of *Ronda* with a broader field of relationships that exceeded beyond their circle. The section reviews two texts that condense Alberto Cruz’s reflections regarding the exchange between school members and others, which opened up new areas of reflection on the *Ronda* by establishing international dialogues. The section examines the interlocution with others and the expansion of the *Ronda*, which appeared as renewed edges of the school’s collective sphere in the mid-1990s.

The second section of this chapter is entitled “Practices of interlocution: building the *Instante Segundo*.” This section focuses on a series of reflections made in 2002 for the 50th anniversary of the school (1952-2002). The section argues that the 50th anniversary of the school was a turning point and for its members, this meant the visualisation of a collective agenda for the next 50 years (2002-2052). This agenda orients the school community towards a venture in common: building relationships of exchange with others. As a result, this agenda leads the school members to develop new possible frameworks for their position in arts and education that may accommodate alternative approaches to university studies in a global context.

The section analyses the school’s agenda of exchange, focusing on how its members have explored the construction of projects as an interface for dialogue with others. Accordingly, this section distinguishes a series of architectural works built in *Ciudad Abierta* since 2002, which have concatenated to accommodate the relationship with others based on collaborative work experiences. Concerning these collaborations, the section distinguishes the introduction of concepts –such as *co-rondistas*– presented by Alberto Cruz, reflecting on the interlocution with others. The section displays one of the current axes along which the school community engages in research, academic, and creative collaborations with others: the conception and materialisation of the architectural work.

The third section of the chapter, “Places of interlocution: exhibitions and pavilions,” examines another way in which the school community has followed through on its agenda of exchange: exhibitions. This section reviews how the exhibitions and the construction of various pavilions and temporary spatial installations to house them have been consistently present throughout the school’s history to engage in dialogue with others. The chapter distinguishes the importance of the anniversary exhibitions held every ten years since the 1950s to open public debate. Furthermore, this section develops the argument that the members of the school and the *Ciudad Abierta* have developed another format of exhibitions to shape their international dialogues and collaborations. These overseas exhibitions and the

pavilions constructed as temporary spatial installations to house them have acquired significant relevance in the last decade, giving way to dialogue with others through workshops on an international scale.

The last section consists of the coda “Practices and spaces of interlocution.” This section displays experiences linked to the school’s agenda of interlocution and exchange that played a central role in this dissertation. These experiences consisted of international exhibitions and workshops that accommodated the exchange between the members of the PUCV School of Architecture and Design and *Ciudad Abierta* with other schools, collectives, and artists between 2013 and 2018. These activities include exhibitions and workshops in Lausanne, Brussels, Athens, Kassel, Berlin, and Barcelona. Likewise, these activities also include the Master graduation studio “Positions in Practice Valparaíso: Constructing the Commons” carried out in the 2017-2018 academic year in the TU Delft Chair of Methods and Analysis. These experiences were carried out as part of these research methods, articulating activities that included archive research, interviews, and participant observation. Since participating in these experiences was approached as a research action, this coda is different from the other sections and has the character of a methodological annexe that contains a brief dossier of images and description of each activity.

Finally, the chapter concludes by arguing about the central role that the members of the school and *Ciudad Abierta* assign to the interlocution with others as a contemporary experience of the *Ronda*, and from here they devise, construct, and approach their present. Likewise, the conclusions provide insight on why the school’s collaborative framework of study and creation with others around the act of building has found resonance in external academic and artistic contexts. In part, the closing section proposes that this resonance with the external context is strengthened due to a renewed interest in radical pedagogies and artistic practices within architectural education. The PUCV School of Architecture and Design and *Ciudad Abierta* appear today as an example of this.

4.1 Communities of interlocution: The widening of the Ronda

For the past two decades, the school and Ciudad Abierta have increasingly focused on interacting with their guests on an international scale. This growing interaction has gone hand in hand with a revision of the conceptualisation of the Ronda. Hence, the later reflections on the Ronda attend to the school's particular present, occupied in large part by building a relationship with others. Although the current understanding of the Ronda linked to the school community's exchange with others is recognisable with higher intensity in concrete actions carried out over the last decade, the truth is that this has already begun in the mid-1990s. This characteristic was not only recognised by the group but also by scholars who have followed the school's pathway, such as Fernando Pérez Oyarzún:

The intellectual influence of the Valparaíso School has grown significantly over the years so that today it represents one of the clearest poles of architectural thought in Latin America. Presently, with growing acceptance among professionals and academics for its work, the school is faced with broadening its theories to interact with a more complex reality.⁵⁷¹

Alberto Cruz consistently insisted on developing a position and reflection around the growing presence and interaction of the school in the international context, which he conceptualised around the notion of *Ronda* as a structuring axis. Cruz referred to this characteristic of the group's present as a "widening" in which the school's guests are now co-participants of the *Ronda*.⁵⁷² The first elements of this reflection on the *Ronda* and its different amplitudes regarding the relationship with others can be found in a text by Alberto Cruz from 1995 entitled "De las Relaciones entre Estudiosos" [On the Relations between Scholars]. In this writing, Cruz relates how the relationships between the members of the school and other architects, artists, and intellectuals were present at different stages of the conformation of the school's artistic and educational project.

⁵⁷¹ Fernando Pérez Oyarzún, "The Valparaíso School," *The Harvard Architectural Review*, Volume 9 (1993): 82-101.

⁵⁷² Alberto Cruz, *Instante Segundo 50 años Escuela de Arquitectura y Diseño Universidad Católica de Valparaíso*, (Viña del Mar: Ediciones Escuela de Arquitectura y Diseño PUCV, 2002), 73. My translation; original: *amplitud*.

Our journey in the study begins in 1952 with the formation of an Institute of Architecture. This place sought to focus on the study –both theoretical and practical– of the relationship between poetry and the artistic trades, starting with architecture. There were poets, architects, sculptors, and painters who led a life in common in the institute, developing a very close relationship. Indeed, the closest possible. It was a relationship that embodied all possible relationships. In fact, only in a second period, the current one, we began with relationships that are not so close nor so continuous.⁵⁷³

As Cruz indicates, in the first period, the group of founding professors of the UCV Institute of Architecture established a relationship marked by proximity as a natural product of their life in common.⁵⁷⁴ This life in common, as examined in the first chapter of this dissertation, took place in the houses of Cerro Castillo. From this foundational nucleus marked by the extreme proximity that a life together can offer, the group's field of relationships began to expand. In his writing from 1995, Cruz reviews and remembers the various encounters between the group of founding professors and people who were close to the school project. Two of the most relevant relationships involved the families at Cerro Castillo and the philosopher, François Fédier, and the artist and designer, Henri Tronquoy, who participated in the *Phalène* group in Paris, from the first *Travesía of Amereida*, and regularly visited the School in Valparaíso to teach seminars and workshops. During their visits to Valparaíso, both shared with the families of the professors at Cerro Castillo, accessing that proximity that characterised their relationship with the group.

Rather than focusing on exchanging perspectives, the relationship between the professors and their guests was focused on their direct participation ideating the group's position. Upon recounting these encounters, Cruz presents the idea of a widening of the *Ronda*, in what he distinguishes as the transition from a “contracted *Ronda*” to an “expanded *Ronda*.”⁵⁷⁵ For Cruz, the “contracted *Ronda*” takes place internally among the members of the school. On the other hand, the “expanded *Ronda*” incorporates others from outside the school.

⁵⁷³ Alberto Cruz, *De las Relaciones entre Estudiantes* (Viña del Mar: Escuela de Arquitectura UCV, 1995) My translation; original: *Nuestra marcha en el estudio comienza en el año 1952 con la formación de un Instituto de Arquitectura, que buscaba abocarse al estudio, al par teórico y práctico, de la relación entre la poesía y los oficios, los oficios artísticos, a partir del oficio de la arquitectura. En el Instituto habían poetas, arquitectos, escultores pintores, que llevaban una vida en común, de manera que se daba una relación muy próxima. A decir verdad, la más próxima posible. Tal relación fue la que encarnó claramente todas las posibles relaciones. Por eso, sólo, en un segundo período, el actual, comienzan relaciones no tan próximas, ni tan continuas.*

⁵⁷⁴ See Chapter I “A life in common” The houses of Cerro Castillo.

⁵⁷⁵ Cruz, “De las Relaciones.” My translation; original: *La Ronda que durante muchos años fue interna, contractada a nosotros, ahora, en los últimos años comienza a expandirse.*

Since that first day, back in 1952, there have been several of us who have studied, developed, and carried out together; we have called this the 'Ronda'. For many years, the *Ronda* was internal, limited to us; now, in recent years, it begins to expand. [...] Of course, it should be noted that thinking about the expansion of a *Ronda*, which in itself calls for life, work, and study (or better: long life, long work, and long study) is a utopia, something unattainable. Thus, an expanded *Ronda* –and we do not know how it will advance– will make the relationship between architecture and poetry a matter for everyone. Furthermore, as if an era could befall in which the poetic word would shine; not all nor any, but the word that sings the '*ha lugar*', that is precisely the utopia that leads us.⁵⁷⁶

As Cruz indicates in the previous fragment, in some way, the expansion of the *Ronda* is somehow unfeasible because for this to happen, it would require the meeting of life, work, and study. Indeed, since the group attributes the possibility to access a temporal experience of continuity to the sphere of life, anchoring or sustaining the other dimensions of study and work in the sphere of life also means the opportunity to experience them with another intensity or depth. This central aspect of the group's position, about uniting these spheres and conceiving a way to deploy them as a continuous experience together with life, is the core of the school's ethos and was present in the UCV Institute of Architecture and the houses of Cerro Castillo, in the *Bottegas*, in *Ciudad Abierta*, and the *Travesías* of the school.⁵⁷⁷

For this reason, the *Ronda* entails the temporality of life, and Cruz regards the possibility of proceeding with its expansion as utopian. Indeed, the university's current relationships of exchange are inevitably limited. Most of the times, those who participate do not live, work, or study together with the school members, experiencing these spheres simultaneously and continuously.

⁵⁷⁶ Cruz, "De las Relaciones." My translation; original: *Desde el primer día, allá en 1952, hemos sido varios y hemos estudiado, concebido y realizado en común; a este modo lo hemos llamado "Ronda". La Ronda durante muchos años fue interna, contractada a nosotros, ahora, en los últimos años comienza a expandirse. En razón y virtud de Amereida. Es por la Ronda, entonces, que se actúa en la revista Panamericana como se lo hizo. Y es por la Ronda que se actúa en los diferentes casos de las relaciones. Desde luego, cabe señalarse que pensar en la expansión de una ronda, que de suyo pide vida, trabajo y estudio; mejor larga vida, largo trabajo y largo estudio, es una utopía, algo irrealizable. Pues bien, una ronda, que no sabemos por cuales caminos podrá avanzar, pero que llegará a que la relación de la arquitectura con la poesía sea materia de todos, cual si se pudiera dar una suerte de Era en que refulgiera la palabra poética; no toda, ni cualquiera, sino la palabra que canta el "ha lugar", esa es exactamente la utopía que nos lleva.*

⁵⁷⁷ The construction of this temporality where the trade is received and exercised outside the academic frameworks is what Godofredo Iommi linked with an "Eros", advancing his idea of the erotic university.

In other words, the *Ronda* requires the construction of that particular time where the unity of life, work, and study is possible, which is absent in the current academic modalities of exchange. Cruz proposes that we think of a new way to expand the *Ronda*. Furthermore, Cruz deepened his reflection on the expansion of the *Ronda*, proposing possible elements to carry it out:

To achieve –speaking as Americans– access to the *Ronda*, to the utopia of that *Ronda* that will become an era, as we said earlier. It is then worth reflecting whether we are at a critical point, or we find ourselves in a situation where, as we climb the symbolic mountain, each meter becomes more difficult as the air grows thinner. The fact is, the current world seems to be expanding. Relationships are expanding. So everyone travels, everyone visits, everyone meets, everyone is informed. Furthermore, being informed is presented as a purpose. Getting the information about what the other is and does is accomplished to an extreme. To possess a repository of information is also inhabiting, living in, with and for the world and its construction, the construction of the world as a work. Therefore, it is about interlocution.⁵⁷⁸

The word “interlocution” that Cruz offers to articulate a position about the expansion of the *Ronda* became central in its current conceptualisation. Moreover, the word “interlocution” is also an axis in the school’s collective actions in recent years. Cruz understands the “interlocution” with others as “speaking creatively about trades, about architecture. Starting from the external to reach the internal.”⁵⁷⁹ Thus, the interlocution is a way of meeting through a dialogue that informs “what the other is and does.” The interlocution approaches the guest’s languages and ways of doing. As developed further in this chapter, this “speaking creatively” implies that the interlocution is not a conventional academic dialogue, but one based on joint creative action. Furthermore, to give rise to the expansion of the *Ronda* in the interlocution, Cruz raises the need for an intermediary:

⁵⁷⁸ Cruz, “De las Relaciones.” My translation; original: *Para lograr –hablando americanamente– acceder a la Ronda, a la utopía de esa ronda que llegará a ser una era –como se dijo. Cabe entonces reflexionar si nos encontramos en el momento de un punto crítico, o bien, nos encontramos a lo largo de una situación, que a la manera de la ascensión a las montañas, cada metro se vuelve más dificultoso porque el aire se enrarece. Es que el hecho es, bien parece, que el mundo actual se expande. Las relaciones se vuelven en expansión. Así todos viajan, todos visitan, todos se encuentran, todos se informan. Aún más, el informarse, se diría, se presenta como una finalidad. El acometer y consumir la información de lo que el otro es y hace, es algo que se cumple, que se colma a sí mismo. Poseer un bagaje de información, también lo parece, es habitar, es habitar en, con y por el mundo y su construcción; su construcción como obra. Por tanto, se trata de esta interlocución.*

⁵⁷⁹ Cruz, “De las Relaciones.” My translation; original: *Interlocución. Es hablar creativamente acerca de los oficios, acerca de la arquitectura. Partiendo de lo externo para llegar a lo interno.*

To ensure that we –Americans, South Americans– are not the only ones who gather in *Ronda*, but also Europeans. However, such a *Ronda* cannot merely claim to be directly feasible. Someone who only moves within the realm of information might think that. Therefore, an intermediary becomes necessary, and that intermediary is the architect, Andrea di Piero, the Angel Palladio, the angel who set out to preserve the values of a culture.⁵⁸⁰

In 2004 a text entitled “Amereida Palladio: letter to European architects” was published, with the idea of thinking of an intermediary to carry out the interlocution in a *Ronda* with others. This text written by Alberto Cruz and Bruno Barla collects and continues the reflections initiated by Cruz in his study on the relationship with others as well as Barla’s relation with the Italian academic field and his studies about Palladio. As stated in its title, the book is presented like a letter that invites American and European architects to an interlocution:

Experience of interlocution. An internal one. The architect is divided into several architects who enter into interlocution with each other. [...] Such an internal experience becomes an external experience: ‘The *Ronda*’ can carry on the interlocution with the Europeans.⁵⁸¹

One of the perspectives where the book Amereida-Palladio develops the notion of *Ronda* is in terms of experience about something in common. From this angle, the text distinguishes an interior and an exterior realm in the *Ronda*. The interlocution would consist of the transit from one realm to the other. The text proposes that the internal nature of the *Ronda* occurs in the school in the close relationship of students and professors around the practice of architectural observation and the relationship between poetry and trades. The authors intend to invite others to an interlocution by observing Palladio’s work, and from there, to speak about *Amereida*.

⁵⁸⁰ Cruz, “De las Relaciones.” My translation; original: *A fin de que americanos, sudamericanos y no sólo nosotros seamos los que nos reunamos, pero aún más, con europeos. Y nos reunamos en una ronda. Sin embargo, una ronda de dicha índole no puede pretender, sin más, darse por realizable directamente. Eso puede pensarlo alguien que sólo se mueva dentro de la información. Se hace, entonces, necesario un intermediario, y ese intermediario es el arquitecto Andrea di Piero, el Ángel Palladio, el ángel que se impuso preservar los valores de la cultura.*

⁵⁸¹ Alberto Cruz and Bruno Barla, *Amereida-Palladio carta a los arquitectos europeos* (Valparaíso: Ediciones e[ad], 2004), 56. My translation; original: *Experiencia misma de interlocución. Una interna. El arquitecto se parte en varios. Que entran en interlocución entre sí. [...] Tal experiencia interior llega a ser experiencia exterior: ‘La Ronda’. Ella es la que puede llevar adelante la interlocución con los europeos.*

Accordingly, the authors claim that “on the horizon of this study, [they must] attempt to invite Palladio to an American *Ronda*.”⁵⁸² Hence, the study of Palladio’s villas carried out by Barla is developed through the practice of architectural observation “to stand before them. The attempt is experiencing being in front and inside, which is the experience of inhabiting an architectural work.”⁵⁸³ Hence, from the observations of the Palladian expanse and space, the American architects establish relationships with their experiences in the American expanse from the vision of *Amereida*. The authors outlined the observations about Palladio as that interiority from where they carry out a *Ronda* with the Europeans, aiming to reach the exteriority of the American expanse. In other words, approaching the study from architectural observation allows the authors to produce the material that will open the *Ronda* to the European architects. *Amereida-Palladio* traces a path that tries to give way to the interlocution through study, thinking about an intermediary element that may open the *Ronda* to others.

⁵⁸² Cruz and Barla, *Amereida-Palladio*, 48. My translation; original: [...] en el horizonte de este estudio no puede dejar de darse el intento de invitar a Palladio a una tal Ronda Americana.

⁵⁸³ Cruz and Barla, *Amereida-Palladio*, 52. My translation; original: [...] a fin de quedar ante ellas. Se intenta así, padecer la experiencia del dentro y del ante. Que es la experiencia de habitar una obra arquitectónica.

4.2 Practices of interlocution: building the *Instante Segundo*

The widening of the *Ronda* and the interlocution with others acquired new perspectives for the school's 50th-anniversary exhibition in 2002. On that occasion, Alberto Cruz wrote a manuscript entitled *Instante Segundo* (Second Instant). This name refers to the period that elapses during the second half of the centenary of the school. Cruz's writing collects meditations on the nature of the first fifty years of the school (1952–2002) and the agenda in common that unfolds to orient the school's actions for the next five decades (2002–2052). Cruz attributed the nature of a threshold to the celebration of 50 years, giving departure to the *Instante Segundo* of the school under a common agenda.

The school members edited the *Instante Segundo* manuscript in a booklet published in a small run of 500 copies. In this text, Cruz proposes a vital aspect of the school's agenda in common. He proposes a “new way of university study that involves permanently exchanging points of view and different visions, to achieve a formation that is located in and belongs to the effort of the world to produce a milieu of prosperity that may include all dimensions.”⁵⁸⁴ With those words, Cruz outlined one of the focuses that the school community dedicated to think and carry out collectively: exchange. Thus, during the last two decades, the school community carried out activities guided by these words, characterised by accommodating the exchange with others, initiating dialogues and collaborations.

In his writing about the *Instante Segundo*, Cruz mentions some pillars on which the school community may conduct the exchange with others. Firstly, Cruz distinguishes the years of the *Instante Segundo* as a period to give way to what he called the “government” of the school and *Ciudad Abierta*. With the word “government,” Cruz refers to the school's “distinctive way of proceeding in its relations of exchange on a national and international level.”⁵⁸⁵ Looking at the last two decades since 2002 to

⁵⁸⁴ Cruz, *Instante Segundo*, 12. My translation; original: [...] *la nueva modalidad universitaria de estudiar intercambiando permanentemente puntos de vista de visiones diferentes para lograr una formación que se ubica y pertenece al esfuerzo del mundo por producir un ámbito de prosperidad que alcance a incluir todas las dimensiones.*

⁵⁸⁵ Cruz, *Instante Segundo*, 71. My translation; original: [...] *la orientación que sustente los cincuenta años venideros con el vocablo arquitectónico: gobierno. Aquel del propio proceder en sus relaciones del intercambio a nivel nacional e internacional.*

the present, this section argues that one way in which the school community has accommodated the exchange with others is through sharing the experience of conceiving and materialising a project. In other words, the school accommodates the encounter with others around construction experiences as an interphase of collaboration and interlocution. Thus, over the last two decades, the practice of interlocution through on-site projects has prepared a fertile field for the widening of the *Ronda*.

Although people outside the school have occasionally participated in projects at *Ciudad Abierta* or during the *Travesías*, the sense of the exchange was not focused on them as a central aspect until the *Instante Segundo*. Facing this new creative aspect, Alberto Cruz raised the idea of the “*co-rondistas*” to refer to the guests who participate in the construction of *Ciudad Abierta* and the exchange in studies. For Cruz, “the *co-rondistas* are the guest architects” who participate in the act of exchange, opening to interlocution. ⁵⁸⁶

Regarding the relationship between the *co-rondistas* that emerges while conceiving and materialising a work of architecture together, Cruz returns to an idea developed in Amereida-Palladio: the interlocution occurs is an act of “internalising.” Cruz understands this act of internalising as “incorporating that which others have already originated.”⁵⁸⁷ Furthermore, Cruz specifies that “it is not about [internalising] the origin of the work but its generation, and therefore, it is about incorporating the procedures of working.”⁵⁸⁸ This differentiation between “originate” and “generate” is the key to understand the framework of exchange between the school members and their guests. As already seen in previous chapters, according to the group’s proposal based on the relationship between poetry and architecture, although every architectural work is generated, not every architectural work is originated. For the group, generating involves the conception and construction of the project, while originating relates to the poetic word’s opening. Thus, by stating that the aspect of internalising is not the origin of the work but its generation, Cruz recognises the creative practice of the poetic act that originates every work at *Ciudad Abierta* as one that is genuine and unique to the group in Valparaíso.

⁵⁸⁶ Cruz, *Instante Segundo*, 31-32. My translation; original: [...] *los co-rondistas son los huéspedes arquitectos*.

⁵⁸⁷ Cruz, *Instante Segundo*, 14. My translation; original: [...] *incorporar a uno lo ya originado, por otros [...]*

⁵⁸⁸ Cruz, *Instante Segundo*, 14. My translation; original: [...] *no se trata del origen de la obra sino de su generación, por tanto, se trata de los procedimientos de esta, los que uno ha de incorporar*.

Likewise, because the generation of a work of architecture is an experience present in every project, it is something that the guest architects can also bring and receive. The work of architecture enables the articulation of an interface of exchange where the school members and their guests gather around the experience of working together, incorporating the different ways of proceeding that take place during its generation.

The first project that gave way to that experience of exchange with others was a new agora in *Ciudad Abierta*, built during a *Travesía* in 2002 for the 50th anniversary of the school. The group refers to this project with two different names: The *Agora de la Conmemoración* (Agora of the Commemoration) or the *Agora de los Intercambios* (Agora of the Exchanges). Although both names are used indistinctly by the group members, it is evident that the second is consistent with the argument developed in these pages. The Agora of the Exchanges is in the northern part of the *Ciudad Abierta* terrains. Guest students and professors from the University of Manitoba in Winnipeg participated in the construction of this Agora. Since the construction of this Agora, the group has carried out successive experiences where the guests participate in the construction of projects in *Ciudad Abierta*, making room for the widening of the *Ronda*.

The construction of the Agora of the Exchanges is part of the school's effort to have a presence in the terrains of *Ciudad Abierta* that extend to the north of the Mantagua estuary and remain uninhabited to this day. Various aspects converge in this endeavour that articulates *Ciudad Abierta* as a multidimensional one that integrates diverse characteristics. On the one hand, the terrains of *Ciudad Abierta* have the condition of a natural coastal reserve composed of ravines, beaches, dunes, estuaries, and wetlands where migratory birds nest every year. This natural condition of the terrains determines *Ciudad Abierta* as a biological corridor inserted in a large-scale regional context. Infrastructures cross the terrains on its north-south axis, such as roads and railways that connect the ports of Valparaíso and Quinteros. While on the east-west axis, *Ciudad Abierta* is close to an array of industrial zones, airports, and other large-scale infrastructure connecting the Pacific Ocean with the continent's interior along the Aconcagua River. A wide diversity of human occupation unfolds in this territorial setting, ranging from rural towns to tourism and real estate projects. Finally, *Ciudad Abierta* gives residence to its artistic community and the university activities by outlining the terrains as a relevant space for education and culture in the area.

Considering the factors previously described, thinking about the presence of the group in the northern part of the *Ciudad Abierta* terrains leads to considering the sense of public vocation of this place and its role on a communal and regional scale. Under this idea, *Ciudad Abierta* acquired the regional presence of a park. Indeed, as defined in its statutes since its foundation, the group proposed *Ciudad Abierta* as a “Coastal Cultural and Recreation Park.”⁵⁸⁹ In this context, the Agora of the Exchanges was a first step in the vast undertaking of thinking and comprehending the northern part of the terrains from their condition as a natural and cultural park and understanding that its magnitude requires a wide *Ronda* that integrates various trades and specialities. This reality was already present as a central guiding idea during the *Travesía* carried out in 2002 to initiate the construction of the Agora:

*A Travesía of all the studios to Ciudad Abierta, to build the first phase of an Agora. The location of this Agora is on the terrains intended to host the university studies in exchange. These terrains initiate the formation of an open park that includes the participation of scientists who study flora and fauna.*⁵⁹⁰

In the years that followed the celebration of the school's 50th anniversary, its members continued to think about *Ronda* in terms of the dimension of the exchange in a project that would accommodate activities related to advanced studies giving place to the interlocution with others. The *Instante Segundo* thereby unfolds a temporality that focuses on “the destination of a part of the terrains of *Ciudad Abierta* –north of the Mantagua estuary – to receive guests” under that scope of exchange with others.⁵⁹¹ The school members gathered in a *Ronda* to design the project for a study centre connecting the *Corporación Cultural Amereida*, the school of Architecture and Design, and the Catholic University of Valparaíso. This project aligned with the growth of the faculty infrastructure according to a university development plan. The plan sought to consolidate the faculty of architecture in two places: with its headquarters in the neighbourhood of Recreo in the city of Viña del Mar and *Ciudad Abierta*. The Amereida Study Centre would focus on developing postgraduate and research programs articulating the natural and artistic dimensions of *Ciudad Abierta*. The group conceived the first lines of the proposal in a *Ronda* during 2002:

⁵⁸⁹ Corporación Cultural Amereida, “Estatutos,” accessed December 20, 2020. <http://amereida.cl/Estatutos>. My translation; original: *Parque Costero Cultural y de Recreación*.

⁵⁹⁰ Cruz, *Instante Segundo*, 71. My translation; original: *Una Travesía, de todos los Talleres de Arquitectura en la Ciudad Abierta que construye la primera fase de un ágora, que se ubica en los terrenos que se destinan a acoger el estudio universitario en intercambio, terrenos que inician la conformación de un Parque Abierto en que participan científicos de la flora y la fauna.*

⁵⁹¹ Cruz, *Instante Segundo*, 12. My translation; original: *[...] la destinación de un terreno de la ciudad Abierta – parte norte del estero mantagua – para recibir a los huéspedes.*

In this *Ronda*, in its inner circle, some people are responsible for the program. Others are responsible for the requirements for classrooms, laboratories, work yards, a channel, the requirements for the shared spaces and spaces of celebration, the educational regulations, water and electricity networks, sand and wind, vehicle circulation and parking, and one is responsible for the client. It is therefore about the completeness of the act of the project and the *Ronda* itself. Everyone from their own uniqueness assumes creative responsibilities regarding the origin and generation. Building them, expressing them, exposing them: it is the consistency of the act of the *Ronda*.⁵⁹²

The necessary impulse of incursion into the northern terrains and the idea of a park and the exchange of studying together with others— do not imply a continuous route with specific and definite steps. In fact, just as one takes a few steps back to calculate the necessary momentum for a jump, the endeavour of venturing north of the *Ciudad Abierta* terrains has also given rise to countless projects that emerged as necessary preceding steps. Thus, the group gradually added multiple graduation projects, studies, research, and buildings following the same orientation of thinking about the natural aspects and university exchange studies that outline the northern part of the terrains. Some of the works —built or not— that somehow at different times have echoed these orientations are, for example, the *Casa de los Nombres*, the *Aula Amereida*, and the *Casa del Dante*. Similarly, for the 2002 *Travesía*, in which the school members built the *Agora de los Intercambios*, it was first necessary to construct a bridge for crossing the estuary to the northern terrains. Thus, the group deployed a concatenation of projects that continually recalculate what is needed to reach the northern part of *Ciudad Abierta*.

Today, the exchange with others and the endeavour involving the northern terrains of *Ciudad Abierta* has once again required the development of a previous step to recalculate the forces required before this impulse. The relationship with others has manifested the need to think and build for the arrival of guests who come to study and work in *Ciudad Abierta*, a portico to welcome those guests invited to participate in the creative endeavour of *Ciudad Abierta*. Thus, in 2014 the PUCV School of Architecture and Design and *Ciudad Abierta* collaborated with foreign universities on the project *Portico de los Huéspedes*.

⁵⁹² Cruz, *Instante Segundo*, 31–32. My translation; original: *En esta Ronda, dentro de ella, unos se encargan del programa, otros de sus requerimientos de aulas, laboratorios, patios de trabajo, un canal, de los requerimientos de los espacios comunes y de celebraciones, de los reglamentos educacionales, de las redes de agua, luz: arena y viento, transito de automóviles y estacionamiento... más uno que se hace cargo del mandante 7. Se trata, por tanto, de la completitud del acto de la obra y de la ronda misma; en la que cada cual desde su propia singularidad asume responsabilidades creativas en cuanto al origen y la generación. Construyéndolas, expresándolas, exponiéndolas: es la consistencia del acto de la Ronda.*

The group proposed the project during the summer Agora of 2014 to the community of *Ciudad Abierta*. The *Ronda* of the *Taller de Obras* began discussing the project location and organising a first poetic act before the first guests' arrival. That same year, several foreign schools (EPFL) began to visit and participate in this work's construction under the format of an international *Taller de Obras*. Guests are received in this place, nurturing the necessary energy to undertake that larger endeavour that involves the northern part of the terrains and the condition of *Ciudad Abierta* as a natural and cultural park.

4.3 Places of interlocution: the exhibitions and pavilions

*What is a school? The capacity of being exposed.*⁵⁹³

As seen earlier, the school members argued that the act of interlocution goes along with an invitation. Thus, in the same way that Amereida-Palladio was written in the form of a letter to European architects, or the projects in *Ciudad Abierta* have offered a creative framework for exchange with guests in the act of working, the invitation has also taken a third form: the exhibition. The School of Valparaíso recognised a platform of interlocution in the action and format of the exhibition since its inception back in 1952. Indeed, during the first decade, when the members of the UCV Institute of Architecture were formulating the central positions of the school, two exhibitions took place, clearly manifesting this sense of interlocution.

The first exhibition was the Concrete Art exhibition at the Hotel Miramar organised by the UCV Institute of Architecture, which invited several Argentinian artists. As seen in chapter II.B.1, this exhibition fostered an interlocution of the group with its local context of the cities of Valparaíso and Viña del Mar in several ways, and it also opened a dialogue with the Argentinian artists that would help to widen the disciplinary boundaries that nurtured the artistic context of the school. The second relevant exhibition concerning the sense of interlocution with others was held in the context of the *Primera Conferencia Latinoamericana de Escuelas y Facultades de Arquitectura*. The group in Valparaíso built a pavilion that housed students' work and the presentation of their central artistic proposals and teaching practices. The school members presented material to public debate in a series of talks to the event participants.

Since then, the action and format of the exhibition is a central element for the PUCV School of Architecture and Design, and this became a practice to openly present the group's proposals and works for public debate. As a result, every decade, the members of the PUCV School of Architecture and Design organise a public anniversary exhibition. These exhibitions are celebrated every ten years as an opportunity to display the school's position and work for public debate.

⁵⁹³ Alberto Cruz, "Improvisación del Señor Alberto Cruz," (presented at the Primera Conferencia de Facultades Latinoamericanas de Arquitectura, Universidad Católica de Chile, Santiago, 12 November 1959), https://wiki.ead.pucv.cl/Improvisación_del_Señor_Alberto_Cruz. My translation; original: ¿Que es una escuela? Capacidad de estar expuestos.

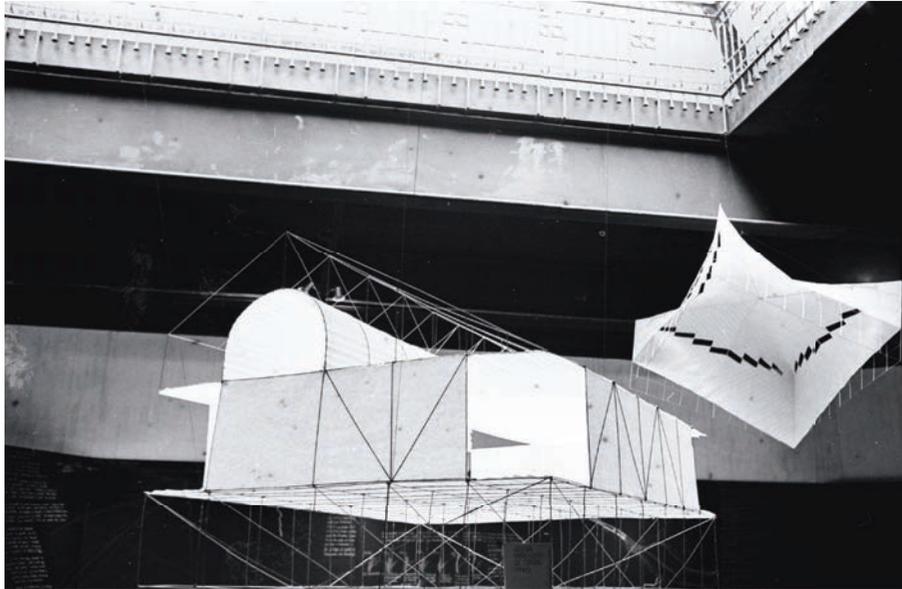


FIG. 4.1 Models of projects undertaken by school members presented at the 20th-anniversary exhibition of the PUCV School of Architecture and Design. Santiago, 1972. Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 4.2 30th-anniversary exhibition of the PUCV School of Architecture and Design. Santiago, 1982. Archivo Histórico José Vial Armstrong e[ad] PUCV.

Furthermore, the school's anniversary exhibitions constitute a particularly relevant occasion when its community meditates on the horizon of collective quests guiding its present. Thus, the anniversary exhibitions are also a moment of internal reflection of the group members about the school's present. The school has held five anniversary exhibitions in 1972, 1982, 1992, 2002, and 2012.

In addition to these anniversary exhibitions, the school members have held a relevant number of international exhibitions over the past few decades. The first international exhibition took place in Barcelona in 1996, and since then, the act of interlocution through exhibitions with the international community has intensified, particularly over the last decade (2010–2020). Some of these exhibitions were focused on the school and *Ciudad Abierta*, while others focused on broader topics that involved the participation of the school and other artistic collectives. Among the most relevant international exhibitions to date, it is possible to mention the ones at the Museum Reina Sofia in Madrid (2010), at the Biennial of Art in São Paulo (2012), at I-Park in New York (2012), at the gallery of the EPFL in Lausanne (2013), at the exhibition space of La Cambre Horta in Brussels (2015), and the art quinquennial Documenta 14, both at the School of Arts in Athens (2017) and at the Karlsruhe park in Kassel (2017).

The school members orient the international exhibitions by the sense of the invitation that leads to an interlocution. The sense of the invitation is recognisable in two ways or directions. Firstly, those interested in the pathway and thinking of the school and *Ciudad Abierta* have invited to its members to present their work and ideas through exhibitions abroad.⁵⁹⁴ Secondly, as a result of those exhibitions abroad, the school members have extended the invitation to those interested to engage in an interlocution through the action of working together on architectural projects in *Ciudad Abierta*. Over the last two decades, many international exhibitions and workshops have acquired relevance in articulating an interlocution between the school members and their guests. These exhibitions invite others to participate in the works of *Ciudad Abierta*. These invitations to participate in the *Ronda* at *Ciudad Abierta* are recognisable, for example, in Lausanne's and Barcelona's exhibition.

⁵⁹⁴ Going out to the encounter of others has some relevant precedents within the group, such as the Viaje a Vancouver carried out by Alberto Cruz and Edison Simons between 1968 and 1969 across the Americas following the Pacific coast. In their multiple stops, Cruz and Simons extended an "invitation to participate in the Amereida review, the Amereida workshop." After these encounters, many students from South, Central, and North America visited *Ciudad Abierta*: Godofredo Iommi et al., *Revista de poesía Amereida* (1969) that were section areeiming to argument of the previous chapter, aiming to s, and Kasselrican gogical and artistic practices an that were section areeiming to argument of the previous chapter, aiming to s, and Kasselrican gogical and artistic practices an

In Lausanne, Alberto Cruz wrote the invitation in the opening exhibition sheets as the “adventure with Europeans to the Pacific Ocean.”⁵⁹⁵ Likewise, in Barcelona, the direct invitation to participate in the school’s poetic venture was in the exhibition brochure:

As we said in the catalogue of this exhibition, we have thought that it is time to extend an invitation, so that whoever wishes can participate in this poetic venture. Therefore, this invitation implies a path of participation. A path that not only leads to support but is also a path that builds for those who consider it appropriate. We call such a way *Ronda*.⁵⁹⁶

Moreover, in the last ten years, to give real place to the invitation to participate in the school’s creative endeavour, the international exhibitions have set themselves up as opportunities of co-creation and construction with others. In the act of the exhibition, the school members have found the opportunity to establish a fruitful interface of encounter with others through collaborative work by constructing several pavilions. Two earlier experiences related to the conception of the space to accommodate the exhibitions were the pavilion built in Santiago for the First Conference of Latin American Architecture Faculties in 1959 and the *Casa de los Nombres* constructed in *Ciudad Abierta* for the 40th anniversary exhibition of the school. The group also built several pavilions for the last international exhibitions, such as those in I-Park, Lausanne, Brussels, Athens, and Kassel. These pavilions accommodate the exhibitions and their diverse activities of encounter and debate, but more importantly, they offer a moment of interlocution in the action of building. Therefore, these exhibitions are more than the presentation of the school principles and practices: they are a concrete occasion of work in *Ronda*.

⁵⁹⁵ Exhibition sheet, *Ville ouverte – Penser en construisant*, Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile. My translation; original: *Aventura con Europeos al Océano Pacífico*.

⁵⁹⁶ Escuela de Arquitectura y Diseño PUCV, *Amereida en Barcelona* (Viña del Mar: Escuela de Arquitectura y Diseño PUCV, 1996), Exhibition Catalogue. My translation; original: *Hemos pensado, lo decimos ya en el catálogo de esta Exposición, que corresponde hacer una invitación, para que quien lo desee participe en esta faena poética. Por tanto, esta invitación implica un camino de participación. Un camino que lleve no sólo a ayudas, sino que para quien lo considere del caso, sea un camino constructor. A un tal modo lo llamamos Ronda.*

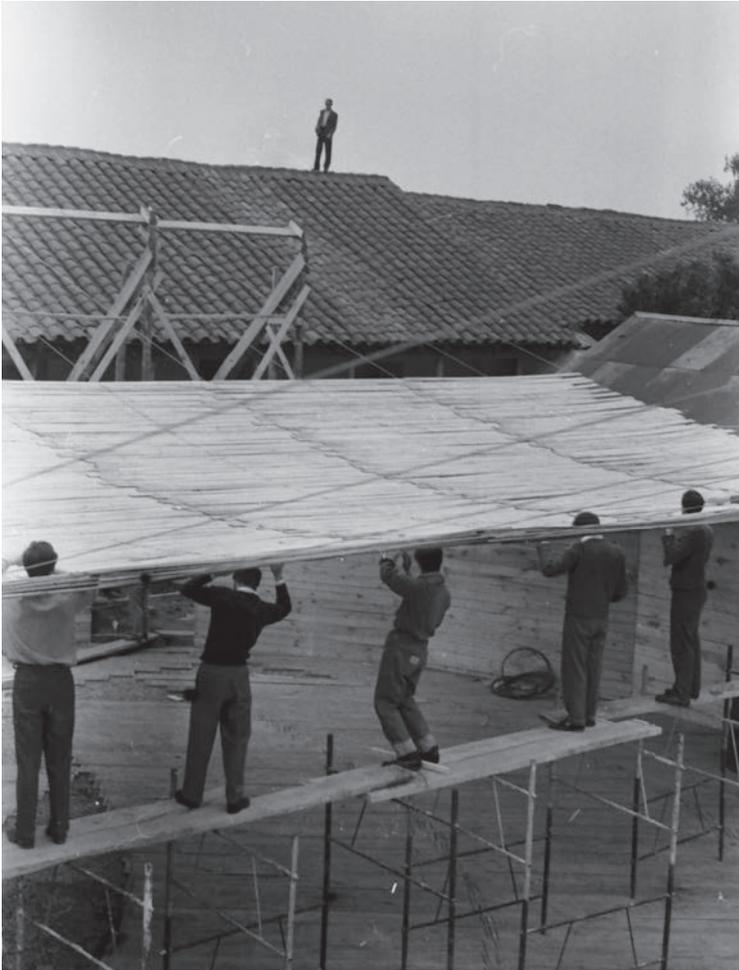


FIG. 4.3 Construction of the pavilion that accommodated the exhibition of the PUCV School of Architecture and Design during the Primera Conferencia Latinoamericana de Escuelas y Facultades de Arquitectura. Santiago, 1959. Archivo Histórico José Vial Armstrong e[ad] PUCV.

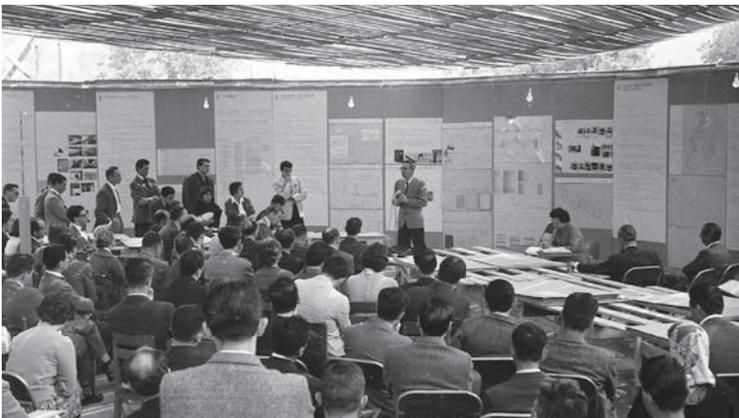


FIG. 4.4 Alberto Cruz presenting the practices of the School of Architecture and Design PUCV at the Primera Conferencia Latinoamericana de Escuelas y Facultades de Arquitectura. Santiago, 1959. Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 4.5 Interior of the pavilion that accommodated the exhibition of the PUCV School of Architecture and Design during the Primera Conferencia Latinoamericana de Escuelas y Facultades de Arquitectura. Santiago, 1959. Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 4.6 Members of the school constructing the Casa de los Nombres, a pavilion that accommodated the 40th-anniversary exhibition of the PUCV School of Architecture and Design. *Ciudad Abierta*, 1992. Archivo Histórico José Vial Armstrong e[ad] PUCV.



FIG. 4.7 Construction of the pavilion that accommodated the exhibition of the PUCV School of Architecture and Design during the Primera Conferencia Latinoamericana de Escuelas y Facultades de Arquitectura. Santiago, 1959. Archivo Histórico José Vial Armstrong e[ad] PUCV.



4.4 Coda: Practices and spaces of interlocution

The following coda collects some of the experiences that arose during this dissertation's research process. Hence, this coda serves as a complementary annexe to the research methodology explained in this dissertation's general introduction. The experiences mentioned in this coda are related to the interlocution with others and were carried out with the PUCV School of Architecture and Design and *Ciudad Abierta*. In large part, participating as a researcher in these experiences made it possible to articulate and concatenate the previous chapter's argument, aiming to examine current perspectives on how the members of the PUCV School of Architecture and Design are conceptualising and practising the *Ronda*. These activities consist primarily of exhibitions and workshops carried out by the school and *Ciudad Abierta* between 2013 and 2018.

The research activities carried out concerning these collaborative experiences can be categorised into three groups. First, the activities carried out with members of the PUCV School of Architecture and Design and *Corporación Cultural Amereida* during the research project. The experiences documented in this first group are the exhibition and workshop known as "*Utopia in Progress*" carried out in Brussels in 2015, the exhibition, "*Paper Pavilion*," carried out in Athens in 2017, and the exhibition and workshop, "*Hospitality Pavilion*," carried out in Kassel in 2017. The Athens and Kassel experiences took place in the context of *Documenta 14*.

The second group of activities was carried out with the designer and researcher, Daniela Salgado, in collaboration with Documenta 14's education and IFA (Institut für Auslandsbeziehungen). The experiences documented in this second group are the workshops and lectures carried out for "*Under the mango tree – sites of learning*" in Kassel and Athens in 2018. Also, the activity "*A dis(under)covering promenade: body, city and celebration*" in the context of the INTERLOOP research and exhibition programme "*Untie to Tie – On Colonial Legacies and Contemporary Societies*" carried out in Berlin in 2018.

Finally, the third group of activities was carried out with Professor Tom Avermaete and Professor Klaske Havik as part of the Chair of Methods and Analysis at the Department of Architecture TU Delft. The experiences documented in this third group are the exhibition and workshop, "*Constructing the Commons*," carried out in Delft in 2015, and the Graduation Studio, "*The Commons of Valparaíso: Constructing the Commons in the Latin American City*," carried out in Delft and Valparaíso between 2017 and 2018.

Due to the many activities and the extension of the collected data, this coda shares only a sampling of them that are linked to this dissertation's argument and the research actions. Each activity includes a summary and images selected from an extensive database composed of field notes, photographic register, video, and interviews. For further reference on these actions, all the data was donated to the archives of the PUCV School of Architecture and Design (*Archivo Histórico José Vial Armstrong*), making the material openly available to researchers.

4.4.1 **Exhibition and workshop, Utopia in Progress, in Brussels, Belgium 2015.**

The exhibition and workshop in Brussels were organised and carried out by a group of professors of the PUCV School of Architecture and Design and members of the *Corporación Cultural Amereida*. It took place at the Espace Architecture La Cambre Horta (ULB) in collaboration with the Faculty of Architecture, Architectural Engineering, and Urbanism (LOCI) at the Université Catholique de Louvain (UCL), the Université libre de Bruxelles (ULB), and the Centre International pour la Ville, l'Architecture et le Paysage (CIVA). This activity served as a case study in the early stage of this dissertation, enabling two actions related to the research methods. Firstly, it provided access to a large amount of material from the school's archive. The exhibition material was mainly composed of hand-drawn blackboards and a set of printed sheets with projects, acts, and celebrations of the PUCV School of Architecture and Design and *Ciudad Abierta*. The exhibition's curatorial selection allowed material to be arranged and examined to provide information on critical areas of study concerning the *Ronda*.

Secondly, this exhibition also gave room for collective construction activities, which served as an instance to observe and explore some of the design practices and notions studied in this research. These activities included constructing the exhibition structure, a sculpture, design elements for the opening banquet, an architectural intervention built in the exhibition space, and an architectural intervention built during a workshop at the UCL-LOCI Site de Bruxelles. The workshop consisted of a one-day construction activity with students and professors, building an improvised intervention at the faculty in public space. The process involved a step-by-step collective decision-making procedure, the unexpected integration of elements of the place, and hands-on strategies to solve aspects such as material organisation and the intervention orientation. The result was an ephemeral spatial proposal that connected pre-existent unitary furniture from the place through an aerial wooden structure.



FIG. 4.8 Fig. 4.11 / Fig. 4.12 / Fig. 4.13 / Fig. 4.14 Utopia in Progress workshop, constructing a meeting space at the Faculty of the UCL in Brussels, Belgium, 2015. Source: Photo by the author.



FIG. 4.9 Unfolding of the pages of the poem *Amereida*, for the Utopia in Progress exhibition. Belgium, 2015. Source: Photo by the author.



FIG. 4.10 Blackboards drawn for the Utopia in Progress exhibition. Belgium, 2015. Source: Photo by the author.



FIG. 4.11 Designer and professor, Ricardo Lang, preparing ceviche for the exhibition opening. Belgium, 2015. Source: Photo by the author.



FIG. 4.12 Device designed by Ricardo Lang for the toast and snack at the opening act, Belgium, 2015. Source: Photo by the author.

4.4.2 Contribution to Documenta 14. Paper Pavilion in Athens, Greece 2017.

The PUCV School of Architecture and Design and the *Corporación Cultural Amereida* were invited as a collective by the organisation, Documenta gGmbH, to participate in the contemporary art exhibition known as Documenta 14, which took place in 2017 in both Athens and Kassel. The group made a contribution in each city, which meant an opportunity to discuss and observe the notions and practices discussed in this dissertation. The group's contribution in Athens consisted of a Paper Pavilion built at the Athens School of Fine Arts (ASFA), which worked as a venue that gathered artists and initiatives related to pedagogy. The intervention consisted of a light and white space built with long sheets of paper hanging from an irregular geometric structure made of aluminium profiles. The geometry of this structure resulted from a game performed in-situ, in which the aluminium elements composing the structure were arranged one on top of the other by different people without following any particular rule. The result was an irregular composition that was then raised to the ceiling to install the paper sheets.

The content on the paper sheets was drawn and written by hand throughout the stay in Greece. The first sheets presented the core ideas behind the poetics of *Amereida*, and the main actions and projects carried by members of the group. After the presentation of these foundational moments and ideas, the pavilion displayed the group's present moment, integrating the last poetic acts performed by the PUCV School of Architecture and Design. Finally, a set of drawings done in situ shared the group's present situation, displaying the various poetic acts and *Phalènes* celebrated in Athens and Delphi during the group stay and giving an account of the pavilion conception and construction processes. This characteristic of developing a piece of work that uses drawings –as in the bas-reliefs of a frieze– to display its origination and generation process became a recurrent feature in the group's international exhibitions. Thus, the exhibitions, rather than presenting a past, aim to express the group's present moment. Moreover, the exhibition constitutes an exchange where the group and its guests create the exhibition space and its elements together.



FIG. 4.13 Aluminium beam framework obtained from an initial collective game. Athens, 2017. Source: Photo by the author.



FIG. 4.14 The paper sheets were drawn and written on the spot from the various *Phalènes* made during the journey. Athens, 2017. Source: Photo by the author.

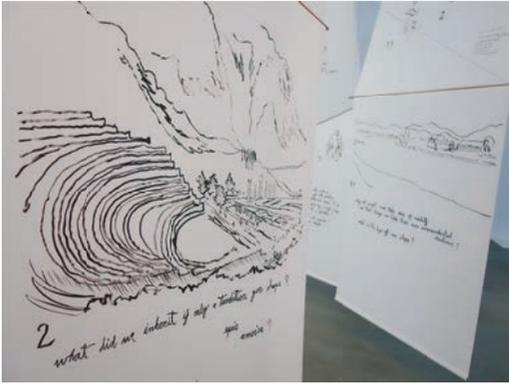


FIG. 4.15 Drawings of the *Phalènes* and experiences of the journey. Athens, 2017. Source: Photo by the author.



FIG. 4.16 Interior of the paper pavilion. Athens, 2017. Source: Photo by the author.



FIG. 4.17 Exterior view of the paper pavilion. Athens, 2017. Source: Photo by the author.

4.4.3 Contribution to Documenta 14. Hospitality pavilion in Kassel, Germany 2017.⁵⁹⁷

In addition to the contribution made in Athens in the context of Documenta 14, the PUCV School of Architecture and Design and members of the Corporación Cultural Amereida were also invited to make a second contribution in Kassel. On the occasion, the group organised workshops, poetic acts, festive actions, concerts, lectures and built ephemeral architectural interventions at the Karlsau Park. The experience took the shape of a workshop in which the creative Ronda was constituted by members of Ciudad Abierta, professors and students from the School of Valparaíso and the University of Stuttgart, and guests, family, and friends.

The meaning of the project was decided collectively by the group in Valparaíso, discussing and formulating a commission in *Ronda*: a “hospitality pavilion” to accommodate encounters with others. Upon the arrival of the group to Kassel, they had the indications to build a public space, a table that could provide the necessary measurements for people to talk. However, the project’s only determination was its name –the hospitality pavilion – and the form was still a question. The proposal was to develop the form from the celebration of a poetic act in the place. Accordingly, the first step was to carry out a poetic act with all the project participants, which was the starting point of the project.

The poetic act consisted of a collective game whose result was an irregular geometric layout on the construction site’s ground. From this geometry that emerged from the game, the group set out to conceive the project. Thus, the attempt was to unravel a table from the irregular geometric layout that extended through the place. As the complexity of the poetic opening is approached in *Ronda* by many, one of the participants made an observation that opened the way: on this particular occasion, the table is not defined by its surface, but by its edge, since it is above all, a table for talking. Therefore, the focus was on translating the geometry, lifting the edges and corners to articulate the necessary distances to talk, ensuring that the essentials of the table were enough to fulfil the act of listening to one another.

⁵⁹⁷ This fragment was used as a base text for the article *Doing School Requires a Lifetime, A dialogue of sobremesa about the time of formation in architecture and design*, written together with the designer Daniela Salgado. The article is part of an upcoming book that collects the experience of the gathering Under the Mango Tree – Sites of Learning organised by aneducation Documenta 14 and IFA (Institut für Auslandsbeziehungen) in 2018.



FIG. 4.18 Layout drawn on the construction site product of a poetic act. Kassel, 2017. Source: Photo by the author.



FIG. 4.19 Arrangement of the wooden pieces in the layout. Kassel, 2017. Source: Photo by the author.



FIG. 4.20 Elevation of the wooden pieces, transforming them into table edges and benches to accommodate the act of celebration. Kassel, 2017. Source: Photo by the author.



FIG. 4.21 Architect and professor, Alvaro Mercado, constructing a light collector. Kassel, 2017. Source: Photo by the author.



FIG. 4.22 A light collector. Kassel, 2017. Source: Photo by the author.



FIG. 4.23 Designer and professor, Sylvia Arriagada, preparing a plaque to write the poem of the opening act and proclaim the Hospitality Pavilion. Kassel, 2017. Source: Photo by the author.



FIG. 4.24 Installation of a shade cover at one end of the hospitality Pavilion. Kassel, 2017. Source: Photo by the author.



FIG. 4.25 Opening ceremony and celebration of the Hospitality Pavilion. Kassel, 2017. Source: Photo by the author.

The group constructed the project in fragments measured by the passage of two working days: the table, the seats, the set of blackboards, the tensile textile structure, the vertical threshold, and the set of light collectors. During the construction, the ways of doing that characterised the school and *Ciudad Abierta* was experienced together with guests. Thus, the process of conception and materialisation of the work was presented as an interface to engage in an academic and creative exchange. A central coordinate to make this possible during the experience in Kassel was to achieve a continuous temporal experience by dissolving the boundaries between life, work, and study. Hence, the group lived, worked, and studied at Karlsaue Park, setting up camp and inhabiting the construction site from the first day. The construction site became a space to dwell, work, and study together over three weeks. This method made it possible to conceive and construct the project collectively day by day, following a playful and open process that incorporated everyday life experiences into its shape. In its creation, the table became a space of exchange, interaction, and hospitality.

4.4.4 **Workshop at UTMT and IFA, Kassel and Athens 2018.**

After participating in Documenta 14, the aneducation programme and the IFA invited some members of the PUCV School of Architecture and Design to organise two workshops. The first workshop took place in the gathering, Under the Mango Tree (UTMT), in Athens and Kassel. This workshop took place at the hospitality pavilion and aimed to produce a fissure in the gathering's structured and tight schedule. The workshop brought participants together through experiences such as observation, learning, and in-situ construction around the act of celebration. The participants gave shape to design objects for a banquet in the pavilion, using its pre-existing structure to shape the space and gestures of celebration.

The second workshop was named "A dis(under)covering promenade: body, city and celebration" and took place in Berlin as part of the IFA Gallery programme. This workshop aims to share part of the tradition of the PUCV School of Architecture and Design known as the acts of celebration. These acts are relevant events that shape the school's creative milieu, exploring the boundaries between collective making, learning, playing, and celebrating. On this occasion, the group members organised an activity centred on moving across the city, performing a game whose result is a light and ephemeral collective work.

This time the invitation was to explore the notions of “dis-cover” and “under-cover” as two elements that can articulate the relations between body and city, gestures and space, individual and collective. The evening consisted of three moments. The first moment focused on making, constructing paper elements such as masks and garments that gave shape to the act-game and celebration. Second, there was a moment to promenade through the city as though it were a playground. In this part, armed with the constructed devices, the group walked through the nearby neighbourhood of the IFA gallery playing a game about “dis-covering” and “under-covering” the city and the bodies. Finally, to culminate the act, the group returned to the gallery and shared a toast or ágape, improvising the tables and atmosphere and employing the celebration devices to intervene in the space.

4.4.5 **Workshop and exhibition, Constructing the Commons TU Delft, the Netherlands 2015.**

This activity took place as part of the conference, exhibition, and workshop “Constructing the Commons,” organised by the Chair of Methods and Analysis at TU Delft. The workshop also included the participation of the visiting architect, Momoyo Kaijima from Atelier Bow-Wow. The workshop consisted of a brief construction experience of two days, in which a group of students intervened the public space of the Faculty of Architecture and the TU Delft Built Environment.



FIG. 4.26 Interventions in the faculty during the two-day workshop “Constructing the Commons”. Delft, 2015. Source: Photo by the author.

4.4.6 Workshop observation, abstraction, and place. TU Delft, Delft-Ciudad Abierta 2018.

This workshop took place as part of the 2017-2018 Valparaiso Graduation Studio of the Chair of Methods and Analysis at TU Delft. This studio consisted of a one-year program where 16 international students developed activities and seminars linked to the research on “The Commons” carried out by the chair members.⁵⁹⁸ The workshop intersected the studio topic with some of the spatial questions and teaching practices of Valparaíso. Two interrelated phases were articulated in the workshop. The first was developed in Delft and the second during a research field trip to Valparaíso and *Ciudad Abierta*.

The first phase of the workshop in Delft lasted three weeks. The focus was on introducing the students to the notions of observation, act, and form, which are central aspects of the PUCV School of Architecture and Design’s approach to teaching. During this first phase, the students participated in observation strolls in Delft, which they used to formulate the theoretical bases for three-dimensional abstract exercises. Finally, the students designed a *Pormenor*, consisting of a pre-constructed wooden object, designed to be dismantled and packed in their luggage to travel to Chile.

The second phase of the workshop took place in *Ciudad Abierta*, where students built three 1:1 built interventions. The activity consisted of locating three crossroads to build a place to rest and orientate in *Ciudad Abierta*. This common place was to provide a moment for those visiting the terrains to rest and get their bearings. Every student employed their *Pormenor* to match a spatial quality embodied in them with one of the three places. The interventions were conceived and build following diverse collective interactions.

⁵⁹⁸ Evgenia Vlachaki, Sába Schramkó, Dev Asawla, Bronya Meredith, Jiayu Li, Zhi Zhang, Livia del Conte, Yagiz Söylev, Veronica Cristofolletti, Nan Zhang, Max Gelibter, Michael de Beer, Michelle Siemerink, Koen de Veth.



FIG. 4.27 Students being introduced to architectural observation. Delft, 2018. Source: Photo by the author.



FIG. 4.28 Students being introduced to the spatial course. Delft, 2018. Source: Photo by the author.



FIG. 4.29 Student designing and constructing a *Pormenor*. Delft, 2018. Source: Photo by the author.



FIG. 4.30 A spatial course conceived as a potential structural wood detail. Delft, 2018. Source: Photo by the author.



FIG. 4.31 A group of students searching for the location of their intervention by matching the spatial qualities of their spatial course with those of the place. *Ciudad Abierta*, 2018. Source: Photo by the author.



FIG. 4.32 A finished intervention generated from the relationship of the spatial courses used as combined details from which to project a larger inhabitable size. *Ciudad Abierta*, 2018. Source: Photo by the author.



Celebration act to welcome the first year students in the dunes of *Ciudad Abierta*. 2003, Chile. Source: Archivo Histórico José Vial Armstrong.





Celebration act to welcome the first year students in the dunes of *Ciudad Abierta*. 2003, Chile. Source: Archivo Histórico José Vial Armstrong.

5 Conclusions – A milieu in common

This final section of the dissertation returns to the central questions posed in its introduction. These questions inquired about which forms of architectural education and practice can emerge from the comprehension of the architect as a collective figure –and more specifically– by which means a school of architecture can articulate an experience of formation grounded in a collective approach to the discipline. I propose a central argument in response to these research questions: The PUCV School of Architecture and Design articulates a formative experience by constructing a creative milieu in common. I define this creative milieu in common as a specific environment that is shaped by the school community to accommodate a formative experience characterised by an ethos of community.

The argument that I will bring forward in this concluding chapter results from a set of findings that appeared during the examination of the culture of collectivity of the PUCV School of Architecture and Design. Throughout this study on the collective realm that characterises the school, I distinguished and examined nine communities that came to the foreground as exemplary. Each of these communities offered a renewed opportunity to look at the school from different perspectives, making it possible to find consistently reappearing aspects by articulating its collective realm and actuating in its educational project. In these conclusions, I refer to these reappearing aspects as “elements of commonality” and propose four of them: time, built work, language, and departure.

The four elements of commonality developed in the conclusions do not directly relate to a particular chapter of the dissertation but rather work across them; they reappear in different passages of the dissertation. Nevertheless, it is possible to establish some free relationships between topics and chapters. For example, time as permanent dedication is effectively an element anchored in that possibility of life in community examined in the first chapter. Similarly, the built work results from the will of a constant collective praxis analysed in the second chapter. It is also possible to link language with the third chapter in that “study in common” displays practices and ways of constructing architectural language. Likewise, the element of departure finds a link with the idea of the “present in common” in the fourth chapter, insofar as departing is a state that anchors and situates in the present.

Although these relationships are effectively present, as initially stated, the way the four elements of commonality appeared was related to their capacity to unite and link the different spheres that articulate the different chapters. Hence, the link between these four elements and the dissertation's chapters –focused on the spheres of life, work, study, and present– is that the elements of commonality emerge as transversal aspects across these spheres. Thus, time, built work, language, and departure are elements that gather life, work, study, and present. I argue that the elements of commonality are a condition and characteristic of these spheres' unity: they nourish and occur in their unison. In other words, the four elements of commonality are a way of characterising the aspect “in common” of the school's creative milieu. Because of their nature, which exists across these dimensions and brings them together, I propose that they are capable of articulating a creative milieu in common: a milieu to build the community.

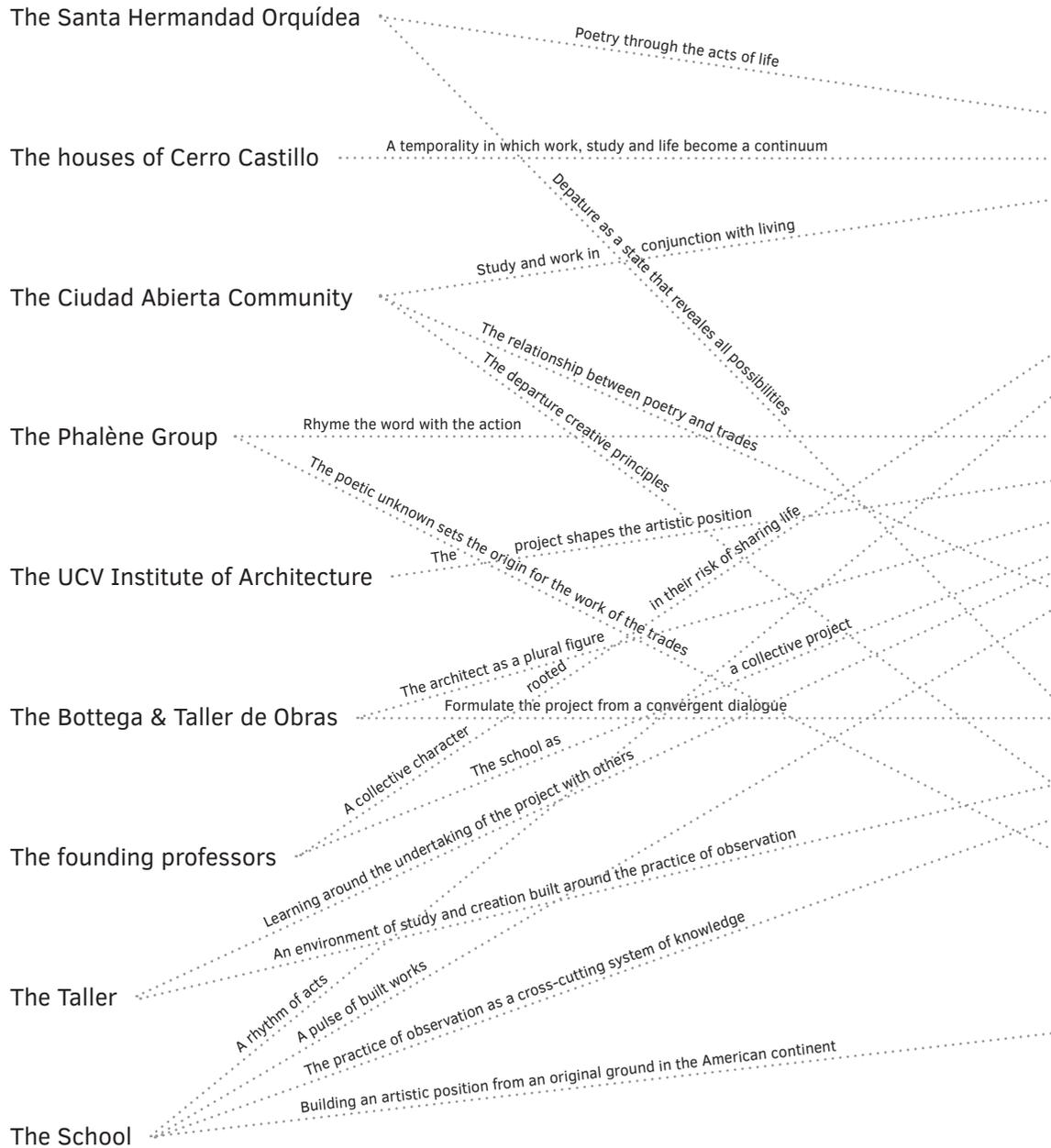
Each of these four elements of commonality circumscribes a characteristic area of the school's collective realm and represents a relevant facet in the school's formative experience from an ethos of community. Through these conclusions, I set forth four perspectives on how the school constructs its creative milieu in common, setting the conditions for the formative experience. I also distinguish these four elements of commonality as a framework from where the group shaped the core characteristics of the *Ronda*. Accordingly, I display these elements of commonality to depict the school's creative milieu in common and assert findings concerning the *Ronda*. Presenting these two dimensions in a close relationship is not a coincidence but reveals another proposal of these conclusions: the construction of the school's creative milieu in common is intertwined with the notion of the *Ronda*. Thus, if the school's essence is constructing this creative milieu in common, then the *Ronda* is the invention of a particular way to construct it. The elements of commonality and frameworks of the *Ronda* structure the conclusions in four passages:

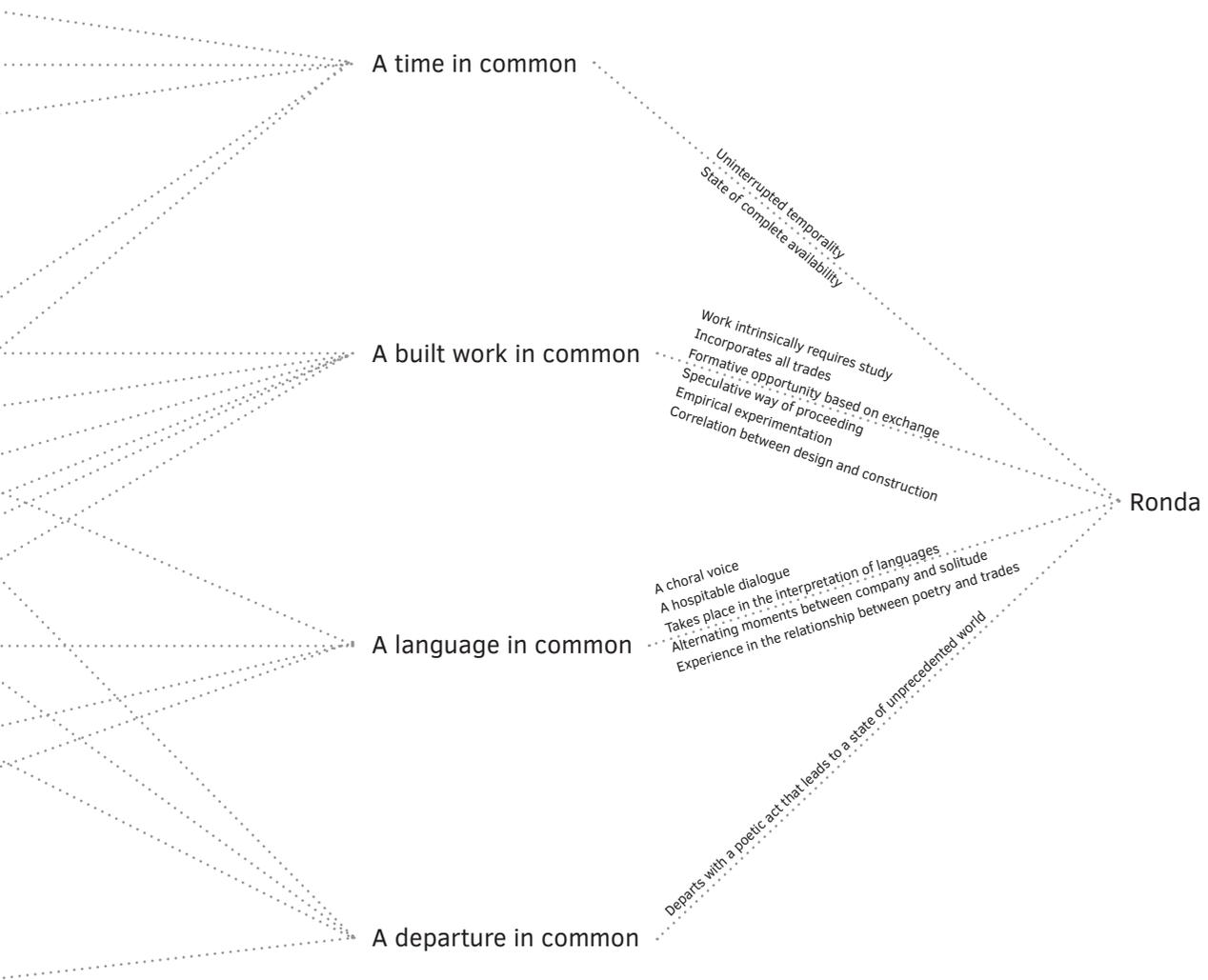
- Ronda: a time in common
- Ronda: a built work in common
- Ronda: a language in common
- Ronda: a departure in common

By displaying these elements of commonality, I provide an alternative comprehension of the PUCV School of Architecture and Design, where it is no longer understood as a university institutional entity but where it is presented as a network of communities around a creative milieu in common that relates indistinctly to the spheres of life, work, and study. The dissolution of boundaries between these spheres shows one of the school's fundamental characteristics: although it is part of a university, its

members have attempted to conceive the school as an expanded field that allows them to transgress the conventions and frameworks of educational institutions. As a result, the school is guided by the freedom to explore alternative training formats driven by a sense of collectivity to construct an artistic position and a body of work in common. This position fades the distinctions between architectural practice, education, and life. This characteristic is one of the most relevant contributions that this school can provide to a broader debate on architecture education. Hence, although the return to the research questions and findings remain rooted in the particular case of Valparaíso, these findings also entail the possibility of establishing points of view that contribute to the revision of architectural education in an expanded context.

The dissertation contains multiple frameworks and concepts that –together with its extensive text– present a challenge to navigate its pages. As a result, it may be unclear to which extent some passages still relate to the central unit of the research: the *Ronda*. Thereby, the following diagram aims to explain how the different features of the analysed communities described in the dissertation relate to the concept and practice of *Ronda*.





5.1 Ronda: a time in common

5.1.1 Life in common

The first affirmation is that the experience of the PUCV School of Architecture and Design –understood as a constellation of communities– was built based on a life in common. Sharing life, in this case, means experiencing the everyday together with others, with all its ordinary and extraordinary dimensions. This characteristic is present across the board in various communities examined in this dissertation as a constant search by the school members to deploy its artistic and educational project in an open and expanded field that may provide them with freedom and breadth of action. For example, as seen in the first chapter, the *Santa Hermandad Orquídea* placed the experience of a life together as the substrate from where the group developed its poetics. Likewise, the houses in Cerro Castillo and the community of *Ciudad Abierta* were also experiences in which establishing a life in common enabled the group to open up an uninterrupted temporality where the spheres of study and work could happen in conjunction with living. As a conclusion of my study, I consider the dimension of an uninterrupted and comprehensive temporality as the first element of commonality that articulates the school’s creative milieu in common.

5.1.2 Inventing a time

I argue that the aim of every attempt of the group to shape a life in common was to reach this particular invention of an extended and integral temporality. As examined in the first chapter, the group of founding professors managed to give way to this invention of time in the simultaneous action of three spaces: the school for study, the institute for work, and the houses of Cerro Castillo for life. The complementarity of these spaces offered three edges of a plane where life, work, and study converged, revealing the contours of a larger project that surpassed the university. Indeed, the examination of the communities in the first chapter distinguished that crucial moment of the university reform in 1967 when the school’s different experiences aimed to shape that particular experience of time decanted in what they named the “unit of life, work, and study.”⁵⁹⁹

⁵⁹⁹ Godofredo Iommi, “Voto propuesto al Senado Académico 1969,” in *Fundamentos de la Escuela de Arquitectura Universidad Católica de Valparaíso 1971*, (Viña del Mar: Escuela de Arquitectura UCV, 1969) My translation; original: *Unidad de Vida, Trabajo y Estudio*.

The members of the PUCV School of Architecture and Design reacted to the artificial division between the different spheres of life, work, and study. Accordingly, the central idea behind the proposal of re-originating the university was to achieve the continuum where any of these spheres could befall at any given time enabling an existence where these categories are not paused but constantly actuating. In other words, the ultimate pursuit of proposing these ways of living together was to access a temporality in which work, study and other registers of life would become a continuum again. As a result, these spheres were not to be experienced as separate but as highly interrelated and complementary dimensions, and therefore, in the most profound sense: contemporary. I propose that the unity of these three spheres enabled a temporal construct necessary to unfold the group's creative milieu in common.

5.1.3 **Another idea of a university**

I maintain that this invention of a comprehensive temporality produced the inflexion from comprehending the university as an institution, understood as an organisation ordered under a set of norms that establishes predetermined periods of exclusive dedication for specific purposes, to conceive it as a constellation of communities around a creative milieu in common. Indeed, this experience of time meant that it was necessary for the group to dissolve some of the institutional structures that organise life by fragmenting it into isolated temporal segments, putting the very idea of a university into crisis. The experience of a continuous temporality revealed the possibility of shaping a community where the spheres of life, work, and study could resonate closely. As a result, the group conceived an alternative idea of a university that relied upon diverse perspectives and experiences from beyond what is traditionally understood as academia. Against this background, the university appeared as an expanded field that allows studying and working to go hand in hand at the uninterrupted pace of life. This new form of existence where work and study are no longer isolated moments in life but instead go along with it is a key element present in the group's most radical experiences, such as *Ciudad Abierta* and the *Travesías*.

As discussed in the third chapter, the *Travesías* are an itinerant format of the school's *Talleres*. Since 1984, the school members engage once a year in the collective enterprise of crossing the continental expanse to understand it from *Amereida's* poetic vision. Groups of students and professors experience life sharing the everyday while crossing the continent, studying, and working on the road. The participants of the *Travesía* articulate the possibility of bringing life, work, and

study together by building itinerant classrooms and camps, making the journey an experience where formation takes place, sustaining and constructing the simultaneity of these spheres. In the same way, *Ciudad Abierta* can be understood as a great construction site where work and study take place permanently and uninterruptedly since one can also reside and unfold life in it. In this sense, the *Travesía* and *Ciudad Abierta* are two acts that open a particular experience of time where the meeting of the three spheres might be a reality.

5.1.4 A school made of acts ⁶⁰⁰

The school members conceived a way of living, working, and studying in common that implied a complete turnaround in the approach to architecture training and practice. My research affirms that the group devised a way of constructing that particular experience of being inside the school full-time by setting a rhythm to the life of its community through the undertaking of “acts”. As discussed in the third chapter, beyond the academic calendars specific to any university, the school members articulate the year’s rhythm by undertaking “acts”. These “acts” consists of diverse events and celebrations, which have the quality of merging actions unique to life, work, and study into one experience. Accordingly, the “acts” are full moments in life, and as such, they imbue a flow of activity to the school. I argue that constructing a comprehensive temporality through the celebration of “acts” is one of the crucial means by which the PUCV School of Architecture and Design articulates its formative experience.

Through the rhythm of “acts”, the school members aim to demarcate and structure a particular temporality in which the formative experience unfolds in life through collective practice around work and study. This possibility arises as the “acts” require construction, opening a field of study and work for the trades of architecture and design. The various acts carried out throughout the year –poetic acts, study acts, and celebratory acts– are an occasion to build objects and structures that shape the gestures and space of each moment. Thus, the “acts” bring together thinking and doing in a playful environment of celebratory creation, study, and work. As analysed

⁶⁰⁰ This subtitle comes from the article: Oscar Andrade and Jaime Reyes, “A School Made of Acts. The School of Valparaiso and the Open City of Amereida, Chile,” *Performance Research* Volume 21, Issue No.6 On Radical Education (2016): 13-17. Likewise, some ideas concerning time developed in these conclusions –particularly in these two paragraphs– were used as a base text to write together with Daniela Salgado the article *Doing School Requires a Lifetime: A Dialogue of Sobremesa about the Time of Formation in Architecture and Design*. This article is a contribution to an upcoming book that collects the experience of the gathering Under the Mango Tree.

in the third chapter, this way of conceiving the school is developed on Wednesdays in *Ciudad Abierta*, a day structured around multiple acts of different natures that nurture the school's collective life around study and work. As a result, the day-to-day habits and the extraordinary events of a life in common are a potential occasion where formative experiences unfold. One could venture that the PUCV School of Architecture and Design is driven by a rhythm of "acts" that open a necessary time of complete availability to contemplate and create in the encounter of life, work, and study.

The construction of that time freely given to contemplation, creation, and celebration rekindle the sense of *Skholè* inside the school.⁶⁰¹ Hence, the rhythm of "acts" is a way of conceiving the formative experience from building a life in common as the substrate that makes it possible to accommodate work and study in the extended temporality of everyday life.

5.1.5 A destination of life

I propose that the first element of commonality presented in these conclusions – that dimension of time that nurtures the school's creative milieu in common– also actuated, establishing particular conditions that shaped the conception of the *Ronda*. Moreover, I maintain that the emergence of the notion of *Ronda* in full was only possible from that invention of time in which work and study come together in the unitary flux of a life in common. Indeed, as examined in the second chapter, the *Ronda* was conceptualised during the first half of the 1970s in that critical step from the *Bottegas* to *Ciudad Abierta*. In this step, the group finally managed to move life to the terrains to allow the simultaneity of teaching, building, and living in one place in common. The importance of situating the *Ronda* as part of the group's position to carry out its ventures supported in the sphere of life, lies in the fact that its temporality is then born from that same uninterrupted temporal plane. Determined by that uninterrupted temporal experience, the *Ronda* emerges as the invention of a way of proceeding together with others in study and work from a state of complete availability. This life in community opens the possibility of accommodating study and work in the continuous time of the everyday, where the opportunity to give way to permanent dialogue can take place, a time where everyone can speak and be heard: *Ronda*.

⁶⁰¹ The notion of *Skholè* was linked to the school ludic acts organised by the professor Manuel Casanueva, who understood it in the Greek sense of "creative leisure", a synthesis of the "time of free-leisure and the time of school-study". Manuel Casanueva, *Libro de Torneos* (Valparaíso: Ediciones Universitarias de Valparaíso, 2009), 63.

I propose this complete availability as one of the characteristics that profoundly marks the nature of the *Ronda*. This characteristic makes it possible to define what the *Ronda* is not: an isolated moment of study or work, a fragmented moment of dedication, or a teamwork methodology. Conversely, the *Ronda* is the construction of a creative spirit that stands on the horizon of a destination of life. Accordingly, the group pursued the possibility of a life in common to allow a life of dedication, as a family and with an uninterrupted creative peace where every moment is open to exercise the multiple trades that built the city. Ultimately, it is about opening a time where it is possible to dedicate life to the trade, in absolute freedom.

With the unity of life, work, and study, architecture and teaching appeared to the school members as a destination of life together with others. Hence, making life a testimony of work and study enabled the founding professors and inhabitants of Ciudad Abierta to experience the *Ronda* as a disposition throughout their lives and not as a singular and discontinuous event. Evidently, like any experience rooted in life, there are moments with different accents and intensities, but the disposition tends to conform as a continuity. In this sense, both a workday on the construction site or a conversation on a Sunday walk may be moments of the *Ronda*, as they are part of that creative act deployed in the continuous temporal experience of a life together with others. The experience of a time in common, where the trade may unfold in the day-to-day, is an underlying condition for the *Ronda*.

5.2 Ronda: a built work in common

5.2.1 A pulse of built works

The second element of commonality articulating the PUCV School of Architecture and Design creative milieu in common is the built work. In this subchapter of the conclusions, I will explain the relationship between the “acts” that set a rhythm to the school community’s temporality and the pulse of built works that drive the school’s activities. I argue that the “acts” actuate as a device that opens a pool of opportunities for the trades of architecture and design to have a piece of work in their hands. As stated earlier, the “acts” trigger an occasion of giving form. As a result, they set the school in motion, activating a constant repertoire of collective built works and creative actions on different scales. My research proposes that the school community’s pulse of built works accommodates the life that nurtures their creative milieu in common, activating dynamics that link this life with teaching and practice.

The members of the school have presented diverse modes of accommodating the occasion of the built work. Some of the forms explored by the group and examined in the second chapter were the architectural projects and competitions carried out by the UCV Institute of Architecture, the Odes at the UCV Institute of Art, the *Bottegas* of the school, the *Taller de Obras* at *Ciudad Abierta*, and the *Travesías*. Evidently, over time the rhythm of built works varies, passing through moments of greater or lesser intensity. Sustaining an active relationship with the built work has always been –as it is today– a challenge. For example, today the school is restructuring its study program and staff response to requests for research productivity resulting from educational policies at a national level and internal university requirements. In this process, it has been challenging to mesh the creative practices around the built work with the new postgraduate programs and lines of research. The fruitful encounter between these new structures and the school’s creative practices remains a challenge in the years to come.

Accommodating the occasion of a built work requires a constant reinvention as the school’s context changes nature. Indeed, the school members must periodically devise ways to address these external solicitations and align them with their characteristic position that brings together study and praxis around the built project. Nevertheless, the school community strives to sustain a pulse of ongoing

art, architecture, and design projects to open study, practice, and research lines. Furthermore, without ongoing built works, the school risks losing some of its essential characteristics, such as generating a position that springs from the experience of the project.

5.2.2 A position from practice

I argue that the architectural and artistic position of the PUCV School of Architecture and Design takes form from the constant conception and construction of an extensive body of built works. Professor Miguel Eyquem indicated that a characteristic of the school venture is that since 1952, “we have always been doing by doing.”⁶⁰² The words of Eyquem refer to the stance of the group in shaping a position in architecture and arts that goes hand in hand with the concrete production of artworks and buildings. Thereby, the piece of work informs and shapes the group position –and vice versa– in a relationship from which their most characteristic practices emerge while affirming a stance vis-à-vis the city, the architect’s role, and education. Hence, the built project can be regarded as a collective endeavour for the school members and can entail constructing their shared position.

The capacity of the architectural work to inform the group’s position is possible because it opens fields of action and study around the collective formulation of its theoretical foundation. The dialogue that takes place at the theoretical foundation of the project is the one that nourishes and articulates the artistic position of the group. Therefore, the collective undertaking of projects is vital in the artistic position of the PUCV School of Architecture and Design. As analysed in the second chapter, the shaping of a position from the transmission of core ideas and practices embedded in the project is recognisable in many phases of the PUCV School of Architecture and Design. For example, the projects carried out at the UCV Institute of Architecture in the 1950s and 1960s contributed founding elements to the school’s position. This is visible in the publication of the theoretical foundations of the projects in the *Anales de la Universidad Católica de Valparaíso*, which were later collected in an edition entitled *Fundamentos de la Escuela de Arquitectura UCV*.⁶⁰³

⁶⁰² Miguel Eyquem, “Primeros 20 años Escuela de Arquitectura y Diseño,” interview by Begoña Vargas, https://wiki.ead.pucv.cl/Diagrama_de_encuentros_y_vinculos#Entrevista_a_Miguel_Eyquem My translation; original: *Lo que hemos estado haciendo siempre es haciendo*.

⁶⁰³ Escuela de Arquitectura UCV, *Fundamentos de la Escuela de Arquitectura Universidad Católica de Valparaíso 1971*, (Viña del Mar: Escuela de Arquitectura UCV, 1971)

The group transmitted the central axis of its position as a form of knowledge embedded and inseparably linked to the project. Over the years, successive generations have continued to articulate a position from the collective undertaking of the project as a field of study and work. Accordingly, the *Ronda* is not only how the group carries out the architectural works, but it is also how the group nurtures and constructs an artistic position in common.

5.2.3 **Work and study around the built project**

The school members' approach to the built work as a field of study determines a second characteristic of the *Ronda*: it is a way of understanding work as an activity that intrinsically requires constant study. Although the inherent belonging between work and study is innate to any architectural project, it acquires a central focus in the *Ronda*. Indeed, the *Ronda* slows down the pace of the built work's execution to give unrestricted time for study the project's theoretical foundation, structural and constructive inventions, and architectural spatial proposals. As a result, each project brings with it its own field of study, which then becomes part of the family of references that marks and articulates the architectural position of the group. Thus, in addition to inventing a way of living that provides continuity and full availability for the built work in progress, the *Ronda* also requires the invention of a pace that makes it possible to carry out the architectural project as an endeavour that is open to unfolding fields of study for an indeterminate time. This characteristic reveals the *Ronda* as a format of work that is not resolute but expands across a speculative pathway.

The built work as an endeavour that accommodates study led to a particular form of training at the PUCV School of Architecture and Design, where learning the trade becomes one of many experiences around the undertaking of the project. Thus, the *Ronda* establishes a field where study and work go hand in hand. Architects with different degrees of experience meet around the project, giving way to the exchange of dialogue and action. In this exchange, there is a reciprocal influence that differs from learning by the instruction of knowledge and instead supports thinking and doing together with others. When understood as a space for dialogue and action, the *Ronda* becomes a formative opportunity based on the exchange of knowledge, experiences, studies, and ways of doing.

5.2.4 Integrating the construction site and the atelier

The built project determines particular forms of architectural education and practice that bring together study and work at the PUCV School of Architecture and Design. I maintain that this meeting of work and study arose in spatial terms by amalgamating the atelier and the construction site. This integration of the place for study and work is visible in the format of the *Bottega*, the *Taller de Obras*, and the *Travesía*. These formats had implications in the school's approach to architectural education, which in its most radical formulations, involved putting aside conventions such as university degree certificates, predefined curriculums, and inflexible time frames while which transiting across the academic programme. These aspects would be organised and validated solely by the architectural work, dissolving some of the university's institutional conventions to approach ways of learning the discipline where the central axis involves being at work and attending to the requirements of the built project.

5.2.5 Being at work: eros and vocation

The PUCV School of Architecture and Design does not approach the experience of the built project as a professionalising instance like an internship where the skills of the student find the requirements of the profession. Conversely, I propose that this experience seeks to constitute an encounter with the built work, whose end goal is to let the participants discover architecture as a trade. This opening involves letting the experience of the built project transform the self, learn the trade and turn it into a constitutive part of life. I make palpable the difference between profession and trade, understanding the latter as an occupation marked by the production of a work that requires to carefully engage with material presences and resources in the world. Then, following the argument raised earlier about time and the built work, in a trade the time that orders life arises from the work itself, from its undertaking and requirements. Accordingly, the school members hold that the experience of the built project has an "aptitude to open us to the reality of being."⁶⁰⁴ This aptitude to awaken a sensibility towards the work takes on an aspect that cannot be taught but only experienced from the intimate and sustained relationship with the built work: a vocation.

⁶⁰⁴ Jaime Reyes, *La Huella de la Santidad de la Obra* (Ciudad Abierta, 2011) https://wiki.ead.pucv.cl/La_Huella_de_la_Santidad_de_la_Obra. My translation; original: *la aptitud de la obra para abrirnos a la realidad del ser*.

The awakening of architecture as a vocation forms part of the free dimensions present within the PUCV School of Architecture and Design during the experience of formation. For this reason, it is also possible for a student to pass through the school without incorporating this understanding of architecture as a vocation and still access it as a profession. It is an option made available through the rhythm of acts, works, *Travesías*, and weekly activities in *Ciudad Abierta*, which establishes an atmosphere where it becomes palpable for all, yet remains an exercise of freedom. Thus, the word vocation should be understood here as an inner willingness to incorporate a trade as part of life.

More than an intellectual exercise, the encounter with the built project seeks to be a physical and material experience capable of awakening –in the words of the school members– an *Eros* for the work. For the group, experiencing the emergence of the architectural work during the physical action of constructing by hand can unleash a captivation or fascination for architecture as a trade. Indeed, the group formulated this experience of the built project as one of the statutes of *Ciudad Abierta*: “the love of the work from the trade, which is the way that every human being makes the world.”⁶⁰⁵ Hence, at the PUCV School of Architecture and Design, the conception and construction of the built project provides an opportunity to awaken a love for the trade so that it can grow as a vocation or constituent part of life.

Professor Patricio Cáraves indicates that the condition for reaching the reality of a university founded in the comprehension of this *Eros* “is the invention of a different way of life [...] since it is now a matter of merging it with study and work.”⁶⁰⁶ Thereby, the unity of life, work, and study unfolds a time in which it is possible to understand the formation, not as a process determined by a future fulfilment, but as a present constantly fulfilled in the act of working and studying. This approach to formation is possible because the project is an inclusive field, which offers everyone the possibility to participate from the experience they might have at that precise moment.

⁶⁰⁵ Corporación Cultural Amereida, “Estatutos,” accessed February 3, 2021. <http://amereida.cl/Estatutos>. My translation; original: *El amor a la obra desde el oficio, que es el modo de todo hombre de hacer mundo*.

⁶⁰⁶ Patricio Cáraves, “La Ciudad Abierta de Amereida Arquitectura desde la Hospitalidad” (PhD dissertation, Universitat Politècnica de Catalunya, 2007), 41. My translation; original: *Condición para lograr tal realidad es la invención de una vida distinta; nueva vida para ello es menester cambiar de vida puesto que se trata ahora de fundirla al estudio y al trabajo*.

Hence, at the PUCV School of Architecture and Design, architectural education through the built project starts from the understanding that every instant of the being is equally full and that the architectural work can receive and accommodate everybody in their present being. As a result, the works of architecture and design carried out during the *Travesías* and the *Taller de Obras* at *Ciudad Abierta* present themselves as the means to sustain a state of being crossed by the work, provoking an opening of the self towards vocation by being at work. The constant pulse of built works grants permanence in a trade; permanence in the trade is to unfold it in life, which is the *Ronda*. The *Ronda* is a way of studying and working together with others that requires the chord of life, in that it is an experience that extends from one day to the next, enabling sustained permanence in a trade.

5.3 Ronda: A language in common

5.3.1 Poetry and trades

The artistic experience carried out by the PUCV School of Architecture and Design has developed around the relationship between poetic language and those of the multiple trades. Hence, I propose language as the third element of commonality articulating the school's creative milieu in common. As seen throughout this dissertation, the school members placed the question about the relationship between poetry and architecture at the core of their artistic position and production. This question received orientation from the poetic proposals of Godofredo Iommi, who brought his perspective on the debate between poetry and reality to the group. The poet presented his comprehension of poetry as an inaugural word –other than meanings– that fertilizes reality by indicating a possible origin. As a result, in the proposal of the group, the poets produce the opening of reality by unravelling the field of its possibilities, and the tradespeople are those called on to construct a possible world from that opening. Working from the willingness to hear the poetic word as the origin of the piece of work is the primary characteristic that brings together members of the school and *Ciudad Abierta* in what they have called the constant attempt to rhyme word and action.

5.3.2 A community of doves

Comprehended from that fundamental relationship between poetry and trades, the poet Godofredo Iommi named the collectivity of the school and *Ciudad Abierta* as “a community of doves” (*pueblo de palomas*).⁶⁰⁷ For the poet, the “community of doves” gathered precisely around this attempt to rhyme the word with the action, that is, poetry and trades. The comprehension of the relationship between poetry and trades from the figure of a community indicates that for the members of the school and *Ciudad Abierta*, the act of building from hearing the poetic voice is one carried out in the company of others.

⁶⁰⁷ Godofredo Iommi, “Hay que ser Absolutamente Moderno,” in *Cuatro Talleres de América en 1979*, (Viña del Mar: Escuela de Arquitectura UCV, 1982)

The figure of “a community of doves” is vital since it conveys the most peculiar characteristic of the *Ronda*: a collective experience in the relationship between poetry and trades. Furthermore, I maintain that the group formulated the *Ronda* as the way to give course to that relationship. It is then about gathering to exert this relationship, in which the trades hear poetry as an opening or inaugural word that indicates the origin of their work. As a result, the *Ronda* is made up of those people who are willing to exercise a trade by listening to poetry.

5.3.3 Architectural language

As analysed in the second chapter, the way in which the trades hear poetry can be understood as an interpretation. The participants of the *Ronda* pour the poetic language that speaks with multiple meanings into the language of their trades to articulate the project. Hence, the *Ronda* takes place in the interpretation of the poetic act that originates the architectural work, filling it with meaning from each trade’s language. Architects and designers engage in a creative route, collecting what the poets have said to illuminate their work and imbuing the words with meaning from the language of their trades by formulating the theoretical foundation of the work.

Architects make this interpretation through architectural observation. This creative practice is a second experience of language articulating the school’s creative milieu in common. As examined in the third chapter, observation is a way of thinking about architecture in the encounter where the inhabited space is drawn and written about, naming its qualities from a unique and personal point of view. This unique perspective leads students and professors to attribute a particular meaning to their words, articulating an architectural language based on the experience of inhabited space in first person. Under this perspective, the school appears as a place where each one critically constructs language from their experience in the city.

5.3.4 Dialogue at the Taller

I maintain that the experience of language that unfolds from the practice of architectural observation is one of the pillars –together with the experience of the built project– of the school’s particular form of architectural education. All the *Talleres* of the school share this creative practice in common that establishes a way of carrying out the project articulated in the triad: observation, act, and form. I propose that this practice in common allows the school members to establish the study dynamics within the *Taller* and give continuity to the years of study under a cross-cutting system of knowledge that is accessed and deepened year after year.

As seen in the third chapter, the practice of architectural observation –and the implicit notions of act and form– enables the formative experience to unfold around the constant dialogue within the *Taller*. I argue that sharing the language of observation allows those who participate in a *Taller* to establish a common ground where the formative experience is carried out through constant dialogue. This dialogue articulates from the unique multiple perspectives that the *Taller* participants bring after their observation days in the city. Thus, the shared practice of observation makes it possible to approach the thinking, reasoning, and questioning of those who dialogue week after week from an architectural language based on space and the sizes that accommodate human habitation. Accordingly, the *Taller* is an environment of study and creation built around architectural observation and constant dialogue in pursuit of the construction of an internal theory articulated with each participant’s contribution.

I propose an understanding of the *Taller* as a space of relationships where the participants gather around creation and study and share foundational practices of an architectural language in common. The practices of the *Taller* situate the student in a culture of collaboration, where their individual formative pathway is always linked to the construction of a larger field. The language in common strengthens dialogue and brings together the terms and notions to formulate the internal theory of the *Taller*. This internal theory, built from the dialogue and fed by observation, receives the particular point of view of each participant working as an organising paradigm of their projects. The possibility of formulating a personal perspective, which is always in the company of others, makes the *Taller* a way of organising and a training instrument around interaction and collaboration. Thus, the language of observation allows the students to experience personal positioning vis-a-vis a total and think together with others to build the commonality of a complex and multiple thought. The *Taller* is a structural unit of the school, custody of a language in common that allows its participants to interact, producing knowledge together from their diverse perspectives of the city.

5.3.5 A choral voice

The participants of the *Ronda* contribute their unique perspectives to use dialogue to formulate the matter of study in common that informs the theoretical foundation of every project. Thus, articulating multiple perspectives is another characteristic of the *Ronda*. The *Ronda* gathers each participant's unique creative input to conceive the architectural work from the constitution of a choral voice.

The idea of the choral voice preceded the formulation of the *Ronda* and had a presence in the group to express collective production both in poetry and architecture. The choral aspect entails understanding the poet and the architect as no longer alone but made up of many, who contribute to the undertaking of the collective work. The notion of the choral aspect indicates a collective way of doing from multiple voices as a source of diversity. Thus, the choral voice requires inventing the ways of gathering and articulating the participants' particularities by taking care of the presence of the other. As a result, the project turns out to be the unison of the contributions of each participant, building a whole that reflects the diversity from the multiple voices.

5.3.6 A community of starlings

Just as the school members resorted to the figure of the “community of doves” to characterise the group in terms of the relationship between poetry and trades, the figure of “a community of starlings” is used to name the collectivity of the school and *Ciudad Abierta* understood from the idea of the choral aspect and the unison of multiple perspectives.⁶⁰⁸ These birds fly in a swarm, a transforming cloud with a route in common, yet simultaneously, each bird inside the cloud moves along an individual pathway. The starlings convey an idea of multiplicity in the many pathways that together shape the whole, revealing the possibility of being singular and plural at the same time. Likewise, the figure of “a community of starlings” entails particular characteristics of the *Ronda* related to the nature of the swarm and the idea of a multiplicity of individual pathways that trace a route in common. In the *Ronda*, each participant contributes with their singularity, which goes together with that of the others shaping a built work in common.

⁶⁰⁸ Alberto Cruz, *El Acto Arquitectónico* (Viña del Mar: Ediciones Escuela de Arquitectura y Diseño PUCV, 2005), 49

5.3.7 A hospitable dialogue

As analysed in the second chapter, the *Ronda* is a collective working format in which the project is carried out as an endeavour in common, bringing together the multiple and unique perspectives of the participants. In this sense, I propose that the *Ronda* is an opening to another: an act of hospitality in creativity. This approach means that to shape the *Ronda*, its participants must be willing to make room for the other so that their voices are heard and with it their creative uniqueness. The project in *Ronda* is thus the recipient of multiple singularities.

I argue that a fundamental characteristic of the *Ronda* is that it takes place in a hospitable dialogue. In this dialogue, the interlocutors hear the other internalising their words and let them influence their position. For this reason, what is said in the *Ronda* is said openly, inviting the other to take the words and ponder them for a few days to then return to the dialogue, having incorporated them into their speech. The words become part of the *Ronda*, and whoever said them loses relevance. For this reason, the *Ronda* is not a dispute of positions but the will to join them and build on what is in common.

The convergent dialogue of the *Ronda* seeks to include everyone's voice. After examining some of the participatory actions carried out in this research, I affirm that this dialogue requires care in the construction of a character of listener in the participants. This care is transmitted by those who carry more *Rondas* in their life experience, extending an experience of hospitality to those entering this work format. Those with more experience silently invite everybody to talk by granting the necessary time to feel comfortable talking so that everybody can hear their voice. The dialogue is organized around silences in which each participant finds a moment to speak and be heard. This reality of care shows the fragility of the *Ronda*, which requires the hospitality of its participants to exist.

As discussed in the second chapter, the *Ronda* has complementary moments, alternating moments in company with moments in solitude. Thus, the encounter in dialogue with others is interspersed with moments of retreat to work alone. In companionship, the unique perspectives of each participant are exposed and heard, building the links of the multiple singularities to form the choral voice of the *Ronda*. In solitude, each one takes what the other has said and internalises it in moments of creative peace, making it part of their own discourse to then return to the *Ronda* and again construct the links of the multiple singularities.

The dialogue of the *Ronda* does not seek a synthesis of the multiple singularities of the participants but rather to include them in unison, valuing their diversity. The work is the meeting of the singularities of all the voices. I propose that the unison of the multiple, that construction of the choral voice, gives the project in *Ronda* its complexity. Moreover, this search for complexity in the multiple is how the group has attempted to manifest the nature of the city in its architectural works and *Ciudad Abierta*, insofar as the city is thought and built collectively enabling the coexistence of multiple perspectives simultaneously. From there, the group comes to think of the architect as a plural figure or collective body, which is nothing other than the *Ronda*. The architect understood as many can give the project the complexity of the multiple. Furthermore, it is not just about many architects, but about many trades. The power and scope of the *Ronda* aim to incorporate all trades, which is the way to build the city.

5.4 Ronda: A departure in common

5.4.1 A state of departure

Finally, the fourth element of commonality articulating the school's creative milieu in common is the pursuit of a state of departure. I propose that the act of departing for the group has meant an agent that triggers the possibility of gathering to build community. This characteristic is present across the board in many of the communities examined in this dissertation. The inception of this pursuit for a state of departure goes back to the *Santa Hermandad Orquídea*, who shaped their comprehension of poetry from their shared journey. The poets encrypted the experience of the journey into their understanding of a lived poetry, revealing the departure as a state of complete availability that reveals all possibilities. These poetics of departure remained a core element in Godofredo Iommi's proposal of the poetic act or *Phalène*, shaping the figure of the "wandering" poet developed in his *Lettre de l'Errant*.⁶⁰⁹ Likewise, the state of departure also determines experiences such as the journey of *La Amereida* and the *Travesías*.

The departure is a fundamental act for the PUCV School of Architecture and Design and reappears in several ways throughout the chapters of this dissertation. Along with the *Travesías*, which are physical and concrete acts of departure, an essential and rarely examined dimension of the school are the Originals of America. As examined in the third chapter, Iommi formulated the originals together with the *Travesías* in 1984: the poetry of *Amereida*, the music of mathematics, the Platonic dialogues, and the sanctity of the work. Thus, in a similar way to the *Travesías*, the Originals of America manifest the will of departure, this time to construct new lines of thought. These departures of thought were unknown pathways produced at the crossroads of architectural language with poetic, mathematical, philosophical, and theological languages. With this, the school members placed themselves in a departure in terms of building an artistic position from an original ground. By starting from the new paths of reflection opened by the Originals of America, the works of the school acquired a theoretical base founded on primary sources, thereby becoming genuinely American works.

⁶⁰⁹ Godofredo Iommi, "Lettre de l'Errant," *ailleurs I* (1963): 24. My translation; original: *Le poète doit être l'itinérant de la poésie*.

The dimension of the departure is also present in those creative principles examined in the second chapter, under which the construction of *Ciudad Abierta* began. The departures correspond to a series of creative principles aimed at establishing a context or spirit to implement and build the first constructions of *Ciudad Abierta* to have an immediate presence. The departures were proposed to prioritise the material existence of *Ciudad Abierta* beyond the duration or permanence of its constructions. A first departure was The Law of the Major, which circumscribes the implementation of the projects in the present and under the given conditions. A second departure was With Any Material, which aimed at undertaking projects with the materials at hand, with no preference given to any particular material, but rather a focus on the appearance of abstract space. A third departure was *A Flor de Labios*, which refers to a creative wakefulness to act and raise a point of view at any moment. All the departures reflect the initial spirit of the members of *Ciudad Abierta*, favourable to taking the first step of what is triggered after the poetic opening without waiting for optimal conditions or better circumstances, undertaking the work “here and now” so that it has existence.

5.4.2 The Ronda as a departure

The state of departure also determines the *Ronda* because it starts with the celebration of a poetic act. Accordingly, I propose that the nature of the *Ronda* cannot be fully comprehended without its link to the poetic act as a critical practice of the group. As examined in the second chapter, Iommi proposed the poetic act as a form of poetry in action through which the poet produces an aperture in the accepted known world, a state of openness revealed to all possibilities. Turning to Rimbaud, Iommi proposed that poetry produced such opening in the known world through the “disarrangement of the senses,” in the sense that the word of the poets opens up to the totality of the meanings:

Relentlessly explore language beyond all meaning. [...] As the Muses told Hesiod, a word before judgment. A word that reveals and explores its wonder of being a word –endlessly. At the bottom of the abyss to find the unknown. [...] Meanings fell, and with them, the sense of a world. What is going to happen? The splendid, open once again, restarted, the adventure.⁶¹⁰

⁶¹⁰ Godofredo Iommi, “Hay que ser Absolutamente Moderno,” in *Cuatro Talleres de América en 1979*, (Viña del Mar: Escuela de Arquitectura UCV, 1982) My translation; original: *Explorar sin tregua el lenguaje más allá de todo significado. Tal nuestra incalculable libertad. Como se lo dijeron las Musas a Hesíodo, palabra anterior al juicio. Palabra que revela, explora su maravilla de ser palabra –ininterminablemente. Al fondo del abismo para encontrar lo desconocido. [...] Cayeron los significados, con ellos el sentido de un mundo. ¿Qué va a ocurrir? Lo espléndido, de nuevo abierta, reiniciada, la aventura.*

The poetic act leads all the participants to a state of an unprecedented world, which is why the group states that poetry produces an opening of the world or “poetic unknown.” Hence, this poetic unknown sets the origin for the work of the trades by indicating a departure point. I argue that faced with this unknown, the participants of the *Ronda* find themselves in a departure in common. All equally disoriented, the participants share the strangeness of that open possibility from where (and when) a world is made. Hence, I propose that the poetic act determines a moment of origination that gathers the participants of the *Ronda* in a baseline situation in common: they share a state of departure.

Given that the *Ronda* understands the project as an adventure into the unknown, it follows a speculative way of proceeding. I argue that the poetic origin of the architectural work in the *Ronda* profoundly determines the nature of this collective working format, moving it away from planning and bringing it closer to an exploratory way of proceeding. The participants of the *Ronda* gather to signify and construct the possibility that the poetic unknown indicates, which is why the project approaches a speculative field that must be unravelled step by step. Each project is a new departure. It is not about solving or applying previous knowledge, but about opening and lingering on the questions. For this reason, the *Ronda* tends to expand for a long time in its speculative pace that is far from an efficient resolution. Because of this characteristic, I affirm that the *Ronda* is not a methodology or strategy. Its way of proceeding is not sustained by the planning and prescription of predetermined and efficiently articulated steps to successfully reach a known result. On the contrary, the *Ronda* seeks to constitute an opening to carry out the project in an explorative way, without a determined result but instead reading the possibilities one step at a time in the collective dialogue.

The work in the *Ronda* questions planning in terms of determining defined and successive projection and construction periods. The participants of the *Ronda* prioritise keeping the project open indefinitely as a field of speculation and empirical experimentation. Thus, the planned design operation opens up to other methods in which conception and materialisation alternate or happen simultaneously at the construction site. As discussed in the second chapter, the project of the house on Jean Mermoz announces the *Ronda* in many ways, including collective working formats and on-site experimentation as part of the design process. This position sought to experience design and construction from an opening that would allow incorporation of unforeseen aspects and letting the design process feed and nurture the project from its construction. This reality required staying in the construction site, something that in a certain sense is taken to the extreme in *Ciudad Abierta*, where the construction site becomes the residence site. In this permanence, the *Ronda* makes a way of doing architecture possible, where multiple architects dialogue in the construction site around the emerging work, exploring its possibilities as a venture in common.

This approach to architecture conceived in the place by making the construction process a source of information for the design gives an open-ended nature to the group's projects. To carry out a project in such an opening, the *Ronda* has taken the measure of one working day as a period of time where fragments of the work can be developed by thinking and debating the architectural ideas involved behind it. This temporal measurement matches the open-ended nature of the projects, which allows us to understand them from complete fragments. Furthermore, the possibility of integrating thinking and making in the project by conceiving complete fragments enables the architect to inhabit the space in full scale and inform the design from the experience of space and materials. This *modus operandi* strengthens the correlation between the design and construction operations, where the work emerges from the constant interaction and mutual feedback of thinking and doing. The group relates this way of proceeding to the craftsmanship of a goldsmith, who shapes the work as it emerges.

5.4.3 A community of beginners

The openness of the school community for departures also determines its creative milieu in common. The school members propose that it is always possible to place study and work in a situation of departure, returning to questions and restarting proposals. The group named this openness as the “incessant return to not knowing,” proposing it as the “state or statute of the land” in *Ciudad Abierta* revealed by the sands in their capacity of recreation.⁶¹¹ Likewise, many of the school's creative practices collect this sense of renewed departure, aiming to remain in the beginnings, not accumulating or retaining but emptying and making space so that it always possible to open new perspectives and new questions. In this sense, Alberto Cruz referred to the school community as a “community of beginners”, based on its constant task of sustaining the sense of the poetic opening and the foundation of the trades.⁶¹²

⁶¹¹ Godofredo Iommi, *Ciudad Abierta – Agora 7.1.1971* (Viña del Mar: Ciudad Abierta, 1971) My translation; original: *Las arenas, allí, nos dicen que la re-creación es este incesante volver a no saber. Es decir, el fundamento o estado o estatuto mismo del terreno y de la ciudad abierta. En tal estado el trabajo no es complemento ni opuesto del ocio, como no lo es del estudio, de las edades, de la existencia misma, porque en tal estado la vida se juega en su multiplicidad genuina y se juega –precisamente– porque ella es nada más que juego.*

⁶¹² Alberto Cruz, *Cuadernos*. Notebook. 2005, Serie Escritos Continuos, Subserie Cuadernos Empastados C.E. – 7. Archivo Fundación Alberto Cruz Covarrubias. My translation; original: *Tal es la tarea y quehacer del pueblo de principiantes – latinos.*

Finally, with this study, I affirm that the construction of a creative milieu in common allowed the school to continue from its foundation until today as a collective project. The creative landscape unfolded by constructing this milieu in common was undoubtedly based on a character unique to the group of founding professors, rooted in their friendship and risk of sharing a life. Hence, the virtuous invention of the founding professors was to think about the ways to transfer this creative milieu in common to a broader field that included others, conceiving the school itself from that sense of hospitality. Seen in this light, the founding professors' most complex and unique work was precisely the school conceived as a collective project. The construction of a creative milieu in common is the construction of the school, and the *Ronda* is the way of constructing.

I propose that this approach has allowed the school to continue over time –not as an institution nor attached to specific members– but as a broader artistic venture constantly formulating its position vis-à-vis the collective production of a body of built works. It is in the creative milieu in common where the school members build their idea of community referred to as “us” (nosotros). The construction of that “us” is the constant invitation to each school member to make what is theirs a shared dimension and develop it in their creative pathway. The construction of the school is revealed as the renewed invitation to give course to the individual pathway together with others. In this sense, the invitation is to form the *Ronda* as an opportunity in which the school constructs what is in common from that hospitality towards the “other” giving rise to the “us.” Indeed, the school community and the ways of thinking and practising the *Ronda* are in constant transformation. Ultimately, the expansion capacity of the *Ronda* can be regarded as a key in this constant transformation. The expansion of the *Ronda* enables the group to think of the school in new situations and relationships that include others, allowing it to form “another us.”

5.5 Final reflections

5.5.1 The school as a collective project

Recapitulating, the careful and detailed review of the PUCV School of Architecture and Design provides a vision of the *Ronda* and displays its actual weight and significance for the first time in the existing literature. Moreover, this study situates the *Ronda* as a central driving force at the school. It proposes the *Ronda* as the invention of a way of interacting, through which the school members can give course to their fundamental proposals and understand the school as a collective project whose value lies in its construction as a creative milieu in common. The volition to shape a collective realm has its roots in the founding professors, who inaugurated this way of being together across life, work, and study. The founding professors transmitted this way of constructing the school to the following generations through the table of peers, who listen to each other and take care of their uniqueness. Remembering and practising the *Ronda* is what sustains the school as a collective project.

Accordingly, the relevance of the *Ronda* today lies in the fact that it is the possibility of continuing to build the school as a project in common. The *Ronda* is a way of building the studying and working environment in constant transformation across the changing generations that nevertheless manage to transmit the fundamental axes of a position in common: the poetic vision of the American continent and the relationship between poetry and trades. Hence, through the *Ronda*, the school can sustain multiple lines of action carried out as individual ventures of its members, but simultaneously make them converge to tackle the collective creative ventures such as the *Travesías* and *Ciudad Abierta*. The *Ronda* takes care of what this research proposes as one of the fundamental characteristics of the group's artistic proposal: its communal ethos.

This research –and particularly the fourth chapter– provides clues for the next period of the school, where the *Ronda* can be a way to establish relationships with external interlocutors. Dialogue and collaboration with others are fundamental in helping the school to face new challenges, such as its postgraduate programs and the research lines of its members. The *Ronda* can provide a theoretical and practical framework through which the school builds its exchanges with other universities, organizations, artists, and communities, producing the necessary interlocutions and dialogues to

expand the school into new fields, projects, and ideas. Hence, the *Ronda* provides the tools to the school community to further its unique position in a dialogue open to the world.

5.5.2 A perspective on architectural education

Through the revision of the *Ronda*, the research provides a perspective to understand a school as a constellation of communities around a venture in common. This perspective allows us to visualise the contribution that the examination of the collective realm of the PUCV School of Architecture and Design and the notion of *Ronda* can provide to architectural education at large. Indeed, the *Ronda* results from an effort to conceive architectural education and practice from interrelated communities of diverse natures beyond the institutions. The research provides a perspective on how training can happen in the interaction of a school understood as a study community linked to a broader network of communities outside the academic realm. Communities of life can provide an agenda of projects, or work-based communities can provide a space so that training occurs from the praxis around building projects. The study of the *Ronda* contributes with insights on how architectural training can diversify its practices, spaces, and frameworks in new configurations that are complementary to university institutions.

5.5.3 Four reflections for architecture schools

Regarding the construction of the school as a creative milieu in common, the conclusions provide four elements that allow the school to shape its characteristic collective realm: time, built work, language, and departure. These four elements can also serve other schools of architecture to reflect on their approaches to architectural education.

The first element of time is related to the construction of temporality through various events such as the Wednesdays at *Ciudad Abierta*, the *Travesías*, and the various acts organised by the school members. These are events through which the PUCV School of Architecture and Design can invent its own time, which overlaps or coexists with the fragmented temporal structures that are typical in university curricula. In the case of the school in Valparaíso, this time seeks a continuity granting permanence in the trade, enabling an experience of dedication to architecture and sustained study. However, this temporal dimension could be revised from other

perspectives, according to the nature of other teaching methods and academic cultures. This temporary element brings to the forefront the reflection on the correlation between the internal times unique to architectural discipline and the temporary structures shaped by institutional requirements that do not necessarily respond to the nature of the discipline.

A second element proposed in the conclusions is the relationship with the built project. Through the constant presence of the built project, the school manages to dissolve the institutional structures and get closer to forms of training in architecture that are born from the discipline. The experience of the built project is a practice that has gained space in the debate on architectural education from multiple approaches. In the case of Valparaíso, this experience involves approaching the trade as a vocation and positioning its context on different scales from the city to the country to the continent. Furthermore, any school that carries out an agenda of built works can articulate a dedication and position concerning its context and be an active agent in its construction.

The third element set forth in the conclusions is language. Like the two previous elements, language is at the roots of the architectural thought of this school and is one of the elements through which it has established its position. In this sense, a school that critically cultivates its internal language can build a genuine position related to its local reality, from which it can contribute to architectural culture. Likewise, the internal language of a school can display a particular vision to contribute from its contextual background to the diversity of architectural teaching and thinking. The active and constant questioning of language, the revision of words inadvertently installed from the outside, and the revision of words that acquire meaning inside, can strengthen a school's position and internal architectural culture. The above involves the constant dialogue of its members, internal criticism, and care to construct a thought structure from one of its bases: the word.

Finally, the fourth element proposed in the conclusions, which may also be present in a reflection on architectural education in a broader way, relates to the state of departure. In the case of the school in Valparaíso, the state of departure is present from the understanding of poetry as an inaugural word. This approach places the school members constantly up against multiple beginnings, which the poets indicate for the school to develop. Thus, for example, when the poets indicated the foundation of a *Ciudad Abierta*, that name was presented as an unknown: its ways of life, its physical nature, its spaces, everything that these words opened was discovered while constructing it. Likewise, when the *Travesías* were indicated by the poets, they arrived as something to charge with meaning while they were carried out. The departure has also been present in the will to open new lines of thought where

the language of architecture meets the language of other fields of knowledge, inaugurating creative paths within the school. In the case of Valparaíso, the departures have meant unfolding a new way of comprehending the University in deep relation to American being, which places it in a horizon or agenda linked to a continent. In this sense, many schools of architecture have embraced their departures, paths through which they open up new lines of thought and areas of knowledge for the discipline. In this way, the state of departure can be experienced as a central agent that articulates a collective agenda within a school, establishing a horizon or frontier towards which to advance.

5.5.4 Ronda and hospitality

The four chapters of this dissertation close with a coda, in which I examine a tangential aspect to the theme of the chapter with more detail. These codas took an in-depth look at practices and spaces in the communities analysed in each chapter, and some essential terms can be recognised here, such as hospitality, choral voice, formation, and interlocution. Moreover, these four terms can describe the *Ronda*: The *Ronda* is a manifestation of hospitality in creativity, by which the participants hear the voice of another to articulate a choral voice through interlocution as a formative experience in the company of others. This understanding of the *Ronda* offers some final ideas regarding what this study teaches us about the *Ronda*: its pedagogical implications and its applications in life, work and study.

It is crucial to reinforce the idea that the *Ronda* opens a collective realm from which to understand the teaching and practice of architecture as an experience focused on building a milieu in common together with others. As a result, the *Ronda* shows an approach where formation in architecture is not supported by instruction but based on the relationship between peers. These relationships of exchange and collaboration articulate around the project as a joint creative enterprise. Furthermore, working around the project opens fields of study to address collectively. This approach convenes particular dynamics in the discipline, such as the importance of interdisciplinary studies and the construction of links between architectural language and the language of other disciplines. The *Ronda* indicates how the construction of the city requires the dialogue and encounter of multiple trades to produce and manage the knowledge involved in the built environment as a construction in common.

The *Ronda* provides a perspective in which architectural education and practice support the complementarity of the individual reached through the care given to integrate the other. Hence, the *Ronda* places at the heart of architectural education and practice learning to listen to others and keep their voices in mind as an integral part of our position. Valuing diversity and the complexity of the multiple allows us to approach the construction of the built environment as a collective experience from an ethic of care for the other. The *Ronda* establishes the question about how to make hospitality an exercise of the trade.

Diagrama 1, 2, 3

- A
1. Unidades y sus relaciones
2. Unidades son unidades de flexibilidad
3. Unidades se relacionan a sus relaciones de la unidad con otra
3. Se abstracción y su desaparición, la abstracción en su diferencia con abstracta, los cables y la posición

1. Unidades y sus relaciones
2. Unidades son unidades de flexibilidad
3. Unidades se relacionan a sus relaciones de la unidad con otra

B

- para política con toda
1. la cultura, el refugio
 2. el pensamiento creativo
 3. el arte

C



Santiago del Estero



D

el punto
sobre la abstracción del cambio
de la información
de la información
de la información
de la información



Drawn blackboards by Alberto Cruz for a lecture of the Taller de Amereida at the PUCV School of Architecture and Design, 1991, Chile.
Source: Archivo Histórico José Vial Armstrong.

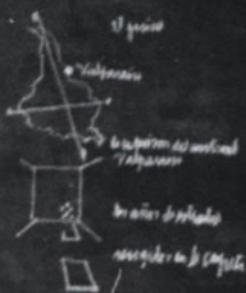


El Haruáse

América de los Tumbos



Malta Tehuacan
Recuento de los laberintos



El punto

Volcanes

la estructura del nivel del
Tehuacan

los años de laberinto

recuento de los laberintos

El Haruáse
Candelabro
Tabla de Deseo
1° Deseo

2

3

4

5

DO
Luz

DO
A. M.

DO
M.

DO
C.





Drawn blackboards by Alberto Cruz for a lecture of the *Taller de Amereida* at the PUCV School of Architecture and Design. 1991, Chile.
Source: Archivo Histórico José Vial Armstrong.

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Consulted documentation

Archives

The following lists correspond to the consulted objects from the different archives visited or consulted during the preparation of this dissertation. The lists of consulted documentation contain the respective classification codes and collections of each archive. All the images reproduced in the dissertation have their copyright permission in keeping with the standards for each archive.

1 Archivo Histórico José Vial Armstrong (AHJVA)

Visits: August-September of 2016 / September-October 2017.

Address: Av. Manuel Antonio Matta 12, Recreo. Viña del Mar, Chile.

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Adolfo Espinoza (Encargado Mayor del Archivo / a.espinoza@ead.cl)

The AHJVA has several collections that contain various documents produced at the PUCV School of Architecture and Design since 1952. Among the many formats included in its catalogue, there is a vast collection of photographic and audio material, original writings and letters, architectural drawings and paintings, sketchbooks and travel logs. The archive is constantly growing due to ongoing findings of unpublished and still not catalogued material and the donation of original material from the personal collections of the school's professors. The archives also receive material produced annually by the school community, such as those generated during the *Travesías* or the new projects in *Ciudad Abierta*. The research involved two direct visits to archive units for consultation of the material at the AHJVA, complemented with the support of the four AHJVA online platforms. The platforms that are constantly updated by AHJVA, which makes the content available to the public are the Wiki Casiopea that contains its general catalogue, the Flickr platform with the photographic collection, the *Archivo de la Palabra* in SoundCloud with audio documents, and the Vimeo platform for videos.

- <https://wiki.ead.pucv.cl/Casiopea>
- <https://www.flickr.com/people/archivo-escuela/>
- <https://soundcloud.com/archivo-jose-vial-a>
- <https://vimeo.com/escuela>

The consulted objects listed below follow the AHJVA catalogue code system and are grouped according to the archive structure of eleven different collections:

A Colección Fotográfica (Photographic Collection)

The collection contains both digital and analogue photographic objects, which were consulted in 35mm negative films, photographic paper, and digital images.

B Colección Planos y Grandes Formatos (Architectural Drawings and Large Formats Collection)

The collection contains objects in large formats, such as architectural drawings, studies, and exhibition sheets.

- Archivo Histórico José Vial Armstrong, *Las Hospederías de la Ciudad Abierta*, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile.
- Exhibition sheet, *Exposición 30 años Escuela de Arquitectura UCV*, Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile.
- Photograph of exhibition sheet, *Ville ouverte – Penser en construisant*. Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile.

C Colección Archivo de la Palabra (Archive of the Word Collection)

The collection contains a large volume of audio material with lectures, meetings, and discussions.

D **Colección Fundadores** (Founders Collection)

The collection contains objects belonging to the founding professors of the PUCV School of Architecture and Design and professors from second generations. The material includes academic material, sketchbooks, and studies.

- Iommi, Godofredo. Godofredo Iommi to Gerardo Mello. 1940-1980. In *Fondo Iommi-Amunátegui, Autónomos I*, accessed May 13, 2016, https://wiki.ead.pucv.cl/Correspondencia_Godo_a_Gerardo_Mello_1940-1980.
- Iommi, Godofredo. Prólogo I. Typescript. *Fondo Iommi-Amunátegui, Autónomos I*. Wiki Casiopea. https://wiki.ead.pucv.cl/Prólogo_I.
- Girola, Claudio. Claudio Girola to Michel Deguy. August 30, 1964. In *Fondo Iommi-Amunátegui, Correspondencia, Carpeta A*, https://wiki.ead.pucv.cl/Carta_a_Michel_Deguy_30_ago._64

E **Colección Documentos** (Documents Collection)

The collection contains official documents, writings, and letters from the PUCV School of Architecture and Design, the UCV Institute of Architecture, and the *Ciudad Abierta de Amereida*.

- Cooperativa de Servicios Profesionales Amereida LTDA. *Estatutos*. Viña del Mar: Imprenta Lourdes, 1971.
- Iommi, Godofredo. *Ciudad Abierta – Agora 7.1.1971*. Viña del Mar: Ciudad Abierta, 1971.
- Booklet, *Proyectos de título 1971-1974*. Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile.
- Photos of written paper sheets. *annotations about the ronda of the cemetery at Ciudad Abierta*. Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile.
- Pérez Oyarzun, Fernando. *Discurso de presentación del arquitecto profesor alberto cruz covarrubias en la ceremonia de entrega del grado de doctor honores causa de la universidad católica de valparaíso*, 1993. Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile.
- CONICYT application form. *A propósito de las Travesías* (1986). Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile.

2 **Biblioteca Conſtel**

Visits: Accessed online from the year 2015 until 2019.

Address: https://wiki.ead.pucv.cl/Biblioteca_Conſtel

The Biblioteca Conſtel is a collection from the PUCV School of Architecture and Design aimed to preserve and publish all the fundamental texts produced by the school community since 1952. Conſtel organises the material in two groups; the first one is the *Textos Fundamentales* (Fundamental Texts), which contains the texts produced during the first 50 years since the school's re-foundation (1952-2002). The second group called *Publicaciones de Apertura* (Opening Publications) contains the texts produced from 2002 onwards. The Biblioteca Conſtel aims to make the material of the PUCV School of Architecture and Design available by digitalising, transcribing and uploading many of the texts of the school community. When possible, this dissertation prioritised the digital version of the objects over the physical documents to facilitate their access and consultation to other researchers.

A **Textos Fundamentales (1952-2002)**

- Colección Oficio
 - Improvisación del Señor Alberto Cruz (Año 1.959)
 - De la Reforma (Año 1.969)
 - Manifiesto del 15 de Junio 1967 (Año 1.971)
 - Voto Propuesto al Senado Académico 1969 (Año 1.971)
 - Exposición 20 años Escuela de Arquitectura UCV (Año 1.972)
 - Estudio acerca de la Observación en la Arquitectura (Año 1.982)
 - De las Relaciones entre Estudiosos (Año 1.995)

- Colección Amereida
 - Amereida (Año 1.967)
 - Viaje a Vancouver (Año 1.969)
 - Introducción al Primer Poema de Amereida (Año 1.982)
 - Eneida-Amereida (Año 1.982)
 - América, Américas Mías (Año 1.983)
 - Amereida II (Año 1.986)
 - Amereida: Bitácora de la Travesía (Año 1.986)
 - Amereida en Barcelona (Año 1.996)

- Colección Ciudad Abierta
 - Ciudad Abierta - Agora 7.1.1971 Apertura de los Terrenos (Año 1.971)
 - De la Utopía al Espejismo (Año 1.983)
 - El Pacífico es un Mar Erótico (Año 1.984)

- Colección Poética
 - Lettre de l'Errant (Año 1.963)
 - Tratado de la Santa Hermandad Orquídea (Año 1.981)
 - Hay que ser Absolutamente Moderno (Año 1.982)
 - Hoy me voy a Ocupar de mi Cólera (Año 1.983)
 - Segunda Carta Sobre la Phalène (Año 1.984)

B Publicaciones de Apertura (2002-present)

- Colección Oficio
 - Declaraciones proyecto Avenida del Mar, 1969 (Año 2.011)

- Colección Amereida
 - Una Reoriginación Poética (Año 2.010)

- Colección Ciudad Abierta
 - El Pueblo de las Mesas (Año 2.015)
 - Vida, trabajo y estudio (Año 2.016)

- Colección Poética
 - Alocución de Gerardo Mello (Año 2.001)
 - Lecturas para la Reforma. 1967 -2007 (Año 2.007)
 - La Huella de la Santidad de la Obra (Año 2.011)
 - La Observación es una actividad del espíritu (y del cuerpo) (Año 2.017)

- Colección Tesis
 - This category was not reviewed.

- Colección Despliegue del Ofcio
 - La Observación: el urbanismo desde el acto de habitar (Año 2.016)
 - Colección Heterogenios
 - Los Ojos del Gato (Año 2.012)
 - Casa en Jean Mermoz - Carta Memoria del Año 1960 (Año 2.015)

3 Fondo Documental Alberto Cruz C.

Visit: December 2018 – January 2019

Address: León 3685, Las Condes. Santiago, Chile

Contact: Sara Browne Cruz (Directora Ejecutiva / sbrowne@fundacionalbertocruz.com)

The *Fondo Documental Alberto Cruz C.* is an archive that manages the personal collection of the architect and professor, Alberto Cruz, founder of the PUCV School of Architecture and Design, the UCV Institute of Architecture, and *Ciudad Abierta*. The archive is part of the Fundación Alberto Cruz Covarrubias, which aims to conserve, research, and disseminate the work of the architect. The archive organises this vast collection into five series:

- *Serie Dibujos*: Contains 732 drawings dated between 1975 and 2010.
- *Serie Escritos Continuos*: Contains 61 writings dated between 1978 and 2013.
- *Serie Cuadernos*: Contains 1.524 notebooks dated between 1964 and 2007.
- *Serie Correspondencia*: Contains 902 documents dated between 1963 and 2010.
- *Serie Extractos Históricos*: Contains 36 documents dated circa 1970.

Consulted documentation:

- Cruz, Alberto. *Cuaderno de los Diarios*. Notebook. 2007. Serie Escritos Continuos, Subserie Cuadernos Empastados C.E. – 1. Archivo Fundación Alberto Cruz Covarrubias.
- Cruz, Alberto. *Cuaderno Recapitulación 2 Melancolía*. Notebook. 2008. Serie Escritos Continuos, Subserie Cuadernos Empastados C.E. – 3. Archivo Fundación Alberto Cruz Covarrubias.
- Cruz, Alberto. *Cuadernos*. Notebook. 2005. Serie Escritos Continuos, Subserie Cuadernos Empastados C.E. – 7. Archivo Fundación Alberto Cruz Covarrubias.
- Cruz, Alberto. *Levantado al alba*. Notebook. 1974. Serie Escritos Continuos, Subserie Cuadernos Archivados – Docencia C.A.D. – 6. Archivo Fundación Alberto Cruz Covarrubias.
- Escuela de Arquitectura UCV. *El oráculo de América, juego poético*. Sheet of paper. 1972. Serie Correspondencia y otros, Subserie Documentos Escuela de Arquitectura 3.17. Archivo Fundación Alberto Cruz Covarrubias.
- Cruz, Alberto. *Arquitecturs y Oficio*. Sheets of paper. 1995. Serie Correspondencia y otros, Subserie Escuela de Arquitectura 3.51. Archivo Fundación Alberto Cruz Covarrubias.
- Cruz, Alberto. *Tradicón de la Escuela*. Sheet of paper. 1969. Serie Correspondencia y otros, Subserie Documentos Escuela de Arquitectura 3.58. Archivo Fundación Alberto Cruz Covarrubias.

- Cruz, Alberto. *Curriculum Vitae*. Sheet of paper. 1989. Serie Correspondencia y otros, Subserie Documentos Escuela de Arquitectura 3.94. Archivo Fundación Alberto Cruz Covarrubias.
- Cruz, Alberto. *La característica específica*. Sheets of paper. Serie Correspondencia y otros, Subserie Escuela de Arquitectura 3.124. Archivo Fundación Alberto Cruz Covarrubias.
- Cruz, Alberto. *Taller de arquitectura / Dibujo de Observación / Curso del Espacio / Dibujo técnico de I a X etapas*. Sheets of paper. 1973. Serie Correspondencia y otros, Subserie Escuela de Arquitectura 3.139. Archivo Fundación Alberto Cruz Covarrubias.
- Jolly, David. *Huéspedes y visitantes*. Printed letter sheet. 2003. Serie Correspondencia y otros, Subserie Amereida 4.1. Archivo Fundación Alberto Cruz Covarrubias.
- Cruz, Alberto. *Martin Heidegger "El Arte y el Espacio"*. Sheets of paper. 1972. Serie Correspondencia y otros, Subserie Ciudad Abierta 4.5. Archivo Fundación Alberto Cruz Covarrubias.
- Cruz, Alberto. *Ciudad Abierta – Bottega con Alberto Cruz, Godofredo Iommi y Claudio Girola*. Sheets of paper. Serie Correspondencia y otros, Subserie Ciudad Abierta 4.33. Archivo Fundación Alberto Cruz Covarrubias.
- Cruz, Alberto. *Invitation to participate in the Amereida Review / The Amereida Workshop*. Sheet of paper. 1969. Serie Correspondencia y otros, Subserie Amereida 5.6. Archivo Fundación Alberto Cruz Covarrubias.
- Cruz, Alberto. *El curso preliminar de plástica*. Sheet of paper. Serie Correspondencia y otros, Subserie Escritos Alberto Cruz 10.21. Archivo Fundación Alberto Cruz Covarrubias.

4 Archivo Personal José Vial Armstrong / Fragmentos

Visit: Accessed online from the year 2015 until 2020.

Address: <https://www.josevial.cl/>

Contact: Daniel Vial Cruz (danielvialcruz@gmail.com)

The *Archivo Personal José Vial Armstrong / Fragmentos* is managed by the family of the architect and professor José Vial Armstrong, founder of the PUCV School of Architecture and Design, the UCV Institute of Architecture, and *Ciudad Abierta*. The archive organises the collection into six series:

- *Dibujos*: This contains various collections of drawings and writings about drawing.
- *Obras*: This contains documents of projects developed in conjunction with the UCV Institute of Architecture, the PUCV School of Architecture and Design, and *Ciudad Abierta*.
- *Documentos*: This contains documents about the 1949 reform at UC, meetings of the UCV Institute of Architecture, and *Amereida*.
- *Escuela*: This contains documents about the creation of the Design major at the PUCV School of Architecture and Design, as well as binnacle of the UCV Institute of Architecture and *Ciudad Abierta*.
- *Carpetas*: This contains several sketchbooks and notebooks.
- *Entrevistas y Testimonios*: This contains interviews and narrations by members of the UCV Institute of Architecture, the PUCV School of Architecture and Design, and *Ciudad Abierta*.

Consulted documentation:

- Iommi, Godofredo. "Godo." Interview by Daniel Vial. *Archivo José Vial Armstrong / Fragmentos*, 1999. <https://www.josevial.cl/documex/godo>.
- Vial, José. *Bitácora del Instituto y la Ciudad Abierta*. Notebook. *Archivo José Vial Armstrong / Fragmentos*, accessed June 20, 2016. <https://www.josevial.cl/escuela/bitacora-del-instituto-y-la-ciudad-abierta>.
- Cruz, Fabio. "Reforma Universitaria UCV 1967." Interview by Daniel Vial, *Archivo José Vial Armstrong / Fragmentos*, 1999. <https://www.josevial.cl/documex/reforma-universitaria-1967>.
- Eyquem, Miguel. "Miguel Eyquem." Interview by Daniel Vial. *Archivo José Vial Armstrong / Fragmentos*, 2002. <https://www.josevial.cl/documex/miguel>.
- Vial, José. José Vial to Francisco Méndez. August 8 1965. In *Archivo José Vial Armstrong / Fragmentos, Documentos*, last modified March 17 2018, <https://www.josevial.cl/docum/como-se-inicio-la-amereida>

- Vial, José. *Primera reunión del instituto*. Paper sheet. *Archivo José Vial Armstrong / Fragmentos*, accessed December 3, 2017. <https://www.josevial.cl/docum/primerareunion-del-instituto>
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- Larraín, Sergio, Emilio Duhart, Mario Pérez de Arce, Alberto Cruz, Patricio Schmidt, Alberto Piwonka, Jorge Elton, Jaime Besa, Enrique Siefer, and Jorge Costabal. Sergio Larraín et al. to José María Caro. August 28, 1949. In *Archivo José Vial Armstrong / Fragmentos*, <https://www.josevial.cl/site/carta-a-cardenal-caro>
- Larraín, Sergio. Sergio Larraín to Alberto Risopatrón. August 10, 1949. In *Archivo José Vial Armstrong / Fragmentos*, <https://www.josevial.cl/site/carta-sergio-larrain-g-m>.

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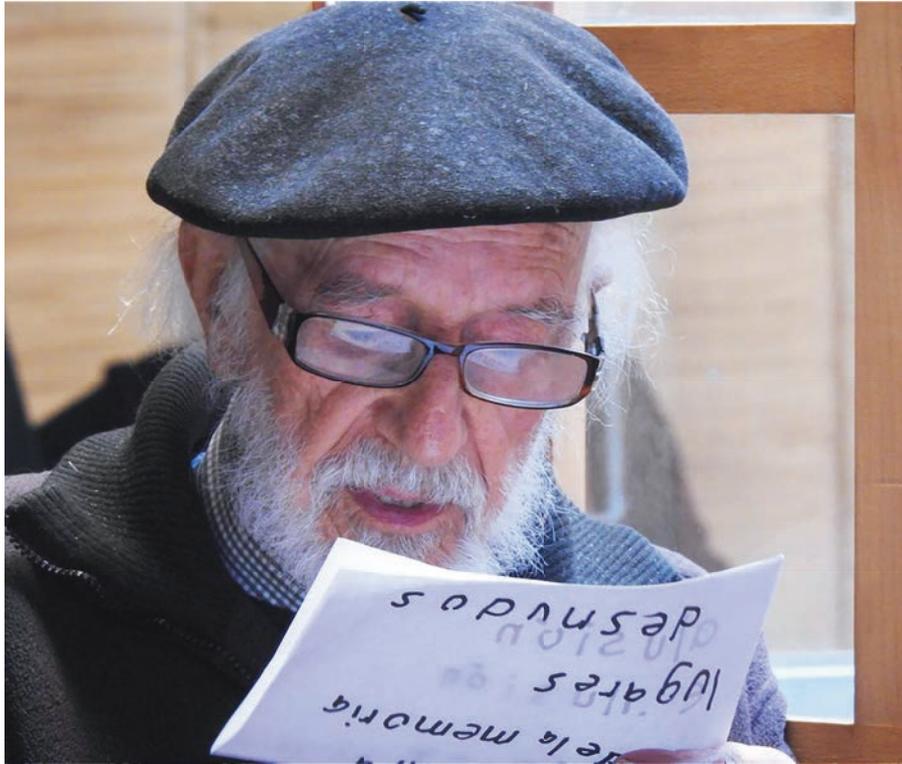
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Miguel Eyquem at *Sala de Música* in *Ciudad Abierta*, 2019. / Photo by Ricardo Lang.

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*En cuanto
a la distancia*

*cede
al sortilegio*

de su ausencia

Curriculum vitae

Óscar Andrade Castro was born on March 8th, 1984. He holds a degree in Architecture (2009), a postgraduate Master diploma in nautical and maritime design (2011), and a diploma in Art History (2014) from the Pontificia Universidad Católica de Valparaíso (PUCV), Chile. He worked as an architect at the Centro de Estudios Patrimoniales PUCV in charge of reconstructing heritage buildings in Valparaíso after the earthquake of 2010. Since 2011 he teaches at the PUCV School of Architecture and Design, where he has participated in nine *Travesías* across the South American continent. He was actively involved in several international exhibitions and workshops of the school and *Ciudad Abierta*, where he has lived, worked, and studied. He collaborated in exhibitions, seminars, workshops, and master studios at the Chair of Methods & Analysis at the Department of Architecture TU Delft, completing his PhD in 2021.

List of publications

- Oscar Andrade and Jaime Reyes, “A School Made of Acts. The School of Valparaíso and the Open City of Amereida, Chile,” *Performance Research* Volume 21, Issue No.6 On Radical Education (2016): 13-17
- Oscar Andrade, Patricio Cáraves, and María Elisa Donoso, “La Hospitalidad de la Mesa,” *Acto & Forma*, No.4, Vol 2 (2017): 20-27
- Oscar Andrade and Jaime Reyes, “The Word that Builds: Poetry and Practice at the School of Valparaíso,” *Writingplace Journal for Architecture and Literature*, Issue No.1 Literary Methods in Architectural Education (2018): 28-47
- Oscar Andrade, “Ouverture vers une réalité Latino-Américaine. L'École d'architecture (UCV) et le mouvement de réforme de l'université en 1967 à Valparaíso au Chili,” in *Architecture 68. Panorama international des renouvellements pédagogiques*, ed. A. Debarre, C. Maniaque, É. Marantz, J.-L. Violeau (Genève: MētisPresses, 2020), 191-201
- Oscar Andrade and Patricio Cáraves, “Living as a Guest: The Hospederías of Ciudad Abierta, Chile,” in *Activism at Home: Architects dwelling between politics, aesthetics and resistance*, ed. Isabelle Doucet and Janina Gosseye (Berlin: Jovis Verlag, 2021), 223-234.

Exhibitions

- **2012** - *Este Vuelo Quebrado y Anhelante: 60 años Escuela de Arquitectura y Diseño PUCV*, Parque Cultural de Valparaíso, Valparaíso, Chile.
- **2013** - *Ville Ouverte, Penser en Construisant*, Archizoom ENAC EPFL, Lausanne, Swiss.
- **2015** - *La Ciudad Abierta de Amereida, Chile. Utopia in Progress*, Espace architecture La Cambre Horta, Brussels, Belgium.
- **2017** - *Documenta 14: Amereida Phalène Latin (South) America*, Athens School of Fine Arts, Athens, Greece.
- **2017** - *Documenta 14: Hospitality Pavilion*, Karlsuae Park, Kassel, Germany.

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